19TH CENTURY EUROPEAN PAINTINGS

Wednesday November 4, 2015 New York

Bonhams NEW YORK







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Wednesday November 4, 2015 at 1pm New York

BONHAMS

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

PREVIEW

Saturday October 31, 12pm to 5pm Sunday November 1, 12pm to 5pm Monday November 2, 10am to 5pm Tuesday November 3, 10am to 5pm Wednesday November 4, 10am to 1pm

BIDS

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

To bid via the internet please visit www.bonhams.com/22480

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please contact client services with any bidding inquiries.

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

SALE NUMBER: 22480 Lots 1 - 80

LOIS I - 80

CATALOG: \$35

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INQUIRIES

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ILLUSTRATIONS

Front cover: Lot 25 Inside front cover: Lot 28 Facing page: Lot 36 Inside back cover: Lot 38 Back cover: Lot 17

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 <u>www.bonhams.com/WebTerms</u> 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 \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, 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.

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 therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. 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 thereform 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 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 tille 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 EXPRESSIY 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. 23550.

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 p 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 offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200.000	at auctioneer's discretion

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, 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 November 11 without penalty. After November 11 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. 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**.

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.



1 EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

L'arc de triomphe signed 'Edouard Cortès' (lower right) oil on canvas 13 x 18in (33 x 45.7cm) **\$20,000 - 30,000**

Provenance

With Weinstein Gallery, San Francisco, California. Private collection, San Francisco.



2 **EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)** *La Porte St. Denis* signed 'Edouard Cortès' oil on canvas *13 x 18in (33 x 45.8cm)* **\$20,000 - 30,000**

Provenance With Arnot Gallery, New York.



З

3 EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Bouquinistes along the Seine signed 'Edouard Cortès' (lower left) oil on canvas 13 x 18in (33 x 45.8cm) \$10,000 - 15,000

Provenance

With Arnot Gallery, New York acquired from the artist, 1948. With Marshall Fields, Chicago (acquired from the above, 1948). With Simic Gallery, Carmel, California.



4 **ANTOINE BLANCHARD (FRENCH, 1910-1988)** *Le Théâtre du Châtelet* signed 'Antoine Blanchard' (lower left) oil on canvas 13 x 18in (33 x 45.7cm) **\$4,000 - 6,000**

The present work is currently listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. CHATQG1318.0012. The authentication letter accompanies the lot.



5

PROPERTY FROM A PRIVATE COLLECTION

LOUIS GABRIEL EUGÈNE ISABEY (FRENCH, 1803-1886) Scène pastorale

signed and dated 'E. Isabey / 1848' (lower right) oil on canvas 10 1/2 x 16in (26.6 x 40.6cm) \$15,000 - 20,000

Provenance With Hazlitt, Gooden & Fox, London.

Exhibited

Hazlitt, Gooden & Fox, *From Revolution to Second Republic*, 18 May - 9 June 1978, cat. no. 38

Literature

Pierre Miquel, *Eugène Isabey, 1803-1886: La marine au XIXe siècle,* Martinelle, 1980, no. 310, p. 112, illustrated.





6 **MAURICE CHABAS (FRENCH, 1862-1947)** Repose signed 'Maurice Chabas' (lower right) oil on canvas laid down on masonite 28 1/2 x 35 3/4in (72.3 x 90.8cm) **\$6,000 - 8,000**



7 GASTON CHARPENTIER-BOSIO (FRENCH 19TH/20TH CENTURY) Angel of mercy signed 'G. Charpentier-Bosio' lower left oil on canvas 88 3/4 x 58in (225.5 x 147cm)

\$20,000 - 30,000

Gaston Charpentier-Bosio was a student of William Bouguereau and Joseph Robert Fleury. He was a member of the *Société des Artistes Français* and he exhibited extensively at the Salon, mostly portraits and genre scenes.



8 **JEANNE BÔLE (COMTESSE DE TOULZA) (FRENCH, FL. 1870-1883)** A young girl with a butterfly net signed and dated 'Jeanne Bôle / 1877' (lower right) oil on canvas laid down on masonite 21 x 13 1/4in (53.4 x 33.8cm) **\$6,000 - 8,000**



9

JULES DE BONNEMAISON (FRENCH, 1809-1865)

A hawking party signed and dated 'J. de Bonnemaison 1846' (lower left) oil on canvas 64 x 48 1/2in (163 x 123.3cm) **\$15,000 - 20,000**

Provenance

Sale, Christie's, New York, 12 February 1998, lot 56.



10 **ADRIEN MOREAU (FRENCH, 1843-1906)** A walk in the park signed 'Adrien Moreau' (lower right) oil on canvas 20 x 24in (50.8 x 60.9cm) **\$12,000 - 18,000**



PROPERTY FROM THE HAGSTROM FAMILY COLLECTION

11 **EUGÈNE LABITTE (FRENCH, 1858-1937)** A country idyll signed "E. Labitte' (lower right) oil on canvas *36 3/4 x 47in (93.5 x 119.5cm)* **\$3,000 - 5,000**



12 BERNARD DE HOOG (DUTCH, 1867-1943) The herder's home signed 'Bernard de Hoog' (lower left) oil on canvas 19 3/4 x 24in (50 x 61cm) \$3,000 - 5,000



13 CHARLES-FRANÇOIS DAUBIGNY (FRENCH, 1817-1878)

Auvers, le Plumets stamped Vente Daubigny (lower left) oil on panel 12 1/2 x 19 7/8in (46.6 x 64.7cm) \$15,000 - 20,000

Executed in 1873.

Provenance

Drouot, Paris, Vente Daubigny, 6-8 May 1878, (no. 299?). with Brame & Lorenceau, Paris. With Thomas Colville Fine Art, New York, 2001.

Literature

Robert and Anne Hellebranth, *Charles Francois Daubigny, 1817-1878 Supplément,* 1996, p. 25, no. 75 (illustrated in reverse).



14 **ROSA BONHEUR (FRENCH, 1822-1899)** Cattle grazing in a winter landscape signed and dated 'Rosa Bonheur 1875' (lower left) watercolor over pencil on paper

\$6,000 - 8,000 Inscribed 'Long Rocks / Fontainebleau / Rosa Bonheur' on a label on the backing paper.

Provenance

23 x 38in (58.5 x 96.5cm)

Descended through a prominent Detroit family.





