

# Bonhams



## 19th Century European Paintings

New York | 20 November 2019

*Raymond Van der Stuyvenberg*  
Paris 1867







NIRALLES

# 19th Century European Paintings

New York | Wednesday 20 November 2019, 1pm

## BONHAMS

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10am to 5pm  
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12pm to 5pm  
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Tuesday 19 November  
10am to 5pm  
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10am to 12pm

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## ILLUSTRATIONS

Front cover: Lot 23  
Inside front cover: Lot 18  
Facing page: Lot 44  
Back cover: Lot 64  
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**PROPERTY FROM THE ESTATE OF JACK DINGLER, DALLAS,  
TEXAS**

1

**CÉSAR PATTEIN (FRENCH, 1850-1931)**

A welcome break

signed and dated 'Cesar Pattein. 1887' (lower left)

oil on canvas

22 1/2 x 33in (57.2 x 83.8cm)

**\$8,000 - 12,000**

**Provenance**

Hammer Galleries, New York;

Jack Dingler, Dallas, Texas (acquired from the above, 7 August 1981).



**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

2

**LÉON RICHEL (FRENCH, 1847-1907)**

At the spring  
signed 'Léon Richet.' (lower left)  
oil on canvas  
36 5/8 x 26 3/4in (93 x 67.9cm)

**\$6,000 - 8,000**

**Provenance**

Sale, Christie's, New York, 15 February 1994, lot 66.



3

**HENRI JOSEPH HARPIGNIES (FRENCH, 1819-1916)**

A wooded landscape  
signed and dated 'h j harpignies 1901' (lower right)  
oil on canvas  
23 7/8 x 19 1/4in (60.5 x 49cm)

**\$8,000 - 12,000**

**Provenance**

H. Shickman Gallery, New York;  
Sale, Christie's, New York, 28 April 2014, lot 7.



**PROPERTY OF A PRIVATE COLLECTION, BEVERLY HILLS,  
CALIFORNIA**

4

**PAUL DÉSIRÉ TROUILLEBERT (FRENCH, 1831-1900)**

*Pêcheur au bord de l'eau*  
signed 'Trouillebert' (lower left)  
oil on canvas  
21 x 19in (53.4 x 48.4cm)

**\$6,000 - 8,000**

**Provenance**

Galerie Marumo, Paris;  
Acquired from the above by the present owner.



**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

5

**DANIEL RIDGWAY KNIGHT (AMERICAN, 1839-1924)**

Study of woman sewing  
signed, inscribed and dated ' D. Ridgway Knight / Paris 1883'  
(lower left)  
watercolor on paper  
10 x 14in (25.4 x 35.6cm)

**\$5,000 - 7,000**

The present work is recorded as number SF1288W in the Daniel Ridgway Knight catalogue raisonné being prepared by Howard L. Rehs.



**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

6

**DANIEL RIDGWAY KNIGHT (AMERICAN, 1839-1924)**

Study of woman in a field  
signed, inscribed and dated ' D. Ridgway Knight Paris 1882-'  
(lower left)

watercolor on paper  
10 1/2 x 14 3/4in (25.4 x 35.6cm)

**\$5,000 - 7,000**

The present work is a study for one of the central figures in Knight's *Harvesters resting* from 1883. It is recorded as number SF1287W in the Daniel Ridgway Knight catalogue raisonné being prepared by Howard L. Rehs.



7

**HIPPOLYTE CAMILLE DELPY (FRENCH, 1842-1910)**

*La Seine à Mantes*

signed 'H.C.Delpy' (lower right)

oil on panel

11 X 18 1/2in (27.9 X 47cm)

**\$4,000 - 6,000**

**Provenance**

Sale, Claude Boisgirard, Auvers-sur-Oise, France, 17 May 1998, lot 127.

Frances Aronson Fine Art, Atlanta, Georgia.

Acquired from the above by the present owner, 18 September 2006.



**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

8

**EDMOND MARIE PETITJEAN (FRENCH, 1844-1925)**

*Le village au bord de la rivière*

signed 'E. Petitjean' (lower left)

oil on canvas

19 1/4 x 27 1/2in (48.9 x 69.9cm)

**\$3,000 - 5,000**

**Provenance**

Sale, Marc-Arthur Kohn, Paris, 29 October 2001, lot 55.



9

**JULES WORMS (FRENCH, 1832-1914)**

The lovers' quarrel  
signed 'J Worms' (lower left)  
oil on canvas laid down on masonite  
22 1/8 x 29 1/4in (56.2 x 74.3cm)

**\$8,000 - 12,000**

**Provenance**

Private collection, Birmingham, Michigan.



**PROPERTY FROM KURT E. SCHON, EAI, LTD. OF NEW ORLEANS, LOUISIANA**

10

**LOUIS EMILE PINEL DE GRANDCHAMP (FRENCH, 1831-1894)**

*Jeune fille lisant au pied d'un grand arbre*  
signed 'Pinel de Grandchamp' (lower right)

oil on canvas

26 1/2 x 23 1/4in (67.4 x 59cm)

**\$5,000 - 7,000**

**Provenance**

Sale, Sotheby's, New York, 18 March 1998, lot 312.



11

**HENRI FANTIN-LATOURE (FRENCH, 1836-1904)**

*La source dans le bois*  
signed 'fantin' (lower left)  
oil on paper laid down on canvas  
13 5/8 x 20 1/8in (34.5 x 51cm)

**\$10,000 - 15,000**

Executed in 1897.

**Provenance**

Gustave Tempelaere, Paris;  
Guyotin;  
Sale, Christie's, New York, 30 October 2002, lot 197.



12

**HENRI PIERRE PICOU (FRENCH, 1824-1895)**

Clipping Cupid's wings  
signed and dated 'Henri Picou, 1874' (lower left)  
oil on canvas  
24 x 36 1/4in (61 x 92cm)

**\$10,000 - 15,000**

**Provenance**

Sale, Bonhams & Butterfields, San Francisco, 14 May 2003, lot 1109.



13

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

*Flore (Mme Diaz) répandant les fleurs sur la nature*

signed 'N. Diaz.' (lower left)

oil on paper laid down on canvas

12 1/2 x 9 5/8 in (31.8 x 24.5 cm)

**\$8,000 - 12,000**

**Provenance**

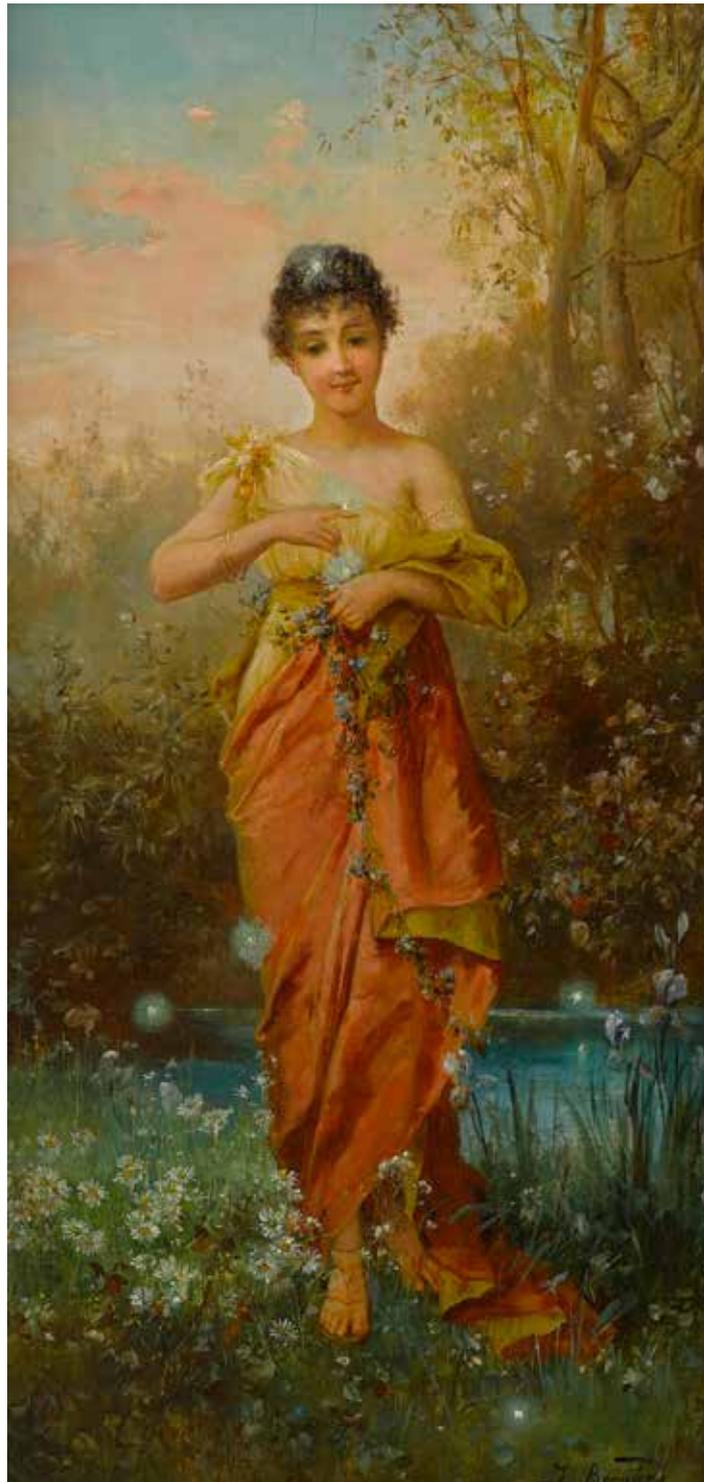
Galerie Allard, Paris, circa 1882;

Sale, Sotheby's, London, n.d.;

Sale, Christie's East, New York, 21 May 1997, lot 74.

**Literature**

Pierre Miquel et Rolande Miquel, *Narcisse Virgile Diaz de la Peña: Catalogue raisonné de l'œuvre peint*, Paris, 2006, Vol. II, No. 2546, illustrated.



14  
**JOSEPH BERNARD (FRENCH, 1866-1931)**

The fireflies  
signed 'J. Bernard' (lower right)  
oil on panel  
23 1/4 x 10 3/8in (53 x 26.5cm)

**\$3,000 - 5,000**



15

**THÉODORE ROUSSEAU (FRENCH, 1812-1867)**

*Le casque de Neron à Grenoble*  
oil on paper laid down on canvas  
13 x 16 1/2in (33 x 42cm)

**\$10,000 - 15,000**

**Provenance**

Leggatt Brothers, London;  
Acquired from the above by the present owner, 1964.



**PROPERTY OF A PRIVATE SAN FRANCISCO COLLECTOR**

16

**LOUIS GABRIEL EUGÈNE ISABEY (FRENCH, 1803-1886)**

*Port de pêche*

signed 'E Isabey.' (lower right)

oil on canvas

18 3/8 x 15 in (46.7 x 38.1 cm)

**\$6,000 - 8,000**

**Provenance**

Collection of Duke of Hamilton;  
Montgomery Gallery, San Francisco.

**Literature**

Pierre Miquel, *Eugène Isabey, 1803-1886: La marine au XIXe siècle*,  
Mauris-la-Jolie, 1980, vol. II, no. 839, illustrated.

17 W

**AUGUSTE BACHELIN (SWISS, 1830-1890)**

The Fugitives - *Frontière de Suisse*

signed 'A. BACHELIN.' (lower left); signed, inscribed and dated 'A. BACHELIN Fugitives - frontière de Suisse 1870-1871' (on the stretcher bar)

oil on canvas

37 x 56 1/2in (94 x 143.5cm)

**\$6,000 - 8,000**

**Provenance**

Peter Fischbach, Switzerland, *circa* 1920s;

By descent to his daughter and son-in-law, Jayne and Milo Nikolic, Switzerland and New York, late 1940s;

Gifted to the present owners, 2002.

Bachelin spent 24 years in Paris and was present during the long winter of 1870 when Paris was under siege by the Prussian army during the Franco-Prussian war. The Prussian army was vastly superior in organization and tactical strategy to the French army. It needed only one year to conquer France, capture large numbers of troupes, including Emperor Napoleon III, and lay waste to French towns on its march towards Paris. Strasbourg was one of the cities besieged and destroyed by the Prussians in 1870. In wake of its surrender, many inhabitants and soldiers fled to neighboring Switzerland.

The present composition depicts an episode in the aftermath of this brutal conflict that displaced large numbers of French citizens. A group of women and children carrying their belongings have arrived at the Swiss border, where they collapse exhausted in front of the Swiss border guards. A young boy points toward the burning village visible in the distance, while the guards lean in compassionately. Bachelin's sympathy for his adopted second country, symbolized by the refugees, as well as for the Swiss army he so often painted during his career, is quite evident in this composition. Both groups are depicted in the same dignified manner, with the standing, central figure facing the men on equal footing, speaking on behalf of her family. The Swiss guards are politely engaging the group, symbolizing the safe haven offered by Switzerland to its French neighbors.

