

**19TH CENTURY EUROPEAN
VICTORIAN AND BRITISH
IMPRESSIONIST ART**

Wednesday 2 March 2016

Bonhams

LONDON



19TH CENTURY EUROPEAN, VICTORIAN AND BRITISH IMPRESSIONIST ART

Wednesday 2 March at 14.00

New Bond Street, London

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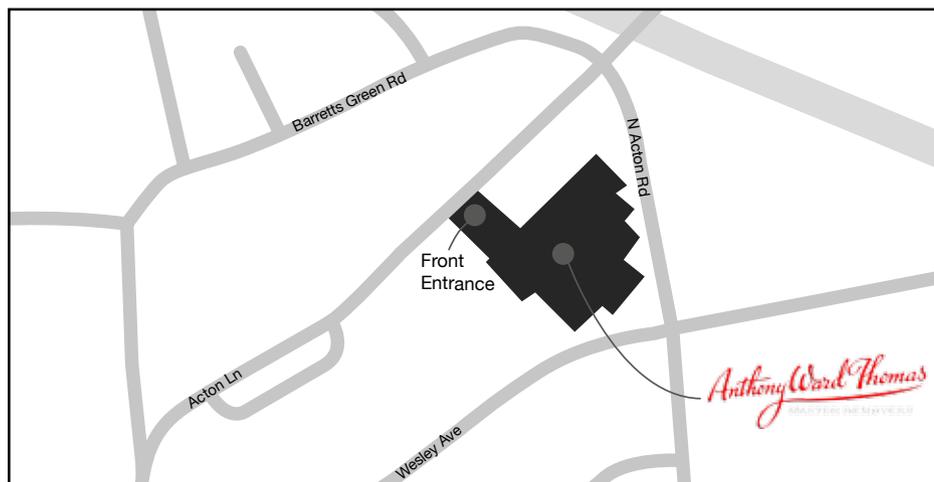
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An impressionist painting depicting a woman and a child in a garden. The woman, on the left, has dark hair and is wearing a light blue dress. She is looking down at a large bouquet of white flowers she is holding. The child, on the right, has light brown hair and is wearing a light green dress. The child is looking up at the woman. The background is a dense, colorful field of flowers in shades of orange, red, and pink. The painting style is characterized by visible brushstrokes and a vibrant, textured color palette.

**19TH CENTURY EUROPEAN,
VICTORIAN AND BRITISH
IMPRESSIONIST ART**

Lots 1 - 120



1AR

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Paris sous la neige

signed 'E. CORTES.' (lower right)

oil on canvas

44 x 62cm (17 5/16 x 24 7/16in).

£12,000 - 18,000

€16,000 - 24,000

US\$17,000 - 26,000



2AR

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

L'Institute, Paris

signed 'EDOUARD CORTÈS' (lower right)

oil on canvas

33 x 46cm (13 x 18 1/8in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000

Provenance

with W B Simpson, Glasgow

Private collection, UK



3AR

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Boulevard de la Madeleine

signed 'EDOUARD CORTÈS' (lower right)

oil on canvas

33 x 45.7cm (13 x 18in).

£10,000 - 15,000

€13,000 - 20,000

US\$14,000 - 21,000



4AR

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Boulevard de la Madeleine at sunset

signed 'EDOUARD CORTÈS.' (lower right)

oil on canvas

33 x 46.5cm (13 x 18 5/16in).

£10,000 - 15,000

€13,000 - 20,000

US\$14,000 - 21,000



5

MYLES BIRKET FOSTER, RWS (BRITISH 1825-1899)

English summer landscape
signed with monogram (lower right)
watercolour and bodycolour
26.5 x 39.5cm (10 7/16 x 15 9/16in).

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300

Provenance

Sale, Sotheby's London, 27 February 1985, lot 433
Private collection, UK

6

ALFRED DE BRÉANSKI SNR. (BRITISH, 1852-1928)

Glen Nevis
signed 'Alfred de Breanski' (lower left) also signed and inscribed
"Glen Nevis" N.B./Alfred. de Breanski Senr./Copyright reserved/AdeB'
on the reverse
oil on canvas
61 x 92cm (24 x 36 1/4in).
unframed

£5,000 - 7,000
€6,600 - 9,200
US\$7,200 - 10,000



7* WT

FREDERICK GEORGE COTMAN (BRITISH, 1850-1920)

Christchurch Priory, Hampshire
signed and dated 'F.G.Cotman 1890.' (lower left)
oil on canvas
109 x 156.5cm (42 15/16 x 61 5/8in).

£6,000 - 8,000

€7,900 - 11,000

US\$8,600 - 11,000

8* WT

SIDNEY RICHARD PERCY (BRITISH, 1821-1886)

A Mountain Landscape
signed and dated 'S.R. Percy. 69' (lower right)
oil on canvas
61 x 96.5cm (24 x 38in).

£10,000 - 15,000

€13,000 - 20,000

US\$14,000 - 21,000



9

THOMAS SHOTTER BOYS, NWS (BRITISH, 1803-1874)

Coast scene, Havre; Coast scene, Trouville, Normandy a pair, one signed and dated 'T S Boys/1830' (lower left), the other signed and dated 'T Boys. 1830.' (lower right), each signed and inscribed with title and artist's address on label on reserve oil on board,

each 20 x 25.5cm (7 7/8 x 10 1/16in).

(2)

£3,000 - 5,000

€3,900 - 6,600

US\$4,300 - 7,200

Exhibited

London, Suffolk Street, *Exhibition of the Society of British Artists*, 1830, cat. no. 390 and 413

These two French beach scenes were painted before Boys had reached thirty and a few years after the death in 1828 of his greatest influence, Richard Parkes Bonington. They are testament to the artistic debt owed by Boys to Bonington but also show signs of the talent that would propel Boys to such great artistic heights. Any examples of Boys' work is rare but oils all the more so. It would be in more topographical and architectural watercolours that he would make his name but he shows great facility with the oil medium and the compositions of both works show an artist thinking about figure groups and their placement within the composition, a quality that would bring his townscapes to life.



10* WT

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

Fisherfolk on the shore

signed and dated 'EWCooke/Dec. 1839' (lower left)

oil on canvas

61 x 91cm (24 x 35 13/16in).

£10,000 - 15,000

€13,000 - 20,000

US\$14,000 - 21,000



11^{WT}

CLARKSON STANFIELD, RA (BRITISH, 1793-1867)

View of the Grand Canal and Santa Maria della Salute
signed and dated 'Clarkson Stanfield. R.A. 1847' (lower left)
oil on board

81 x 144.5cm (31 7/8 x 56 7/8in).

£15,000 - 20,000

€20,000 - 26,000

US\$21,000 - 29,000



PROPERTY OF A DECEASED'S ESTATE

12

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

Evening on the lagoon from Isola San Servolo, Venice
signed, inscribed and dated 'E. W. Cooke. 1853./VENICE' (lower left),
inscribed 'E.W.Cooke A.R.A. Venezia. 1853' on the stretcher
oil on canvas

39.5 x 66.5cm (15 9/16 x 26 3/16in).

£30,000 - 50,000

€39,000 - 66,000

US\$43,000 - 72,000

Provenance

The Arthur Ackerman and Peter Johnson sale, Christie's South
Kensington, 8 May 2008, lot 63, sold for £96,500
The Estate of Miss Elizabeth Creak, sold to benefit the Elizabeth Creak
Charitable Trust

Literature

John Munday *E.W.Cooke 1811-1880, A Man of his Time*, Woodbridge,
1996, cat. 53/14, page 348, as *S.Servolo*

Cooke's visit to Venice in 1853 lasted eight weeks; his diary for the
1st September notes 'Arrived at Dear old Venice', and on the 26th
October, 'Left Venice by rail'. During this period Cooke produced
11 oils.



OTHER PROPERTIES

13^{WT}

LOUIS BOSWORTH HURT (BRITISH, 1856-1929)

Between the showers

signed 'Louis B. Hurt.' (lower left)

oil on canvas

128 x 103cm (50 3/8 x 40 9/16in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000

Provenance

with W. Barker and Co., Harrogate

Private collection



14* WT

LOUIS BOSWORTH HURT (BRITISH, 1856-1929)

Highland Cattle by a Loch
signed and dated 'Louis B. Hurt. 1901' (lower left),
further signed on the reverse
oil on canvas

92 x 154 cm. (36 1/4 x 60 5/8 in.)

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000

15

ALEXANDER NASMYTH (BRITISH, 1758-1840)

Veduta di Napoli da Posillipo; Veduta della costa Sorrentina
a pair
oil on canvas
each 68.7 x 89.9cm (27 1/16 x 35 3/8in).
(2)

£30,000 - 50,000

€39,000 - 66,000

US\$43,000 - 72,000

Provenance

Private collection, Italy

Literature

Massimo Ricciardi, *Paesaggisti stranieri in Campania nell'Ottocento*,
Salerno, 2002, p.24-26 and 28, illustrated figs. 3, 4

Alexander Nasmyth was born in Edinburgh in September 1758. His father was an architect and builder and he was initially educated at home, before attending 'Mammy' Smith's school in the Grassmarket, and then the high school where he studied arithmetic and geometry in preparation for a career in the family business.

Alexander was however drawn to life as an artist, and while working with James Cummyng, a tradesman-house painter, his talent was spotted by Allan Ramsay, principal painter in ordinary to George III. Ramsay persuaded Cummyng to release his apprentice and the young Alexander journeyed south to London where he began work in Ramsay's studio.

Towards the end of 1778, he returned to Edinburgh and began his practice as a portrait painter. He gradually evolved a style of his own, placing the sitters within a landscape and gradually the backgrounds became as important as the sitters.

In common with many of his contemporaries Nasmyth left Scotland in December 1782 to continue his studies abroad. He arrived in Rome in April 1783 and began an extensive journey through Italy visiting The Bay of Naples, Bolsena, Ancona and Tivoli.

He returned to Edinburgh at the end of 1784 and continued his practice as a portrait and landscape painter. His landscapes, principally influenced by Claude Lorrain and Ruisdael, are tranquil, finely detailed and romantic. By all accounts Alexander Nasmyth was a delightful, kind and humorous man – a polymath, combining a prodigious artistic talent with a practical knowledge of engineering and architecture.

He died in April 1840 and was buried in St Cuthbert's churchyard, Edinburgh.



Alexander Nasmyth *Bay of Naples*

© Image reproduced courtesy of South Ayrshire Council



16^{WT}

RICHARD ANSDELL (BRITISH, 1815-1885)

Spanish Posada, Granada

signed with initials and dated '1866' (lower right), signed and inscribed with artist's address and title on label on stretcher bar

oil on canvas

80 x 183.5cm (31 1/2 x 72 1/4in).

£30,000 - 50,000

€39,000 - 66,000

US\$43,000 - 72,000

Provenance

with Thomas Agnew & Sons, London

Private collection, UK

Exhibited

London, Royal Academy, 1866, no.431

This wonderfully exuberant painting illustrates what an impact the artist's two visits to Spain must have had. It is also an example of why it was so fashionable for Victorians to make the trip. Richard Ansdell first visited Spain in 1856 accompanied by John "Spanish" Phillip RA (1817-1867). They travelled around the Granada area by horseback avidly painting what they saw under the bright Spanish sun; an exotic way of life that must have seemed a world away from Victorian Britain.

This is a scene set within the walls of the Alhambra Palace in a farm building on the side where the peasants would have taken their animals for rest and water. The celebrations of the Posada are well under way with guitars ringing out, bread and wine on the table and smiling faces. The tools of toil are put aside for a moment's celebration while the mules wait patiently in their elaborate fly-detracting halters - (Ansdell brought some bridles, scarves and pots home from Spain to use as props in just such a painting as this). Amongst all the festivity, the daily routine continues with the herdsman and his flock nonchalantly going on their way under the arch.

