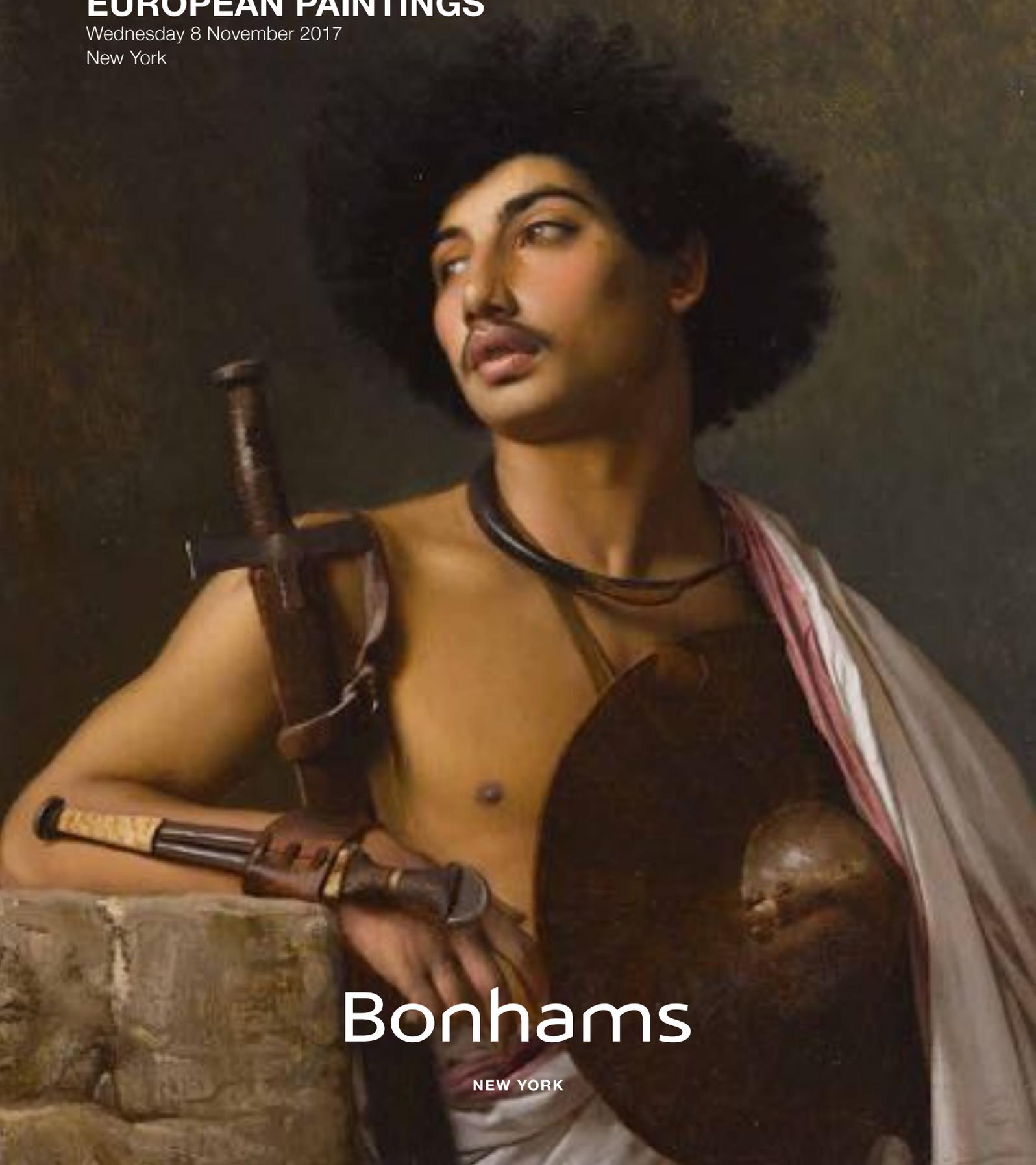


IL GERMOGLIO

19TH CENTURY EUROPEAN PAINTINGS

Wednesday 8 November 2017

New York



Bonhams

NEW YORK







19TH CENTURY EUROPEAN PAINTINGS

Wednesday 8 November 2017 at 2pm

New York

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Monday 6 November,
10am – 5pm
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10am – 5pm
Wednesday 8 November,
10am – 1pm

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ILLUSTRATIONS

Front cover: Lot 43
Inside front cover: lot 48
Facing page: lot 38
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Inside back cover: 54
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1

FRANÇOIS BRUNERY (ITALIAN, 1849-1926)

Le myope

signed 'F. Brunery' (lower right)

oil on canvas

25 3/4 x 21 3/4in (65.5 x 55.2cm)

\$15,000 - 20,000

Provenance

with MacConnal-Mason & Son, Ltd., London;

Acquired from the above by the present owner, 1975.



2^w

GUSTAVE JEAN JACQUET (FRENCH, 1846-1909)

Wistful thoughts

signed and dated 'G. Jacquet 1887' (lower left)

oil on canvas

49 1/2 x 30in (125.8 x 76cm)

\$6,000 - 8,000

Provenance

Sale, Christie's East, New York, 2 May 2000, lot 136;

Acquired at the above sale by the present owner.



**FROM THE PRIVATE COLLECTION OF THE AMBASSADOR OF
THE PRINCIPALITY OF MONACO TO THE UNITED STATES**

3 W

MARIE AIMÉE LUCAS-ROBIQUET (FRENCH, 1858-1959)

A young couple
signed 'M. Lucas-Robiquet' (lower left)
oil on canvas laid down on board
53 1/2 x 41 1/2in (136 x 105.5cm)

\$6,000 - 8,000

Provenance

Sale, Doyle, New York, 16 November 1989, lot 45;
Acquired at the above sale by the present owner.



**FROM THE PRIVATE COLLECTION OF THE AMBASSADOR OF
THE PRINCIPALITY OF MONACO TO THE UNITED STATES**

4 W

FRANÇOIS ALFRED DELOBBE (FRENCH, 1835-1920)

The flower picker
signed 'Delobbe' (lower left)
oil on canvas
51 x 29 3/4in (129.5 x 75.5cm)
unframed

\$10,000 - 15,000

Provenance

Sale, Doyle New York, 10 December 2002, lot 206.
Acquired at the above sale by the present owner.



PROPERTY OF A LUXURY HOTEL

5

EDMOND MARIE PETITJEAN (FRENCH, 1844-1925)

Les lavadières

signed 'E. Petitjean' (lower left)

oil on canvas

24 x 39 1/2in (61 x 100.5cm)

\$4,000 - 6,000

Provenance

Sale, Hôtel Drouot, (Champin, Lombrail & Gautier, Enchien), Paris, 24
March 1985, lot 52;

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



PROPERTY OF A LUXURY HOTEL

6

ERNEST EMILE ARMAND-DELILLE (FRENCH, 1843-1883)

Les pêcheurs

signed 'E. Armand-Delille' (lower right)

oil on canvas

25 1/2 x 36 1/2in (65 x 93cm)

\$4,000 - 6,000

Provenance

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



7

FRANK C. PENFOLD (AMERICAN, 1849-1921)

Sunday morning
signed and dated 'F.C. Penfold/ 1881' (lower left)
oil on canvas
25 1/2 x 16 1/2in (65 x 42cm)

\$4,000 - 6,000

Provenance

Daniel Hugh McMillan, Senator of New York, 1885 - 1887;
Thence by descent to the present owner.



8

JULIEN DUPRÉ (FRENCH, 1851-1910)

La fanneuse

signed 'JULIEN DUPRÉ' (lower left)

oil on canvas

18 1/4 x 21 3/4in (47 x 52cm)

\$15,000 - 20,000

Provenance

Sale, Stockholm Auktionsverk, 2 June 2015, lot 2197.



PROPERTY FROM A PRIVATE TEXAS COLLECTION

9

GUILLAUME SEIGNAC (FRENCH, 1870-1924)

No cherries for you!

signed 'Seignac' (lower right)

oil on canvas

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

\$4,000 - 6,000



10

KARL WITKOWSKI (POLISH/AMERICAN, 1860-1910)

Dividing the spoils

inscribed and signed 'Copyright 1901 by/ K. Witkowski' (lower right)

oil on canvas

24 x 30in (61 x 76.2cm)

\$4,000 - 6,000



11

AUGUSTE CHARPENTIER (FRENCH, 1813-1880)

Melancholy
signed 'Charpentier' (lower center)
oil on canvas
28 3/4 x 23in (73 x 58.5cm)

\$4,000 - 6,000

Provenance
Sale, Sotheby's, London, 28 October 2008, lot 14.



12

STÉPHANE BARON (FRENCH, 1830-1921)

A popular courtesan
signed 'Stephane Baron' (lower right)
oil on canvas
44 1/2 x 33in (113 x 84cm)

\$4,000 - 6,000

Provenance

Sale, Christie's, London, 10 July 2009, lot 330.



13

LÉON AUGUSTIN LHERMITTE (FRENCH, 1844-1925)

La première leçon

signed 'L. Lhermitte' (lower right)

oil on canvas

17 1/2 x 22 3/4in (44.4 x 57.8cm)

\$12,000 - 18,000

Provenance

with Boussod, Valadon & Cie., Paris;

with Knoedler & Co., New York;

Sale, Parke-Bernet, New York, 14 November 1939, lot 40, illustrated
(with incorrect dimensions);

Leonardo Prati, Buenos Aires.

Literature

Monique Le Pelley Fonteny, *Léon Augustin Lhermitte (1844-1925),
catalogue raisonné*, Paris, 1991, p. 148, no. 225, illustrated (with
incorrect dimensions).



14

NARCISSE VIRGILE DIAZ DE LA PEÑA (FRENCH, 1808-1876)

A wood gatherer in the forest
signed and dated 'N. Diaz 66' (lower left)
oil on panel
14 x 18 1/4in (35.5 x 46.5cm)

\$5,000 - 7,000



15

GUSTAVE MASCART (FRENCH, 1834-1914)

La plage à Trouville

signed 'G. Mascart' (lower right)

oil on canvas

23 3/4 x 32in (60.3 x 81.3cm)

\$5,000 - 7,000

Provenance

Sale, Christie's, London, 15 June 2005, lot 175.



16

PAUL-ALEXANDRE PROTAIS (FRENCH, 1826-1890)

French military officers and soldiers setting up camp

signed 'P. Alex Protais' (lower left)

oil on panel

23 3/4 x 19 3/4in (60.5 x 50cm)

\$6,000 - 8,000



17

THÉODULE AUGUSTIN RIBOT (FRENCH, 1823-1891)

Flowers in a footed glass vase
signed indistinctly (lower right)
oil on panel
10 3/4 x 8 1/2in (27 x 21.5cm)

\$6,000 - 8,000

Provenance
with The Greenwich Gallery, Greenwich, Connecticut.



18

FRÉDÉRIC SOULACROIX (FRENCH, 1858-1933)

A musical moment

signed 'F. Soulacroix' (lower right)

oil on canvas laid down on board, mounted on a stretcher

16 1/2 x 10 1/2in (42 x 26.8cm)

\$8,000 - 12,000



19

GUSTAVE JEAN JACQUET (FRENCH, 1846-1909)

La courtisane

signed 'G. Jacquet' (center right)

oil on canvas

18 1/2 x 15 1/2in (47 x 39.5cm)

\$5,000 - 7,000

Provenance

with Newhouse Galleries, New York.