Bachelin was born in the Swiss town Neuchâtel in 1830 but lived in Paris between 1850 and 1874, when he married and returned to his hometown, where he continued to exhibit and engage in the local literary scene. His studies with Charles Gleyre and Thomas Couture influenced his choice of history painting. He was a prolific writer of art historical articles with a marked emphasis on Swiss art and identity. As a painter, he is mostly known for his military scenes influenced by the numerous wars of the 19th century. The Franco-Prussian war featured prominently in his albums *Aux frontières : neutralité, humanité, 1870-1871 : notes et croquis*; and *L'armée de l'Est en Suisse : notes et croquis*.



**PROPERTY OF AN IMPORTANT PRIVATE COLLECTION,  
NORTHERN CALIFORNIA**

18

**LOUIS EUGÈNE GINAIN (1818-1886)**

Maneuvers of the French army at *Camp de Châlons*  
signed and dated 'EUG. GINAIN. 1858.' (lower right)

oil on canvas

39 x 74 1/2in (99 x 189.2cm)

**\$15,000 - 20,000**

**Provenance**

Galerie Resche, Paris;

Mrs. Walls, London;

Sale, Sotheby's, London, 19th Century European Paintings, Drawings  
and Watercolours, 18 March 1992, lot 97;

Acquired from the above by the present owner.

Louis Eugène Ginain became mainly known for his panoramic views  
of the French army engaged in battles for the conquest of Algeria  
under the Duke of Orléans. He joined the Duke in 1840 as official  
painter to that year's campaign.

In 1846 he followed to Spain the Duke of Montpensier, who married  
the Infanta Luisa Fernanda that same year. During this assignment,  
Ginain painted the local countryside and inhabitants but also  
important events for the royal family, such as *The baptism of the  
Infanta Isabella*.

After returning to France, Ginain continued painting Napoleon's  
army and created his most famous and recognizable work, the  
monumental *The triumphal return to Paris of the armee d'Italie, 14  
August 1859*, currently hanging in the Palace of Versailles, along two  
other monumental depictions of the French Army in review.

In the present painting, Ginain has painted the French army at  
maneuvers on the Camp de Châlons, an area of more than 10,000  
hectares that was designated by Napoleon III as training ground  
where the infantry could advance with the cavalry and the artillery's  
fire power. The Imperial Guard, created in 1854, was an army corps  
composed of two infantry divisions and one cavalry division formed  
after the Crimean war. It is likely that Ginain has chosen to depict  
this group, as the officers are wearing medals awarded in 1856 to  
participants of the Crimean war.

The yearly Châlons maneuvers have been the subject of several large  
format paintings by Ginain, one of which now hangs in the Châlons  
Museum of Fine Arts and Archaeology.





**FROM A PRIVATE COLLECTION, MASSACHUSETTS**

19

**EDOUARD JEAN BAPTISTE DETAILLE (FRENCH, 1848-1912)**

The French Hussar

signed and dated 'Edouard Detaille / 1875' (lower right)

oil on panel

10 1/2 x 8 1/4in (26.7 x 21cm)

**\$5,000 - 7,000**

**Provenance**

Sale, Anderson Galleries, New York, 23 November 1937, lot 159;

Private collection, New York (acquired from the above);

Thence by descent to the present owner.



20

**PAUL DÉsirÉ TROUILLEBERT (FRENCH, 1831-1900)**

*Pêcheur en barque sur la rivière*  
signed 'Trouillebert' (lower right)  
oil on panel  
10 3/4 x 8 1/4in (27.4 x 21cm)

**\$3,000 - 5,000**

**Provenance**

George A. McKinney, Alton, Illinois (since early 1900s);  
Nelson McBrien, Alton, Illinois (gift from the above);  
Thence by descent to the present owner.



**PROPERTY OF A PRIVATE COLLECTION, BEVERLY HILLS,  
CALIFORNIA**

21

**PAUL DÉsirÉ TROUILLEBERT (FRENCH, 1831-1900)**

*Le barrage*

signed 'Trouillebert' (lower right)

oil on canvas

15 1/8 x 22in (38.2 x 35.8cm)

**\$6,000 - 8,000**

**Provenance**

Galerie Marumo, Paris;

Acquired from the above by the present owner.

**Literature**

Claude Marumo, Thomas Maier, Bernd Müllerschön, *Paul Désiré Trouillebert 1831-1900 : catalogue raisonné de l'œuvre peint*, Stuttgart, 2004, no. 1136, p. 604, illustrated.



**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

22

**LÉON RICHEL (FRENCH, 1847-1907)**

At the pond

signed 'Léon Richet' (lower left)

oil on canvas

19 1/4 x 25 1/8in (48.9 x 63.8cm)

**\$3,000 - 5,000**

**PROPERTY OF AN IMPORTANT PRIVATE COLLECTION,  
NORTHERN CALIFORNIA**

23<sup>W</sup>

**DANIEL RIDGWAY KNIGHT (AMERICAN, 1839-1924)**

Girl in harvest field  
signed, inscribed and dated 'Ridgway Knight / Paris 1887' (lower  
right)  
oil on canvas  
46 x 35 1/2in (116.8 x 90.2cm)

**\$70,000 - 100,000**

**Provenance**

Boussod Valadon & Co., Paris, titled "Girl in Harvest Field";  
M. Knoedler & Co., New York (#5907), 30 September 1887, ff5000,  
titled "Girl in Harvest Field";  
A.T. Goshron, Cincinnati, Ohio, 20 December 1888, \$1,400;  
M. Knoedler & Co., New York (#6253), 1 February 1889, returned for  
credit, titled "Across the Fields";  
R. L. Cutler, Brooklyn, New York, 7 February 1889, \$1,350;  
Private collection, Santa Barbara;  
Sale, Butterfield & Butterfield, San Francisco, 11 June 1987, lot  
2614;  
Acquired from the above by the present owner.

Born to a Quaker family in Philadelphia, Pennsylvania in 1839,  
Ridgway Knight did not allow his conservative upbringing to hinder  
his artistic nature. At nineteen, Knight enrolled in the Pennsylvania  
Academy of Arts, where Mary Cassat and Thomas Eakins were his  
colleagues, but after three years he sailed to Paris to continue his  
studies in the studios of Charles Gleyre and Alexandre Cabanel.  
There he met and befriended Auguste Renoir and Alfred Sisley with  
whom he maintained a life-long relationship.

In 1863, Knight made the decision to return to America and fight in  
the looming Civil War. As a Philadelphia native, Knight felt a strong  
obligation to enlist in the war efforts and protect his native city. While  
serving with the Union Army through 1865, Knight continued to  
sketch and draw his surroundings, creating a personal testimony  
of his wartime experience. Following the war, Knight remained in

the United States until 1871 when he married Rebecca Webster,  
one of his students. They returned to France that same year and  
Knight entered the studio of Jean-Louis-Ernest Meissonier, whose  
connections would grant the artist entry to the Paris Salon.

By 1873, Knight was living with his family in Poissy, west of Paris,  
where he lived alongside the local peasants and farm hands, which  
he from then on exclusively painted. Whether these figures were  
performing their daily duties or taking a wistful moment between  
tasks, Knight captured the essence of these figures with such grace  
that he was often accused of romanticizing their position in life. When  
questioned in 1888 about the sentimentality and romantic notions  
Knight had for the peasants he depicted, he is famously remembered  
as stating: "These peasants are as happy and content as any similar  
class in the world. They all save money and are small capitalists and  
investors. They enjoy life. They work hard, to be sure, but plenty of  
people do that. They love their native soil. In their hours of ease they  
have countless diversions; and the women know how to be merry in  
their hours of toil." (P. Beecher, *A Pastoral Legacy: Daniel Ridgway  
Knight & Louis Aston Knight*, n.p.)

The present painting bears a striking resemblance to Jules Breton's  
many gleaners, solitary figures at the edge of a field, heading home  
at the end of the work day. The Realist painter from Artois, along  
with Jean Francois Millet, had paved the way decades before for  
the acceptance of the peasantry into the artistic repertoire of the  
19th century, which Ridgway Knight gladly adopted. The young girl  
is graciously silhouetted against the golden wheat stalks, her rosy  
cheeks contrasting the dark colors of her dress and general earthy  
colors of the composition. Her elegance and beauty denote an  
idealistic vision of rural life that Knight had maintained until the end of  
his life.

We are grateful to Howard L. Rehs for confirming the authenticity of  
the work based on first-hand inspection and for providing additional  
cataloguing information. The work will be included in the catalogue  
raisonné of the artist's *oeuvre* as number SF1310. A photo certificate  
will accompany this lot.



**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW  
ORLEANS, LOUISIANA**

24

**DANIEL RIDGWAY KNIGHT (AMERICAN, 1839-1924)**

Fishing

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

oil on canvas

*18 1/2 x 22 1/4in (47 x 56.5cm)*

**\$30,000 - 50,000**

The present work is recorded as number SF1285 in the Daniel  
Ridgway Knight catalogue raisonné being prepared by Howard L.  
Rehs.





25

**LOUIS ASTON KNIGHT (AMERICAN, 1873-1948)**

A cottage on a river bank  
signed and inscribed 'Aston Knight / Paris' (lower right)  
oil on canvas  
25 3/4 x 32in (65.4 x 81.2 cm)

**\$6,000 - 8,000**

**Provenance**

Private collection, Manitowish Waters, Wisconsin.



**PROPERTY FROM THE ESTATE OF EMILY L. PECK**

26

**STANISLAS LÉPINE (FRENCH, 1835-1892)**

*La moisson aux environs de Caen*

signed 'S. Lépine' (lower left)

oil on canvas

6 x 8 3/4in (15.2 x 22.3cm)

**\$6,000 - 8,000**

Executed *circa* 1877-1880.

**Literature**

Robert and Manuel Schmit, *Stanislas Lépine 1835-1892, Catalogue raisonné de l'oeuvre peint*, Paris, 1993, no. 653, p. 264, illustrated.

**Provenance**

Collection Felix Gerard, Paris;

Sale, Hôtel Drouot, Paris 28 March 1988, lot. 87;

Louis Stern Galleries, Beverly Hills;

Acquired from the above, 19 July 1988;

Thence by decent to the present owner.



**PROPERTY OF A PRIVATE SAN FRANCISCO COLLECTOR**

27

**ADRIEN MOREAU (FRENCH, 1843-1906)**

A tale of bravery  
signed and dated 'ADRIEN.MOREAU. 1876.' (lower left)  
oil on canvas  
19 1/2 x 25 1/2in (49.5 x 64.8cm)

**\$10,000 - 15,000**

**Provenance**

Frost & Reed, London.



**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

28<sup>W</sup>

**PAUL-CHARLES CHOCARNE-MOREAU (FRENCH, 1855-1931)**

*La répétition générale*

signed and dated 'CHOCARNE-MOREAU 1925' (lower right)

oil on canvas

39 3/4 x 32in (100 x 81.3cm)

**\$7,000 - 10,000**

**Provenance**

Sale, Sotheby's, New York, 22 February 1989, lot 293.



29

**JEAN-ALPHONSE DUPLESSY (FRENCH, BORN 1817)**

*Le déjeuner de M. le Curé*

signed and dated 'Duplessy 1868' (lower right)

oil on canvas

25 7/8 x 21 1/2in (65.7 x 54.6cm)

**\$4,000 - 6,000**

**Provenance**

Sale, Waddington's, Toronto, 2 December 1999, lot 229.