This is a remarkable painting as it is very rare that people, not animals, take centre stage. It is a fine example of Ansdell's confidence growing along with his highly successful career. At this time he was striving for the heights, becoming an Associate of the Royal Academy in 1861 and a full Academician in 1870.

We are grateful to Sarah Kellam (née Ansdell) for her assistance in cataloguing this lot. www.richardansdell.co.uk





17^{WT}

SIDNEY RICHARD PERCY (BRITISH, 1821-1886)

Capel Curig

signed and dated 'S R Percy./1873' (lower right)

oil on canvas

61.5 x 101.5cm (24 3/16 x 39 15/16in).

£30,000 - 50,000

€39,000 - 66,000

US\$43,000 - 72,000

Provenance

with Cooling Galleries, London, 1959

Private collection, UK

Sale, Bonhams London, 19 November 2002, lot 127

with Oakham Gallery, London

Private collection, UK

18*

HEYWOOD HARDY (BRITISH, 1843-1933)

Picking up the scent

signed 'Heywood Hardy' (lower right)

oil on canvas

51 x 76cm (20 1/16 x 29 15/16in).

£5,000 - 8,000

€6,600 - 11,000

US\$7,200 - 11,000

19

LOUIS H. GRIMSHAW (BRITISH, 1870-1944)

Ripon Minster beside the River Swale

signed and inscribed 'Louis H. Grimshaw/12/96' (lower right)

oil on canvas

38.5 x 61cm (15 3/16 x 24in).

£5,000 - 7,000

€6,600 - 9,200

US\$7,200 - 10,000





20

ANDREAS SCHELFHOUT (DUTCH, 1787-1870)

Frozen winter landscape

signed 'A. Schelfhout' (lower left)

oil on panel

24.3 x 16.6cm (9 9/16 x 6 9/16in).

£7,000 - 10,000

€9,200 - 13,000

US\$10,000 - 14,000

Provenance

Private collection, The Netherlands



21

BAREND CORNELIS KOEKKOEK (DUTCH, 1803-1862)

Fishermen on the shore with ships setting sail beyond
signed with initials and dated '1825' (lower left)

oil on canvas

31 x 37cm (12 3/16 x 14 9/16in).

£7,000 - 10,000

€9,200 - 13,000

US\$10,000 - 14,000

BAREND CORNELIS KOEKKOEK (DUTCH, 1803-1862)

Travellers passing a ruined castle in a stormy landscape
 signed and dated 'BC.Koekkoek ft/1835.' (lower left)
 bears collector's seal to the reverse
 oil on panel
 34.8 x 42.4cm (13 11/16 x 16 11/16in).

£30,000 - 50,000

€39,000 - 66,000

US\$43,000 - 72,000

Provenance

Purchased by the great grandfather of the present owner
 Thence by descent
 Private collection, Italy

The collector's seal may be that of Emile van Becelaere.

Barend Cornelis Koekkoek (1803-1862) was the most celebrated artist of his generation and regarded as the founding father of Dutch romantic landscape painting. During his lifetime he was known as the 'Prince of Landscape Painting' and his reputation remains unchallenged to this day.

Barend was the eldest son of the renowned marine painter Johannes Hermanus Koekkoek (1778-1851), from whom he received his earliest tuition. In 1822, at the age of 19 he was granted a scholarship by King Willem I of the Netherlands which enabled him to study at the Royal Academy of Visual Arts in Amsterdam. He studied there for four years under Jan Willem Pieneman (1779-1853) and the landscape painter Jean August Daiwaille (1786 – 1850), whose sister Koekkoek married in 1833. Even in these formative years, it was evident that Koekkoek's strength lay within this genre. Two years spent in the rural surroundings of Hilversum, in the company of a group of cattle and landscape painters strengthened this passion. His unique talent did not go unnoticed, with one of his summer landscapes awarded a gold medal by the Amsterdam society, Felix Meritis in 1829.

In 1833 Koekkoek married Elise Thérèse, the daughter of Jean August Daiwaille his former instructor at the Art Academy in Amsterdam. The Dutch countryside however failed to satisfy his romantic soul; he stated that his Fatherland boasted no rocks, waterfalls, mountains or romantic valleys and that proud, sublime Nature was not to be found in The Netherlands.

As a result the artist moved to the old Ducal capital of Cleves, Germany in 1834, the year before this lot was painted, where the impressive river valleys, rock formations and ancient woods resonated with his romantic ideals perfectly. Under his leadership Cleves became the breeding ground for a new and influential school of landscape painting. Koekkoek's landscapes, varying from wide river valleys and woody views dominated by one or two giant oaks were very much in demand. Koekkoek founded his own academy there in 1841, where a number of young artists such as Johann Bernard Klombeek (1815-1893), Frederik Marinus Kruseman (1816-1882) and Lodewijk Johannes Kleijn (1817-1897) came to be tutored by the revered master. It was also in the same year that he published his seminal text *Herinneringen en Mededeelingen van eenen Landschapsschilder (Recollections and Communications of a Landscape Painter)*.

His landscapes, particularly dating from the 1840s and 1850s are key to the development of Cleves Romanticism which can be summed up as a fusion of realism and a tendency to idealise Nature with remarkable detail. Our picture, which was painted in 1835 features many of the elements which distinguish Koekkoek's work. A ruined castle is highlighted against a threatening sky as the wind gusts and a storm gathers in the distance. The figures provide some narrative, but are to some degree incidental to the celebration of nature. Sadly in November 1859 Koekkoek suffered a major stroke which effectively ended his career as a painter. He died April 5, 1862, in his beloved town of Cleves.





23^{WT}

**CIRCLE OF FERDINAND DE BRAEKELEER
(BELGIAN, 1792-1883)**

The Golden Wedding Feast

oil on canvas

105.5 x 126cm (41 9/16 x 49 5/8in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000

This is a version of the original work of 1839 (which is on panel and measures 106 x 120.5cm) which is in the collection of the Musees Royaux des Beaux-Arts de Belgique in Brussels, inv.nr. 1186.

The Golden Wedding Feast and *Mid-Lent in the schoolroom* (see lot 24) both enjoyed enormous success when shown at the Salon of 1839. In common with many of his contemporaries de Braeकेलेer was known to produce replicas of varying sizes of his more popular works.

A pupil of the Antwerp Academy the artist enjoyed considerable success during his lifetime. He won the Prix de Rome in 1819, was a member of the Belgian Academy and curator at the Antwerp Museum. Among his pupils he taught not only his son Henri, but also his nephew Adrien.



24^{WT}

**CIRCLE OF FERDINAND DE BRAEKELEER
(BELGIAN, 1792-1883)**

Mid-Lent in the schoolroom

oil on canvas

105.5 x 126cm (41 9/16 x 49 5/8in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000

This is a version of the original work of 1839 (which is on panel and measures 106 x 120.5cm) which is in the collection of the Musees Royaux des Beaux-Arts de Belgique in Brussels, inv.nr. 1187.



25^{WT}

CARL HEINRICH HOFF, THE ELDER (GERMAN, 1838-1890)

The entreaty

signed and dated 'Carl Hoff 73' (lower right)

oil on panel

110.5 x 83cm (43 1/2 x 32 11/16in).

£4,000 - 6,000

€5,300 - 7,900

US\$5,700 - 8,600



26

ADOLPHE ALEXANDRE LESREL (FRENCH, 1839-1929)

The Connoisseurs

signed and dated 'A.A. LESREL 1919' (lower right)

oil on panel

58 x 48cm (22 13/16 x 18 7/8in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000

Provenance

(possibly) Sale, Sotheby's Billingshurst, 15 May 1990, lot 426

with Richard Green, London

Private collection, UK

27* WT

CHARLES CHAPLIN (FRENCH, 1825-1891)

Reflection

signed 'Ch. Chaplin' (lower right)

oil on canvas

90.5 x 51.5cm (35 5/8 x 20 1/4in).

£25,000 - 35,000

€33,000 - 46,000

US\$36,000 - 50,000

Charles Joshua Chaplin (1825-1891) achieved wide-spread success in France during the mid-19th Century with his society portraits of beautiful young women. As a student at the École des Beaux Arts, his early works of landscapes and French peasant life hinted at an interest in the Realist style with which so many of his contemporaries were concerned. However, Chaplin soon moved towards portraiture, his works displaying a softer palette and an elegance reminiscent of the Rococo style, in particular the works of François Boucher (French, 1703-1770), whom he admired greatly. Chaplin wrote, 'If I could, I would lose myself in the past. I have a particular love for the charming French School of the last century.'¹

In 1851, after receiving a third class medal and critical acclaim for a portrait of his sister exhibited at the Salon, his career flourished. He received a great number of commissions for portraits of the wives and daughters of the French aristocracy and *bourgeoisie*. Contemporary art critic, Frédéric Loliée, claimed 'Chaplin has renewed, but with less artifice, the delicacies of our Boucher [...] the portraits of women always lit up with charming colours [...] captivate you, they seduce you.'²

In addition to painting, Chaplin was also a talented engraver and interior decorator. His individual style captured the interest of Empress Eugénie, wife of Napoleon III, who commissioned Chaplin to decorate the interior of the Palais de l'Élysée and the Palais des Tuileries. Such was his favour as a court painter that in 1859, Napoleon III overturned the Salon judges' decision to ban Chaplin's 'erotically suggestive' portrait, *Aurora*.

The present lot is an excellent example of Chaplin's sought-after society portraits. The model exudes feminine grace and calm, whilst the boudoir setting and her sumptuous low-cut silk dress gives the scene an intimate, sensual feel. The soft colours and delicate brushstrokes echo the young beauty's lightness of touch as she handles the flower headdress. An indulgent celebration of beauty, Chaplin's unique Neo-Rococo style embodies the extravagance of the *bourgeois* lifestyle of the period.

Chaplin continued to exhibit at the Salon each year, receiving an Honor Medal in 1865, and also exhibited at the Royal Academy in London in 1849. His success was recognised with the title of Officier de la Légion d'Honneur in 1881.

¹V. E. Morant, *Gazette des Beaux-Arts*, 'Charles-Joshua Chaplin, An Anglo-French Artist, 1825-1891', October 1989, p.144

²F. Loliée, *La Nouvelle Revue*, 'Les Disparus: Meissonnier et Chaplin', March 1891, p.159





28^{WT}

WALTER DENDY SADLER, RBA (BRITISH, 1854-1923)

A good bowl of punch
signed and dated 'WDendySadler.86.' (lower right)
oil on canvas

76.5 x 101.5cm (30 1/8 x 39 15/16in).

£4,000 - 6,000

€5,300 - 7,900

US\$5,700 - 8,600



29^{WT}

SAMUEL EDMUND WALLER (BRITISH, 1850-1903)

A bit of temper

a pair, each signed and dated 'S.E.Waller./1897.' (lower right),

one inscribed with title on reverse oil on canvas,

each 102 x 76.5cm (40 3/16 x 30 1/8in).

(2)

£12,000 - 18,000

€16,000 - 24,000

US\$17,000 - 26,000



**PROPERTY OF A LADY OF TITLE
LOTS 30-39**

30^{WT}

JOHN FERNELEY, SNR. (BRITISH, 1782-1860)

A side-saddled grey hunter
signed, inscribed and dated 'J. Fernley/Melton Mowbray/1838.'
(on side of mounting block)
oil on canvas
71 x 91cm (27 15/16 x 35 13/16in).