20

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

A portrait of a young lady in pink dress
signed and dated 'Eisman-Semenowsky Paris 1882' (lower left)
oil on panel

24 3/8 x 16 1/2in (62 x 42cm)

\$8,000 - 12,000

Provenance

with Frederick W. Thom, Ltd., London;
Acquired from the above by the present owner, 1975.



21

PAUL SIEFFERT (FRENCH, 1874-1957)

Un nu vu de dos

signed 'P. Sieffert' (lower right); numbered '817' (on the reverse)

oil on canvas

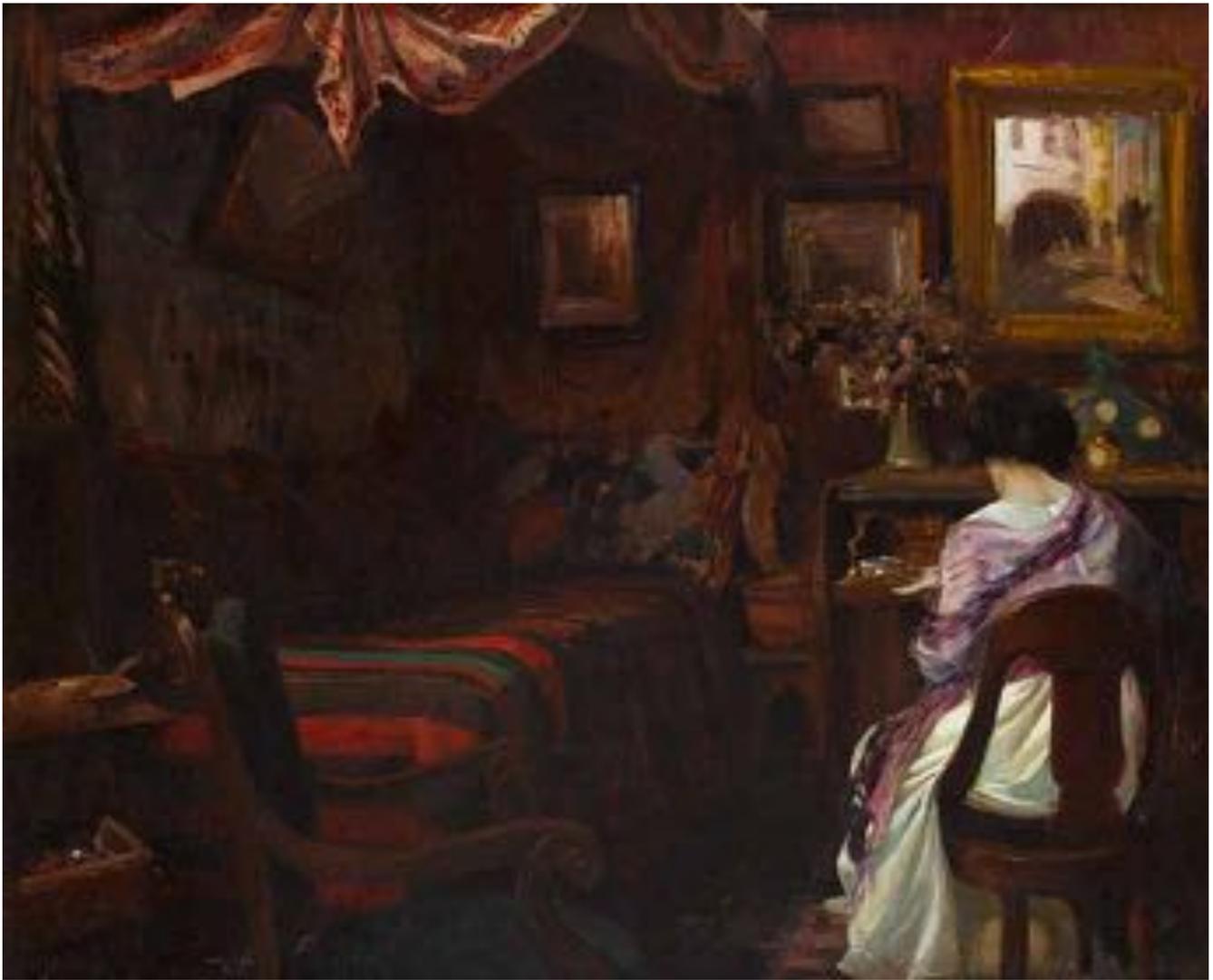
18 3/8 x 24 1/4in (46.8 x 61.5cm)

\$8,000 - 12,000

Executed in 1964.

Provenance

with Stacy Marks, Ltd., London.



22

PAUL EMILE LECOMTE (FRENCH, 1877-1950)

An intimate interior
signed 'Paul Emile Lecomte' (lower right)
oil on canvas
21 1/2 x 25 3/4in (54.5 x 65.5cm)

\$8,000 - 12,000



23 W

HENRI GODET (FRENCH, 1863-1937)

Le ravissement de Psyché (after William Bouguereau)
inscribed 'W. Bouguereau Ptre./ H. Godet Str./ Salon des Beaux-
Arts 1896' (on base)
bronze with brown patina
Height: 38 3/4in (98.5cm)

\$20,000 - 30,000

Sale, Skinner, Marlborough, Massachusetts, 26 January 2007, lot 1068.



24

PAUL SIEFFERT (FRENCH, 1874-1957)

Une femme nue allongée

signed 'P. Sieffert' (lower right); signed and numbered '451' (on the reverse)

oil on canvas

23 1/3 x 40in (58.5 x 101.5cm)

\$6,000 - 8,000

Provenance

Sale, Sotheby's, London, 16 November 2005, lot 290.

FROM A PRIVATE TEXAS COLLECTION

25

HENRI FANTIN-LATOURE (FRENCH, 1836-1904)

Fleurs des champs

signed and dated 'Fantin 78' (lower left)

oil on canvas wrapped around panel

9 3/4 x 10 1/2in (25 x 26.6cm)

\$40,000 - 60,000

Provenance

Edwin Edwards, London;

Sir Robert Leicester Harmsworth, United Kingdom;

Etienne Bignou, Paris;

Private collection, Dallas.

Literature

Mme. Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*,

Floury Editeur, Paris, 1911, p. 94, No. 894;

Frank Gibson, *The Art of Fantin-Latour: His Life and Work*, Drane's,

Ltd., London, 1924, p. 101, pl. 28.

We are grateful to Galerie Brame & Laurenceau for confirming the authenticity of this work, which will be included in the forthcoming catalogue raisonné of Fantin-Latour's paintings and pastels now in preparation.





26

THOMAS CHARLES NAUDET (FRENCH, 1773-1810)

Market day on the Piazza San Marco
signed and dated 'Naudet 1808' (lower right, on the base of column)
gouache over pencil on paper
sight: 24 3/4 x 30 3/4in (63 x 78cm)

\$15,000 - 25,000

Provenance

Private collection, Paris, France.

Thence by descent.

Private estate, San Rafael, California.



27

ANTOINE BOUVARD (FRENCH, 1870-1956)

A Venetian canal
signed 'Bouvard' (lower right)
oil on canvas
9 1/2 x 13in (24 x 33cm)

\$6,000 - 8,000

Provenance

with Carroll Galleries, London, in 1936.



28

GIACINTO GIGANTE (ITALIAN, 1806-1876)

A mountain view with Italian women at rest
signed and dated 'Gia. Gigante nap. 1836' (lower left)
watercolor over pencil on paper
9 1/4 x 11 1/2in (24 x 28cm)

\$8,000 - 12,000



29

GIACINTO GIGANTE (ITALIAN, 1806-1876)

Rocky Landscape in Italy
signed 'Gia. Gigante' and dated '19 agosto 1836' (lower left)
watercolor over pencil on paper
10 1/2 x 14 1/4in (26.5 x 36cm)

\$6,000 - 8,000



30

ANTONIETTA BRANDEIS (CZECHOSLOVAKIAN, 1849-1910)

A view of Posillippo, Naples
signed 'A. Brandeis' (lower right); inscribed with title (on verso)
oil on board
6 7/8 x 9 1/2 in (17.5 x 24 cm)

\$6,000 - 8,000

Provenance

Possibly, Sale, Christie's, London, 15 February 1991, lot 71.



31

CONSALVO CARELLI (ITALIAN, 1818-1900)

A view of Sorrento
signed 'Con. Carelli', dated 'Napoli 1835' (lower left) and inscribed
'Sorrento' (lower center)
watercolor over pencil on paper
10 7/8 x 17 3/8in (27.8 x 44cm)

\$3,000 - 5,000



32

CESARE AUGUSTE DETTI (ITALIAN, 1847-1914)

The arrival
signed and dated 'C. Detti 81/ Paris' (lower right)
oil on canvas
13 1/2 x 22 1/8in (34.5 x 56.2cm)

\$10,000 - 15,000



33

CESARE AUGUSTE DETTI (ITALIAN, 1847-1914)

An elegant gathering
signed 'C. Detti' (lower right)
oil on panel
21 x 27 1/2in (53.5 x 70cm)

\$10,000 - 15,000



34

VINCENZO IROLLI (ITALIAN, 1860-1945)

The rejected *innamorato*
signed 'V. Irolli' (lower left)
oil on canvas laid down on board
23 x 29 1/2in (58.4 x 74.9cm)

\$10,000 - 15,000

Provenance

Private collection, Los Angeles, California.



35

MICHELE GORDIGIANI (ITALIAN, 1830-1909)

A pensive look
signed 'M. Gordigiani' (lower left)
oil on canvas
38 1/2 x 30 1/2in (98 x 77.5cm)

\$5,000 - 7,000



36

UGO MAZZOLARI (ITALIAN, 1873-1946)

Reclining nude
signed 'Mazzolari' (lower right)
oil on canvas
27 1/2 x 39 1/2in (70 x 100cm)

\$4,000 - 6,000

Provenance

Sale, Sotheby's, London, 28 October 2008, lot 204.



37

VITTORIO GUSSONI (ITALIAN, 1893-1968)

Nello studio del pittore

signed 'Vittorio Gussoni' (lower left)

oil on panel

19 3/4 x 15 3/4in (50 x 40cm)

\$4,000 - 6,000

Provenance

Sale, Sotheby's, Milan, 18 December 2008, lot 13.



38

FEDERICO ZANDOMENEGHI (ITALIAN, 1841-1917)

Après le bain: femme nue s'essuyant
 signed and dated 'Zandomeneghi 95' (upper right)
 pastel on paper mounted to artist's board
 15 1/4 x 11 3/8in (38.8 x 29cm)

\$100,000 - 150,000

Provenance

Durand-Ruel & Cie, Paris (no. 2908);
 Joshua Fidanque, New York;
 Bequeathed to Kay Stock, New York, circa 1995;
 Her estate to Mr. and Mrs. Everitt, Great Neck, New York, 1999;
 Thence by descent to the present owner.

Literature

Enrico Piceni, *Federico Zandomeneghi*, Milano, 1967, no. 52.
 Maria Grazia Piceni, Camilla Testi, Enrico Piceni, *Zandomeneghi*,
Catalogo generale, Milano, 2006, no. 136, illustrated.