15 **EVARISTE CARPENTIER (BELGIAN, 1845-1922)** Temptation signed 'Evte Carpentier' (lower left) oil on canvas laid down on board 27 1/4 x 33 1/4in (69.2 x 84.4cm) **\$8,000 - 12,000**



16 ERMOCRATE BUCCHI (ITALIAN, 1842-1885)

The gipsy flower seller signed 'E. Bucchi' and inscribed 'Milano' (lower right) oil on canvas 47 1/2 x 33 1/4in (120.8 x 86cm) \$6,000 - 8,000



17 **FRANCOIS BRUNERY (ITALIAN, 1849-1926)** *La visite du fiancé* signed 'F. Brunery' (lower right) oil on canvas 28 x 36in (71 x 91.5cm)

\$30,000 - 50,000

Provenance

Sale, Sotheby's, New York, 26 May 1994, lot 129. With Richard Green, London.



18 EDUARDO LEÓN GARRIDO (SPANISH, 1856-1949)

A pause for discussion signed 'E.L Garrido' (lower right) oil on panel 22 x 16in (55.8 x 40.6cm) **\$12,000 - 18,000**



19

19 **FLORENT WILLEMS (BELGIAN, 1823-1905)** A beauty in white signed 'F. Willems' (lower right) oil on panel 18 1/4 x 14 3/4in (46.4 x 37.5cm) **\$6,000 - 8,000**

Provenance

Sale, Sotheby's, New York, 13 June 2007, lot 226.



20

FERNAND KHNOPFF (BELGIAN, 1858-1921)

Study for *Car*esses signed and dated 'Fernand Khnopff/ 1896' (on the reverse) pen and ink on card *sheet: 3 3/5 x 6 3/4in (8.5 x 17.5cm); image: 2 x 6in (5 x 15.4cm)* **\$6,000 - 8,000**

Provenance

Wilhelm Zierer, Vienna.
Lili Oppenheimer-Zierer, Montreal, around 1966.
With Picadilly Gallery, London.
Manoukian, Paris.
With Galerie Jean-Claude Gaubert, Paris.
With Spencer A. Samuels Gallery, New York (acquired from the above 1973).
By descent to the present owner.

Exhibited

Paris, Galerie Jean-Claude Gaubert, *Idealistes et Symbolistes*, 3 October -21 December 1973, no. 38, p. 45, illustrated.

Literature

Robert L. Delevoy, Catherine De Croës, Gisele Ollinger-Zinque, *Fernand Khnopff*, Brussels, 1987, no. 272, p. 295, illustrated. *Idéalistes et symbolistes*, 3 October-21 December 1973, Galerie J.-C. Gaubert, Paris, Exhibition catalog, no. 38, p. 44, illustrated.

The present drawing is a study for Khnopff's well-known painting *L'art ou Les Caresses* in the collection of the *Musèes Royaux des Beaux-Arts*, Brussels, Belgium.



21 JOHANNES CHRISTIAAN KAREL KLINKENBERG (DUTCH, 1852-1924) A view of Grimburgwal, Amsterdam

A view of Grimburgwal, Amsterdar signed 'Klinkenberg' (lower right) oil on canvas 39 1/2 x 31 1/2in (100.4 x 80cm) **\$30,000 - 50,000**

Provenance

Private collection, The Hague, 1931. By descent to the present owner.



22 CHARLES LOUIS BAUGNIET (BELGIAN, 1814-1886)

Father's favorite chair signed and dated 'C. Baugniet 1875' (lower right) oil on panel 26 x 18 1/2in (66 x 46.9cm) **\$6,000 - 8,000**



23 LOUIS HECTOR PRON (FRENCH, 1817-1902) An idyllic view of the Seine signed and dated 'H. Pron 1857' (lower left) oil on canvas 35 3/4 x 49 1/4in (91 x 125cm) \$6,000 - 8,000



24 **HIPPOLYTE CAMILLE DELPY (FRENCH, 1842-1910)** A country road at dusk signed 'H.C. Delpy' (lower right) oil on panel 12 3/4 x 23 1/2in (32.5 x 59.8cm) **\$4,000 - 6,000**

THE PROPERTY OF A PRIVATE TRUST, RANCHO PALOS VERDES, CALIFORNIA

25

FRANCESCO ZANIN (ITALIAN, 1824-1884)

The Piazza San Marco, Venice, in the early hours of the last evening of carnival, 1865

Signed and dated 'Zanin Fran:co 1865' (lower right) and with remains of extensive inscription 'co... / .e de la N.tt. 20. Febbr.io 18.. / Vene.ia' (lower left)

oil on canvas

76 x 122in. (193 x 309.9 cm.) \$100,000 - 150,000

Provenance

Edward Jurak, Vienna, c. 1930.

According to family tradition brought to the USA from Vienna after the Second World War.

Exhibited

Venice, Accademia di Belle Arti, 1865, as Piazza di S. Marco nelle prime ore dell'ultima notte di carnevale nel 1865.

Literature

S. Manfrini, 'Pubblica mostra dell'I.R. Accademia', *Gazzetta ufficiale di Venezia*, no. 208, 12 settembre 1865.

L. Moretti, 'Francesco Zanin (1824-1884), vedutista veneziano', Arte Veneta, 68 (2011), 2012, p. 289.

This view of the Piazza San Marco, untraced since its exhibition in Venice in 1865, is surely by far the most ambitious work by Francesco Zanin, who is known above all for his leading role in feeding the demand for Canalettesque views of Venice well into the last guarter of the nineteenth century. An artist of considerable ability, interest in his work has increased significantly in recent years. He was the subject of a monographic exhibition in 2008 (Francesco Zanin: Un "Canaletto" nell'Ottocento, Caiati & Salamon, Milan, 2008; catalogue by Fabrizio Magani), following which the correct dates of his birth and death were first published in 2010, and even more recently Professor Lino Moretti has provided a detailed analysis of current knowledge of his life and career (L. Moretti, op. cit., pp. 284-91). The only contemporary account of Zanin is a memorial oration given by Domenico Fadiga, the secretary of the Venetian Accademia di Belle Arti shortly after the painter's death. Fadiga says that Zanin was by nature 'timid, closed and reserved', and that this was reflected in his work, which was notable for its scrupulous attention to detail. 'He had begun with some copies after Canaletto; then he gathered courage and moved on to imitations'. Fadiga tells us that 'twenty years ago' [i.e. around 1865 when this painting was executed] Zanin's paintings 'not only featured in all the art exhibitions, but, and this is far more telling, almost always one saw underneath the annotation: sold'. [Purchasers of paintings by Zanin in 1865 included the local grandees Countess Faustina Albrizzi Marcello and Prince Giuseppe Giovanelli]. Fashion had changed dramatically, however, in the twenty years since. The painter was a 'man of regulated life, simple dress, and modest desires, and I think that selling two paintings a year, even if for low prices, would have given him enough for twelve months, but as time passed even this help little by little fell away ...'. Zanin fell into decline and, refusing charity, he died effectively of starvation on Christmas Day in 1884 at the age of sixty.

