



Bonhams

1793

**Dogs in Show
& Field:
The Fine Art Sale**

Wednesday February 13, 2013 at 10am
New York

Dogs in Show & Field: The Fine Art Sale

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New York

Bonhams

580 Madison Avenue
New York, New York 10022
bonhams.com

Preview

Saturday February 9, 12pm to 5pm
Sunday February 10, 12pm to 5pm
Monday February 11, 10am to 5pm
Tuesday February 12, 10am to 5pm

Bids

+1 (212) 644 9001
+1 (212) 644 9009 fax

To bid via the internet please
visit www.bonhams.com

Sale Number: 20424

Lots 1 - 214

Catalog: \$35

Inquiries

USA

Alan Fausel
+1 (212) 644 9039
alan.fausel@bonhams.com

Kelsey Gustin
+1 (212) 644 9089
kelsey.gustin@bonhams.com

UK

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

Sam Travers
+44 (0) 20 7468 8232
sam.travers@bonhams.com

Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/20424

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

Illustrations

Front cover: Lot 43
Inside front cover: Lot 157
Session page: Lot 153
Inside back cover: Lot 177
Back cover: Lot 92

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. However, if the purchaser pays for all lots purchased by it from the sale in cash or by "cash equivalent" (which term is defined to include cashier's check or money order, approved check, wire transfer or other immediate bank transfer), and makes such payment in full by the payment due date specified in Paragraph 2 below, a discounted buyer's premium rate of 23% will apply to the first \$50,000 of the bid price.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility thereof, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without

limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be

released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

Mediation and Arbitration Procedures

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

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

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

(i) the arbitration shall occur within 60 days following

CONDITIONS OF SALE - CONTINUED

the selection of the arbitrator;

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

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

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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

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

Limitation of Liability

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Auction Estimates

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent

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

Consigning Your Property

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

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

Professional Appraisal Services

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

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

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

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

Estate Services

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

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

Previews

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

Estimates

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

Reserves

Unless indicated by the \square 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 a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number.

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 onsite 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. If you pay for all lots purchased in the auction in cash or cash equivalent (as defined), a reduced premium rate will apply, as set forth in the Conditions of Sale.

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

California, Arizona, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday February 20 without penalty. After February 20 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

CONTACTS

OFFICERS

Laura King Pfaff
Chairman

Malcolm Barber
Chief Executive Officer

Patrick Meade
Chief Operating Officer

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Vice President, Trusts and Estates

Jon King
Vice President, Business Development

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Rupert Banner

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Alan Fausel

Mark Fisher

Martin Gammon

Dessa Goddard

Jim Haas

Scot Levitt

Frank Maraschiello

Mark Osborne

Hadji Rahimpour

Brooke Sivo

Jeffrey Smith

REPRESENTATIVES

Arizona

Terri Adrian-Hardy
Tel: (480) 994 5362

California - Central Valley

David Daniel
Tel: (916) 364 1645

Southern California

Christine Eisenberg
Tel: (949) 646 6560

District of Columbia/Mid-Atlantic

Martin Gammon
Tel: (202) 333 1696

Florida

Tel: (305) 228 6600

Georgia

Mary Moore Bethea
Tel: (404) 842 1500

Illinois

Ricki Harris
Tel: (312) 475 3922
Tel: (773) 267 3300

Massachusetts

Boston/New England
Amy Corcoran
Tel: (617) 742 0909

Nevada

David Daniel
Tel: (775) 831 0330

New Jersey & Delaware

Margaret Tierney
Tel: (610) 644-1199

New Mexico

Leslie Trilling
Tel: (505) 820 0701

Oregon

Sheryl Acheson
Tel: (503) 312 6023

Texas

Amy Lawch
Tel: (713) 621 5988

Washington

Heather O'Mahony
Tel: (206) 218 5011

Canada

Toronto, Ontario
Jack Kerr-Wilson,
Tel: (416) 462 9004

Montreal, Quebec

David Kelsey
Tel: (514) 341 9238

BONHAMS *

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

Director, Business Development
Jon King, (212) 644 9033

20th Century Decorative Arts
Frank Maraschiello, (212) 644 9059
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- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

* Indicates saleroom

GLOSSARY

Typical Headings Used in the Catalog

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

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

AUTHORSHIP

(Artist)

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

Attributed to (Artist)

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

Studio of (Artist)

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

Circle of (Artist)

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

Follower of (Artist)

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

Manner of (Artist)

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

After (Artist)

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

TITLE

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

SIGNATURE

Signed

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

Bears Signature

Has a signature which, in our opinion, might be the signature of the artist.

The signature, inscriptions and dates are transcribed in print as they appear.

CONDITIONS

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

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

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

Dimensions are given height before width.

**Dogs in Show & Field:
The Fine Art Sale
Lots 1 - 214**





1



2



3

1

An enamel Hound stickpin by William Bishop Ford (British, 1832-1922)

The central, circular plaque painted to depict a Hound set in a beaded open-back mount signed and dated 'W.B.Ford 1874' (on reverse) *diameter 3/4 in. (2.2 cm.) pin length 3 in. (7.6 cm.) cased, \$400 - 600*

2

A late 19th/early 20th century reverse carved and painted intaglio Terrier pin

The central oval rock crystal reverse carved and painted to depict a Terrier looking out of a kennel set in a coin-edge mount with a closed back setting

height 1 1/8 in. (2.8 cm.) \$400 - 600

3

Group of three reverse carved and painted intaglio Borzoi and Scottish Terrier bar brooches

The central circular rock crystals painted to depict one Borzoi and two Scottish Terriers, in closed back settings to bars, the Borzoi with a plain bar, the first Scottish Terrier with a riding crop form bar and the last with a conjoined double bar

length of longest 3 1/4 in. (8.3 cm.) (3) \$600 - 800

4

Group of three reverse carved and painted intaglio pins

The rock-crystal terminals of the stick pins painted to depict the heads of a Foxhound, a French Bulldog and a Samoyed on the button pin, each in closed back settings *length of longest pin 2 1/2 in. (6.3cm.) \$300 - 500*

5[□]

An enamel Jack Russell stickpin by William Bishop Ford (British, 1832-1922)

The central, circular plaque painted to depict a Jack Russell set in an open-back mount signed and dated 'W.B.Ford./1885.' with separate clasp

pin length 2 1/2 in. (6.5cm) together with a metal relief portrait of a Fox Terrier by Fritz Diller, signed 'F. Diller' (lower right), 5 1/2 x 4 in. (14 x 10 cm.), \$200 - 300



4

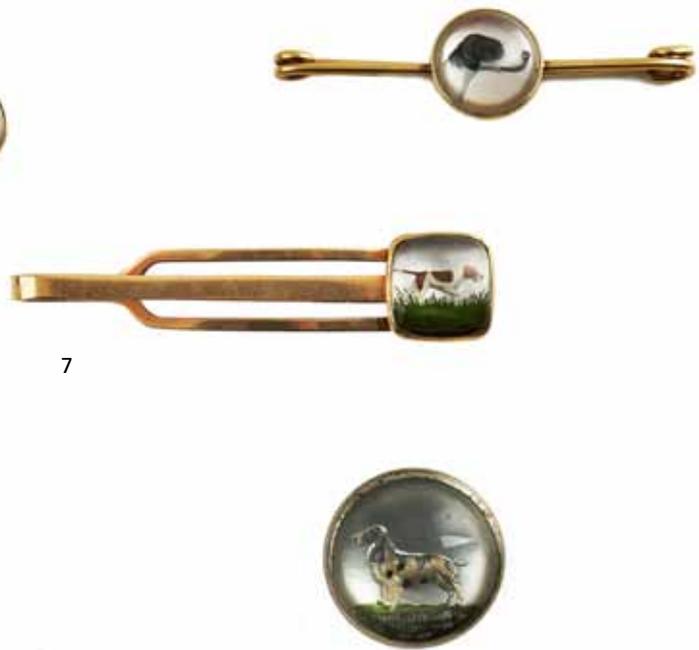


5



6

6
 A group of sterling silver jewelry pieces designed by McClelland Barclay
 Including two brooches and a bracelet featuring Pointer and Setter
 designs (3)
 \$200 - 300



7

7
 Group of four early 20th century reverse carved and painted
 intaglio Gun Dog jewelry pieces
 the oval rock-crystal depicting an English Setter set in a closed mount
 on a stickpin, the central circular rock crystal depicting a English Pointer
 head set in a closed mount on a plain bar pin, the offset square rock-
 crystal depicting an English Pointer in a landscape, set in a closed mount
 on a tie clip, the central rock-crystal painted to depict an English Cocker
 Spaniel in a landscape set in a closed mount with a hinged clip *diameter*
of largest 7/8 in. (2.2 cm.)
 \$600 - 800

8
 Group of four American sterling silver match safes
 featuring hunting dog decorations
total weight 3.75 oz.
 \$800 - 1,200



8

9

Vero Shaw.

The Illustrated Book of the Dog. London: Cassell, [1881]. 4to (270 x 205 mm). Half-title. 28 chromolithographed plates. Modern half morocco, spine gilt with dog's head devices.

\$300 - 500

10

Edward C. Ash.

Dogs: their History and Development. London: Ernest Benn, 1927. 2 volumes. 4to (280 x 210 mm). Plates after photographs. Original cloth.

\$300 - 500

11

[William Taplin.]

The Sportsman's Cabinet; or, a Correct Delineation of the Various Dogs used in the Sports of the Field: including the Canine Race in general. London: for the Proprietors, 1803-1804. 2 volumes. 4to (280 x 220 mm). Additional engraved titles, frontispieces, and 24 plates (of which 3 are hand-colored later). Green half calf by Bayntun. 6 plates (including first engraved title and frontispiece) trimmed and laid down, lacking "To the Binder" leaf.

Schwerdt II 248.

\$300 - 500

12

Marguerite Kirmse.

Dogs in the Field. New York: Derrydale Press, [1935]. Oblong folio (255 x 350 mm). Etched frontispiece signed below in pencil, 24 lithographed plates, 6 additional lithographs in printed folder. Original half cloth, glassine jacket, buff-colored box.

Limited edition, no 665 of 685 copies.

\$1,000 - 1,500



13

Property of a Luxury Hotel

13
Thomas Freebairn Wilson
(British, 19th Century)
Brown and White Pointer
signed and dated 'T.F. Wilson 1867' (lower right)
oil on canvas
26 x 32 1/2 in. (66 x 82.5 cm.)
\$1,500 - 2,500



14

14
English School, 19th century
An early 19th century Pointer in a landscape
holding a woodcock
oil on canvas
36 1/4 x 50 in. (92 x 127 cm.)
\$1,500 - 2,500

Property of a Luxury Hotel



15

15
Circle of George Armfield (British, 1810-1893)
End of the day
oil on canvas
28 x 36 in. (71.1 x 91.4 cm.)
\$2,000 - 3,000



16

16

William Powell Frith, RA (British, 1819-1909)

The Shooting Party

signed 'W.P.Frith' (lower right)

oil on canvas

40 1/4 x 50 in. (102.2 x 137.2 cm.)

\$20,000 - 30,000

PROVENANCE:

with Frost and Reed, London



17



18

17
 Charles Dudley (British, 19th/20th century)
 Three setters on the scent
 signed 'Chas Dudley' (lower right)
 oil on unstretched canvas loosely backed with panel
 16 1/4 x 27 1/2 in. (41 x 70 cm.)
 \$1,200 - 1,800

19
 Colin Graeme Roe (British, 1850-1910)
 Setters; Pointers: Two
 each signed 'Colin Graeme' (lower left)
 oil on canvas
 12 x 10 in. (30.5 x 25.4 cm.) (2)
 \$4,500 - 6,500

18
 Charles Dudley (British, 19th/20th century)
 Two Setters at attention
 signed 'Chas Dudley' (lower right)
 oil on canvas
 10 x 14 in. (26 x 36 cm.)
 \$800 - 1,200

20
 Colin Graeme Roe (British, 1850-1910)
 Setters on a moor
 signed 'Colin Graeme' (lower right)
 oil on canvas
 21 x 17 in. (53.5 x 43 cm.)
 \$2,000 - 3,000



19



19



20



21



22

21

Reuben Ward Binks (British, 1880-1950)

"O" by Jingo

signed and dated 'R Ward Binks/1924' (lower left), inscribed with title (lower right)

pencil and watercolor

10 x 14 in. (25.5 x 35.5 cm.)

\$1,000 - 1,500

22

Reuben Ward Binks (British, 1880-1950)

Champion Gordon Setter Peter of Crombie

signed, inscribed and dated 'Ward Binks/Peter of Crombie. 1929.' (lower right)

watercolor and gouache

14 x 17 1/4 in. (35.5 x 44 cm.)