£10,000 - 15,000

€13,000 - 20,000

US\$14,000 - 21,000

Provenance

with Agnews, London
with Richard Green Fine Paintings, London
Private collection, UK



31

JOHN FREDERICK HERRING, SNR. (BRITISH, 1795-1865)

An Arab stallion in a loose box, said to be 'Tajar' bears signature and dated 'J.F.Herring/1854.' (centre left)
oil on canvas

57 x 68.5cm (22 7/16 x 26 15/16in).

£10,000 - 15,000

€13,000 - 20,000

US\$14,000 - 21,000

Provenance

with Richard Green Fine Paintings, London, 1967
Private collection, UK

Literature

Oliver Beckett, *J.F.Herring & Sons*, Bury St. Edmunds, 1981, p.124,
cat. no.263

'Tajar' bred by Count Hahn at Twenark, Mecklenburg by a pure Arab sire. Bought by M Meyer, the Queen's riding master, from Count Hatzfeld in 1844.

'Tajar' is recorded as being still ridden by Queen Victoria when taking exercise in the riding school in 1856, the year in which he died at the age of twenty three.



32^{WT}

JOHN FREDERICK HERRING, JNR. (BRITISH, 1815-1907)

A black thoroughbred in a loose box
bears indistinct inscription (to right of manger)
oil on canvas

71 x 91cm (27 15/16 x 35 13/16in).

£4,000 - 6,000

€5,300 - 7,900

US\$5,700 - 8,600

Provenance

with Richard Green Fine Paintings, London
Private collection, UK



33^{WT}

HARRY HALL (BRITISH, 1815-1882)

Mr E Bouverie's brown colt 'War Eagle' held by his trainer C Marson with the jockey Samuel Mann signed, inscribed and dated 'Harry Hall./Newmarket/1848.' (lower centre), also bears inscription 'WAR EAGLE/Doncaster Cup, 1847,' (lower left) oil on canvas 58 x 76.5cm (22 13/16 x 30 1/8in).

£15,000 - 20,000

€20,000 - 26,000

US\$21,000 - 29,000

Provenance

Private collection, UK

Exhibited

London, Royal Society of British Artists, 1848, no.309 as 'Portrait of War Eagle, Marson and John Robinson'[sic]

'War Eagle' by 'Lanercost' out of 'Valentine' foaled in 1844. Bred by Mr E Bouverie.

Between 1846 and 1848 War Eagle won seven of his thirteen races including the 1847 Doncaster Cup, ridden by Samuel Mann, and ran second in a further five including the 1847 Derby at 20-1. Trained by C. Marson he was ridden in five of his victories by his son Job Marson.



Charles Hunt, after Herring, *The Derby 1847* showing 'War Eagle' on the left



34^{WT}

JOHN FREDERICK HERRING, SNR. (BRITISH, 1795-1865)

Mr G Salvin's bay mare 'Alice Hawthorn' held by her lad signed and dated 'J.F.Herring. Senr./1844.' (lower right), also inscribed 'Alice-Hawthorn' (on the door, lower right) oil on canvas

71 x 91.5cm (27 15/16 x 36in).

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000

Provenance

Ex collection of Sir Noel Murless

Sale, Sotheby's London, 12 July 1989, lot 131

Private collection, UK

Literature

Oliver Beckett, *J.F.Herring & Sons*, London, 1981, p.114, cat. no.156.

'Alice Hawthorn', by 'Muley Moloch' out of 'Rebecca', foaled in 1838. Bred and owned by Mr Plummer.

In a career of just four years between 1841-1845 'Alice Hawthorn' won thirty three races and walked over a further eight. She also died on two occasions. Her victories included the Chester Cup of 1842, the Doncaster Cup of 1843 and the Goodwood Cup of 1844. Mr. Plummer had sold her to Mr Salvin at the close of the 1843 season. She was retired to stud where she was to become the dam of the 1860 Derby winner 'Thormanby'. Herring painted several further portraits of Alice Hawthorn between 1843-1845.



35

JOHN FREDERICK HERRING, JNR. (BRITISH, 1815-1907)

Mr H King with his bay mare 'Rosalie' held by her trainer at Royston
signed and dated 'J. Fred. Herring 1838.' (lower centre)

oil on canvas

57 x 76cm (22 7/16 x 29 15/16in).

£30,000 - 50,000

€39,000 - 66,000

US\$43,000 - 72,000

Provenance

with Richard Green Fine Paintings, London

Private collection, UK

'Rosalie' by 'Whalebone' out of 'Electra', foaled in 1831. Owned by Colonel Peel.

'Rosalie' won two races as a three year old and the Ewell Stakes at Epsom. She was purchased by Mr H King in 1837 for whom, ridden by her owner, she won The Farmers Plate at Royston three years running 1837-1839.

36^{WT}

JOHN FREDERICK HERRING, SNR. (BRITISH, 1795-1865)

Old Friends

signed and dated 'J. F. Herring Senr. 1851.' (upper centre)

oil on canvas

102 x 127cm (40 3/16 x 50in).

£80,000 - 120,000

€110,000 - 160,000

US\$110,000 - 170,000

Provenance

with Richard Green Fine Paintings, London

Private collection, UK





37WT

JOHN FREDERICK HERRING, SNR. (BRITISH, 1795-1865)

Horses, pigs and poultry in a farmyard
signed and dated 'J.F.Herring Sen. /1847.' (centre left)
oil on canvas

71 x 94.5cm (27 15/16 x 37 3/16in).

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000

Provenance

with Richard Green Fine Paintings, London
Private collection, UK



38WT

JOHN FREDERICK HERRING, SNR. (BRITISH, 1795-1865)

Feeding time

signed and dated 'J. F. Herring. Senr./1850.' (centre right)

oil on canvas

72 x 92.5cm (28 3/8 x 36 7/16in).

£30,000 - 50,000

€39,000 - 66,000

US\$43,000 - 72,000

Provenance

with Richard Green Fine Paintings, London

Private collection, UK

39^{WT}

JOHN FREDERICK HERRING, SNR. (BRITISH, 1795-1865)

A Glimpse of an English Homestead

signed and dated 'J. F. Herring Senr./1852.' (lower right)

oil on canvas

61 x 91cm (24 x 35 13/16in).

£60,000 - 80,000

€79,000 - 110,000

US\$86,000 - 110,000

Provenance

with Richard Green Fine Paintings, London

Private collection, UK

Literature

Oliver Beckett, *J.F.Herring & Sons*, London, 1981, cat. no.240,
illustrated pl.36

For a secondary version of the present lot, also dated 1852, see
Christie's London, 8 June 2006, lot 72. An engraving of this picture by
G. Paterson was published by Messrs. Lloyd Bros. & Co., Ludgate Hill,
in October 1854.

This is said to show the barn at Meopham Park, Kent. Herring's home
from circa 1852 until his death. The figures are reputed to depict the
artist's son Charles (1828-1856) and his daughter Jennie (born 1833).





OTHER PROPERTIES

40

JOHN FREDERICK HERRING, SNR. (BRITISH, 1795-1865)

A portrait of a Bloodhound
signed with initials and dated '1851.' (lower right)
oil on paper
23 x 30.5cm (9 1/16 x 12in).

£4,000 - 6,000
€5,300 - 7,900
US\$5,700 - 8,600

41^{AR}

**SIR ALFRED JAMES MUNNINGS, PRA, RWS
(BRITISH, 1878-1959)**

River at dusk
signed and indistinctly dated 'A. J. MUNNINGS/191?' (lower left)
watercolour
15.5 x 24cm (6 1/8 x 9 7/16in).

£2,500 - 3,500
€3,300 - 4,600
US\$3,600 - 5,000



42*AR

**ATTRIBUTED TO SIR ALFRED JAMES MUNNINGS, PRA, RWS
(BRITISH, 1878-1959)**

Riding out

signed and dated 'A.J.Munnings 06' (lower left)

oil on canvas

31 x 36cm (12 3/16 x 14 3/16in).

£10,000 - 15,000

€13,000 - 20,000

US\$14,000 - 21,000

Provenance

Purves Collection, Winnipeg

with Mayberry Fine Art, Winnipeg, 1988

Private collection, Canada

43^{AR}

**SIR ALFRED JAMES MUNNINGS, PRA, RWS
(BRITISH, 1878-1959)**

The refusal

signed and dated 'A. J. MUNNINGS/1909.' (lower left)

watercolour and bodycolour over pencil

19.5 x 22.5cm (7 11/16 x 8 7/8in).

£5,000 - 8,000

€6,600 - 11,000

US\$7,200 - 11,000

44^{AR}

**SIR ALFRED JAMES MUNNINGS, PRA, RWS
(BRITISH, 1878-1959)**

Portrait of Mrs Abigail Prince

signed A.J.MUNNINGS' (lower right)

watercolour, pencil and bodycolour with scratching out

36.6 x 53.9cm (14 7/16 x 21 1/4in).

£40,000 - 60,000

€53,000 - 79,000

US\$57,000 - 86,000

Provenance

with The Royal Glasgow Institute of The Fine Arts, 1927, sold for £70

Sale, Christie's London, 19 July 1968, lot 30, sold for 1,200 guineas

with Ian MacNicol, Glasgow

Private collection, UK

Exhibited

Glasgow, Royal Institute, 1927, no.498





Photograph of the interior of *Princemere*

Abigail Prince (née Kinsley Norman) was the wife of wealthy American financier, Frederick H. Prince (1859-1953). One of America's most elite families, the Princes owned several estates in Europe and America, with their main residence, *Princemere*, located near Boston, Massachusetts. Munnings first became acquainted with Mr Prince when dining at the English Club in London, and further so during his trips to Pau, south-west France, where Mr Prince was Master of the Hunt. Munnings was quite taken by the Princes' lavish and fashionable lifestyle, reflecting in his autobiography that 'Mr Prince had a royal way of doing things [...] I doubt if he knew how many horses he had, how many polo-ponies.'¹

In 1924, when Munnings travelled to America to judge the twenty-third International Exhibition at the Carnegie Institute in Chicago, the Princes insisted he stay with them at *Princemere* before returning to England. The present lot was likely painted during this stay, when Munnings executed several equestrian portraits of Mr and Mrs Prince and their son, Freddie, as well as of their neighbours and friends. Munnings recounts his six months in America as 'gloriously mad days' filled with dinners and cocktail parties, but also as 'a trail of labour' given the overwhelming number of commissions he received.²



Sir Alfred James Munnings, *Mr and Mrs Prince*, painted in Paris, 1932



Dinner party at *Princemere* with Mrs Prince (centre)

Mrs Prince was a glamorous and formidable lady, whom Munnings described as 'an original woman, with a strange turn of mind [...] always late for meals, late for sittings, late for the waiting car and chauffeur.³ She was known for her grand entrances to parties and dinners, dressed in the finest couture gowns, her collection of which is now owned by the Metropolitan Museum of Art, New York, and was exhibited as part of the 2010 exhibition, *American Woman: Fashioning a National Identity*. Munnings noted that whenever Mrs. Prince travelled by train or ship, she instructed her maids to cover the entire compartment with large white sheets, 'so that she should not touch anything where other people had been!⁴



Mrs. Prince directed Munnings very precisely as to how she wished to be painted for her first sitting - in the style of an 1830s Lancer of the Spanish army - stating, "This is my own picture, and nobody else's [...] You are to paint me like that."⁵ The present lot, however, displays a more typical composition for the artist. Mrs Prince remains elegant and calm as she rides majestically through the sun dappled trees, with Munnings' bold, confident brushstrokes reflecting the sitter's strong character. A truly fascinating character, Munnings himself claimed that 'there could only be one Mrs. Prince in the world.'⁶

¹ A. J. Munnings, *The Second Burst*, Bungay, 1951, p.165

² *ibid*, pp.160-1

³ *ibid*, p.161

⁴ *ibid*, p.336

⁵ *ibid*, p.162

⁶ *ibid*, p.335



45*

EDWARD LEAR (BRITISH, 1812-1888)

Plain of Argos from Mycenae

signed with monogram and dated 1879 (lower left), inscribed 'Argos from Mycenae/1849 (lower right), also titled beneath mount watercolour

29 x 52.5cm (11 7/16 x 20 11/16in).