Many of Zanin's paintings are copies of eighteenth century Venetian views, above all of the view of *The Rio dei Mendicanti and the Scuola di San Marco*, which entered the Gallerie dell'Accademia, Venice in 1856 and was considered the work of Canaletto until 1958, when it was prevalently recognised as an early work by Bernardo Bellotto. Several examples of Zanin's copies of this have been on the London art market in recent years (see, for instance, Magani, *op. cit.*, colour figs. 1 and 10). Zanin, surprisingly, numbered them, which indicates that he executed no fewer than thirty-five examples. He also made at least five copies of the *Capriccio of a Portico* which was Canaletto's reception piece for the *Accademia*, the only work by him readily accessible in Venice until recent decades (see, for instance, *ibid.*, colour fig. 9). A view of *The Piazza San Marco from the Campo di San Basso* after a Canaletto composition was sold at Christie's South Kensington, London, 12 December 2003, lot 282 (for these copies see Moretti, *op. cit.*, p. 287).

As Fadiga indicated, Zanin moved on from copying Canaletto to executing original compositions in an eighteenth century manner with figures in period costume, such as *The Punta di Dogana, Venice, with the Regatta in Honour of Edward, Duke of York, 4 June 1764* of 1865 (Art Market, 2003-4 and 2015), and *The Bucintoro returning to the Molo on Ascension Day,* dated 1888 (Christie's, London, 14 June 1996, lot 132). A variant of that painting is in the Art Gallery of Greater Victoria attributed to Canaletto, but would seem to be also the work of Zanin (exhibited Vancouver Art Gallery, Musée du Québec, and Agnes Etherington Art Centre, *18th Century Venetian Art in Canadian Collections,* 1989-90, no. 21, illustrated in colour). Like his copies, these are (or were) usually prominently signed in red, and in exhibitions they were often described as 'Imitation of Canaletto' to distinguish them from those listed as 'Copy after Canaletto'.

The present painting belongs to the third, and the most interesting, category of Zanin's work, consisting also of Venetian views but in a more contemporary style and with figures in contemporary dress. Also notable among these is The Piazza and Piazzetta San Marco, looking South, with a Firework Display, signed and dated 1877 and showing the gaslights around the Piazza and Piazzetta which were inaugurated in 1873 (Christie's, New York, 17 October 2006, lot 63). They are relatively scarce, and, from what S. Manfrini tells us in his review of the 1865 exhibition at the Accademia di Belle Arti (quoted in full by Moretti, loc. cit.) the present painting was the only example among Zanin's twelve exhibits that year. Zanin's paintings are mostly quite small, and the enormous size of this canvas makes it exceptional in the artist's œuvre. His capture of the atmosphere of a wintry evening in the Piazza makes it one of his greatest masterpieces, and reinforces his status as one of the most gifted and interesting of the Venetian view painters active in the nineteenth century.

We are grateful to Charles Beddington for providing this catalog note.







26 **JEAN FRANÇOIS RAFFAËLLI (FRENCH, 1850-1924)** *Vue de Venise*

signed 'J.F. Raffaëlli' (lower right) oil on paper laid down on canvas 8 1/2 x 18 1/4in (21.5 x 46.3cm) **\$12,000 - 18,000**

Provenance Private collection, Texas.

We are grateful to Galerie Brame & Lorenceau for confirming the authenticity of this work, which will be included in its computerised *Catalogue critique* on the artist, now in preparation. The certificate of authenticity accompanies this lot.



27 **FÉLIX FRANÇOIS GEORGES PHILIBERT ZIEM (FRENCH, 1821-1911)** The Doge's Palace, Venice, inundated signed 'Ziem' (signed lower left) oil on canvas *11 x 15 7/8in (28 x 40.3cm)* **\$15,000 - 25,000**

Executed circa 1860.

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



28

LUIGI QUERENA (ITALIAN, 1820-1887) *Riva degli Schiavoni, Venezia* signed and indistinctly dated 'Luigi Querena 18[..]' (lower right) oil on canvas 25 1/2 x 36 3/4in (64.7 x 93.3cm) \$30,000 - 50,000

Provenance

Private collection, Italy, from the turn of the 20th century. By descent to the present owner, Lake Como, Italy.



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

Jardin publics, Venise stamped with studio stamp 'no. 852' (lower right) oil on panel 5 *3/4 x 10in (14.6 x 43.8cm)* **\$12,000 - 18,000**

Executed circa 1860.

Provenance

With Thomas Colville Fine Art, New York, 2002. Private Collection, USA.

This painting is accompanied by a certificate of authenticity from Anne Burdin Hellebranth (9 August 2001) and is included in the digital archives of the *Association Félix Ziem*.





30 LOUISE ABBÉMA (FRENCH, 1853-1927)

Ladies on the beach; Bath houses under the cliffs (2) first, signed, dated and indistinctly inscribed 'Louise Abbema / [...] 74' (lower left); second, signed and dated 'Louise Abbema 1874' (lower left) each oil on paper laid down on canvas first, 11 3/4 x 18 1/2in (29.8 x 47cm); second, 12 x 17 1/2in (30.5 x 44.5cm) **\$6,000 - 8,000**

Louise Abbéma was born in Etampes and began painting very early on, taking lessons from Charles Joshua Chaplin, Jean Jacques Henner and Emile-Auguste Carolus-Duran. She first received recognition with a portrait of the famous actress Sarah Bernhardt shown at the Paris Salon of 1876. Abbema was an accomplished painter, sculptor, print-maker, designer and writer. She was a lifelong friend and possibly lover of Sarah Bernhard.