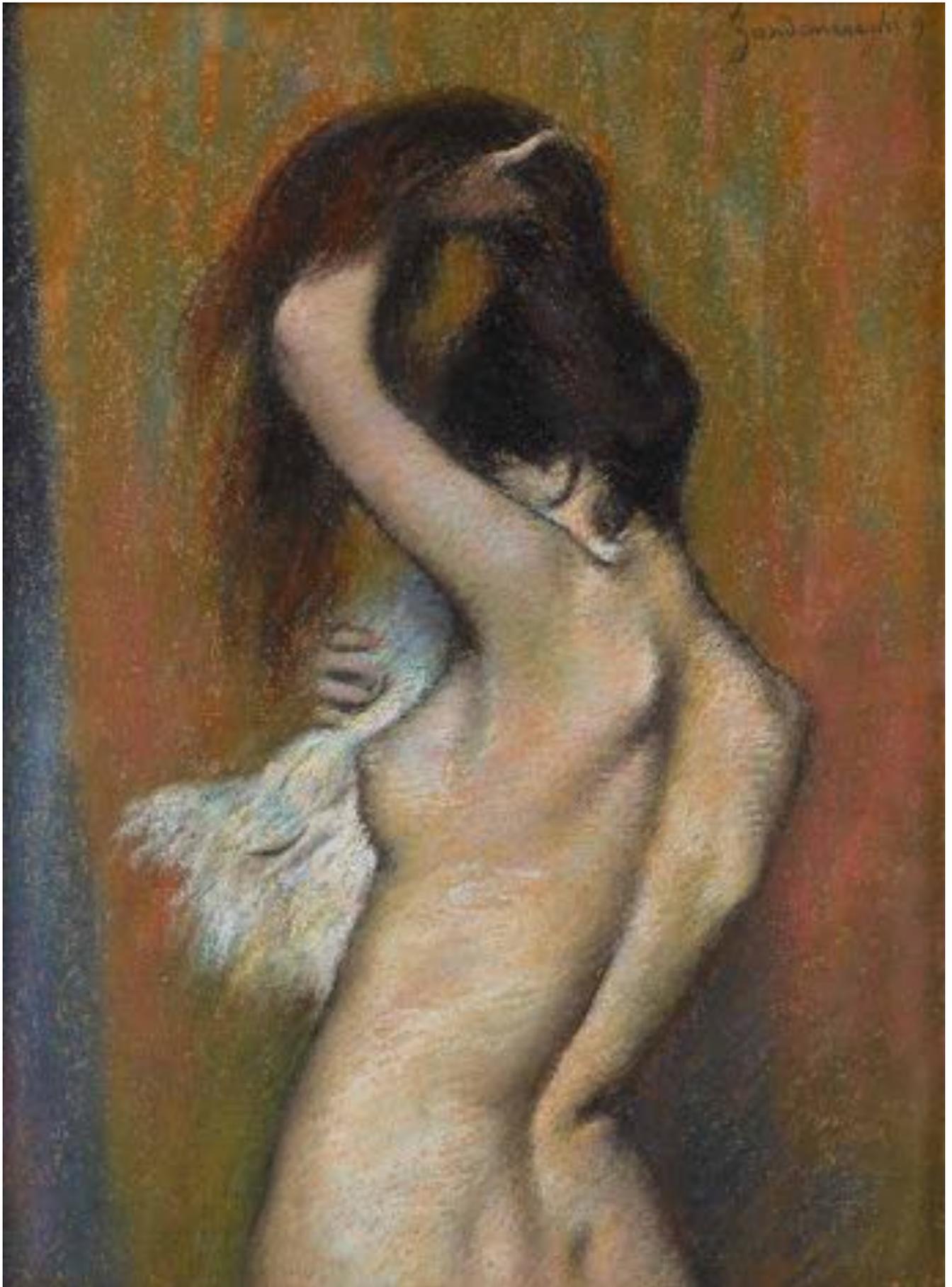
Born in Venice into a family of sculptors, Zandomeneghi followed an artistic path of his own, choosing painting at the *Accademia di Belle Arti* in Venice and at the *Accademia di Belle Arti di Brera* of Milan. As a young student, he joined General Giuseppe Garibaldi, who was fighting for Italy's independence and unification. As Venice was under Austrian occupation, Zandomeneghi had to flee to safety, and in 1862 he moved to Florence, where he joined a group of young artists who called themselves *Macchiaioli* and who would be essential for his artistic development. Like their Barbizon colleagues, the *Macchiaioli* broke with tradition and took their easels outdoors, painting vivid landscapes *en plein air*.

Zandomeneghi's early work is steeped in this technique, which he continued through the early 1870s. Encouraged by the art critic and close friend Diego Martelli, he traveled to the Paris *Salon* in 1874, a crucial trip that was to redefine his life and career. Zandó, as he was known to his friends, remained in Paris for the rest of his life and became a vocal member of the Impressionists, participating in four of their exhibitions, in 1879, 1880, 1881 and 1886.

Working and exhibiting alongside Monet, Renoir, Degas, Pissarro, Berthe Morrisot, etc., Zandomeneghi remained true to his luminous Venetian style, often being critical of some Impressionists' innovations. While frequently compared with Renoir and Degas, he vehemently denied their influence: *As to my technique, a vague term, the one I used was my own, I did not borrow it from anyone.* (Maria Grazia Piceni, p. 64)

His views of Paris and its inhabitants executed in a vividly colored and light-filled palette drew the attention of renowned art dealer Durand-Ruel. In 1894, he signed an exclusivity agreement with the dealer who insisted that the artist paint more female figures. His depictions of young women capture intimate moments in the lives of his subjects, be it at bath, at rest or viewed from behind, unaware of being observed.

Under the patronage of Durand-Ruel, who showed his paintings in the United States, Zandomeneghi enjoyed considerable success until the end of his life in 1917.





39

GIOVANNI BATTISTA TORRIGLIA (ITALIAN, 1858-1937)

A maiden at work

signed 'G.B. Torriglia' (lower left)

oil on canvas

32 1/2 x 25 1/4in (82.5 x 64cm)

\$20,000 - 30,000



40

RAIMUNDO DE MADRAZO Y GARRETTA (SPANISH, 1841-1920)

A moment of reflection
signed 'R. Madrazo' (lower right)
oil on canvas
32 x 26in (81.5 x 66cm)

\$25,000 - 35,000

Provenance

Private collection, Michigan, since 1970s.



41

LUIGI MORGARI (ITALIAN, BORN 1857)

The bath
signed 'Luigi Morgari' (lower right)
oil on canvas
30 x 35 1/4in (76 x 89.5cm)

\$8,000 - 12,000

Provenance

Sale, Skinner, Inc., Boston, 20 September 2013, lot 534;
Acquired at the above auction by the present owner.



42^w

GIORGIO LUCCHESI (ITALIAN, 1855-1941)

Red and white grapes growing against a brick wall
signed 'Gio. Lucchesi' (upper left)

oil on canvas

55 1/4 x 25 1/2 in (140.5 x 65cm)

\$8,000 - 12,000



**PROPERTY FROM THE JULIAN SILVA REVOCABLE TRUST,
SAN FRANCISCO**

43

JEAN-LÉON GÉRÔME (FRENCH, 1824-1904)

A Bischari warrior
signed J.L. Gerome (upper left)
oil on canvas
16 x 13in (40.6 x 33cm)

\$150,000 - 200,000

Executed in 1872.

Provenance

Goupil et Cie., Paris;
Samuel P. Avery, New York, (acquired from the above through his intermediary Everard & Co., London, 1873 for 6500 FF);
Alden Murray (Curator at the Frick Collection, New York), Amherst, Massachusetts, 1967;
Julian Silva, San Francisco, California (acquired from the above).

Literature

Edward Strahan [Earl Shinn], *Gérôme, A Collection of Works of J. L. Gérôme in One Hundred Photogravures*, New York, 1881-83, vol. II, illustrated.
Gerald Ackerman, *Jean-Léon Gérôme, monographie révisée, catalogue raisonné mis à jour*, Paris, 2000, pp. 280-281, cat. no. 225, illustrated.

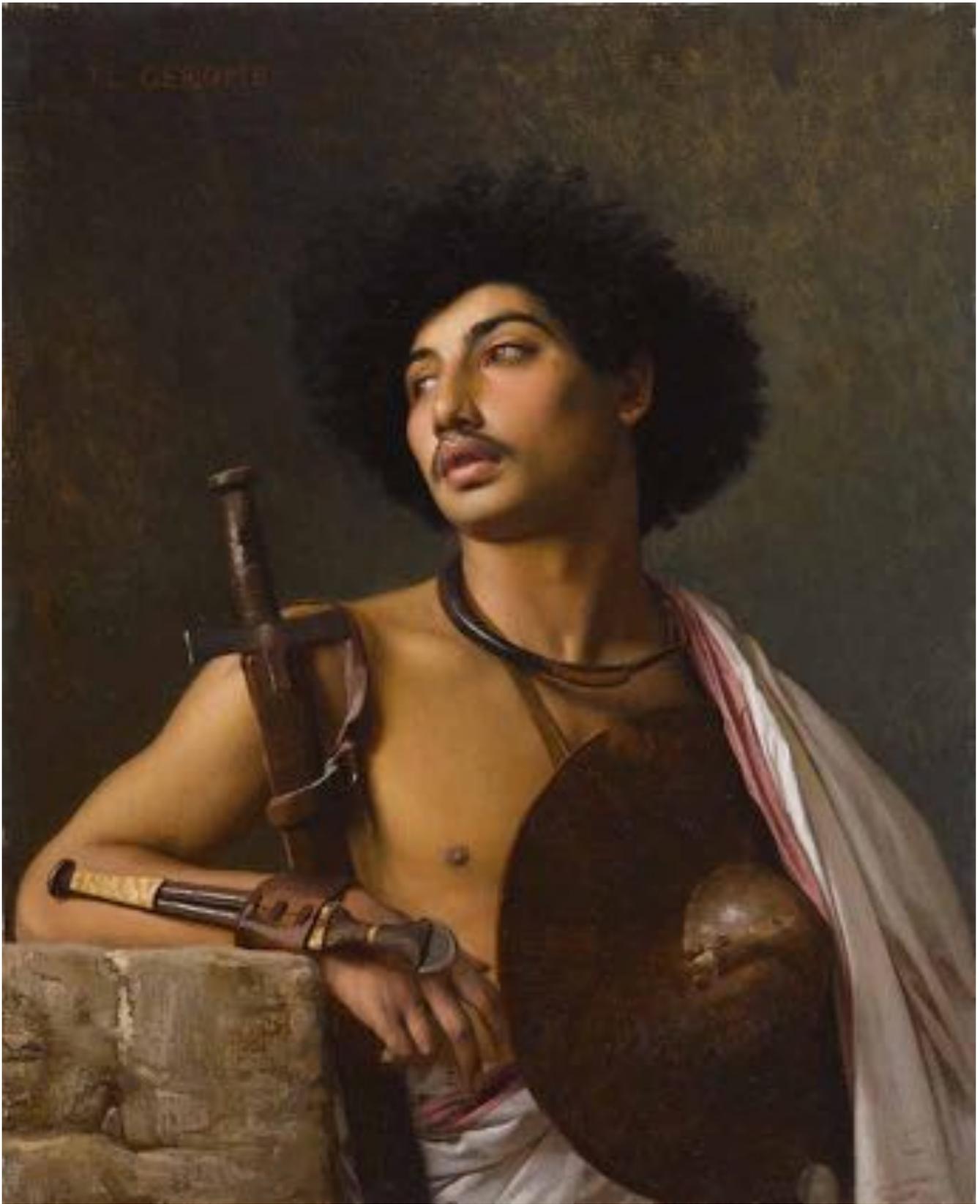
This striking portrait of an Arab warrior from the Bischarin tribe is one of two works commissioned by the New York art dealer, Samuel Avery, from Gérôme in 1871. At that time, the Franco-Prussian war

was raging and Paris was under siege. The artist and his family had taken refuge in London, where he maintained a busy social life, surrounded by admiring colleagues, collectors and dealers. In 1863, Gérôme had married Marie Goupil, his dealer's daughter, and their marriage was a long and happy one, resulting in four children and numerous grand-children.

