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19th Century European Paintings

New York | April 30, 2019

R. Ernst.







J.M.W. Turner

19th Century European Paintings

New York | Tuesday 30 April, at 10am

BONHAMS

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ILLUSTRATIONS

Front cover: Lot 25
Inside front cover: Lot 72
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Back cover: Lot 70
Inside back cover: Lot 24
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**PROPERTY FROM A PRIVATE COLLECTION, KANSAS CITY,
MISSOURI**

1

ADOLPHE ALEXANDRE LESREL (FRENCH, 1839-1929)

The duet
signed and dated 'A. A. LESREL 1886' (lower left)
oil on canvas
34 1/4 x 26 1/2in (87 x 67.4cm)

\$8,000 - 12,000

Provenance

Private collection, Kansas City, Missouri;
Thence by descent to the present owner.



2

CHARLES DÉSIRÉ HUE (FRENCH, 1825-1883)

La lettre d'amour

signed and dated 'Cha...Hu.187.' (lower left)

oil on canvas

32 x 25 1/2in (81.4 x 65cm)

\$5,000 - 7,000

Provenance

Peter Vermeersch, Merksem, Belgium;

with Waterhouse & Dodd, London, acquired from the above, 19

January 2001;

Private US collection, acquired from the above, April 2001;

Thence by descent to the present owner.



3

DELPHIN ENJOLRAS (FRENCH, 1857-1945)

In the reading room
signed 'D Enjolras' (lower right)
oil on canvas
28 3/4 x 24in (73 x 61cm)

\$10,000 - 15,000

Provenance

Private collection, Vienna, before 1969;
Thence by descent to the present owner.



4

ALBERT LYNCH (PERUVIAN, 1851-1912)

A portrait of a maiden
signed 'Albert Lynch' (lower right)
oil on canvas
23 5/8 x 18 1/2in (60 x 47cm)

\$8,000 - 12,000

Provenance

Sale, DuMouchelles, Detroit, 7 June 2017, Lot 41001;
Acquired from the above by the present owner.

**PROPERTY FROM A PRIVATE COLLECTOR,
HARRISON, ARKANSAS**

5

EMILE MUNIER (FRENCH, 1840-1895)

Her best friend

signed and dated 'E. MUNIER 1882' (lower left)

oil on canvas

21 x 25in (53.5 x 63.5cm)

\$40,000 - 60,000

Provenance

Private collection, Hot Springs, Arkansas, since 1930s;
Thence by descent to the present owners.

Born into a modest working class family from Paris in 1840, Emile Munier and his two brothers followed into their father's footsteps as upholsterers at the *Manufacture Nationale des Gobelins*, where they started their artistic training under the tutelage of Abel Lucas. Emile distinguished himself as a particularly gifted artist, exhibiting at the *Salon* from 1869 onwards. During the 1860s, Munier experienced tremendous challenges and joys. His new wife, Henriette bore him a son, Emile Henri, and died six weeks later. During the same time, his artistic standing rose dramatically after receiving three medals at the *École des Beaux-Arts*. He also frequented the studio of William Bouguereau and adopted his academic teachings, which are quite apparent in his works executed after the early 1870s.

A second marriage to a young painter, Sargine Augrand, produced a daughter, who became his most frequent sitter. Munier's two children, Henri and Marie-Louise, were the artist's primary source of inspiration beginning in the early 1880s and they appear frequently in his work. Munier established himself as the most popular painter of children and their pets among French and American collectors.

The present painting is one of his most popular compositions, which he repeated several times, substituting a cat or a doll for the dog. The little girl with blond curls on a pillow trimmed with lace, appears invariably in all variants, and her posture is repeated in Munier's popular *Trois amis* from 1885, a composition that was reproduced extensively in many forms. Munier continued to exhibit at the *Salon* many delightful compositions of children and cherubs until his death in 1895 at the age of 55.

We are grateful to Howard Rehs for confirming the authenticity of this work, which will be included in his forthcoming *catalogue raisonné* of the artist. A certificate of authenticity accompanies this lot.



6

GASTON BUSSIÈRE (FRENCH, 1862-1929)

Les Iris

signed and dated 'Gaston Bussièrè / 1897' (lower left)

oil on canvas

39 1/2 x 29in (100.33 x 73.66cm)

\$10,000 - 15,000

Provenance

Private collection, Virginia;

Thence by descent to the present owner.

Exhibited

Paris, *Salon des artistes français*, 1898, no. 348.

Literature

Emile Bussièrè, *La vie et l'oeuvre de Gaston Bussièrè : peintre, illustrateur, graveur*, Paris, 1932, page 160.

Gaston Bussièrè studied at the *Académie des Beaux-Arts* in Lyon as well as the *Ecole des beaux-arts* in Paris where he cultivated his skill. Over the course of his career, he became recognized for his skills as a painter, as well as an illustrator, working alongside numerous authors of the period. The majority of Bussièrè's works are considered symbolist in nature. He was also heavily influenced by the theatre, including works by William Shakespeare and Wagner. Subjects include an assortment of beautifully rendered figures with strong allegorical references.

Les Iris is a beautiful example of Bussièrè's work, both in palette, subject, and composition. The two nude nymphs in the foreground are accompanied by another nymph swimming peacefully in the water, while a few figures congregate on the other shore. Both of the main figures have beautifully rendered golden hair and opalescent skin. Their heads are adorned with crowns of richly painted irises, which also surround their bodies and cast soft reflections in the water. Like many of Bussièrè's works, the treatment of the light reflection on the hair and skin, in contrast to the vibrant palette, renders the figures almost otherworldly. These subjects appear innocent yet playful, their hands intertwined, cradling one another as they gaze out at the viewer, engaging and drawing him in.





7

FRANS MORTELMANS (BELGIAN, 1865-1936)

Nature morte à la citrouille

signed and dated 'F Mortelmans 1883' (lower right)

oil on canvas

32 1/4 X 39in (82 x 99cm)

\$5,000 - 7,000

Provenance

Private collection, London;

Ed Bicknell, London, acquired from the above, February, 1999;

with Waterhouse & Dodd, London, acquired from the above,

September, 2000;

Private US collection, acquired from the above, January, 2004;

Thence by descent to the present owner.



8

BERTHE SERRURE (BELGIAN, 1891-1985)

Partiture et violon

pastel on paper

22 7/8 x 28 3/4in (58.1 x 73cm)

\$3,000 - 5,000

Provenance

Sale, Sotheby's, New York, 19 January 1994, lot 483;
Acquired at the above sale by the present owner.



9

HIPPOLYTE CAMILLE DELPY (FRENCH, 1842-1910)

Le pont de Mantes

signed and dated 'H.C.Delpy. 90.' (lower right)

oil on panel

12 3/4 x 23 3/4in (32.4 x 60.3cm)

\$6,000 - 8,000

Provenance

with Galerie Meissner, Zürich;

with Galerie Michael, Beverly Hills;

Acquired from the above and thence by descent to the present owner.



10

LÉON RICHEL (FRENCH, 1847-1907)

A fisherman in a boat on a tranquil river

signed 'Léon Richet' (lower left)

oil on canvas

26 x 36 1/2in (66 x 92.7cm)

\$6,000 - 8,000

Provenance

with Galerie Michael, Beverly Hills;

Acquired from the above and thence by descent to the present owner.



**PROPERTY FROM A PRIVATE COLLECTION,
NORTHERN CALIFORNIA**

11

PIERRE FRANC-LAMY (FRENCH, 1845-1919)

A chestnut hunter
indistinctly signed (lower right)
oil on canvas
20 x 30in (50.8 x 76.2cm)

\$4,000 - 6,000

Provenance

Sale, Sotheby's, New York, 9 June 1989, lot 219;
Acquired from the above by the present owner.



12^o

LOUIS GABRIEL EUGÈNE ISABEY (FRENCH, 1803-1886)

Bateaux dans la tempete

signed and dated 'E. Isabey.66.' (lower left)

oil on canvas

26 3/8 x 43 3/4in (67 x 111cm)

\$8,000 - 12,000

Provenance

Sale, Millon at Associés, Paris, 19 December 1997, lot 114;

Bühler-Brockhaus Collection;

Their sale, Sotheby's, London, 15 November 2006, lot 312;

Acquired from the above by the present owner.



13

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

A canal in Venice
signed 'Ziem' (lower left)
oil on panel
16 3/4 x 10 7/8in (42.5 x 27.7cm)

\$10,000 - 15,000

The *Association Félix Ziem*, represented by Mathias Ary Jan, David Pluskwa and Gérard Fabre, has confirmed the authenticity of this work, which will be reproduced in the forthcoming *catalogue raisonné*. A certificate of authenticity accompanies this lot.



14

PAUL SEIGNAC (FRENCH, 1826-1904)

Playing Bootblack
signed 'Seignac' (lower left)
oil on canvas
22 x 18 1/2in (56 x 47cm)

\$4,000 - 6,000

Provenance

Private Collection, Philadelphia.
Thence by descent to the present owner.

15

MAXIMILIEN LUCE (FRENCH, 1858-1941)

Ouvriers chargeant une péniche

signed 'Luce' (lower left)

oil on paper laid down on canvas

10 5/8 x 11 in (27 x 28 cm)

\$6,000 - 8,000

Literature

Jean Bouin-Luce, *Maximilien Luce: Catalogue raisonné de l'œuvre peint*, Vol. 2, Paris, 1986, pg. 217, no. 854.

Born in Paris in 1858, Luce began training as a draftsman at an early age, going on to also study the art of engraving, and eventually working as both an illustrator and painter. One of the most informative events of his career was meeting Charles Emile Carolus Duran, another influential French painter, who helped acquaint Luce with many of the important painters of the time, most notably, Camille Pissarro, Georges Seurat, and Paul Signac.

One of the prominent themes in Luce's work are the common, every day people. Countless works focus on subjects engrossed in daily, particularly laborious activities. *Ouvriers chargeant une péniche* is one such example, depicting several workers on a barge by the docks. Luce captures the movement of the four figures in the foreground, as they toil and move a large load onto the boat, while figures in the background give the impression of a busy port area. This a subject that Luce approached many times, resulting in at least several paintings that include a similar arrangement of figures, in beautifully vibrant color palettes.





16

LUIS GRANER Y ARRUFÍ (SPANISH, 1863-1929)

A girl amongst a bounty of garden flowers

signed 'L Graner' (lower left)

oil on canvas

29 1/2 x 25in (74.9 x 63.5cm)

\$5,000 - 7,000



17

LUIS GRANER Y ARRUFÍ (SPANISH, 1863-1929)

La Niña con farolillo (A Girl with a lantern)
signed and dated 'L Graner 1924' (upper left)
oil on canvas
16 x 20in (40.6 x 50.8cm)

\$4,000 - 6,000

**PROPERTY FROM A PRIVATE COLLECTION,
KANSAS CITY, MISSOURI**

18

LORENZO VALLÉS (SPANISH, 1830-1910)

The surprise
signed and dated 'Vallés / Roma 1895' (lower left)
oil on canvas
22 1/2 x 29 1/2in (57.2 x 75cm)

\$15,000 - 20,000

Provenance

Private collection, Kansas City, Missouri;
Thence by descent to the present owner.