£12,000 - 18,000

€16,000 - 24,000

US\$17,000 - 26,000

Provenance

Charles Church (1823-1915)

Thence by descent

The present lot is one of a number of similar views that Lear produced from sketches made during a trip to Argos in the spring of 1849.

Executed in 1879, it predates a watercolour of the same subject, 10 ¼ x 20 ½ in., which was sold at Christie's London, 30 March 1993, lot 84 (this may be the work acquired by the Chazen Museum of Art, Madison, Wisconsin in the same year, although that work is listed as being 19 x 28 in., in the Museum's records), as well as a large oil of the same subject, 31 ½ x 64in., now in the collection of Trinity College, Cambridge, which was painted in 1884.

Charles Church, later the Dean of Wells, met Lear in 1847; the two men were to become lifelong friends, and Church amassed a considerable collection of his Lear's work. They embarked on a tour of the Peloponnese in the autumn of 1848, Church acting as guide and interpreter. The trip was a litany of misfortune; firstly, Lear fell from his horse, badly injuring himself, then he had a severe reaction to an insect bite which made him seriously ill; once he recovered, Lear planned to meet up with Church to visit Mount Athos, but the area was closed to travellers due to an outbreak of cholera.

Lear returned to Greece in the spring of 1849, with another great friend, Frank Lushington, a trip that the artist remembered with great fondness, describing, in a letter to his sister 'a mile of bright scarlet ground. Then half a mile of blue or pale pink... the whole earth is like a rich Turkey carpet.'



46*

EDWARD LEAR (BRITISH, 1812-1888)

Cefalu, Sicily

signed with monogram (lower left)

watercolour

11.5 x 18cm (4 1/2 x 7 1/16in).

£3,000 - 5,000

€3,900 - 6,600

US\$4,300 - 7,200

Provenance

Charles Church (1823-1915)

Thence by descent

Lear visited Sicily on two occasions: in the Spring of 1842 and in the early summer of 1847; in the later visit he travelled with John Joshua Proby (1780-1855), who Lear later discovered was heir to the Earl of Carysfort.



47*

EDWARD LEAR (BRITISH, 1812-1888)

San Sabbas

signed with initials, inscribed and dated 'San Sabbas/1859'

(lower right)

pen, ink and sepia wash

20.5 x 30.5cm (8 x 12in).

£10,000 - 15,000

€13,000 - 20,000

US\$14,000 - 21,000

Provenance

with Gump's Gallery, San Francisco

with Maas Gallery, London

Teddy Kollek, former Mayor of Jerusalem City

Private collection, Israel



48

EDWARD LEAR (BRITISH, 1812-1888)

View of Ohrid, Macedonia

signed with monogram, inscribed and dated 'Akridha 1848'

(lower right)

watercolour, bodycolour and gum arabic over pencil

11.5 x 17.8cm (4 1/2 x 7in).

£4,000 - 6,000

€5,300 - 7,900

US\$5,700 - 8,600

Provenance

S.W. Clowes,

his great niece Daisy Clowes, by direct descent to the present owner,

her daughter-in-law.

49

EDWARD LEAR (BRITISH, 1812-1888)

Corfu

signed, inscribed and dated 'Corfu/Lear./1856' (lower right)

oil on canvas

26.5 x 49.5cm (10 7/16 x 19 1/2in).

£40,000 - 60,000

€53,000 - 79,000

US\$57,000 - 86,000

Provenance

(possibly) Sotheby's, London, 10 December 1958, lot 150, entitled
Corfu, distant view from olive grove.

Private collection, France

The present lot shows a distant view of the citadel at Corfu, with the Albanian mountains beyond. Painted from a high position, near the village of Ascension, the composition is typical of the oils and watercolours Lear produced during this period (for example *Corfu from the village of Ascension* and *Corfu from the Benitza Road, on the hill of Gastouri*, 1862, Christie's, London, 15 December 15, 2011, lot 59, and *Corfu from the Hill of Gastouri*, 1857-58, Christie's, London, 12 December, 2007, lot 61).

Lear first visited Corfu in 1848, arriving by boat from Naples, and was immediately entranced by it, revealing in a letter to his sister 'it really is a Paradise'. Lear later wrote that 'The whole island is in undulations from the plain where the city is, to the higher hills on the west side; & all the space is covered with one immense grove of olive trees-so that you see over a carpet of wood wherever you look; & the higher you go, the more you see, & always the Citadel & the Lake, & then the Straights, with the great Albanian mountains beyond.'

Lear returned to Corfu in December 1855, settling there until 1863, when many British residents left the island with the transfer of sovereignty to Greece. He returned again in 1877.

For a similar composition, painted in watercolour, see *Edward Lear: An exhibition of works from the Dayton International Collection*, Sotheby's London, 22-26 March 2004, exhibition catalogue, no.10, illustrated p.22.





50

JOAQUIN SOROLLA Y BASTIDA (SPANISH, 1863-1923)

Un Hebreo

signed and dated 'J. Sorolla y Bastida/1898' (centre left)

oil on canvas

55.5 x 70.5cm (21 7/8 x 27 3/4in).

£300,000 - 500,000

€390,000 - 660,000

US\$430,000 - 720,000

Provenance

Private collection, Spain

Exhibited

Madrid, 1901, *Exposición-subasta a beneficio de la Asociación de la Prensa de Madrid* at the galleries of the *Blanco y Negro*, where sold.

Literature

'La Ilustración Española y Americana', 30 January, 1914

Emiliano Aquilera, *Joaquín Sorolla (Los Grandes Artistas Contemporáneos)*, Barcelona, 1932, illustrated in black and white, p.51

Bernardino de Pantorba, *La Vida Y La Obra de Joaquín Sorolla*, Madrid, second edition, 1970, no.1355, p.180.

To be sold with a certificate of authenticity, issued by Blanca Pons-Sorolla, issued 31 March 2008. The work is included in Blanca Pons-Sorolla's catalogue under inventory number BPS 920.





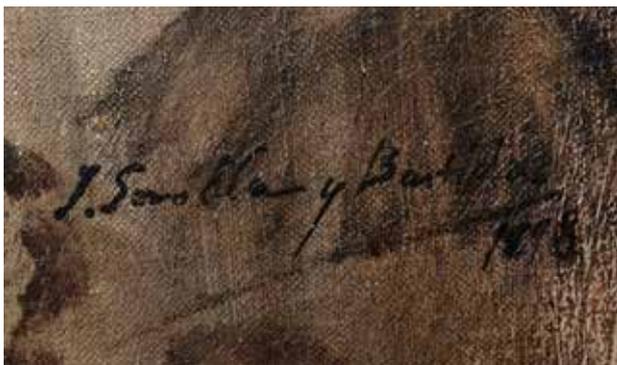
Joaquín Sorolla y Bastida, *Portrait of Pérez Galdós*, 1894
Casa Museo Pérez Galdós, Gran Canaria

The present lot makes an interesting comparison with Sorolla's 1894 work, *The novelist Benito Pérez Galdós*, which is one of the artist's first major portraits of a sitter outside of the artist's family. In both works, the artist has chosen a landscape composition for his portrait, not a common technique in the tradition of Spanish portraiture, but one that served the artist to great effect in many of his major portraits, such as *Santiago Ramón Y Cajal* (1906), *The Photographer Antonio García in his Laboratory* (1908) and *Louis Comfort Tiffany* (1911). In both the present lot and in the portrait of Galdós, the background is divided, with a dark, undefined area to the right hand side, contrasting with a more decorative detail to the background of the left hand side. In both compositions, the sitter is positioned between these contrasting backgrounds, his left hand wrapped around a walking stick.

This charming and striking work, by one of Spain's foremost painters, shares the ease and spontaneity of many of the artist's more well-known single figure portraits. By the time the work was painted in 1898, Sorolla enjoyed an international reputation, his work regularly exhibited across Europe.

During this year, Sorolla completed a number of very important works. He had established a studio in Madrid, where he worked for the first few months of the year. He then spent June painting in the coastal town of Jávea in Alicante, where he completed two spectacular landscapes, *The Small Cove, Jávea* and *The Carob Tree*, before joining his family in Valencia, where he worked for the rest of the summer. In Valencia, Sorolla completed *Eating on the Boat*, one of his most important early works. The rest of the year was spent back in his studio in Madrid. (1)

Of the works submitted for exhibition this year were *Fisherman gathering the nets* (1896) and *Valencia Beach* which he submitted to the Paris Salon, as well as *Sewing the Sail* (1896) which continued its international tour with exhibition in Vienna, and *The White Slave Trade* (1895) which Sorolla sent to Buenos Aires.



As José Lius Diez comments, Sorolla's early portraits reveal 'the painter's youthful preference for abrupt light contrast, which causes the figure to stand out sharply against a deeply darkened backdrop'. While the artist's later portraits tend to use a lighter palette, these earlier works show how Sorolla is 'rooted in a major Spanish tradition of portrait-painting that was to be absolutely decisive in his subsequent output in the genre...his roots dig deeply into the baroque painting of his own Valencian school, in a clear echo of the work of Jusepe de Ribera'.(2)

Born in Valencia in 1863, Sorolla's early training included a close study of Velasquez's works in the Museo del Prado in Madrid, before furthering his education in Rome under the tutelage of such Spanish masters as Francisco Pradilla (1848-1921), Jose Villegas (1848-1921) and Emilio Sala (1850-1910). Sorolla also travelled to Paris where he was exposed to the works of Jules Bastien-Lepage (1848-1884) and Adolf von Menzel (1815-1905), whose Naturalistic style was to have a great influence on his own work. Later in his career, Sorolla visited America, and in 1911 he began work on his most ambitious undertaking, a series of fourteen huge murals entitled *Visions of Spain* which adorn the Sorolla room at the Hispanic Society of America.

Sorolla divided his time between a studio in Madrid and his family home of Valencia, producing a prodigious output of paintings, and gaining international recognition. His work is represented in Museums throughout the world.

Although listed in Bernardino de Pantorba's 1953 catalogue on Sorolla, *Un Hebreo* was only known through black and white images, and has not been offered for sale since it was sold at an exhibition in Madrid in 1901, making its appearance at auction extremely exciting. The signature remnant in the lower left corner suggests that the artist may have cut and reduced the work to alter the composition, before signing and dating it in its present position.

(1) José Lius Diez and Javier Bardón, *Joaquín Sorolla 1863-1923*, Madrid, 2009, pp.489-90
(2) *Ibid*, pp. 233-35





51

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

Burmese village

signed 'Mortimer.Menpes.' (lower right), inscribed 'Burma' on reverse
oil on board

15.9 x 17.5cm (6 1/4 x 6 7/8in).

in a fluted panel frame

£4,000 - 6,000

€5,300 - 7,900

US\$5,700 - 8,600

Provenance

with Dowdeswell and Dowdeswell, London
J.S.Forbes Esq.

with J.L.W. Bird Fine Art Dealer, London
Private collection, UK

Exhibited

London, Royal Geographical Society, July 1890

London, Dowdeswell Galleries, *Paintings, Drawings, Etchings and
Diamond Points on Ivory of India, Burma and Cashmere*, 18 April-23
May 1891, no.115 (this exhibition contained 121 paintings, 30 pencil
drawings, 12 drypoints and 11 diamond prints on ivory)

Adelaide, Art Gallery of South Australia, 14 June-7 September 2014

Literature

Julie Robinson, Adelaide, *The World of Mortimer Menpes*, 2014,
illustrated in colour p.81

Painted 1889-90.

