



Bonhams

19th Century European Paintings

New York | November 7, 2018







19th Century European Paintings

New York | Wednesday 7 November 2018, at 2pm

BONHAMS

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PREVIEW

Saturday 3 November 12-5pm
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Monday 5 November 10am-5pm
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CATALOG: \$35

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INQUIRIES

Mark Fisher, Director
+1 (323) 436 5488
mark.fisher@bonhams.com

Madalina Lazen, Director
+1 (212) 644 9108
madalina.lazen@bonhams.com

Rocco Rich, Specialist
+1 (323) 436 5410
rocco.rich@bonhams.com

London

Charles O'Brien
+44 (0) 20 7468 8360
charles.obrien@bonhams.com

Peter Rees
+44 (0) 20 7468 8360
peter.rees@bonhams.com

Administration

Bailey Cardinal
+1 (917) 206 1616
bailey.cardinal@bonhams.com

ILLUSTRATIONS

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PROPERTY FROM THE ESTATE OF GENERAL MORRIS TROPER

1

AUGUSTE DE LA BRELY (FRENCH, 1838-1906)

First a kiss
signed and dated 'A. de la Brely. 1864.' (lower left)
oil on canvas
28 3/4 x 23 3/4in (73 x 60.4cm)

\$6,000 - 8,000

Provenance

with Lasslow Art Galleries, New York;
General Morris Carlton Troper, Carmel, California (late 1940s);
Bequeathed to his daughter, Betty Troper Yager (1962);
Thence by descent to the present owner.



2

ALEXANDRE GABRIEL CELESTE PREVOST (FRENCH, 1832-1910)

The Chinese fan
signed 'Prevost' (lower center)
oil on canvas
32 x 23 1/4in (81.28 x 60.32cm)

\$5,000 - 7,000



PROPERTY FROM THE ESTATE OF GENERAL MORRIS TROPER

3

THÉODORE ROUSSEAU (FRENCH, 1812-1867)

Paysage de Fontainebleau

signed 'T.H. Rousseau' (lower left); inscribed with the title and artist's name on an old collector's label (on the reverse)

oil on paper laid down on canvas

9 7/8 x 13 1/8 in (25.1 x 33.4 cm)

\$20,000 - 30,000

Provenance

Private Collection, H. Baré;

General Morris Carlton Troper, Carmel, California (late 1940s);

Bequeathed to his daughter, Betty Troper Yager (1962);

Thence by descent to the present owner.



4

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)

\$20,000 - 30,000

Provenance

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



PROPERTY FROM THE NINA HARTWELL TRUST

5

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

Départ de Diane pour la chasse

signed 'N. Diaz.' (lower left)

oil on canvas

21 3/4 x 13 1/2in (55.3 x 34.4cm)

\$20,000 - 30,000

Diaz de la Peña painted this subject with very little variations at least seven times. They are dated between 1839 to 1869, with the largest and most detailed composition currently in the collection of the Metropolitan Museum of Art, New York.



6 W

JULES-ARSÈNE GARNIER (FRENCH, 1847-1889)

A scene from François Rabelais' *La vie de Gargantua et de*

Pantagruel

signed 'Jules Garnier' (lower right)

oil on canvas

40 x 27 3/4 in (101.6 x 70.5 cm)

\$6,000 - 8,000

Provenance

with Arte Gallery, Los Angeles;

Acquired from the above by the present owner, 1995.



7

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)

\$6,000 - 8,000



8

GUSTAVE JEAN JACQUET (FRENCH, 1846-1909)

An auburn haired beauty
signed and dated 'G. Jacquet 86' (lower left)
oil on panel
13 x 9 3/8in (33 x 24cm)

\$6,000 - 8,000

Provenance

Private collection, Texas;
Thence by descent to the present owner, 1996.



9 W

MARIE FÉLIX HIPPOLYTE-LUCAS (FRENCH, 1854-1925)

A portrait of Loie Fuller
signed 'F. Hippolyte Lucas' (lower left)
oil on canvas
35 x 46in (88.90cm x 117cm)

\$15,000 - 20,000

Provenance

Sale, Christie's, New York, 8 April 2008, lot 97.

The American dancer Loie Fuller gained fame and notoriety in Paris for revolutionizing the world of dance. A free dance practitioner, she created the Serpentine Dance, performed in a long, flowing silk skirt, which dramatically captured the multi-colored stage lights. Her performances at the *Folies Bergère* were legendary and inspired a long stream of artists, such as Jules Chéret, Henri de Toulouse-Lautrec, Auguste Rodin, Jean-Léon Gérôme, Franz von Stuck and Demetre Chiparus.

Her innovations in stage lighting using chemical compounds for creating color gel and the use of chemical salts for luminescent lighting and garments earned her several patents and the respect of renowned scientists, such as Marie Curie. Fuller was instrumental in introducing Isadora Duncan to the French public and igniting her career.

The painting is presented in the original frame designed by the sculptor Jean Alexandre Joseph Falguière.



10

LOUIS JOSEPH RAPHAEL COLLIN (FRENCH, 1850-1916)

After the bath

signed and dated 'R-Collin 1898' (lower left)

oil on canvas

30 3/4 x 23in (78 x 58.5cm)

\$4,000 - 6,000

Provenance

Matilde Amuchastegui, acquired in Paris 1941.



PROPERTY FROM AN OREGON ESTATE

11^W

EMILE VAN MARCKE DE LUMMEN (FRENCH, 1827-1890)

Cattle resting and watering in a woodland stream

signed 'Em van Marcke' (lower left)

oil on canvas

58 1/2 x 80 1/2in (148.6 x 204.5cm)

\$10,000 - 15,000



12

MAXIMILIEN LUCE (FRENCH, 1858-1941)

Repos au bord de la Seine

signed 'Luce' (lower left)

oil on canvas

16 x 21 1/4 in (40.5 x 54 cm)

\$10,000 - 15,000



13^W

GIOVANNI COSTA (ITALIAN, 1826-1893)

A mother with her dear daughter and beloved dog
signed 'G. Costa.' (upper left)

oil on canvas

42 x 32in (106.7 x 81.3cm)

\$8,000 - 12,000

Provenance

Sale, Sotheby's, New York, 25 April 2006, lot 226.