Lorenzo Vallés was a painter known for history, mythology, landscapes and mostly genre scenes. He was born in Madrid in 1830 where he studied at the San Fernando *Escuela de Bellas Artes* with the renowned Spanish artist Federico del Campo. He was given the opportunity and granted a pension in 1853 by the Spanish nobleman, politician and army officer, the Duke of Sesto, to study in Rome. Upon his arrival, he joined a significant community of fellow countrymen who were achieving international success for their works, such as Raphael Senet, Mariano Fortuny y Marsal and Martin Rico y Ortega.

Vallés exhibited extensively and was awarded numerous prizes and medals for his historical paintings, exhibited as far as Vienna and Philadelphia. His most important work, the impressive *The Madness of Joanna of Castile* from 1866, is in the collection of the Prado Museum, Madrid. The artist's work is recognizable by the fine and detailed brushwork with a vivid and luminous palette.

In *The surprise*, a group of mischievous young ladies ambush an innocent-looking clergyman, possibly their tutor, by presenting him with a surprise offering of fruit, pastries and tea, and a glass of wine. Startled from his reading, he looks at them puzzled, weighing his options of escape. Vallés' masterful command of brush is evident in the fine details of the garments, silk wall coverings, and many decorative objects adorning the rich interior setting, such as the exquisite small still life in the center of foreground.



**PROPERTY FROM A PRIVATE COLLECTION,
KANSAS CITY, MISSOURI**

19

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

La pintora en su estudio

signed 'R. Madrazo' (lower right)

oil on canvas

27 3/4 x 22in (70.5 x 55.9cm)

\$80,000 - 120,000

Provenance

Private collection, Kansas City, Missouri;
Thence by descent to the present owner.

Raimundo de Madrazo came from a distinguished artistic dynasty, which included his grandfather José de Madrazo (1781-1859), a neoclassical painter, and his father Federico de Madrazo (1814-1894), who trained in Paris with Franz Xaver Winterhalter (1805-1873) and was regarded as the best portrait painter in Spain.

Born in Rome in 1841, Raimundo de Madrazo lived for many years in Paris, where he was influenced by the Belgian artist Alfred Stevens and his brother-in-law, Mariano Fortuny. From that time on, his style changed from historical and academic paintings to the more intimate genre paintings of the Belle Époque. In 1882, with Giuseppe de Nittis, Alfred Stevens and the gallery owner Georges Petit, he co-founded the *Exposition Internationale de Peinture*, designed to promote foreign artists in Paris.

Madrazo's most characteristic works were female portraits in elegant interiors. This is well illustrated in the present work *La pintora en su estudio*, where the figures are placed in an artist's studio, which serves as backdrop that showcases Madrazo's skills in depicting sumptuous brocades, silks and period dresses in a refined and elegant setting. The motif of the female artist is a recurrent one for Madrazo. The young sitter portrayed as an artist is typically a prominent lady of society who passes her time painting in an intimate studio surrounded by her model, art supplies and decorations. The influence of Madrazo's close friend and brother-in-law, Mariano Fortuny, is clearly evident in this work in the abundance of detail and mastery of color and texture.

Madrazo enjoyed huge success as an artist all over the world, including the United States, where the Vanderbilts were perhaps his most faithful patrons.





20

EUGENIO VON RENAZZI (ITALIAN, BORN 1863)

The engagement toast
signed, inscribed and dated 'E. Renazzi / Roma 94' (lower left);
signed and indistinctly inscribed (on the reverse)
oil on canvas
20 3/8 x 35 3/4in (51.8 x 91cm)

\$8,000 - 12,000

Provenance

with Westerham House Antiques, The Green, Westerham, Kent;
with Waterhouse & Dodd, London, acquired from the above on 24
April 1996;
Private US collection, acquired from the above in February 2000;
Thence by descent to the present owner.



**PROPERTY FROM A PRIVATE COLLECTION,
KANSAS CITY, MISSOURI**

21

JOSÉ MARÍA BRACHO MURILLO (SPANISH, 1827-1882)

A still life with a vase of lilacs, a rose and a conch shell on a table;
An amphora shaped vase, a basket of peonies, an abalone shell and
pansies on a draped table (a pair)
the first signed 'Murillo Bracho J' (lower right); the second signed 'J
Murillo Bracho.' (on the top of the table lower right)
both oil on panel
each 18 x 13 1/4in (45.9 x 33.7cm)

\$6,000 - 8,000

Provenance

Private collection, Kansas City, Missouri;
Thence by descent to the present owner.

22

LUIS RICARDO FALERO (SPANISH, 1851-1896)

The Tempest

signed and dated 'Falero / 1889' (lower right)

oil on canvas

29 x 16in (73.8 x 40.6cm)

\$10,000 - 15,000

Provenance

Private collection, Montreal;

Thence by descent to the present owner.

Luis Ricardo Falero was born to a wealthy family in Grenada, Spain, in the mid 19th century. At a young age, Falero went against his family's wish that he enroll in the military service, and instead sought to study arts. As his style developed, Falero became known for his representations of the female nude, particularly those of mythical origin, such as angels, nymphs, etc.

In this particular work, Falero depicts a powerful scene from William Shakespeare's *The Tempest*. Here, the artist depicts the character of Prospero, adorned by a vibrant red robe with delicate accent, towering over a figure that lays draped in the middle of a tree, which appears to have been split apart. This scene references Prospero freeing the spirit Ariel from the tree she was imprisoned in by the witch Sycorax, who previously inhabited the island.

Given his known preference for the female form, the artist has cast the character of Ariel as female, while other painters have interpreted it as either sex. The vivid and lush yellows and greens in the forest background provide a wonderful contrast to the dark wood of the tree trunk. Additionally, Ariel's delicate skin and garment appear to emanate a warm glow, adding to the magical element of the work.



23^W

LUIGI CIMA (ITALIAN, 1860-1938)

Passeggiata domenicale
signed 'L. Cima' (lower left)
oil on canvas
31 x 50 1/2in (78.8 x 128.3cm)

\$15,000 - 20,000

Provenance

Private collection, Indiana (acquired 1969 in Italy);
Gifted to the present owner, 2013.

Like most of Cima's paintings, the present work is imbued with the Alpine atmosphere, bright colors and warm light of his native town of Villa di Villa in northern Italy. In this bucolic scene, the artist chose to depict villagers going to church in their Sunday finest, rather than showing them working the fields or tending to their animals. This particular scene was a favorite of Cima, as he depicted it in another work, sold at Bonhams in 2005, albeit the groups there are walking in the opposite direction, away from the village.

Cima was extremely active in the Venetian art scene, where he exhibited alongside other painters of the Venice School, such as Giacomo Favretto, Guglielmo Ciardi, Luigi Nono, Bartolomeo Bezzi, Alessandro Milesi.

In 2016, the city of Mel, celebrated Cima's 150th birthday with a large retrospective of his work entitled *Luigi Cima e l'800 veneziano. Pittura di Terra e di Cielo*.



24^W

ANDREA MARCHISIO (ITALIAN, 1850-1927)

La danza di Salome

signed 'AMarchisio' (lower left)

oil on canvas

77 x 98in (190.5 x 249cm)

\$50,000 - 70,000

Provenance

Private collection, Buenos Aires.

Born in Turin in 1850, Marchisio studied at the *Accademia Albertina di Belle Arti di Torino*, where he specialized in genre and historical painting. From 1872 on, he started exhibiting at the *Promotrice delle belli arti*, a local *Salon* for Italian artists, in which he participated yearly until the end of the 19th century. He lived and worked most of his life in Turin but exhibited occasionally in London.

While only few of Marchisio's paintings have reached the market, it is evident that he was not immune to the strong influence of the Orientalist movement that swept through Europe in the second half of the 19th Century. The present monumental painting is one of the few known examples of such subject matter by the artist. During his lifetime, Marchisio executed a number of monumental paintings with historical or literary subject matter, which were exhibited at the *Promotrice* in the 1880s and 1890s.

Around the turn of the century, Marchisio painted windows for several churches around Turin and a series of large canvases for the Civic Theatre in Sassari, now most of them lost, except for two works that were sold at Sotheby's New York in 2001, entitled *The dance begins* and *The dance continues*.

At the beginning of the 20th century, Marchisio was named Professor at the *Accademia Albertina* where he taught until 1921. He was extremely influential and well-regarded in the local Turinese art scene and with the Italian Royal family who commissioned portraits of King Vittorio Emanuele III and Queen Elena.



PROPERTY FROM A PRIVATE COLLECTION

25

RUDOLF ERNST (AUSTRIAN, 1854-1932)

The palace guard (Awaiting an audience)
signed 'R. Ernst.' (lower right)
oil on panel
24 1/8 x 19 3/8in (61.3 x 49.3cm)

\$200,000 - 300,000

Provenance

with M. Newman, Ltd., London;
Sale, Phillips, London, 19th Century European Paintings and
Watercolours, 23 June 1998, lot 49;
Acquired from the above by the present owner.

Illustrated

Tom Verde, *A Man of Two Worlds*, Saudi Aramco World [online
edition] 59.1 (January/February 2008).

Among the most striking and immediately recognizable images in Orientalist art are the Arab sentinels of Rudolf Ernst. These solitary standing figures are typically silhouetted against a window or doorway, the objects of their stewardship tantalizingly unseen. Their meticulously rendered accessories, often repeated from picture to picture and drawn from a virtual library of personal souvenirs, museum pieces, photographs, and illustrations in widely circulated books, suggest an interconnected and semi-fictional narrative that scholars have yet to fully resolve. In *The palace guard*, a painting which features one of Ernst's favorite mustachioed models, the play between reality and creativity, objectivity and high drama, takes a particularly meaningful turn. In addition to providing a striking example of one of Ernst's most popular themes, it offers insight into his working method, and into his surprising modernism as well.





(fig.1)

The man in Ernst's picture wears an abundance of finely tailored garments, featuring some of the patterns and materials the artist liked best. (These pensive figures are often only partially dressed, in order to expose their formidable musculature, or, as here, they are draped in luxurious silks and satins, to highlight Ernst's adeptness at the depiction of elaborately wrapped and layered textiles.) The lavishness of the man's clothing is suggested by the metallic sheen of the threads, the intricacy of the designs, and their substantial volume and weight. Around the man's head is a swathe of white cloth, tied loosely at the nape of the neck to create a simple but elegant turban. The rhythmic arc of its wrapping and its trailing end leads the eye around and then downwards, to the rest of the impressive wardrobe he sports.