\$2,000 - 3,000

23

Reuben Ward Binks (British, 1880-1950)

John of Crombie; Minnie of Crombie; Bessie of Crombie

each signed, inscribed with titles and two dated lower left and right respectively

each watercolor and bodycolor
10 1/2 x 13 1/4 in. (26.5 x 33.5 cm.) (3)

\$3,000 - 5,000



23



23



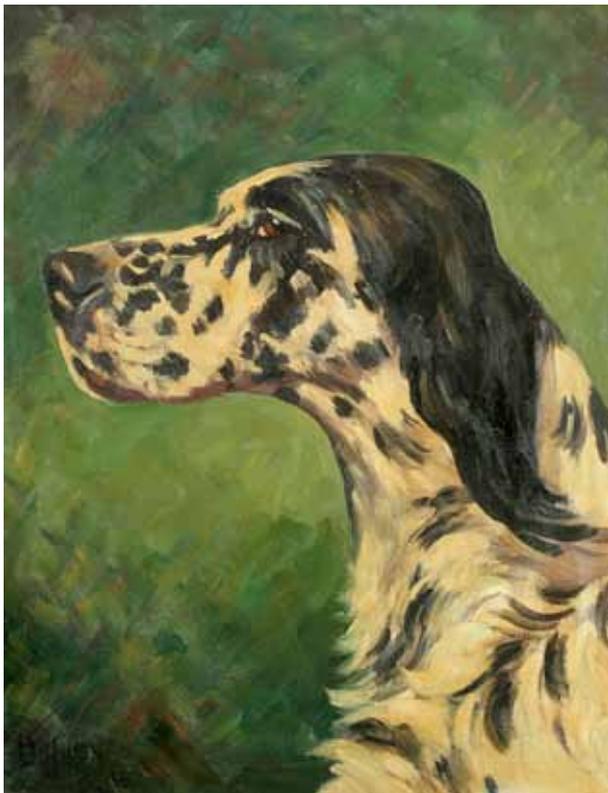
23



24

24
Lillian Tiffany (American, born 1900)
Ch. Prince Alexander, Best Dog In Show
signed and dated 'L.Tiffany/50' (lower left)
watercolor on paper
sight 14 3/4 x 16 1/2 in.
\$400 - 600

Owned by Elizabeth R. Tuttle of Rutland, VT, Prince Alexander was Best in Show at the Rockland County Kennel Club Show held on September 3, 1950



25

25
Lillian Tiffany (American, born 1900)
Ch. Blue Dan
signed and dated 'L.Tiffany/36' (lower left)
oil on canvasboard
20 x 16 in. (50.8 x 40.7 cm.)
\$800 - 1,200

Ch. Blue Dan was out of the Happy Valley Kennels, Philadelphia, PA.



26

26
H.B. Tallman (American, 19th century)
English Setter in a field
signed 'H.B.Tallman' (lower center)
oil on canvas
12 x 15 in. (30.5 x 38.1 cm.)
\$1,500 - 2,500



27

Property from the Collection of Margie and Robert E. Peterson

27

Edmund Henry Osthaus (American, 1858-1928)

Two Pointers in a landscape

signed 'Edmund Osthaus' (lower right)

oil on canvas

32 x 24 in. (81.2 x 60.9 cm.)

\$25,000 - 35,000



28



29

28
Edmund Henry Osthaus (American, 1858-1928)
Pointer in a Landscape
signed 'Edmund Osthaus' (lower left)
watercolor on paper
22 x 30 in. (55.9 x 76 cm.)
\$8,000 - 12,000

29
Theodor Breidwiser (Austrian, born 1847)
A German Pointer in a landscape; A Standard
Poodle by a doorway
signed 'Th. Breidwiser.' (lower right)
28 3/4 x 21 3/4 in. (73 x 55 cm.)
unframed
\$2,500 - 3,500

Please note that this is one canvas painted with
two images.

Property from the Collection of Margie and
Robert E. Peterson



30

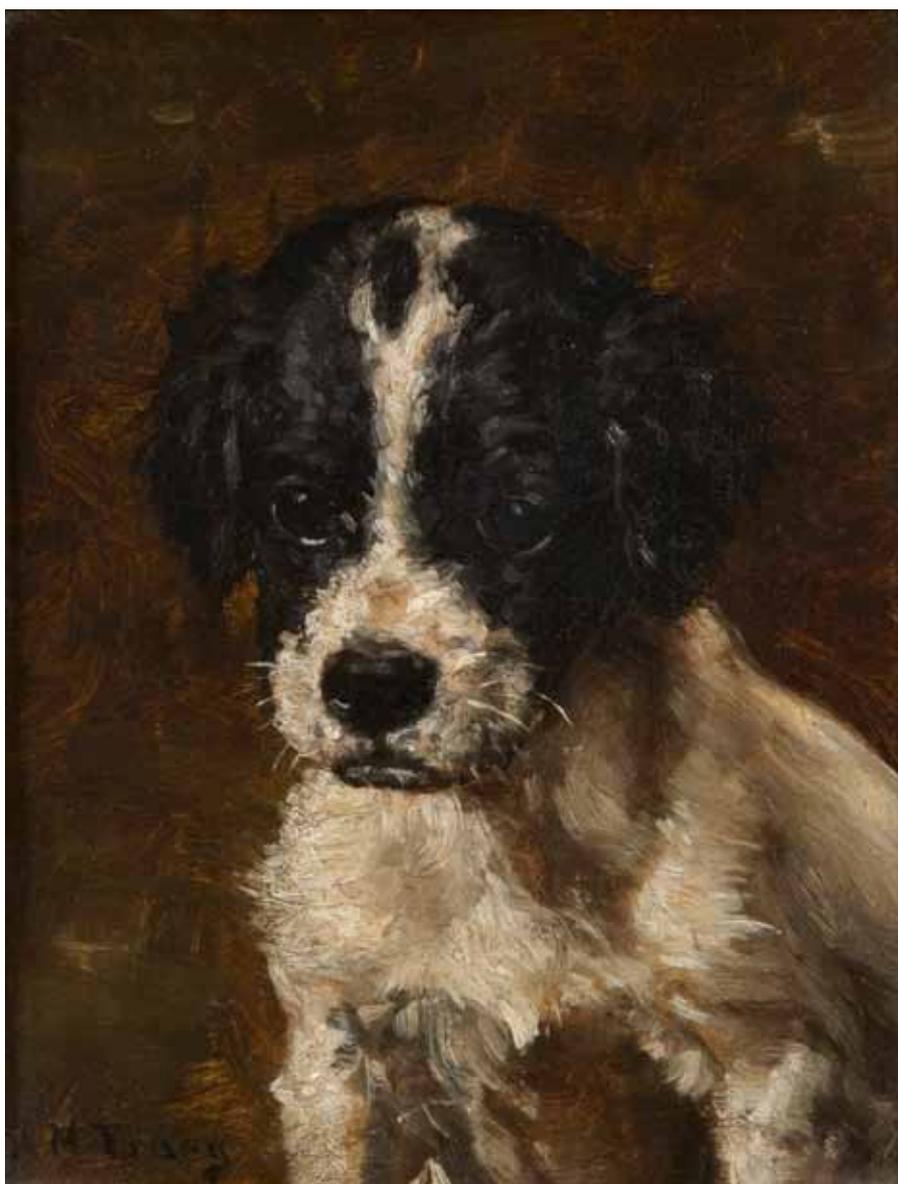
Henry (Hy) Hintermeister (American,
1897-1972)
Six puppies on a fence
signed 'Hy Hintermeister' (lower right)
oil on canvas
19 x 28 in. (22.8 x 71.0 cm.)
\$3,000 - 4,000

Property from the Collection of Margie and
Robert E. Peterson

31
John Martin Tracy (American, 1843-1893)
Puppy
signed 'JM Tracy' (lower left)
oil on canvas
7 3/8 x 5 1/2 in. (18.2 x 13.9 cm.)
\$800 - 1,200

PROVENANCE:

With Newhouse Galleries, New York
With William Secord Gallery, New York



31



32



33



34

32

Clovis-Edmond Masson (French, 1838-1913)

Seated Spaniel

inscribed 'C. Masson' and 'Salon des Beaux Arts' (on base)

bronze with medium and dark brown patina

height 10 3/4 in. (27.2 cm.) length 12 1/2 in. (31.7 cm.)

\$1,500 - 2,500

33

Emmanuel Frémiet (French, 1824-1910)

Ravageot

inscribed 'E. FREMIET' (on base)

bronze with dark brown patina

height 6 in. (15.2 cm.) length 6 in. (15.2 cm.)

\$1,000 - 1,500

LITERATURE:

Jane Horswell, *"Les Animaliers": Reference and Price Guide*, Woodbridge, Suffolk, UK, 1971, p.189.

Christopher Payne, *Animals in Bronze*, Woodbridge, Suffolk, UK, 1986, p.221, no.56.

34

Emmanuel Frémiet (French, 1824-1910)

Ravageot and Ravageole with Snail

inscribed 'E. FREMIET' (on base)

bronze with dark-brown patina with medium golden-brown highlights

height 5 1/2 in. (13.9 cm.) length 7 in. (17.8 cm.)

\$1,500 - 2,500

LITERATURE:

Jane Horswell, *"Les Animaliers": Reference and Price Guide*, Woodbridge, Suffolk, UK, 1971, p.188.

Christopher Payne, *Animals in Bronze*, Woodbridge, Suffolk, UK, 1986, p.56, no.56.

Pierre Kjellberg, *Bronzes of the 19th Century*, Atglen, PA, 1994, p.334.

35

Samuel Fulton (British, 1855-1941)

Spaniel and Cairn

signed 'SAM FULTON.' (lower left)

oil on canvas

20 1/4 x 16 in. (51.5 x 40.5 cm.)

\$6,000 - 8,000

36

Samuel Fulton (British, 1855-1941)

Home, sweet home - Spaniel at rest

signed 'SAM FULTON.' (lower left)

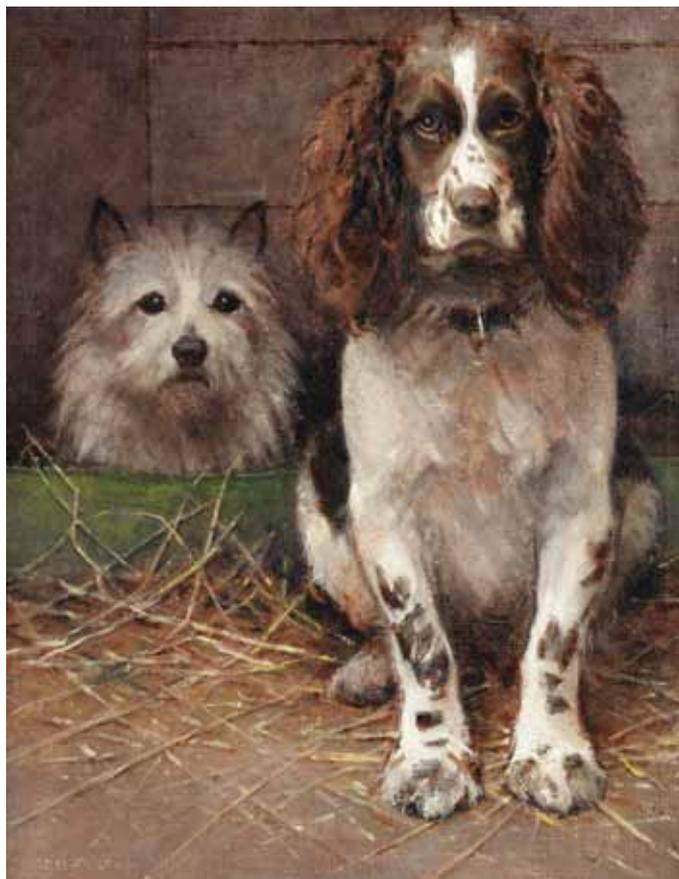
oil on canvas

18 x 14 in. (45.5 x 35.5 cm.)