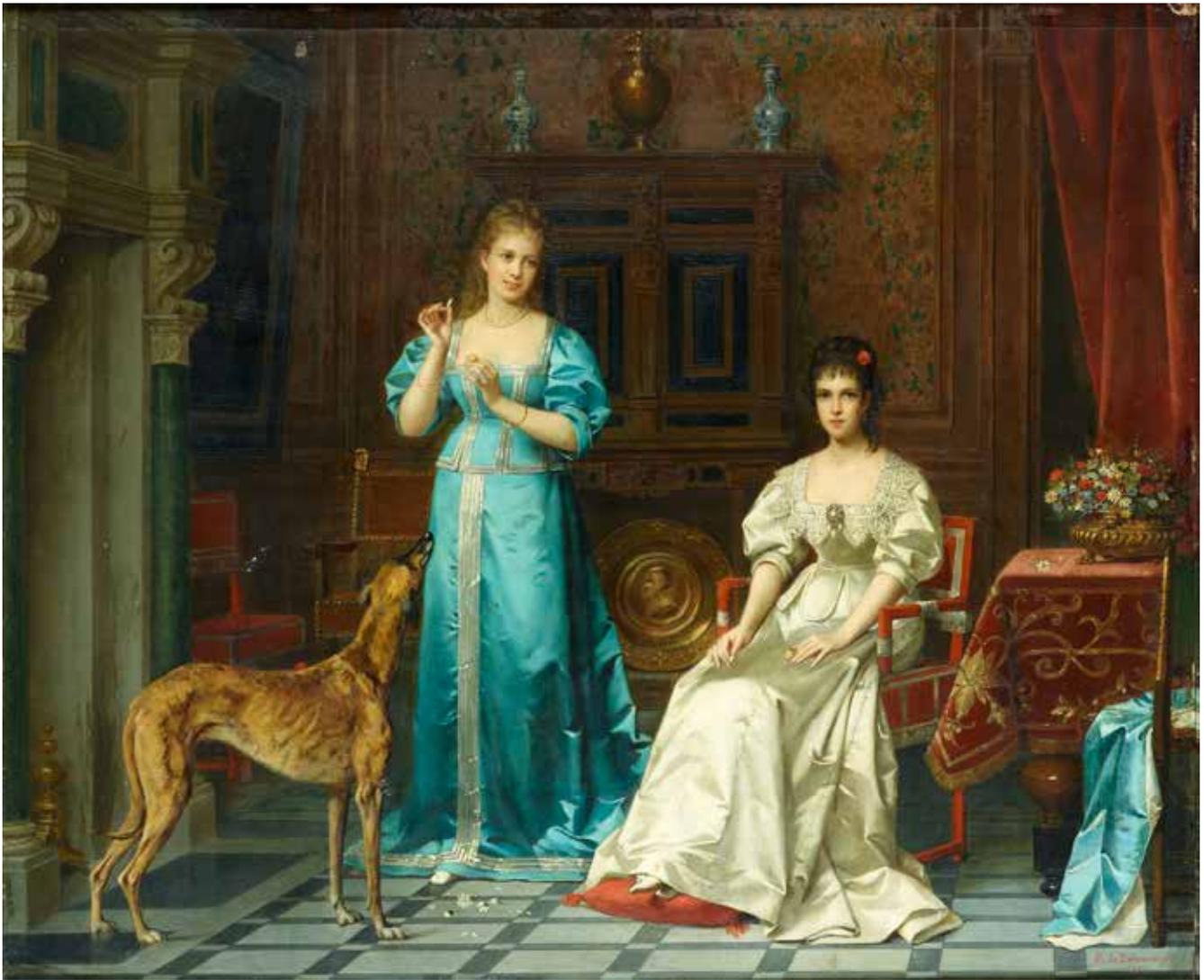


30

**JEAN CAROLUS (BELGIAN, 1814-1897)**

The letter  
signed 'J. Carolus' (lower right)  
oil on panel  
23 1/2 x 28 1/4in (59.7 x 72cm)

**\$6,000 - 8,000**



31

**PIERRE PAUL EMMANUEL DE POMMAYRAC  
(FRENCH, 1807-1880)**

He loves me, he loves her not  
signed and dated 'P. de Pommayrac / 1877.' (lower right)  
oil on panel

21 7/8 x 26 3/8in (55.6 x 67cm)

**\$5,000 - 7,000**



**PROPERTY OF AN IMPORTANT PRIVATE COLLECTION,  
NORTHERN CALIFORNIA**

32

**ANTOINE JEAN ÉTIENNE FAIVRE (1830-1905)**

The Delft basin

signed and dated 'Tony Faivre 1873' (lower left)

oil on panel

17 x 10 5/8in (43.2 x 27cm)

**\$8,000 - 12,000**

**Provenance**

Private collection, Las Vegas, Nevada;

Sale, Butterfield & Butterfield, San Francisco, 17 March 1988, lot 2405;

Acquired from the above by the present owner.



33

**H. GUÉRAULT (FRENCH, 19TH/20TH CENTURY)**

The little prince  
signed 'H. Guérault' (lower right); titled *Le dauphin* (on exhibition label  
affixed to stretcher)  
oil on canvas  
35 1/2 x 43 1/2in (90.2 x 110cm)

**\$25,000 - 35,000**

**Provenance**

Private collection, Long Island, New York.



**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

34

**DELPHIN ENJOLRAS (FRENCH, 1857-1945)**

*Le bouquet*

signed 'DENjolras' (lower right)

pastel on canvas

28 3/4 x 21 1/4in (73 x 54cm)

**\$6,000 - 8,000**



35

**AUGUSTE TOULMOUCHE (FRENCH, 1829-1890)**

In delightful anticipation  
signed and dated 'A. Toulmouche. 1879'  
oil on canvas  
24 1/8 x 15 3/4in (61.3 x 40cm)

**\$10,000 - 15,000**



**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

36<sup>W</sup>

**FRANS VERHAS (BELGIAN, 1827-1897)**

The unexpected gift  
signed and dated 'Frans Verhas / 1872' (lower left); inscribed and dated 'Bruxelles 7 Mars 1872' (on the reverse)  
oil on panel  
33 7/8 x 23 1/4in (86 x 59.1cm)

**\$10,000 - 15,000**

**Provenance**

Sale, Christie's, New York, 29 October 2003, lot 179.

37

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

*Riva degli Schiavoni, Venezia*

signed 'Ziem.' (lower right)

oil on canvas

16 7/8 x 23 7/8in (42.9 x 60.7cm)

**\$25,000 - 35,000**

**Provenance**

Arthur Tooth & Sons Ltd., New York;  
Private collection, Los Angeles, California.

We are grateful to Mathias Ary-Jan, David Pluskwa and Gérard Fabre of the *Association Félix Ziem* for confirming the authenticity of the present lot based on photographs. A certificate of authenticity will accompany this lot.



**PROPERTY OF A PRIVATE COLLECTION, BEVERLY HILLS,  
CALIFORNIA**

38

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

*Topi et gondole dans le bassin*

signed 'Ziem' (lower left)

oil on canvas

28 3/4 x 42 1/2in (73 x 108cm)

**\$30,000 - 50,000**

**Provenance**

Sale, Butterfields, San Francisco, 9 May 1995, lot 185;

Galerie Marumo, Paris;

Acquired from the above by the present owner.

**Literature**

A. Burdin-Hellebranth, *Félix Ziem, 1821-1911*, Paris, 1998,  
vol. I, p. 75, no. 195.





**PROPERTY FROM THE ESTATE OF EMILY L. PECK**

39

**EDMOND MARIE PETITJEAN (1844-1925)**

*Navires au Port d'Anvers*

signed, inscribed and dated 'E. Petitjean / Anvers 1883.' (lower right)

oil on canvas

15 x 23 1/2in (38.2 x 59.8cm)

**\$5,000 - 7,000**

**Provenance**

Petersen Gallerie, Beverly Hills;

Acquired from the above;

Thence by descent to the present owner.



40

**EDWARD WILLIAM COOKE, RA (BRITISH, 1811-1880)**

Fishing boats in the port of Genoa  
signed and dated 'E.W. Cooke 1865' (lower right)  
oil on canvas

8 7/8 x 14 5/8in (22.5 x 37.1cm)

**\$5,000 - 7,000**

Itzhak Sahula-Dyke, Santa Fe;  
By descent to his son;  
Acquired from the above by the present owner.

41

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

On the Bosphorus  
signed 'Ziem' (lower left)  
oil on panel  
11 1/8 x 19 1/2in (28.3 x 49.5cm)

**\$8,000 - 12,000**

**Provenance**

Peter Schemm, Jr.;  
Charles Knox Smith, Philadelphia;  
Woodmere Art Museum, Philadelphia (sold to benefit the Charles  
Knox Smith art acquisition fund);  
Sale, Bonhams, New York, 29 October 2010, lot 149.

The *Association Félix Ziem* represented by Matthias Ary Jan and  
David Pluskwa, has confirmed the authenticity of this work, which will  
be included in the forthcoming *catalogue raisonné*.





42

**FEDERICO DEL CAMPO (ITALIAN, 1878-1912)**

Venetian backwater

signed 'F del Campo.' (lower left)

oil on canvas

13 3/4 x 9in (35 x 23cm)

**\$8,000 - 12,000**

**Provenance**

Private Estate, Menlo Park, California;

Private Collection, Redwood City, California.



**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

43

**GIUSEPPE AURELI (ITALIAN, 1858-1929)**

The bathing party  
signed in ligature and dated 'GAureli 1881' (lower left)  
watercolor and gouache heightened with gum arabic on paper  
19 1/2 x 28 1/4in (49.5 x 71.8cm)

**\$3,000 - 5,000**

**Provenance**

Sale, Sotheby's New York, 22 May 1986, lot 56.

**PROPERTY OF AN IMPORTANT PRIVATE COLLECTION,  
NORTHERN CALIFORNIA**

44

**FRANCISCO MIRALLES Y GALUP (SPANISH, 1848-1901)**

*Trois Parisiennes dans le Bois de Boulogne*

signed 'F. Miralles.' (lower right)

oil on canvas laid down on board

24 x 19 3/4in (61 x 50.2cm)

**\$20,000 - 30,000**

**Provenance**

Estate of Frederick Whitman, San Francisco;

Sale, Butterfield & Butterfield, San Francisco, 17 March 1988, lot 2458;

Acquired from the above by the present owner.

Francisco Miralles y Galup, a painter of genre, figures, portraits, landscapes and urban views, became one of the most famous painters of the 19th century to emerge from the Catalan region in Spain. In 1866 he departed from Spain and arrived in Paris where he was welcomed and associated with other notable Spanish painters of the time such as Ignacio Zuloaga, Santiago Rusiñol and Enrique Granados. His delicately painted scenes of Parisian bourgeois life set in both urban and rural settings and quite often along the seashore were very well received. Miralles' paintings of female figures of high society garnered quick recognition from both the public and his peers. Adding to this success was a commercial relationship he formed with the art dealer Goupil & Cie, through whom Miralles was able to export a large amount of works to America. The artist exhibited at the National Society of Fine Arts, and from 1875 to 1896 at the *Salon des Artistes* in Paris winning many awards. After living nearly thirty years in Paris, he returned to Barcelona in 1893 for family reasons but would continue to send works to the Parisian salons.

Elegant women dressed in fancy and colorful attire are the central themes of Miralles' oeuvre, representing everyday life vignettes from the high society. He was a painter of modern elegance with a meticulous eye for detail, which can be seen in the present work in which the three Parisian ladies are about to enjoy an afternoon boat ride in the park. The blue parasol awaits on the ground as the ladies prepare to embark.

The influences of a moderate impressionistic approach to painting is evident in this masterful composition and can be attributed to the works of fellow 19th century masters such as Eugène Boudin, Jules Bastien-Lepage and Alfred Stevens.





**PROPERTY FROM A PRIVATE COLLECTOR IN PEBBLE  
BEACH, CALIFORNIA**

45

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

A portrait of a lady with a red shawl  
signed 'Madrazo' (upper right) oil on canvas  
*22 x 18in (55.9 x 45.7cm)*

**\$10,000 - 15,000**

**Provenance**

Private collection, San Jose, California.



46

**FRANCESCO VINEA (ITALIAN, 1845-1902)**

Waiting for the master  
signed 'F. Vinea' (lower left); inscribed and dated 'Firenze 1872'  
(lower right)  
oil on panel  
*12 x 8 3/4in (30.5 x 22.3cm)*

**\$3,000 - 5,000**

**Provenance**

Private collection, New Jersey;  
Acquired from the above by the present owner.



47

**EUGENIO ZAMPIGHI (ITALIAN, 1859-1944)**

*Tempo di studiare*

signed 'E Zampighi' (lower right)

oil on canvas

22 1/8 x 30 3/8in (56.2 x 77.2cm)

**\$8,000 - 12,000**

**Provenance**

Private collection, Redwood City, California, since 1925;  
Thence by descent to the present owner.



48

**EUGENIO ZAMPIGHI (ITALIAN, 1859-1944)**

Serenading the village cat  
signed 'E Zampighi' (lower right)  
watercolor on paper  
21 x 15in (53.3 x 38.1cm)

**\$3,000 - 5,000**

**Provenance**

Schneider Art Galleries, Seattle, Washington.



**PROPERTY FROM THE COLLECTION OF BARRIE CHASE**

49<sup>W</sup>

**CARLO ANTONIO RAINERI (ITALIAN, 1765-1826)**

Exotic birds, insects and other animals (a set of three)  
all tempera on silk  
each 50 1/2 x 21in (128.3 x 53.4cm) (sight)

**\$15,000 - 20,000**

**Provenance**

Private collection, Los Angeles;  
Private sale, acquired by the present owner *circa* 1990.