The striped blue and white fabric of the man's tailored *qumbaz*, or ankle-length coat, with its subtle iridescent shimmer, suggests that it is made from Syrian satin or *ghabani* or *roza* silk. It is covered by a richly embroidered robe, the interior colors and arabesque patterns of which are echoed throughout Ernst's composition. Across the man's waist is secured an ornately decorated Turkish saber in its scabbard, another familiar motif in Ernst's expansive yet cohesive oeuvre. Indeed, this accessory, along with the man's distinctive pose, are repeated in others of the artist's pictures, suggesting not merely Ernst's own interest in the subject, but its popularity among clients as well (Cf. *The Arab Prince*, oil on panel, 33 x 23.5 cm [13 x 9.3 in.]). The straight blade of this weapon, as opposed to the more traditional curve of a

yatagan or other similar type, suggests the influence of European arms and fashions, and the gradual transformation of the venerable Ottoman guard. Such topical glosses are unusual in Orientalist pictures, and an idiosyncratic feature that would become increasingly apparent in Ernst's progressive art.

Ernst began his studies at the Vienna Academy of Fine Arts, of which his father, an architectural painter, was a member. He then settled in Paris in 1876. During his many years in that city, Ernst exhibited at the *Salon de la Société des Artistes Français*, and made a number of influential friends. His colleagues included the Orientalist painters Charles Wilda (1854-1907) and Arthur von Ferraris (1856-1936), who may have influenced his later decision to travel abroad, and Jean-Léon Gérôme (1824-1904), whose subject matter and frequent Middle Eastern journeys had a more demonstrable effect. (Gérôme's intensely detailed academic style was also of great interest to Ernst; the saturated hues, jewel-like tones, and nearly photographic realism of his works – qualities which were accentuated by Ernst's regular use of treated wooden panels rather than canvases - can in some instances be traced to this influential master.)

In the 1880s, Ernst toured Spain, Morocco, and Tunisia. Later he would visit Egypt and Turkey. Ernst's initial interest in portraits, images of children, and genre scenes gave way in 1885 to Orientalist subjects, based upon the numerous sketches, photographs, and souvenirs he





accumulated abroad. An avid student of Middle Eastern applied arts, and a talented ceramicist himself, Ernst's highly wrought compositions may also have benefited from his visits to the several international exhibitions and museum collections in Vienna and Paris that featured Islamic decorative art and architecture, and to the popular, large-format lithographs produced after drawings by the French artist and scholar Achille Prisse d'Avennes (1807-1879) and the British designer Owen Jones (1809-1874). So too, Ernst's interest in collecting photographs of the cities to which he traveled, from both the famous Abdullah Frères and G. Lekegian in Cairo, eventually led him to become a skilled amateur photographer, producing images that were later used for his art. By the time of his death in 1932, Ernst had created hundreds of Orientalist paintings based on this eclectic and revolving library of sources, making him one of the most prolific – and identifiable – artists in the genre.

In 1889, Ernst took part in the *Exposition Universelle* in Paris and was awarded a bronze medal. He exhibited again at the *Exposition Universelle* in 1900. Also at this time, Ernst moved from Paris to the suburb of Fontenay-aux-Roses and adopted a more reclusive lifestyle. One of Ernst's rare visitors was his childhood friend and fellow Orientalist, the Austrian painter Ludwig Deutsch (1855-1935), whose works bear a marked resemblance to Ernst's own. Though both of these artists remained associated with the Viennese Orientalist school, they would eventually gain French citizenship and national renown.

In the present work, the numerous resources from which Ernst drew are in evidence, as is his preference for creating imaginative, collage-like compositions rather than straight transcripts from life. The metalwork of the window, for example, recalls the *sebils*, or public fountains, of Turkey and Egypt, and the windows of the Muhammad 'Ali Mosque in Cairo as well (fig. 1). The interlocking pattern of these particular decorative openings is invented, however, and the thinness of their tracery renders them better suited to paint than to an attempt to construct them by hand. The tilework in the picture is equally rooted in fiction and fact: it references the blue and white walls of Istanbul's *Rüstem Pasha* and the Blue (*Aqsunqur*) Mosque in Cairo, favorite sketching sites of the artist, but the likeness is not exact. (For similar tilework, see also Ernst's *The Venerated Elder*, oil on panel, 92.7 x 71.1 cm [36.5 x 28 in.], and for the tracery windows, see *La présentation de l'épée au Pacha*, oil on panel, 99 x 78.5 cm [39 x 30.9 in]). This is not a simple historical record of Ernst's travels in the Middle East, then, but an unapologetic assemblage of the interests and creativity that they, often years later, inspired.

We are grateful to Emily M. Weeks, Ph.D., for providing the present catalogue note.



PROPERTY FROM A PRIVATE COLLECTION

26

RAPHAEL VON AMBROS (AUSTRIAN, 1855-1895)

By the well
signed and dated 'R Ambros. PARIS 1888' (upper right)
oil on panel
16 1/8 x 12in (41 x 30.5cm)

\$50,000 - 70,000

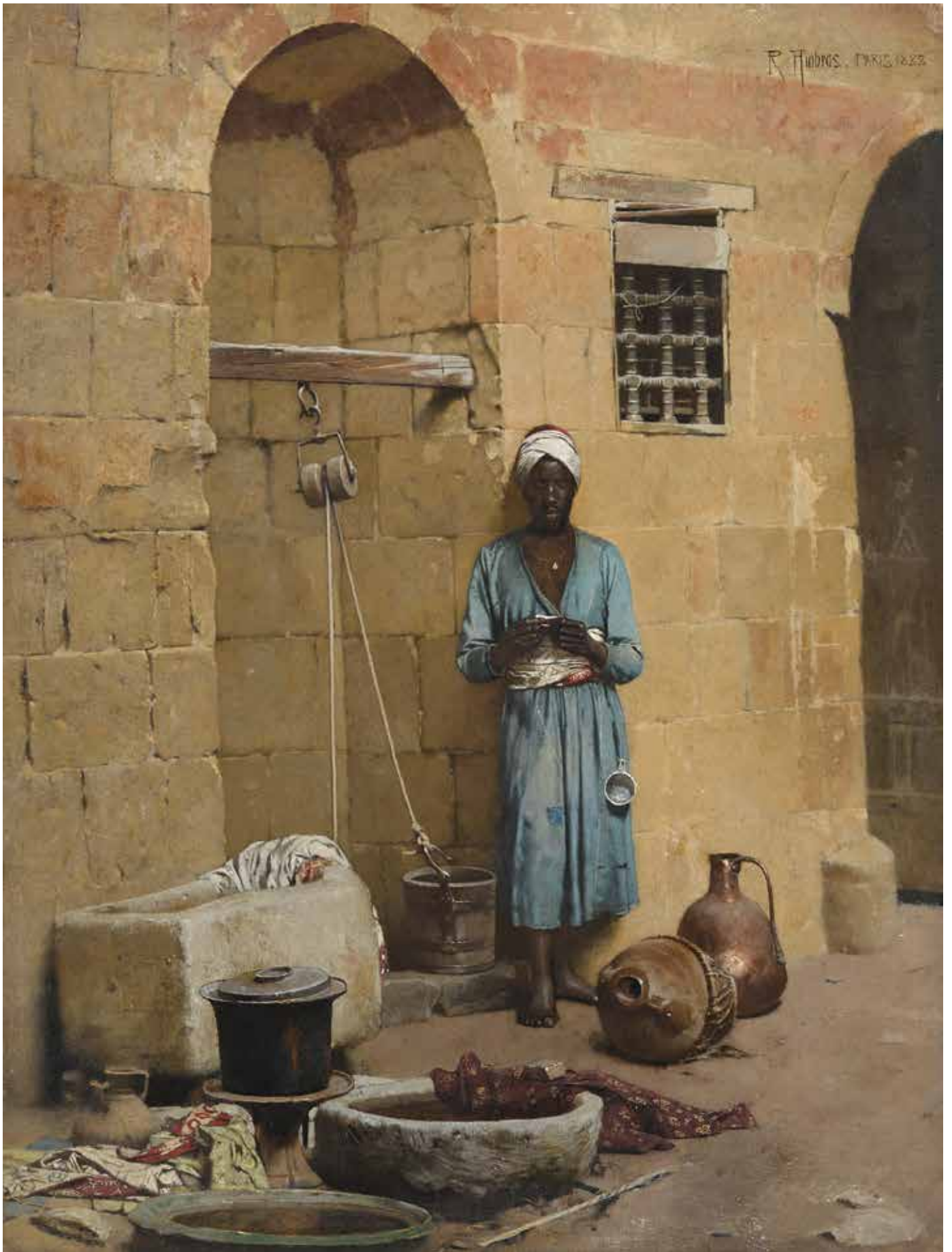
Provenance

with Mathaf Gallery, London;
Acquired from the above by the present owner, 1992.

Although born in Prague, Raphael von Ambros is considered one of the most significant Austrian Orientalist painters. Like his contemporaries Rudolf Ernst and Ludwig Deutsch, he was a student of Hans Makart at the Vienna Academy and later became known far beyond his city's borders for his masterful scenes of everyday life in Cairo.

Following Deutsch and Ernst, the artist settled in Paris where he found great success and a ready market for his Egyptian subjects. His compositions are painted with masterful and realistic details, elevating and incorporating these first-hand vignettes of daily life into unforgettable mementos of a foreign and fascinating world.

The man in the present painting is captured during a moment of rest from the arduous task of carrying water through the dusty city. He rolls his cigarette with meditative concentration, his ewers at his feet, waiting to be filled and once again continue their task of providing water to the thirsty city dwellers. The man's simple clothing is rendered in a striking blue and accentuated with a delicate and glistening gold necklace that echoes the whiteness of the turban and the waist shawl.



27

FERENCZ FRANZ EISENHUT (HUNGARIAN, 1857-1903)

A caravan outside of a mosque
signed and dated 'Eisenhut F. / Munchen 91' (lower right)
oil on panel
15 1/2 x 23 1/2in (39.4 x 59.8cm)

\$20,000 - 30,000

Provenance

Sale, Sotheby's, London, 16 November 1994, lot 84.

Franz Eisenhut was born in Nova Palnaka, Austro-Hungary, in 1857. His father hoped that his son would become a merchant but the Hungarian painter Telepy Karoly soon discovered his artistic interests and ability and encouraged the young Franz to attend the Hungarian drawing school where he studied from 1875-1877. He later went on to study at the prestigious Royal Academy in Munich and established his career and became to be considered one of Austria-Hungary's foremost academic artists of the latter part of the 19th Century.

Following completion of his training at the Academy he departed for the Orient, which soon became his main source of inspiration. Soon after his first visit to the Orient, during which he visited the Caucasus, he returned to Europe and held his first exhibition in Budapest, where his focus was and always to remain the same as described by his friend Lyka Karoly as the 'Authentic Orient'. This theme is most evident in the subject matter of the current painting.

Following his death in 1903, the artist was buried in Munich; and it is interesting to note, such was his fame in his native country that a street was named after the famed artist in Palanka, the *Eisenhutgasse*.





28

FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

After the bath
signed 'F. A. Bridgman' (lower left)
oil on canvas
31 x 25 1/2in (78.8 x 64.8cm)

\$20,000 - 30,000

Provenance

Sale, Christie's, New York, 28 April 2015, lot 68;
Acquired from the above by the present owner.

