

19TH CENTURY EUROPEAN PAINTINGS

Wednesday 3 May 2017

New York



Bonhams

NEW YORK







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Wednesday 3 May 2017 at 2pm

New York

BONHAMS

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New York, New York 10022
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PREVIEW

Saturday 29 April, 12pm – 5pm
Sunday 30 April, 12pm – 5pm
Monday 1 May, 10am - 5pm
Tuesday 2 May, 10am – 5pm
Wednesday 3 May, 10am – 1pm

SALE NUMBER: 23957

Lots 1 - 105

CATALOG: \$35

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Please see pages 121 to 124
for bidder information including
Conditions of Sale, after-sale
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ILLUSTRATIONS

Front cover: Lot 16
Inside front cover: Lot 23
Facing page: Lot 7
Inside back cover: Lot 44
Back cover: Lot 35
Index ghost image: Lot 95



1

1

AUGUSTE TOULMOUCHE (FRENCH, 1829-1890)

Admiring her looks
signed and dated 'A. Toulmouche. 1881.' (lower right)
oil on canvas
25 3/4 x 18 1/4in (65.4 x 46.4cm)

US\$6,000 - 8,000



2

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

2

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



3

3

PIERRE-CHARLES COMTE (FRENCH 1823-1895)

The secret rendezvous
signed 'P.C. COMTE' (lower right)
oil on panel
28 7/8 x 21in (73.5 x 53.5cm)

US\$20,000 - 30,000

Provenance

Sale, Christie's, New York, 19 April 2006, lot 240.



4

4

AUGUSTE JEAN BAPTISTE VINCHON (FRENCH, 1789-1855)

A painter and his muse
oil on canvas
22 x 18in (56 x 46.5cm)

US\$8,000 - 12,000

Provenance

The artist's studio;
Private collection, Italy (acquired from the above);
with W. Apolloni, Rome, Italy;
Acquired from the above by the present owner in May 2004.



5

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

5

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\$6,000 - 8,000

Provenance
with Frost & Reed, London.



6

6

ALEXANDRE-LOUIS LELOIR (FRENCH, 1843-1884)

The lute player
signed and dated 'Louis Leloir 72' (lower right)
watercolor on paper
10 1/8 x 14 1/8in (25.8 x 36cm)

US\$3,000 - 5,000

7^W

CHARLES CHAPLIN (FRENCH, 1825-1891)

Un concert en plein air

signed 'Ch. Chaplin' (lower left)

oil on canvas

73 1/2 x 47 1/8in (186.6 by 119.6cm)

US\$50,000 - 70,000

Provenance

with Galleria Pesaro, Milan (no. 161);

with Galerie de Souzy, Paris;

Sale, Sotheby's, New York, *The Collection of Suzanne Saperstein: Fleur-de-Lys, Beverly Hills, California*, 19 April 2012, lot 18.





8

8

JEAN FERDINAND MONCHABLON (FRENCH, 1854-1904)

La Saone au bas de Lironcourt, Vosges
signed 'JAN-MONCHABLON' (lower right), inscribed 'OE 160' (lower left); titled and signed (on the reverse)
oil on canvas
24 x 20in (61 x 51cm)

US\$8,000 - 12,000

Provenance

with Hirschl & Adler Galleries, Inc., New York;
Joan Prior, Phoenix, Arizona, acquired from the above, 1994;
Acquired from the above by the present owner, 2002.



9

9

HIPPOLYTE CAMILLE DELPY (FRENCH, 1842-1910)

A river landscape at dusk
signed 'H.C. Delpy' (lower right)
oil on panel
17 1/2 x 28in (44.5 x 71cm)

US\$4,000 - 6,000

Provenance

with Hirschl & Adler Galleries, Inc., New York;
Joan Prior, Phoenix, Arizona, acquired from the above, 1994;
Acquired from the above by the present owner, 2002.

Exhibited

Jackson, Mississippi Museum of Art, *Collector's Choice*, 1984-1985,
no. 78.

This work will be included in the forthcoming *Catalogue raisonné de l'oeuvre d'Hippolyte-Camille Delpy* currently in preparation by David Duputel.



10

10^W

FELIX AUGUSTE CLEMENT (FRENCH, 1826-1888)

Le dénicheur d'oiseaux

signed and dated 'FA. Clément/Roma MDCCLX' (lower left)

oil on canvas

42 3/4 x 31 3/4in (108.8 x 80.6cm)

US\$10,000 - 15,000

Literature

T. Gautier, *Abécédaire du Salon de 1861*, Paris, 1861, p. 109.

M. Champavier, *Bulletin de la société d'archéologie et de statistique de la drôme*, Valence, vol. 22, 1888, p. 311.

L'Art français, revue illustrée hebdomadaire, no. 13, 25 February 1888, illustrated.

E. Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs*, Paris, 1976, p. 61, as *La Becquée*.



11

PROPERTY OF JOSEPH S. BRACKIN

11

PIERRE JEAN EDMOND CASTAN (FRENCH, 1817-1892)

The doll's bathing day
signed and dated 'Edmond Castan 1879' (lower right)
oil on panel

10 1/2 x 8 1/4 in (28.8 x 21)

US\$5,000 - 7,000

Provenance

Private collection, Pennsylvania.



12

12^W

EUGENE-MARIE SALANSON (FRENCH, 1864-1892)

The fishergirl
signed 'E. SALANSON' (lower right)
oil on canvas
53 1/2 x 31 3/4in (136 x 80.5cm)

US\$15,000 - 20,000

Provenance
with Tedesco Freres, Paris.



13

13^W

LOUIS-EMILE ADAN (FRENCH, 1839-1937)

La leçon de catéchisme
signed 'L.Emile Adan' (lower right)
oil on canvas
30 1/2 x 47 3/4in (77 x 121cm)

US\$8,000 - 12,000



14

14 ^W

CYR-JEAN-AIME (ST-CYR) GIRIER (FRENCH, 1837-1912)

An awkward silence

signed (lower right)

oil on canvas

29 x 39 1/2in (73.6 x 100.3cm)

US\$12,000 - 18,000

Provenance

Sale, Hotel de Ventes Horta, Brussels, 15 January 2008, lot 168.



15

15

VICENTE GARCÍA DE PAREDES (SPANISH, 1845-1903)

The recital
signed 'V. de PAREDES.' (lower right)
oil on canvas
15 x 21 3/4 in. (38.1 x 55.2cm)

US\$4,000 - 6,000

16

EMILE AUGUSTE HUBLIN (FRENCH, BORN 1830)

A beautiful gift
signed and dated 'E. Hublin/1869' (lower right)
oil on canvas
31 3/4 x 25 3/4in (80.5 x 65.5cm)
unframed

US\$50,000 - 70,000

Provenance

Private collection, Texas;
Gifted to the present owner, 2008.

A native of Angers, in the Anjou province, Emile-Auguste Hublin moved to Paris in 1855, where he joined the prestigious studio of Francois-Edouard Picot at the *Académie des Beaux-Arts*. Picot, who had studied with Jacques-Louis David, had trained scores of young painters in the Academic style of painting that emphasized excellent draftsmanship, brilliant coloring and an uncanny eye for beauty, while blending classical and contemporary subject matter. Two of his most prominent former students, William Bouguereau and Alexandre Cabanel, had won the *Prix de Rome* and had already established successful careers at the time of Hublin's arrival.

Hublin made his *Salon* debut in 1861 and continued to exhibit yearly until circa 1880. On his frequent trips to Brittany he would paint young girls with animals or in interiors and women at work as a document of local costumes and religious customs of the region, as Dagnan-Bouveret would do two decades later. His sitters are often placed against a flat, dark background that allows the figure to project forward bathed in warm light, emphasizing the skillful modelling of the body and the detail of the costume.





17

17

EUGENIO ZAMPIGHI (ITALIAN, 1859-1944)

Grapes for the baby
signed 'E. Zampighi' (lower left)
oil on canvas
26 x 34 1/4in (66 x 87cm)

US\$15,000 - 20,000



18

18

ANTONIO ERMOLAO PAOLETTI (ITALIAN, 1834-1912)

Playing cat and mouse
signed and inscribed 'Ant. Paoletti. Venezia' (lower left)
oil on panel
12 x 18in (30.5 x 46cm)

US\$4,000 - 6,000



19

19^W

IGNACE SPIRIDON (ITALIAN, ACTIVE 1860-1900)

La gondole d'amour

signed in ligature 'ISpiridon' (lower right)

oil on canvas

42 1/2 x 78in (108 x 198cm)

US\$20,000 - 30,000

Provenance

Private collection, New Jersey.

Very little is known about Ignace Spiridon, however, the Italian artist lived and worked in Paris at the turn of the century, where he maintained a well-appointed and fashionable studio. He painted society figures, among whom figured Mark Twain.

The present painting appears to have been a popular composition, that the artist himself copied in at least one smaller version, while other artists provided less skilled interpretations of it.



20

20

LUIGI DA RIOS (ITALIAN, 1844-1892)

A young Italian fisher woman
signed and dated 'L. Da Rios/ Venezia 1881' (lower left)
watercolor on paper
sight: 10 3/4 x 8 3/8in (27 x 21.5cm)

US\$3,000 - 5,000



21

21 W

ORESTE COSTA (ITALIAN, 1851-1901)

Interior of the Pitti Palace
signed and inscribed 'O. Costa/ Firenze' (lower right)
oil on canvas
44 1/4 x 32 1/4in (112.5 x 82cm)

US\$8,000 - 12,000

Provenance

Sale, Sotheby's, New York, 1982;
Acquired at the above, thence by descent;
Private Estate, San Francisco, California.