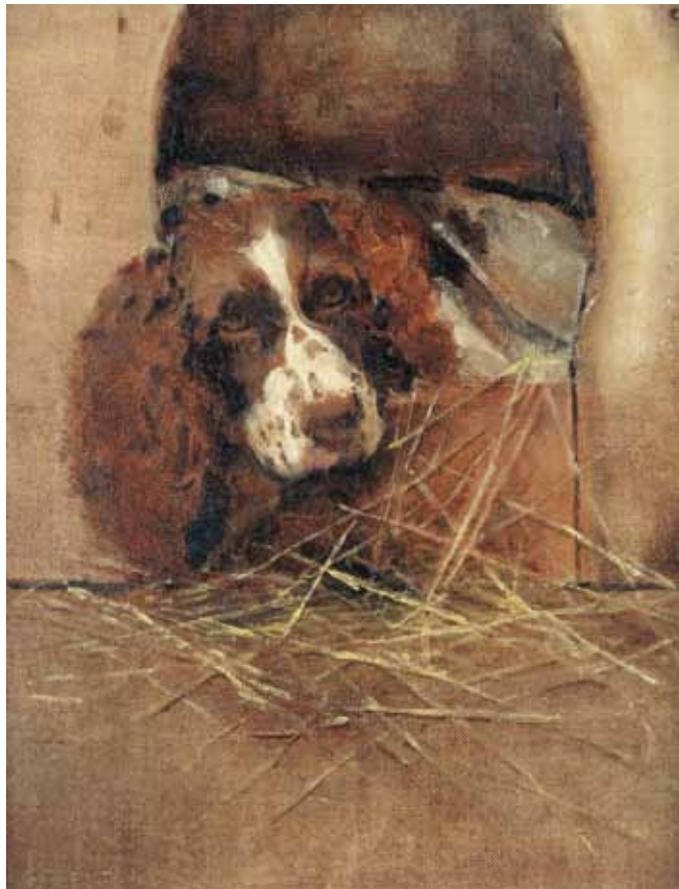
\$2,000 - 3,000

EXHIBITION:

Paisley, Scotland, *Paisley Art Institute Exhibition*, date unknown



35



36



37



38

37
English School, 19th century
Spaniel in a landscape
oil on canvas
24 3/8 x 29 1/8 in. (62 x 74 cm.)
\$6,000 - 8,000

Property from the Collection of Margie and
Robert E. Peterson

38
Robert Cleminson (British, active 1865-1868)
On the grouse moor
signed 'R. Cleminson' (lower left)
oil on canvas
18 x 14 in. (45.7 x 35.5 cm.)
\$1,000 - 1,500

Property from the Collection of Margie and
Robert E. Peterson

39
Mick Cawston (British, born 1959)
Springer Spaniels and pheasants
signed and dated 'Mick Cawston 1988'
(lower right)
oil on canvas
24 x 36 in. (60.9 x 91.4 cm.)
\$1,000 - 2,000

Property from the Collection of Margie and
Robert E. Peterson

40
Mick Cawston (British, born 1959)
Two Springer Spaniels in a marsh
signed and dated 'Mick Cawston 1992'
(lower right)
oil on canvas
24 x 20 in. (60.9 x 50.8 cm.)
\$800 - 1,200



39



40



41

41
After Sir Edwin Henry Landseer RA,
(British, 1802-1873)
Alexander and Diogenes
oil on canvas
44 1/2 x 56 3/4 in. (113.0 x 144.2 cm.)
\$4,000 - 6,000

The original work, by Landseer, was exhibited at the Royal Academy, London in 1848. It entered the Tate Gallery as a bequest of Jacob Bell the following year where it remains to this day.

42
Herbert William Weekes (British, active 1864-1904)
A bone of contention
signed and dated 'W Weekes./1870.', signature and date have been strengthened (lower right)
oil on canvas
18 x 22 in. (45.5 x 56 cm.)
\$8,000 - 12,000

PROVENANCE:
with The Fine Art Society Plc, London, 1996
Private collection, UK



42



43

43

William Henry Hamilton Trood (British, 1860-1899)

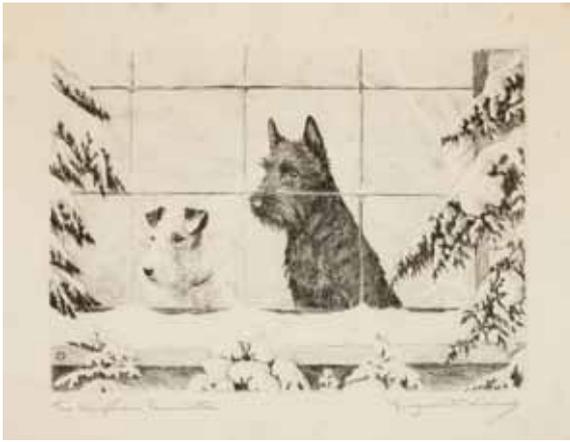
Wait 'til the clouds roll by
signed and dated 'W.H.Trood. 1893' (lower left)
oil on canvas

12 x 16 in. (30.5 x 40.5 cm.)

\$30,000 - 50,000

EXHIBITED:

A picture of the same title and composition was exhibited at the Royal Academy, London, 1893, no.415



44

44

Marguerite Kirmse (American, 1885-1954)

The Reception Committee; Vigilantes

each titled and signed in pencil "Marguerite Kirmse" (lower left/right) etchings on paper

image first 6 1/4 x 8 3/4 in. (15.8 x 22.2 cm.) second 10 1/2 x 7 1/2 in. (26.7 x 19.0 cm.) (2)

See illustration of one

\$400 - 600

45

Morgan Dennis (American, 1892-1960)

Not So Good, Scottish Terrier and puppy

first titled and signed in pencil 'Not so Good Morgan Dennis' (at bottom); second signed in pencil 'Morgan Dennis' (at bottom)

etchings on paper

first 4 x 5 1/2 in. (10.2 x 13.9 cm.) second 5 1/2 x 4 in. (13.9 x 10.2 cm.)

See illustration of one

\$400 - 600

PROVENANCE:

Collection of Sascha M. Rockefeller

Sale, Bonhams and Doyle, February 11, 2003, lot 220

Private collection, Florida

46

Cecil Charles Windsor Aldin, RBA (British, 1870-1935)

Loopy - the ugly puppy

signed 'Cecil Aldin' (lower right) and numbered '133/150' (lower left) etching

6 1/2 x 4 1/2 in. (16.5 x 11.5 cm.)

\$600 - 800

47

Herbert Thomas Dicksee, R.E. (British, 1862-1942)

Forgotten

signed 'Herbert Dicksee' in pencil (lower left), initialed and dated 'H D 1922' in plate

etching on vellum

10 3/4 x 15 in. (27.3 x 38.1 cm.)

\$800 - 1,200

48

Herbert Thomas Dicksee, R.E. (British, 1862-1942)

The Prodigal

signed 'Herbert Dicksee' in pencil (lower left), initialed and dated 'H D 1926' in plate

etching on vellum

image 17 1/4 x 14 in. (43.8 x 35.6 cm.)

\$800 - 1,200

49

Cecil Charles Windsor Aldin, RBA (British, 1870-1935)

A Sealyham on his haunches

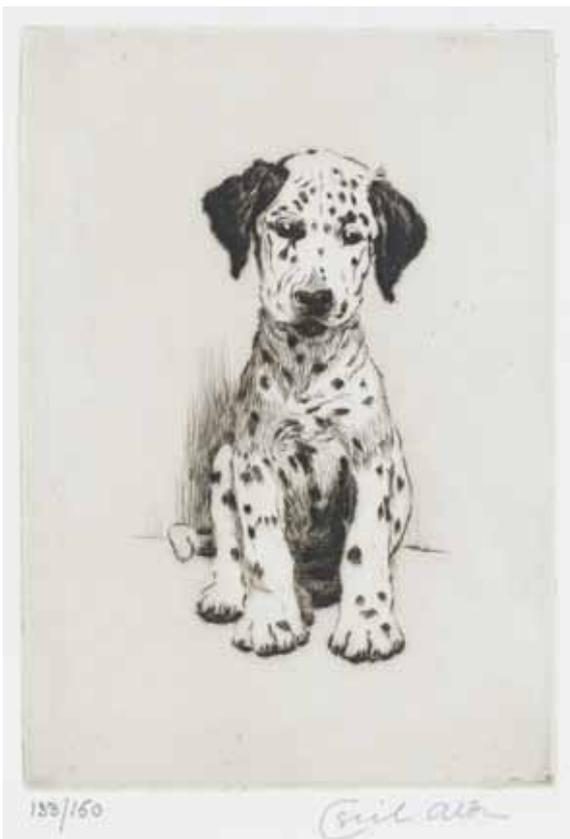
signed 'Cecil Aldin' (lower right) etching

7 7/8 x 5 1/2 in. (20 x 14 cm.)

\$600 - 800



45



46



47



48



49



50

50
Cecil Charles Windsor Aldin, RBA (British, 1870-1935)
 Firm Friends
 signed 'Cecil Aldin' (lower right), inscribed with title and numbered '2/150' (lower left)
 etching
 10 3/8 x 14 1/8 in. (26.5 x 36 cm.)
\$600 - 800



51

51
Cecil Charles Windsor Aldin, RBA (British, 1870-1935)
 Daydreaming
 signed 'Cecil Aldin' (lower right) and numbered '85/150' (lower left)
 etching
 9 1/8 x 11 3/4 in. (23 x 30 cm.)
\$600 - 800

52
Lucy Dawson (British, d. 1954)
 The Hill Top
 titled 'The Hill Top' (lower left) and signed 'Lucy Dawson' (lower right)
 etching on paper
 image 9 1/4 x 10 3/4 in. (23.5 x 27.3 cm.)
\$300 - 500

53
William Henry Hamilton Trood (British, 1860-1899)
 A stranger in their midst
 signed with monogram (lower right)
 oil on canvasboard
 5.5 x 7 in. (14.5 x 18 cm.)
\$1,000 - 1,500

54
James Henry Beard (American, 1812-1893)
 Peep at Growing Danger
 signed and dated 'James Beard / Jan. 1871' (lower center)
 oil on canvas
 16 1/4 x 20 1/4 in. (41.2 x 51.4 cm.)
\$3,000 - 5,000



52



53



54



55



56



57



57

55
George Armfield (British, 1810-1893)

Terriers with a caged rat
signed 'G Armfield' (lower right)
oil on canvas
7 1/8 x 9 1/8 in. (18.1 x 23.2 cm.)
\$800 - 1,200

PROVENANCE:

Sale, Doyle & Bonhams: Tuesday, February 12,
2002, lot 13

56
Circle of Edward Armfield (British, 1817-1896)

Terriers rattling
oil on board
19 7/8 x 24 1/4 in. (50.5 x 61.5 cm.)
\$400 - 600

57
J Langlois (British, 19th Century)

Waiting for the call; Just too late:
A pair
each signed 'J. Langlois' (lower left/right)
oil on canvas
each 15 x 20 in. (38 x 51 cm.) (2)
\$1,500 - 2,000

58
Lambert Alexandre Leonard (French,
1821-1877)

A succesful ratter
inscribed on base 'A. Leonard' (on base)
bronze
5 x 7 3/4 in. (12.7 x 19.7 cm.)
\$500 - 700

59[□]
English, 20th century

A novelty Terrier ladies parasol handle with
tassel and moving eyes mechanism
painted wood and resin
\$200 - 300

60[□]
An English made silvered steel seated
Scottie form fire tool caddy

the reverse fitted with associated brush, scoop
and poker
16.5 x 10 in. (42 x 25.5 cm.) (4)
\$500 - 700



58



59



60



60 (reverse)



61

61
Edward Aistrop (British, 19th century)
A portrait of a Terrier
oil on board
8 1/2 x 8 1/2 in. (21.5 x 21.5 cm.)
\$1,000 - 1,500

62
Edward Aistrop (British, 19th century)
A black and tan Terrier; A black, white and tan Terrier: Two
the first signed with initials (lower right)
oil on board
larger 9 1/2 x 8 in. (24 x 20.5 cm.) (2)
\$2,000 - 3,000

63
Briton Riviere (British, 1840-1920)
Playmates (Manchester Terrier)
signed 'B. Riviere' (lower left)
oil on canvas
12 1/4 x 15 1/4 in. (31.0 38.7 cm.)
\$4,000 - 6,000

PROVENANCE:
with Leggatt Brothers, London
Sale, Doyle and Bonhams, February 15, 2000,
lot 185

64
Edwin Loder of Bath (British, 1827-1885)
Head of a Norwich Terrier
oil on card
7 x 9 in. (17.8 x 22.9 cm.)
\$1,000 - 1,500



62



62



63



64



65



65



66

65
Circle of George Armfield (British, 1810-1893)
 Terriers working a hole, Spaniels putting up pheasant: Two
 oil on canvas
 each 14 x 14 in. (35.6 x 35.6 cm.) (2)
 \$1,000 - 1,500

67
Maud Earl (British, 1864-1943)
 West Highland White Terrier in a Landscape
 signed 'Maud Earl' (lower right)
 oil on canvas
 14 x 20 in. (35.5 x 50.8 cm.)
 \$6,000 - 8,000

66
After Pierre Jules Mêne
 Three dogs working a hole
 inscribed 'P.J.Mêne' (on base)
 bronze with brownish black patina
 8 x 15 in. (20.3 x 38.1 cm.)
 \$2,000 - 3,000

68
Edward Wesson, RI, RBA, RSMA (British, 1910-1983)
 His favorite chair
 signed 'Wesson' (lower left)
 oil on board
 12 x 17 in. (31 x 43 cm.)
 \$600 - 800



67



68



69

69

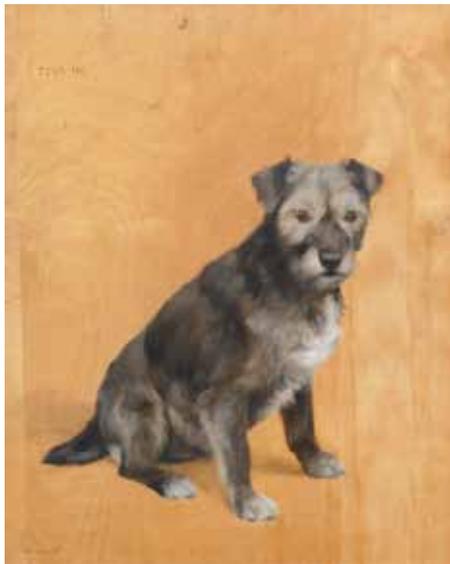
Edwin Loder of Bath (British, 1827-1885)
 Cribb, a White Terrier
 signed 'E.Loder' (lower left) and inscribed 'Cribb/
 Painted by Loder of Bath/1875/Property of G.
 Watts/BATH' (on reverse)
 oil on panel
 11 x 14 3/4 in. (27.9 x 37.5 cm.)
\$800 - 1,200