31 ESTELLE MONNET-LAVERPILIÈRE (FRENCH, 19TH CENTURY)

Still life with flowers, peaches and berries signed 'M. Monnet-Laverpilière' (lower left) oil on canvas *32 1/4 x 25 3/4in (82 x 65.5cm)* **\$5,000 - 7,000**



32 FÉLIX FRANÇOIS GEORGES PHILIBERT ZIEM (FRENCH, 1821-1911) San Giorgio, Venice signed 'Ziem' (lower right) oil on panel 10 5/8 x 15in (27 x 38cm) \$6,000 - 8,000

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



33 **HENRI DUVIEUX (FRENCH, 1855-1882)** The Piazzetta, Venice signed 'H. Duvieux' (lower right) oil on canvas 15 3/4 x 25 1/2in (40 x 64.7cm) **\$4,000 - 6,000**



PROPERTY FROM THE GLORIA R. REESE TRUST, BEVERLY HILLS

34 **FREDERICO OLARIA (SPANISH, 1849-1898)** A group of Borzoi with a cossack hunter signed 'F. Olaria' (lower left) oil on canvas 47 x 64in (119.3 x 162.5cm) **\$15,000 - 20,000**

Provenance Sale, Christie's London, 21 June 1991, lot 71.



35 CHARLES H. VAN DEN EYCKEN (BELGIAN, 1859-1923) Mischief in the sewing basket signed and dated 'Ch. Van den Eycken / 1903' (lower right)

signed and dated 'Ch. Van den Eycken / 1903' (lower rig oil on canvas *13 1/2 x 18in (34.2 x 45.7cm)* **\$4,000 - 6,000**





CARL VILHELM HOLSØE (DANISH, 1863-1935) Young girl embroidering by the window

Young girl embroidering by the window signed 'Holsøe' (signed lower right) oil on canvas 24 x 20in (61 x 51cm) \$18,000 - 22,000

Provenance

Sale, Bruun Rasmussen, Copenhagen, 27 November 2012, lot 49.





37 **OTTO WILHELM EDUARD ERDMANN (GERMAN, 1834-1905)** A surprising visit signed and dated 'O. Erdmann D. 1870' (lower right) oil on canvas 33 1/4 x 28in (84.5 x 71cm) **\$4,000 - 6,000**

PROPERTY FROM THE HAGSTROM FAMILY COLLECTION

38

GYULA VON (JULIUS DE) BENCZUR (HUNGARIAN, 1844-1920)

The capture of Louis XVI and his family signed 'Benczùr Gyula' and inscribed and dated 'München 1872' (lower right) oil on canvas 57 1/2 x 86in (146 x 218.44cm) \$70,000 - 100,000

Provenance

Darius Ogden Mills, Millbrae, California. Butterfield & Butterfield, 'The Contents of Happy House, Millbrae', November 3, 1953. Emil Hagstrom, San Francisco, acquired at the above sale. By descent to the present owner.

Exhibited

San Francisco, California Palace of the Legion of Honor.

Literature

Gabor Bellak, Benczùr, Gyula, 1844-1920, Budapest 2001, plate 9, illustrated.

Gyula Benczùr was one of the most successful and celebrated Hungarian painters of the 19th and early 20th centuries. As a young student of Karl Piloty's at the Munich Academy of Fine Arts, he worked alongside Hans Makart and Franz von Defregger, and had a studio next to Arnold Böcklin, whom he befriended.

During the 1870s, Benczùr began a series of monumental historical canvases, depicting scenes from the lives of important historical figures, among them two large compositions showing Louis XV and Louis XVI of France. The German slant to these works is evident in the representation of the monarchs as helpless and despondent in the face of the menacing crowds, as in *The capture of Louis XVI and his family*, or as valet to an insatiable mistress, as in *Louis XV and Mme. DuBarry*, painted two years later.

On both paintings the opulent Roccocco interiors belong to Schleissheim Castle, whose rooms Benczùr sketched extensively. The extravagant Bavarian King Louis II was very taken with Benczùr's Roccocco paintings and commissioned the artist not only to paint for his residences but also to study the decorations of the palaces of Versailles and Fontainebleau, thus fueling a neo-Roccocco fashion that was raging in Bavaria at the time.

For his American and English clients Benczùr copied these Frenchthemed paintings several times. At least one smaller copy of the present painting is known to have been previously sold at auction. Emil Hagstrom, born in Copenhagen, was the epitome of the selfmade man as well as the 'American Dream'. He emigrated to the United States in 1907, where he started his own business that grew from a humble creamery to two successful chain stores with hundreds of employees, which later merged with Safeway, Inc.

Emil Hagstrom and his wife Esther loved attending auctions and acquiring fine art and antiques. They enjoyed attending many of the high-profile San Francisco-based auctions at Butterfield & Butterfield, the leading auction firm in California at the time. During the 1940s and 1950s they acquired important pieces, most notably from the Estate of Mary K. Hopkins, held at Sherwood Hall in San Francisco in 1942, and the Estate of Darius Ogden Mills, a prominent banker and, at one time, the wealthiest man in California, in 1953.







39

HANS ZATZKA (AUSTRIAN, 1859-1949) A still life of flowers with a budgerigar and a butterfly on a ledge signed 'H. Zatzka fecit' (lower left); remnants of an inscription on verso oil on canvas 30 x 25in (76.2 x 63.5cm) \$6,000 - 8,000



40 **PAVEL PETROVICH TROUBETZKOY (RUSSIAN, 1866-1938)** Melancholy in pink

signed and dated 'Paul Troubetzkoy / 1915' (lower right) oil on canvas 28 x 20in (71.1 x 50.8cm) \$8,000 - 12,000



AGATHE RÖSTEL (GERMAN, BORN 1868) Granny's little darling signed 'A. Roestel' (upper right) oil on canvas 36 x 29 3/4in (91.5 x 75.6cm) **\$10,000 - 15,000**



42 CONRAD KIESEL (GERMAN, 1846-1921)

The wild roses signed and inscribed 'Conrad Kiesel pixt' (lower left) oil on canvas $20 \ 1/4 \ x \ 15 \ 1/2in \ (51.5 \ x \ 39.5cm)$ **\$7,000 - 10,000**



43 **CARL SCHWENNINGER THE YOUNGER (AUSTRIAN, 1854-1903)** The dancing lesson signed and inscribed 'C. Schwenninger/ Wien' (lower left) oil on canvas 27 1/2 x 39 1/4in (69.8 x 99.6cm) \$12,000 - 18,000



44 FRANZ XAVIER PETTER (AUSTRIAN, 1791-1866)

A still life with flowers signed and dated 'Franz Xav. Petter 1857' (lower center) oil on canvas 24 3/4 x 19in (63 x 48.3cm) **\$15,000 - 20,000**