50

**GIUSEPPE MAGNI (ITALIAN, 1869-1956)**

Playing with the baby  
signed 'G Magni' (lower right)  
oil on canvas  
29 1/2 x 35 1/2in (74.9 x 90.2cm)

**\$4,000 - 6,000**

**Provenance**

Florence Art Gallery, Florence, Italy;

51

**FRANCISCO MANUEL OLLER Y CESTEROS  
(PUERTO RICAN, 1833-1917)**

A still life with peonies  
signed 'Oller' (lower left)  
oil on canvas  
14 7/8 x 18 1/2in (37.8 x 47cm)

**\$20,000 - 30,000**

**Provenance**

Sale, Auktionshaus Michael Zeller, 99. *Internationale Bodensee Auktion*, 4 December 2008, lot 520;  
Acquired from the above by the present owner.

Francisco Oller is considered as one of the key artists to revolutionize the school of painting in his native Puerto Rico and align it with the modern currents of the 19th century in Paris and Madrid. Born to a wealthy family in Bayamón, Puerto Rico, Oller was able to develop his artistic abilities early on and to travel to Madrid and Paris for his education. In Paris, he studied under Thomas Couture and Gustave Courbet and exhibited his works next to the Impressionist painters Bazile, Renoir, Monet and Sisley. His contributions to the development of the Impressionist movement were significant during his twenty year stay in Europe and his friendship with Cezanne and Camille Pissaro.

While experimenting with many styles of painting, Oller found the Realist and Naturalist techniques to lend themselves ideally to the depictions of daily life in his native Puerto Rico. From portraits of local figures, peasants working the fields to historical subjects from Puerto Rico's past, colorful still lifes and lush, tropical landscapes would make up Oller's rich body of work.

In the present painting, Oller is echoing his French contemporary Fantin-Latour's vibrant bouquets against a textured wallpaper of saturated pink. Later in life, upon his return to Puerto Rico, the flowers would give way to the indigenous fruits and vegetables of his island that would take center stage in large, recurrent renditions of still lifes.





52

**EDWIN LORD WEEKS (AMERICAN, 1849-1903)**

A cup of coffee  
signed 'E. L. Weeks' (lower left)  
oil on canvas  
22 x 21 3/8in (56 x 54.3cm)

**\$8,000 - 12,000**

**Provenance**

The artist's estate sale, American Art Galleries, New York, 16 March 1905, no. 177, "A Cup of Coffee".  
David L. Strathearn, Sr., Simi Valley, California, by family descent.  
Private collection, Southern California.

**Literature**

*Catalogue of Very Important Finished pictures, Studies, Sketches and Original drawings by the late Edwin Lord Weeks, American Art Galleries, New York, March 15, 16, 17, 1905.* [New York: American Art Galleries, 1905], lot 177.

This work was likely executed in Tangier, Morocco, circa 1878-1879. The painting was described in the artist's estate sale catalogue as: "A Cup of Coffee / Served by old Moor, Tangier, to a Riff mountaineer."

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



**PROPERTY OF A PRIVATE COLLECTION, BEVERLY HILLS,  
CALIFORNIA**

53

**FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)**

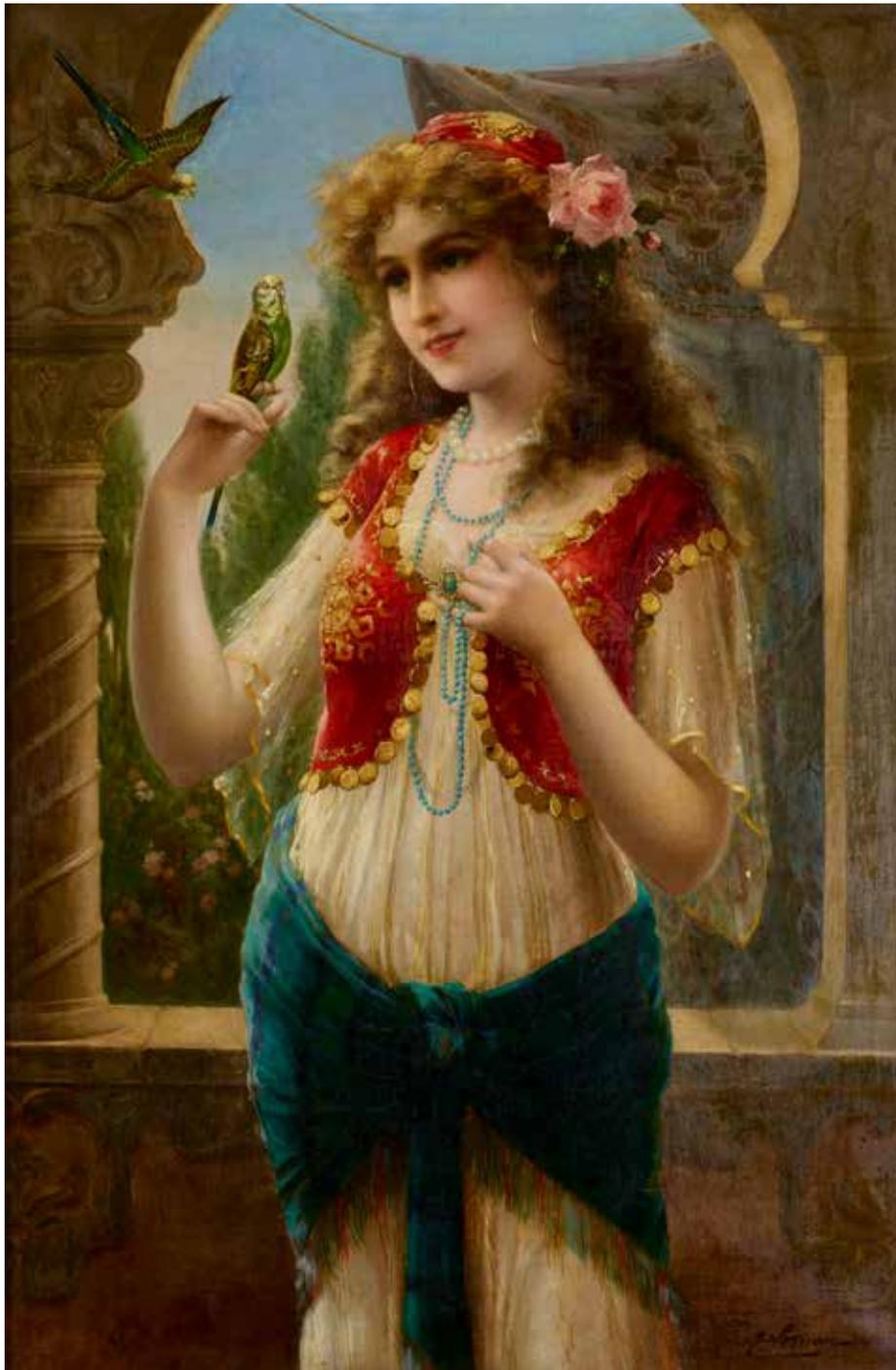
Travelers at the oasis  
signed 'F.A. Bridgman' (lower right)  
oil on canvas  
34 1/2 x 28 7/8in (87 x 73cm)

**\$10,000 - 15,000**

**Provenance**

Galerie Marumo, Paris;  
Acquired from the above by the present owner.

We are grateful to Dr. Ilene Susan Fort, Curator Emerita, LACMA, for confirming the authenticity of this work based on photographs.



54

**EMILE VERNON (FRENCH, 1872-1919)**

On the terrace  
signed 'E. Vernon' (lower right)  
oil on canvas  
36 1/4 x 24in (92 x 61.5cm)

**\$25,000 - 35,000**

**Provenance**

Sale, Christie's, London, 19 June 2003, lot 7.



55

**AMEDEO SIMONETTI (ITALIAN, 1874-1922)**

The gold bracelet  
signed and inscribed 'A / Simonetti / Rome' (lower left)  
watercolor on paper laid down on board  
21 1/4 x 14 1/2 in (54 x 36.8 cm)

**\$3,000 - 5,000**

**Provenance**

Sale, Encore Auctions, Pittsburgh, Pennsylvania, n.d.;  
Acquired from the above by the present owner, 1970s.



**PROPERTY OF A PRIVATE SAN FRANCISCO COLLECTOR**

56

**FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)**

*Le fumeur d'opium*

signed and dated '27 Oct 79 / F.A. Bridgman' (lower left)

oil on panel

8 5/7 x 10 1/2in (21.6 x 26.6cm)

**\$8,000 - 12,000**

**Provenance**

Sale, Christie's East, New York, 23 October 1996, lot 285A;  
Montgomery Gallery, San Francisco.



57

**FRANCESCO BALLELIO (ITALIAN, 1860-1923)**

The rug merchant and the patron  
signed 'FBallesio Roma-Tivoli' (lower right)  
watercolor on paper  
21 x 29 1/2in (53.3 x 74.9cm)

**\$6,000 - 8,000**

**Provenance**

Private collection, Bellingham, Washington.



58

**JOHANNES REEKERS JR. (DUTCH, 1824-1895)**

A still life with game  
signed and dated 'J. Reekers Jr. / 1883' (lower right)  
oil on panel  
16 5/8 x 12 3/4in (42.2 x 32.4cm)

**\$8,000 - 12,000**

**Provenance**

Frost & Reed, London;  
Jimmie Allen, Longview, Texas;  
Thence by descent to the present owner, early 1970s.



59

**BERNARD DE HOOG (DUTCH, 1867-1943)**

The morning meal  
signed 'Bernard de Hoog.' (lower right)  
oil on canvas  
31 5/8 x 39 1/2in (80.3 x 100.3cm)

**\$6,000 - 8,000**

**Provenance**

Woollman Collection, Amsterdam, *circa* 1930s;  
Thence by descent to the grandson, London & New York;  
Acquired from the above by the present owner, 2018.



**FROM THE COLLECTION OF ROBERT ADRIENNE STOCKAR**

60

**CAROLINE VON DER EMBDE (GERMAN, 1812-1904)**

Retiring for the night  
signed 'C. Embde' (lower left); signed, inscribed and dated '*Gemalt  
zu Cassel in Oberhessen von / C.v.d.Embde. / 1849.*' (on a label on  
the reverse)  
oil on canvas  
22 3/4 x 17 1/2in (57.8 x 44.6cm)

**\$8,000 - 12,000**

**Provenance**

Private collection, Lausanne, Switzerland;  
Brought to the United States by family members, July 1950;  
Thence by descent to the present owner.

Caroline was one of the four daughters of the painter August von der Embde, who lived and worked in Kassel, Germany. Together with her sister Emilie, she studied with her father and later worked in his studio, finishing some of the commissioned portraits of the local nobility and bourgeoisie that her father had started. In many cases, it is very difficult to distinguish their styles or to know which paintings August completed single-handedly.

Caroline's upbringing was that of a wealthy middle-class family due to her mother's privileged background. The same family ties allowed for her father's acceptance into the local bourgeois literary and artistic circles that included the Brothers Grimm, among others, and facilitated commissions for numerous portraits.

In 1854, Caroline married the lawyer Alfred Klauhold and began signing her paintings 'Klauhold von der Embde'. She exhibited frequently from 1848 through 1860 in Bremen, Dresden, Kassel, Munich and Cologne, mainly genre scenes with children and young women.



61

**HERMANN ANTON STILKE (GERMAN, 1803-1860)**

Hagen and the murder of Siegfried  
signed and dated 'H.STILKE / 27 October / 1820' (lower left)  
oil on canvas  
29 1/2 x 32 1/4in (74.9 x 81.9cm)

**\$4,000 - 6,000**

**Provenance**

Private collection, Oakland California since *circa* 1935;  
Thence by descent to the present owner.



62<sup>W</sup>

**ADOLF (CONSTANTIN) BAUMGARTNER-STOILOFF (GERMAN/  
AUSTRIAN, 1850-1924)**

A caravan of Cossacks  
signed 'C. Stoiloff' (lower left)  
oil on canvas  
25 3/4 x 36 1/2in (65.4 x 92.8cm)

**\$6,000 - 8,000**

**Provenance**

Private collection, New York, New York, since 1950s;  
Thence by descent to the present owner.



63

**JAN VAN CHELMINSKI (POLISH, 1851-1925)**

The advance patrol  
signed and dated 'Jan Chelminski / 75' (lower right)  
oil on canvas laid down on board  
*17 x 23 5/8in (43.2 x 60cm)*

**\$6,000 - 8,000**

**Provenance**

Gallery 332, Burr Ridge, Illinois;  
Acquired from the above by the present owner.

64

**JOŽA UPRKA (CZECH, 1861-1940)**

Going to the fields

signed with monogram and dated '05' (lower left)

oil on canvas

31 3/4 x 51 3/4in (80.6 x 131.5cm)

**\$50,000 - 70,000**

**Provenance**

The artist;

Gift to his sister, Hodonin, Czech Republic;

Acquired by the father of the present owner from the above,

*circa 1958*;

Gifted to the present owner, 1968.