22

22

JOSÉ MIRALLES DARMANIN (SPANISH, 1851-1900)

Vanity clothed

signed 'J. Miralles-Darmanin' (lower left)

oil on canvas

19 x 27in (48.2 x 68.5cm)

US\$4,000 - 6,000

Provenance

Sale, Sotheby's, New York, 1983;

Acquired at the above, thence by descent;

Private Estate, San Francisco, California.



23

23

GIOVANNI SIGNORINI (FLORENCE 1808-1858)

A Fête champêtre

signed and inscribed 'Giuseppe Signorini/ Roma Paris' (lower right)
oil on canvas

27 3/4 x 21 3/4in (70.5 x 55cm)

US\$20,000 - 30,000

Provenance

Mr. and Mrs. S.A. Thompson, St. Louis, Missouri;
Acquired directly from the artist, 1925 for 50,000 Lira (\$2,000);
By descent into the family.

Silvio Mazzoleni, Signorini's dealer in Rome, describes the present painting in a letter to Mrs. Thompson as one of the best the artist has ever painted. He continues 'The subject of this picture represents a private entertainment on the border of the Lake of Nemi, in the Alban Hills (Roma Country). The personages are represented seated on the lawn facing the Castle of the Princess Orsini - Costumes Louis XIV'.

The Thompsons were bankers to Anheuser-Busch in St. Louis and collectors of Italian art, particularly paintings by Signorini.



24

24

CESARE AUGUSTE DETTI (ITALIAN, 1847-1914)

The court singer
signed 'C. Detti' (lower right)
oil on panel
10 1/4 x 16in (26 x 40.8cm)

US\$6,000 - 8,000

Provenance

Private collection, Los Angeles;
By descent to the present owner.



25

25

NICOLAU ANTONIO FACCHINETTI (ITALIAN, 1824-1900)

A view of Rio de Janeiro from Barrio Cosme Velho
signed and dated 'N. Facchinetti 1885' (lower right)
oil on artist's board
7 1/2 x 11in (19 x 28cm)

US\$25,000 - 35,000

Provenance

Private collection, St. Paul, Minnesota, since 1982;
Acquired from the above by the present owner.

Nicolau Facchinetti was born in 1824 in Treviso, in the vicinity of Venice. The revolutionary year that rocked Europe in 1848 found him in Venice, completing his art studies and possibly being involved in a political movement that forced him to leave the country. He embarked for Brazil in 1849 and settled in Rio de Janeiro, where he started his artistic career as a stage designer. After establishing a reputation for himself, in 1863 he earned a certificate as a lecturer in art at the Imperial Academy of Rio de Janeiro.

Facchinetti devoted himself mostly to landscape painting and from 1870 he was encouraged in this subject by Princess Isabel, daughter of Emperor Pedro II, receiving the title of 'Landscape Painter of his Highness the Duke of Saxony in Brazil.' He also turned his attention to marine painting but is best known for his highly detailed, diminutive landscapes of Rio and Minas Gerais and their environs. His landscapes are infused with the warm light of a sunset or sunrise over a lush vegetation rendered in the greatest detail.



26

26 ^W

GIUSEPPE LAEZZA (ITALIAN, 1835-1905)

A pastoral landscape in the Roman campagna
signed and dated 'Gius. Laezza 1882' (lower right)
oil on canvas

23 x 40 1/4in (58.5 x 102.2cm)

US\$6,000 - 8,000



27

PROPERTY FROM A PRIVATE COLLECTION, CONNECTICUT

27

HENRI EMILIEN ROUSSEAU (FRENCH, 1875-1933)

Marcheline arabe

signed and dated 'Henri Rousseau 1915' (lower left), titled on a label
(on the stretcher)

oil on canvas

18 1/4 x 21 1/2in (76.5 x 54.7cm)

US\$15,000 - 20,000

Provenance

Estate of Richard Levine, Glen Cove, New York;

Private collection, Connecticut;

Sale, Shannon's Auctioneers, 23 April 2013, lot 64;

Private collection, Connecticut.



28

28

EDWIN LORD WEEKS (AMERICAN, 1849-1903)

Merchants along a street in Bombay
signed and inscribed 'E.L. Weeks/ Bombay' (lower left)
oil on canvas
13 x 18 3/4in (33 x 47.5cm)

US\$15,000 - 20,000

This work was likely painted *circa* 1883 on Weeks' first expedition to India.

We are grateful to Dr. Ellen K. Morris for confirming the authenticity of this work and providing additional cataloguing data. This work will be included in the forthcoming Edwin Lord Weeks *catalogue raisonné*.



29

29

ODOARDO TOSCANI (ITALIAN, 1859-1914)

A view of two water gatherers by a mosque
signed in ligature 'OToscani' (lower right)
oil on artist board
10 1/4 x 16 in. (26.0 x 40.6cm)

US\$3,000 - 5,000



30

30

AFFORTUNATO GORY (FRENCH, 1895-1925)

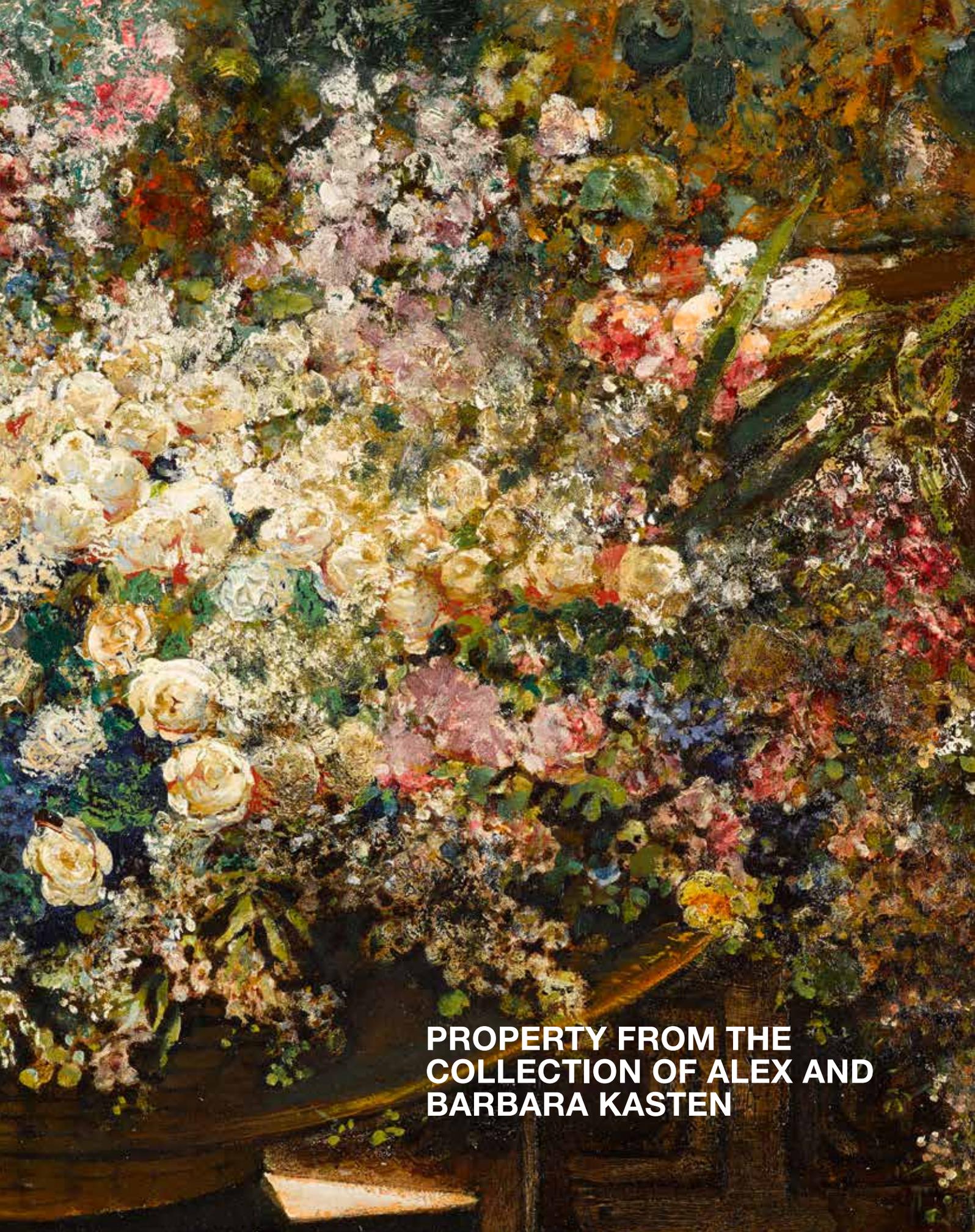
Harem dancer

signed 'A. Gory' (on skirt)

marble and bronze with brown patina on marble base

Height: 25in (63.5); height with base: 28 1/4in (72cm)

US\$12,000 - 18,000



**PROPERTY FROM THE
COLLECTION OF ALEX AND
BARBARA KASTEN**



31

31^W

MARCUS STONE, RA (BRITISH, 1840-1921)

Bad news
signed and dated 'MARCUS STONE/ 1882' (lower left)
oil on canvas
36 1/4 x 22 3/4in (92 x 58cm)

US\$10,000 - 15,000

Provenance

Sale, Christie's, London, 4 November 1999, lot 138;
with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next? - Destinations in Paintings*, November 2012-February 2013; Albany, New York, Albany Museum of Art, January-April 2014; Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 94, illustrated.