Gérôme had brought some of his studio props with him to London and may have started to work on the two paintings there, but his intention was to finish them in Paris, where he had a model he wanted to use. Once the siege was lifted in June 1871, the Gérôme family returned to Paris, but later that same year, Gérôme set off again for the Near East, only to return four years later. It is quite likely that Gérôme had finished the *Bischarin* in Turkey, where he found himself in 1872.

The present portrait features the same model depicted in *Bischarin warrior* offered at Christie's, New York, on 31 October 2001, albeit in a slightly larger scale. The work is exquisite in its simplicity and compositional equilibrium. The light highlights the strikingly exotic face with high cheek bones and sensual lips, and his bare chest adorned only with his warrior's attributes. Gérôme is accurately depicting the unique traits of the Bischari Bedouins of the Sudan Desert and Southern Egypt. They were known for their round faces, their straight noses and large eyes and their trademark thick hair is echoed here by the roundness of the shield held by the sitter.

The painting has been on American soil since 1873 and has not been seen on the market since. A letter from Gerald Ackerman to the owner, dated April 23, 1998, accompanies this painting.





44 ^W

EDUARD ANSEN-HOFFMANN (DUTCH, 1820-1904)

A choice for his harem
signed 'E. Ansen-Hoffmann' (lower left)
oil on canvas
35 1/4 x 53in (89.5 x 134.8cm)

\$15,000 - 22,000

Provenance

Sale, Sotheby's, London, 27 June 2007, lot 124.



45

WALTER CHARLES HORSLEY (BRITISH, 1855-1921)

The soothsayer

signed 'Walter C. Horsley' (lower left)

oil on canvas

36 x 26 1/2 in (91.5 x 67.5 cm)

\$6,000 - 8,000



46

VINCENT G. STIEPEVICH (RUSSIAN/AMERICAN, 1841-1910)

The conversation
signed 'VG Stiepevich' (lower right)
oil on canvas laid down on board
18 1/2 x 22 1/4in (47 x 56.5cm)

\$10,000 - 15,000

Provenance

Sale, Stair Galleries, New York, 26 October 2013, lot 350.



47 ^W

EDUARD ANSEN-HOFFMANN (DUTCH, 1820-1904)

The new slave girl
signed 'E. Ansen' (lower right)
oil on canvas
49 x 35 1/2in (124.5 x 90cm)

\$5,000 - 7,000

LUDWIG DEUTSCH (AUSTRIAN, 1855-1935)

Early morning, *Id el-fitr*
signed, inscribed and dated 'L. Deutsch *Le Caire* 1902' (lower left)
oil on canvas
45 1/4 x 62 1/2 in (115 x 158.7 cm)

\$250,000 - 350,000

Provenance

Private collection, acquired in Cairo circa 1915;
Bequeathed to Jewish Family and Children's Services, San Francisco;
Acquired from the above by the present owner, circa 2000.

Despite the startling clarity of his pictures, the details of Ludwig Deutsch's life remain elusive and vague. Brought up in Vienna, he studied at the *Akademie der Bildenden Künste* before moving to Paris in 1878. There he befriended several Orientalist artists, including Arthur von Ferraris, Jean Discart, and his lifelong friend Rudolf Ernst. It is likely that he studied with the French history painter Jean-Paul Laurens prior to his participation in the *Société des Artistes Français* from 1879 to 1925; his other instructors and mentors, however, are unknown. (Deutsch's first Orientalist works appeared in 1881, well before his inaugural trip to Egypt and the Middle East. It is possible that he was influenced early on in Paris by the widely circulating pictures of Jean-Léon Gérôme.) In 1898, Deutsch earned an honorable mention at the *Société's* annual *Salon*, and, in 1900, just two years before the present work was painted, he was awarded a gold medal at the *Exposition Universelle*. Later, having established himself as the center of an entire school of Austrian Orientalist painting, he would receive the *Chevalier de la Légion d'Honneur*. In 1919, Deutsch gained French citizenship and, after a brief absence, began exhibiting again under the name "Louis Deutsch." (It is assumed that Deutsch left France during the First World War due to the official hostilities between France and the Austro-Hungarian Empire. He may also have ventured to North Africa at this time.) In an effort to stay current and revive what was now a waning genre, Deutsch's technique in the years after 1910 began to change; his late pictures hovered between the highly detailed, polished surfaces for which he – and several other Orientalist painters – had become renowned, and the looser brushwork and more highly keyed palette of Post-Impressionism.

Throughout this long and varied career, Deutsch consciously avoided the picturesque and anecdotal qualities that marked so many contemporary Orientalist works, and chose instead a far broader and more modern approach. Drawing from all aspects of Middle Eastern life – especially Egyptian – and isolating and scrutinizing particular moments in time, Deutsch's paintings are today seen as verging on the cinematic, with all the spectacular and static qualities of a

promotional film still. (Deutsch's process may again have been partially indebted to the works of Gérôme, whose own paintings were often marked by both high drama and a chilling frigidity.) His intensely detailed series of guard or sentinel pictures (one of which, *The Nubian Guard* [private collection], was completed in this same year), bazaar scenes, and images of the local literati were facilitated by an enormous collection of photographs amassed in Cairo, many of them purchased from the well-known studio of G. Lékégian. (Deutsch also acquired hundreds of decorative *objets* while abroad, which furnished both his Paris studio at 11 rue Navarin and the Orientalist pictures he produced there. The *tombak*, or ewer, in the present work, for example, placed in a basket atop the woman's head, was a favorite and oft-repeated souvenir.)

The subject of *Early Morning*, *'Id el-fitr*, though less common in Deutsch's oeuvre, was a familiar one in the nineteenth century, in both literature and art.¹ Writing in 1885, Thomas Patrick Hughes offered the following description of the events that took place on this religious holiday, including the rituals that Deutsch refers to here:

On one or more days of this festival ["'Idu 'L-Fitr"], some or all of the members of most families, but chiefly the women, visit the tombs of their relatives. This they also do on the occasion of the other grand festival. ["'Idu 'l-Azha"] The visitors, or their servants, carry palm branches², and sometimes sweet basil, to lay upon the tomb which they go to visit. The palm-branch is broken into several pieces, and these, or the leaves only, are placed on the tomb. Numerous groups of women are seen on these occasions, bearing palm-branches, on their way to the cemeteries in the neighborhood of the metropolis. They are also provided, according to their circumstances, with cakes, bread, dates, or some other kind of food, to distribute to the poor who resort to the burial-ground on these days. Sometimes tents are pitched for them; the tents surround the tombs which is the object of the visit.³

In addition to Hughes' concise account, Deutsch would have had many other sources from which to draw. His personal library included several volumes detailing the intricacies of Egyptian culture, many of them illustrated by his compatriots and peers. Indeed, the drawings by Leopold Carl Müller (1834-1892) in Georg Ebers' *Egypt: Descriptive, Historical, and Picturesque*, published in German in 1878 and translated into English a few years after, may have inspired aspects of Deutsch's composition⁴. So too, contemporary photographs and popular illustrated newspapers – often used by Deutsch as references for his paintings – may have aided the artist in the creation of this image, either directly or in mood⁵ (Fig. 1). Unique to Deutsch, however, are the brilliant color scheme (note how the red of the young girl's dress is mirrored by the close-fitting caps of the seated men and the rose petals strewn along the ground) and the subtle symbolism of the scene. The fragility of the flowers (a common





adornment for tombs during special ceremonies) may be meant as a reminder of the brevity of life and, in the juxtaposition of Arab children and well-worn tombstones, the continuity of Egyptian culture and the circle of life are pointedly suggested.

Deutsch's interest in the distinctive form of the Arab tomb and tombstone may be gauged by the repetition of the motif in another important painting of the period. The enduring popularity of such subjects among his contemporaries, moreover, extended far beyond Deutsch's adopted Parisian home; the present work was acquired in Cairo more than a decade after it was painted, perhaps during Deutsch's return to the region during World War I.

We are grateful to Emily M. Weeks, Ph.D., for writing this cataloguing note.

¹ 'Id el-fitr, or "feast to break the fast," is an important annual Muslim holiday marking the end of Ramadan. On this festive day, a celebratory meal is had, ending the month-long period of fasting.

The sheer number of cemetery (Arabic, maqbara) scenes in Orientalist art is striking: Jean-Léon Gérôme, Carl Haag (1820-1915), William James Müller (1812-1845), and Amedeo Preziosi (1816-1882) were just a few of the many artists who tackled this subject. In these works, Shaykh's tombs are often prominently featured, the domed silhouettes of which provide much architectural interest. Though not made the focus of the composition, in the middle of Deutsch's picture, in the distant background, the dome of one such structure may be discerned.

² Palm branches were richly significant in Islamic culture; in ancient Egypt they symbolized immortality. Their presence in this exotic image would have brought a sense of familiarity to European Christian viewers, for whom palms also held special meaning.

³ Thomas Patrick Hughes, *A Dictionary of Islam*, London, 1885, p. 196.

⁴ Ebers (1837-1898) was a German archaeologist and novelist. Müller would contribute several illustrations to various editions of his book beginning in 1878.

Perhaps the most influential publications for Orientalist artists during the nineteenth century were Edward William Lane's *An Account of the Manners and Customs of the Modern Egyptians* (London, 1836) and

Owen Jones's *The Grammar of Ornament* (London, 1856). Deutsch is known to have referenced both of these in the details and subjects of his compositions. (In Lane's volume, an image of an Arab tomb and tombstone is included [p. 524], along with a detailed description of its structure and use [p. 522].)

⁵ There were numerous cemeteries in and around Cairo which Deutsch may have visited or known and referenced here. Among the most widely photographed and illustrated were the Arab cemetery near the Bâb en-Naşr and the "Southern Cemetery," or Qarafa, extending south of the Citadel near the mosque of Ibn Tulun.

The sobriety of Deutsch's composition would have been shared by members of the Orientalist community at this time: 1902 saw the deaths of James Jacques Joseph Tissot (1836-1902) and Jean-Joseph Benjamin-Constant (1845-1902), and Frederick Goodall (1822-1904) declared bankruptcy in this year.



Fig. 1 - "Egypt: A Cemetery at Cairo, Visited by Mourners in the Bayram," 1882, from *The Illustrated London News*



49

ULPIANO CHECA Y SANZ (SPANISH, 1860-1916)

The scholar
signed 'U. Checa' and dated 'Alger 1910' (lower left)
oil on canvas
23 3/8 x 16 3/8in (59.5 x 41.5cm)

\$18,000 - 22,000

Provenance

Sale, Christie's, London, 6 June 1986, lot 156.