This work has been authenticated by Dr. Ilene Susan Fort for the 2015 sale. It will be included in the forthcoming *catalogue raisonné* on F. A. Bridgman.



29

MAURICE BOMPARD (FRENCH, 1857-1936)

The guard
signed 'M Bompard' (lower left)
oil on panel
21 3/4 x 17 3/4in (55.3 x 45.1cm)

\$10,000 - 15,000

Provenance

Sale, Sotheby's, New York, 23 May 1996, lot 93 (as The Guard);
Sale, Christie's, New York, 22 October 2008, lot 15;
Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE COLLECTION

30

JEAN-PAUL LAURENS (FRENCH, 1838-1921)

A Moorish guard
signed 'F. Paul Laurens' (lower right)
oil on canvas
13 x 9 5/8in (33.1 x 24.4cm)

\$3,000 - 5,000



**PROPERTY FROM A PRIVATE COLLECTION,
KANSAS CITY, MISSOURI**

31
GIULIO ROSATI (ITALIAN, 1858-1917)

The gossips
signed '-Giulio Rosati-' (lower right)
watercolor on paper
14 1/4 x 10 1/4 in (36.3 x 26cm)

\$4,000 - 6,000

Provenance

Private collection, Kansas City, Missouri;
Thence by descent to the present owner.



**PROPERTY FROM A PRIVATE COLLECTION,
KANSAS CITY, MISSOURI**

32

GIULIO ROSATI (ITALIAN, 1858-1917)

A hard bargain
signed '-Giulio Rosati-' (lower left)
watercolor on paper
14 1/4 x 10 1/4in (36.3 x 26cm)

\$4,000 - 6,000

Provenance

Private collection, Kansas City, Missouri;
Thence by descent to the present owner.



**PROPERTY FROM A PRIVATE COLLECTION,
KANSAS CITY, MISSOURI**

33

GIULIO ROSATI (ITALIAN, 1858-1917)

Selling the gown
signed '-Giulio Rosati-' (lower left)
watercolor on paper
14 1/4 x 10 1/4in (36.3 x 26cm)

\$4,000 - 6,000

Provenance

Private collection, Kansas City, Missouri;
Thence by descent to the present owner.



34

EDMUND ADLER (AUSTRIAN, 1876-1965)

Her favorite
signed 'Edmund Adler' (lower right)
oil on canvas
21 3/4 x 27in (55.5 x 68.7cm)

\$7,000 - 9,000

Provenance

with Kunsthandlung Jenny Salzer, Vienna.



35

FELIX SCHLESINGER (GERMAN, 1833-1910)

Feeding the cat
oil on panel

18 3/4 x 14 5/8in (47.8 X 37.3cm)

\$6,000 - 8,000

Provenance

Private Collection, Philadelphia.

Thence by descent to the present owner.



36

OSCAR BLUHM (GERMAN, 1867-1912)

Under the pergola
signed and dated 'O. Bluhm / Kloho 92' (lower left)
oil on panel
19 3/4 x 14 1/2in (50.2 x 36.8cm)

\$12,000 - 18,000

Provenance

with E. L. Oakes, Old Brookville, New York;
Acquired from the above by the present owner, 5 January 2000.

Exhibited

Berlin, *Grosse Berlin Kunstausstellung*, 1894, no. 751.



37

ALBERT VON KELLER (SWISS, 1844-1920)

Vanity

signed 'ALBERT. KELLER.' (upper right)

oil on canvas

28 x 33 1/4 in (71.2 x 84.4 cm)

\$8,000 - 12,000

Provenance

Private collection, Los Angeles, California.

38^W

FREDERIK HENDRIK KAEMMERER (DUTCH, 1839-1902)

The promenade
signed 'FHKaemmerer' (lower left)
oil on canvas
33 1/2 x 59 1/4in (88 x 148cm)

\$40,000 - 60,000

Provenance

Sale, Sotheby's, New York, 7 May 1998, lot 192;
Acquired from the above by the present owner.

In this large-format composition, Kaemmerer takes up one of his most beloved themes: young ladies, fashionably dressed, leisurely strolling through a park. The format allows the artist to deploy his vast artistic arsenal in the depiction of the cheerful and colorful group.

Kaemmerer learned his unparalleled skill of execution under the tutelage of Jean Leon Gerôme at the *Académie des Beaux-Arts* after moving to Paris from The Hague in 1865. While trained as a landscape painter in the manner of the Hague School, the artist adopted a more academic style in Paris under the influence of Gerôme, later finding a winning formula in costume painting that he pursued for the rest of his career. Here he joined a growing group of painters who found their inspiration in past centuries, often under the influence of the contemporary novels by Alexandre Dumas and Sir Walter Scott. These painters and their followers yearned for the simpler times in history, when romance and chivalry outweighed the head-spinning progress of the industrial revolution.

In *The Promenade*, Kaemmerer returned to the period of the late 1820s, when ladies' dresses sported large *bouffant* sleeves, accessorized with ornately decorated hats. The artist favored this period that saw the restoration of the Bourbon monarchy after Napoleon's downfall and the height of French Romanticism. He used the panoramic format in several paintings with the same subject, some of them including gentlemen wearing the bicorn hat of the *Directoire* era.

The young ladies in the present composition are presumably students of one of the Parisian boarding schools, dedicated to the education of young women from the upper class. They are strolling carefree through the park, badminton rackets in hand, looking forward to an anticipated game. Their teacher, buttoned up and wrapped in a black scarf, looks disapprovingly towards the animated group that has attracted the attention of two young painters looking on intently.





39 W

ELISE GUILLERMIN (SWISS, 1851-1931)

Nature morte aux oranges
signed 'E. Guillermin' (lower right)
oil on canvas
40 x 32in (101.5 x 81.3cm)

\$4,000 - 6,000

Provenance

with Hollywood Road Gallery, London;
with Waterhouse & Dodd, London, acquired from the above,
February, 2000;
Private US collection, acquired from the above, 2000;
Thence by descent to the present owner.



40

JOSEPH SCHIPPERS (BELGIAN, 1868-1950)

En consultation

signed and dated 'Jos. Schippers. 1924.' (lower left); signed, inscribed and dated 'En consultation / par / Jos. Schippers. / 1924.' (on the reverse)

oil on canvas

25 3/4 x 31 1/2in (65.4 x 80cm)

\$12,000 - 18,000

Provenance

Sale, De Vuyst, Belgium, 9 October 1999, lot 466;
Acquired by the present owner at the *Place du Sablon*, Brussels, 2000.

Joseph Schippers was the son of a wealthy merchant from Antwerp. From an early age, Joseph was fascinated with museums and would often go to the zoo and observe animals instead of attending to his studies. His father tutored him at home because of the frequency of his delinquency. In adulthood he entered into commerce like his father but was still fascinated by art and animals and in his free time continued to sketch and paint animals. His father finally relented and agreed to allow Joseph to become an artist after being noticed by a local painter for his talent.

Schippers' paintings ironically address human hypocrisy, illustrating it by depicting human professionals as monkeys. Among his favorite subjects are judges doctors and accountants. In *En consultation* the two doctors are laughing and looking at a risqué paper instead of attending to the sick girl in the adjoining room.



41

ANDREAS SCHELFHOUT (DUTCH, 1787-1870)

Hunters in a wooded landscape
signed 'A. Schelfhout' (lower left)
oil on panel
30 x 24 3/4in (76 x 63cm)

\$15,000 - 20,000

Provenance

Sale, Sotheby's, Amsterdam, 20 April 1993, lot 55;
with Richard Green, London;
Acquired from the above by the present owner, 1993.



42[□]

JOHANNES HERMANUS KOEKKOEK (DUTCH, 1778-1851)

A shipwreck
signed 'JH. Koekkoek' (lower left)
oil on canvas
14 7/8 x 23in (38 x 58.5cm)

\$8,000 - 12,000

Provenance

Sale, Sotheby's, New York, 28 May 1992, lot 12;
Acquired from the above by the present owner.



43

PIETER LODEWIJK FRANCISCO KLUYVER (DUTCH, 1816-1900)

A view of Haarlem with the Saint Bavo cathedral in the distance

signed 'Kluyver' (lower right)

oil on canvas

18 1/4 x 26 1/2in (46.8 x 68cm)

\$15,000 - 20,000

Provenance

Grogan & Company, Boston, Massachusetts;

Acquired from the above by the present owner, mid-1990s.



44 ^W

EUGÈNE VERBOECKHOVEN (BELGIAN, 1798-1881)

Cattle at rest in a meadow
signed and dated 'Eugene Verboeckhoven / 1839' (lower left)
oil on canvas
34 x 49 1/4in (86.5 x 125cm)

\$12,000 - 18,000

Provenance

Private collection, Bloomfield Hills, Michigan, since 1950s;
Thence by descent to the present owner.



45

WILLEM KOEKKOEK (DUTCH, 1839-1895)

A winter's day
signed 'W Koekkoek' (lower right)
oil on canvas
17 1/4 x 23 1/2in (44 x 60cm)

\$12,000 - 18,000

Provenance

Acquired in Amsterdam, *circa* 1930s;
Thence by descent to the present owner.



46

FRITS THAULOW (NORWEGIAN, 1847-1906)

A French village
 signed 'Frits Thaulow' (lower left)
 oil on canvas
 25 1/4 x 32in (64.1 x 81.3cm)

\$8,000 - 12,000

Provenance

with Scott & Fowles, New York;
 with Wunderly Brothers, Pittsburgh
 Julian Kennedy, Pittsburgh (acquired early 1900);
 By descent to Lucy Kennedy Miller, Pittsburgh;
 Thence by descent to the present owner.

This work belongs to a group of subjects, which the artist painted when he was living in Dieppe in the period 1894-98. The village could be Berneval-le-Grand, which is not far from Dieppe and also visited by other painters and even writers (Oscar Wilde).

There is a label for the New York art gallery Scott & Fowles on the reverse of the frame. They were active in the period 1905-1943 (details in Wikipedia), and when they owned it they sent a photograph of the work to the collection of photos and reproductions of the Witt Library in London, stating the size to be 24 x 31 inches.

There is one other close variation of the subject put on the market by the artist's widow Alexandra, who arranged Scandinavian exhibitions of her private collection in 1910, and it is illustrated in the catalogue of the exhibition in Stockholm and Gothenburg. It was also exhibited in the Public Art Galleries, Brighton, England, in 1913, «Modern Norwegian Artists», No. 67, called *A Normandy Village (France)*, stated to measure 23 x 28 inches and illustrated in the catalog. It lacks the woman walking away in the far distance.

We are grateful to Mr. Vidar Poulsson for contributing the present catalogue note and confirming the authenticity of this lot.



47

HANS AM ENDE (GERMAN, 1864-1918)

Flusslandschaft

signed 'H. am Ende' (lower left); titled (on the reverse)

oil on board

15 1/4 x 21 1/4in (38.75 x 53.97cm)

\$10,000 - 15,000

Provenance

Estate of Dr. W Bruhn;
Private collection, California.