A larger version of this work was exhibited to great acclaim at the Royal Academy in 1882. The success of the composition lead Stone to execute several smaller versions in order to satisfy the public's demand.



32 ^W

FREDERICK RICHARD PICKERSGILL, RA (BRITISH, 1820-1900)

Viola and the Countess (Twelfth Night: Act III, Scene I)
signed, inscribed and dated 'F.R.P. RA/1859' (lower right)
oil on canvas
36 1/2 x 29in (92.8 x 73.8cm)

US\$8,000 - 12,000

Provenance

with Joseph Morby, Cornhill, around 1864;
Sale, Sotheby's, New York, 10 November 1998, lot 121;
with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Montgomery, Alabama; New York; Chicago, Illinois; New Orleans, Louisiana; Hastings, Nebraska; Wilmington, Delaware; Reading, Pennsylvania; Hamilton, New York; Palm Beach, Florida; Monterey, California; Fayetteville, Arkansas, *The Art of Shakespeare*, 1985-1989.

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?-Destinations in Paintings*, November 2012-February 2013; Albany, New York, Albany Museum of Art, January-April 2014; Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

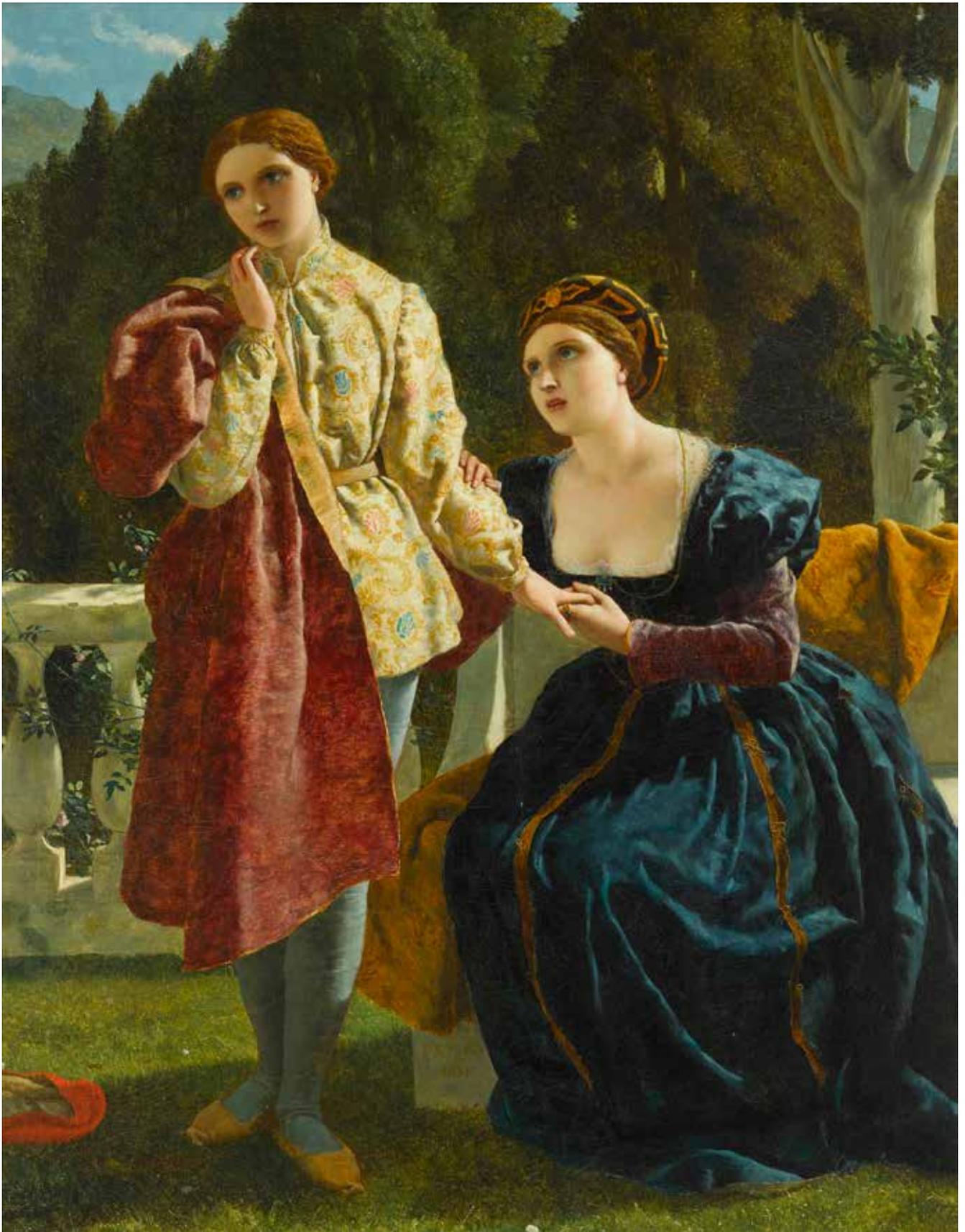
The Art Journal, London, 1864, p. 80.

A Brush with Shakespeare, The Bard in Painting, 1780-1910, exh. cat., Montgomery, Alabama, 1986, p. 80, plate XV, illustrated.

The Art of Shakespeare, exh. cat., New Orleans, 1989, p. 81, illustrated.

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 31, illustrated.







33

33 W

RICHARD REDGRAVE (BRITISH, 1804-1888)

Starting for the Christening
signed 'Rich. Redgrave' (lower left)
oil on canvas
27 x 39in (68.5 x 99cm)

US\$12,000 - 18,000

Provenance

Sale, Sotheby's, London, 17 March 1999, lot 67;
with Kurt E. Schon, Ltd., New Orleans.

Exhibited

London, Royal Academy of Arts, 1865, no. 29.
Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?-Destinations in Paintings*, November 2012-February 2013;
Albany, New York, Albany Museum of Art, January-April 2014;
Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

The Art Journal, 1865, p. 215.
Susan P. Casteras and Ronald Parkinson, *Richard Redgrave 1804-1888*, Exhibition catalogue, New Haven and London, 1988, pp. 21, 172.
Christopher Wood, *Paradise Lost: Paintings of English Country Life and Landscape 1850-1914*, London, 1988, p. 211, illustrated.
James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 45, illustrated.





34

34 W

FREDERICK RICHARD PICKERSGILL, RA (BRITISH, 1820-1900)

Happy hours (The path where the brown leaves are spread)
 signed with monogram, inscribed and dated 'RA/1862' (lower right);
 inscribed with title on the reverse
 oil on panel
 25 x 30 1/2in (63.5 x 77.5)

US\$6,000 - 8,000

Provenance

with Joseph Morby, Cornhill, around 1864;
 Sale, Christie's, New York, 22 April 2004, lot 62;
 with Kurt E. Schon, Ltd., New Orleans.

Literature

The Art Journal, London, 1864, p. 80.
 James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 30, illustrated.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?-Destinations in Paintings*, November 2012-February 2013;
 Albany, New York, Albany Museum of Art, January-April 2014;
 Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.



35^W

ISAAC SNOWMAN (BRITISH, 1874-1947)

Footsteps
signed 'I.Snowman' (lower right)
oil on canvas
44 1/2 x 28in (113 x 71cm)

US\$60,000 - 80,000

Provenance

Christopher Wood, London;
Edward G. Robinson, Los Angeles;
Sale, Sotheby's, New York, 18 April 2007, lot 57;
with Kurt E. Schon, Ltd., New Orleans.

Exhibited

London, Royal Academy, 1901, #30.
Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?-Destinations in Paintings*, November 2012-February 2013;
Albany, New York, Albany Museum of Art, January-April 2014;
Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

The Windsor Magazine, An Illustrated Monthly for Men and Women, vol. XX, London, June-November 1904, illustrated on the frontispiece.
James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 161, illustrated.

When *Footsteps* was exhibited at the Royal Academy in 1901, young Isaac Snowman had already achieved a great measure of early fame. A year-long study in Paris in the ateliers of William Bouguereau and Benjamin Constant culminated with one of his works being accepted at the 1897 *Salon*, after which he returned to London to complete his studies at the Royal Academy school. The young artist made a name for himself by painting society portraits and genre paintings that were well received by the public.

That same year, Snowman and friends embarked on a trip to Jerusalem that spurred the artist to create a series of paintings with Jewish subjects. Furthermore, he joined the cause of his fellow Jewish compatriots by being a founding member of the group of the Maccabaens, who sought to promote the interests of Jews and the Zionist movement.

Around the turn of the century, Snowman's most popular paintings were of young mothers and their children, all dressed in the most fashionable outfits. In an article for *The Windsor Magazine*, Snowman admits to finding his sitters in the wealthy neighborhood of West Hampstead, near his studio, where local schools supplied him with an endless stream of mothers and children. The parents's vanity is evident, as the artist's requests to paint them were never met with objections (op. cit.).

In *Footsteps*, an elegantly dressed young woman is peering over her shoulder towards the approaching footsteps that visibly interrupt her reading of the letter she is holding in her hand. The comfortable setting in the sun-dappled garden with a beautifully appointed tea table under a large tree acts as an invitation to the viewer to actively engage in the unfolding scene.