50

GYULA TORNAI (HUNGARIAN, 1861-1928)

An Arab at the mosque's door
oil on canvas, in original artist's frame
40 1/4 x 24in (105 x 61cm)

\$6,000 - 8,000



PROPERTY FROM THE ESTATE OF NORMA JEAN MARCALUS

51
JEAN-LÉON GÉRÔME (FRENCH, 1824-1904)

Sultan persan en prière
 signed 'J. L. GEROME' (lower left)
 oil on canvas
 16 1/2 x 13in (42.0 x 33cm)

\$125,000 - 175,000

Executed in 1887.

Literature

Gerald M. Ackerman, *Jean-Léon Gérôme: monographie révisée, catalogue raisonné mis à jour*, 2000, p. 364 no. 508, ill., (listed as lost).

Provenance

Boussod, Valadon et Cie., Paris 1887 (acquired from the artist);
 Henry Graves, Orange, New Jersey, 1887 for 12,400 francs (acquired from the above);
 His sale, The American Art Association, New York, 25 February 1909, lot 6 for \$2200;
 J.F. Fredericks (acquired at the above sale);
 Mary Clark Thompson, New York;
 Sale, Parke Bernet Galleries, Inc., New York, March 8, 1947, lot 141;
 W. C. Haunt (acquired at the above sale);
 Private collection, New Jersey.

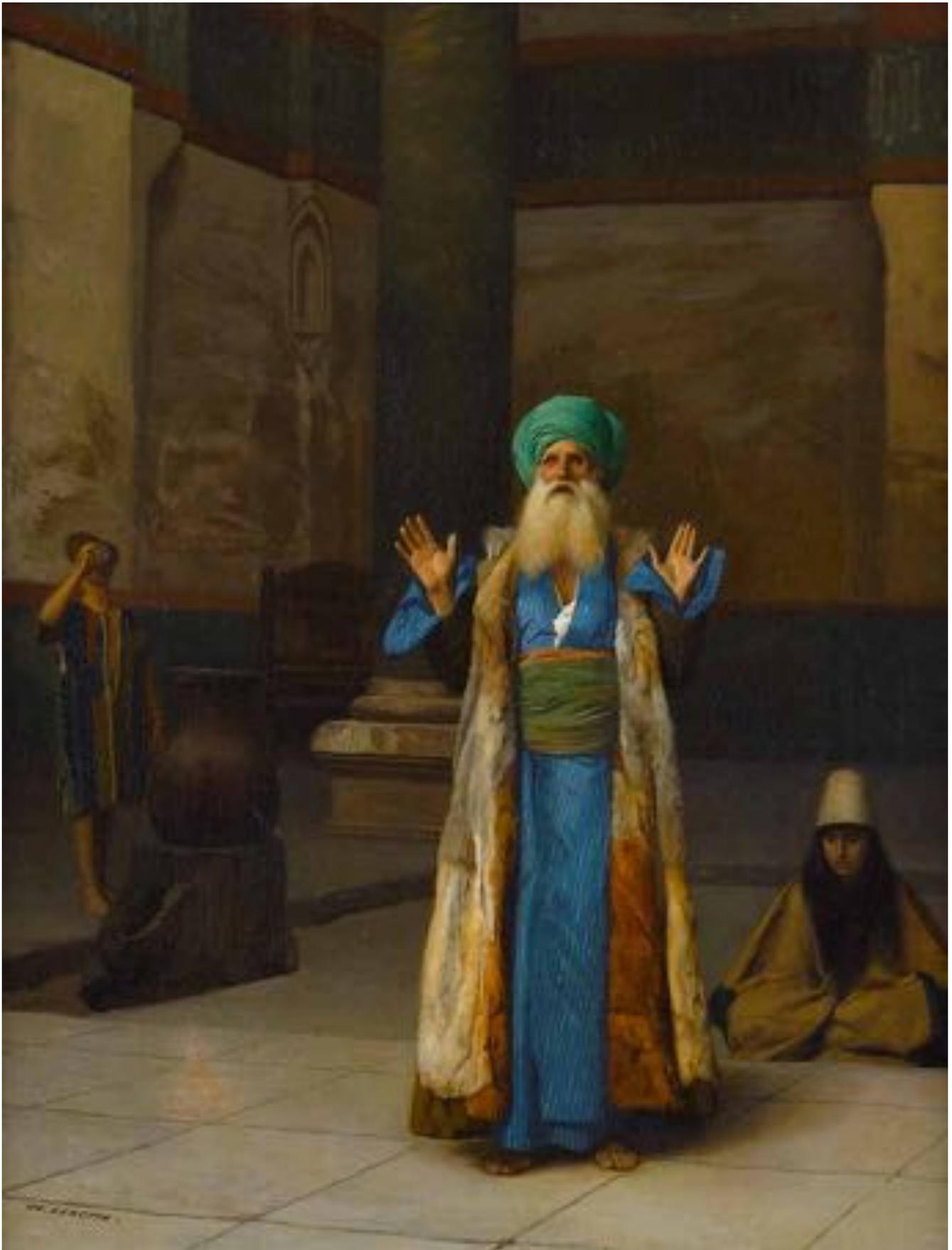
In 1887, Gérôme was at the height of his fame and was very well-known in the United States, thanks to Goupil-Knoedler, Goupil's New York branch that was supplying the American market with an

abundance of works by the artist. The dealership had undergone a major transformation in Paris after the death of Albert Goupil in 1884, being then run by Léon Boussod and Etienne Valadon, who had married Gérôme's daughter, Suzanne.

The late 1880s were marked by deaths of Gérôme's friends and family members from the great flu epidemics. The artist was downcast and melancholic, finding consolation in long hours of work, even during his own convalescence, and producing some of his most accomplished works of his career. His interest in men at prayer and mosque interiors began in the 1860s, during his travels through Egypt and Turkey from which he brought an extensive supply of sketches, photographs and oriental costumes for studio use.

With his last trip abroad now just a distant memory, Gérôme continued the successful series of the single figure at prayer. This time, the richly-clad Sultan is squarely facing the viewer, with his hands raised in prayer and the eyes turned upward in a meditative gaze. Unlike other previous works that keep the viewer at a respectful distance, the present painting brings the viewer into the private space of the figure, intruding upon his silent conversation with Allah. Barely any other details distract the attention from the arresting, solitary figure. The mosque walls do not display any worthwhile decoration and the two servants have faded into the background, solely indicating the status of the wealthy man. The rich attire of the Sultan is a chromatic *tour-de-force* so characteristic for Gérôme.

Sultan persan en prière is an exciting new discovery of a work previously recorded as lost in Gerald Ackerman's monograph. The work has been in private hands in the Tri-State Area since Gérôme's dealer sold it to the New Jersey banker, Henry Graves, and has not been seen for 70 years.





52

IOSIF ISER (ROMANIAN, 1881-1958)

Odalisque en repos

signed and dated 'ISER/ 42' (lower right)

oil on canvas

25 1/2 x 21in (65 x 53.5cm)

\$10,000 - 15,000

Provenance

Roy Melbourne, (political attaché to the American Embassy, Bucharest), acquired directly from the artist, 1946;
By descent to the present owners.

The present painting is accompanied by a letter from the artist to Roy Melbourne, dated 21 October 1946, certifying the authenticity of the work.



53

NICOLAE TONITZA (ROMANIAN, 1886-1940)

A still life with pears

signed 'Tonitza' (lower right); inscribed "*Natura moarta*" pictura in ulei/ pe panza autentic de Tonitza/ I. Al. Steriadi (on reverse)

oil on canvas

12 x 16in (30.5 x 40.8cm)

\$25,000 - 35,000

Provenance

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

By descent to the present owners.



54

VÁCLAV BROŽÍK (CZECH, 1851-1901)

A day at the beach

signed 'JBrožík' (lower right); stamped with the red estate stamp

'Succession V. de Brozik 1901' (on the reverse)

oil on panel

21 1/8 x 32in (53.3 x 81.3cm)

\$40,000 - 60,000

Provenance

Private collection, San Diego, California, since 1980s.



55

VÁCLAV BROŽÍK (CZECH, 1851-1901)

A portrait of a lady
signed 'JBrožík ' (lower right); stamped with the red estate stamp
'Succession V. de Brožík 1901' (on the reverse)
oil on canvas
26 x 19 1/2in (66 x 40.5cm)

\$20,000 - 30,000

Provenance

Private collection, San Diego, California, since 1980s.



56

VÁCLAV BROŽÍK (CZECH, 1851-1901)

A portrait of a young girl
signed with initials 'V.B.' (lower right)
oil on canvas

18 1/8 x 12 7/8in (46 x 32.7cm)

\$12,000 - 18,000

Provenance

Private collection, San Diego, California, since 1980s.



57

VÁCLAV BROŽÍK (CZECH, 1851-1901)

A portrait of a man in profile
signed 'VBROŽÍK' (lower right)
oil on canvas

18 1/4 x 12 1/4in (46.5 x 31cm)

\$10,000 - 15,000

Provenance

Private collection, San Diego, California, since 1980s.



58

WILLIAM HENRY HAMILTON TROOD (BRITISH, 1860-1899)

Nap time

signed and dated 'W.H. Trood / 1888' (lower left)

oil on canvas

12 1/4 x 16 1/4in (31 x 41cm)

\$10,000 - 15,000



59

GEORGE BERNARD O'NEILL (BRITISH, 1828-1917)

Picking grapes

signed 'G.B. O'Neill' and dated '98' (lower left)

oil on panel

18 x 14in (45.8 x 35.5cm)

\$5,000 - 7,000

Provenance

with Richard Green, London;

Acquired from the above by the present owner, 1975.



PROPERTY FROM THE ESTATE OF PEGGY SUE LUZADDER

60

JOHN FREDERICK HERRING, JNR. (BRITISH, 1815-1907)

Horses drinking from a trough; Horses and sheep in a farmyard (a pair)

each signed 'J.F. Herring' (lower center)

oil on canvas

each 16 1/2 x 24 3/8in (42 x 62cm)

\$10,000 - 15,000



61

JOHN VINE (BRITISH, 1809-1867)

Three prize pigs
oil on canvas laid down on board
18 x 23in (45.8 x 58.5cm)

\$10,000 - 15,000

Provenance
with Iona Antiques, London.



PROPERTY FROM THE ESTATE OF PEGGY SUE LUZADDER

62^w

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

Feeding time in the stable
signed "J.F. Herring" and dated '1856' (lower center)
oil on canvas
33 x 43in (84 x 109cm)

\$50,000 - 75,000

Provenance

with MacConnal-Mason, London;
Acquired from the above by the present owner, 1986.





PROPERTY OF A LUXURY HOTEL

63

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

Sand dunes by the beach
signed 'B.W. LEADER' (lower right)
oil on canvas
16 3/4 x 27in (42.5 x 68.8cm)

\$4,000 - 6,000

Provenance
with McBride Galleries, New Orleans.