70

Frances Mabel Hollams (British, 1877-1963)
 Tear 'im
 signed F.M.HOLLAMS' (lower left), inscribed
 with title (upper left)
 oil on panel
 20 x 16 in. (51 x 40.5 cm.)
\$600 - 800

71

**After Thomas Earl (British, active circa
 1824-1831)**
 St. Giles and St. James
 oil on board
 11 x 13 1/2 in. (28 x 34.5 cm.)
\$800 - 1,200



70

72

Frederick Hall (British, 1860-1948)
 Mike
 signed and dated 'Fred Hall/1918' (lower left)
 and inscribed with title (upper right)
 oil on canvas
 25 x 30 in. (63.5 x 76 cm.)
\$4,000 - 6,000

73

William Frank Calderon (British, 1865-1943)
 Waiting for Master
 signed 'W. Frank Calderon' (lower right)
 oil on canvas
 12 x 14 in. (30.5 x 35.5 cm.)
\$700 - 1,000



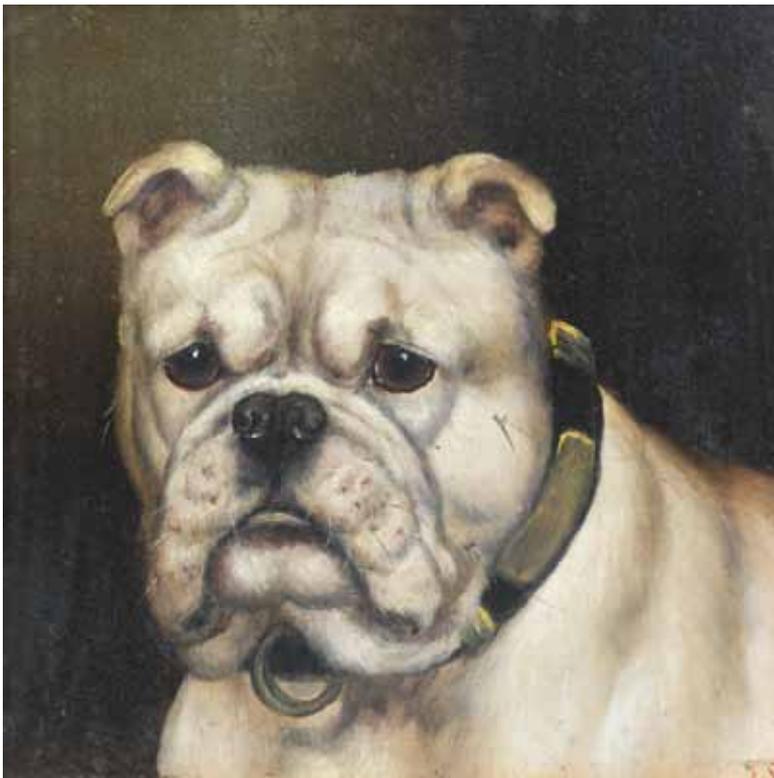
71



72



73



74

74
Edward Aistrop (British, 19th century)
 A portrait of a Bulldog
 signed with initials (lower right)
 oil on board
 8 1/2 x 8 1/2 in. (21.5 x 21.5 cm.)
\$1,000 - 1,500

75
Henry Collins Bispham (American, 1841-1882)
 Seated Bulldog
 signed and dated 'H.C.Bispham/N.Y. 1872'
 (lower right)
 oil on canvas
 27 x 22 in. (68.9 x 55.9 cm.)
\$2,000 - 3,000

76
Bernard de Gempt (Dutch, 1826-1879)
 Bulldog and litter
 signed 'B.DeGempt' (lower left)
 oil on canvas
 25 3/4 x 36 in. (65.4 x 91.4 cm.)
\$5,000 - 7,000

77
James Loder Of Bath (British, 1784-1860)
 Two Bulldogs
 each signed 'J Loder' (one lower right, the
 other lower left)
 oil on canvas
 each 12 x 9 in. (30 x 23 cm.)
\$2,000 - 3,000

The pictures are framed together, side by side,
 as one.



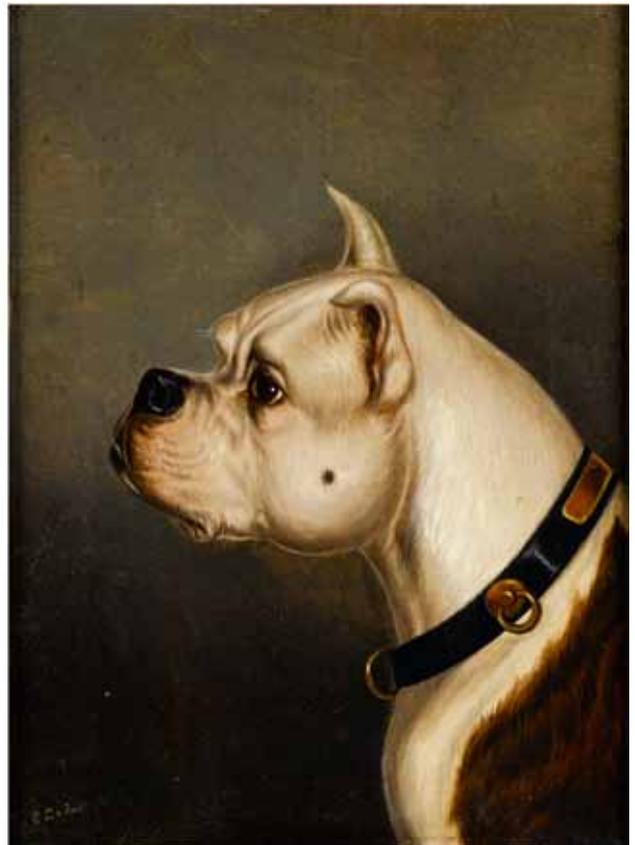
75



76



77



77



78

78
Continental school, 19th century carved boxwood inkwell in Bulldog form with hinged top and porcelain insert set with glass eyes and wearing a leather collar *height 4 in. (10.2 cm.)*
\$400 - 600

79
Continental school, 19th century metal encrrier with Bulldog heads the Rococo style footed base surmounted by two Bulldog head inkwells, each hinged with glass inserts, one set with glass eyes *length 13 in. (33.0 cm.)*
\$400 - 600

80
Continental school, early 20th century, patinated bronze humidor In the form of a seated bulldog with head hinged below the collar *height 12 in. (30.5 cm.)*
\$800 - 1,200

81
Maud Earl (British, 1864-1943)
A British Bulldog and a French Poodle signed 'Maud Earl' (lower right) oil on canvas *18 x 24 in. (46.7 x 60.9 cm.)*
\$6,000 - 8,000

Property of a Luxury Hotel

82
Pair of French late 19th century painted terracotta bulldogs the seated dogs with painted collars and eyes raised on faux marble painted wood bases *height of each 28 1/4 in. (71.8 cm.), 32 1/2 in. (82.6 cm.) (2)*
\$2,500 - 3,500



79



80



81



82



83

After Dean Wolstenholme the Younger
(British, 1798-1882)

Portraits of Three Dogs: Billy, Rose, Tumbler,
1834, engraving by John Bromley, published by
D. Wolstenholme, London, *TOGETHER WITH*
After Abraham Cooper, *Crib and Rosa*, 1817,
engraving by John Scott, published by Abraham
Cooper, London

image 13 x 16 1/4 in. (33.0 x 41.3 cm.)

image 9 x 11 1/4 in. (22.8 x 28.5 cm.) (2)

\$400 - 600



84

After Henry Bernard Chalon (British, 1770-
1849)

Wasp, Child, and Billy
mezzotint on paper

17 1/2 x 23 1/2 in. (44.4 x 59.6 cm.)

\$500 - 700

85

French late 19th/early 20th century *papier
mâché growler Bulldog*

with badger hair collar, gimballled head and
articulated jaw, set on casters

12 x 20 in. (30.5 x 50.8 cm.)

\$800 - 1,200

86

After Charles Valton

Passez a large

inscribed 'Passez a large' (on sign) and 'Ch.
Valton' (on base)

bronze with black patina

10 in. (25.4 cm.)

\$700 - 900





87

87
Pierre Jules Mêne (French, 1810-1879)
Diane, a Setter Bitch
inscribed 'P.J.Mêne' (on base)
bronze with dark brown patina
height 4 1/4 in. (10.8 cm.) length 5 3/4 in.
(14.5 cm.)
\$1,000 - 1,500

LITERATURE:
Jane Horswell, *Bronze Sculptures of "Les Animaliers"*, Woodbridge, Suffolk, UK, 1971, p.142.
Christopher Payne, *Animals in Bronze*, Woodbridge, Suffolk, UK, 1986, p.227.
Michael Forrest, *Art Bronzes*, Atglen, PA, 1988, p.184.
Michel Poletti and Alain Richarme, *Pierre Jules Mêne 1810-1879: Catalogue raisonné*, Paris, 2007, p.123.



88

88
American 20th century patinated bronze and silver death mask of Becky Broom Hill
Fitted with a silver lining to make it a stirrup cup and mounted on a wooden base set with silver swags and escutcheons
cup 6 1/2 x 13 in. (16.5 x 33.0 cm.) overall 14 x 13 in. (35.6 x 33.0 cm.)
\$2,000 - 3,000

Becky Broom Hill was a legendary Pointer in America during the first quarter of the 20th century. Whelped in May of 1918 from the British import Broomhill Dan, she went on to become a three time National Field Trial Champion winning in 1922, 1923 and 1925. By the time she was retired, she had garnered 34 wins for her owner Louis Lee Haggin of Mount Brilliant Farms, Lexington, KY.



89

89

Edmund Henry Osthaus (American, 1858-1928)

Two Pointers in the Field

signed 'Edm. H. Osthaus' (lower right)

watercolor on paper

20 x 30 in. (50.7 x 76 cm.)

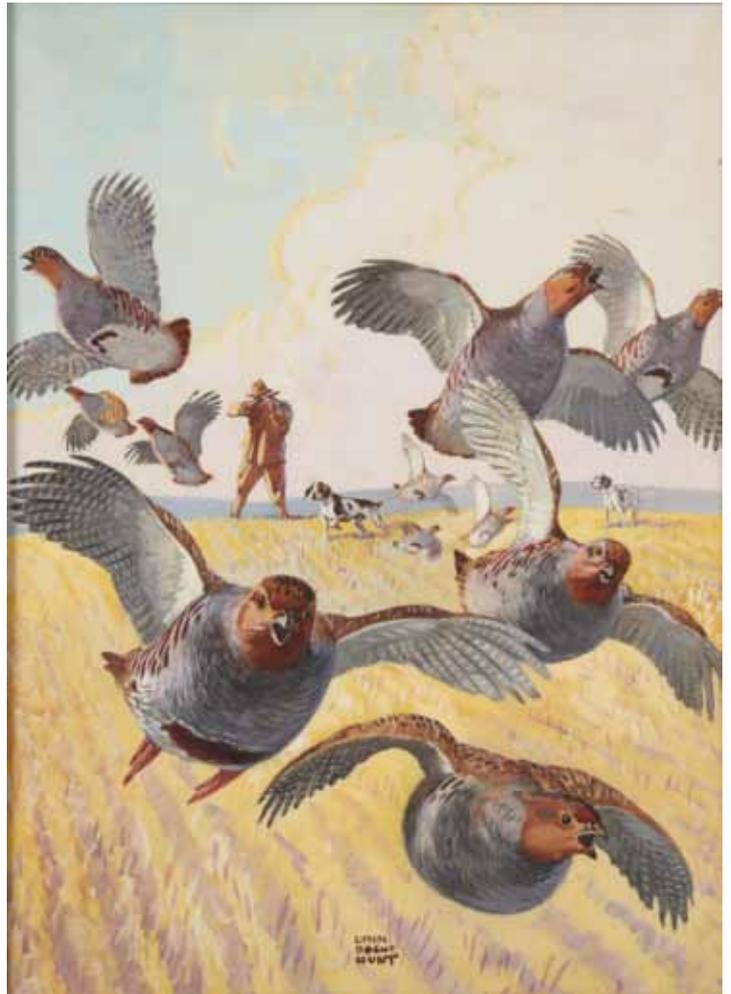
\$12,000 - 18,000



90

Property from the Collection of Margie and Robert E. Peterson

90
John Walter Scott (American, 1907-1987)
Pointer and partridges
signed 'John Scott' (lower right)
watercolor and gouache on board
21 x 14 in. (53.2 x 35.5 cm.)
\$1,000 - 1,500



91

Property from the Collection of Margie and Robert E. Peterson

91
Lynn Bogue Hunt (American, 1878-1960)
Hunter and fleeing partridges
signed 'Lynne Bogue Hunt' (lower center)
gouache on paper
16 x 11 1/2 in. (40.5 x 29.1 cm.)
\$2,000 - 3,000



92

92

John Martin Tracy (American, 1843-1893)

Dog Talk

signed 'J M Tracy' (lower left)

oil on canvas

24 x 36 in. (61 x 91.4 cm.)