35





36

36^W

JAMES WEBB (BRITISH, 1825-1895)

A view of Dordrecht with Grote Kerk
signed and dated 'James Webb 1877' (lower right)
oil on canvas
32 x 60in (81.5 x 152.5cm)

US\$10,000 - 15,000

Provenance

with Kurt E. Schoen, Ltd., New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?—Destinations in Paintings*, November 2012-February 2013;
Albany, New York, Albany Museum of Art, January-April 2014;
Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 64, illustrated.





37

37^W

WILLIAM LINNELL (BRITISH, 1826-1906)

Goat herds in the Apennines

signed, inscribed and dated 'William Linnell/ Roma 1864' (lower left)

oil on canvas

27 x 45 1/2in (68.5 x 115.5cm)

US\$6,000 - 8,000

Provenance

Sale, Sotheby's, London, 12 June 2003, lot 273;
with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?-Destinations in Paintings*, November 2012-February 2013;
Albany, New York, Albany Museum of Art, January-April 2014;
Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 38, illustrated.





38



38

38

ALFRED EDUARD AGENOR DE BYLANDT (BELGIAN, 1829-1890)

End of day, Maggiore; Market day, Cannobio (a pair)
each signed 'A. de Bylandt' left and right, respectively
oil on canvas laid down on board
27 3/4 x 21 3/8in (70.5 x 54.5cm)

US\$10,000 - 15,000

Provenance

Salé, Sotheby's, New York, 27 October 2004, lot 198;
with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?-Destinations in Paintings*, November 2012-February 2013;
Albany, New York, Albany Museum of Art, January-April 2014;
Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Provenance

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 126, 127, illustrated.





39

39

BERNHARD KARL MACKELDEY (GERMAN, 1826-1890)

A view of St. Peter's Basilica and Castel Sant'Angelo, Rome
signed 'C. Mackeldey' (lower right)

oil on canvas

18 1/4 x 24in (46.5 x 61cm)

US\$5,000 - 7,000

Provenance

Sale, Dorotheum, Vienna, 25 May 2009, lot 26;
with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?-Destinations in Paintings*, November 2012-February 2013; Albany, New York, Albany Museum of Art, January-April 2014; Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 118, illustrated.



40

DANIEL RIDGWAY KNIGHT (AMERICAN, 1839-1924)

A moment's pause

signed and inscribed 'Ridgway Knight/ Paris' (lower right)

oil on canvas

22 1/4 x 18 1/4in (56.5 x 46.5cm)

US\$40,000 - 60,000

Provenance

with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next? - Destinations in Paintings*, November 2012-February 2013; Albany, New York, Albany Museum of Art, January-April 2014; Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 169, illustrated.







41

41 ^W

LOUIS ASTON KNIGHT (AMERICAN, 1873-1948)

Sunset, Risle Valley
signed 'Aston Knight' (lower left); titled on stretcher
oil on canvas
26 1/4 x 60 1/2in (66.8 x 153cm)

US\$15,000 - 20,000

Provenance

with Kurt E. Schon., Ltd., New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?-Destinations in Paintings*, November 2012-February 2013; Albany, New York, Albany Museum of Art, January-April 2014; Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 176, illustrated.





42

42

LOUIS ASTON KNIGHT (AMERICAN, 1873-1948)

A cottage by a river
signed 'Aston-Knight' (lower right)
oil on canvas
24 x 32in (61 x 81.5cm)

US\$8,000 - 12,000

Provenance

with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?-Destinations in Paintings*, November 2012-February 2013; Albany, New York, Albany Museum of Art, January-April 2014; Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 182, illustrated.



43^W

RICHARD ANSDELL RA (BRITISH, 1815-1885)

Water carriers of the Alhambra
signed and dated 'R. Ansdell 1883' (lower right)
oil on canvas
60 x 42in (152.4 x 106.8cm)

US\$25,000 - 35,000

Provenance

Sale, Christie's, London, The Ansdell Studio sale, 20 March 1886, lot 275;
Acquired by Macklean at the above sale for £204. 15s;
Sale, Christie's, London, 5 November 1993, lot 207;
with Kurt E. Schon, Ltd., New Orleans.

Exhibited

London, Royal Academy of Arts, 1883, no. 754;
Manchester, Manchester City Art Gallery, Autumn Exhibition, 1883, no. 378;
Mexico City, Museo Nacional de San Carlos, *La Era Victoriana: Un Siglo de Pintura Britanica*, December 1997-March 1998, no. 12.
Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?-Destinations in Paintings*, November 2012-February 2013;
Albany, New York, Albany Museum of Art, January-April 2014;
Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014;
Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

Henry Blackburn, *Royal Academy Notes*, London, 1883, p. 63.
John D. Champlin, *Cyclopedia of Painters and Paintings*, New York, 1913, Vol. I, p. 49.
Thomas Cooper, *Men of the Time: A Dictionary of Contemporaries, Containing Biographical Notices of Eminent Characters of Both Sexes*, London, 1884, p. 36.
Journal of the American Veterinary Medical Association's Annual Report, March 1, 2000, Volume 216, Number 5, illustrated on the cover.
Christopher Wright, *British and Irish Paintings in Public Collections: An Index of British and Irish Oil Paintings by Artists Born before 1870 in Public and Institutional Collections in the United Kingdom and Ireland*, Yale University Press, 2006, pp. 69-70.
James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 102, illustrated.

We are grateful to Sarah Kellam for providing further cataloguing information for this lot which will be included in the Ansdell Catalogue Raisonne, which she is at present compiling. Sarah Kellam's website can be visited at: www.richardansdell.co.uk for further dialogue if wished.





43



44 ^W

FRANZ RICHARD UNTERBERGER (AUSTRIAN, 1838-1902)

Die goldene Meile bei Remagen

signed 'F R Unterberger' (lower right)

oil on canvas

32 x 54in (81.5 x 137cm)

US\$40,000 - 60,000

Provenance

Sale, Christie's, New York, 28 February 1991, lot 155;
Sale, Christie's, New York, 25 October 2006, lot 252, (as Rhineland);
Sale, Sotheby's, New York, 9 May 2014, lot 62.
with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Innsbruck, *Franz Richard Unterberger 1837-1902*, 3 June-6
September 1987, no. 13.
Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel
Next?-Destinations in Paintings*, November 2012-February 2013;
Albany, New York, Albany Museum of Art, January-April 2014;
Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley,
June-September 2014; Scranton, Pennsylvania, Everhart Museum
of Natural History, Science & Art, February-June 2015; Lakeland,
Florida, Polk Museum of Art, July-December 2015.

Literature

Sybille-Karin Moser, *Franz Richard Unterberger und die Salonfähige
Landschaftsmalerei in 19. Jahrhundert*, Vienna, 1986, pp. 40, 173,
illustrated.

James Allen Scott, *Where Will You Travel Next? Destinations in
Paintings*, 2011, p. 54, illustrated.

Born into a large bourgeoisie family in Innsbruck, Franz Richard
Unterberger studied at the Academy of Munich under Clemens von
Zimmermann (1788-1869) and Julius Lange (1817-1878). Following
this, he attended the Academy of Weimar, before moving to
Düsseldorf to work with Oswald von Achenbach (1827-1905) at the
Academy of Düsseldorf.

Unterberger felt that the market might be more lucrative in Belgium,
and therefore moved to Brussels in 1864, a place he would return to
throughout his life. As international tourism grew during this period,
Unterberger's works, which depicted many of the popular European
resorts, and included views of Italy, England, Norway, Denmark,
and France, found a ready market amongst the burgeoning middle
classes.

Die Goldene Meile bei Remagen depicts a very fertile strip of land
along the Rhein river, between the cities of Bad Breisig, Sinzig and
Remagen, which earned its name due to the picturesque beauty of
the landscape and the strategic economic importance of its location.
Densely riddled with medieval castles and churches, the Golden Mile
was the centerpiece of the Rhein tourism of the 19th Century.





44





45

45^W

EUGEN VON BLAAS (AUSTRIAN, 1843-1932)

A Venetian lady

oil on canvas

31 3/4 by 25 1/2 in (80.6 by 64.8 cm)

US\$12,000 - 18,000

Provenance

Sale, Sotheby's, New York, 25 April 2006, lot 264;
with Kurt E. Schon., Ltd, New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next? - Destinations in Paintings*, November 2012-February 2013;
Albany, New York, Albany Museum of Art, January-April 2014;
Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley,
June-September 2014; Scranton, Pennsylvania, Everhart Museum
of Natural History, Science & Art, February-June 2015; Lakeland,
Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 138, illustrated.





46

46

ERNST BOSCH (GERMAN, 1834-1917)

Der alte Schäffer und die Enkelin (The old shepherd and his granddaughter)

signed and dated 'E. Bosch D.f. 61' (lower left)

oil on canvas

20 1/4 x 17in (51.5 x 43cm)

US\$10,000 - 15,000

Provenance

with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Philadelphia, The United States Centennial Exposition, 10 May-10 November 1876.

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next? - Destinations in Paintings*, November 2012-February 2013;

Albany, New York, Albany Museum of Art, January-April 2014;

Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 61, illustrated.





47

47^W

FÉLIX ARMAND HEULLANT (FRENCH, BORN 1834)

Char nuptial, Japon
signed 'A. Heullant' (lower left)
oil on panel
26 1/2 x 39 1/2in (67.5 x 100cm)

US\$6,000 - 8,000

Provenance

Sale, Sotheby's, Olympia, 11 December 2003, lot 230;
with Kurt E. Schon, Ltd, New Orleans.