14 ^W

ABEL DOMINIQUE BOYE (FRENCH, 1864-1934)

L'eau courante

signed 'Abel Boye' (lower right)

oil on canvas

42 1/2 x 58in (107.95 x 147.32cm)

\$6,000 - 8,000



15

JACQUES COQUILLAY (FRENCH , BORN 1935)

Clementine

signed and numbered 'Coquillay 7/8' and stamped with foundry mark 'J. Capelli' (on the base)

bronze with dark-brown patina

Height: 41 1/2in (105cm)

\$4,000 - 6,000

Provenance

The artist, Les Essarts-le-Roi;

Acquired directly from the artist by the present owner, 1994.



16

ALEXANDRE ETIENNE STELLA (FRENCH, 1878-1892)

Allegorical figures: autumn and winter (a pair)

each inscribed 'Stella' (on the base)

bronze with dark brown patina

Height: 37in (94cm)

\$8,000 - 12,000

Provenance

Private collection, New York (acquired *circa* 1965);

Thence by descent to the present owner.



17

EUGENIO ZAMPIGHI (ITALIAN, 1859-1944)

A kiss for the baby
signed 'E. Zampighi' (lower right)
oil on canvas
23 x 31 1/4in (58.5 x 79.5cm)

\$15,000 - 20,000

Provenance

Private collection, Lancaster, Pennsylvania;
Thence by descent to the present owner.



18

LUIGI MORGARI (ITALIAN, BORN 1857)

Bathtime

signed 'Luigi Morgari' (lower right)

oil on canvas

30 x 35 1/4 in (76 x 89.5 cm)

\$4,000 - 8,000

Provenance

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



19

GIOVANNI BATTISTA TORRIGLIA (ITALIAN, 1858-1937)

A maiden spinning yarn
signed 'G.B. Torriglia' (lower left)
oil on canvas
32 1/2 x 25 1/4in (82.5 x 64cm)

\$10,000 - 15,000



20

AUGUSTO LOVATTI (ITALIAN, 1852-1921)

A terrace on Capri

signed and inscribed 'Lovatti Capri' (lower left)

oil on canvas

13 3/4 x 21 1/2in (34.92 x 54.62cm)

\$6,000 - 8,000



21

GAETANO CHIERICI (ITALIAN, 1838-1920)

La Culla; La Pappa (a pair)

the first signed 'G Chierici' (lower right) and titled (on a label on the reverse); the second signed 'Chierici' (on the cabinet) and titled (on a label on the reverse)

both oil on canvas

each 18 1/2 x 23in (47 x 58.4cm)

\$50,000 - 70,000

Provenance

with Galleria Metzger, Firenze;

Private collection, California, since 1965;

Thence by descent to the present owner.





PROPERTY FROM AN OREGON ESTATE

22

GIULIO ROSATI (ITALIAN, 1858-1917)

The christening
signed and inscribed 'G Rosati Roma' (lower left)
oil on canvas
15 x 10in (38.1 x 25.4cm)

\$4,000 - 6,000



PROPERTY FROM AN OREGON ESTATE

23

IGNACE SPIRIDON (ITALIAN, ACTIVE 1860-1900)

An elaborate still life of grapes, peaches and figs in a porcelain bowl
with a cantaloupe on a silver tray on a draped table
signed, inscribed and dated 'I Spiridon F. Roma 1871' (lower right)

oil on canvas
39 1/2 x 29 1/2in (100.3 x 75cm)

\$6,000 - 8,000



PROPERTY FROM AN OREGON ESTATE

24

ANATOLIO SCIFONI (ITALIAN, 1841-1884)

A dancing lesson in Pompeii
signed, inscribed and dated 'Antonio Scifoni Roma 1872' (lower
right)

oil on canvas

21 x 32 1/4in (53.4 x 82cm)

\$25,000 - 35,000

Anatolio Scifoni, a native of Florence, studied at the Albertina Academy in Turin and later in Paris, but he settled in Rome where he lived until his death. He specialized in neo-Pompeian themes from ancient Rome, which he called archaeologic paintings.

He exhibited his works all over Europe and abroad, including such cities as Monaco, Rome, Philadelphia and Paris, where his work appealed to aristocratic and wealthy patrons of the period. It is interesting to note that the famous Goupil Gallery in Paris acquired a picture from the artist called *Tepidarium delle Terme de Pompeii*. His most famous work was commissioned by the prefect of the Royal Household, Prince Doria Pamphili, to commemorate the Enthronement of the King Vittorio Emanuele in Campidoglio in January 1870.



25

HENRY GILLARD GLINDONI (BRITISH, 1852-1913)

Blind man's bluff
signed and dated 'H. Gillard Glindoni Aug 1907' (lower left)
oil on canvas
34 x 44in (86.4 x 111.8cm)

\$4,000 - 6,000

Provenance

Private collection, Northern California.



26

JOSÉ GALLEGOS Y ARNOSA (SPANISH, 1859-1917)

The signing of the marriage contract
signed, inscribed and dated 'Gallegos/ Roma 1889' (lower right)
oil on panel
23 3/4 x 36in (60.5 x 91.5cm)

\$30,000 - 50,000

Originally from Jerez de la Frontera in the Andalusian region of Cadiz, Gallegos pursued his art education in Madrid in 1873 under the distinguished Raimundo Madrazo, and traveled to North Africa soon after, attracted by the light and exotic subjects.

By 1880 he made his home in Rome, where he found great commercial success alongside other Spanish-born artists, including Juan Pablo Salinas, José Benlliure y Gil and Salvador Sánchez Barbudo. The artist's international fame was secured in part through participation in the great World Fairs of his era. At the Berlin International Art Fair of 1891 he received the gold medal for one of the three church-themed paintings he exhibited.

Gallegos' early training in architecture continued to influence his work, which frequently depicts finely detailed interiors of Spanish cathedrals and Italian Renaissance churches. The present painting shows Gallegos' talent for capturing the subdued light, filtered through the stained glass windows of the church and his mastery depictions of materials; the delicacy of the bride's lace veil, the worn velvet of the chairs and the carved wooden interior decoration.

Gallegos was one of the most sought after artists of his day, represented by such well-known dealers as Arthur Tooth in London and collected by William Randolph Hearst in the United States.