48^W

RICHARD FALKENBERG (GERMAN, 1875-1948)

A shepherdess in a tranquil meadow
signed 'R.Falkenberg' (lower right)
oil on canvas
35 1/2 x 54in (90 x 137cm)

\$3,000 - 5,000

Provenance

Private European collection;
with Waterhouse & Dodd, London, acquired from the above,
September, 2000;
Private US collection, acquired from the above, April, 2004;
Thence by descent to the present owner.



PROPERTY FROM A PRIVATE COLLECTION

49^W

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)

\$20,000 - 30,000

Provenance

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



50

JAN VAN CHELMINSKI (POLISH, 1851-1925)

A ride in the park

signed 'Jan Chelminski' (lower right)

oil on panel

10 x 12in (25.5 x 30.5cm)

\$5,000 - 7,000

51^W

JAN VAN CHELMINSKI (POLISH, 1851-1925)

Napoleon and Prince Poniatowki's army during the Russian campaign

signed 'Jan V. Chelminski' (lower right)

oil on canvas

30 1/2 x 39 1/2in (77.5 x 100.3cm)

\$30,000 - 50,000

Provenance

Galleries Maurice Sternberg, Chicago;

Acquired from the above by the present owner, 1973.

A prolific painter of military scenes, Jan Wladislaw Chelminski was very popular with Europe's nobility and with American high society over the course of his successful career. His success gained him entry to the King of Bavaria, Tsar Nicholas II of Russia and even the American President Theodore Roosevelt, whose hunting tales he illustrated.

Chelminski's career began at the Munich Academie in 1875, where he joined a group of young Polish artists studying under Josef von Brandt, known as the Brandt School. Among them were Alfred von Wierusz-Kowalski, Franz Roubaud and Maksymilian Gierymski, who went on to become the most acclaimed artists to accurately depict historic Cossack, Tatar and Polish warriors.

Later in life, Chelminski devoted much time to the study of the Napoleonic wars and to collecting of weapons from that period, resulting in a number of exquisite works dedicated to Napoleon's campaign into Russia. In the present work, Chelminski chose to illustrate an episode from the 1812 campaign that ended in disaster for the French Army. The Polish Army of Prince Poniatowski was part of Napoleon's *Grande Armée* that valiantly fought in the battles of Smolensk and Borodino. Poniatowski was a trusted counselor to Napoleon and he was rewarded with the title of Marshal of the French Army. By the end of the campaign, a mere 800 Polish troupes returned home with him.

A large collection of Chelminski's Napoleonic wars paintings was exhibited in 1904 at the *Galerie des artistes modernes* in Paris.

Following his years in Munich, Chelminski initially went to England in 1882 and then traveled throughout Europe for some time. As of 1884 he lived in New York for several years, where he married the sister of the art dealer Roland Knoedler. In 1888 and 1899 he made London his home again before he relocated to Paris, where he was among the founding members of the Polish Literary Society in 1910. For some years he was also the society's vice president. In 1915 the artist settled in New York, where he died in 1925.





PROPERTY FROM THE BART TRUXILLO ESTATE

52^W

ALFRED SACHEVEREL COKE (BRITISH, ACTIVE 1860-1900)

The daughter of Herodias (Salome)
signed 'A. Sacheverel Coke' (lower left)
oil on canvas
80 x 31in (203 x 79cm)

\$6,000 - 8,000

Provenance

with Thomas Agnews & Sons, Inc., London;
Bart Truxillo, Houston, Texas (acquired in New York, 1969).

Exhibited

London, Royal Academy, 1881, no. 87.



53

KATE PERUGINI (BRITISH, 1839-1929)

A portrait of a young lady
signed with monogram (lower left)
oil on board
7 3/8 x 5 1/2in (18.75 x 14cm)

\$5,000 - 7,000

Provenance

Sale, Sotheby's, London, 2 October 1968, lot 185;
Acquired from the above and thence by descent to the present owner.

Exhibited

London, White Chapel Art Exhibition, no. 169.

PROPERTY FROM A PRIVATE COLLECTION

54^W

SOPHIE ANDERSON (BRITISH, 1823-1903)

At the well

signed 'S. Anderson' (lower right)

oil on canvas

50 x 40 1/4in (127 x 102.2cm)

\$25,000 - 35,000

Provenance

Private collection, Oklahoma City;

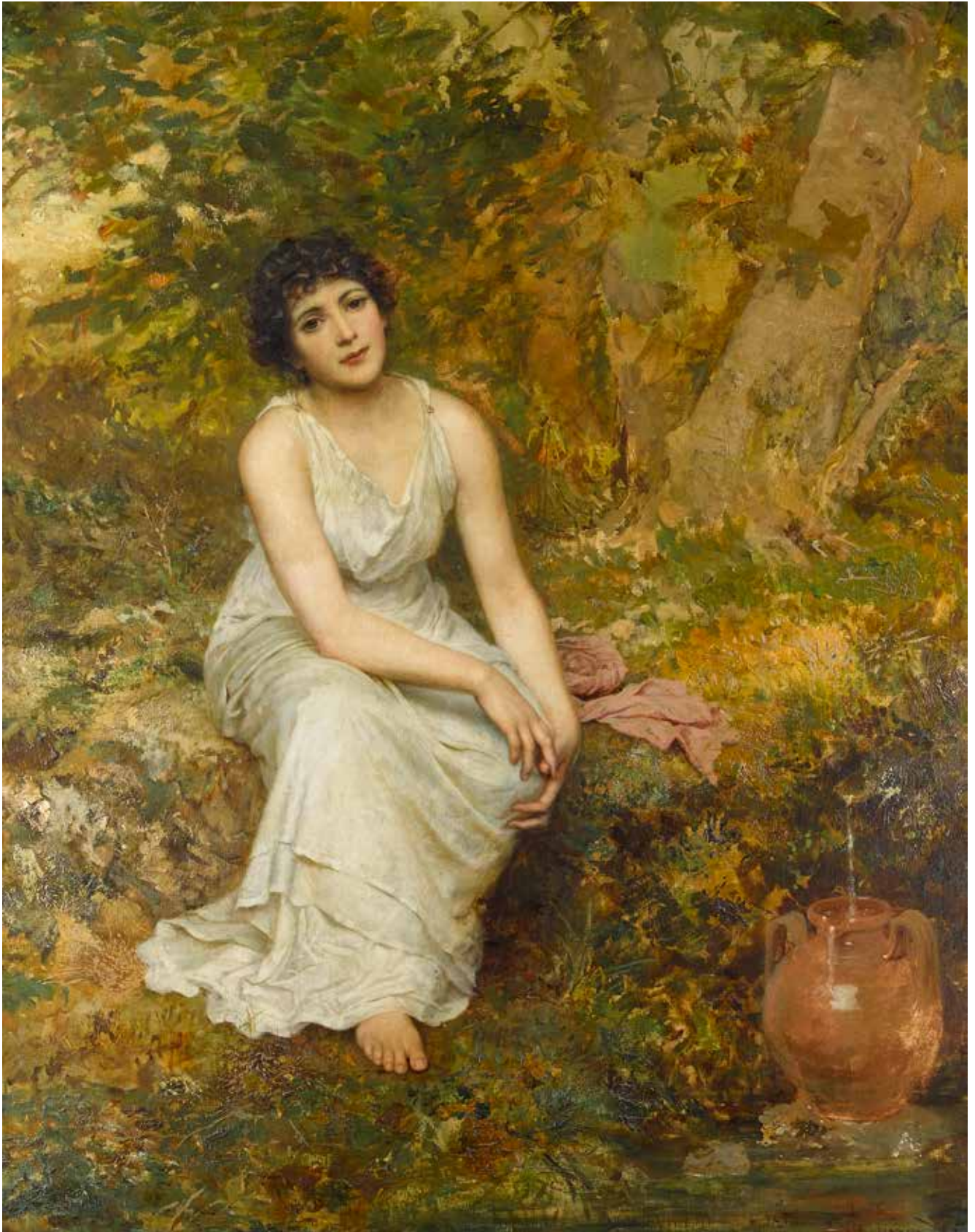
By descent to the present owner.

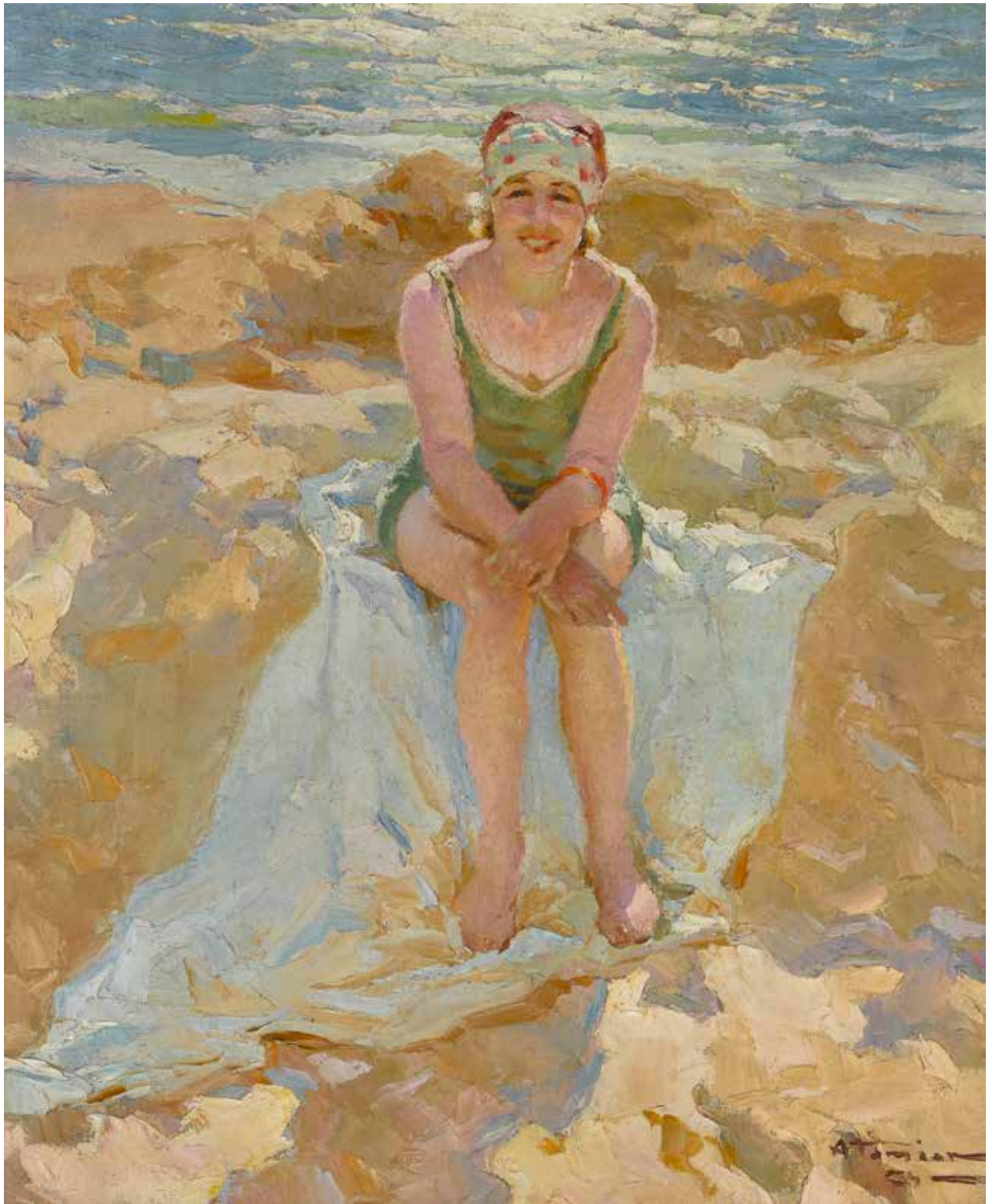
Born in Paris, Sophie Gengembre Anderson was the daughter of Charles Antoine Colomb Gengembre, a French architect and his English wife. Her father fostered an artistic environment by his association with a number of artists and intellectuals, and young Sophie developed an interest in the arts from early on. In 1843 she studied briefly with the portrait painter Baron Charles Auguste Steuben, but he soon left for Russia and she continued her studies largely by herself.