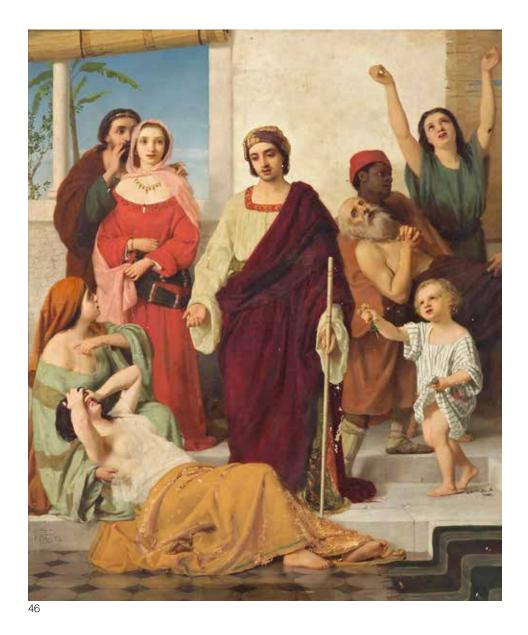


45 EDUARD (CARL FRIEDRICH E.) HOLBEIN (GERMAN, 1807-1875)

Ruth and Boaz signed and dated 'E. / Holbein / 18[.]0.' (lower right) oil on canvas *54 1/2 x 68in (138 x 172.5cm)* **\$8,000 - 12,000**

Eduard Holbein was a history painter and illustrator who lived and worked in Berlin. He studied at the Berlin Academy, where he also taught from 1851. Among his private students were Max Liebermann and Hans von Marées.

Holbein was mostly known for his portraits of the German Emperors in the ceiling medallions of the *Neues Museum* in Berlin.



WILLIAM CHARLES THOMAS DOBSON (GERMAN, 1817-1898)

The prosperous days of Job signed with the artist's monogram and dated '1855' (lower left) oil on canvas 44 x 35in (111.7 x 88.9cm) \$5,000 - 7,000

Provenance

with Agnew & Sons, London.

Exhibited

Manchester, 'Exhibition of Art Treasures', 1857. Manchester, 'Royal Jubilee Exhibition', 1887. William Charles Thomas Dobson was born in Hamburg, Germany, but shortly after his birth his parents moved to Great Britain. As a young man, Dobson practiced drawing during his visits to the British Museum and he was enrolled in the Royal Academy Schools in 1836. He exhibited regularly at the Royal Academy from 1842 and he was noted for his portrayal of uplifting themes and brilliant colors reminiscent of the work of Sir Charles Eastlake. Dobson was elected ARA in 1860 and RA in 1872.

The Bible passage referred to in the painting is Job, 42:12-15 when God rewards Job after all his tribulations. "So the Lord blessed the latter end of Job more than his beginning.." Job is depicted at the center of the composition lifting his hands in thanks to the Lord and is surrounded by his generations.

A watercolor study for *The Prosperous Days of Job*, was offered at Bonhams, London, 9 March 2004, lot 72.



PROPERTY OF A FLORIDA PRIVATE COLLECTOR

47

LÉON FRANÇOIS COMERRE (FRENCH 1850-1916)

An oriental beauty holding a pink fan signed 'Léon Comerre' (upper left) oil on canvas 46 3/4 x 30 1/2in (119 x 77.5cm) **\$70,000 - 90,000**

Provenance

Private collection, Sarasota, Florida (since 1960).

Born on October 10, 1850, Comerre grew up in the city of Lille, where he began his formal art training at an early age. In 1868 he moved to Paris and enrolled in the studio of Alexandre Cabanel, who introduced him to exotic orientalist subjects and voluptuous nudes. He quickly distinguished himself as a talented painter and was recognized as a most promising student, thus gaining access to the prestigious *Ecole des Beaux-Arts*.

Comerre started exhibiting at the Paris *Salon* in 1871 and won the coveted *Prix-de-Rome* in 1875. That year marked a turning point in his career, with another gold medal awarded to him by the city of Lille and an additional medal from the *Salon* for a second painting. The official recognition brought financial rewards for the young painter, and his skills as society portraitist were in high demand.

By the end of 1875, Comerre embarked on a tour of the Lowlands and a four year sojourn in Rome. Upon his return from Rome, Comerre continued to have a successful career, with mural commissions from the city of Paris and Lyon, and an expansion of his client base into the United States. He also exhibited at the Royal Academy, the Royal Society of Portrait Painters, and the Glasgow Institute of the Fine Arts. He became a Knight of the Legion of Honour in 1903.

Like many of his fellow painters, Comerre catered to the Orientalist taste of his contemporaries that was fueled by an all-encompassing European infatuation with the Near East. Although he never traveled beyond Europe, Comerre made use of the most common attributes of Orientalist paintings, such as intricate tile motifs and ornate silver jewelry, which he successfully incorporated into his portrait commissions.

While the sitter of the present painting is unknown, unlike Commere's commissioned portrait paintings, the model, her dress and the tiled wall are motifs employed in a few other of the artist's orientalist-themed paintings. His mastery of the craft is clearly apparent in the delicate treatment of the fan and the intricate wall carvings, as well as the subtle, varied hues of pink that dominate the composition.



48 **STANISLAUS VON CHLEBOWSKI (POLISH, 1835-1884)** The prayer signed and dated 'A. Chlebowski 1879' (lower right) oil on panel 17 3/4 x 11 1/2in (45 x 29.5cm) **\$20,000 - 30,000**



49 FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928) A view of an Algerian village signed 'F.A. Bridgman' (lower left)

oil on canvas 15 1/8 x 18 1/8in (38.5 x 36.5cm) \$6,000 - 8,000

Provenance

Garrett Galeries, Dallas, Texas. Acquired from the above by the present owner.

This work will be included in the forthcoming catalogue raisonné on Bridgman being prepared by llene Susan Fort, Ph.D, Senior Curator and The Gain and John Liebes Curator of American Art, Los Angeles County Museum of Art.

58 | BONHAMS



50 **HENRY A. FERGUSON (AMERICAN, 1845-1911)** Travelers before the walls of an Arab town signed 'Henry A. Ferguson' (lower left) oil on canvas 15 x 24 1/2in (38 x 62cm) **\$4,000 - 6,000**



51 HENRI EMILIEN ROUSSEAU (FRENCH, 1875-1933)

A caravan at rest signed 'Henri Rousseau' and illegibly dated (lower right) oil on panel 18 1/8 x 21 5/8in (46 x 55cm) **\$20,000 - 30,000**

Provenance

Prince Alexandru Ghika, Paris and Cannes. By descent to Alexandra Ghika McGhee, his granddaughter, San Diego, California. Bequeathed to the present owner.