The son of a Moravian peasant, Uprka learned the rudiments of painting from his father, an amateur painter, and later solidified his skills at the Academy of Fine Arts in Prague. In his 20s, he moved to Munich, where he enrolled at the Academy and founded a Czech students organization alongside Alfons Mucha. Following Mucha to Paris in 1892, Uprka was able to study and exhibit at the Salon with his friend's assistance.

Uprka remained devoted to his country of origin, particularly to Southern Moravia, whose peasants and country life he abundantly depicted. His paintings pay homage to the traditions of the Moravian people, who proudly feature in their finest costumes at various festival, ceremonies and religious pilgrimages. The colorful hand-embroidered skirts in bright-red cotton with matching red headdress are rendered in Uprka's inimitable style that uniquely blends elements of Romanticism and Art Nouveau.

Returning to Moravia in the late 1890s, Uprka started exhibiting in Prague in 1897 and remained active in the local art scene until the 1930s. His studio was a popular gathering place for painters, writers and musicians who found inspiration in the country's folklore.

In the present painting, Uprka departs from his preferred subject matter of celebration and turns his attention to the daily labor of the villagers. The group is portrayed in the process of going to the fields, carrying their tools on their shoulders and lunch pails in hands. The young girls are wearing the traditional red dresses and scarves, while the older members of the group are clad in unassuming dark and brown garb. Uprka's reverence for the working class of his country is palpable in this composition that brings to the foreground the simplicity and beauty of country life.





**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

65

**JULIUS SCHMID (AUSTRIAN, 1854-1935)**

Lunch on the terrace  
signed 'Schmid' (lower right)  
oil on canvas  
25 1/2 x 32in (64.8 x 81.3cm)

**\$8,000 - 12,000**

**Provenance**

Sale, Sotheby's, New York, 25 April 2006, lot 234.



66 W

**LOUIS UHL (AUSTRIAN, 1860-1909)**

Relaxing in the hammock  
signed 'Louis Uhl' (lower left)  
oil on canvas

48 1/4 x 34 1/4in (122.6 x 87cm)

**\$4,000 - 6,000**

**Provenance**

Sale, Christie's, New York, 30 April 2001, lot 163.



67

**ALOÏS HANS SCHRAM (AUSTRIAN, 1864-1919)**

A portrait of a lady in white  
signed and dated 'AloisSchram / 1906' (lower right)  
oil on canvas  
31 1/2 x 23 1/2in (80 x 59.8cm)

**\$4,000 - 6,000**

**Provenance**

Sale, Sotheby's Olympia, British and Continental Pictures, 14 July  
2004, lot 269;  
Acquired from the above by the present owner.



68

**ISIDOR KAUFMANN (AUSTRIAN, 1854-1921)**

A portrait of a distinguished gentleman

signed 'Isidor Kaufmann' (lower right)

oil on canvas

*13 1/2 x 11 1/8in (34.3 x 30.8cm)*

**\$8,000 - 12,000**

**Provenance**

Private collection, Vienna, 1954;

Thence by descent to the present owner, Southern California.

69

**JOZEF ISRAELS (DUTCH, 1824-1911)**

The toy sailboat  
signed 'Jozef Israels' (lower right)  
oil on canvas  
15 1/4 x 22in (38.8 x 55.9cm)

**\$15,000 - 20,000**

**Provenance**

Private collection, Mr. and Mrs. Louis Shapiro, Chicago, Illinois and Beverly Hills, California;  
Thence by descent to the present owner.

The theme of children playing on the beach with toy boats was first developed by Israëls in 1863 in his painting *Fishermen's Children/ Children of the Sea*, now in the collection of the Stedelijk Museum, Amsterdam. Variations of the subject became immensely popular with collectors in England and the United States, where the Amsterdam dealer Preyer kept a steady supply in the New York branch of his dealership.

The demand for paintings of children playing on the beach was so great that this subject became one of the most recurrent themes in Israëls' *oeuvre*. In his later years, Israëls would execute these 'potboilers' for sale only and they would find their way abroad directly from his studio.

The present composition is a delightful variant of the 'children of the sea' theme. The brother and sister are pushing a small sail boat while a larger vessel can be seen in a distance. They are fishermen children spending their childhood years in innocent ignorance of life's hardships to come. The light color palette matches the cheerfulness of the subject, which became a trademark of the artist in the 1880s.





70

**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 the reverse)  
oil on canvas  
12 x 16in (30.5 x 40.8cm)

**\$15,000 - 20,000**

**Provenance**

Roy Melbourne, (political attaché to the American Embassy, Bucharest), circa 1946-48;  
Thence 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 for which he became known for during the 1920s. Fatherhood contributed significantly to this change and to his prolific body of work depicting children. Still lifes with flowers or fruit are equally significant in the later part of his life and are rendered in a vibrant and vigorous palette.



71

**IOSIF ISER (ROMANIAN, 1881-1958)**

A young Turkish woman in a red scarf  
signed and dated 'Iser/ 45' (lower right)  
pastel on paper  
23 5/8 x 19 1/8in (60 x 48.5cm)

**\$3,000 - 5,000**

**Provenance**

Roy Melbourne, (political attaché to the American Embassy,  
Bucharest), acquired directly from the artist, 1946;  
Thence 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.



**PROPERTY FROM A PRIVATE COLLECTION**

72<sup>W</sup>

**FERENCZ (FRANZ) PACZKA (HUNGARIAN, 1856-1925)**

The dinner party  
signed and dated 'Paczka Ferencz / Roma 1883' (lower left)  
oil on canvas  
48 1/2 x 81 1/2in (123.2 x 207cm)

**\$10,000 - 15,000**

**Provenance**

Sale, Christie's, London, 19th Century Pictures, 22 June 1990, lot 30;  
Acquired from the above by the present owner.



73

**VILHELM KARL FERDINAND ARNESEN (DANISH, 1865-1948)**

Copenhagen harbor  
signed and dated 'Vilh Arnesen 1895' (lower left)

oil on canvas

19 x 28 1/4in (48.3 x 71.8cm)

**\$6,000 - 8,000**



74

**HEYWOOD HARDY (BRITISH, 1842-1933)**

Crossing the ford  
signed 'Heywood Hardy' (lower left)  
oil on canvas  
26 3/4 x 40 1/2in (67.9 x 102.9cm)

**\$12,000 - 18,000**

**Provenance**

Frost & Reed, London;  
Private collection, New York (acquired from the above, 1960s);  
Thence by descent to the present owner.

Heywood Hardy was a prominent British painter and etcher of animals, society portraits, sporting subjects, and genre scenes during the Victorian era. Hardy was born in Chichester in Sussex in 1843 as the youngest of ten children to artist James Hardy senior (1801-1879) and his wife Elizabeth. At seventeen, he left his childhood home after a heated argument with his father and established himself in Keynsham in Somerset. There, he successfully attempted to earn a living as a painter and was appointed an Ensign in the 7th Somersetshire Rifle Volunteer Corps, a part-time organization enacted during the French Revolutionary and Napoleonic Wars for the purposes of home defense. A short time following Hardy's appointment, he borrowed money from his brother and left for Paris to study at the *Ecole des Beaux-Arts* under the renowned war painter Isidore Pils.

Hardy returned to England in 1868 and quickly found that his services as an artist were in great demand. He received commissions to paint portraits, sporting scenes and animal studies. Among his many notable patrons were the Sitwells of Renishaw and is sure to have spent time sketching and painting at Renishaw Hall. By 1870, Hardy and his family settled in St. John's Wood in London, an area at the time popular with artists. He quickly established himself as an animal painter and during this period his career flourished. He was elected as a member of a number of societies including The Royal Society of Painters and Etchers, The Royal Institute of Oil Painters and The Royal Society of Portrait Painters. Hardy even completed a brief tour of Egypt in 1873 to paint the wildlife there and when he returned to London, he began studying comparative anatomy of animals and birds with Professor Alfred Henry Garrod, Head of the Scientific Department at the London Zoo. He made numerous illustrations for Garrod's research on the horse gait and his deeper understanding of the horse anatomy acquired during his studies with Garrod can be seen in his later works.

From this time on until his death 1933, Hardy continued to enjoy numerous commissions annually for equestrian portraits, animal studies and hunting scenes, giving him the chance to tour many of England's great country estates. His paintings of horses riding by the seashore and those depicting riders in 18th century settings were among his most desired subjects. *Crossing the ford* and *The young squire*, serve as prime examples of both Hardy's artistic talent as a genre scene painter and his highly trained ability to portray the horse anatomy with accuracy. The romantic narratives that Hardy imagines through the figures portrayed in the present lots are complemented by the accomplished realism and majesty of his horses.



75

**HEYWOOD HARDY (BRITISH, 1842-1933)**

The young squire  
signed 'Heywood Hardy' (lower left)  
oil on canvas  
20 5/8 x 15 1/8in (52.4 x 38.4cm)

**\$6,000 - 8,000**

Frost & Reed, London;  
Private collection, New York (acquired from the above);  
By descent to the present owner.

76<sup>W</sup>

**JAMES WEBB (BRITISH, 1825-1895)**

A view of Rotterdam harbor, Holland  
signed and inscribed 'James Webb / Rotterdam' (lower right);  
inscribed, signed and dated 'Rotterdam / Holland / Painted by /  
James Webb / From sketches taken on the spot / Sept 1876.' (on  
the reverse)  
oil on canvas  
50 x 30in (127 x 76.3cm)

**\$8,000 - 12,000**

**Provenance**

Sale, Sotheby's, New York, 17 October 1991, lot 289;  
Private sale, New York, 1998;  
Private collection, Point Loma, San Diego;  
Thence by descent to the present owner.





(detail)

77<sup>W</sup>

**ATTRIBUTED TO NICHOLAS POCOCK (BRITISH, 1740-1821)**

The Naval Review, Spithead, 1814

oil on canvas

19 x 52 1/4in (48.3 x 132.7cm)

**\$8,000 - 12,000**

**Provenance**

Sale, Christie's South Kensington, Maritime, 25 May 2006, lot 507;  
Acquired from the above by the present owner.



**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

78

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

Evening on the Surrey Wolds

signed and dated 'B. W. LEADER 1892.' (lower left)

oil on canvas

30 1/2 x 48in (77.5 X 121.9cm)

**\$4,000 - 6,000**

**Provenance**

Arthur Tooth & Sons, London;

M. Newman, Ltd., London;

Sale, Christie's, London, 7 June 2007, lot 115.



79 W

**ALICE EMILY DONKIN (BRITISH, FL. 1871-1909)**

Reverie

signed with monogram (lower left); signed, inscribed and dated 'A E Donkin / 97 Upper Tulse Hill / 1882.' (on the reverse)

oil on canvas

33 x 38in (83.8 x 96.5cm)

**\$5,000 - 7,000**

**Provenance**

Private sale, Palm Springs, California *circa* 1995;  
Private collection, Los Angeles, California.

Not much is known about Alice Emily Donkin's life but she is mostly known for her connection to the author and photographer Lewis Carroll (Charles Dodgson), who befriended her parents and their relatives. Alice Emily and her first cousin Alice Jane spent considerable amounts of time in the company of the author of the famous 'Alice in Wonderland' book. While he never admitted that Alice Jane was the model for his eponymous book, it was widely accepted that his affection for the child inspired him to name his heroine 'Alice.'

Alice Emily never wed and made a name for herself as a painter of genre scenes and portraiture. She exhibited frequently at the London Salon, the Royal Society of British Artists, the Royal Institute of Oil Painters, the Society of Women Artists and the Royal Academy.

In the present painting, Donkin has departed from her earlier, romantic genre scenes and embraced the British Neoclassical Revivalist style propagated by Alma-Tadema decades earlier and carried forth by John William Godward. The detailed depiction of the Roman marble frieze against an Italianate landscape and of the meticulous mosaic, reveals an intense preoccupation with Italian archaeology, possibly acquired during a Grand Tour voyage. The brooding figure with neoclassical features is clad in an orange-colored dress, a frequent prop of the Revivalist movement, along with the luxuriant animal skin draped across the marble bench. Etruscan Revival jewelry completes the ensemble, pointing to an elevated social status of the love-struck young woman.