As the revolution of 1848 broke out, the family left France for the United States and settled in Cincinnati, Ohio. Sophie quickly immersed herself in the local artistic community and by 1849 she exhibited her first portraits at the Western Art Union Gallery. She also worked as an illustrator for different publishers and collaborated with her future husband, the British artist Walter Anderson, on an album of portraits of Protestant Episcopal bishops.

The newlywed Andersons moved to London in 1853, where Sophie continued to gain new ground as a successful artist. Her works were shown at the Society of British Artists and the Royal Academy, where she submitted works until 1896. By 1871, the couple moved to the Isle of Capri for the mild climate that was beneficial to Sophie's health. At that time, Capri was a flourishing artists colony where other British artists resided, such as Frederic Leighton and John Singer Sargent, and the couple remained there for the next twenty years. In their later years, the Andersons moved back to England and lived in Cornwall until their deaths two months apart in 1903.

Sophie Anderson was mainly known for her depictions of children and genre subjects and by the mid-1850s her paintings were already commanding high prices. She was considered one of the most successful female artists of her generation, with several works acquired by English museums during her lifetime.





55

CHARLES GARABED ATAMIAN (ARMENIAN, 1872-1947)

At the beach
signed 'Atamian' and indistinctly inscribed (lower right)
oil on canvas

25 3/4 x 21 1/2 in (65.75 x 50.55 cm)

\$10,000 - 15,000



56

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

Three damsels
signed 'W. Russell Flint' (lower left); titled, numbered '1' and signed
(on the reverse)

watercolor on board

sight: 21 1/8 x 30in (53.5 x 76cm)

\$7,000 - 9,000

Provenance

Private collection, Hudson, New York.

**PROPERTY FROM THE ESTATE OF A DERBYSHIRE
GENTLEMAN**

57

ARTHUR JOHN ELSLEY (BRITISH, 1861-1952)

Homeward bound
signed 'Arthur J Elsley' (lower right)
oil on canvas
29 x 20 1/2in (73.66 x 52cm)

\$20,000 - 30,000

Provenance

Private collection, Derbyshire;
By descent into the family;
Acquired from the above by the present owner, 2018.





58

ARTHUR JOHN ELSLEY (BRITISH, 1861-1952)

In from the cold
signed and dated 'Arthur J. Elsley 1911' (lower left)
oil on canvas
42 X 31 1/2in (107 x 80cm)

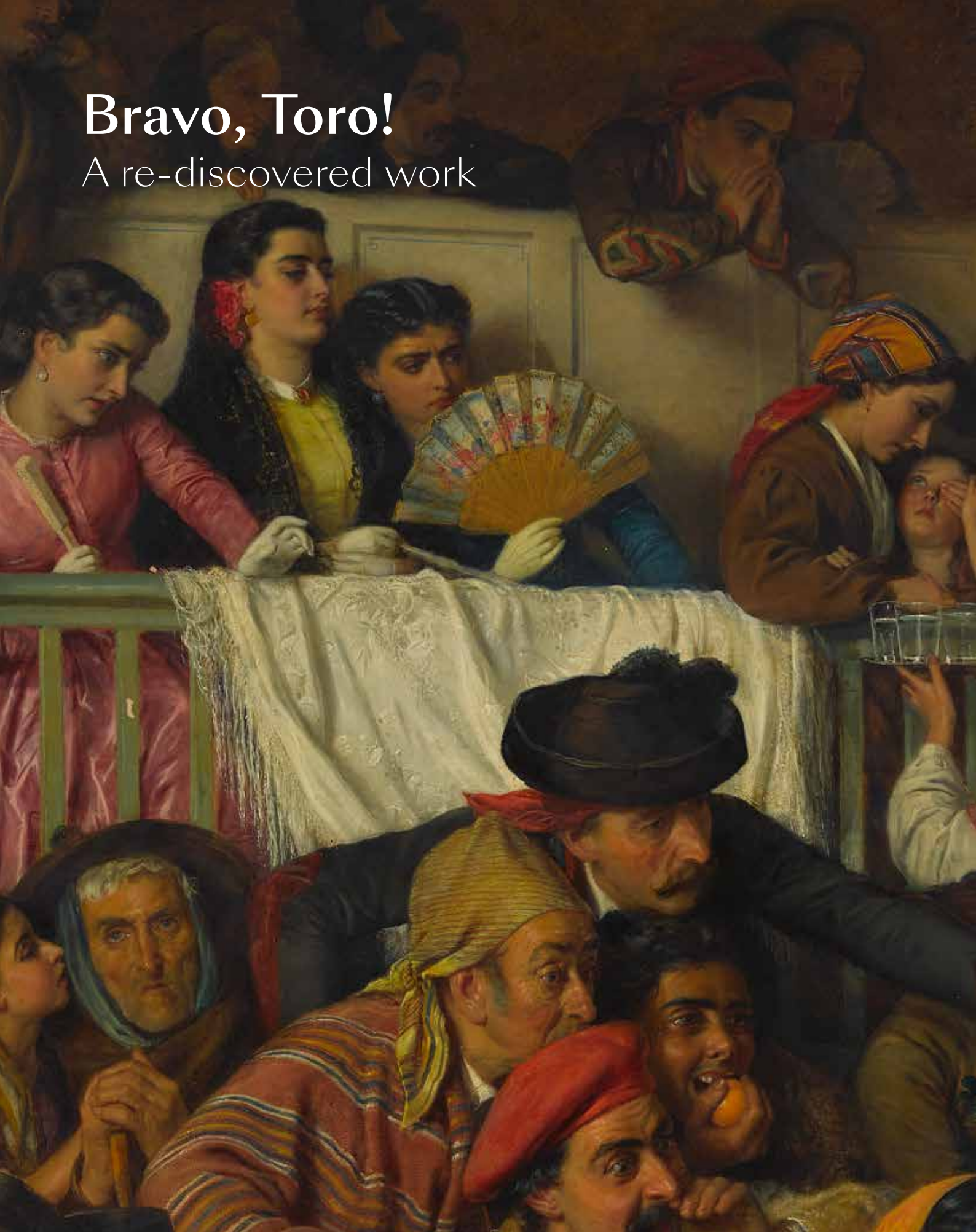
\$15,000 - 20,000

Provenance

with The Cooling Galleries, London, England;
Robert Vose Estate, Boston, Massachusetts;
with Castano Galleries, Boston, Massachusetts, 1966;
with Winblad Galleries, San Francisco, California;
Private collection, San Francisco, California.

Bravo, Toro!

A re-discovered work



59

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

Bravo, Toro!

oil on canvas

44 1/8 x 34in (112 x 86.5cm)

\$30,000 - 50,000

Provenance

Sir David Salomons, Lord Mayor of London (by 1867);

with Galerías Iturbide, Madero, Mexico;

Enrique Solórzano Sanz, Madero, Mexico, acquired from the above circa 1929;

Thence by descent to the present owner.

Exhibited

London, Royal Academy, 1865, no. 304;

Paris, *Exposition universelle*, 1867.

Literature

John Bagnold Burgess, Magazine of Art, volume 5, London, 1882, p. 134;

Winifred Meynell, *The Modern School of Art*, volume 2, London, 1887, p. 57;

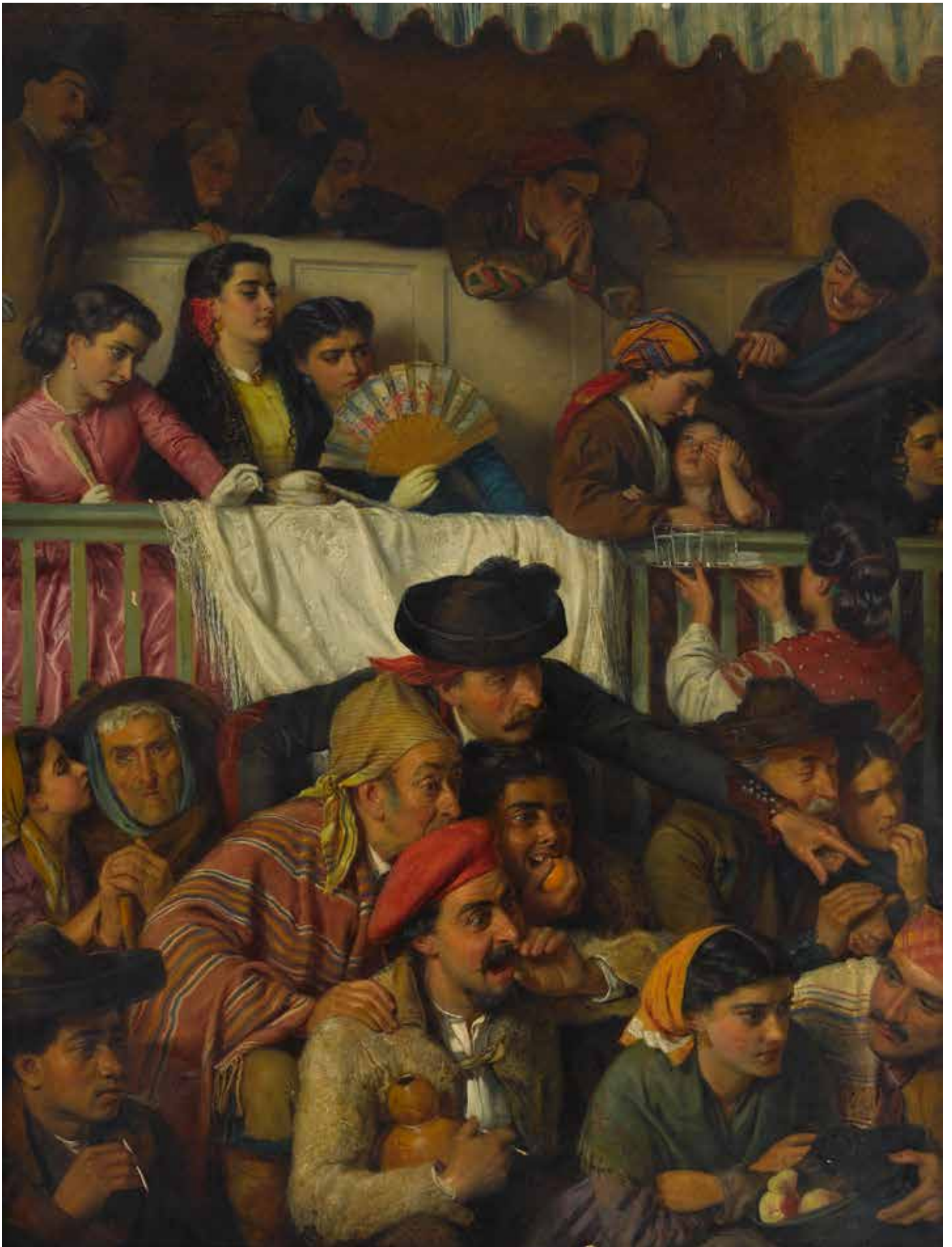
Sidney Lee, ed., *Dictionary of National Biography, Burgess, John Bagnold*, 1st supplement, London, 1901

L'Exposition universelle de 1867 illustrée : publication internationale autorisée par la Commission impériale, Paris, 1867, p. 264.