27

JOSÉ VILLEGAS Y CORDERO (SPANISH, 1848-1921)

An elegant lady on a summer's day dressed in pink
signed 'Villegas.' (lower left)

oil on canvas laid down on board
33 x 24 3/4in (83.9 x 63.4cm)

\$15,000 - 20,000

Provenance

Sale, Christie's, London, 20 June 2002, lot 54;
Private Collection, Los Angeles, California.



28

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

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

\$12,000 - 18,000

Provenance

Private collection, Michigan, (acquired circa 1970).



29

RAMÓN CASAS Y CARBO (SPANISH, 1866-1932)

The flamenco dancer
signed 'R. Casas' (lower left)
pastel on paper
24 x 12in (61 x 30.5cm)

\$8,000 - 12,000

Provenance

Roberta Macedo-Soares Prestes de Porchat,
Brazil;

Thence by descent to the present owner.

A Catalan artist by birth, Ramon Casas spent the majority of his career painting elite members of society in Barcelona, Paris, and Madrid. While his body of work predominantly included portraiture, he also became known for painting large crowd scenes, such as the audiences of bull fights or Barcelona's street rioters. Together with his friend Santiago Rusiñol, he revived Catalan culture by introducing French *modernisme* to Spanish art at the end of the 19th century, as most Catalan artists of the time worked and exhibited in both Paris and Barcelona.

The subject of this work, as is the case with many of Casas' sitters, is an elegant woman wearing a beautiful silk mantón, which, along with the shape of the dress, identifies her as a flamenco dancer. This is a subject Casas frequently approached in his works, including an early self-portrait depicting himself as a flamenco dancer. Stylistically, it appears that it was likely completed during the earlier part of Casas' career, as his later works are considered to be more of an academic nature.



PROPERTY FROM AN OREGON ESTATE

30

JOSÉ CRUZ HERRERA (SPANISH, 1890-1972)

A draped reclining beauty
signed, inscribed and dated 'J Cruz Herrera Paris 33' (lower right)
oil on panel

14 x 17 1/2in (35.6 x 44.5 cm)

\$10,000 - 15,000

31

**CARL CHRISTIAN VOGEL VON VOGELSTEIN
(GERMAN, 1788-1868)**

Far away thoughts
signed, indistinctly inscribed and dated 'C. Vogel 1845 ...rento'
(lower center)
oil on canvas laid down on masonite
38 1/2 x 30in (97.9 x 76.3cm)

\$30,000 - 50,000

Provenance

Natasha Greenlee, Gary, Indiana (acquired in Chicago, mid-1950s);
Thence by descent to the present owner.

Carl Christian Vogel was born in Wildenfels, Germany in 1788 and was taught from an early age by his father, the portrait painter Christian Leberecht Vogel. At the age of 16, he entered the Dresden *Kunstakademie* where he copied the old masters, as was customary for young painters. Like his father, he specialized in portraiture and his talent attracted the attention of Baron von Löwenstern of Livonia. At the Baron's invitation, the artist moved to Livonia and later to St. Petersburg, where he found quarters with Prince Gagarin and established a very successful studio, painting diplomats and local high society.

In 1812 he was finally able to embark on a grand tour of Italy, following the footsteps of other German painters, who traveled there to further their education in art. He remained in Rome for seven years, during which he associated with the Nazarene Movement that was established there in 1810 by Johann Friedrich Overbeck, Franz Pforr and others, in their quest to return to the pure art of the early Renaissance.

After his return to Dresden in 1820, Vogel assumed a position as Professor at the Academy, where he taught for over 30 years, as well as that of painter of the Saxon court. In 1831 he received the noble title von Vogelstein but continued to sign his paintings with his common name. In 1832 he became honorary member of the Berlin Academy, of the National Academy of Design in New York and the Academy of St. Petersburg (both in 1833). Between 1842 and 1844, Vogel returned to Italy for an extended sojourn to Rome, Naples and Pompeii.

In *Far away thoughts*, Vogel skillfully integrates neoclassical and romantic elements in his depiction of the young woman, portrayed against a dramatic landscape framed by an upward reaching vine, symbolizing Christ and the Christian faith. She is very likely located on the Sorrentine Peninsula looking across the Bay of Naples, with Mount Vesuvius appearing ominously active in the distance. Vogel used the same backdrop with Mount Vesuvius in the 1816 portrait of Countess Thekla Ludolf, where the young woman is depicted while drawing. In the present work, the young Italian girl, dressed in luxurious silks and velvet trimmed with gold, is holding a writing instrument while pensively looking for inspiration.





32

GUSTAVE LÉONHARD DE JONGHE (BELGIAN, 1829-1893)

Playing peek-a-boo
signed 'Gustave de Jonghe' (lower left)
oil on panel
22 x 18in (55.9 x 45.7cm)

\$15,000 - 20,000



33

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

An elegant lady in pink with blossoms and a fan
signed and dated 'Eisman-Semenowsky Paris 1882' (lower left)
oil on panel

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

\$4,000 - 6,000

Provenance

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

34

ADRIANA JOHANNA HAANEN (DUTCH, 1814-1895)

A still life with roses tumbling over a stone ledge
signed and dated 'Adriana Haanen 1875' (lower left)
oil on canvas
40 1/2 x 30 1/8in (102.9 x 76.5cm)

\$30,000 - 50,000

Provenance

Private collection, Los Angeles, California.

Adriana Johanna Haanen was born in Oosterhout in 1814. Along with her siblings Georg, Elizabeth and Remi, Adriana was taught by her father Casparis. With age, her natural abilities soon became apparent and she became one of the prominent still life painters of her time who carried on the rich tradition of the Dutch still life. This is evident not only by the considerable prices she could command, even up to fifteen hundred Guilders, but also from the various prizes she was awarded for her work.

In the present painting, *A still life with roses tumbling over a stone ledge*, it is clear that her supreme ability to show roses in their natural glory reflect the fact that the still life was and remained her preferred subject. The contrasting colors of the red, pink, yellow and white roses depicted in the painting are skillfully rendered with a translucent and delicate touch and illustrates the artists understanding of the complexity of a successful still life.

*It was a little budding rose,
Round like a fairy globe,
And shyly did its leaves uncloze
Hid in their mossy robe,
But sweet was the slight and spicy smell
It breathed from its heart invisible.*

Emily Jane Brontë



(Detail)





35

MAX VOLKHART (GERMAN, 1848-1935)

The unexpected bath
numbered and signed 'Op. 36. MAX-VOLKHART' (lower left)
oil on canvas
22 3/8 x 19 1/8in (57 x 48.5cm)

\$6,000 - 8,000

Provenance

Private collection, San Francisco, California (acquired in New York
circa 1949);
Thence by descent to the present owner.