\$150,000 - 250,000

John Martin Tracy is one of America's premier painters of dogs in the 19th century. Born in Ohio to abolitionist parents, he went on to study at Oberlin College and Northwestern University before serving in the Civil War. After the war he went to study in Paris in 1867, 1868 and 1873. There he counted among his friends and colleagues John Singer Sargent, James Carroll Beckwith and George Inness and exhibited at the Paris Salon. When he returned from France, he settled in St Louis in 1878, later moving to Greenwich, CT and eventually Ocean Springs, MS.

While he was known to have painted battle scenes, portraits and landscapes, he is best remembered for his depiction of dogs, particularly those of the sporting variety. In addition to being an accomplished painter Tracy was a show and field trial judge which no doubt contributed to his understanding of dogs not only in confirmation, but in performance as well.

Dog Talk represents three gentlemen pausing during a day's hunt to rest in the woods to smoke their cigars. They are accompanied by three pointers and the conversation is turning to dogs. It is possibly a scene of the South as Tracy did spend some time there painting local dog owners and field trials. Also, it is very close in composition, palette and tone to a work of the same size titled *Lunch in the Field* which was sold in these salerooms May 22, 2007.

See Freeman Lloyd, "The Dog Pictures of Tracy: Great American Artist Stopped Doing Battle Scenes to Place Animals on Canvas," *The American Kennel Gazette*, vol. 53, no. 5, May 1, 1936, pp. 7-11; 156-157. and F. Turner Reuter Jr. *Animal & Sporting Artists in America*, Middlebug, VA. 2008 p. 712-714



93

93
William Gillard (British, born 1812)
Guarding the day's bag
signed 'W Gillard' (lower left)
oil on canvas
22 1/4 x 36 in. (56 x 91.5 cm.)
\$800 - 1,200

94
Willem Carel Nakken (Dutch, 1835-1926)
A Setter in the field
signed and dated 'W.C.Nakken. ft 74.' (lower left)
oil on panel
8.5 x 13.5 in. (21.5 x 34.5 cm.)
\$1,000 - 1,500

95
John Trickett (British, born 1952)
Pointers in the heather
signed 'John Trickett' (lower left)
oil on canvas
20 x 30 in. (50.5 x 76 cm.)
\$1,000 - 1,500



94

96
Colin Graeme Roe (British, 1850-1910)
Spaniel with game
signed and dated 'Graeme Roe 92' (lower left)
oil on canvas
20 x 32 in. (50.7 x 81.3 cm.)
\$4,500 - 6,500

97
English School, 19th century
King Charles Spaniels, a pair
oil on canvas
each 7 3/4 x 10 in. (19.5 x 25.5 cm.) (2)
\$1,500 - 2,000



95



96



97



97



98



99

Property of a Luxury Hotel

98
Attributed to George Armfield (British, 1810-1893)
Spaniels putting up Woodcock
oil on canvas
28 x 36 in. (71.1 x 91.4 cm.)
\$5,000 - 7,000

PROVENANCE:
Barrie A. Wright, New York

Property of a Luxury Hotel

99
John Mearns (British)
Spaniels flushing game
signed 'J.Mearns' (lower left)
oil on canvas
30 1/8 x 49 3/4 in (76.5 x 126.4cm)
\$3,000 - 5,000



100

100

Martin Theodore Ward (British, 1799-1874)

A brown and white spaniel in a landscape
signed and dated 'Martin. Theodore. Ward./1823' (lower right)

oil on canvas

22 x 25 in. (56 x 63.5 cm.)

\$20,000 - 30,000



101

101
Pierre Jules Mêne (French, 1810-1879)
 King Charles Spaniel
 inscribed 'P.J.Mêne' (on base)
 bronze with dark brown to black patina with
 golden brown highlights
height 3 1/2 in. (8.8 cm.) length 5 1/4 in. (13.2 cm.)
\$1,000 - 1,500

LITERATURE:

Jane Horswell, *Bronze Sculptures of "Les Animaliers"*, Woodbridge, Suffolk, UK, 1971, p.143.
 Christopher Payne, *Animals in Bronze*, Woodbridge, Suffolk, UK, 1986, p.234.
 Michel Poletti and Alain Richarme, *Pierre Jules Mêne 1810-1879: Catalogue raisonné*, Paris, 2007, p.121.

Property from the Collection of Margie and Robert E. Peterson

102
Attributed to Daniele Perazzi (Italian, born 1932)
 A standing Spaniel
 bronze with aquamarine and green patina
height 23 in. (58.4 cm.)
\$2,000 - 3,000

It is believed that this work was executed in the Perazzi Foundry in Italy as a gift to Mr. and Mrs. Petersen.



102

103
John Emms (British, 1843-1912)
 Spaniels resting
 signed and dated 'Jno Emms 80' (lower right)
 oil on canvas
10 x 12 in. (25.5 x 30 cm.)
\$4,000 - 6,000

104
William Cruickshank (British, 1848-1922)
 Spaniel with the day's bag
 signed 'W. Cruickshank' (lower left)
 varnished watercolor on ivory
5 3/8 x 9 7/8 in. (14.6 x 25.2 cm.)
\$800 - 1,200



103



104



105



107



106

105
Leon Danchin (French, 1887-1939)
 Two Cocker Spaniels
 signed 'Leon Danchin' (lower left) in pencil
 and numbered '317/500' (lower right),
 lithograph on paper,
together with
 Reuben Ward Binks (British, 1880-1950)
 The Cocker Society
 signed and numbered 'Ward Binks 14/400'
 (lower right) and titled (lower right), lithograph
 on paper
sight 16 x 21 1/4 in. (40.6 x 54.0 cm.)
sight 11 3/4 x 14 3/4 in. (29.8 x 37.5 cm.) (2)
See illustration of one
\$400 - 600

106
Lillian Tiffany (American, born 1900)
 Head of an English Cocker Spaniel
 signed and dated 'L.Tiffany/36' (upper left)
 oil on canvasboard
12 x 16 in. (30.5 x 40.7 cm.)
See illustration of one
\$700 - 900

107
Lillian Tiffany (American, born 1900)
 Three Cocker Spaniels: A pair
 each signed and dated 'LTiffany/47'
 charcoal heightened with white on paper
16 1/2 x 25 1/4 in. (41.9 x 64.8 cm.), 22 x 17
1/2 in. (55.8 x 44.4 cm.) (2)
\$600 - 800

108
Henry Crowther (British, 19th/20th Century)
 Winky Boy
 signed and dated 'H Crowther/1923.' (lower
 left), inscribed with title (lower center)
 oil on canvas
14 x 18 in. (35.5 x 45.5 cm.)
\$1,000 - 1,500

109
Edward Aistrop (British, 19th century)
 Portrait of a Clumber Spaniel
 oil on board
8 1/2 x 8 1/2 in. (21.5 x 21.5 cm.)
\$1,000 - 1,500



108



109



110



111



111

110

John Trickett (British, born 1952)

Spaniels on a moor

signed 'John Trickett' (lower right)

oil on canvas

20 x 30 in (50.5 x 76cm)

\$2,000 - 3,000

111

Marjorie Cox (British, 1915-2003)

Basil

signed 'Marjorie Cox' (lower left), inscribed and dated 'BASIL/AUGUST 1987' (lower right)

pastel and chalks

20 1/4 x 16 in. (51.5 x 40.5 cm.)

together with 'Hamish, a portrait of a Terrier' by George Mortram Moorhouse, pastel, 11 x 8 1/2 in. (28 x 21.5 cm.) (2)

\$1,500 - 2,000

112

J. Liddell (British, 19th century)

Portrait of Dill-Dou

inscribed 'Dill-Dou' (lower left), inscribed and dated 'Dill-Dou/74' (lower center)

oil on canvas

12 x 15 in. (30.5 x 38.1 cm.)

\$2,000 - 3,000

113

Joseph Urbain Melin (French, 1814-1886)

A black Spaniel

signed and dated 'J. Melin 1875' (lower left)

oil on canvas

20 x 17 1/2 in. (51 x 44 cm.)

\$2,000 - 3,000

114

Follower of George Earl (British, 1824-1908)

Portrait of a King Charles Spaniel

oil on board

12.5 x 12 in. (32 x 30.5 cm.)

in a circular slip frame

\$1,200 - 1,800



112



113



114



115



116



117

115
 Cecil Charles Windsor Aldin, RBA (British, 1870-1935)
 Boss-eye'd Peter
 signed 'Cecil Aldin' (lower right) and numbered '98/100' (lower left)
 etching
 9 1/8 x 11 3/4 in. (23 x 30 cm.)
 \$600 - 800

116
 Cecil Charles Windsor Aldin, RBA (British, 1870-1935)
 Ready for mischief
 signed 'Cecil Aldin' (lower right), numbered '22/100' and inscribed with title etching
 10 1/2 x 8 in. (27 x 20 cm.)
 \$600 - 800

117
 Cecil Charles Windsor Aldin, RBA (British, 1870-1935)
 What about a walkie.
 signed 'Cecil Aldin' (lower right), numbered '35/150' and inscribed with title etching
 6 1/2 x 8 3/4 in. (16.5 x 22 cm.)
 \$600 - 800



118



119



120

118
 Cecil Charles Windsor Aldin, RBA (British,
 1870-1935)
 Pride of place
 signed 'Cecil Aldin' (lower right) and numbered
 '11/150' (lower left)
 etching
 11 3/4 x 8 5/8 in. (30 x 22 cm.)
 \$600 - 800

119
 Cecil Charles Windsor Aldin, RBA (British,
 1870-1935)
 After dinner rest awhile
 signed 'Cecil Aldin' (lower right) and numbered
 '95/150' (lower left)
 etching
 5 1/2 x 7 1/4 in. (14 x 18.5 cm.)
 \$600 - 800

120
 Cecil Charles Windsor Aldin, RBA (British,
 1870-1935)
 A Scottish Terrier in an armchair
 signed 'Cecil Aldin' (lower right) and numbered
 '55/150' (lower left)
 etching
 11 3/4 x 8 5/8 in. (30 x 22 cm.)
 \$600 - 800



121
Arthur Wardle, RI (British, 1864-1949)
Portrait of the Scottish Terrier 'Mac'
signed 'Arthur/Wardle' (lower right)
oil on canvas
18 x 12 in. (45.5 x 30.5 cm.)
\$5,000 - 7,000

122
Arthur Wardle, RI (British, 1864-1949)
Albourne Jean of Firdene
signed 'ARTHUR/WARDLE' (lower left)
charcoal and chalks
13 x 19 in. (33 x 48.5 cm.)
\$1,000 - 1,500

123
Lilian Cheviot (British, active 1894-1930)
'Wee three' - A West Highland White Terrier, a
Scottish Terrier and a Cairn Terrier
signed 'Lilian Cheviot' (lower right)
oil on canvas
25 x 30 in. (63.5 x 76.5 cm.)
\$5,000 - 7,000

124
Samuel Fulton (British, 1855-1941)
Scottie and Westie
signed 'SAM. FULTON.' (lower right)
oil on canvas
20 x 24 in. (51.5 x 61 cm.)
\$5,000 - 7,000

121



122



123



124





126



127

125
 Edwin Loder of Bath (British, 1827-1885)
 Terriers and a Hound: A set of six
 one signed and inscribed "'Pip"/E Loder/Bath' (on
 reverse); another inscribed "'Rufus'" (on reverse)
 oil on board
largest 6 x 7 3/4 in. (15 x 19.5 cm.) (6)
\$3,000 - 5,000

126
 Edgar Hunt (British, 1876-1955)
 The curious neighbors
 signed 'E Hunt' (lower right)
 oil on panel
7 1/2 x 11 1/2 in. (19 x 29.5 cm.)
\$8,000 - 12,000

127
 Edward Aistrop (British, 19th century)
 The Rough Coated Terrier (after Geo Armfield)
 initialed 'EA' (lower right) and titled (on reverse)
 oil on board
9 x 9 1/4 in. (22.8 x 23.5 cm.)
\$1,000 - 1,500

PROVENANCE:
 with William Secord Gallery, Inc., New York



128



129



130



131

128
Nellie Hadden (British, ?-died circa 1917)
 Portrait of a Skye Terrier
 signed and dated 'N.Hadden 1899' (lower left)
 oil on canvas
 24 x 36 in. (61 x 91.4 cm.)
\$8,000 - 12,000

129
English School, 19th century
 Jerry
 inscribed 'Jerry' (lower left)
 oil on board
 15 1/2 x 15 1/2 in. (39 x 39 cm.)
\$1,000 - 1,500

130
Samuel Fulton (British, 1855-1941)
 Kennel companions
 signed 'SAM. FULTON.' (lower right)
 oil on canvas
 14 x 20 in. (35.5 x 51 cm.)
\$4,000 - 6,000

131
Frederick Thomas Daws (British, 1878-1956)
 Airedales on the scent
 signed and dated 'F.T.Daws/18' (lower right)
 oil on canvas
 20 x 30 in. (50.5 x 76 cm.)
\$2,500 - 3,000



132

132
Christine Merrill (American, 20th century)
Norwich Terriers
signed 'Christine Merrill' (lower left)
oil on canvas
16 x 16 in. (40.6 x 40.6 cm.)
\$2,000 - 3,000

PROVENANCE:
with William Secord Gallery, Inc., New York



133

133[□]
Arthur Batt (British, 1846-1911)
Scottish Terrier head study
signed and dated 'A. Batt 90' (lower right)
oil on board
8 x 6 1/2 in. (20.3 x 16.5 cm.)
\$800 - 1,200

PROVENANCE:
with William Secord Gallery, New York



134

134

William Henry Hamilton Trood (British, 1860-1899)

An unwelcome guest
signed and dated 'W.H.Trood 1889' (lower left)

oil on canvas

12 x 18 in. (31 x 46 cm.)