Bravo, toro!, the long-lost masterpiece that launched Bagnold Burgess's career at the Royal Academy in 1865, has been at last re-discovered in a private collection in the United States. The striking composition has been seen publicly only briefly since its execution. It is likely that Sir Salomons bought it right off the walls of the Royal Academy, then proudly included it in the Paris Universal Exhibition of 1867, as the exhibition label carries his name. Its journey takes it to Mexico, where it is sold by *Galería Iturbide* to the grandfather of the present owner at the beginning of the 20th century.

While much admired at these exhibitions, the painting has never been illustrated or engraved, but only described in great detail, particularly by the reviewer of the Universal Exhibition, who singled it out as most remarkable among the entries representing England. The unusual point of view focusing on the audience rather than the spectacle was a novel idea, although Hogarth used it in his *The Laughing Audience* more than a century before. With vivid and various expressions under strong excitement, *Bravo, toro!* stands out distinctly from the rest of Burgess's works. The spectators are of all classes and characters, and every face is animated with the sudden emotion aroused by some striking incident in the bull-fight.

Burgess started traveling to Spain in 1858 with his friend and fellow artist Edwin Long, whom he met at James Matthews Leigh Art School and who would become his travel companion to Spain for many years to come. Burgess loved Spain with passion and he sought to immerse himself in the locals' lives, spending time with the peasants and the gypsies and immortalizing these moments in countless sketches and oils. Over the following thirty years, he went on to exhibit colorful scenes of Spanish life that would be favorably received but none would surpass the enthusiasm generated by *Bravo, toro!*





60

HEYWOOD HARDY (BRITISH, 1843-1933)

Changing horses

signed 'Heywood Hardy' (lower left)

oil on canvas

20 x 30in (50.8 x 76.2cm)

\$6,000 - 8,000

Provenance

Sale, Christie's, New York, 6 December 1996, lot 160;

Private collection, California.



61

JENNIE AUGUSTA BROWNSCOMBE (AMERICAN, 1850-1936)

A walk in the woods
signed and inscribed 'Jennie Brownscombe / copyright' (lower right)
oil on canvas
30 1/4 x 24 1/4in (77 x 61.5cm)

\$4,000 - 6,000

Provenance

Private collection, New York, around 1960;
Private collection, Dallas, Texas.



62 [□]

WILLIAM LIONEL WYLLIE, R.A. (BRITISH, 1851-1931)

Unloading the catch
signed and dated 'W. L. Wyllie 1875' (lower left)
oil on canvas
13 3/4 x 32 1/2in (35 x 82.5cm)

\$6,000 - 8,000

Provenance

with Oliver Swann Galleries, London;
Acquired from the above by the present owner, April 1989.



63 W □

JOHN GEORGE NAISH (BRITISH, 1824-1905)

Life Boat Returning: A sea to starboard
signed and dated 'J.G. Naish / 1877' (lower center); incised 'J.G.
NAISH' on stretcher
oil on canvas
30 3/8 x 50 1/2in (77 x 128cm)

\$10,000 - 15,000

Exhibited

The Royal Academy, London, 1877.

64[□]

THOMAS JACQUES SOMERSCALES (BRITISH, 1842-1927)

A bathing party, HMS. Clio
signed and dated 'TSomerscales / 1902' (lower right)
oil on canvas
24 1/2 x 18 1/4in (62.3 x 46.5cm)

\$8,000 - 12,000

Provenance

with N. R. Omell, London;
Acquired from the above by the present owner, September 1986.





PROPERTY FROM A PRIVATE COLLECTION

65

BENJAMIN CAM NORTON (BRITISH, 1835-1900)

The Rowley Mile, Newmarket
signed, inscribed and dated 'B. Cam Norton / Newmarket /1883'
(lower right)

oil on canvas
32 x 42in (81.3 x 106.7cm)

\$6,000 - 8,000



66

CHARLES NAPIER HEMY, RA RWS (BRITISH, 1841-1917)

Gate House, Putney Bridge, The Thames, London
signed and dated 'C Napier Hemy / 1886' (lower right)
oil on canvas
27 1/4 x 39 3/4in (69.3 x 101cm)

\$10,000 - 15,000

Provenance

with Park Gallery, Winter Park, Florida;
Mars. Leslie C. Grammer, acquired from the above, June 1988;
Baxter Mathews, Winter Park, Florida;
Acquired from the above by the present owner.



**PROPERTY FROM A PRIVATE COLLECTION,
NORTHERN CALIFORNIA**

67

THOMAS HENWOOD (BRITISH, 1797-1861)

A huntsman with greyhounds
signed and dated 'T. Henwood. / Pinxit. / 1853.' (lower right)
oil on canvas
25 x 30in (63.5 x 76.3cm)

\$15,000 - 20,000

Provenance

Sale, Sotheby's, New York, 8 June 1990, lot 28;
Acquired from the above by the present owner.

Munnings

Lots 68-70



**PROPERTY FROM A PRIVATE COLLECTION,
NORTHERN CALIFORNIA**

68

**SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S.
(BRITISH, 1878-1959)**

Passing the barrow
signed 'A. J. Munnings.' (lower right)
oil on panel
16 1/4 x 24in (41.6 x 61cm)

\$40,000 - 60,000

Provenance

M. P. Williams;
with Frost & Reed, London;
Sale, Sotheby's, New York, 12 April 1996, lot 252;
Acquired from the above by the present owner.

Exhibited

London, Leicester Galleries, November 1947, no. 60.

During the 1940's and 1950's Munnings frequented Newmarket to paint various scenes involving racehorses. He particularly liked to experiment with the grouping of horses at exercise in the early mornings. The numerous strings of horses that went out each morning gave him endless motifs to study under different light conditions.

With a limited color palette in the present work, Munnings has used the overcast light to focus on muted color values and tonal harmony. Even though the figures are sharply silhouetted against the background, the consistent greenish-grey hues throughout the scene make the horses very much part of the scene as a whole. The colors of the shadows and highlights on the figures are the same tones used to create the landscape, so every component of the scene relates to every other part.

The flat topography of East Anglia brings the moist air in from the sea and Munnings has captured this aspect of the area. With sweeping horizontal brushstrokes to depict the low cloud cover and moisture-laden sky, Munnings has evoked the dampness of the morning. The dark patches within the foreground grasses overlaid with wispy horizontal strokes of light pigment appear to be soggy areas or puddles that further suggests the damp air or prior rain shower.

Munnings was often concerned with the depiction of movement. Here he has arranged the horses so that they appear to be entering the scene, moving towards the empty space to the left. Optical theories reveal that our brain subconsciously fills that space with the horses as they walk left. Additionally, Munnings has added the ancient burial mound, slanting the diagonal angle left, furthering our perception of motion.

We are grateful to Lorian Peralta-Ramos for providing this catalogue note. The work will be included in her upcoming catalogue raisonné on the artist.



69

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (BRITISH, 1878-1959)

Fred Gray - leading home
signed 'A.J.Munnings.' (lower left)
oil on canvas
16 x 21 1/2in (40.7 x 54.6cm)

\$100,000 - 150,000

Provenance

with Frost & Reed, London;
Acquired from the above by the present owner.

Painted at the turn of the century, this work follows the tradition of the British naturalists such as Henry LaThangue, George Clausen and Stanhope Forbes who embraced the idea of depicting real people in their natural environment doing everyday, ordinary tasks. The real world of the rustic was faithfully recorded without being idealized or sentimentalized. Munnings only painted these local characters until 1911 when he moved away from Mendham. What made these scenes poignant was that he personally knew the individual he painted so that he was not only able to paint their type, he could capture something of their personalities.

He quotes in his memoirs, "Why I lost my chance then of picture-making with these splendid people is easily explained. They were all around one, a common sight on every farm...No more sleeved waistcoats. No more of those nattily-dressed men...I was a contemporary of it all and saw it as part of life." (An Artist's Life, page 95)

This is an open-air moment studied directly from nature from start to finish, a practice to which Munnings was committed. Consequently, he has managed to maintain a quality of freshness and immediacy. Munnings was particularly interested how the light reflected off different textures and how each element absorbed some of the colors of its surroundings.

Here Munnings has depicted Fred Grey, who was a local villager in Mendham. His father was "a real Suffolker" who with his mother ran the amusement galleries behind the Red Lion Inn. In the present work, Fred is depicted doing the quotidian task of bringing ponies back from the fields. Munnings enjoyed painting this theme of rustics heading home with their animals because it provided endless possibilities. The artist would switch out ponies and local villagers thereby changing the composition, the distance from the viewer and the placement of the subject on the horizon. (See next lot in this sale).

We are grateful to Lorian Peralta-Ramos for providing this catalogue note. The work will be included in her upcoming catalogue raisonné on the artist.



70

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (BRITISH, 1878-1959)

Springtime - Polly Scotchmer of the Red Lion Inn, Mendham
signed and dated 'A J. Munnings. 1906' (lower left)
oil on canvas

16 1/2 x 22 1/2in (42 x 57.2cm)

\$80,000 - 120,000

Provenance

with Frost & Reed, London;

Acquired from the above by the present owner.

This was one of the pictures that Munnings painted after his apprenticeship at the Norwich firm of lithographers, Page Bros. He had returned home after six years but that summer he was blinded in one eye while helping a puppy through a thicket. For the next few years, Munnings painted scenes around his native village of Mendham, focusing on local rustics performing ordinary everyday activities.