64

JOHN HENDERSON (SCOTTISH, 1860-1924)

Children at the seaside

signed 'J. Henderson' (lower right)

oil on canvas

18 1/2 x 30 1/4in (47 x 77cm)

\$4,000 - 6,000



65

ANGLO-CHINESE SCHOOL, 19TH CENTURY

A view of Hong Kong Island

oil on canvas

18 1/4 x 31 1/4in (46.5 x 79.5cm)

\$8,000 - 12,000



66

WILLIAM HOWARD YORKE (AMERICAN, 1847-1921)

'Levuka' at Kragero Capt. A. Axelsen

signed 'W.A. York' (lower left) and titled (lower center)

oil on canvas

20 x 30in (50.8 x 76.2cm)

\$6,000 - 8,000

Provenance

with Marine Arts Gallery, Salem, Massachusetts;

Harry and Sherri Hustedt (acquired from the above, 1997;

Thence by descent to the present owner.



67 W

JOHN WILSON, RSA (SCOTTISH, 1774-1855)

A view of the rock of Gibraltar with frigates and a dinghy with figures
in the foreground

Signed indistinctly 'J. Wilson' (lower left)

oil on canvas

36 x 56in (91.5 x 142.3cm)

\$6,000 - 8,000



68

G. J. WIZENÖRLEIN (GERMAN, FL. 1860-1900)

Shipping off shore on a windy day
signed 'J. Wizenörlein' (lower left)
oil on canvas
27 1/2 x 36 1/2in (69.8 x 92.5cm)

\$6,000 - 8,000



69

EDWARD PRITCHETT (BRITISH, 1828-1864)

The Biblioteca Marciana with Santa Maria Della Salute beyond
oil on panel

10 x 14in (25.5 x 35.5cm)

\$4,000 - 6,000

Provenance

with Findlay Galleries, New York;

Sale, Sotheby's, New York, 27 January 2012, lots 531.



70

GEORGE ADOLPHUS STOREY (BRITISH, 1834-1919)

Little Swansdown

signed and dated 'G.A. Storey/ 1875' (lower right)

oil on canvas

24 x 20in (61 x 51cm)

\$4,000 - 6,000

Provenance

Robert Millington Knowles Esq, Colston Bassett Hall;

Private Collection;

Sale, Sotheby's, London, 28 October 2008, lot 109.

Exhibited

London, Royall Academy, 1874, No. 443.

71

JOHN ATKINSON GRIMSHAW (BRITISH, 1836-1893)

Twilight

signed and dated 'Atkinson Grimshaw 1871' (lower left)

oil on card laid down on panel

22 x 15in (56 x 38cm)

\$80,000 - 120,000

Provenance

Private collection, England, since 1970s;

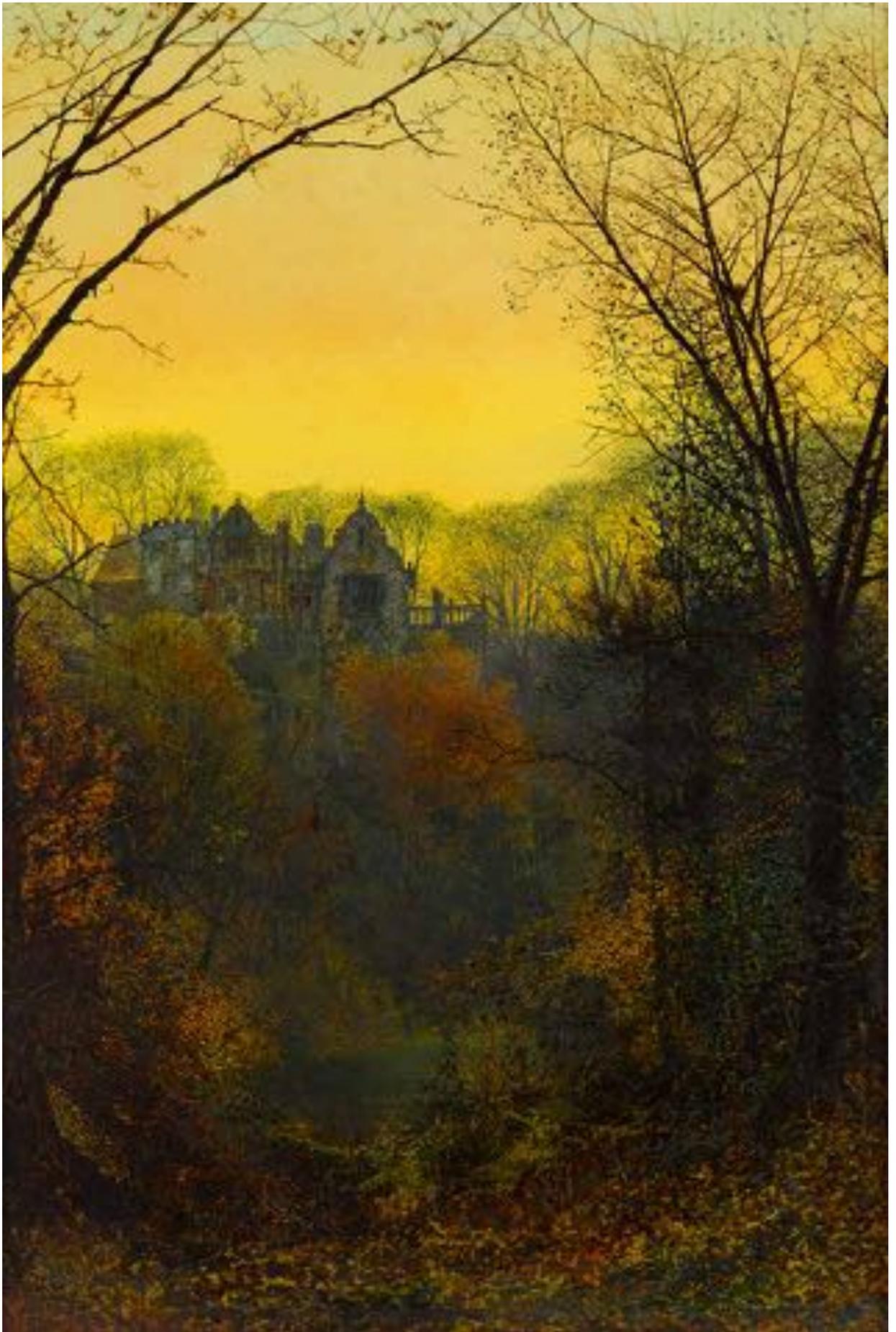
Hence by descent to the present owner.

By 1870, Grimshaw had garnered enough success to be able to rent a home suitable for his position as local celebrity, thanks to his new London dealer William Agnew, who quite successfully began selling his paintings. Knostrop Old Hall, just outside of Leeds on the river Aire, was a seventeenth-century manor house built on a hill that offered magnificent views all-around, became the artist's main residence that year. Life at the Old Hall was comfortable and happy, which compelled Grimshaw to expand his repertoire to include a number of views of his new residence seen from different angles, as well as other neighborhood mansions.

In the present composition, a possibly imaginary Yorkshire manor is seen from the back and below, as an afterthought to the magnificent fall landscape unfolding in the foreground. The pre-raphaelite influence is strongly felt in the careful execution of every leaf and branch, and the preference for autumnal dead leaves as a foreboding of decay of all earthly things. The eye wanders among the tangle of branches, as if seeking a solitary figure deep in meditative contemplation, only to realize that nature in all its majesty is the true protagonist.

Around the same time, Grimshaw began developing his trademark moonlight paintings. His masterful lighting effects enveloped his views of damp city streets and docks of Liverpool and London in a warm, yellow glow conveying a feel of romanticism and mystery in a newly industrialized society.

We are grateful to Prof. Alex Robertson for confirming the authenticity of this work based on a photograph.





**PROPERTY FROM THE ESTATE OF DOROTHY B. WARNE,
SANTA ROSA, CALIFORNIA**

72

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

Prelude

signed and dated 'E. Blair Leighton 1899' (lower left)

oil on canvas

26 x 20 3/4in (66 x 52.8cm)

\$35,000 - 55,000



73

WILLIAM ST. JOHN HARPER (AMERICAN, 1851-1910)

Easter morning

signed 'Harper' (lower left)

oil on canvas laid down on masonite

24 x 17 7/8in (61 x 45.5cm)

\$8,000 - 12,000

Provenance

Sale, Sotheby's, New York, 23 April 1998, lot 54.



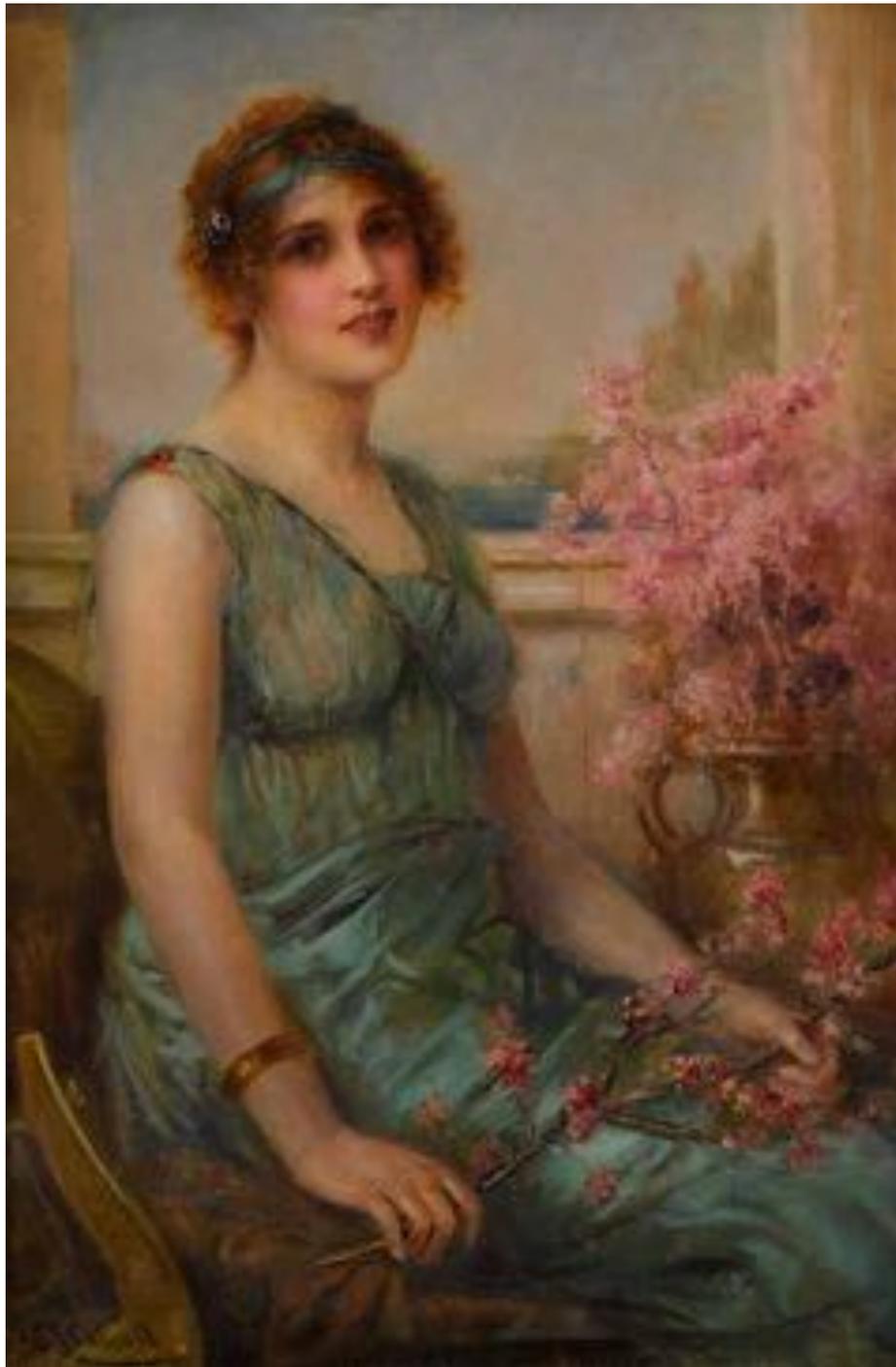
74

GEORGE DUNLOP LESLIE RA (BRITISH, 1835-1921)

The fortune teller
signed and dated 'G.D. Leslie 1866' (lower left)
oil on canvas
26 x 22 1/2in (66 x 57cm)

\$10,000 - 15,000

Provenance
with Daniel Rees Fine Art, Jackson, Michigan.