\$15,000 - 20,000

PROVENANCE:

with Arthur Tooth & Sons, London

Private collection, UK



135



135



136

135
Follower of Samuel Raven (British, 1775-1847)
 A fox surprising pheasants; A terrier surprising a fox: Two
 oil on canvas
 each 20 x 24 in. (51 x 61 cm.) (2)
 \$7,000 - 10,000

136
Paul Jones (British, fl. 1856-1879)
 Terriers with their catch
 signed and dated 'P.Jones/1872' (lower left)
 oil on canvas
 8 x 12 in. (20.5 x 30.5 cm.)
 \$1,800 - 2,500

137
Cecil Charles Windsor Aldin, RBA (British, 1870-1935)
 Christmas dinner
 signed 'CECIL ALDIN' (lower left)
 pencil, charcoal and chalks heightened with white
 12 1/4 x 19 1/2 in. (31 x 49.5 cm.)
 \$6,000 - 8,000

138
Maud Earl (British, 1863-1943)
 Plus je vois les hommes, plus j'admire les chiens
 signed 'Maud Earl' (lower right)
 oil on canvas
 24 1/4 x 18 in. (61.5 x 45.5 cm.)
 \$8,000 - 12,000



137



138



139



140



141

139
Samuel Fulton (British, 1855-1941)
A white Terrier (puzzled)
signed 'SAM. FULTON.' (lower left)
oil on canvas
18 x 14 in. (46 x 35.5 cm.)
\$1,500 - 2,000

140
Samuel Fulton (British, 1855-1941)
Dandie Dinmont
signed 'SAM. FULTON_' (lower left)
oil on canvas
14 x 18 in. (35.5 x 46 cm.)
\$5,000 - 7,000

141
Filippo Palizzi (Italian, 1818-1899)
Prince - A Toy Spaniel in a landscape
signed and dated 'Fili.Palizzi 1855' (lower left)
inscribed 'Prince born November 1851' (on reverse)
oil on canvas
12 3/4 x 17.5 in. (32.5 x 44.5 cm.)
in a carved frame
\$12,000 - 18,000



144



144

142

Lucy Dawson.

1. *Dogs as I See Them*. New York: Grosset & Dunlap, [1937]. Original printed boards.
 2. *Dogs Rough and Smooth*. London: Collins, 1937. Original cloth, dust-jacket. Jacket with tears and some loss.
- Both 4to (290 x 220 mm). Illustrated throughout. Lightly rubbed.
\$400 - 600

143[□]

The Hon. Mrs Neville Lytton

TOY DOGS AND THEIR ANCESTORS, FIRST EDITION, *including the history and management of Toy Spaniels, Pekingese, Japanese and Pomerani with illustrations*, London, Duckworth & Co., 1911
\$100 - 150

144

Miss G. L. Whelpton (British, ex 1913-1921)

Pekingese and Sealyham; Pekingese and Sealyham with a crop: Two First signed and dated indistinctly (lower left); second signed and dated 'G.L.Whelpton/1916' (lower right)
oil on canvas
each 12 x 18 in. (30.5 x 45.7 cm.) (2)
\$2,000 - 3,000

PROVENANCE:

Collection of Sascha M. Rockefeller
Sale, Bonhams and Doyle, February 11, 2003 lot 248
Private collection, Florida



145



146



147

145
Frances Mabel Hollams (British, 1877-1963)
 Bubbles
 signed 'F M Hollams' (lower right) and titled 'Bubbles' (upper right)
 oil on panel
 17 1/4 x 13 1/4 in. (44.4 x 33.7 cm.)
\$1,200 - 1,800

PROVENANCE:
 Collection of Sascha M. Rockefeller
 Sale, Bonhams and Doyle, February 11, 2003, lot 237
 Private collection, Florida

146
William Matthews (British, active 1912-1940)
 A Pekingese
 signed and dated 'William Matthews./1912.' (lower right)
 oil on canvas
 20 x 23 in. (50.5 x 58.5 cm.)
\$700 - 1,000

147
Frances Mabel Hollams (British, 1877-1963)
 Wonkey
 signed and dated 'F.M. Hollams '37' (lower left) and inscribed with title (upper right)
 oil on panel
 15 3/4 x 19 3/4 in. (40 x 50 cm.)
\$2,000 - 3,000



148

148
Ada Milner (British, early 20th century)
 The trio
 signed 'Ada Milner' (lower right)
 oil on canvas
 21 1/4 x 29 in. (54 x 73.5 cm.)
\$2,000 - 3,000

149
Harry Rowntree (British, 1878-1950)
 A Pekingese
 signed 'Harry/Rowntree.' (lower right)
 charcoal, watercolor and bodycolor
 11 x 16 in. (28 x 40.5 cm.)
\$600 - 800

PROVENANCE:
 Violet Brodie, Brodie Castle, Scotland
 Thence by descent

150
Marion Rodger Hamilton Harvey (British, 1886-1971)
 The rival
 signed 'Marion Harvey' (lower right)
 pastel
 14 1/2 x 20 1/4 in. (37 x 51.5 cm.)
\$1,000 - 1,500

PROVENANCE:
 Violet Brodie, Brodie Castle, Scotland
 Thence by descent

151
John Bates Bedford (British, born 1823)
 Tauro, a seated Pug
 initialed 'JBB' (lower right)
 oil on canvas
 19 x 15 1/2 in. (48 x 39 cm.)
\$2,000 - 3,000

152
Marjorie Cox (British, 1915-2003)
 Smugs
 signed 'Marjorie Cox' (lower right), inscribed
 and dated 'Smugs/1968' (lower left)
 pastel
 16 x 14.5 in. (40.5 x 37 cm.)
 TOGETHER WITH a framed sketch of the same
 dog by John Hawksworth (2)
\$600 - 800



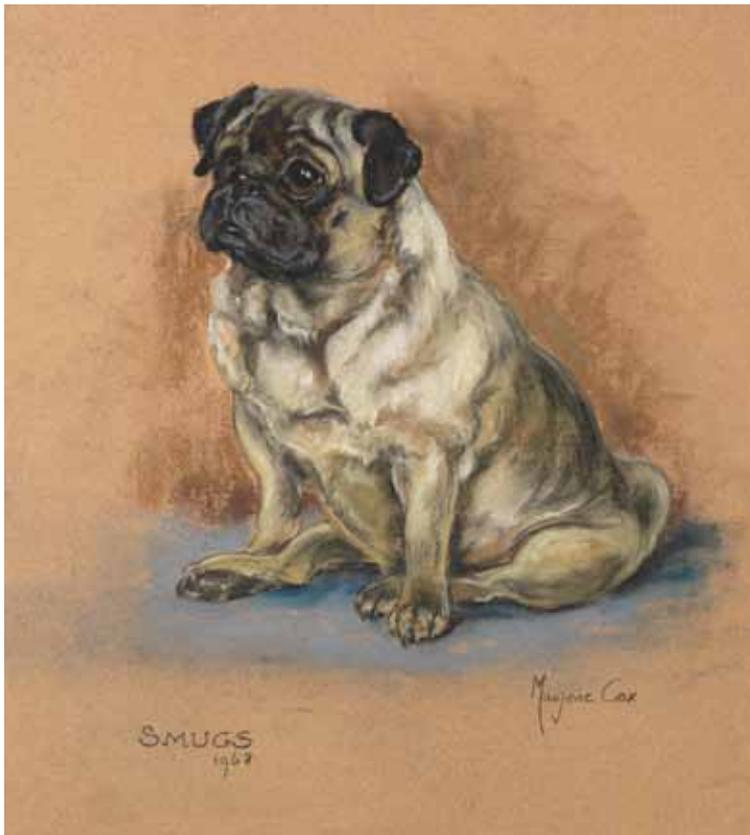
149



150



151



152



153

153
Louis Eugène Lambert (French, 1825-1900)
The intruder
signed 'L.Eug Lambert' (lower left)
oil on canvas
31 x 25 in. (79 x 63.5 cm.)
\$8,000 - 12,000

154
Pierre Jules Mêne (French, 1810-1879)
Greyhound with a riding crop
inscribed 'P.J.Mêne' (on base)
bronze with brown patina
5 1/2 x 9 3/4 in. (14.0 x 24.7 cm.)
\$1,000 - 1,500



154



155

155

Briton Riviere, RA (British, 1840-1920)

To the hills

signed with monogram and dated '1901.4' (lower left), signed and inscribed with title on artist's label (on reverse)

oil on canvas

44 x 64 3/16 in. (112 x 163 cm.)

\$20,000 - 30,000

PROVENANCE:

with M. Newman, London

Sale, Bonhams London, 26 March 2002, lot 101

Private collection, UK

EXHIBITED:

London, Royal Academy, 1901, No. 179



156



156

156

Frank Watkins (British, 20th century)

Spain and Puppies; Three Borzois

first signed 'Frank Watkins' (lower right) and titled, dated and inscribed 'Spain & Puppies 1891/ Property of Hon. Mrs. Candy' (on frame), second signed 'Franklin Watkins' (lower left)

watercolor on paper

each 20 3/4 x 28 1/2 in. (52.8 x 72.4 cm.) (2)

\$3,000 - 5,000

Spain was a gift from the Spanish nobleman the Marquis of Quandelmina to Hon. Frances Kathleen Candy (nee Westerna). It is thought that this Borzoi was the catalyst to get her daughter Kathleen, the future Duchess of Newcastle, wife of Henry Pelham-Clinton, the 7th Duke of Newcastle-

under-Lyme involved in the breeding of dogs. The Duchess would go on to breed eight champions and owned five others. It has been noted that at one time she had as many as 50 Borzois in her kennel.

The Duchess was not just a breeder of Borzois, but she was a popular figure in the dog show world and an influential confirmation judge as well. She also bred Clumber Spaniels: the breed's name came from the ancestral home of the Dukes Newcastle, Clumber Park. However, most importantly, it is her work with Wire Fox Terriers for which she is often remembered. She was to breed twelve champions, was president of the Wire Fox Terrier society and was a published authority on the breed.



157

157
 Maud Earl (British, 1863-1943)
 Borzoi heads
 signed 'Maud Earl' (lower right)
 oil on canvas
 24 x 36 in. (61 x 91.4 cm.)
 \$12,000 - 18,000



158



158 (reverse)

158
 A Swiss open-face enameled silver watch
 Retailed by Escasany, Buenos Aires, ca.1900
 15-jewel lever movement, white enamel dial with arabic chapter numbers,
 blued steel hands subsidiary seconds, the case guilloche enameled with
 two Borzoi heads Dia. 1 7/8 in. (4.7 cm.)
 \$400 - 600



159



160



161



162

159
Henry Crowther (British, 19th/20th Century)
Brutus Pride of Mount Vernon
signed and dated 'H.Crowther/1928.' (lower
left), inscribed with title (lower center)
oil on canvas
12 x 15 in. (30.5 x 38 cm.)
\$800 - 1,200

160
Matilda Lotz (American, 1858-1923)
Russian Bloodhounds
signed and dated 'Matilda Lotz Paris 1886'
(lower right)
oil on canvas
32 x 40 in. (81 x 102 cm.)
\$6,000 - 8,000

161
Pair of Italian, late 19th/early 20th century,
Carrara marble recumbent Greyhounds
each 8 x 29 in. (20.3 x 73.7 cm.)
\$3,000 - 5,000

162
A pair of painted cast iron Dalmatians
Probably Gray Iron Foundry, Poultney,
Vermont
Circa 1835
overall height 29 1/4 in (74.2cm); length 48 in
(122cm); depth 8 in (20.5cm) (2)
\$3,000 - 5,000



163

163
William Elstob Marshall
(British, late 19th century)
A portrait of Sea Pink, Sea Rock and Sea Foam;
A portrait of Sea Girl, Sea Flower and Sea
Combe: Two
together with a silver-plated tureen won by Sea
Girl at the Altcar Veteran Stakes, January 1866
first signed with initials and dated 'W.E.M.
1864' (lower left); second signed with initials
and dated 'W.E.M. 1864' (lower right)
oil on canvas
each 22 x 30 in. (55.9 x 76.2 cm.) (3)
\$7,000 - 10,000



163



163

164

John Strevens (British, 1902-1990)

A long haired Dachshund
signed and dated 'STREVENS/aug 1963' in pencil
(lower right)

oil on canvas

20 x 24 in. (51 x 61 cm.)