Artists such as George Clausen, Henry LaThangue and other British naturalist painters had created an entire genus portraying people in their natural environment involved in ordinary chores. In the present work, Munnings has selected Polly Scotchmer, a local villager who was the daughter of the landlord of the Red Lion Inn in Mendham. She appears in various works at the time such as *A Gala Day* (Harris Museum, Preston, England). Polly walks a scruffy pony along a path, doing the mundane task of either collecting or returning it from a field. As she is tidily dressed in her fashionable hat, neck scarf and earrings, perhaps she needs or has needed the pony to pull a cart to go to market. Her apron protects her dress from being soiled.

The predominance of earth tones and the plodding nature of the pony reinforce the rusticity of the scene yet Munnings has enlivened the canvas with patches of white: Polly's apron, the perfusion of tiny flowers in the grass beside the path, and the distant buildings glimpsed through the trees. Despite the ordinariness of the task, Munnings has captured the beauty of the light that floods the scene. By painting *en plein air*, he has captured the beauty of light. Sunshine bathes the scene, sparkling off all the elements.

We are grateful to Lorian Peralta-Ramos for providing this catalogue note. The work will be included in her upcoming catalogue raisonné on the artist.



Wildlife

Lots 71-74





PROPERTY FROM A PRIVATE COLLECTION

71^W

AUGUST SCHLEICH (GERMAN, 1814-1865)

The curious encounter (A leopard and a tortoise)

signed and dated 'Schleich 62' (lower left)

oil on canvas

54 x 73in (137.1 x 185.4cm)

\$20,000 - 30,000

Provenance

with Ariane Dandois, Paris;

Acquired from the above by the present owner, 1997.

PROPERTY FROM A PRIVATE COLLECTION

72^W

WILHELM FRIEDRICH KUHNERT (GERMAN, 1865-1926)

Löwen in der Steppe

signed 'Wilh. Kuhnert' (lower left); signed and inscribed 'Wilhelm Kuhnert / Berlin / "Löwen in der Steppe"' (on the reverse)

oil on canvas

30 1/4 x 56 1/2in (76.9 x 143.5cm)

\$150,000 - 200,000

Provenance

Sale, Christie's, South Kensington, Wildlife Art, 5 June 1997, lot 437; Acquired from the above by the present owner.

This large and impressive canvas by Wilhelm Kuhnert, *Löwen in der Steppe*, embodies all the untamed ferocity of the "king of the savanna". The lion stands beside his resting mate while surveying the vast landscape in a rocky bush with tangled branches under subtle pink and light blue hues on the horizon. The artist creates a panoramic landscape using a poly-chromatic palette and skilled brushwork to artistically express the intense natural light and texture of the dessert plains.

Wilhelm Kuhnert was born in Oppeln (now Poland) in 1865 and became a scholarship student at the University of Berlin. His attraction to painting wildlife was instinctive and led him initially to the zoo animals of Dresden and Berlin. With the encouragement of his teacher Paul Meyerheim, soon Kuhnert became drawn to the wild open spaces of German settlements of East Africa where he observed and studied these great creatures in their natural habitat. Whilst in Africa he sketched animals and terrains profusely and then worked up completed compositions in his studio in Berlin.

Wilhelm Kuhnert spent a lot of his time working with lions, exploring their anatomy and behavior. His extensive knowledge has been documented by countless sketches, while his oil paintings earned him the honorary name of "Löwen-Kuhnert". He studied the lions since the beginning of his studies in 1883 in zoos and on his expeditions in East Africa from 1891, when he was able to acquire accurate knowledge of their habitat. Until that time, the knowledge of the natural habitat of lions was very rudimentary, so that even Professor Paul Meyerheim at the Berliner Akademie der Künste advised him to build a desert model out of sand and charcoal pieces.

The present painting of a pair of lions in the savanna is based on various sketches of sitting lionesses and lions, such as WV No. 919 and WV No. 1240. These sketches depict sitting animals looking attentively into the steppe or roaring. It was important for Kuhnert to understand how the proportions of the sitting animal change with a slight rotation of the body.

Several sketches found in Kuhnert's estate are largely establishing the final motif of the later oil painting. In the WV No. 591 six individual designs for oil paintings with different lion motifs can be seen. One of the sketches is comparable to the present oil painting: a steppe landscape with a tree in the background and a lion sitting on its hind paws, looking to the left. In front of him at left lies a lioness on a slight diagonal. The present painting, however, shows the two animals reversed, the lioness rests with almost the entire body behind the male animal and the savanna has a different treatment and effect than the pencil sketch due to the use of oil colors. By abandoning the tree in the background, Kuhnert achieved a greater depth effect of the landscape than the comparable pencil sketch. According to the type of painting and signature, this oil painting is dated between 1917 and 1926.

This oil painting, recorded as WV No. 3749, with the motif of a lion couple during the drought in the steppe is a wonderful example of Kuhnert's excellent knowledge of the anatomy of the lions, but also of the life of the animals in their very own biotope, painted in the splendid colors of the East African landscape.

We are grateful to Dr. Angelika Grettmann-Werner for confirming the authenticity of this work and for contributing to the catalogue note. The work will be included in her forthcoming Kuhnert catalogue raisonné (WV No. 3749).





PROPERTY FROM A PRIVATE COLLECTION

73

TONY KARPINSKI (BRITISH, BORN 1965)

Lioness, morning game drive
signed 'Karpinski©' (lower left); signed twice, inscribed and dated
'Lioness / -Samburu, Kenya / -Morning game drive / Monday 3rd
March 1997' (on the reverse)

oil on board

16 x 27in (40.7 x 68.6cm)

\$4,000 - 6,000

Provenance

Sale, Christie's, South Kensington, Wildlife Art, 24 April 1998, lot 327;
Acquired from the above by the present owner.

The work contains a painted preparatory sketch of the lioness on the reverse.



PROPERTY FROM A PRIVATE COLLECTION

74

TONY KARPINSKI (BRITISH, BORN 1965)

Elephant in Samburu, Kenya
signed 'Karpinski©' (lower left); signed, inscribed and dated 'Tony
Karpinski / -Elephant / -Samburu, Kenya / -Game drive / Monday 3rd
March 97' (on the reverse)
oil on board
18 x 24in (45.7 x 61cm)

\$4,000 - 6,000

Provenance

Sale, Christie's, South Kensington, Wildlife Art, 24 April 1998, lot 326;
Acquired from the above by the present owner.

The work contains a painted preparatory sketch of the elephant by
the artist on the reverse.





75

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Le quai du Louvre, crépuscule

signed 'Edouard Cortès' (lower right)

oil on canvas

13 x 18in (33.1 x 45.8cm)

\$15,000 - 20,000

Provenance

with Simic New Renaissance Galleries, Carmel, California;
Acquired from the above by the present owner, 2000.



76

EDOUARD HENRI LÉON CORTÈS (FRENCH, 1882-1969)

Le quai du Louvre
signed 'Ed Cortès'
oil on canvas
15 x 22in (38 x 56cm)

\$12,000 - 18,000



77

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Rue Royale avec la Madeleine

signed 'Edouard Cortès.' (lower right)

oil on canvas

13 x 18in (33 x 45.8cm)

\$15,000 - 20,000

Provenance

with Maxwell Galleries, San Francisco, California;

Acquired from the above *circa* 1990;

Private collection, Philadelphia;

Thence by descent to the present owner.



78

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Le boulevard et la porte St. Denis

signed 'Edouard Cortès.' (lower right)

oil on canvas

15 x 18 1/4in (38.1 x 46.4cm)

\$15,000 - 20,000

Provenance

with Maxwell Galleries, San Francisco, California;

Acquired from the above circa 1990;

Private collection, Philadelphia;

Thence by descent to the present owner.

INDEX

Adler, Edmund.....	34	Karpinski, Tony	73, 74
am Ende, Hans.....	47	Keller, Albert von.....	37
Ambros, Raphael von	26	Kluyver, Pieter Lodewijk Francisco	43
Anderson, Sophie.....	54	Koekkoek, Johannes Hermanus	42
Atamian, Charles Garabed.....	55	Koekkoek, Willem	45
Bluhm, Oscar	36	Kuhnert, Wilhelm Friedrich	72
Bompard, Maurice.....	29	Laurens, Jean-Paul.....	30
Bracho Murillo, José María	21	Lesrel, Adolphe Alexandre	1
Bridgman, Frederick Arthur.....	28	Luce, Maximilien	15
Brownscombe, Jennie Augusta	61	Lynch, Albert	4
Burgess, John Bagnold	59	Marchisio, Andrea.....	24
Bussière, Gaston	6	Mortelmans, Frans.....	7
Chelminski, Jan van.....	50, 51	Munier, Emile	5
Cima, Luigi	23	Munnings, Alfred James	68, 69, 70
Coke, Alfred Sacheverel.....	52	Naish, John George.....	63
Cortès, Edouard Henri Leon	75, 76, 77, 78	Norton, Benjamin Cam	65
de Madrazo y Garreta, Raimundo	19	Paczka, Ferencz (Franz).....	49
Delpy, Hippolyte Camille	9	Perugini, Kate	53
Eisenhut, Ferencz Franz.....	27	Renazzi, Eugen von	20
Elsley, Arthur John	57, 58	Richet, Léon.....	10
Enjolras, Delphin.....	3	Rosati, Giulio	31, 32, 33
Ernst, Rudolf	25	Schelfhout, Andreas	41
Falero, Luis Ricardo	22	Schippers, Joseph.....	40
Falkenberg, Richard.....	48	Schleich, August.....	71
Flint, William Russell	56	Schlesinger, Felix	35
Franc-Lamy, Pierre	11	Seignac, Paul	14
Graner y Arrufi, Luis	16, 17	Serrure, Berthe.....	8
Guillermin, Elise	39	Somerscales, Thomas Jacques	64
Hardy, Heywood.....	60	Thaulow, Frits	46
Hemy, Charles Napier	66	Vallés, Lorenzo	18
Henwood, Thomas.....	67	Verboeckhoven, Eugène.....	44
Hue, Charles Désiré.....	2	Wyllie, William Lionel.....	62
Isabey, Louis Gabriel Eugène.....	12	Ziem, Félix François Georges Phillibert	13
Kaemmerer, Frederik Hendrik	38		

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OSMAN HAMDY BEY (TURKISH, 1842-1910)

Young Woman Reading
signed and dated 'OHamdy Bey. 1880.'
(centre left)
oil on canvas
41.1 x 51cm (16 3/16 x 20 1/16in).
£600,000-800,000*

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(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

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(A) All arbitration proceedings shall be confidential;

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

(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 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.
- 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 2 May oversized lots (noted as W next to the lot number and/or listed on page 113) 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 Tuesday 14 May. 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.

Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

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

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below 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 2 May. 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 3 MAY.

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 Tuesday 7 May. 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
Full value protection
(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

- 23 52
- 24 54
- 38 59
- 44 63
- 48 71
- 49 72
- 51

Bonhams Specialist Departments

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**Mechanical Music
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**Modern & Contemporary
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Adrian Pipiros
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**Motorcycles
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James Stensel
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**Museum Services
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**Native American Art
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**Old Master Pictures
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Morisa Rosenberg
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**Sporting Guns
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Wristwatches**

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New York
Jonathan Snellenburg
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Tim Bourne
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Hong Kong
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