The fluted panel frame was made in Japan then gilded in London.



52

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

Japanese children
signed 'Mortimer Menpes' (lower left)
oil on board
10.7 x 14.9cm (4 3/16 x 5 7/8in).
in a reproduction fluted panel frame

£5,000 - 8,000

€6,600 - 11,000

US\$7,200 - 11,000

Provenance

Private collection, UK

Exhibited

London, Dowdeswell Galleries, *Paintings and Drawings of Japan*, 1897
(A Private view of this exhibition was held on 1 May 1897 and included
100 paintings and 30 etchings and drawings)
London, Barbican Art Gallery, *Japan and Britain: An Aesthetic
Dialogue 1850-1930*, 17 October 1991-12 January 1992, cat. no.274;
exhibition then shown in Tokyo, Setagaya Museum, *Japan and Britain:
An Aesthetic Dialogue 1850-1930*, 8 February-22 March 1992
Adelaide, Art Gallery of South Australia, *The World of Mortimer
Menpes*, 13 June-7 September 2014

Literature

Julie Robinson, *The World of Mortimer Menpes*, Adelaide, 2014,
illustrated in colour p.91

Painted circa 1896/97.

53* WT

FOLLOWER OF AUGUSTE BORGET (FRENCH, 1809-1877)

Interior of Ma Tso Kok Temple, Macau

oil on canvas

71 x 106cm (27 15/16 x 41 3/4in).

£40,000 - 60,000

€53,000 - 79,000

US\$57,000 - 86,000

Provenance

with Charlotte Horstmann & Gerald Godfrey Ltd, Hong Kong, from where purchased by the current owner January 1997

Private collection, Canada

The A-Ma (or Ma-Kok Miu) is the great temple of Macau, situated on the island's south-west peninsular. Dating to 1488, it is one of the oldest Taoist temples on the island, dedicated to Matsu, the goddess of seafarers and fishermen. The name of the island itself reputedly derives from the name of the temple; when Portuguese sailors first encountered the island, they landed near the temple and were told it was 'A-Ma-Gau' (Bay of goddess A-Ma).

This majestic view from the first courtyard shows the famous 'moon gate' window, through which can be seen the impressive Inner Harbour of Macau. Auguste Borget (French 1809-1877) was one of many travellers to record the famous temple, visiting it in the 1830s and describing it as 'the greatest marvel I have yet seen...viewed as an object of Chinese art, everything in the disposition of the edifice is admirable; its arrangement, its picturesque location situation amidst rocks and trees, as well as the numerous ornaments with which it is enriched.' (quoted in Robin Hutcheon, *Souvenirs of Auguste Borget*, 1979, p.96)

George Chinnery (British 1774-1852) was another visitor to Macau, settling there in 1825 and remaining there until his death in 1852; he produced a number of drawings of the Temple.



54^{WT}

**GEORGES WILLAUME (WUILLAUME)
(FRENCH, 1876-CIRCA 1920)**

Un théâtre à Pao Ting Fu

signed and dated 'G.Willaume 03' (upper right)

oil on canvas

116 x 137.2cm (45 11/16 x 54in).

in the artist's original frame

£40,000 - 60,000

€53,000 - 79,000

US\$57,000 - 86,000

The present lot showcases Georges Willaume's Neo-Impressionist style, strongly influenced by the works of Paul Seignac (1826-1904) and Camille Pissarro (1830-1903) and his close friend Theo van Rysselberghe (1862-1926). His evident concern for colour and light, and bold, confident brush strokes evoke the electric atmosphere of the bustling theatre. Such paintings by the artist are incredibly rare, as his involvement with the political activist group *Étudiants Socialistes Révolutionnaires Internationalistes* led him away from painting, and more towards politically-themed drawings for the covers of trade union manifestos, campaigning for workers' rights and in particular contributing to the anarchist magazine *Les Temps Nouveaux*.



55

JEAN DISCART (FRENCH, 1856-1944)

The cobbler, Tangiers

signed and inscribed 'J.DISCART TANGER' (lower right)

oil on panel

40 x 50cm (15 3/4 x 19 11/16in).

£40,000 - 60,000

€53,000 - 79,000

US\$57,000 - 86,000

Provenance

Private collection, UK

The present lot is a typical example of the Jean Discart's highly detailed Orientalist paintings. Little is known about the life and career of this hugely talented artist. Although he later seems to have taken French nationality, Discart is variously recorded as being born in Modena in Italy, or in Vienna. In 1873, he enrolled at the Vienna Academy of Fine Arts, where he studied history painting under the classicist Anselm Feuerbach (German 1829-1880).

Discart was a contemporary of Ludwig Deutsch (Austrian 1855-1935), and the two artists later travelled to Paris together where they were no doubt highly influenced by the French enthusiasm for Orientalism. Deutsch was to settle in Paris, as did another Viennese-trained Orientalist, Rudolf Ernst (Austrian 1854-1932). Discart initially returned to Vienna, where he continued his studies under another great Orientalist, Leopold Carl Müller (Austrian 1834-1892).

Discart first exhibited at the Paris Salon from 1884, and contributed works to Orientalist exhibitions up until 1920. While Deutsch favoured Cairo as a backdrop for his work, Discart favoured Morocco, frequently inscribing his work 'Tanger'.





56
HORACE DUCHÈNE DE VÈRE (FRENCH, 19TH CENTURY)
The coffee drinker
signed and dated 'H. Du Chène de Vère/1880' (lower left)
oil on canvas
32 x 22cm (12 5/8 x 8 11/16in).

£3,000 - 5,000
€3,900 - 6,600
US\$4,300 - 7,200

57* WT
EUGEN FELIX PROSPER BRACHT (SWISS, 1842-1921)
A Bedouin at Ain Djiddy Gorge near the Dead Sea
signed and inscribed 'Ain Djiddÿ 1891/Eugen Bracht' (lower right),
inscribed '1041, Beduine auf dem anstand/Ain Djiddy am Totem Meer'
on reverse
oil on canvas
53 x 82cm (20 7/8 x 32 5/16in).

£4,000 - 6,000
€5,300 - 7,900
US\$5,700 - 8,600

58
ATTRIBUTED TO NARCISSE VIRGILE DIAZ DE LA PEÑA (FRENCH, 1808-1876)
A harem scene
indistinctly signed 'N Diaz' (lower left) inscribed 'Peint par Diaz/
Collection Jourdain' on an old label on reverse
oil on panel
26.5 x 35cm (10 7/16 x 13 3/4in).
unframed

£3,000 - 5,000
€3,900 - 6,600
US\$4,300 - 7,200



59*

CHARLES WILDA (AUSTRIAN, 1854-1907)

The Palace Guard

signed and dated 'CH. WILDA. PARIS 1884' (lower right)

oil on panel

33.5 x 23.5cm (13 3/16 x 9 1/4in).

£30,000 - 50,000

€39,000 - 66,000

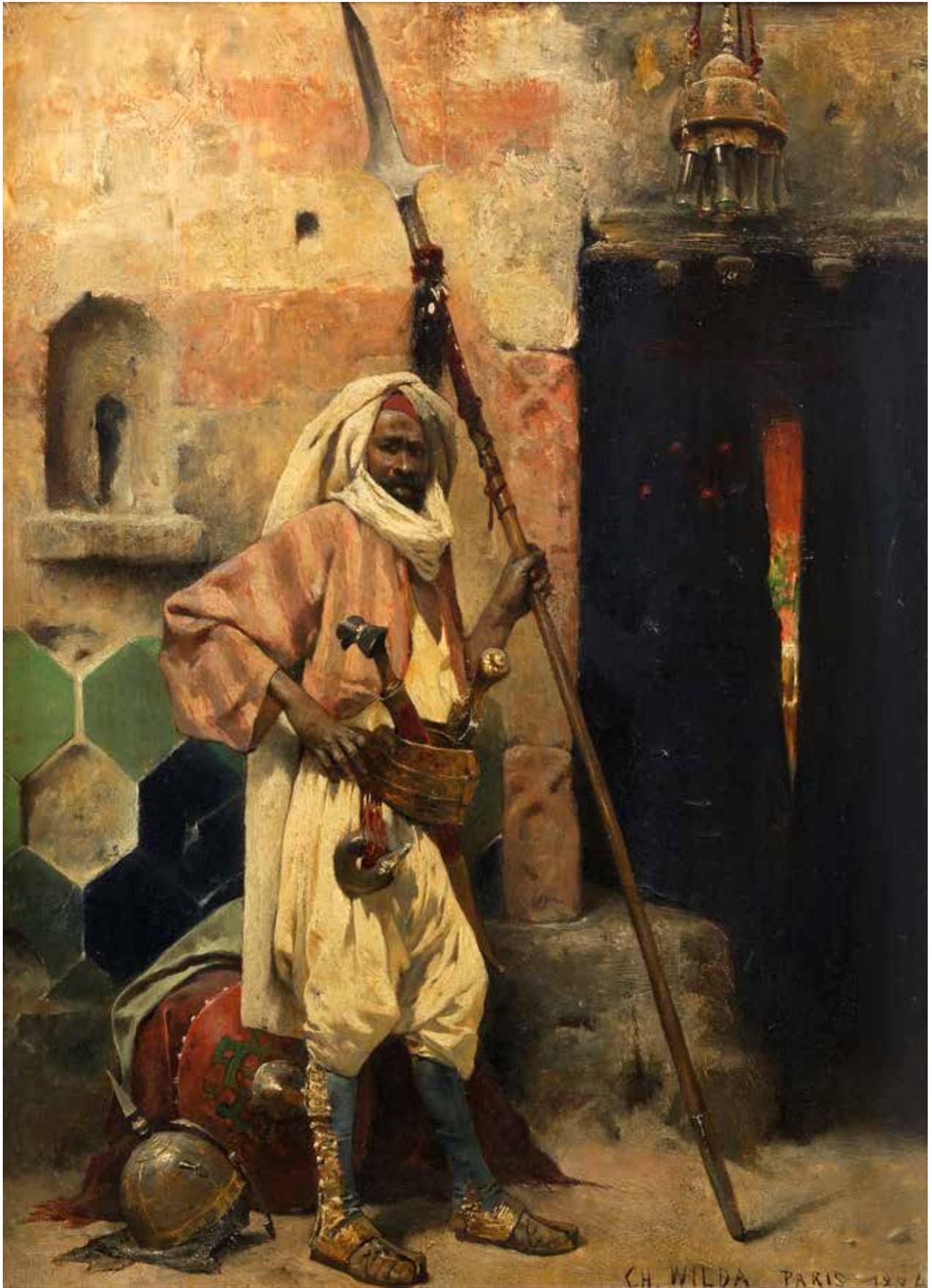
US\$43,000 - 72,000

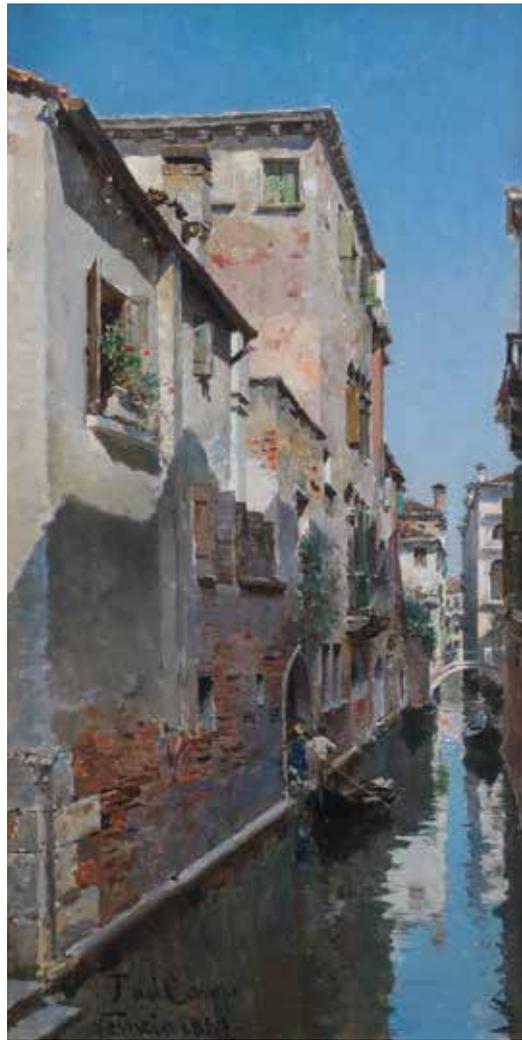
Provenance

Private collection, USA

Born in Vienna, Charles Wilda studied at the Vienna Academy of Fine Arts, where he was tutored by the Orientalist Leopold Carl Müller (Austrian 1834– 1892). Wilda exhibited in Vienna between 1887 and his death, in Vienna, in 1907.