52 JOSÉ ARIAS (SPANISH)

The Alcázar of Seville signed and inscribed 'J. Arias / Sevilla' (lower right) oil on canvas 16 x 12in (40.7 x 30.4cm) \$3,000 - 5,000

53

MORTIMER LUDDINGTON MENPES RI, RBA, RE (BRITISH, 1855-1938)

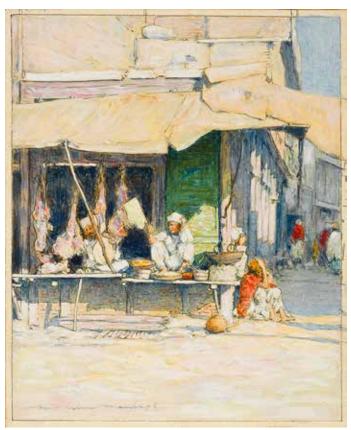
A street corner, Delhi signed 'Mortimer Menpes' (lower left) oil over pencil on paper laid down on board 8 1/4 x 6 3/4in (20.9 x 17.1cm) \$4,000 - 6,000

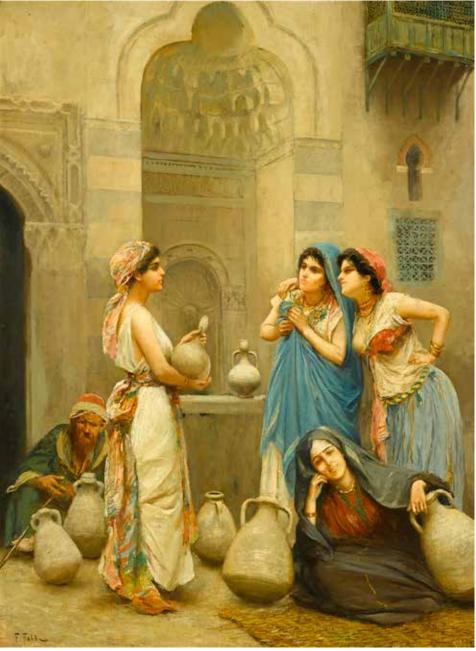
Exhibited

London, Royal Institute of Painters in Water Colours.



52





54

FABIO FABBI (ITALIAN, 1861-1946)

The new slave girl signed 'F. Fabbi' (lower left) oil on canvas *38 3/4 x 29in (98.5 x 73.5cm)* **\$25,000 - 35,000**

Provenance

Miriam Thedieck Weiss, Piqua, Ohio (acquired in Venice, 1920s). By descent to the present owner.





55 WILLIAM GALE (BRITISH, 1823-1909) Oriental girls at the fountain

Oriental girls at the fountain monogrammed (lower left) oil on panel 14 x 11 1/2in (35.5 x 29.3cm) **\$4,000 - 6,000**



56 GEORGE LAWRENCE BULLEID (BRITISH 1858-1933) Awakened signed and dated 'LAWRENCE BVLLEID ARWS/ MDCCXCIV' (lower left) watercolor on paper laid down on card 24 x 38in (61 x 96.5cm) \$15,000 - 20,000



57 HENRY RYLAND (BRITISH, 1856-1924) Sea birds signed 'Henry Ryland' (lower right); inscribed with title and artist name on verso watercolor on paper laid down on card 15 1/2 x 22 1/8in (39.5 x 56cm) \$6,000 - 8,000



58 ERNEST CROFTS, RA (BRITISH, 1847-1911)

The Gunpowder Plot: the conspirators' last stand at Holbeach House signed and dated 'E. Crofts 1892' (lower left) oil on canvas 51 x 72in (129.5 x 182.8cm) \$30,000 - 50,000

Exhibited

London, Burlington House, *Royal Academy of Arts 124th Annual Exhibition*, 1892, cat. 311

Literature

Academy Notes, Illustrations of the Principal Pictures at Burlington House, 1892, no. 311, pp. 13, 80, illustrated. The Bazaar, Exchange and Mart, Vol. XLVI, 9 May 1892, p. 774. J.C. Cox, The Antiquary, vol. 25, London, 1892, p. 248. F.C., Journal of the Institute of Jamaica, vol. 1, Jamaica, 1894, p. 165. A. Mowbray, Windsor Magazine, vol. 28, London, 1908, p. 695 (illustrated).



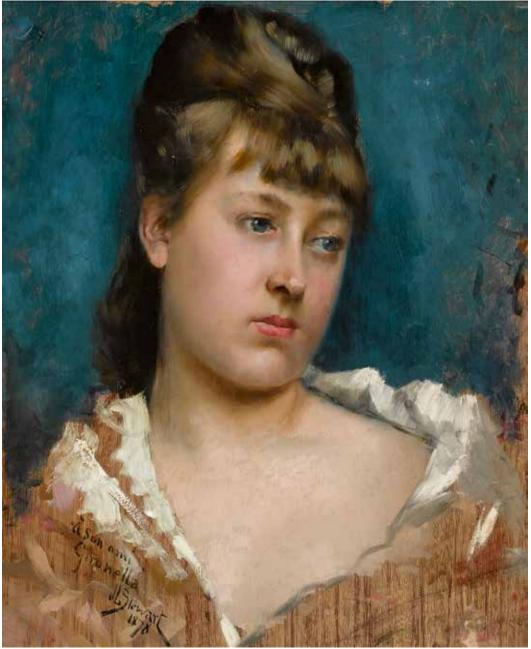
59

JAMES DIGMAN WINGFIELD (BRITISH, 1800-1872)

The palace gardens, Hampton Court signed and dated 'J.D. Wingfield 1845' (on base of statue at right) oil on canvas 28 x 36in \$4,000 - 6,000

Provenance

Sale, Butterfields & Butterfields, San Francisco, 27 March 1991, lot 4081.



60 JULIUS LEBLANC STEWART (AMERICAN, 1855-1919)

Gironella signed, dated and inscribed 'á son ami/Giornella/JLStewart/1878' (lower left) oil on panel 18 1/2 x 15in (47 x 38cm) \$5,000 - 7,000

Provenance

La Guaira Fine Art, New York. Acquired by the present owner from the above, 1999.



61

GUSTAV POPE (BRITISH, FL. CIRCA 1852-1895)

The pet pigeon signed and dated 'Gustav Pope 86' (lower right) oil on canvas $25 \ 1/4 \ x \ 21in \ (64 \ x \ 53.5cm)$ \$4,000 - 6,000

Provenance

With Maas Gallery, London.