Exhibited

Paris, *Salon*, 1882, no. 1342.
Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next? - Destinations in Paintings*, November 2012-February 2013;

Albany, New York, Albany Museum of Art, January-April 2014;
Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley,
June-September 2014; Scranton, Pennsylvania, Everhart Museum
of Natural History, Science & Art, February-June 2015; Lakeland,
Florida, Polk Museum of Art, July-December 2015.

Literature

Émile Bellier and Louis Auvray, *Dictionnaire général des artistes de
l'école française depuis l'origine des arts du dessin jusqu'à nos jours*,
New York & London, 1979, Vol. II, p. 237;
John D. Champlin, Jr., *Cyclopedia of Painters and Paintings*, New
York, 1885, Vol. II, p. 252;
Michel Aubert, *L'Art officiel à la fin du XIXe siècle : dessins et
peintures*, *Château de Blois*, 1976, p. 38.
James Allen Scott, *Where Will You Travel Next? Destinations in
Paintings*, 2011, p. 86, illustrated.





48

48

JEAN LOUIS ERNEST MEISSONIER (FRENCH, 1815-1891)

The poet
 signed with monogram (lower left); stamped with the *vente* stamp on
 reverse
 oil on panel
 11 1/8 x 14 3/4in (28.5 x 37.5cm)

US\$10,000 - 15,000

Provenance

Artist's studio sale, 12-20 May 1893, no. 31;
 Sale, Christie's, New York, March 1, 1984, lot 56;
 Sale, Sotheby's, New York, 25 April 2006, lot 244;
 with Hirschl & Adler Galleries, Inc., New York;
 with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Paris, Galerie Georges Petit, *Exposition Meissonier*, March, 1893, no. 31.
 Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next? - Destinations in Paintings*, November 2012-February 2013;
 Albany, New York, Albany Museum of Art, January-April 2014;
 Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014;
 Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015;
 Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

Constance Cain Hungerford, *Ernest Meissonier and Art for the French Bourgeoisie: Master in His Genre*, Cambridge, 1999, p. 247, no. 17.
 James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 110, illustrated.





49

49

JAMES DROMGOLE LINTON (BRITISH, 1840-1916)

Leisure hours

signed with monogram 'JDL' (lower right)

watercolor on paper

sight: 14 1/8 x 10 5/8in (36 x 27cm)

US\$3,000 - 5,000

Provenance

Private collection, New York;

Acquired from the above by the present owner, circa 1960.





50

50^W

DOMINIQUE HUBERT ROZIER (FRENCH, 1840-1901)

Nature morte au bouquet des roses dans une vase ottomane
signed 'D. Rozier' (lower left)

oil on canvas

39 3/4 x 29 1/4in (101 x 74.5cm)

US\$4,000 - 6,000

Provenance

Sale, Claude Aguttes, 19 December 2002, lot 48;
with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next? - Destinations in Paintings*, November 2012-February 2013; Albany, New York, Albany Museum of Art, January-April 2014; Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 151, illustrated.





51

51

CARL HAAG, O.W.S. (GERMAN, 1820-1915)

A family of wandering Arabs

signed and dated 'Carl Haag/ 1866' (lower right); titled, dated and signed (on verso)

watercolor on paper

sight: 19 1/2 x 13 5/8in (49.5 x 35.8cm)

US\$8,000 - 12,000

Provenance

Private collection, New York;

Acquired from the above by the present owner, circa 1960.





52

52

HENRI DUVIEUX (FRENCH, BORN 1855)

A view of Venice

signed 'H. Duvieux' (lower left)

oil on canvas

15 3/4 x 25 3/4in (40 x 65.5cm)

US\$3,000 - 5,000

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?—Destinations in Paintings*, November 2012-February 2013; Albany, New York, Albany Museum of Art, January-April 2014; Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 73, illustrated.





53

53

HIPPOLYTE CAMILLE DELPY (FRENCH, 1842-1910)

A path along the river
signed and dated 'H.C. Delpy 1900' (lower left); stamped with artist's
initials on reverse
oil on panel
16 1/8 x 28in (41 x 71cm)

US\$5,000 - 7,000

This work will be included in the forthcoming *Catalogue raisonné de l'oeuvre d'Hippolyte-Camille Delpy* currently in preparation by David Duputel.

Provenance

Sale, Sotheby's, New York, 25 April 2006, lot 2006, lot 203:
with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?-Destinations in Paintings*, November 2012-February 2013;
Albany, New York, Albany Museum of Art, January-April 2014;
Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 155, illustrated.





54

54

ALFRED FONTVILLE DE BREANSKI (BRITISH, 1877-1957)

Early morning, Derwentwater
signed 'A.F. de Breanski (lower left); signed and titled on the reverse
oil on canvas
16 1/2 x 24 1/2in (42 x 62cm)

US\$5,000 - 7,000

Provenance

Sale, Sotheby's Olympia, 29 January 2003, lot 91;
with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?-Destinations in Paintings*, November 2012-February 2013;
Albany, New York, Albany Museum of Art, January-April 2014;
Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 144, illustrated.





55

55 ^W

KARL PIERRE DAUBIGNY (FRENCH, 1846-1886)

A figure seated beneath a cherry tree
signed 'Karl Daubigny' (lower left)
oil on canvas
45 1/2 x 31in (115.5 x 79cm)

US\$15,000 - 20,000

The present work has been previously authenticated by Galerie Duputel.

Provenance

with Arthur Tooth & Sons, London;
Sale, Christie's, New York, 27 October 2004, lot 153;
with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next? - Destinations in Paintings*, November 2012-February 2013;
Albany, New York, Albany Museum of Art, January-April 2014;
Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 77, illustrated.





56

56^W

LÉON JOUBERT (FRENCH, 1851-1928)

Vue de Vétheuil, bord de Rivière

signed 'L. Joubert' (lower left)

oil on canvas

32 1/4 x 51 1/2in (82 x 131cm)

US\$3,000 - 5,000

Provenance

Sale, Tajan, Paris, 7 April 2000, lot 213;
with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next? - Destinations in Paintings*, November 2012-February 2013; Albany, New York, Albany Museum of Art, January-April 2014; Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 122, illustrated.



57^W

JACQUES MARTIN-FERRIÈRES (FRENCH, 1893-1972)

La maison d'Henri Martin à Saint-Cirq-Lapopie

signed and dated 'Jac. Martin-Ferrières 18' (lower left)

oil on canvas

38 1/4 x 22 3/4in (97 x 58cm)

US\$20,000 - 30,000

Provenance

with Kurt E. Schon, Ltd., New Orleans.

Exhibited

Odessa, Texas, Ellen Noel Museum of Art, *Where Will You Travel Next?—Destinations in Paintings*, November 2012-February 2013; Albany, New York, Albany Museum of Art, January-April 2014; Allentown, Pennsylvania, Allentown Museum of the Lehigh Valley, June-September 2014; Scranton, Pennsylvania, Everhart Museum of Natural History, Science & Art, February-June 2015; Lakeland, Florida, Polk Museum of Art, July-December 2015.

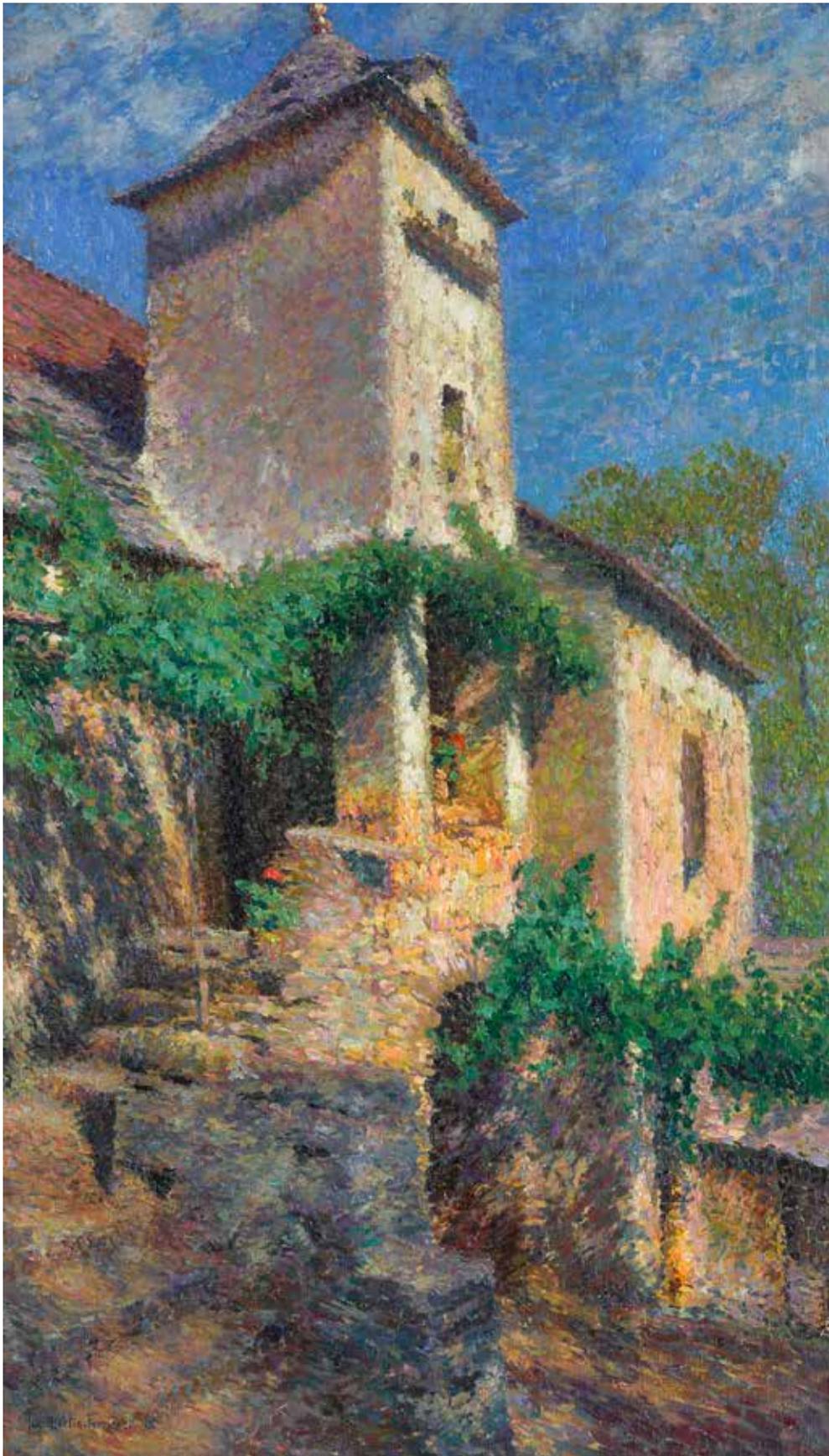
Literature

James Allen Scott, *Where Will You Travel Next? Destinations in Paintings*, 2011, p. 196, illustrated.