80

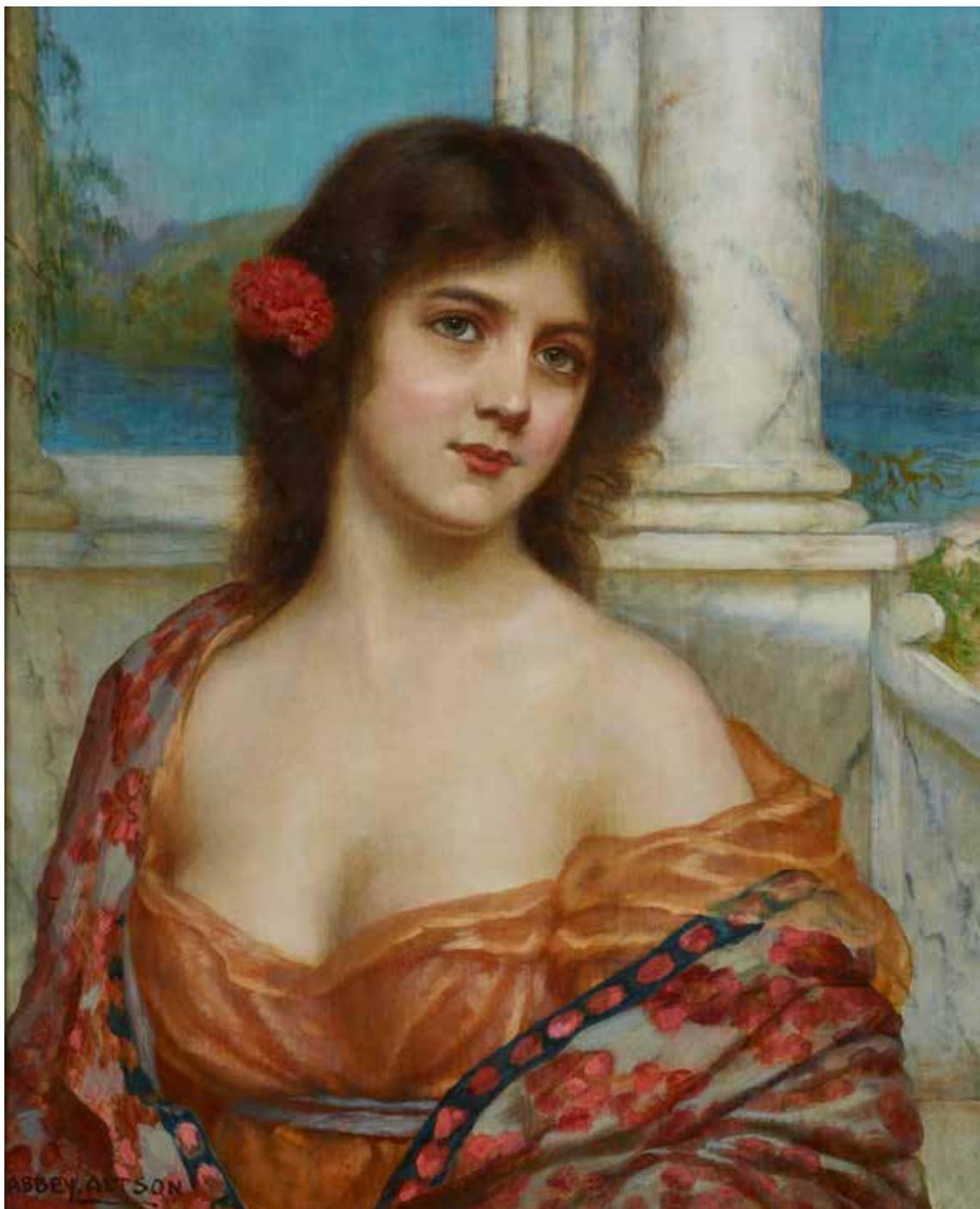
**SIR JOHN GILBERT RA PRWS (BRITISH, 1817-1897)**

David holding the head of Goliath  
signed and dated 'John Gilbert A R A / 1872' (lower left)  
watercolor and gouache over pencil on paper  
16 1/2 x 15 3/4in (42 x 40cm)

**\$3,000 - 5,000**

**Provenance**

Sale, Sotheby's, Los Angeles, late 1970s;  
Acquired from the above by the present owner.



**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

81

**ABBEY ALTSON (BRITISH, 1866-1949)**

A classical beauty  
signed 'ABBEY.ALTSON' (lower left)  
oil on canvas  
24 x 20in (61 x 50.8cm)

**\$6,000 - 8,000**



82

**ABBEY ALTSON (BRITISH, 1866-1949)**

Missing her beloved  
signed 'Abbey Altson' (lower left)  
oil on canvas  
40 1/4 x 26 1/8in (102.4 x 66.5cm)

**\$6,000 - 8,000**

**Provenance**

Private collection, New York, New York.



**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

83 W

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

Canterbury Meadows

signed and dated 'T. Sidney Cooper R.A. / 1872' (lower right)

oil on canvas

30 1/8 x 44 1/4in (76.5 x 112.4cm)

**\$6,000 - 8,000**

**Provenance**

Frederick Fish; Sale, Christie's, London, 24 March 1888, lot 271 (unsold);

Sale[Frederick Fish], Christie's, London, 15 June 1889, lot 103 (125 gns. to Dampier);

J. Anderson; Christie's, London, 1 March 1957, lot 55, as 'Cattle and Sheep in Canterbury Meadows';

Sale, Christie's, London, 30 November 1957, lot 81, as 'Cattle and Sheep in Canterbury Meadows' (18 gns. to Eyton);

Sale, Christie's, London, 25 November 2003, lot 205.



84<sup>W</sup>

**WILLIAM WEST (BRITISH, 1801-1861)**

Waterfall and road to the saeter  
signed 'W West.' (lower right)  
oil on canvas  
45 x 36 3/4in (114.3 x 93.3cm)

**\$6,000 - 8,000**

**Provenance**

Sale, Butterfield & Butterfield, San Francisco and Los Angeles, 9  
November 1993, lot 3620;  
Acquired from the above by the present owner.

**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

85 W

**THOMAS COOPER GOTCH (BRITISH, 1854-1931)**

The children of L. Breitmeyer, Esq.  
signed 'T.C. Gotch' (lower right); signed, titled and inscribed 'T.C. Gotch / The Malt House / Newlyn / Penzance' (on the overlap)  
oil on canvas  
54 1/2 x 72in (138.4 x 182.9cm)

**\$20,000 - 30,000**

**Provenance**

Sale, Christie's, London, 6 November 1996, lot 116.

**Exhibited**

London, Royal Academy, 1898, no. 375.

**Literature**

*Athenaeum*, No. 3679, 30 April 1898, p. 573;  
*The Times*, 1 June 1898, p. 4;  
Algernon Graves, *The Royal Academy of Arts: 1769-1904*, Vol. 2, p. 279.

A leading figure in the Newlyn art colony in Cornwall since 1881, Gotch is less known for his early rural, realist style of that period, but rather for his later Pre-Raphaelite-inspired compositions. After traveling with his wife to Florence in 1891, Gotch adopted an enigmatic, allegorical genre style rooted in medievalism, replete with vibrant and exuberant colors that linked him from then on to the Pre-Raphaelite movement.

The works created during this period depict symbolic female figures, and very often children, against elaborate Italian textiles in frozen solemnity, evoking the static order of the early Renaissance.

Gotch was one of the few 19th century painters of children capable of merging an idealized version of childhood with the personality of the individual sitter. The children depicted in the painting presented here; the brooding Winifred, the confidant Alan, and the reserved baby of the family, Cecil, are all united by the richly patterned interior and tightly controlled composition and yet set apart by a clearly defined sense of selves. As the art critic Charles Caffin wrote of the artist in 1910: "In his imagination childhood marches on, already catching something of the coming light". Reference: Charles Caffin, "A Painter of Childhood and Girlhood", *Harper's Monthly Magazine*, vol. 59, May 1910, pp. 922-932.





**PROPERTY OF A CAMBRIDGE GENTLEMAN**

86

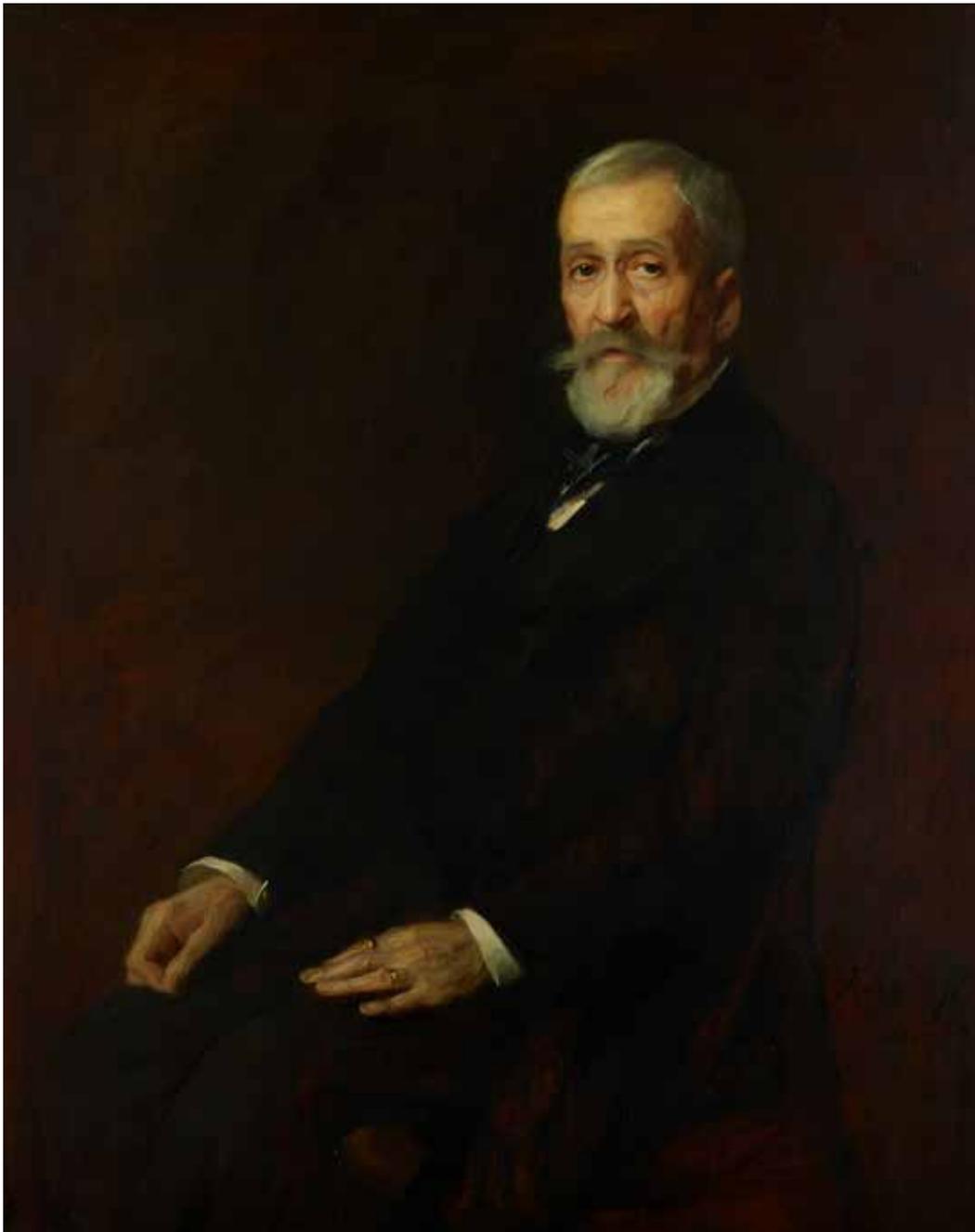
**ROBERT GEMMELL HUTCHISON RSA RBA ROI RSW  
(BRITISH, 1855-1936)**

The young fisher girl  
signed 'Gemmell Hutchison' (lower left)  
oil on canvas  
24 1/4 x 18 1/4in (61.6 x 46.4cm)

**\$8,000 - 12,000**

**Provenance**

Acquired in New York, late 1940s;  
Thence by descent to the present owner.



87

**PHILIP ALEXIUS DE LÁSZLÓ, PRBA, RP, NPS  
(BRITISH, 1869-1937)**

Doctor Sámuel Egerer  
signed and dated 'László F E / 1897:1901' (lower right)  
oil on canvas  
41 1/4 x 33in (104.1 x 83.8cm)

**\$5,000 - 7,000**

**Provenance**

Private collection, Cincinnati.

**Exhibited**

Budapest, Nemzeti Szalon, *Exhibition of Works by László Fülöp*,  
April 1907, no. 24.

**Literature**

Pester Lloyd, 24 November 1901, p. 7.

The present painting is recorded under number 9059 in the *Catalogue Raisonné of Works by Philip de László* being compiled by Sandra de László and The de László Archive Trust ([www.delaszlocatalogueraisonne.com](http://www.delaszlocatalogueraisonne.com)).

Dr. Sámuel Egerer was a surgeon from Bohemia, which may explain why the artist chose to emphasize his hands against the dark background. It is presumed that his son, Gedeon Egerer, was an art dealer who knew de László very well and collected his paintings. Six of these paintings were exhibited alongside the present picture at the Nemzeti Szalon Exhibition of 1907 in Budapest.