75

WILLIAM JOSEPH CARROLL (BRITISH, 19TH/20TH CENTURY)

A young woman arranging flowers

signed 'W.J. Carroll' (lower left)

oil on canvas

30 1/4 x 20in (77.5 x 51cm)

\$4,000 - 6,000



**PROPERTY FROM THE ESTATE OF DOROTHY B. WARNE,
SANTA ROSA, CALIFORNIA**

76^W

JOHANNES BARTHOLOMÄUS DUNTZE (GERMAN, 1823-1895)

A winter landscape with frozen river
signed and dated 'J. Duntze. 1863' (lower right)

oil on canvas

29 x 43 1/4in (73.5 x 111cm)

\$15,000 - 20,000



PROPERTY FROM THE ESTATE OF PEGGY SUE LUZADDER

77 ^W

JOHN CHARLES MAGGS (BRITISH, 1819-1895)

Changing horses
signed and dated 'J.C. Maggs 1871' (center right, on the coach)
oil on canvas
30 x 50in (76.3 x 127cm)

\$6,000 - 8,000



**PROPERTY FROM THE ESTATE OF JEFFREY S. KAUFMAN,
CORAL GABLES, FLORIDA**

78^w

ELIZA AGNETUS EMILIUS NYHOFF (DUTCH, 1826-1903)

A stroll along the canal
signed 'E.A.E. Nyhoff' (lower right)
oil on canvas
43 3/4 x 38 1/2in (111 x 98cm)

\$8,000 - 12,000

Provenance
Sale, Sotheby's New York, 25 October 2005, lot 157.



79^W

CARL ABRAHAM ROTHSTEN (SWEDISH, 1826-1877)

A panorama landscape with Gripsholm Castle
signed and dated 'CAR.r.56' (lower right)
oil on canvas
30 1/2 x 52in (77.5 x 132cm)

\$6,000 - 8,000

Provenance

Sale, Norden Auktioner, Stockholm, 25 November 1999, lot 4.
Acquired at the above sale by the present owner.



80

EDWARD ANTOON PORTIELJE (BELGIAN, 1861-1949)

An amusing sight
signed 'Edward Portielje' (lower right); inscribed and signed 'The
undersigned declares that this/ picture has been painted by himself./
Edward Portielje/ Antwerp' (on the reverse)
oil on panel
18 1/4 x 15in (46.3 x 38.1cm)

\$5,000 - 7,000

Provenance
with MacConnal-Mason & Son, Ltd., London;
Acquired from the above by the present owner, 1975.



81

BERNARD POTHAST (DUTCH, 1882-1966)

Baby's breakfast
signed 'B. Pothast' (lower right)
oil on canvas
22 x 26in (56 x 66in)

\$4,000 - 6,000



PROPERTY FROM A DISTINGUISHED VIRGINIA COLLECTION

82

EUGÈNE VERBOECKHOVEN (BELGIAN, 1798-1881)

Mountain goats at rest

signed 'Eugene Verboeckhoven ft. 1871' (lower center); inscribed
'Je sousigné déclare que/ le tableau ci contre est/ original/ Eugène
Verboeckhoven/ Scharbeutz... Bruxelles/ 1871' (on the reverse)

oil on canvas

22 x 18 3/4 in (56 x 47.8cm)

\$6,000 - 8,000

Provenance

with Vicar Brothers, London.



83

BERNARDUS JOHANNES BLOMMERS (DUTCH, 1845-1914)

Mother and child at the seaside

signed 'Blommers' (lower right)

oil on panel

10 3/4 x 8 1/2in (27.2 x 21.5cm)

\$6,000 - 8,000

Provenance

with Goupil & Co., New York;

with Bressler & Co., Milwaukee, Wisconsin;

Mrs. Ray Skiller (?), acquired from the above;

Wamke B. Wood;

By descent to Mona Wood.



84

PETER MØRK MØNSTED (DANISH, 1859-1941)

An afternoon stroll
signed 'P. Monsted' and dated 'Fredensborg 1927' (lower right)
oil on canvas
14 x 20in (35.5 x 50.8cm)

\$6,000 - 8,000

Provenance

Sale, Christie's, London, 15 June 2005, lot 170.



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
SAN FRANCISCO, CALIFORNIA**

85 W

RODOLPHE PAUL WYTSMAN (BELGIAN, 1860-1927)

Symphony in green

signed 'R. Wytsman' (lower left)

oil on canvas

39 1/2 x 47 1/4 in (100 x 120.5cm)

\$5,000 - 7,000



86

JOHANNES REEKERS JR. (DUTCH, 1824-1895)

A still life with game and fruit on a ledge
signed and dated 'J. Reekers jr./ 1852' (lower right)
oil on panel

23 1/2 x 18in (59.8 x 46cm)

\$15,000 - 20,000



87

GEORGES CROEGAERT (BELGIAN, 1848-1923)

The reference
signed and inscribed 'Georges Croegaert Paris' (lower left)
oil on panel
16 1/8 x 12 3/4in (41 x 32.5cm)

\$10,000 - 15,000



88

RAPHAEL VON AMBROS (AUSTRIAN, 1855-1895)

A young woman with Japanese fan
signed and inscribed 'R. Ambros Paris' (upper right)

oil on canvas
27 1/2 x 21 3/4in (70 x 55.3cm)

\$10,000 - 15,000



PROPERTY FROM A PORTLAND, OREGON ESTATE

89

EUGÈNE FRANÇOIS DE BLOCK (BELGIAN, 1812-1893)

A young woman holding a rose
signed and dated 'E. de Block 1847' (upper right)
oil on canvas
18 x 14 1/2in (45.8 x 37cm)

\$4,000 - 6,000



90

WILHELM AUGUST LEBRECHT AMBERG (GERMAN, 1822-1899)

Girl in a blue sash
signed 'W. Amberg' (lower right)
oil on canvas
19 1/2 x 25 1/2in (49.5 x 65cm)

\$10,000 - 15,000

Provenance

Sale, Sotheby's, New York, 29 January, 2010, lot 863;
Acquired at the above sale by the present owner.



91

ABRAHAM HULK (DUTCH, 1813-1897)

'Fishing boats at anchor' and 'Fishing boats in choppy sea' (a pair)

the first signed 'A. Hulk' (lower right)

oil on canvas

each 8 3/4 x 12 3/4in (22.2 x 32.5cm)

\$4,000 - 6,000

Provenance

with Richard Green, London;

Acquired from the above by the present owner, 1975.



92

PAUL (PABLO) FISCHER (GERMAN/MEXICAN, 1864-1932)

El palacio de Cortés con el Popocatepetl y el Iztaccihuatl al fondo

signed with interlaced initials (lower right)

watercolor on paper

9 x 17 7/8in (23 x 45.5cm)

\$8,000 - 12,000



93

AUGUST LÖHR (GERMAN, 1843-1919)

Two views of Popocatepetl, Mexico (a pair)
each signed and inscribed 'August Lohr, Mexico' and dated '1895'
and '1897' (lower right)
watercolor on paper

11 3/8 x 18 1/2in (29 x 47cm) and 13 5/8 x 20in (34.5 x 51cm)

\$4,000 - 6,000

Provenance

Sale, Sotheby's, New York, 25 May 2005, lot 68.



94

AUGUST LÖHR (GERMAN, 1843-1919)

A view of the gardens of Borda, Cuernavaca, Mexico
signed and dated "August Lohr Mexico 1905" (lower right)
watercolor on paper
20 5/8 x 29 1/2in (52.4 X 74.9cm)

\$6,000 - 8,000

Provenance

Private Collection, Europe;
Sale, Sotheby's, New York, Latin American Art, 24 November, 1998,
lot 102.



95

SALVADOR ABRIL Y BLASCO (SPANISH, 1862-1924)

Coffee, candied fruit and liquors
signed 'S. Abril' (lower right); signed and inscribed 'Valencia-España'
(on the reverse)

oil on canvas

24 x 33 3/4in (61 x 86cm)

\$4,000 - 6,000



96 ^W

ANTON HACKENBROICH (GERMAN, BORN 1878)

Dancing nymphs
signed and dated 'ANTON HACKENBROICH/ 1940' (lower right)
oil on canvas
47 3/4 x 61 3/8in (121.5 x 156cm)

\$6,000 - 8,000

Provenance

Sale, Sotheby's, London, 24 November 2009, lot 159.



97 W

SIR HERBERT JAMES GUNN RA PRP RSW (BRITISH, 1893-1964)

A portrait of a mother and her daughter
signed 'James Gunn' (lower left)

oil on canvas

59 3/4 x 40in (152 x 101.5cm)

\$6,000 - 8,000

**SIR ALFRED JAMES MUNNINGS, PRA, RWS
(BRITISH, 1878-1959)**

Pigs in a farm yard
signed 'A.J. Munnings' (lower right); inscribed 'Bought from Sir Alfred Munnings at his Dedham studio castle house 1953 AMC' (on the reverse)
oil on panel
20 1/4 x 24 1/4in (51.5 x 61.5cm)

\$80,000 - 120,000

Provenance

Ronald Eric Brothers, Croydon, England, (thought to have acquired it directly from the artist, 1953);
Thence by descent to the present owner.

Munnings painted about a dozen works that contain pigs. Many of these works were painted at Great Thurloe, in the south-west of Suffolk. The Stour river, that he frequently painted, actually runs through the village so it was a location that was familiar to him. Great Thurloe was also just a few miles from Newmarket.

Munnings recalls in his memoirs that while he was painting the famous racehorse Mahmoud in the mid 1930's, he ventured with Fred Ewell, a fellow Royal Academician, to Great Thurloe Hall specifically to paint Mr. Ryder's pigs. Munnings recalls that his friend painted the swine indoors while Munnings naturally painted his subjects outside *en plein air*. He obviously liked these subjects as he included a pig picture in his memoir *A Second Burst*, after page 264. In addition, he wrote a ballad about pigs titled *The Tale of the Gloucester Spot*. Along with cows, he considered pigs very paintable subjects.

Many of the pig pictures in Munnings' *oeuvre*, show the swine foraging under trees where dappled light rained down on the pink coats of the pigs. As Munnings was particularly interested in the light's reflection off of various surfaces, it is not surprising that the pale, bald skin of the pigs was a surface to be explored. This present work shows the largest drift of young pigs, that are known in Munnings' *oeuvre*, and the creatures are in direct sunshine.