Saint-Cirq-Lapopie is a medieval stronghold near Cahors and is now a member of *Les Plus Beaux Villages de France* ("The most beautiful villages of France") association. It became popular with artists after Henri Martin made it his home at the beginning of the 20th century. Despite his popularity and success as an artist, Martin was a reclusive person who grew disenchanted with life in Paris. His quest for a tranquil and picturesque location led him to this forgotten gem of French history. Martin's paintings from this period are his most beautiful and colorful of his *oeuvre*.

Jacques Martin-Ferrières, Henri Martin's son, trained under his father and later under Frederic Cormon at the *Ecole des Beaux-Arts* in Paris. The present work was executed when the young artist was 25 years old and strongly influenced by his father's work. The pointillist technique is employed with great skill and layers of thick paint are superimposed in perfect chromatic harmony.





57





58

**PROPERTY SOLD TO BENEFIT THE MICHAEL HOFFFLIN
FOUNDATION FOR CHILDREN'S CANCER, SANTA CLARITA,
CALIFORNIA**

58

PAUL VON FRANKEN (GERMAN, 1818-1884)

A gateway to an Eastern town
signed and dated 'P.Franken/ 1869' (lower left)
oil on canvas

33 3/4 x 26 3/4in (85.8 x 68cm)

US\$6,000 - 8,000

Provenance
with Galerie Michael, Beverly Hills.



59

59^W

CARL LUDWIG KUHBEIL (GERMAN, BORN CIRCA 1770-1823)

God showing Moses the Promised Land from the top of Mount Nebo

signed and dated 'C. Kuhbeil. 1818' (lower center)

oil on canvas

29 1/4 x 44in (74.3 x 111.8cm)

US\$3,000 - 5,000

Exhibited

Berlin, *Akademie der bildenden Künste und mechanischen Wissenschaften*, 1818.

We are grateful to Prof. Dr. Helmut Börsch-Supan for confirming the authenticity of this work and providing further cataloguing information.



60

60^W

FERDINAND KELLER (GERMAN, 1842-1922)

Selene thrown down by Argus
signed, dated and inscribed 'Ferdinand Keller. 1886. Karlsruhe'
(lower right)
oil on canvas
30 x 43 1/2in (76 x 110.5cm)

US\$12,000 - 18,000

Provenance

Sale, Sotheby's, New York, 24 May 1984, lot 182;
Acquired at the above, thence by descent;
Private Estate, San Francisco, California.

Several of Ferdinand Keller's paintings have been used as illustrations for Georg Eberst's novels, with the present lot illustrated in *The Emperor*. (*The Book Buyer*, February 1884-January 1885, New York, p. 361).



61

61

PIERRE OLIVIER JOSEPH COOMANS (BELGIAN, 1816-1889)

On ne passe pas!

signed and dated 'Joseph Coomans 1889/ Paris' (lower right); titled
(on the stretcher)

oil on canvas

23 1/2 x 32 1/2in 59.8 x 82.5cm)

US\$10,000 - 15,000



62

62

HANS ZATZKA (AUSTRIAN, 1859-1949)

Mail from across the pond
signed 'H. Zatzka' (lower right); inscribed with the artist's copyright
statement on the reverse
oil on canvas
22 3/4 x 31 1/4in (58 x 79.5cm)

US\$10,000 - 15,000



63

63 W

KARL GAMPENRIEDER (GERMAN, 1860-1930)

The goldfish pond
signed 'Gampenrieder' (lower left)
oil on canvas
38 1/2 x 27 1/2in (97.8 x 69.8cm)

US\$8,000 - 12,000



64

64

HANS ZATZKA (AUSTRIAN, 1859-1949)

A still life with flowers in a jardiniere resting on a ledge
signed 'H. Zatzka fecit' (lower center); inscribed with artist's copyright
on the reverse
oil on canvas
30 x 25in (76 x 63.5cm)

US\$4,000 - 6,000

Provenance

Sale, Sotheby Parke Bernet, New York;
Sale, Sotheby's, New York, 26 January 2008, Lot 312;
Private collection, Southern California.



65

65

PIERRE OLIVIER JOSEPH COOMANS (BELGIAN, 1816-1889)

A portrait of a young woman
signed, inscribed and dated: 'Joseph Coomans/ Paris 1880' (lower
right)

oil on canvas

19 x 14 3/4in (48.3 x 37.5cm)

US\$8,000 - 12,000



66

66

JOSEPH COOMANS (BELGIAN, 1816-1889)

La longeuse

signed, dated and inscribed 'Joseph Coomans 1885./PARIS.' (lower left)

oil on canvas mounted to masonite

19 1/2 X 27 1/2in (49.5 x 69.9cm)

US\$4,000 - 6,000



67

67 W

AUGUST WILHELM NIKOLAUS HAGBORG (SWEDISH, 1852-1925)

Conversation by the sea
signed 'HAGBORG' (lower right)
oil on canvas
32 by 23 3/4 in (81.2 x 60.5 cm)

US\$4,000 - 6,000

Provenance

Sale, Gray's Auctioneers, LLC, 6 March 2013, lot 12.



68

68

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\$4,000 - 6,000



69

69^W

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\$10,000 - 15,000

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



70

70^W

CARL BREITENBACH (GERMAN, 1833-1904)

Homeward bound

signed and dated 'C. Breitenbach 1888' (lower right)

oil on canvas

32 x 45in (81.3 x 114.3cm)

US\$10,000 - 15,000

Provenance

Sale, Sotheby's, New York, 28 June 2001, lot 225;

Sale, Bonhams, New York, 25 April 2012, lot 42.



71

71

FRANZ XAVER PIELER (AUSTRIAN, 1879-1952)

A still life with a bouquet of flowers on a marble ledge

signed 'Fx Pieler' (lower right)

oil on canvas

30 1/8 x 25in (76.5 x 63.5cm)

US\$3,000 - 5,000

Provenance

Private collection, Budapest, Hungary;

Private collection, Australia (by 1938);

Private collection, Sydney, Australia, by descent.

72^W

FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

Carneval en Bretagne

signed, inscribed and dated 'F.A. Bridgman/Finistère/1869' (lower right)

oil on canvas

27 3/4 x 45 1/4in (70.5 x 115cm)

US\$30,000 - 50,000

Provenance

with Goupil Gallery, Paris, purchased from artist, 30 May 1869 for 1400 Francs;

Sale, Skinner, Boston, 5 March 2004, lot 261;

Frank Harding, Lustire, Maine (acquired from the above);

Private collection.

Exhibited

Paris, *Salon*, 1868, #327.

Literature

Olivier Merson, *Le monde illustré*, May 1869, p. 327, ill. p. 324;

Lois Marie Fink, *American Art of the Nineteenth Century/ Paris Salons*, Cambridge University Press, p. 324;

Gerald M. Ackerman, *Les Orientalistes de l'école Américaine*, Vol. 10, Paris, 1994, p. 22.



72



73

73

JOHN MORGAN RBA (BRITISH, 1823-1886)

The lion and the lamb
signed 'J. Morgan' (lower center)
oil on canvas
36 1/4 x 28in (92 x 71cm)

US\$4,000 - 6,000

Provenance

Sale, Christie's, London, 11 December 2008, lot 71;
Private collection, Southern California.

Exhibited

London, Royal Society of British Artists, 1861, no. 360.
Liverpool, Liverpool Academy, 1861, no. 981.

According to Terry Parker, this painting was a rediscovery at the time of its sale in 2008, as no record of it having been at auction before had been found.

The painting is most likely *The Lion and the Lamb*, exhibited at both the Royal Society of British Artists and the Liverpool Academy in 1861. The protective 'lion' of an old man, probably a pirate judging by his bandanna, is guarding his 'lamb'. While the model for the man has not appeared before in Morgan's work, the young girl is likely the artist's youngest daughter, Lilian Henrietta Morgan. The picture was painted when Morgan had his studio at Church Yard, Aylesbury, Buckinghamshire.



74

PROPERTY OF ELIZABETH J. COX

74 ^W

JENNIE AUGUSTA BROWNSCOMBE (AMERICAN, 1850-1936)

The berry pickers

signed and inscribed 'Jennie Brownscombe/ copyright' (lower right)

oil on canvas

23 1/2 x 37 3/4in (59.7 x 96cm)

US\$8,000 - 12,000

Provenance

Private collection, Cleveland, Ohio;

By descent to the present owner, 1995.