88<sup>W</sup>

**FRANK MARKHAM SKIPWORTH, ROI RP (BRITISH, 1854-1929)**

Beautifying Sissie

signed and dated 'F. M. Skipworth. 86.' (lower left); signed, inscribed and titled 'F. Markham Skipworth / Beautifying Sissie' (on an old exhibition label affixed to the stretcher)

oil on canvas

35 x 40 1/2in (89 x 103.4cm)

**\$15,000 - 20,000**

**Provenance**

Hammer Galleries, New York.

**Exhibited**

London, Royal Academy, no. 1053 (as 'Keep still while I make you pretty, dear').

In 1886, Skipworth exhibited two paintings at the Royal Academy, one of which carried the title *Keep still while I make you pretty, dear* and which is very likely the present painting. The large scale of the work and the old exhibition label bearing the artist's address indicate that this painting is the exhibited work. The other exhibited painting was a portrait of *Miss Skipworth, daughter of G.B. Skipworth, Esq.*, probably a niece of the artist.

Skipworth's skill as a genre painter is clearly evident in this composition. The languid pose of the seated woman is surely derived from his glorious composition *Indolence* from 1884, itself echoed later in Sir Frederic Leighton's *Flaming June* from 1895, complete with auburn hair and bright-orange dress.

Skipworth was evidently strongly influenced by the Pre-Raphaelite current through his teacher, Sir Edward John Pointer, and was a proponent of the British Aesthetic Movement's tenet 'art for art's sake'. According to it, art did not need to teach a lesson or provide a morally uplifting message but could simply reflect a mood or a feeling. Skipworth completed his education in William Bouguereau's studio from 1883 to 1884, which added another level of polish to his already accomplished style.



89

**SAMUEL JOHN LAMORNA BIRCH, RA, RWS, RWA  
(BRITISH, 1869-1955)**

A picnic in Lamorna woods

signed 'S.J. Lamorna Birch' (lower right)

oil on canvas

36 3/4 x 28in (93.5 x 71cm)

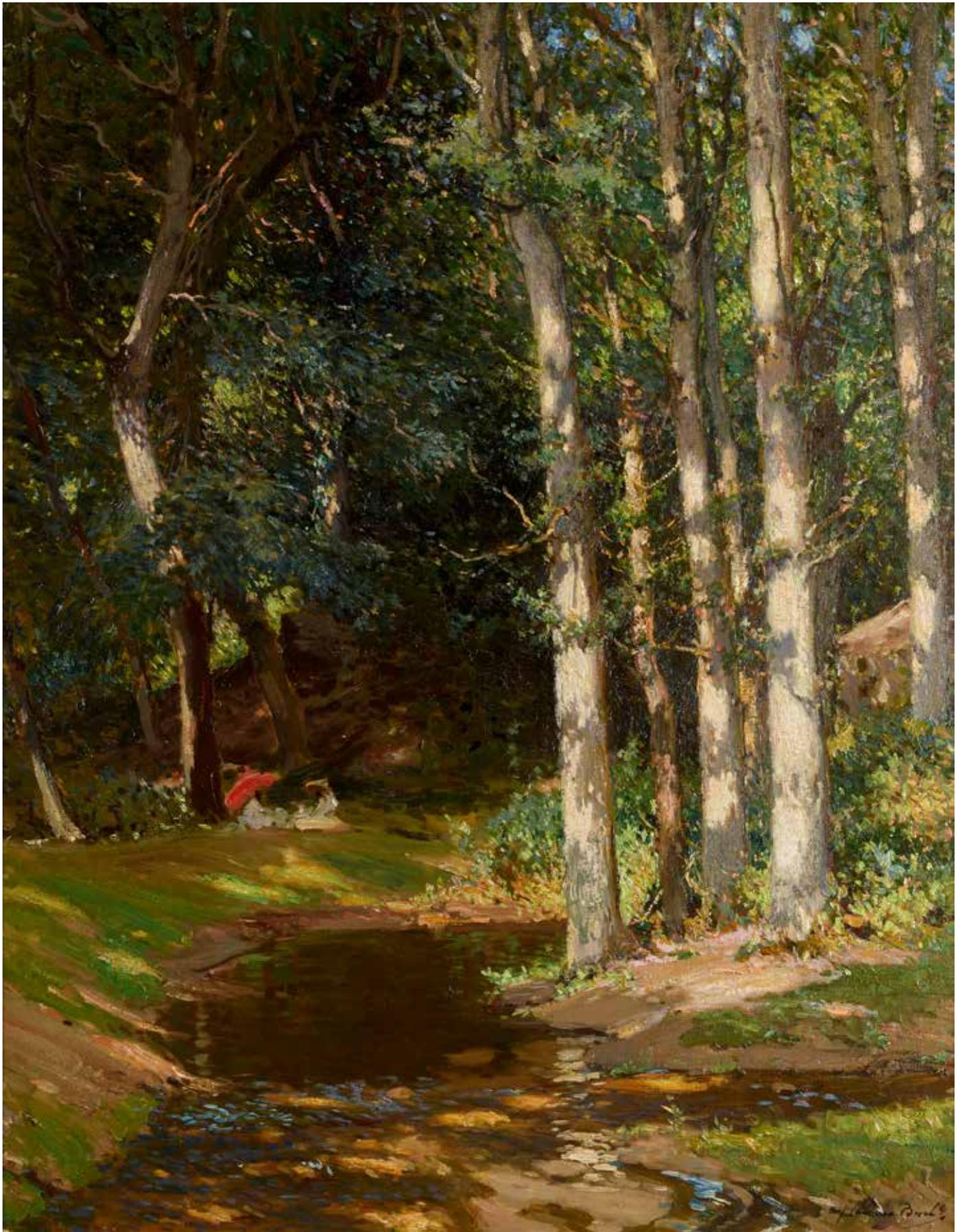
**\$10,000 - 15,000**

**Provenance**

Sale, Bearnes Hampton & Littlewood, Exeter, 23 June 1999, lot 517.

Waterhouse & Dodd, London (acquired from the above);

Private collection (acquired from the above, 1999).





**PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA**

90

**JAMES DURDEN (BRITISH, 1878-1964)**

A serenade  
signed 'DURDEN' (lower right)  
oil on canvas  
40 x 40in (101.6 x 101.6cm)

**\$6,000 - 8,000**



91

**JESSIE M. MCGEEHAN (BRITISH, 1872-DIED CIRCA 1962)**

Rosie with roses

signed 'J M McGeehan' (lower left)

oil on canvas

40 x 30 7/8in (101.6 x 78.4cm)

**\$5,000 - 7,000**

**Provenance**

James M'Clure & Son, Glasgow, Scotland;

Private collection, Ohio;

Acquired from the above by the present owner, early 1970s.

**PROPERTY FROM THE COLLECTION OF BARRIE CHASE**

92

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

Morning flowers

signed 'W RUSSELL FLINT' (lower left); signed and inscribed as titled  
in pencil 'W Russell Flint' (on verso)

tempera over pencil on board

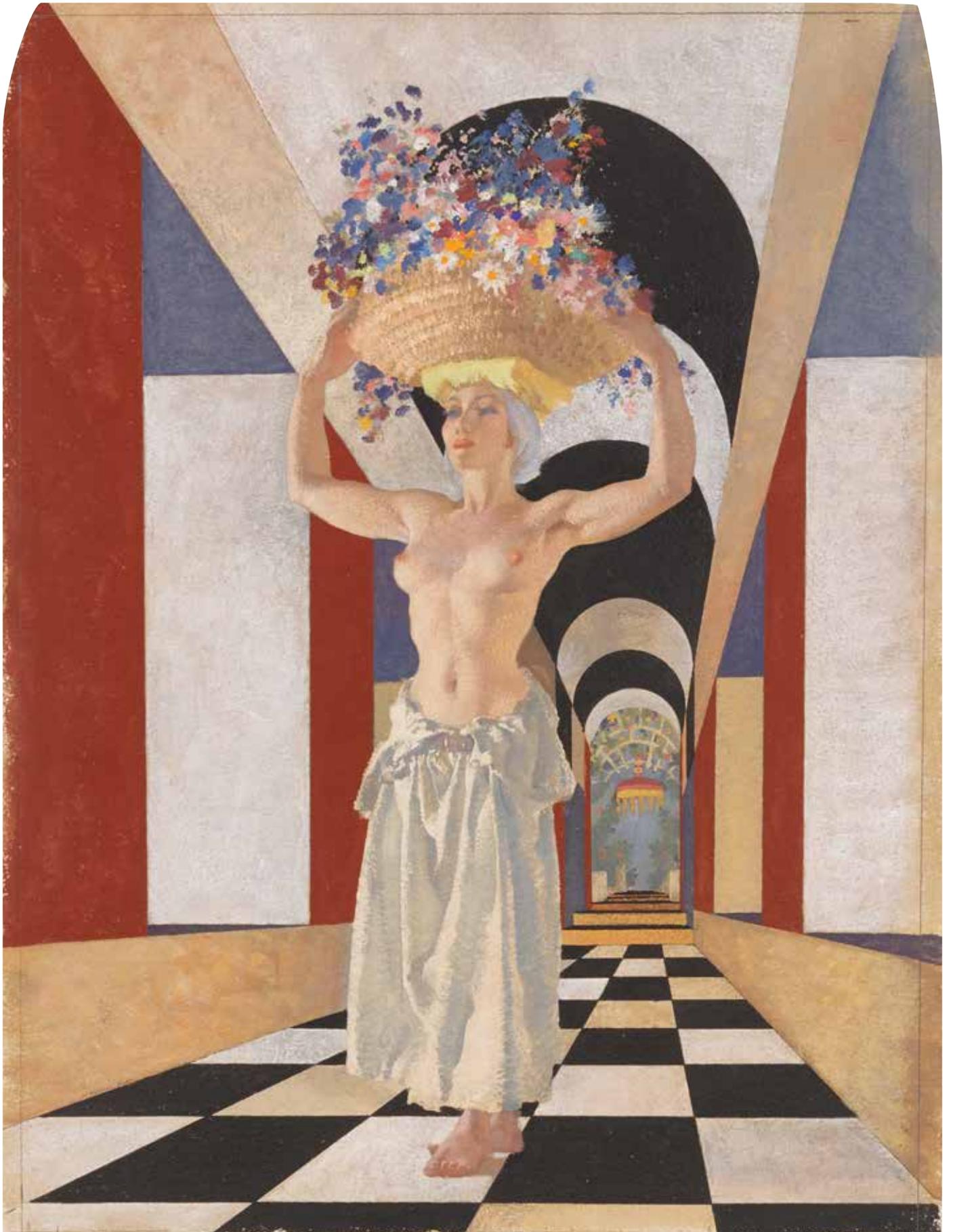
22 x 16in (56 x 40.7cm) (*sight*)

**\$20,000 - 30,000**

**Provenance**

Private collection, Los Angeles;

Private sale, acquired by the present owner *circa* 1987.





93

**PIERRE EUGÈNE MONTÉZIN (FRENCH, 1874-1946)**

*La grande rue de Bessé-sur-Bray sous la pluie*  
signed 'Montézin' (lower left); inscribed as titled (on the stretcher)  
oil on canvas  
28 3/4 x 28 3/4in (73 x 73cm)

**\$10,000 - 15,000**

**Provenance**

Sale, Aguttes, Lyon, 8 June 2005, lot 109.