**PROPERTY FROM THE ESTATE OF JOHN & MAGDA
DARABANTH, PENNSYLVANIA**

36

JAN SWERTS (BELGIAN, 1820-1879)

The beautiful necklace
signed and dated 'Jan Swerts 1847' (lower left)
oil on mahogany panel
25 5/8 x 22 3/8in (65.1 x 56.9cm)

\$5,000 - 7,000



PROPERTY FROM A PRIVATE COLLECTOR, SAN DIEGO

37

HANS ZATZKA (AUSTRIAN, 1859-1949)

Woodland nymphs by a stream
signed 'H Zatzka' (lower right); signed and inscribed '*Jede Art
Vervielfältigung/ vorbehalten/ H. Zatzka*' (on the reverse)
oil on canvas

31 1/4 x 22 7/8in (79.4 x 58.1cm)

\$15,000 - 20,000



38

JOSEF LAUER (AUSTRIAN, 1818-1881)

A bird's nest among tea roses
signed and dated 'Jos: Lauer pinx./1848' (lower left)
oil on canvas
15 1/4 x 19 3/4in (38 x 50 1/2cm)

\$10,000 - 15,000

Provenance

Private collection, Connecticut.



39

FELIX SCHLESINGER (GERMAN, 1833-1910)

The basket weaver's apprentices
signed 'F. Schlesinger' (lower right)
oil on panel
13 x 19in (33 x 48cm)

\$5,000 - 7,000

Provenance

Sale, Parke Bernet Galleries, New York, 1947.



40

THÉODORE GÉRARD (BELGIAN, 1829-1895)

Afternoon pastimes
signed and dated 'The. Gérard 1865.' (lower right); signed, inscribed
and dated 'The. Gerard Je soussigné déclare que le tableau ci conte
est original. Bruxelles Décembre 1865.' (on the reverse)
oil on mahogany panel
22 1/4 x 28in (56.5 x 71.2cm)

\$4,000 - 6,000

PROPERTY FROM THE ESTATE OF GENERAL MORRIS TROPER

41

ISIDOR KAUFMANN (AUSTRIAN, 1854-1921)

A portrait of a Hassidic Talmud student
signed 'Isidor Kaufmann' (lower right)
oil on panel
15 x 12 3/4in (38 x 32.4cm)

\$100,000 - 150,000

Provenance

General Morris Carlton Troper, Carmel, California (probably acquired
in New York, late 1940s);
Bequeathed to his daughter, Betty Troper Yager (1962);
Thence by descent to the present owner.

Born into a non-religious Jewish family, Isidor Kaufmann began
exploring Jewish subject matter around 1895. He represented Jewish
men in prayer, at study or in the synagogue, and Jewish women
in interiors preparing festive meals. These every day subjects were
extremely popular with the rich bourgeoisie of Vienna and even with
Emperor Franz Josef, who purchased *The Rabbi's Visit*, now in the
Vienna Museum of Art.

The young man in the present painting is depicted sitting in front of
a Torah curtain that is decorated with an embroidered Torah verse at
the top edge, flanked by floral garlands. He is wearing a fur spodek
and a prayer shawl draped around his shoulders. Both items are
attributes that were worn by married men.





PROPERTY FROM A NEW ENGLAND ESTATE

42

ZACHARIAS NOTERMAN (BELGIAN, 1820-1890)

A monkey wedding; A monkey christening (a pair)
the first signed 'Zach. Noterman' (lower right); the second signed
'Zach. Noterman' (on the bench)
both oil on canvas
each 14 x 28 1/8in (35.5 x 71.5cm)
unframed

\$5,000 - 7,000



43^W

PAUL A. GROEBER (GERMAN, FL. 1880-1910)

A still life with hydrangeas and lilacs on a marble ledge
signed and dated 'Paul A. Groeber/ 1890' (lower left)
oil on canvas

50 x 40in (127 x 101.6cm)

\$4,000 - 6,000

Provenance

Sale, Butterfields & Butterfields, San Francisco, 17 May 2000,
lot 1092.



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

44

PAUL GUSTAVE FISCHER (DANISH, 1860-1934)

The fish market
signed 'Paul/ Fischer' (lower left)
oil on canvas
20 x 23in (51 x 58.5cm)

\$15,000 - 20,000

Provenance

with Galerie Marumo, Paris;
Acquired from the above.



45

MAX ALBERT CARLIER (BELGIAN, 1872-1938)

A still life of roses and other flowers in an urn with peaches and grapes on a draped table
signed 'M. Carlier' (lower right)
oil on canvas
35 x 22in (88.9 x 55.9cm)

\$4,000 - 6,000

Provenance

Sale, Butterfield & Butterfield, Los Angeles, 26 May 1999, lot 1045.

46^W

TADEUSZ AJDUKIEWICZ (POLISH, 1852-1916)

The first Mercedes in Poland
signed and dated 'Tadeusz Ajdukiewicz/ 1908' (lower left)
oil on canvas
37 1/2 x 55 1/2in (95.25 x 140.50cm)

\$20,000 - 30,000

Provenance

Private collection, Tarzana, California.

In the present painting, Ajdukiewicz combines his usual subject matter of the Polish countryside with the first sign of modern invention at the beginning of the 20th Century, the automobile. The artist depicts in amusing fashion the horrified peasants, confronted with a horseless carriage, the devilish device that scares their animals and threatens their way of life.

The automobile appears to be a 1904 Mercedes-Simplex (depicted below) that would have been the choice of very few Polish industrialists of the time, such as Count Karol Raczyński, an investor in Belgium's automobile industry and one of the first car owners in Poland.



© Simon Clay



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

47

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)

\$20,000 - 30,000

Provenance

with Galerie Marumo, Paris;
Acquired from the above.