62 **ATTRIBUTED TO ROBERT BRYDALL (BRITISH, 1839-1907)** Fairies leading the crusaders inscribed 'Robert Brydall/ Glasgow' (on the reverse) oil on canvas 20 x 30in (51 x 76cm) **\$10,000 - 15,000**



63 THOMAS KEYSE (BRITISH, 1722-1800)

Roses, irises and other flowers in an urn signed, inscribed and dated 'T Keyse Pinxit 1799 /aged 78 (without glasses)' (lower center) oil on canvas 36 1/4 x 28 1/4in (91.7 x 71.7cm) \$12,000 - 18,000



64 **RICHARD ANSDELL RA (BRITISH, 1815-1885)** On the lookout

oil on panel 6 1/2 x 20in (16.5 x 50.8cm) **\$4,000 - 6,000**

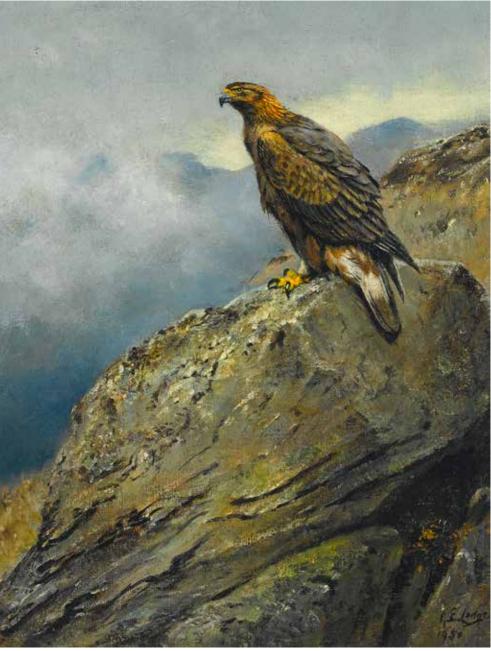
Provenance

Miss A. Balthazar. With Thos. Agnew & Sons, Ltd., London. With B.J. Ventresco, Los Angeles, California.

Exhibited

London, Agnew's Galleries, Loan Exhibition, *Victorian Painting 1837*-87, 1961, no. 39.

We are grateful to Sarah Kellam for confirming the authenticity of this oil sketch which will be included in the Ansdell Catologue Raisonne, which she is at present compiling. Sarah Kellam's website can be visited at <u>www.richardansdell.co.uk</u> for further dialog if wished.



65 GEORGE EDWARD LODGE (BRITISH, 1860-1954)

A golden eagle perched on a rock signed and dated 'G.E. Lodge / 1950' (lower right) oil on canvas 18 x 14in (45.7 x 35.5cm) **\$6,000 - 8,000**

Provenance

With Rowland Ward, Ltd., London.



66 ALFRED DE BREANSKI (BRITISH, 1852-1928)

A view of Fleet Moor, Surrey signed and dated 'Alfred de Bréanski 1876' (lower right) oil on canvas 17 1/4 x 31in (43.8 x 78.7cm) **\$8,000 - 12,000**

Provenance

With Goldfield Galleries, Los Angeles.



67 **JOHN SANDERSON SANDERSON-WELLS, RI (BRITISH, 1872-1955)** After the hunt signed 'J.S. Sanderson-Wells' (lower right) oil on canvas 18 3/4 x 26 1/2in (47.5 x 67.3cm) **\$3,000 - 5,000**



PROPERTY FORMERLY IN THE COLLECTION OF MICHAEL CURTIZ

68

FRANCIS SARTORIUS (LONDON 1734-1804)

A mounted groom leading another horse signed, inscribed and dated 'Fr.s Sartorius Pinx.t 1783' (lower right) oil on canvas 16 1/4 x 20in (41.2 x 50.8cm) \$10,000 - 15,000

Provenance

Michael Curtiz and Bess Meredyth Curtiz, Encino and Hollywood, acquired before 1946. By descent to the present owner. Michael Curtiz was the legendary director of *Casablanca, Mildred Pierce, Yankee Doodle Dandy* and other Academy Award nominated movies from the 1930s-50s. He was an avid horseman and polo player, and collected art that featured horses. The present painting was possibly acquired on a trip to Europe in 1934.



PROPERTY FORMERLY IN THE COLLECTION OF MICHAEL CURTIZ

69 **GEORGE HENRY LAPORTE (GERMAN/BRITISH, 1799-1873)** A racehorse with jockey up signed 'G.H. Laporte' (lower right) oil on canvas 25 x 30in (63.5 x 76.2cm) **\$6,000 - 8,000**

Provenance

With The Cooling Galleries, London. Michael Curtiz and Bess Meredyth Curtiz, Encino and Hollywood, acquired before 1946. By descent to the present owner.



PROPERTY OF THE MARANATHA FOUNDATION, ROSEVILLE, CALIFORNIA, SOLD TO BENEFIT THE BUILDING OF A SCHOOL COMPOUND IN LUANDA, ANGOLA

70 DANIEL RIDGWAY KNIGHT (AMERICAN, 1839-1924)

A restful moment signed and dated 'DR Knight 1878' (lower right) oil on canvas 20 x 25 1/2in (51 x 65cm) **\$25,000 - 35,000**

Provenance

Possibly, William Randolph Hearst, San Francisco. With Hammer Galleries, New York. Private collection, Michigan. Gifted to the present owner, 2013.

We would like to thank Howard Rehs for confirming the authenticity of this work, which will be included in the forthcoming catalogue raisonné of the artist's work. A photo-certificate of authenticity accompanies the lot.



71 ELIOT HODGKIN (BRITISH, 1905-1987)

White flowers signed and dated 'E. Hodgkin 38' (lower right) oil on canvas 40 x 29 3/4in (101.6 x 75.5cm) **\$6,000 - 8,000**

Provenance

Miss F. Martin, Denver, Colorado.

We are grateful to Mark Hodgkin for confirming the authenticity of this painting based on a photograph.



PROPERTY FROM A NORTHERN CALIFORNIA COLLECTION

72 **HENRY BACON (AMERICAN, 1839-1912)** *La Bretagne* titled, dated and signed 'La Bretagne/ le 29 Oct. 1890/ Henry Bacon' (lower left) oil on board 10 1/2 x 13 3/4in (26.8 x 35cm) **\$20,000 - 30,000**

Provenance With The Jordan-Volpe Gallery, New York, New York.