\$800 - 1,200



164

165

William Lucas Lucas (British, 20th century)

Ch. Seraphina, a Dachshund
signed and dated 'WLLucas/1929' (lower right)
and titled (lower left)

oil on canvasboard

12 x 13 3/4 in. (30.5 x 34.9 cm.)

\$1,000 - 1,500



165

166

Gustav Muss-Arnolt (American, 1858-1927)

Blanca, a German Shepherd dog
signed 'G.Muss-Arnolt' (lower right) and titled
'Blanca' (upper left)

oil on canvas

22 x 30 in. (55.8 x 76.2 cm.)

\$2,000 - 3,000



166

A note in pencil on the stretcher states 'Owned
by Benj. A Throon'.



167



168



169

167
 Carl Reichert (Austrian, 1836-1918)
 Portrait of a St. Bernard
 signed 'C. Reichert' (lower right)
 oil on panel
 6 1/4 x 6 1/4 in. (15.9 x 15.9 cm.)
\$1,500 - 2,000

168
 Charles van den Eycken (Belgian, 19th century)
 Cart dogs
 signed and dated '1880/CH. VandenEycken'
 (upper left) and inscribed 'a Namur/arrelage de
 Kailiere/25.7.80' (on reverse)
 oil on panel
 11 x 8 1/2 in. (27.9 x 21.6 cm.)
\$1,500 - 2,500

169
 Frederick Thomas Daws (British, 1878-1956)
 The old bone
 signed 'F.T.Daws' (lower right)
 oil on canvas
 30 x 20 in. (76.5 x 51 cm.)
 unframed
\$1,500 - 2,000



170

170

William Henry Hamilton Trood (British, 1860-1899)

Fellow feeling makes us wonderous kind

signed and dated 'W.H. Trood. 1885' (lower right)

oil on canvas

16 x 12 in. (40.5 x 30.5 cm.)

\$15,000 - 20,000

EXHIBITED:

London, Royal Academy, 1895, no 846



171

171
Wilhelm Westerop (German, 1876-1954)
Boxer in profile
signed 'Wilhelm Westerop' (lower right)
oil on canvas laid to board
17 x 13 1/2 in. (42.3 x 34.3 cm.)
\$800 - 1,200

172
Barney Seale (British, 1896-1957)
Angelina
bronze
30 x 23 in. (at widest point) (76.5 x 58.5 cm.)
\$3,000 - 5,000



172

173
Ernest Moore (British, 1865-1940)
Martyrs
signed and dated 'Ernest Moore 1890' (lower right)
oil on canvas
18 x 26 in (45.8 x 66.0cm)
\$8,000 - 12,000

174[□]
Edmund Caldwell (British, 1852-1930)
For the Safety of the Public
engraving
image 13 1/4 x 10 1/2 in. (33.4 x 26.7 cm.)
\$400 - 600

PROVENANCE:
with William Secord Gallery, Inc., New York



173



174



175

175
James Yates Carrington (British, 1857-1892)
Such a getting down stairs
signed and dated 'J.Yates Carrington 1895.' (lower left)
oil on canvas
15 x 10 in. (38 x 28 cm.)
\$2,000 - 3,000



176

176
Margaret Collyer (British, 1872-1945)
Gone to ground
signed 'M.Collyer' (lower right)
50.5 x 35 in. (128 x 89 cm.)
unframed
\$1,200 - 1,800



177

177

Thomas Blinks (British, 1860-1912)

At their master's call
signed 'TBlinks' (lower right)
oil on canvas

18 x 24 in. (45.5 x 61 cm.)

\$12,000 - 18,000



178

178

William Henry Hamilton Trood (British, 1860-1899)

Queenie

signed and inscribed 'QUEENIE/W.H.Trood' (lower left)

oil on canvas

8 11/16 x 7 in. (22 x 18 cm.)

\$1,000 - 1,500

179

Lucy Marguerite Frobisher, RCA, SWA (British, fl.1910-circa 1920)

Who said rats?

signed 'Marguerite Frobisher.' (lower right), bears old label (on reverse)

pencil and watercolor

14 x 20.5 in. (35.5 x 52 cm.)

\$500 - 800

180

Edward Aistrop (British, 19th century)

A portrait of a Fox Terrier

oil on board

8 1/2 x 8 1/2 in. (21.5 x 21.5 cm.)

\$1,000 - 1,500

181

George Paice (British, 1854-1925)

Portrait of Piper, a Jack Russell Terrier

titled, signed and dated "'Piper"/G.Paice 20' (lower left)

oil on canvas

9 x 12 in. (22.8 x 30.4 cm.)

\$3,000 - 5,000

PROVENANCE:

Thomas Agnew and Sons, London

182

After Rosa Bonheur

Patient, 1894

signed in pencil 'Rosa Bonheur' (lower left) and 'Joseph B. Pratt' (lower right)

engraving on paper

18 x 15 in. (45.7 x 38.1 cm.)

\$500 - 700

PROVENANCE:

Fine Art Society, London

183

After Sir Edwin Henry Landseer, RA

The Boasting Hound, 1851

hand-colored engraving

image 17 3/4 x 24 in. (45.1 x 60.9 cm.)

\$600 - 800



179



180



181



182



183



184



185

184
 Henry Bernard Chalton (British, 1770-1849)
 Earl of Darlington's Kennel
 signed, inscribed and dated 'H.B.Chalton pinx 1813' (lower right)
 oil on canvas
 28 x 36 in. (71.1 x 91.4 cm.)
 \$10,000 - 15,000

185
 William Novice (British, 19th century)
 The meet
 signed and dated 'Painted by/W.Novice 18[11?]' (lower left)
 oil on canvas
 37 3/4 x 51 1/4 in. (96.2 x 130.2 cm.)
 \$2,000 - 3,000

PROVENANCE:
 with Knoedler and Co., New York



186

186

Edward Robert Smythe (British, 1810-1899)

Favorite hounds, the property E. Walter Greene Esq, Master of the Suffolk hounds
signed 'E R Smythe' (lower left), signed and inscribed on an old label attached to the stretcher
oil on canvas

35 x 52 in. (89 x 132 cm.)

\$80,000 - 120,000

The Suffolk hunt can be traced back to the middle of the 18th century when a large part of the county was hunted by The Duke of Grafton.

Sir (Edward) Walter Greene, first baronet (1842–1920), was born at the Westgate Brewery on March, 14 1842. Educated at Rugby School, Walter had three great interests in life: hunting (he hunted packs of harriers, fox and stag hounds in Suffolk and Worcestershire), driving carriages four-in-hand, and his succession of ever bigger steam yachts. He drew an income from the family brewery to pay for his hobbies, and in 1897 he served office as high sheriff of Suffolk. Three years later he was rewarded with the baronetcy his father had been promised shortly before his death. The Bible and Surtees formed the limits of his reading matter, and sport and practical jokes were his favorite pursuits. Although dutiful, an avid churchman, colonel of militia, and JP, his convivial life was a prolonged pursuit of pleasure. Sir Walter Greene died at Nether Hall on February, 27 1920, and was buried at Thurston church, Suffolk.



187



188

187
Attributed to William Webb (British, 1780-1846)
Portrait of a Foxhound with a hunt in the background
oil on canvas
27 3/4 x 35 3/4 in. (70.5 x 91 cm.)
\$8,000 - 12,000

188
Charles Towne (British, 1763-1840)
Two hounds outside a stable
signed and dated 'CTowne/Pinxit/1823' (lower left)
oil on canvas
10 x 12 1/8 in. (25.4 x 30.6 cm.)
\$4,000 - 6,000

PROVENANCE:
Sale, Christie's, New York, December 1, 1999, lot 55



189

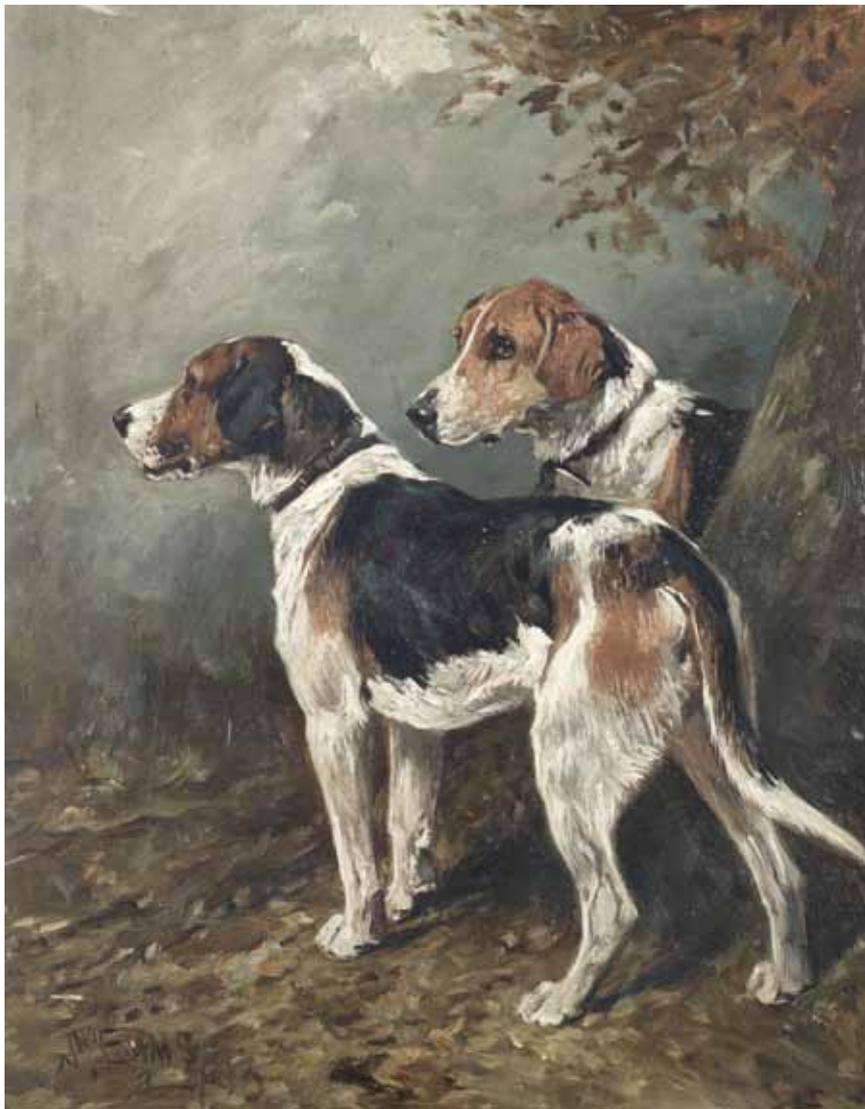
189
John Emms (British, 1843-1912)
A Foxhound bitch feeding her pups
signed 'EMMS' (lower left)
oil on canvas
14 x 16 in. (35.5 x 41 cm.)
\$15,000 - 20,000



190
Lilian Cheviot (British, active 1894-1930)
The trio
signed 'Lilian Cheviot.' (lower left)
oil on canvas
18 1/8 x 24 3/16 in. (46 x 61.5 cm.)
unframed
\$4,000 - 6,000

191
John Emms (British, 1843-1912)
Two Foxhounds in a landscape
signed and dated 'J^{no} Emms/93' (lower left)
oil on canvas
15 9/16 x 12 3/8 in. (39.5 x 31.5 cm.)
\$8,000 - 12,000

190



191



192

192
John Emms (British, 1843-1912)

Hounds and a Terrier in kennels
signed 'JNO EMMS' (lower right)

oil on canvas

17 x 14 in. (43.5 x 36 cm.)

\$12,000 - 18,000



193



194

193
Paul Tavernier (French, born 1852)
Foxhounds resting
signed 'P.Tavernier' (lower right)
oil on panel
18 x 23 3/4 in. (46 x 60.5 cm.)
\$4,000 - 6,000

194
Wright Barker (British, 1863-1941)
Foxhound by the hearth
signed 'W.Barker' (lower right)
oil on canvas
23 3/4 x 32 1/4 in. (60.4 x 81.9 cm.)
\$10,000 - 12,000



195

195
John Sargent Noble, RBA (British, 1848-1896)
The faithful servant
signed 'J. S. Noble' (lower right)
oil on canvas
40 x 50 in. (101.6 x 127.0 cm.)
\$30,000 - 50,000



196



197

196
 John Sargent Noble, RBA (British, 1848-1896)
 Otter hunting
 signed and dated 'J S Noble/1872' (lower left)
 oil on canvas
 18 x 30 in. (45.5 x 76 cm.)
 \$6,000 - 8,000

PROVENANCE:
 With J & W Vokins, London
 Private collection, UK

Property of a Luxury Hotel

197
 Manner of Alexandre François Desportes
 Hound and fowl in a landscape
 oil on canvas
 45 3/4 x 51 3/4 in. (116.2 x 131.4 cm.)
 \$5,000 - 7,000



198

198

John Emms (British, 1843-1912)

Beagles - Father of the Pack

signed 'Jno Emms' (lower right)

oil on canvas

16 1/4 x 21 1/2 in. (41.5 x 54.6 cm.)