75

75^W

ALFRED DE BRÉANSKI SNR (BRITISH, 1852-1928)

Departing day
signed 'Alfred de Bréanski' (lower left); signed and titled (on the
reverse)

oil on canvas
40 x 70in (101.5 x 177.8cm)

US\$8,000 - 12,000



76

76

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\$5,000 - 7,000

Provenance
with Frost & Reed, London.



77

77

FREDERICK WILLIAM 'WATERS' WATTS (BRITISH, 1800-1862)

The market cart

oil on canvas

30 x 25 in. (76.2 x 63.5 cm)

US\$6,000 - 8,000

Provenance

Possibly, Sale, Phillips, Son & Neale, London, 2 March 1976, lot 152;
Sale, Butterfields, San Francisco, 13 November 2002, lot 7184.



78

78
DAVID FARQUHARSON ARA ARSA RSW ROI (BRITISH, 1840-1907)

Return from the field
signed and inscribed 'David Farquharson/ X5' (lower left)
oil on canvas
16 x 20in (40.5 x 51cm)

US\$4,000 - 6,000



79

79

MAUD EARL (BRITISH, 1863-1943)

Two Bedlington terriers (Champion Breakwater Squire and Champion Breakwater Girl)

signed and dated 'Maud Earl '99' (lower left)

oil on canvas

18 1/8 x 24in (46.5 x 61cm)

US\$4,000 - 6,000



80

80

HARRY HALL (BRITISH, 1814-1882)

Mr. John Gully's Andover, Alfred Day up, winner of the 1854 Derby
oil on canvas
22 1/2 x 30in (57 x 76cm)

US\$5,000 - 7,000

Inscribed 'Andover/Bay Colt Foaled in 1851., Property of John Gully Esq./by Bay Middleton out of Sister of Aegis/ going back to Godolphin Arabian's Regulus 1757./Derby 1854 won £5950 ridden by A. Day (7-2)' (on a label affixed to the reverse).

Provenance

with Arthur Ackermann and Son, Ltd., London;
Sale, Christie's, New York, 3 December 2008, lot 66;
Private collection, Northern California.

Literature

Charles Lane, *Harry Hall's Classic Winners*, London, 1990, pl. 54, p. 45.



81

81

WILLIAM WOODHOUSE (BRITISH, 1857-1939)

A bloodhound by the fireside
signed 'W. Woodhouse' (lower right)
oil on canvas
15 x 20in (38.3 x 51cm)

US\$5,000 - 7,000



82

82

WILLIAM WESTALL (BRITISH, 1781-1850)

A view of Warwick Castle

oil on canvas

20 1/2 x 24 1/2in (52 x 62.3cm)

US\$5,000 - 7,000

Provenance

Sale, Sotheby's, New York, A Celebration of the English Country House, 16 April 1998, lot 7;

Acquired at the above sale by the present owner.



83

83

ARTHUR HACKER, RA (BRITISH, 1858-1919)

Innocence

signed and dated 'Arthur Hacker 1899' (lower left)

oil on canvas

17 x 21in (43 x 53cm)

US\$10,000 - 15,000

Provenance

with Waterhouse and Dodd, London;

Acquired from the above by the present owner, March 1998.



84

84 W

RAYMOND LYNDE (BRITISH, 1854-1928)

A summer afternoon
signed 'Raymond Lynde' (lower left)
oil on canvas
36 x 28in (91.5 x 71cm)

US\$12,000 - 18,000

Provenance

Sale, Sotheby's, New York, 16 April 1998, lot 114;
Acquired at the above sale by the present owner.



85

85

ALBERT JOSEPH MOORE (BRITISH, 1841-1893)

Lovers

colored chalk and charcoal on paper

12 7/8 x 7in (32.8 x 18cm)

US\$3,000 - 5,000

Provenance

Sir Arthur Lasenby Liberty, London;

With J.S. Maas & Co. Ltd., London;

Norma Miller, New York (acquired from the above, 1984).



86

86

MARIAN CHASE (BRITISH, 1844-1905)

A still life with potted flowers and fruit

signed 'M. Chase' (lower left)

oil on canvas

24 x 20in (61 x 51cm)

US\$3,000 - 5,000



87

87^W

EDWARD CHARLES WILLIAMS (BRITISH, 1807-1881)

Tranquility

signed in ligature 'ECM' (lower right)

oil on canvas mounted to masonite

28 1/2 x 43 1/4in (72.4 x 109.9cm)

US\$4,000 - 6,000



88

88

FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

Coucher de soleil

Dedicated, dated and signed 'A M. Jules Danbé/souvenir bien amical/1904 F.A. Bridgman' (lower right)

oil on canvas

17 1/2 x 36in (44.4 x 91.4cm)

US\$4,000 - 6,000

Provenance

Christie's, Paris, *Tableaux Anciens et du 19ème Siècle*, June 26, 2008, Lot 114.

Private collection, Southern California.

We are grateful to Dr. Ilene Susan Fort, Sr. Curator and The Gail and John Liebes Curator of American Art, Los Angeles County Museum of Art, for confirming the attribution to Frederick Arthur Bridgman.



89

89 ^W

FREDERICK RICHARD LEE, RA (BRITISH, 1798-1879)

The poacher
signed and dated 'F.R. Lee RA 1853' (lower right), titled and signed
'F.R. Lee RA' on a label (affixed to the stretcher)
oil on canvas
41 1/2 x 54in (105.4 x 137.2cm)

US\$10,000 - 15,000

Provenance

Sale, Bonhams, New York, 7 November 2007, lot 172;
Acquired at the above sale by the present owner.



90

90

HENRY PETHER (BRITISH, ACTIVE 1828-1865)

God's House Tower, Southampton

signed 'H. Pether' (lower left)

oil on canvas

20 3/4 x 28 1/8in (52.8 x 71.5cm)

US\$10,000 - 15,000

Provenance

Sale, Bonhams, London, 28 October 2009, lot 87, as *Harbor Scene by Moonlight*.



91

**PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION,
NEW YORK**

91^W

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

A portrait of Ethel Grace Bolitho, *née* Maclead
signed and dated 'FRANK BRAMLEY/ 92 (lower left)
oil on canvas

60 1/4 x 46in (153 x 117cm)

US\$7,000 - 9,000

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, *née* Maclead. Ethel's father was Robert Bruce Aeneas
Maclead 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.



92

PROPERTY OF THOMAS V. SKRIVAN

92^W

WOJCIECH WEISS (POLISH, 1875-1950)

Portrait of Maria Skrzywan in Spanish costume
signed and dated 'W. Weiss/ 1946' (lower left)
oil on canvas

31 3/4 x 25 3/4in (80.5 x 65.5cm)

US\$6,000 - 8,000

Provenance

By descent to the present owner from the sitter.



93

93

NICOLAE GRIGORESCU (ROMANIAN, 1838-1907)

Danube guard (*Santinela*)
signed 'Grigorescu' (lower left)
oil on canvas
20 5/8 x 15in (52.5 x 38cm)