The Vienna Academy of the 1870s and 1880s produced a prodigious group of Orientalist painters: among Wilda's contemporaries were Jean Discart (French 1856-1944), Rudolf Ernst (Austrian 1854-1932) and Ludwig Deutsch (Austrian 1855-1935). Like his contemporaries, Wilda was drawn to Paris, working there in the early 1880s. He also produced a group of works painted in Cairo in the 1890s.





60

FEDERICO DEL CAMPO (PERUVIAN, 1837-1923)

Venetian backwaters

a pair, each signed, inscribed and dated 'F del Campo/Venezia 1887.'

(one lower right, the other lower left)

oil on panel, each

28.5 x 15cm (11 1/4 x 5 7/8in).

(2)

£15,000 - 20,000

€20,000 - 26,000

US\$21,000 - 29,000

Provenance

Sale, Christie's New York, 15 June 1999, lot 263

with Haynes Fine Art of Broadway

Private collection, UK



61

TELEMACO SIGNORINI (ITALIAN, 1835-1899)

A Venetian canal

signed 'TSignorini' (lower right)

oil on panel

50 x 40.5cm (19 11/16 x 15 15/16in).

£30,000 - 50,000

€39,000 - 66,000

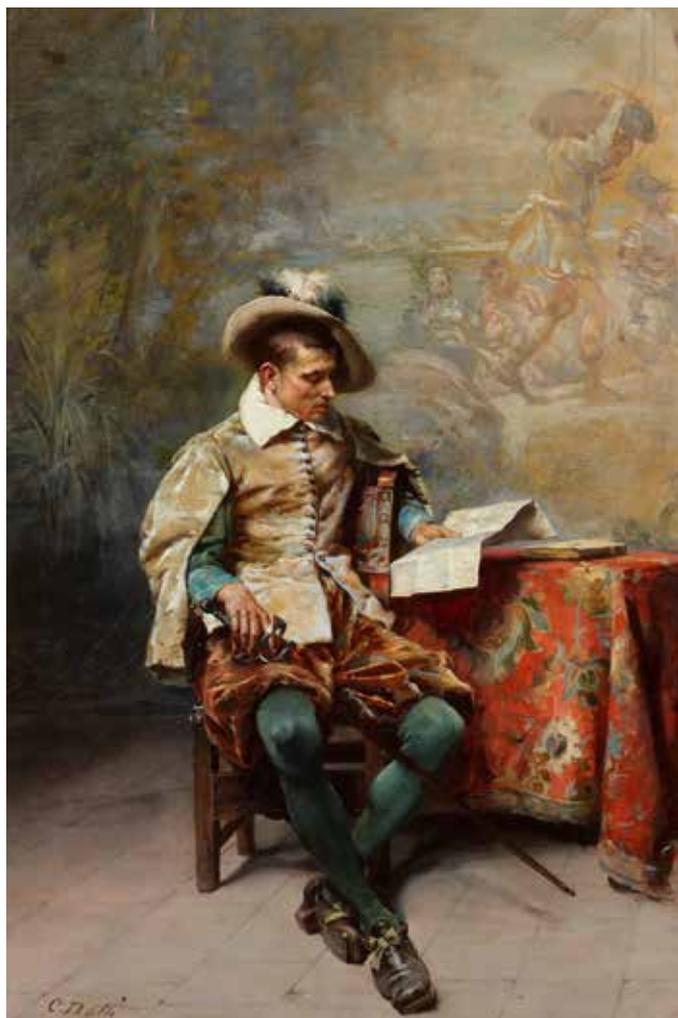
US\$43,000 - 72,000

Provenance

Ex collection Carapelli

with Galleria del Secolo, Rome

Private collection, Italy



62

CESARE AUGUSTE DETTI (ITALIAN, 1847-1914)

Far away thoughts

signed 'C.Detti' (lower left)

oil on canvas

55.5 x 38cm (21 7/8 x 14 15/16in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000

Provenance

Sale, Christie's New York, 16 October 1991, lot 192

Private collection, Belgium

Cesare Auguste Detti was born in Spoleto in November 1847. His father was an amateur painter and encouraged Cesare to pursue his interest in art, and in 1862 aged fifteen, Detti enrolled at the Accademia di San Luca in Rome where he studied for the next four years.

During his early career Detti remained in Rome, but also spent a considerable time in Naples towards the end of the 1860s.

In 1876 the artist visited Paris where he met Adolphe Goupil one of the foremost dealers in the city and Goupil undertook to show Detti's work in his gallery on Boulevard Montmartre. The fine quality of the work combined with the romantic and historical subject matter

appealed greatly to contemporary taste, and Goupil commissioned engravings of many of Detti's paintings which were then sold to the burgeoning middle classes. During this time Detti was introduced to many other artists of note including Giuseppe de Nittis, whom Goupil also represented. His career continued to blossom in Paris, exhibiting at the Salon des Artistes Français from 1877 and at the Exposition Universelle in 1878.

During the next decade his reputation grew both as a fine artist and an illustrator and exhibitions further afield, particularly in London, showcased his pictures to a wider audience. He was also popular with native Italian collectors and honoured by his home town of Spoleto in 1894 for his contribution to contemporary art.

Detti travelled extensively in the early 1900s with trips to South America and the US, Spain and Italy. He returned to France in 1914 and died the same year.



63WT

MICHELE GORDIGIANI (ITALIAN, 1830-1909)

La domestica carina
signed 'MGordigiani' (upper right)
oil on canvas
87.5 x 63cm (34 7/16 x 24 13/16in).

£7,000 - 10,000

€9,200 - 13,000

US\$10,000 - 14,000

Exhibited

Florence, Associazione degli Artisti Italiani, *Exponizione Permanente di Opere Moderne di Pittura e Scultura*

Gordigiani is best known for his society portraits however he did also paint genre scenes, his talent for both is evident in the present lot. Originally from Florence he moved to Paris in 1860 and ran a highly successful portrait practice eventually moving to America in 1909.



Photograph of the artist



64

ALESSANDRO MILESI (ITALIAN, 1856-1945)

Portrait of Virginia Oldoini, Contessa di Castiglione
signed 'A. Milesi' (upper right), bears inscription 'A. Milesi 1894/Cont.
Castiglione' on reverse
oil on board
55 x 40.5cm (21 5/8 x 15 15/16in).

£35,000 - 55,000

€46,000 - 72,000

US\$50,000 - 79,000

Provenance

G. Scarpa, Italy
Private collection, Italy

Exhibited

Venice, Sala Napoleonica, *Alessandro Milesi*, 18 April - 18 May 1959
(lent by G. Scarpa)

Literature

G. Perocco, *Alessandro Milesi*, Venice, 1959, illustrated p.33

Venetian-born Alessandro Milesi was a pupil of Napoleone Nani (1841-1899) at the Accademia di Belle Arti di Venezia. Influenced by the work of Giacomo Favretto (1849-1887), Milesi also drew inspiration from the more modern styles of Ettore Tito (1859-1941) and Cesare Laurenti (1854-1936), particularly in his treatment of light and use of colour. He cemented his reputation after exhibiting in Milan and Venice in the 1880s, later exhibiting at the Milan Triennale museum, and at all the Venice Biennales from 1895-1935, including a solo show in 1912. Milesi was known for his depictions of everyday Venetian life, as well as portraits of the Venetian middle classes, famous actors and musicians.

Virginia Oldoini, Contessa di Castiglione (1837-1899)

Born into a noble Tuscan family, Virginia Oldoini married Francesco Verasis, Conte di Castiglione, at the age of 17, with whom she had a son, Giorgio. Known as La Contessa, she was famous for her great beauty, extravagant lifestyle and flamboyant dress. Princess Mettrich, wife of the Austrian ambassador to France, described La Contessa as having 'wonderful hair, the waist of a nymph, and the complexion the colour of pink marble! In a word, Venus descended from Olympus.'¹ However, it was her affair with Emperor Napoleon III that catapulted her to notoriety in 1856, when she moved to Paris. Whilst his mistress, La Contessa became well acquainted with members of European royalty, including Augusta of Saxe-Weimar and Otto von Bismarck. During this time, it is widely thought that her influence over Napoleon III helped in part towards the subsequent unification of Italy in 1861. This was not the only example of her quiet involvement in European politics: she is thought to have been instrumental in persuading Otto von Bismarck to spare Paris from Prussian occupation after France's defeat in the Franco-Prussian war in 1871. Separated from her husband, her liaisons with aristocrats and politicians were infamous in Parisian society.



Obsessed with her own beauty, La Contessa became interested in the art of photography, commissioning, directing and posing for over 400 photographs between 1856-1895, taken by Pierre-Louis Pierson, one of the most sought after portrait photographers of the day. She instructed and directed Pierson for each photograph, which were designed to re-create the defining moments of her life. This oeuvre showcases her in her many elaborate, theatrical outfits, often assuming roles from plays, operas or literature. Her sometimes risqué poses were quite avant-garde for the time, such as a photograph of her bare legs. She is widely regarded as an important figure in the history of early photography, and a forerunner in the development of fashion photography.

Later in life, she became somewhat of a recluse, only venturing outside at night. She had the walls of her apartment in the Palace Vendome painted black and all mirrors removed so that she would not have to accept her diminishing looks. Although she continued her collaboration with Pierson between 1893-5, the photographs lack the direction of her earlier works, and suggest possible mental instability. She died in Paris on 28 November 1899 at the age of sixty-two.

La Contessa's legacy is cemented largely by her contribution to photography, with her photographs held in museums worldwide. Her beauty had also captured the attention of George Frederic Watts, Jacques-Emile Blanche and Michele Gordigiani, all of who painted her portrait. Her fascinating and mysterious life has also been the inspiration for several films, publications and most recently, an exhibition in 2000 at the Metropolitan Museum of Art, entitled *La Divine Comtesse: Photographs of the Countess de Castiglione*.

¹quoted in P. Apraxine & X. Demange, *La Divine Comtesse: Photographs of the Countess of Castiglione*, New York, 2000, p.25

65

FRANCESCO LOJACONO (ITALIAN, 1841-1915)

The Prospectors

signed 'F. Lojacono' (lower right)

oil on canvas

42 x 82cm (16 9/16 x 32 5/16in).