To capture the wiggling piglets and fleeting light effects, Munnings quickly laid down his pigments in broad fluid stokes. Despite the impressionistic manner of his brushstrokes he has articulated the creatures as they busily scrounge for food. The 'Y' shape arrangement of the pigs draws the eye back into the yard to disclose a hay-rick and other barnyard animals beyond. The same distant elements are repeated in other paintings and compared in the book's illustration.

We are grateful to Lorian Peralta-Ramos for confirming the authenticity of this work, which will be included in the forthcoming Munnings *catalogue raisonné*, and for contributing the cataloguing note.





99

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

Provençal trio

signed 'W. Russell Flint' (lower right); titled, signed and dated '1951'
(on verso)

watercolor on paper laid down on board

20 5/8 x 27 3/4in (52.5 x 70.5cm)

\$25,000 - 35,000

Provenance

Possibly with Arthur Ackerman & Sons, Chicago;
Richard and Anne Higgins, Chicago (acquired from the above, late
1970s);
Acquired from the estate of the above by the present owner.



100 [□]

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

A river landscape
signed 'W. Russell Flint' (lower left)
watercolor on paper laid down on board
13 1/2 x 20in (34.3 x 51cm)

\$4,000 - 6,000

Provenance

Possibly with Arthur Ackerman & Sons, Chicago;
Richard and Anne Higgins, Chicago (acquired from the above, late
1970s);
Acquired from the estate of the above by the present owner.



101

LUIGI LOIR (FRENCH, 1845-1916)

Le carroussel

signed 'Loir Luigi' (lower right)

oil on canvas

11 x 14in (28 x 35.5cm)

\$4,000 - 6,000



102

EUGÈNE GALIEN-LALOUE (FRENCH, 1854-1941)

La Place de la Bastille

signed 'E. Galien-Laloue' (lower left); titled (under mat)

gouache on paper

image: 7 7/8 x 12 1/2in (20 x 31.8cm); sheet: 9 1/2 x 12 1/2in (24 x 31.8cm)

\$4,000 - 6,000

We are grateful to Mr. Noé Willer for confirming the authenticity of this work.



103

EUGÈNE GALIEN-LALOUE (FRENCH, 1854-1941)

Le Jardin de L'Observatoire

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

gouache on paper laid down on board

7 7/8 x 13in (20 x 33cm)

\$4,000 - 6,000

We are grateful to Mr. Noé Willer for confirming the authenticity of this work.



104

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

La Madeline et la Rue Royale

Signed 'Edouard Cortès' (lower left)

oil on canvas

15 3/4 X 23 3/4in (40 x 60.2cm)

\$15,000 - 30,000



105

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)

\$15,000 - 20,000

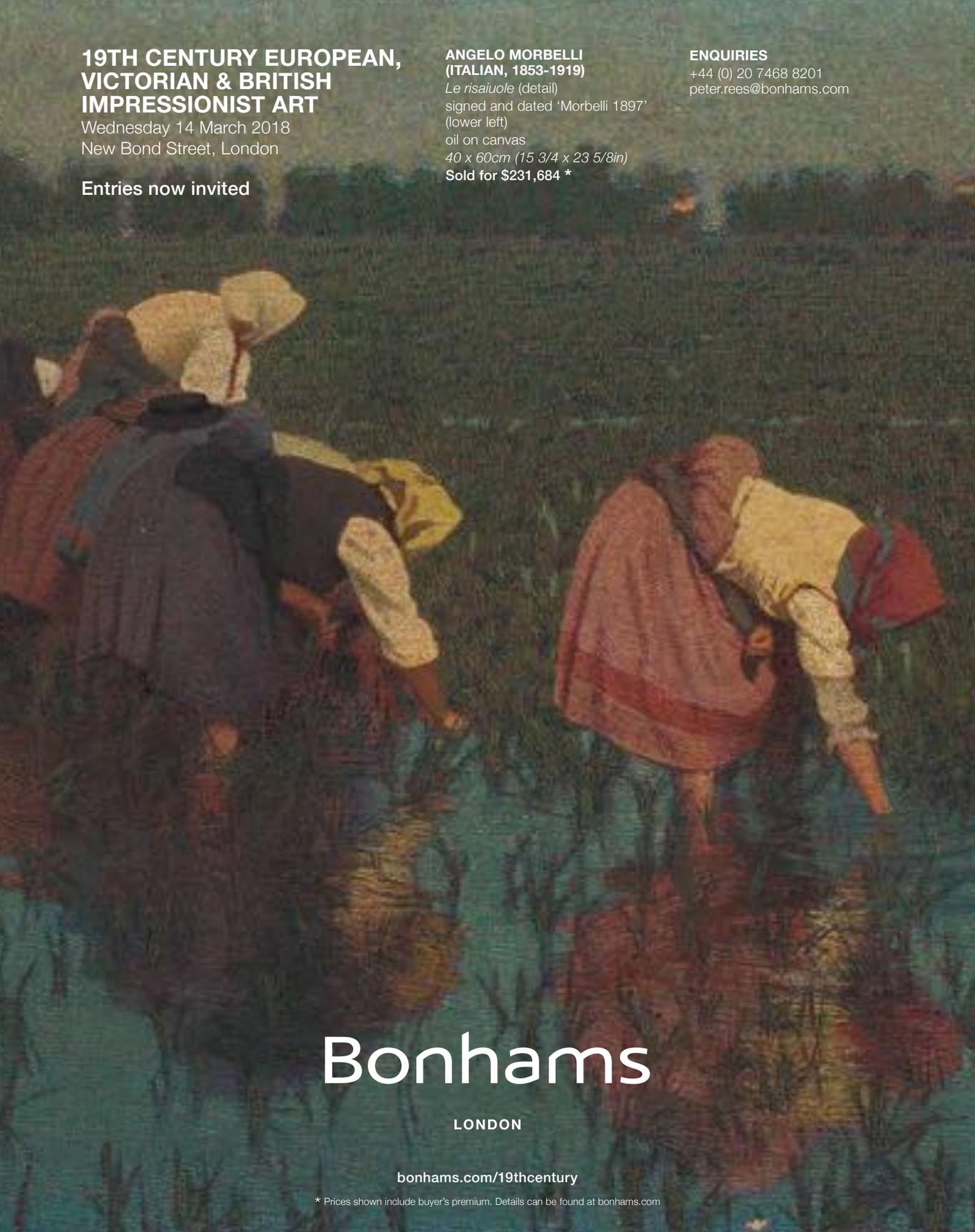
Provenance

with International Galleries, Chicago;

Acquired from the above by the present owner, 1964.

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A detail from a painting by Angelo Morbelli, showing two figures in a field. The figures are wearing heavy, dark clothing and hats, and appear to be engaged in some form of labor or activity in a rural setting. The background is a textured, dark green field.

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(ITALIAN, 1853-1919)**

Le risaiuole (detail)

signed and dated 'Morbelli 1897'
(lower left)

oil on canvas

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CONDITIONS OF SALE - CONTINUED

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(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;

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(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

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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 (212) 644 9001.

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 galleries until until 5pm Wednesday 8 November without penalty. After Wednesday 8 November oversized lots (noted as W next to the lot number and/or listed on page 124) will be sent to Cadogan Tate where transfer and full value protection fees will be immediately applicable. Storage fees will begin accruing for any lots not collected within 7 calendar days of date of the auction.

All other sold lots will be retained in Bonhams Gallery until Wednesday 22 November without penalty provided however that if buyers of oversized lots also buy other non-listed lots, these other lots will also be sent to Cadogan Tate where transfer and full value protection fees will be immediately applicable. 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 within 14 calendar days. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. further transfer handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

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 **4.30PM ON WEDNESDAY, 8 NOVEMBER 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 9AM ET ON FRIDAY, 10 NOVEMBER 2017

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

- 2 67
- 3 76
- 4 77
- 23 78
- 42 79
- 44 85
- 47 96
- 62 97

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

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Laura King Pfaff •
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Vice President, Trusts and Estates

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BONHAMS *

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580 Madison Avenue
New York, New York 10022
(212) 644 9001

Books & Manuscripts

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Darren Sutherland, (212) 461 6531

Chinese Works of Art & Paintings

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Nicolas Rice, (917) 206 1622
Ming Hua, (646) 837 8132

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Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657
Michael Caimano, (917) 206 1615

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Elizabeth Goodridge, (917) 206 1621

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Trusts & Estates

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Jonathan Snellenburg, (212) 461 6530
Jonathan Hochman, (917) 206 1618

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500
(415) 861 8951 fax
Monday - Friday, 9am to 5pm

Los Angeles

(323) 850 7500
(323) 850 6090 fax
Monday - Friday, 9am to 5pm

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SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
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Jakob Greisen, (415) 503 3284

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Ingmars Lindbergs, (415) 503 3393

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Adam Stackhouse, (415) 503 3266

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Celeste Smith, (415) 503 3214

Wine

Erin McGrath, (415) 503 3319

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Ivan Briggs, (415) 503 3255

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7601 W. Sunset Boulevard
Los Angeles California 90046
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Angela Past, (323) 436 5422

20th Century Fine Art

Alexis Chompaisal, (323) 436 5469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, (323) 436 5416 •

Books & Manuscripts

Catherine Williamson, (323) 436 5442

Coins & Banknotes

Paul Song, (323) 436 5455

Contemporary Art

Dane Jensen, (323) 436 5451

Entertainment Memorabilia

Catherine Williamson, (323) 436 5442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, (323) 436 5432
Jennifer Kurtz, (323) 436 5478

Jewelry & Watches

Dana Ehrman, (323) 436 5407
Alexis Vourvoulis, (323) 436 5483

Collectors' Motorcars & Motorcycles

Nick Smith, (323) 436 5470

Photographs & Prints

Morisa Rosenberg, (323) 436 5435

Natural History

Thomas E. Lindgren, (310) 469 8567 •
Claudia Florian, G.J.G., (323) 436 5437 •

California & Western Paintings & Sculpture

Scot Levitt, (323) 436 5425

Paintings - European

Mark Fisher, (323) 436 5488

Silver

Aileen Ward, (323) 436 5463

Trusts & Estates

Leslie Wright, (323) 436 5408
Joseph Francaviglia, (323) 436 5443

* Indicates saleroom
• Indicates independent contractor

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)

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

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

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

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

If successful

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

Please 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: 8 November, 2017
Sale no. 24213	Sale venue: New York
General Bid Increments:	
\$10 - 200by 10s	\$10,000 - 20,000by 1,000s
\$200 - 500by 20 / 50 / 80s	\$20,000 - 50,000by 2,000 / 5,000 / 8,000s
\$500 - 1,000by 50s	\$50,000 - 100,000by 5,000s
\$1,000 - 2,000by 100s	\$100,000 - 200,000by 10,000s
\$2,000 - 5,000by 200 / 500 / 800s	above \$200,000at the auctioneer's discretion
\$5,000 - 10,000by 500s	The auctioneer has discretion to split any bid at any time.
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____	
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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

Please note that all telephone calls are recorded.

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

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

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

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





The background of the page is a photograph of a large, multi-story stone building with several gables and chimneys, partially obscured by trees with autumn foliage in shades of yellow, orange, and brown. The scene is captured in a soft, golden light, likely during sunrise or sunset. The Bonhams logo, a stylized 'B' inside a square, is positioned to the left of the number '1793', which is also inside a square.

B 1793

Bonhams

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