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





48

HENRI FRÉDÉRIC SCHOPIN (GERMAN, 1804-1881)

Joseph being sold by his brothers
signed 'H: Schopin' (lower right)
oil on canvas
22 1/8 x 31 7/8in (56 x 81cm)

\$15,000 - 20,000

Henri Frédéric Schopin was born in 1804 in the north-German city of Lübeck to French parents. His father was the sculptor Jean-Louis-Théodore Chopin, of whom very little is known. Young Henri entered the studio of Antoine-Jean Gros and at the same time followed courses at the *École des beaux-arts* between 1821-1831, which allowed him to compete for the *Prix de Rome*. He won this competition in 1831 and subsequently spent the allocated four years in Rome painting after the old masters and preparing for his debut *Salon* exhibition of 1835.

During his long and distinguished career, Schopin painted elaborate allegorical and historical paintings, often referencing current events, such as *Divorce entre Napoléon et Joséphine* (Malmaison), *Le Divorce de Joséphine* (Wallace Collection) and *Bataille de Hohenlinden* (Versailles). A great number of his paintings were engraved by Jean Pierre Marie Jazet.



49

JEAN-FRANÇOIS PORTAELS (BELGIAN, 1818-1895)

The tambourine player in repose
signed 'J. Portaels' (lower left)
oil on cradled panel
31 x 40in (78.8 x 101.6cm)

\$30,000 - 50,000

Provenance

Private collection, Northern California (acquired circa 1965);
Thence by descent to the present owner.

Jean-François Portaels studied in Brussels under his father-in-law, François-Joseph Navez, in Paris with Paul Delaroche, and in Rome after winning the *Grand Prix de Rome* in 1842. The artist traveled extensively on a five-year excursion through Egypt, Algeria, Morocco, Spain, Greece, Hungary and Norway. Upon his return to Belgium, Portaels served as the director of the Ghent Academy from 1847-1850, and from 1863-1865 he taught at the Brussels Academy. The artist was appointed as the director of the *Academie Royale des Beaux-Arts* in 1878, a long-time aspiration.

He is best known and celebrated for his exotic Orientalist scenes and depictions of Oriental women. The allure of this subject matter with its colorful palette, striking patterns, sumptuous fabrics, bold jewelry and far-away impressions is all notably expressed in *The Tambourine player in repose*. He took inspiration for this painting and other exotic works of his oeuvre from his vast travels and exposure to the Eastern world. During his role as serving director of the Academy, Portaels had a great influence on an entire generation of Belgian artists and his exotic paintings were responsible for introducing an Orientalist fashion in Belgium.

The artist also became known for his paintings of biblical scenes and portraits of prominent figures.





50

HERMANN DAVID SALOMON CORRODI (ITALIAN, 1844-1905)

Resting near the pyramids of Giza

signed and inscribed 'H. Corrodi. Roma' (lower left)

oil on canvas

19 1/2 x 11in (49.6 x 28cm)

\$4,000 - 6,000



51

EDWIN LORD WEEKS (AMERICAN, 1849-1903)

Old man resting in a doorway - Ispahan, Persia
signed 'E.L. Weeks' (lower right)
oil on canvas

25 3/4 x 19 3/4in (65.4 x 50.2cm)

\$10,000 - 15,000

Provenance

Collection of the artist;
His Sale, American Art Galleries, New York, 15-17 March 1905, lot
86;
Rohlf (acquired at the above sale);
Private collection (acquired circa 1975);
Thence by descent to the present owner.

The work is accompanied by a certificate of authenticity issued by
Dr. Ellen K. Morris on 25 September 2016. The work will be included
in the forthcoming catalogue raisonné on Edwin Lord Weeks being
prepared by Dr. Morris.



52 ^W

NATHANIEL SICHEL (GERMAN, 1843-1907)

The sorceress
signed 'N. Sichel.' (lower right)
oil on canvas
31 x 52in (78.7 x 132cm)

\$15,000 - 20,000

Provenance

Sale, Christie's, New York, 25 May 1995, lot 43.
Private collection, Los Angeles, California.

Nathaniel Sichel's artistic career began at the Royal Academy of Art in Munich, where he was trained in the academic tradition by Julius Schrader. He continued his studies in Paris at the École des Beaux arts where he won the prestigious *Prix de Rome* in 1864 with a painting entitled *Joseph explains the dreams of the Pharaoh*. This work solidified his reputation as a painter of Orientalist and historical subjects. Among these, he is mostly known for his depictions of Oriental beauties, dressed in opulent costumes and adorned with gold coins and jewelry.

One of the finest examples of Sichel's work is evident in *The sorceress*; here, the artist composed a picture of female figures in a Moorish setting, dressed in sensuous and dramatic attire. The artist's depiction of the Eastern world is skillfully executed with varied patterns in the architecture, décor, carpets, and textiles, emphasized by his superior draftsmanship and adept brushwork.



LADY LAURA THERESA ALMA-TADEMA (BRITISH, 1852-1909)

The persistent reader
signed and numbered 'Laura Ther/Alma Tadema/ Opus LXXXVIII'
(lower right)
oil on panel
23 x 17 1/2in (58.5 x 44.5cm)

\$100,000 - 150,000

Provenance

with M. Knoedler & Co., New York (acquired directly from the artist);
Mrs. Henry Walters, Baltimore (acquired from the above);
Her sale, Parke Bernet, New York, 26 April - 2 May 1941, lot 990;
Private collection (acquired at the above sale);
with Marvin Sadik, Scarborough, Maine (acquired from the above);
Acquired from the above by the present owner, 1987.

Born as Laura Theresa Epps to a London doctor, Laura joined her two older sisters in painting lessons. It was in the house of Ford Maddox Brown, who was teaching Ellen, that Laura met Lawrence Alma-Tadema for the first time. She was only 17 and he was a recent widower of 33 with two young daughters, but the age difference did not stop Alma-Tadema from falling helplessly in love with young Laura. At the outbreak of the Franco-Prussian war in 1870, Alma-Tadema moved to London from Brussels and became Laura's art teacher. He proposed to her shortly after and marriage followed in 1871.

While Lawrence Alma-Tadema enjoyed enormous success during his lifetime, his wife Laura became an excellent painter in her own right. She started exhibiting at the Paris Salon in 1873 at the age of 21 and was included in the Paris International Exhibition of 1878 as one of only two women artists. The Royal Academy and Grosvenor Academy were further venues of exhibition, as well as the World's Columbian Exhibition of Chicago from 1893.