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000

Provenance

Private collection, UK, circa 1900

Thence by descent

Francesco Lojacono was born in Sicily in 1838. He trained initially with his father Luigi and the history painter Salvatore Lo Forte (1809-1885). In 1856 he moved to Naples to study under Nicola Palizzi (1820-1870), having been awarded a gold medal for a small landscape that he exhibited in Palermo. At the outbreak of the revolution in 1860 Lojacono returned to Sicily and joined Garibaldi's Spedizione dei Mille (The Expedition of the Thousand), a corps of volunteers that assembled with the intention of conquering the Kingdom of the Two Sicilies which was under Bourbon rule. In 1862 he one of the strong contingent that marched on Rome, but was arrested at the subsequent battle of Aspromonte.

After his release he concentrated on painting the landscape around Agrigento, a city on the southern coast of the island and the capital of an area rich with mineral deposits. The current lot with the given title of 'The Prospectors' may well depict local men in search of sulphur or rock salt. Lojacono also painted extensively along the coastal area around Palermo.

In 1872 he exhibited at the International Exhibition in Vienna and the same year became professor of landscape art at the Naples institute of Fine Arts. From 1896 to 1814 he taught landscape and seascape painting at the Palermo Academy of Fine Arts. He was named Commendatore of the Order of The Crown of Italy which was established as a national order in 1868 by King Vittorio Emanuele II to commemorate the unification of Italy in 1861.





66

GIUSEPPE PALIZZI (ITALIAN, 1812-1888)

Abbeverata à Fontainebleau

oil on canvas

55 x 66cm (21 5/8 x 26in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000



67

EDUARDO MONTEFORTE (ITALIAN, 1849-1933)

Returning from work

signed and dated 'E Monteforte 79' (lower left)

oil on canvas

51 x 101cm (20 1/16 x 39 3/4in).

£12,000 - 18,000

€16,000 - 24,000

US\$17,000 - 26,000

68

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

La sedia a dondolo
indistinctly inscribed on the reverse
coloured chalks on paper
32.8 x 21.5cm (12 15/16 x 8 7/16in).
unframed

£25,000 - 35,000

€33,000 - 46,000

US\$36,000 - 50,000

Literature

Francesca and Piero Dini, Boldini 1842-1931 Catalogo Ragionato vol.I
La vita e l'iter artistico, Turin, 2002, p. 278, No.D47, illustrated in black
and white





69

SIR EDWARD JOHN POYNTER, PRA, RWS (1836-1919)

'Study of head of Miss Milly Jones'
signed 'Edward J. Poynter', inscribed 'Study of head of Miss Milly Jones' and dated Dec. 1865 on old label on reverse
coloured chalks
18.5 x 16.5cm (7 5/16 x 6 1/2in).

£3,000 - 5,000

€3,900 - 6,600

US\$4,300 - 7,200

Provenance

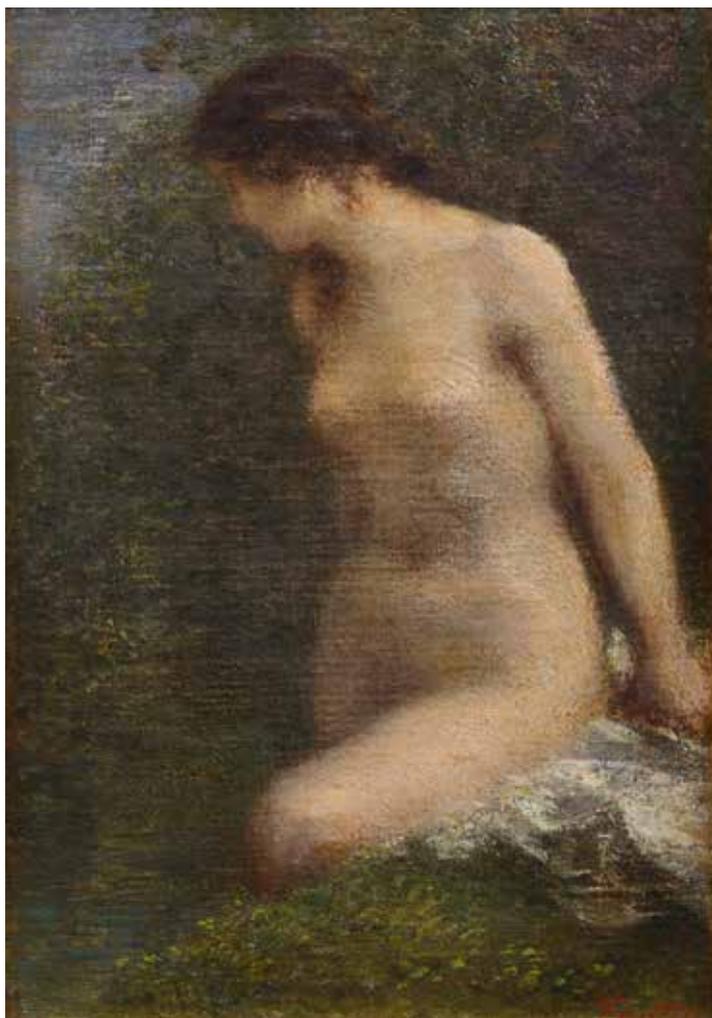
Given by the artist to Edward J. Jawer(?), January 1866
Private collection, UK

The three Jones sisters, Mary Emma, Augusta and Emelie (variously 'Milly' or 'Millie') Eyre modelled for a number of Victorian artists, including Dante Gabriel Rossetti (British 1828-1882), Sir Edward Coley Burne-Jones, ARA (British 1833-1898), James Abbott McNeill Whistler, PRBA (American 1834-1903), Frederick Sandys (British 1829-1904), Frederick, Lord Leighton, PRA (British 1830-1896), Henry Holiday (British 1839-1927) and Albert Joseph Moore (British 1841-1893).

Emelie ('Milly') Eyre Jones (born 1850) posed for several important works by Whistler, including *La Princesse du pays de la porcelain* (1863-5, hanging in The Peacock Room, Freer Gallery of Art, Washington, DC); *Whistler in his Studio*, (1865-6, Art Institute of Chicago); *The White Symphony: Three Girls*, (c.1868, Freer Gallery of Art, Washington, DC); and *Symphony in White, No. 3'* (1865-7, Barber Institute of Fine Arts, Birmingham). In the latter work, Milly Jones is seated on the floor, leaning against the divan. The painting was greatly admired by Whistler's colleagues, including Henri Fantin-Latour (French 1836-1904), Alfred Stevens (Belgian 1823-1906), James Tissot (French 1836-1902) and Edgar Degas (French 1834-1917). For Degas, it served as an inspiration for his own *Portrait of Mlle Fiocre in the Ballet 'La Source'*. (1868, Brooklyn Museum).

Milly posed for Frederick Sandys, in works including *Gentle Spring* (1863-5, Asmoleum Museum, Oxford); *May Margaret* (1865-6, Delaware Art Museum, Wilmington); *Berenice, Queen of Egypt* (1867, Leighton House Collection, no.22); and *Valkyrie* (1868-1873, Williamson Art Gallery and Museum, Birkenhead, Wirral). She also posed for Albert Joseph Moore, in works such as *A musician* (1865-6, Yale Centre for British Art, New Haven); and *Azeleas* (1867-8, Hugh Lane Gallery of Modern Art, Dublin).

Milly Jones later became an actress and married Frederick Henry Robson.



70

HENRI FANTIN-LATOURE (FRENCH, 1836-1904)

Petite baigneuse brune
signed 'Fantin' (lower right)
oil on canvas
22.8 x 16.2cm (9 x 6 3/8in).

£7,000 - 10,000

€9,200 - 13,000

US\$10,000 - 14,000

Provenance

Mrs Edwin Edwards, London
Sir John Richmond, Scotland
Mr & Mrs David Traill, Edinburgh
Sale, Sotheby's New York, 27 October, 1988, lot 32
Sale, Christie's East, New York, 30 April 2001, lot 78
with Galerie Michael, Beverly Hills
Private collection, UK

Exhibited

Japan, Utsunomiya Museum of Art, *Fantin-Latour*, September-
November 1998, no.24

Literature

Madame Fantin-Latour, *Catalogue de L'Oeuvre Complet de Henri Fantin-Latour*, Paris, 1911, p.119, no.1155. Painted in 1884.

We are grateful to Galerie Brame & Lorenceau for confirming the authenticity of the present lot, which will be included in the *Catalogue raisonné des peintures et pastels de Fantin-Latour*, currently in preparation.

71

SIR EDWARD COLEY BURNE-JONES, BT., ARA, RWS (BRITISH, 1833-1898)

Head study of a girl in profile
signed 'from EBJ' (lower left), dated and inscribed 'TO.SIR.HENRY.
AUSTEN.LAYARD.JULY-1893' (lower right)
pencil
22.8 x 17.7cm (9 x 6 15/16in).

£40,000 - 60,000

€53,000 - 79,000

US\$57,000 - 86,000

The present lot would have likely been a gift from Burne-Jones to Sir Henry Austen Layard (British, 1817-1894) in recognition for his help in creating the mosaics for St. Paul's Within the Walls church in Rome, a mammoth project that occupied the artist for much of the last seventeen years of his life.

Sir Henry Austen Layard was a renowned archaeologist, explorer, art historian and diplomat, who is arguably most famous for his discovery of Ninevah and important excavations at Babylon between 1845-1851. Fluent in Italian, Persian and Arabic, and with a deep fascination with the Ottoman empire, its people and history, Layard was a quintessential Romantic and a strong believer in the self-made, self-reliant man. He was an avid collector of Italian Old Master paintings, and a great friend of George Frederic Watts, RA (British, 1817-1904), who painted Layard's portrait on several occasions. Through this friendship, and his subsequent association with the Holland Park Circle, Layard became acquainted with Burne-Jones.

Layard co-founded the prestigious Venezia-Murano Company (originally Salviati & Co.) in 1866, and had a particular interest in the rediscovery of *murrine*, a type of glass making technique of Ancient Rome. Burne-Jones commissioned the famed company to create the mosaics for his project in Rome. Layard devised a complex yet effective method by which the artist's cartoons could be translated into mosaic glass, and then shipped from Venice to Rome to be assembled. At a time when Burne-Jones was also occupied with his *Briar Rose* cycle, it was a period of great activity for the artist. His wife, Georgiana, wrote in her diary that 'it would be impossible to describe the anxiety and labour connected with the mosaic.'¹ Burne-Jones, together with his friend and patron, John Ruskin (British, 1819-1900) originally conceived the idea for the mosaics in 1862, following Burne-Jones' visit to the famous mosaics at Venice and Torcello. Upon Burne-Jones' death in 1898, the project was continued by his studio assistant, Thomas Matthews Rooke (British, 1842-1942), and overseen by the church rector, Dr. Robert J. Nevin. The work was finally completed in 1907.