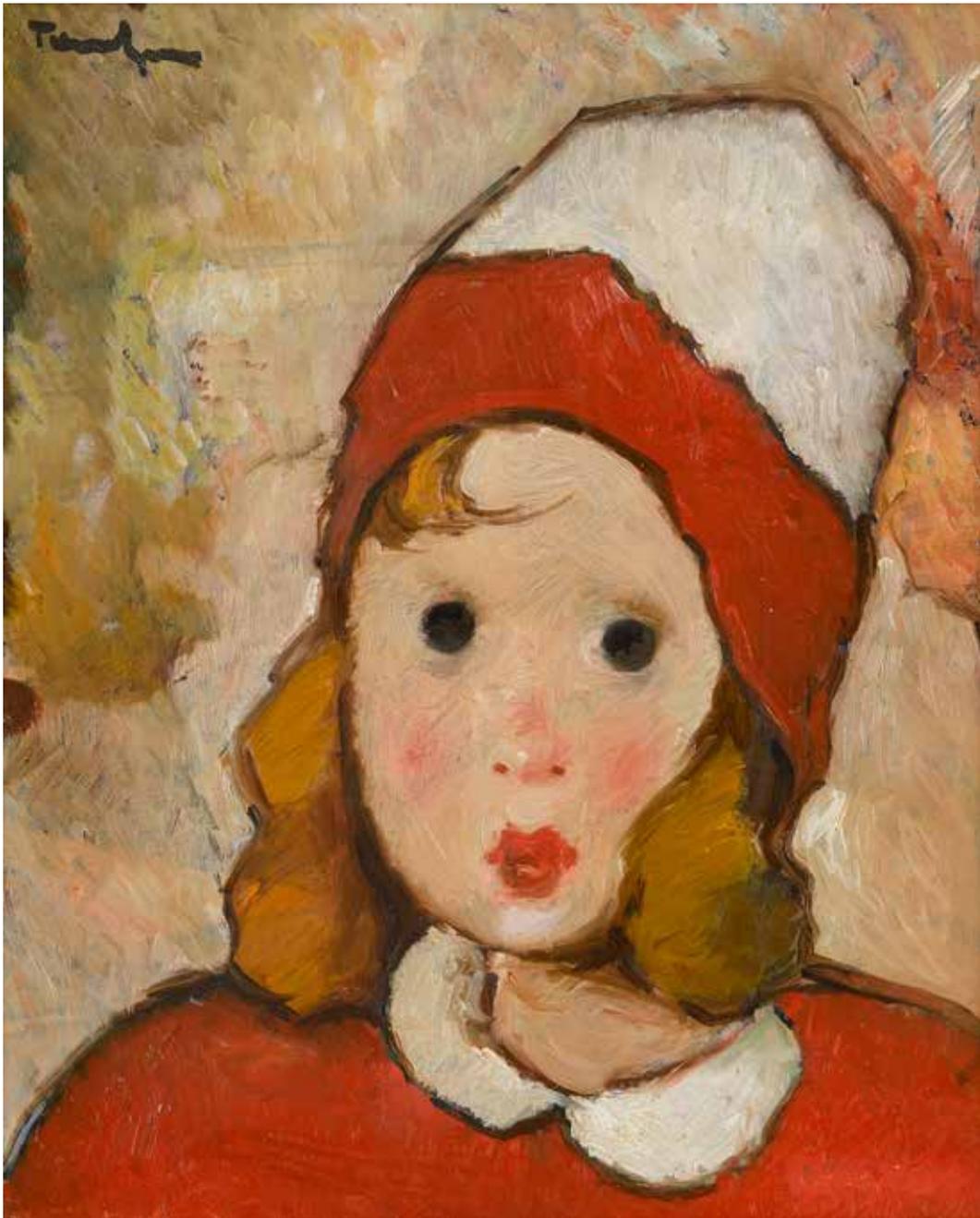
US\$20,000 - 30,000

The reverse bears a statement of authentication by Ion Alexandru Steriadi.

Provenance

Roy Melbourne, (political attaché to the American Embassy, Bucharest), circa 1946-48;
By descent to the present owners.

Grigorescu was at the height of his career and living in Paris when the Russian-Turkish war broke out in 1877. Romania joined the war on the Russian side and declared its independence from the Ottoman Empire after more than four centuries of suzerainty. Grigorescu was appointed as artist-reporter and, together with other painters, he accompanied the troops to the front, south of the Danube, executing hundreds of sketches of soldiers engaged in battle. Throughout the campaign, which lasted until 1878, Grigorescu captured the soldiers in various poses, analyzing their gestures and attitudes. His sketches were later used for oil paintings, executed in his studio almost exclusively in muted tones or *grisaille*. Grigorescu's paintings of the heroic *dorobanti* on the front line document the tragedy of war, while conveying a complex tableau of emotions of the participants.



94

94

NICOLAE TONITZA (ROMANIAN, 1886-1940)

A portrait of a young girl (*Cap de copil*)

signed 'Tonitza' (upper left)

oil on artist's board

12 3/4 x 10 1/2in (32.5 x 26.7cm)

US\$20,000 - 30,000

The reverse bears a statement of authentication by Ion Alexandru Steriadi.

Provenance

Roy Melbourne, (political attaché to the American Embassy, Bucharest), circa 1946-48;

By descent to the present owners.

A multi-faceted and prolific artist and art critic, Nicolae Tonitza was greatly inspired by the post-impressionist and expressionist art currents *du jour*. Well-traveled and educated in Munich and Paris, Tonitza infused new life into the Romanian art scene, that was still under the spell of Nicolae Grigorescu's art at the beginning of the 20th century.

His early works, dedicated to somber social commentary, gave way to the lighter style he became known for during the 1920s. Fatherhood contributed significantly to his prolific body of work depicting children. He greatly enjoyed painting his own children, as well as those of his friends and relatives, from a very young age through different stages of maturity. His palette is vibrant and vigorous, juxtaposing an animated background against the alabaster skin and full, cherry-red lips.



95

95

SIR WILLIAM RUSSELL FLINT, RA, PRWS (BRITISH, 1880-1969)

The shrimper
signed 'W. RUSSELL FLINT' (lower left)
watercolor on paper
19 1/8 x 26 3/16in (48.5 x 66.5cm)

US\$6,000 - 8,000



96

96

SIR WILLIAM RUSSELL FLINT (SCOTTISH, 1880-1969)

Interior at Autichamp
signed 'W. Russell Flint' (lower right); titled and signed on the backing
watercolor on paper
15 3/16 x 22 7/16in (38.5 x 57cm)

US\$8,000 - 12,000

Provenance

with The Fine Art Society, December 1954;
Sale, Bonhams, London, 22 May 1993, lot 185.



97



98

97

SIR WILLIAM RUSSELL FLINT, RA, PRWS (BRITISH, 1880-1969)

Amanda herself
signed 'W. Russell Flint' (center right), titled along bottom edge
colored crayons on paper
image: 9 1/2 x 16 3/4in (24 x 42.5cm); sheet: 14 x 20 1/4in (35.5 x 51.5cm)

US\$5,000 - 7,000

Provenance

with W. Russell Button, Inc., Chicago.
Sale, Bonhams, London, 21 May 1991, lot 169.

98

SIR WILLIAM RUSSELL FLINT, RA, PRWS (BRITISH, 1880-1969)

Glorious March
signed and dated 'W RUSSELL FLINT 1908' (lower left)
watercolor on artist's board
15 1/2 x 21 1/2in (39.5 x 54.5cm)

US\$3,000 - 5,000



99

99

SIR WILLIAM RUSSELL FLINT, RA, PRWS (BRITISH, 1880-1969)

Manoletta

signed 'WRussell Flint' (lower right), titled and inscribed 'Drawing on French paper of 1742' (under mat); with an 18th century inscription on verso

red chalk on paper

sight: 9 x 5 1/2in ; sheet: 14 3/8 x 9 7/8in

unframed

US\$3,000 - 5,000

Provenance

Sale, Bonhams, London, 29 February 1992, lot 141



100

100

EDWARD SEAGO, RWS (BRITISH, 1910-1974)

Thames barges assembled at Pin Mill

signed 'Edward Seago' (lower left)

oil on masonite

20 x 30in (50.8 x 76.2cm)

US\$40,000 - 60,000

Provenance

with G. Blair Lang, Toronto;

Acquired by the grandfather of the present owners, early 1960s;

Thence by descent.



101

101

EDWARD SEAGO, RWS (BRITISH, 1910-1974)

The Walton backwater, Essex
signed 'Edward Seago' (lower left)
oil on masonite
16 x 24in (40.8 x 61cm)

US\$30,000 - 50,000

Provenance

with G. Blair Lang, Toronto;
Acquired by the grandfather of the present owners, early 1960s;
Thence by descent.



102

102

LUIGI LOIR (FRENCH, 1845-1916)

Le Louvre, Paris

signed 'Luigi Loir' (lower right)

oil on canvas

19 3/4 x 28 3/4in (50.2 x 73cm)

US\$12,000 - 18,000

Provenance

Sale, Bonhams, New York, 5 November 2014, lot 98.

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



103

103

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Le Cafe de la Paix

signed 'Edouard Cortès' (lower right)

oil on canvas

15 x 18 1/4in (38 x 46.5cm)

US\$15,000 - 20,000

Provenance

with International Galleries, Chicago;

Acquired from the above by the present owner, 1964.



104

104

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Le Theatre du Gymnase, boulevard Bonne-Nouvelle
signed 'Edouard Cortès' (lower left)
oil on canvas laid down on board
18 x 21 1/2in (46 x 54.8cm)

US\$15,000 - 20,000

Provenance

Ann and Davis Factor, Sr., Los Angeles;
By family descent to the present owners.



105

105

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

La Place de la Madeleine

signed 'Edouard Cortès' (lower left), titled on the overlap at bottom
oil on canvas

21 5/8 x 18 1/4in (55 x 46.5cm)

US\$20,000 - 30,000

Provenance

with Wally Findlay Galleries Inc., Chicago, February 1961;
Private Collection, Minnesota.

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**IMPRESSIONIST
& MODERN ART**

Wednesday 17 May 2017, 5pm
New York

HENRI LE SIDANER (1862-1939)

Petite porte de Trianon

oil on canvas

28 3/4 x 23 5/8 in. (73 x 60 cm)

\$120,000 - 180,000

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PREVIEW

6 - 17 May



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**19TH CENTURY EUROPEAN,
VICTORIAN & BRITISH
IMPRESSIONIST ART**

Wednesday 27 September 2017
New Bond Street, London

**THOMAS SIDNEY COOPER, RA
(BRITISH, 1803-1902)**

Repose

signed and dated 'T. Sidney
Cooper RA./1895' (lower left)

oil on canvas

106.7 x 76.2cm (42 x 30in).

£25,000 - 35,000

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9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the

CONDITIONS OF SALE - CONTINUED

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 property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

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

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation 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 in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

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 Thursday May 18, 2017 without penalty. After May 18 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 18, 2017** 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 ET ON MONDAY, MAY 22

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

7	34	56	84
10	35	57	87
12	36	59	89
13	37	60	91
14	41	63	92
19	43	67	
21	44	69	
26	45	70	
31	47	72	
32	50	74	
33	55	75	

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.

CONTACTS

OFFICERS

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Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff †
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Susan F. Abeles

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BONHAMS *

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Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677
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Collectors' Motorcars & Motorcycles

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Impressionist & Modern

William O'Reilly, (212) 644 9135

Himalayan Art

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Trusts & Estates

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Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

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(415) 503 3319

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500
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The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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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.

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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
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Please email 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
bids.us@bonhams.com

Bonhams

Sale title: 19th Century European Paintings		Sale date: 3 May, 2017	
Sale no. 23957		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: _____
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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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