\$30,000 - 50,000

PROVENANCE:

With William Rodman and Co., Belfast

Property from a Midwestern Collection, U.S.



199



200

199

John Emms (British, 1843-1912)

Hounds before the chase
signed and dated 'J.Emms/80' (lower left)
oil on canvas
10 x 12 in. (25.5 x 30.5 cm.)
\$3,000 - 5,000

200

**Valentine Thomas Garland (British,
fl.1884-1903)**

A pack of Basset Hounds
signed and dated 'Valentine T. Garland/1894'
(lower right)
oil on canvas
16 1/8 x 22 1/8 in. (41 x 56 cm.)
\$4,000 - 6,000

201

Rosemary Cook (British, 20th century)

Pluto (A seated hound)
signed and numbered 'R. Cook 1/12' (along hind)
bronze with dark brown variegated patina
13 x 16 x 8 in. (33 x 41 x 20 cm.)
\$800 - 1,200

202

Léon Bureau (French, 1866-1906)

Menelas and Grondeur: Coupled Hounds
inscribed 'L. Bureau' and 'Menelas and
Grondeur' (on base)
bronze with reddish-brown patina
height 11 in. (27.8 cm.) length 15 in. (38 cm.)
\$2,000 - 3,000



201



202



203

203
Adrian L(ouis) Brewer (American, 1891-1956)
Retriever in a landscape
signed 'Adrian Brewer' (lower right)
oil on canvasboard
15 3/4 x 19 7/8 in. (40.0 x 50.5 cm.)
\$1,200 - 1,800



204

204
Reuben Ward Binks (British, 1880-1950)
Dare, a black Labrador
signed and dated 'R Ward Binks 1924' (lower right) and titled 'Dare' (lower right)
watercolor and gouache on paper
10 x 14 in. (25 x 36 cm.)
\$600 - 800



205

205
Reuben Ward Binks (British, 1880-1950)
Buster, a black Labrador
titled, signed and dated 'Buster R Ward Binks 1924' (lower right)
watercolor and gouache on paper
10 x 14 in. (25 x 36 cm.)
\$600 - 800



206

206

Maud Earl (British, 1864-1943)

Labrador Retrievers: Field Trial Champion Peter of Whitmore and Champion Type of Whitmore
signed and dated 'Maud Earl/14' (lower left)

oil on canvas

48 1/4 x 66 3/4 in. (122.5 x 169.5 cm.)

\$20,000 - 30,000

LITERATURE:

Our Dogs Christmas Supplement, December 11, 1914, illustrated

Ch. Type of Whitmore was born in 1909, bred by J. Proudlock and originally registered as Llanidloes Sweep. He was sired by *Ch. Brayston Swift*, one of the foundation stones upon which the Labrador was securely built, and was closely bred to dogs in the Duke of Buccleuch's kennel. His owner, Thomas W. Twyford, the sanitary earthenware magnate, was equally successful with dogs on the show bench as he was in field trials and *Type* was one of his most successful on the show bench, being almost invincible in the ring in the 1912-1916 period, winning 15 CCs, including two at *Crufts*. *F.T.Ch. Peter of Whitmore* was born in 1911, bred by D. McVicar and sired by *F.T.Ch. Peter of Faskally*, one of the greatest field trial Labradors of all time. Maud Earl's portrait of *Peter of Faskally* was sold in Bonhams, New York in 2011 for \$102,000. In November 1913 *Peter* won the Open Stake at the inaugural trials of the

Irish Retriever Society at Adare, beating his illustrious father into second place. In that same season he also won the Kennel Club All-Aged Stake. At the Irish Retriever trials, *Type* won the Non-Winners Stake giving Twyford the 'double'. Maud Earl's painting could have been commissioned to commemorate the occasion.

The house in the background of the present lot is Whitmore Hall. A Caroline style house with later additions. It is famous for its fine proportions and the fact that it has been the home of the Cavenagh-Mainwarings for over 900 years. Twyford leased the house for 30 years ending in the 1920s when the Cavenagh-Mainwarings returned.

We are grateful to Nick Waters for his assistance in cataloguing this lot.



207

207

Reuben Ward Binks (British, 1880-1950)
 Duck Shooting: Banchory Rex, Banchory Slider,
 Banchory Dancho
 signed 'Ward Binks' (lower left)
 18 3/4 x 23 1/2 in. (47.6 x 59.7 cm.)
\$2,000 - 3,000

PROVENANCE:
 with Harlow, McDonald & Co., New York

Banchory Rex was a United Kingdom Field Trial
 Champion English Springer Spaniel born 12
 April 1928. Banchory Dancho and Banchory
 Slider are among the famed Labrador Retrievers
 of the Banchory Kennel belonging to Lady
 Lorna, Countess Howe.

208

James Lippitt Clark (American, 1883-1957)
 King Buck, 1954
 inscribed '©JAS.L.Clark' and 'KING BUCK' dated
 '© 1954' (on base)
 bronze with dark-brown patina with medium
 golden brown highlights
 height 10 3/4 in. (27.2 cm) length 14 in. (35.5 cm.)
\$4,000 - 6,000

King Buck, a black Labrador retriever, by
 Timothy of Arden and out of Alta of Banchory,
 was whelped in 1948 and died in 1962. He
 ran in and won many field trials and was the
 1952 and 1954 National Retriever Champion.
 A watercolor of the dog soft-mouthing a
 mallard painted by Maynard Reece was
 reproduced as a signed, hand-pulled stone
 lithograph and the 1959 Federal Duck Stamp,
 the only time that the stamp depicted a
 subject other than waterfowl.



208

Property from the Collection of Margie and Robert E. Peterson

209

Bill Gillies (American, 1911-2000)

Now Where's the Duck?

signed and dated 'William Gillies 84' (lower right) and titled (on reverse)

oil on board

24 x 32 in. (60.8 x 81.2 cm.)

\$800 - 1,200



209

Property from the Collection of Margie and Robert E. Peterson

210

Bill Gillies (American, 1911-2000)

Black Labrador puppies at play with decoys

signed and dated 'William Gillies 84' (lower left)

oil on board

18 x 24 in. (45.7 x 60.9 cm.)

\$700 - 900



210

Property from the Collection of Margie and Robert E. Peterson

211

Bill Gillies (American, 1911-2000)

Black Labrador puppies playing

signed and dated 'William Gillies 85' (lower left)

oil on board

18 x 24 in. (45.7 x 60.9 cm.)

\$700 - 900



211



212



213

212

Edwin Megargee (American, 1883-1958)

Ch. Tommy Tucker of O'Tapscot
signed 'Edwin Megargee' (lower right)

oil on masonite
diameter 9in (22.8cm)
\$1,000 - 1,500

213

Edwin Megargee (American, 1883-1958)

Portrait of a Poodle
signed 'Edwin Megargee' (lower right)

oil on masonite
diameter 9in (22.8cm)
\$1,000 - 1,500

LITERATURE:

Carla Dietz, *How Dogs Now Go To Sea*, The American Kennel Club Gazette, Sept. 1, 1940, vol. 57, no.9 ill.

In 1940, the owners of the newly christened liner, the *SS America*, commissioned the renowned American dog painter and illustrator Edwin Megargee to produce portraits of famous champions to adorn their kennels.

The *America* was outfitted with 24 individual kennels, a run under a glass roof and a large play room. Under the direction of its vice-president Col. P.V.G. Mitchell, a noted breeder of Bedlingtons at the Rowanoaks kennel, the United States Lines had long been known for its high-class care of its animals. Mitchell designed the kennels with the assistance of Dr. Edwin R. Blamey, the official veterinarian of the American Kennel Club. He also ensured qualified attendants were hired and that the animals were given exercise and a proper diet. Dogs on the United State Lines were treated to a luxurious menu ranging from Swedish heath bread to broiled halibut. Their open space even included a sandbox with a tree stump.

Sadly, the *de lux* accommodations were to be short lived. In 1941, *SS America* was commissioned the *USS West Point* and saw service primarily in the South Pacific and carrying over 350,000 troops, the most for any Navy troopship in World War II. After the war she was returned to the United States Lines serving them from 1946-1964. The remainder of her life was a checkered career under various names and flags. Ultimately, she was grounded off the Canary Islands in 1994 and has continued to break up. Today only a few feet of ship are still visible.

It is not known exactly how many of Megargee's 24 original portraits still exist. He was reported to have produced one each for the liner and owner of the dog. The present examples appear to be from the ship as they retain their glass and 'porthole' frames. A full set of photographic reproductions of the original portraits is retained by the American Kennel Club



214

214
George Rodrigue (American, born 1944)
In my secret garden
signed 'Rodrigue' (lower left)
oil on linen
24 x 30 in. (60.9 x 76.2 cm.)
\$20,000 - 30,000

PROVENANCE:
Property from a private Seattle collector

End of Sale

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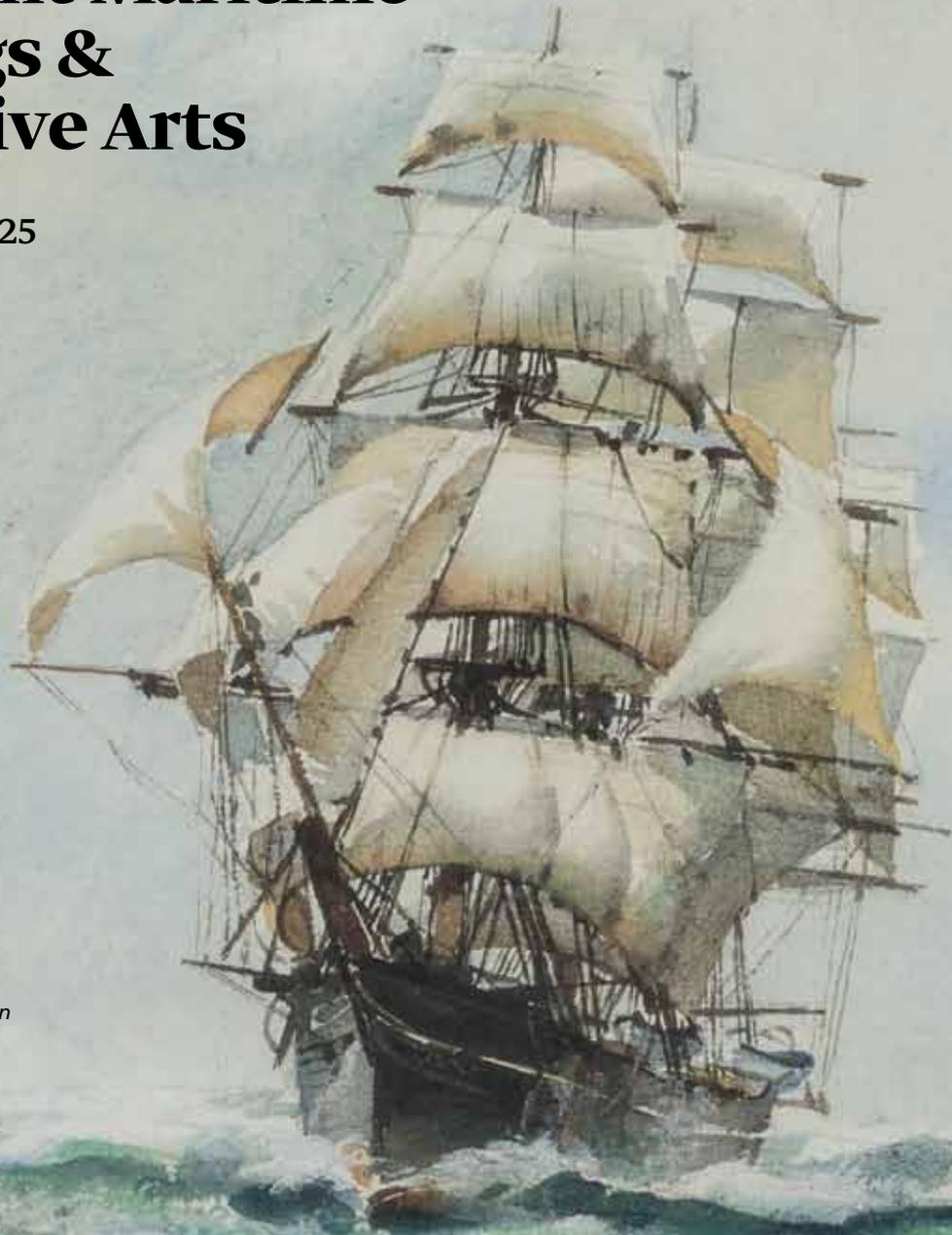
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