In her private life as well as in her art, Laura's love for everything Dutch was conspicuous. Alice Meynell wrote; 'In the details of domestic life, Dutch habits, Dutch furniture, and Dutch dress of the gentler and more courtly sort in the seventeenth century, Mrs. Alma-Tadema has found unconventional, honest and homely grace... The Artist has surrounded herself by relics and remains of the time and the country she loves, the costumes of which are doubtless more interesting to her than the characterless fashion of her own day, whether in dress or furniture; and thus her pictures seem to produce within a genuine little Holland, in a genuine seventeenth century...'
(Art Journal, 1883, p.345).



This is nowhere more obvious than in *The persistent reader*, where the figures are pictured in a stylized 17th Century Dutch interior wearing period costumes. The cropped composition, the windowed light source, as well as the saturated colors are reminiscent of Johannes Vermeer, whose paintings Laura had studied on her trips to Holland. The artist's masterful use of light and texture can be observed in the reflections on the chandelier, the luxurious sheen of the lady's satin dress and the opulent whites of the reader's collar, cuffs and pages of the open book. Alma-Tadema's use of intense color is particularly notable in the crimson red on the fore-edge of the reader's book that draws the viewer into the picture as the reader is to his studies. The young man appears to be more engrossed in his book than in the visit of the charming young lady, to her visible ennui.

Laura Alma-Tadema's skill in depicting domestic interior scenes in Dutch settings was unparalleled and her talent was recognized throughout Europe. In 1896 she received the gold medal of the German government and one of her paintings was acquired for the Imperial collection. Like her husband, Laura numbered her works in Roman numerals but rarely dated them.

Lawrence and Laura Alma-Tadema were a unique artists couple, renowned as gracious hosts of most delightful musical parties, famous in all of London. Laura died three years before Lawrence, in 1909, and her work was celebrated the following year with a memorial exhibition at The Fine Art Society.

The persistent reader boasts of an illustrious provenance, having been acquired through the dealer M. Knoedler directly from the artist by Mr. and Mrs. Henry Walters of Baltimore. Mr. Walters was a noted railway magnate, art collector and philanthropist from Baltimore, who founded the Walters Art Gallery (now the Walters Art Museum) in Baltimore, Maryland. He was also a Vice President on the executive committee of the Metropolitan Museum of Art in New York. The Walters' art collection in the 61st street residence in New York was so vast, that it took several years to be sold at auction after Henry Walters' death in 1931. The sale of 1941 at Parke Bernet stretched over seven days and was followed by another large sale in 1943, which liquidated the contents of that residence.





PROPERTY FROM AN OREGON ESTATE

54

CHARLES CLÉMENT CALDERON (FRENCH, 1870-1906)

Sunset on the Grand Canal, Venice

signed 'C. Calderon' (lower right)

oil on canvas

15 1/4 x 22in (38.7 x 56cm)

\$10,000 - 15,000



55

CECIL KENNEDY (BRITISH, 1905-1997)

A still life with hydrangeas, lilies and tea roses in a glass vase
signed 'Cecil Kennedy' (lower right)

oil on canvas

25 x 30in (63.5 x 76cm)

\$6,000 - 8,000

Provenance

with Omell Galleries, London;

Acquired from the above by the parents of the present owner;

Thence by descent to the present owner.



PROPERTY FROM THE NINA HARTWELL TRUST

56 [□]

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

A view of Gibraltar from across the bay
signed and dated 'F. R. Lee RA 1864' (lower right); signed and
inscribed 'Fred. R. Lee R.A No1/View of Gibraltar looking across
The Bay. From the Heights behind the Spanish Town of Algeciras'
(on a label on the reverse)

oil on canvas

34 1/4 x 54 1/2in (87.1 x 138.5cm)

\$4,000 - 6,000



57

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

A souvenir of the Midi
signed 'W Lee Hankey.' (lower right)

oil on canvas
25 x 30in (63.5 x 76.2cm)

\$4,000 - 6,000



58^W

JOHN GIFFORD (BRITISH, 19TH CENTURY)

A rest in the Highlands
signed 'John Gifford' (lower left)
oil on canvas
30 x 48in (76 x 122cm)

\$5,000 - 7,000



59

CHARLES DICKINSON LANGLEY (ENGLISH, 1799-1873)

The sportsman's repast
signed and dated 'CD Langley/1836' (lower left)
oil on canvas
25 x 29 3/4in (63.5 x 75.5cm)

\$5,000 - 7,000

Provenance

with Richard Green, London.



60

DANIEL MACDONALD (1821-1853)

A group of spaniels in an interior
signed, inscribed and dated 'D. Macdonald/Cork 1843' (lower left)
oil on canvas
33 1/2 x 38 1/2in (85 x 98cm)

\$6,000 - 8,000

Provenance

Sale, Christie's, London, 21 May 1997, lot 12;
with Richard Green, London.



61
**EDWARD ALGERNON STUART DOUGLAS (BRITISH, 1850-
DIED CIRCA 1920)**

Foxhounds and a terrier
signed and dated 'E. A. S. Douglas/1884.' (lower right)
oil on canvas
24 x 36in (61 x 91.5cm)

\$6,000 - 8,000

Provenance
with Richard Green, London.

62

THOMAS BLINKS (BRITISH, 1860-1912)

Two English setters
signed 'Tlinks' (lower right)
oil on canvas
14 x 18in (35.6 x 45.7cm)

\$20,000 - 30,000

Provenance

Sale, Selkirk's, St. Louis, 4 May 1997, lot 99;
with Richard Green, London.





63

MAUD EARL (BRITISH, 1863-1943)

A field spaniel in an interior
signed and dated 'Maud Earl/Sept/20' (lower left)
oil on canvas
30 x 25in (76.2 x 63.5cm)

\$4,000 - 6,000



64

JOHN EMMS (BRITISH, 1843-1912)

Portrait studies of Jack Russell terriers (a pair)
the first unsigned; the second signed 'Jo. EMMS' (lower right)
both oil on canvas
*the first 9 1/4 x 7 3/4in (23.5 x 19.8cm); the second 9 x 7 1/4in
(23 x 18.5cm)*

\$5,000 - 7,000

Provenance

both with Richard Green, London.

PROPERTY FROM A PRIVATE COLLECTOR, NEW YORK

65

AFTER GEORGE FREDERIC WATTS, OM RA

Physical energy

inscribed with title and stamped with foundry mark 'Morris Singer Founders London' (on the base)

bronze with green-brown patina

Height: 17 1/4in (36cm)

\$25,000 - 35,000

Provenance

Private collection, London (acquired late 1970s);
By descent to the present owner.