73 **CHARLES HAIGH-WOOD (BRITISH, 1856-1927)** Mending the sail signed 'C. Haigh Wood' (lower left) oil on canvas *12 x 18in (30.4 x 45.7cm)* **\$4,000 - 6,000**



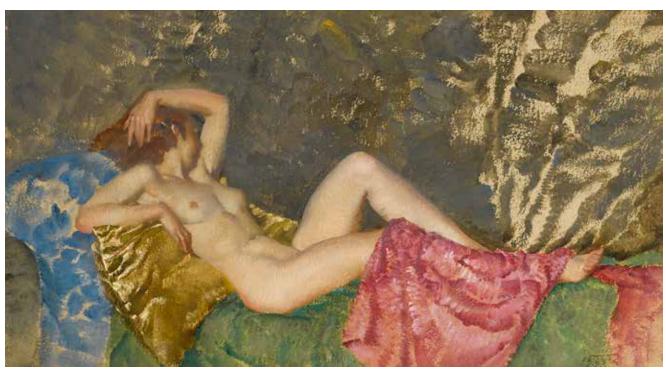


74 **PAUL FORDYCE MAITLAND (BRITISH, 1863-1909)** London in winter oil on canvas *12 x 16in (30.5 x 40.5cm)* **\$5,000 - 8,000**



PROPERTY FROM THE ESTATE OF PAULINE ANNON

75 **LOUIS MARIE DE SCHRYVER (FRENCH, 1862-1942)** *Place de la Concorde* signed and dated 'Louis de Schryver 1927' (lower right) oil on canvas 15 x 21 3/4in (38.1 x 55.2cm) **\$12,000 - 18,000**



76 SIR WILLIAM RUSSELL FLINT (SCOTTISH, 1880-1969) Yvette

signed 'W. Russell Flint' (lower right); titled and signed on verso watercolor on paper 13 5/8 x 24 1/2in (34.8 x 62.2cm) \$25,000 - 35,000

Provenance

With Arthur Ackermann & Son, Inc., Chicago, Illinois. Walter Lang, Bel Air, California



77 **GEORGE FAULKNER WETHERBEE (AMERICAN, 1851-1920)** Boys bathing in a pond signed 'George Wetherbee' (lower right) oil on canvas *31 1/4 x 50 1/4in (79.5 x 127.5cm)* **\$4,000 - 6,000**



78 **VACLAV RADIMSKY (CZECH, 1867-1946)** Mid-day sunshine in the park signed 'VRadimsky' (lower right) oil on board 26 3/4 x 28 1/2in (68 x 72.3cm) **\$15,000 - 20,000**



79 **ADOLF GUSTAV DITSCHEINER (AUSTRIAN, 1846-1904)** Apple blossoms signed, inscribed and dated 'A. Ditscheiner Munchen/ 88' (lower left) oil on canvas 20.5 x 31.5in (52 x 80cm)

\$4,000 - 6,000



80 MICHELE CASCELLA (ITALIAN, 1892-1989)

A still life with flowers signed 'Michele Cascella' (lower left); inscribed in Italian and signed on the reverse oil on canvas 30 x 24in (76.4 x 61cm) \$6,000 - 8,000

Provenance With Gallery Juarez, Inc., Los Angeles.

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Paddle number (for offic	ce use only)	Sale no.	Sale venue:	
General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.		our bidding by such terms ns of Sale in ing to this sale and ng to bidding. ay result in your e funds clear our	\$200 - 500 by 20 / 50 / 80s \$2 \$500 - 1,000 by 50s \$5 \$1,000 - 2,000 by 100s \$1 \$2,000 - 5,000 by 20 / 500 / 800s ab	0,000 - 20,000by 1,000s 0,000 - 50,000by 2,000 / 5,000 / 8,000s 0,000 - 100,000by 5,000s 00,000 - 200,000by 10,000s ove \$200,000at the auctioneer's discretion e auctioneer has discretion to split any bid at any time.	
Notice to Absentee Bidders: In the table below, please		pelow, please	Customer Number	Title	
provide details of the lots on least 24 hours prior to the sa			First Name	Last Name	
	to the nearest increment. Please refer to the Puwer's Guide		Company name (to be invoiced if applicable)		
to Bonhams to execute abser Bonhams will endeavor to ex	xecute bids of	n your behalf but	Address		
will not be liable for any erro			City	County / State	
Notice to First Time Bidders provide photographic proof of	f ID - passport	, driving license, ID	Post / Zip code	Country	
card, together with proof of ac card statement etc. Corporate	clients should	also provide a copy	Telephone mobile	Telephone daytime	
together with a letter authoriz	of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your		Telephone evening	Fax	
bids not being processed. For higher value lots you may also be asked to provide a bankers reference.			Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.		
Notice to online bidders; If you have forgotten your username and password for <u>www.bonhams.com</u> , please contact Client Services.			E-mail (in capitals) By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.		
If successful			I am registering to bid as a private client	I am registering to bid as a trade client	
I will collect the purchases mys Please contact me with a shipp I will arrange a third party to c	ping quote (if		e) Resale: please enter your resale license number here We may contact you for additional informati		
Please mail or fax the comple	eted Registra	tion Form and			
requested information to: Bonhams Client Services Depart	tment		SHIPPI	NG	
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New York, New York 10022 Tel +1 (212) 644 9001			Address: Country:		
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Tel +1 (415) 503 3410			Please note that all telephone calls are recorded		
Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any If you are bidding of	otion t of any discrepancy, lot number and not lot description will govern.) dding online there is no need to complete this section. MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only		

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

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

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

Your signature:



Bonhams

THE RUSSIAN SALE

December 2, 3pm London

PAVEL ALEKSANDROVICH SVEDOMSKY (1848-1904)

A kiss oil on canvas 178 x 90cm (70 1/16 x 35 7/16in) £80,000 - 120,000

INQUIRIES

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Thursday December 17, 10am New York A TIFFANY STUDIOS FAVRILE GLASS AND BRONZE PEONY LAMP Circa 1910 \$100,000 – 150,000

PREVIEW December 12-16

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19TH CENTURY EUROPEAN, VICTORIAN AND BRITISH IMPRESSIONIST ART

Wednesday 2 March 2016 New Bond Street, London

Highlights from this sale will be on view in New York, 31 October - 4 November

JEAN DISCART (FRENCH, 1856-1944) The cobbler, Tangiers oil on panel 40 x 50cm (15 3/4 x 19 11/16in). £40,000 - 60,000 \$60,000 - 90,000



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