94

**ROBERT ANTOINE PINCHON (FRENCH, 1886-1943)**

*Environs de Rouen*

signed 'Robert A. Pinchon' (lower left)

oil on canvas

23 7/8 x 31 7/8in (60.5 x 81cm)

**\$8,000 - 12,000**



95 W

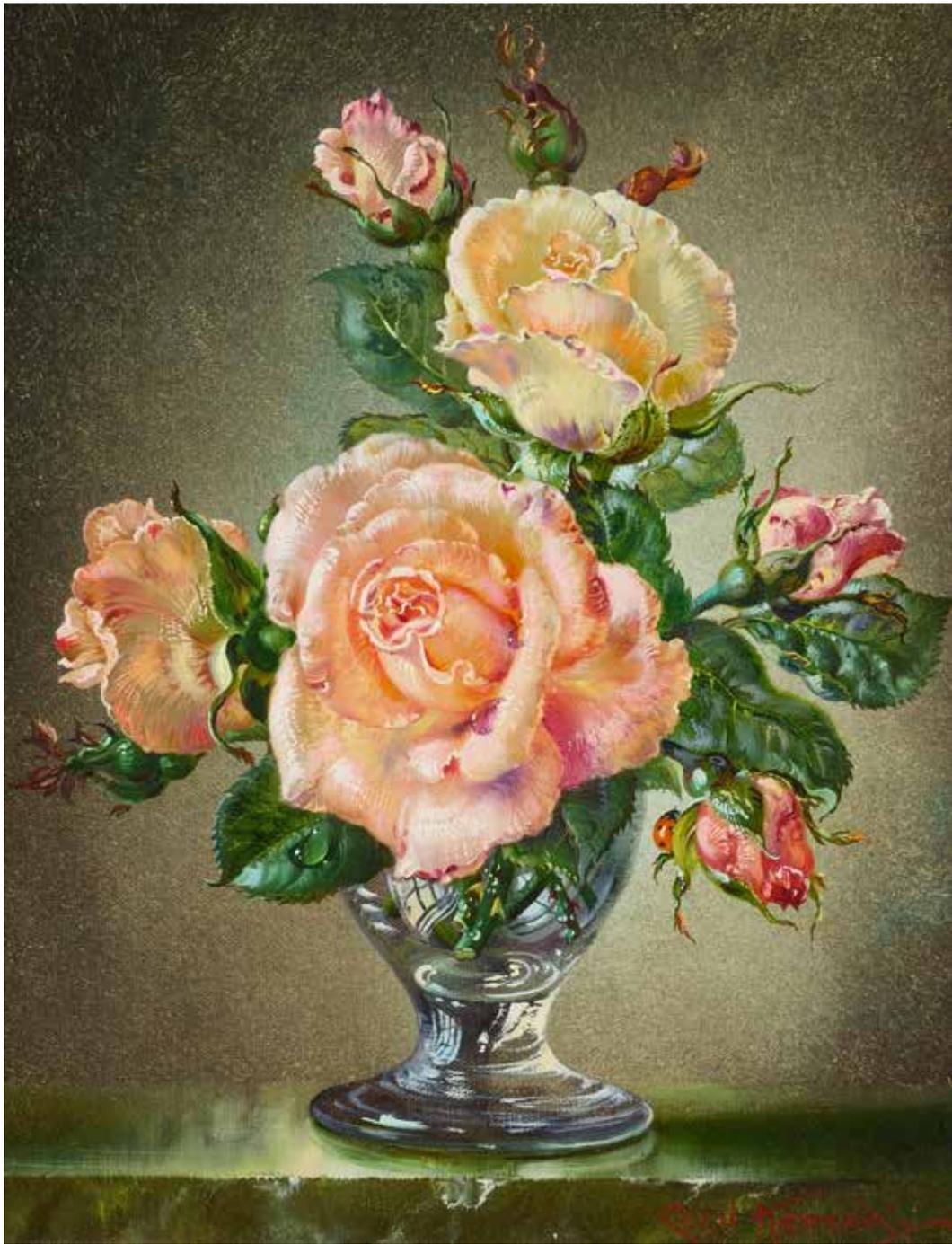
**ROBERT MCGOWN COVENTRY A.R.S.A, R.S.W.  
(BRITISH, 1855-1941)**

A mother with her daughter gathering faggots  
signed 'R. M. G. COVENTRY-' (lower left)  
oil on canvas  
50 x 40in (127 x 101.6cm)

**\$4,000 - 6,000**

**Provenance**

Private collection, New York, *circa* 1960;  
Thence by descent to the present owner, Los Angeles, California.



96

**CECIL KENNEDY (BRITISH, 1905-1997)**

A vase of roses  
signed 'Cecil Kennedy' (lower right)  
oil on canvas  
10 x 8in (25.4 x 20.3cm)

**\$5,000 - 7,000**

**Provenance**

MacConnell-Mason & Son Ltd., London;  
Private collection, New York (acquired from the above, 1980s);  
Thence by descent to the present owner.



97

**MARCEL DYF (FRENCH, 1899-1985)**

*Promenade dans les blés*

signed 'Dyf' (lower right)

oil on canvas

23 1/4 x 28 1/4in (59.1 x 71.8cm)

**\$6,000 - 8,000**

Executed in 1978.

**Provenance**

Frost & Reed, London;

Private collection, New York (acquired from the above, 1980s);

Thence by descent to the present owner.

The authenticity of this work has kindly been confirmed by Madame Claudine Dyf. It is registered in the e-catalogue of Marcel Dyf's *oeuvre* under no. 5250.



98

**ANTOINE BLANCHARD (FRENCH, 1910-1988)**

*La Porte Saint Martin*

signed 'Antoine. Blanchard.' (lower right)

oil on canvas

18 x 21 1/2in (45.7 x 54.6cm)

**\$4,000 - 6,000**

**Provenance**

Private collection, New York.

We are grateful to Rehs Galleries for confirming the authenticity of the present work, which will be included in the Antoine Blanchard Virtual Checklist ([www.antoineblanchard.org](http://www.antoineblanchard.org)) under number PSMBSM1821.0002. A certificate of authenticity accompanies the work.



99

**ANTOINE BLANCHARD (FRENCH, 1910-1988)**

*Place de la Madeleine*

signed 'Antoine. Blanchard.' (lower right); inscribed and signed 'Paris / A. Blanchard' (on the reverse)

oil on canvas

13 x 18in (33 x 45.7cm)

**\$3,000 - 5,000**

**Provenance**

Private collection, New York.

We are grateful to Rehs Galleries for confirming the authenticity of the present work, which will be included in the Antoine Blanchard Virtual Checklist ([www.antoineblanchard.org](http://www.antoineblanchard.org)) under number MDPM1318.0015. A certificate of authenticity accompanies the work.

Sporting Art





100

**JOHN RATTENBURY SKEAPING R.A. (BRITISH, 1901-1980)**

Mares and foals  
signed, dated and numbered 'JOHN SKEAPING 78 / 5/10' and  
stamped with foundry mark 'L / AM' (on the base)  
bronze with brown patina  
Height: 12 1/4in (31.1cm); Width: 24 1/4in (61.6cm)

**\$8,000 - 12,000**

**Provenance**

Private collection, Massachusetts (acquired in London, late 1970s).

The son of artist parents, Skeaping was a precocious student, drawing assiduously from the age of seven. He completed his studies at the Royal Academy Schools with the gold medal and a travel scholarship to Italy. In 1925 he married the sculptor Barbara Hepworth, a marriage that produced one son and lasted until 1931. During the 1950s, Skeaping became a member of the Royal Academy and a professor at the Royal College of Art.

No animal was more central to Skeaping's output than the horse. Perhaps his most celebrated work is the to-scale mahogany and pyinkado wood carving *Horse* (1933-34, Tate Gallery, London) which met with a rash of publicity upon its unveiling (dubbed by one paper as 'The Beast of Bond Street'). His later race horse commissions display sheer mastery of the equine form. A keen rider, Skeaping was familiar with the various horse breeds and used to break horses and round up cattle in the Camargue, where he settled after 1959.



**FROM A PROMINENT BALTIMORE COLLECTION**

101

**JAMES LODER OF BATH (BRITISH, 1784-1860)**

A bay hunter with fox hounds in a stable  
signed, inscribed and dated 'J. Loder Pinxt / Bath. 1836' (lower left)  
oil on canvas  
25 x 33in (63.5 x 84cm)

**\$6,000 - 8,000**

**Provenance**

Frost & Reed, London.



**FROM A PROMINENT BALTIMORE COLLECTION**

102

**PIERRE JULES MÈNE (FRENCH, 1810-1879)**

*Accolade (Tachiani and Nedjébé, chevaux arabes)*  
signed 'P.J. MÈNE' (on the base); stamped 'BARBEDIENNE FR.  
PARIS/ 3-10/ 1875' (on the rim of base)

bronze with brown patina

Height: 16 1/4in (41cm); Width: 27in (68.5cm); mounted on a 1 1/2in  
(4cm) green marble base

**\$5,000 - 7,000**

Mène first exhibited this group at the 1852 *Salon* under the title *Tachiani and Nedjébé, chevaux arabes*. Over the years, it became one of his most famous compositions and has been cast in three sizes even after the artist's death in 1879. The present work is a wonderful lifetime cast from 1875 by the Paris foundry Barbedienne.



**FROM A PROMINENT BALTIMORE COLLECTION**

103

**ISIDORE JULES BONHEUR (FRENCH, 1827-1901)**

*Le grand jockey*

signed 'I. Bonheur' (on the base)

bronze with brown patina

Height: 22 1/4in (56.5cm); Width: 24in (61cm)

**\$8,000 - 12,000**



**FROM A PROMINENT BALTIMORE COLLECTION**

104

**EMMANUEL FRÉMIET (FRENCH, 1824-1910)**

A racehorse and jockey  
inscribed with signature 'E.FREMIET' (on the base)  
bronze with brown-black patina  
*Height: 17 3/4in (45.2cm); Width: 16in (40.7cm)*

**\$5,000 - 7,000**



105

**DONALD GRANT (BRITISH, 1930-2001)**

A perched falcon  
signed 'Donald Grant' (lower right)  
oil on canvas  
16 x 12 1/4in (40.6 x 31.1cm)

**\$3,000 - 5,000**

**Provenance**

MacConnal-Mason & Son Ltd., London;  
Private collection, New York (acquired from the above, 1970s);  
Thence by descent to the present owner.



106

**DONALD GRANT (BRITISH, 1930-2001)**

A pride of lions

signed 'Donald Grant' (lower right); stamped with the artist copyright stamp (on the reverse)

oil on canvas

20 x 30in (50.8 x 76.2cm)

**\$5,000 - 7,000**

**Provenance**

Frost & Reed, London;

Private collection, New York (acquired from the above, 1970s);

Thence by descent to the present owner.



107

**DONALD GRANT (BRITISH, 1930-2001)**

Rhino, Norogoro crater (Rhino charge)  
signed 'Donald Grant' (lower right)  
oil on canvas  
20 x 30in (50.8 x 76.2cm)

**\$5,000 - 7,000**

**Provenance**

Frost & Reed, London;  
Private collection, New York (acquired from the above, 1970s);  
Thence by descent to the present owner.

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# GLOSSARY

## TYPICAL HEADINGS USED IN THE CATALOG

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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.

# Bonhams

AUCTIONEERS SINCE 1793

## American Art

New York | November 19, 2019

### PREVIEW

November 15 – 18

### INQUIRIES

+1 (212) 710 1307

[jennifer.jacobsen@bonhams.com](mailto:jennifer.jacobsen@bonhams.com)

[bonhams.com/americanart](http://bonhams.com/americanart)

### WILLIAM GLACKENS (1870-1938)

*Tulips*

oil on canvas

24 x 19 3/4 in (61 x 50.2 cm)

Painted in 1935.

\$60,000 - 80,000

# Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for

any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

Code, and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

# Conditions of sale - continued

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed

by and construed and enforced in accordance with the laws of the State of California. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at [www.bonhams.com/legals/](http://www.bonhams.com/legals/). If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto:data.protection@bonhams.com).

## 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 buyer resides or does business. Buyers 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 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 thereof; (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 buyer (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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied

# Conditions of sale - continued

upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

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## 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](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (212) 644 9001.

### 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 Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at [www.bonhams.com/us](http://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](http://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](http://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](http://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](http://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  $\sigma$  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](http://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](http://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 office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Tuesday 26 November oversized lots (noted as W next to the lot number and/or listed on page 135) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery 14 day following the auction. 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](http://www.bonhams.com/us).

# Important notice to buyers

## COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a *W* in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Tuesday 26 November. Lots not so listed will remain at Bonhams.

### **W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON WEDNESDAY 27 NOVEMBER.**

#### **Address**

Door To Door Services  
50 Tannery Rd #8A  
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

## HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected within 5 days of the auction. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services 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 Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dtusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
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quotes@dtusa.com

## PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

### **TO MAKE PAYMENT IN ADVANCE**

Telephone +1 (908) 707 0077 ext 2070 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 Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

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

### **PLEASE NOTE**

Door To Door 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.

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

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## Oversized lots

17	76
23	77
28	79
36	83
49	84
62	85
66	88
72	95

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# 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](http://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](mailto:bids.us@bonhams.com)

# Bonhams

Sale title: 19th Century European Paintings	Sale date: 20 November 2019
Sale no. 25499	Sale venue: New York
<b>General Bid Increments:</b>	
\$10 - 200 .....by 10s	\$10,000 - 20,000 .....by 1,000s
\$200 - 500 .....by 20 / 50 / 80s	\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
\$500 - 1,000 .....by 50s	\$50,000 - 100,000 .....by 5,000s
\$1,000 - 2,000 .....by 100s	\$100,000 - 200,000 .....by 10,000s
\$2,000 - 5,000 .....by 200 / 500 / 800s	above \$200,000 .....at the auctioneer's discretion
\$5,000 - 10,000 .....by 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:





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**AUCTIONEERS SINCE 1793**