Primarily known as a symbolist painter, George Frederic Watts started training in sculpture at the age of 10 in the studio of William Behnes. He assiduously studied the Elgin Marbles, which he would later reference in his work.

Watts began work on his monumental sculpture of *Physical Energy* in 1883, and based the model on his other large bronze equestrian figure of Hugh Lupus, which he finally completed in 1883, after twenty years work. The Marquis of Westminster commissioned the portrait of Lupus to commemorate the first of the Grosvenors at Eaton Hall, and the composition was probably loosely based on equestrian elements of the Elgin Marbles, casts of which were found in the artist's studio.

Physical Energy can perhaps be seen as an embodiment of Watts' ideals, expressing his personal views about the modern age and man's role within it. He depicted man as ruler of the natural world and yet at one within it, with the rider seeming to move as one with the horse although there is no doubt that it is he who is ultimately the master in complete control.

Physical Energy was the culmination of Watt's ambitions in the field of public sculpture and was finally cast in 1902 and exhibited at the Royal Academy that same year. The plaster model was part of the

bequest to Watts Gallery after the artist's death in 1904. The bronze cast was gifted to the British Government and is standing now in front of the Rhodes Memorial in Cape Town, South Africa. A second cast from 1905 stands in Kensington Gardens, while a third cast from 1959, commissioned by the British South African Company, is situated on the grounds of the National Archives in Harare, Zimbabwe. The Watts Gallery commissioned a fourth cast in 2017 to commemorate the artist's 200th birthday.

Thomas Wren, who was Watts' assistant, achieved a reduction of the gesso model in the collection of Watts Gallery in 1914 at the request of Mary Watts and the gallery trustees. The plan was to make a series of casts for commercial purpose and these copies were to be retailed from the Watts Gallery, the Fine Art Society and other outlets. It is reported that Wren recalled that around fifty were to be cast by the Parlanti foundry but this venture was curtailed by the outbreak of war. Four reduction casts that bear the title and Watts' and Wren's signatures on the base are now known, one of which was sold at Bonhams London in 2014.

The present cast of the reduction, without Watts' and Wren's name and of a slightly later date, is part of a later series including one cast mentioned in a 1928 inventory of the Liverpool University Gallery and another (now lost) acquired by the Fogg Art Museum in 1929.

The iconic image of *Physical Energy* is being used as logo by Rhodes University, South Africa, and by Watts Gallery, Compton.





66

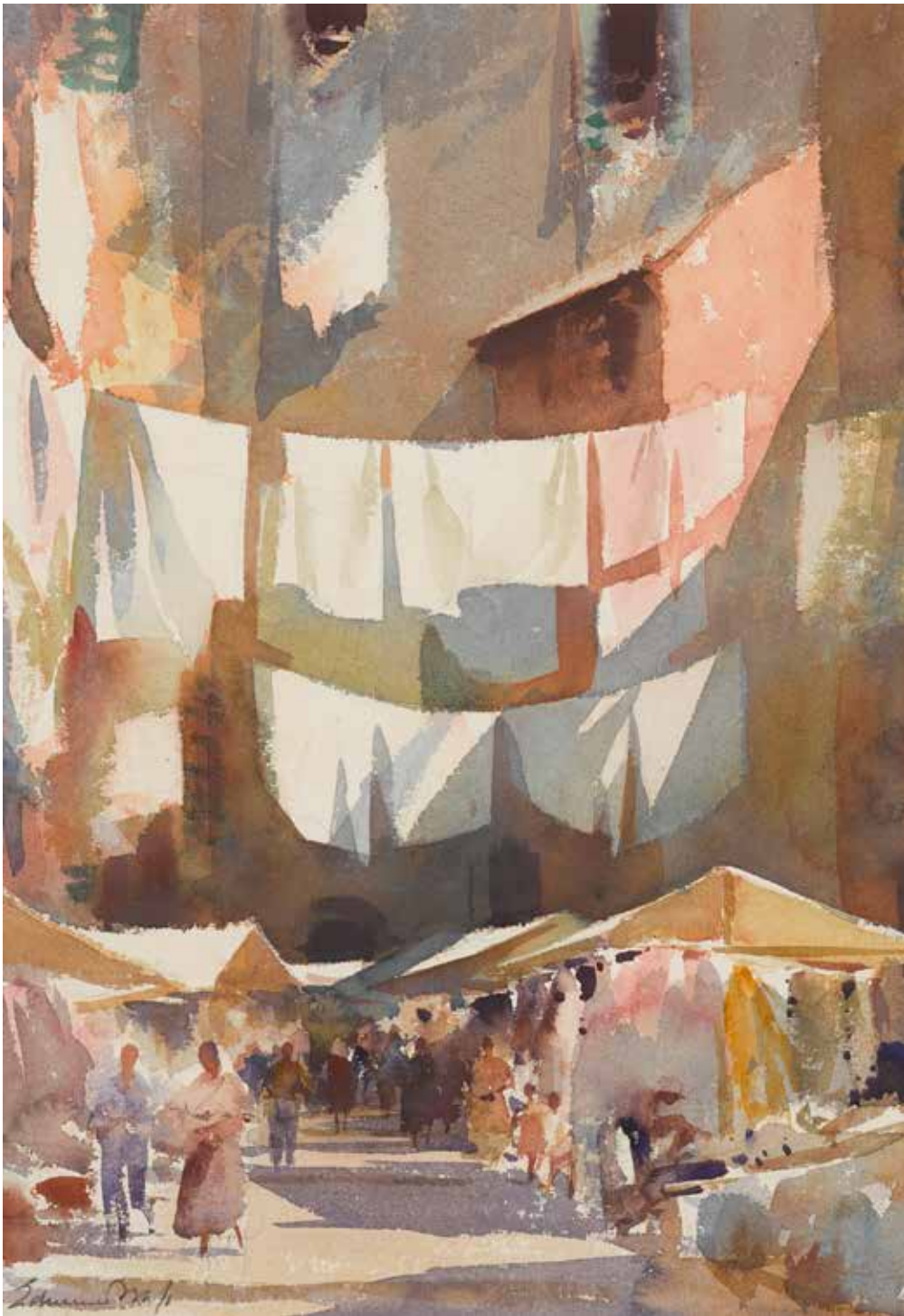
SIR WILLIAM RUSSELL FLINT, RA, PRWS (BRITISH, 1880-1969)

A Provençal trio
signed 'W. Russell Flint' (lower right); titled, signed and dated '1951'
(on verso)
watercolor on paper laid down on board
20 5/8 x 27 3/4in (52.5 x 70.5cm)

\$15,000 - 20,000

Provenance

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



67

EDWARD SEAGO, RWS (BRITISH, 1910-1974)

A street market, Genoa
signed 'Edward Seago' (lower left); titled (on verso)
watercolor on paper
15 1/2 x 11 1/8in (39 x 28.5cm)

\$4,000 - 6,000

Provenance

with P & D Colnaghi & Co. Ltd., London.





69

68

HENRY SCOTT (BRITISH, 1911-2005)

The clipper ship *Ben Nevis* in heavy seas; Night crossing, *Dunbar Castle* (a pair)
 the first signed 'Henry Scott' (lower right); the second signed 'Henry Scott' (lower left); inscribed as titled (on the stretcher)
 both oil on canvas
 each 14 x 20in (35.6 x 50.8cm)

\$6,000 - 8,000

Provenance

with Kennedy Galleries, Inc., New York;
 with Victorian Gallery, Texas;
 Private collection, California (acquired from the above 1998).

69

HENRY SCOTT (BRITISH, 1911-2005)

Moonlit night, *North Passage*
 signed and dated 'Henry Scott 66' (lower right)
 oil on canvas
 24 x 36in (61 x 91.5cm)

\$4,000 - 6,000

Provenance

with Victorian Gallery, Texas;
 Private collection, California (acquired from the above 1998).



70

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

La Madeleine sous la neige, crépuscule

signed 'Edouard Cortès' (lower right)

oil on canvas

18 x 22in (46 x 56cm)

\$20,000 - 30,000

Provenance

Private collection, California (acquired in Paris, mid-1950s);

Thence by descent to the present owner.



PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS

71

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

La Place de la République

signed 'Edouard Cortès.' (lower left)

oil on canvas

13 x 18in (33.1 x 45.8cm)

\$15,000 - 20,000

Provenance

Acquired by the present owner *circa* 1975.



72

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Travelers passing through a village
signed 'Edouard Cortès.' (lower left)

oil on canvas

13 x 18 1/4in (33 x 46.5cm)

\$10,000 - 15,000

Provenance

Private collection, Germany.



PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS

73

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Place de la Bastille

signed 'Edouard Cortès.' (lower right)

oil on canvas

13 x 17 3/4in (33.1 x 45.1cm)

\$15,000 - 20,000

Provenance

Acquired by the present owner *circa* 1975.



74

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Le boulevard de la Madeleine

signed 'Edouard Cortès' (lower right)

oil on canvas laid down on masonite

13 x 18in (33 x 46cm)

\$12,000 - 18,000

Provenance

Private collection, California (acquired in Paris, mid-1950s);

Thence by descent to the present owner.

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Autumn glow

signed and dated 'Atkinson Grimshaw 1882++'
(lower right)

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DAWSON DAWSON-WATSON (1864 - 1939)

Harvest Time
signed 'Dawson-Watson' (lower left)
oil on canvas
Painted in 1891
\$70,000 - 100,000

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

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

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

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

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as

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

LIMITED RIGHT OF RESCISSION

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

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

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

EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (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 Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 8 November oversized lots (noted as W next to the lot number and/or listed on page 100) 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 until Wednesday 21 November. After which 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 of the auction date. 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 lots are moved to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below 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 Thursday 8 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 FRIDAY 9 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 by Wednesday 14 November. 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@dttdusa.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
+1 908 707 0011 (fax)
quotes@dttdusa.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.

OVERSIZED LOTS

- 6
- 9
- 11
- 13
- 14
- 43
- 46
- 52

GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

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

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

AUTHORSHIP

(ARTIST)

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

ATTRIBUTED TO (ARTIST)

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

STUDIO OF (ARTIST)

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

CIRCLE OF (ARTIST)

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

FOLLOWER OF (ARTIST)

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

MANNER OF (ARTIST)

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

AFTER (ARTIST)

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

TITLE

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

SIGNATURE

SIGNED

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

BEARS SIGNATURE

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

CONDITIONS

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

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

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

Dimensions are given height before width.

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff •
Chairman Emeritus

Leslie Wright
Deputy Chairman Vice President,
Trusts and Estates

Vice Presidents, Specialists

Rupert Banner
Mark Fisher
Dessa Goddard
Jakob Greisen
Bruce MacLaren
Scot Levitt
Mark Osborne
Brooke Sivo
Catherine Williamson

REPRESENTATIVES

Arizona

Terri Adrian-Hardy, (602) 859 1843

California

David Daniel
(916) 364 1645, Central Valley

California

Brooke Sivo
(760) 350 4255, Palm Springs
(760) 567 1744, San Diego

Chicago

Natalie Waechter, (312) 972 2719

Colorado

Lance Vigil
(720) 355 3737, Denver

Florida

April Matteini, (305) 978 2459
Alexis Cronin Butler, (305) 878 5366

Georgia

Mary Moore Bethea, (404) 842 1500 •

Illinois

Ricki Harris
(773) 267 3300, (773) 680 2881

Massachusetts/New England

Amy Corcoran, (617) 742 0909

Nevada

David Daniel, (775) 831 0330

New Mexico

Terri Adrian-Hardy, (602) 859 1843

Oregon and Idaho

Sheryl Acheson, (971) 727 7797

Texas, Oklahoma and Louisiana

Amy Lawch, (713) 621 5988 •

Virginia and Washington DC

Mid-Atlantic Region
Gertraud Hechl, (202) 422 2733 •

Washington

Heather O'Mahony, (206) 566 3913

Canada, Toronto, Ontario

Kristin Kearney, (416) 462 9004 •

Montreal, Quebec

David Kelsey, (514) 894 1138 •

BONHAMS *

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

Books & Manuscripts

Ian Ehling, (212) 644 9094
Darren Sutherland, (212) 461 6531

Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677
Ming Hua, (646) 837 8132
Harold Yeo, (917) 206 1628 •

Collectors' Motorcars & Motorcycles

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General Bid Increments:			
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\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
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