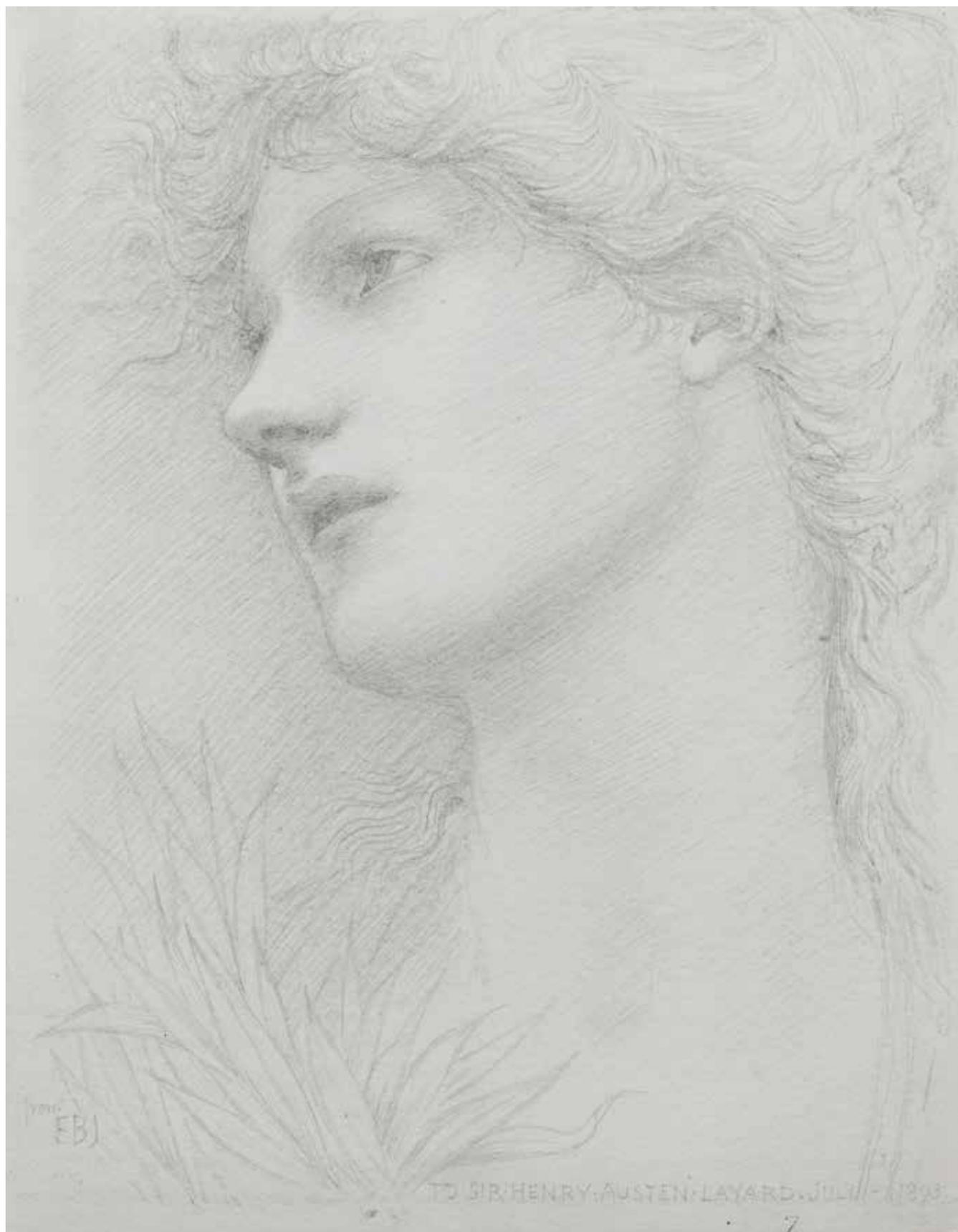
Although Burne-Jones gifted the present lot in 1893, the year before Layard's death, the drawing itself likely dates to the mid 1870s. With fifty-nine known studies by the artist for his Roman mosaics, it is possible the present lot is an early head study for one of the figures. Burne-Jones was captivated by feminine charm and sensuality, and this intimate and tender head study is typical of his work.

¹G. Burne-Jones, *Memorials*, London, 1904, II, p.141



Interior of the apse of St Paul's Within the Walls, Rome, displaying *Christ Enthroned* and *The Earthly Paradise* mosaics by Sir Edward Coley Burne-Jones

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72^{WT}

HENRI FANTIN-LATOURE (FRENCH, 1836-1904)

La Nuit

signed 'Fantin' (lower right)

pastel on canvas

84 x 66cm (33 1/16 x 26in).

£80,000 - 120,000

€110,000 - 160,000

US\$110,000 - 170,000

Provenance

with Gustave Tempelaere, Paris

with Hector Brame, Paris

Monsieur Fanien (almost certainly Achille Fanien), by 1911

Michel Pelletier

with F. & J. Tempelaere, Paris

J. van Herwijnen, The Hague, by 1932

J. de Jong

Hendrikus Egbertus ten Cate, Almelo, Holland

Impressionist and Modern Drawings, Paintings and Sculpture, the property of the late H. E. ten Cate of Almelo, Holland, sold by order of the trustees, Sotheby's London, 3rd December 1958, lot 49

E. J. Van Wisselingh & Co., Amsterdam, stock no.7990, purchased from the above sale for £480

Thence by descent

Exhibited

Paris, Salon, Société des Artistes Français, *Exposition Annuelle des Beaux-Arts*, 1895, cat. no.2272

New York, Museum of French Art, French Institute in the United States, *Fantin-Latour*, Loan Exhibition, January-February 1932, cat. no.20, noted as lent by Mr. J. van Herwynen [sic], The Hague

Gouda, Museum Gouda, *Henri Fantin-Latour, Dromen op doek* (Dreams on canvas), 26th October 2013 – 30th March 2014, cat. no.53

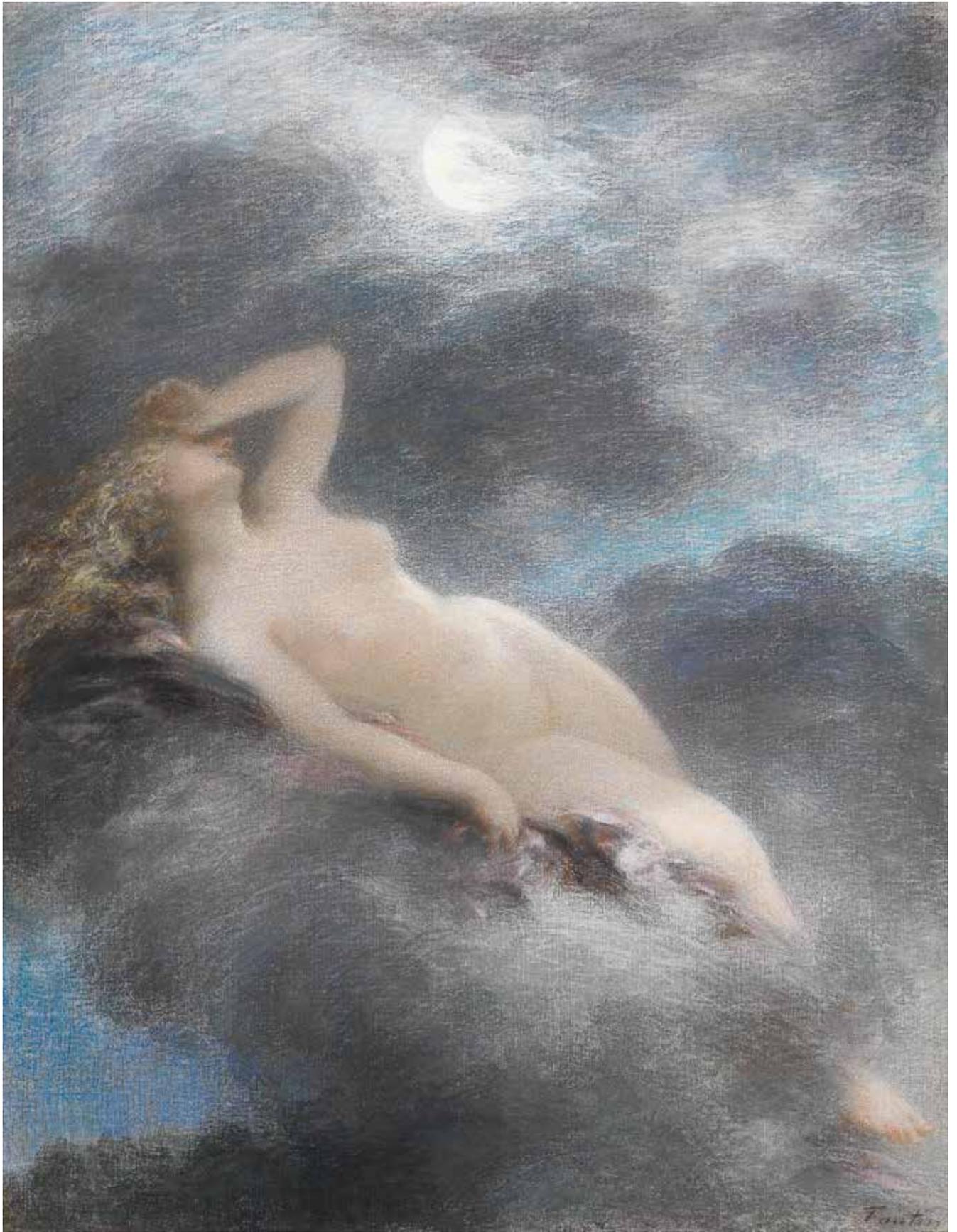
Literature

Roger Marx, *La Peinture et la sculpture aux Salons de 1895*, Gazette des Beaux-Arts, 1895, p.455, describing the present work as, "A moon ray gently brushes the supple body of Night which drifts, lethargic and drowsy on the fleeing cloud"

Mme. Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour, 1849-1904*, Paris, 1911, p.166, no.1571, noted as being owned by Monsieur Fanien and having been exhibited at the Paris Salon in 1895

Dr. D. Hannema, *Catalogue of the H. E. ten Cate Collection*, Rotterdam, 1955, vol.I, p.52, no.68, described as Reverie, "A naked female figure resting on clouds. Her left hand lightly brushes her brow. The blue of the sky appears amid the drifting clouds through which the moon peeps out."

Gibson, *The Art of Henri Fantin-Latour: His Life and Works*, Drane's Ltd., London, 1924, p.66





Henri Fantin-Latour, *Self portrait*, 1860
© Tate, London (2016)

Toward the end of his distinguished career, when freed from the necessity of painting portraits or still-lives, Henri Fantin-Latour executed a glittering array of pastels, drawings, oils and lithographs that drew inspiration purely from his imagination. Of those dream-like images, his series symbolising personifications of *La Nuit* (Night) as well as *Aurore* (Dawn) and *Le Jour* (Day) are among his finest, placing him alongside other Symbolist painters such as Gustave Moreau, Odilon Redon and Puvis de Chavannes. Like many Symbolist works this outstanding pastel speaks of poetry, sensuality and concepts rather than actuality, evoking the essence of night in the form of a beautiful female nude nestled within a bed of clouds. As noted in the *Catalogue de l'Oeuvre de Henri Fantin-Latour* compiled by the artist's widow (in which she erroneously reverses the dimensions), the present work was exhibited at the Paris Salon in 1895 together with two of his oils titled *Baigneuses* and *Vision*. In his review of the Salon exhibition, the art critic Roger Marx praised Fantin-Latour for his diversity and summed up the present scene as "le rayon lunaire effleure le corps souple de la Nuit qui vogue, lasse, ensommeillée sur le nuage qui fuit", (a moon ray gently brushes the supple body of Nuit which drifts, lethargic and drowsy on the fleeing cloud).

As was Fantin-Latour's common practise he later transcribed the subject into an oil painting, resulting in a slightly smaller rendition of *La Nuit* (61 x 75 cm; Musée d'Orsay, Paris) which was shown at the Paris Salon in 1897. The latter, depicting an almost mirror image of the same model with additional putti, was promptly acquired by the French State and as Gustave Geffroy, art critic for *Le Journal* (9th April 1897) noted "no woman ever lay more softly, in a painted heaven, enveloped in waves of soft clouds." The same can said of the present canvas which can also be applauded for its loose, spontaneous execution and delicate colour harmonies. Other of Fantin-Latour's visionary depictions of *La Nuit* include two drawings in the Musée de Grenoble as well as an oil painted in 1899 of similar size to the present work, which was dedicated to the dealer Ferdinand Tempelaere, who with his brother Julien also once owned the present pastel. At times the artist included figures of Dawn and Night within a single image, as in an oil of 1894 titled *L'Aurore et La Nuit* (Birmingham Museum and Art Gallery, Birmingham).

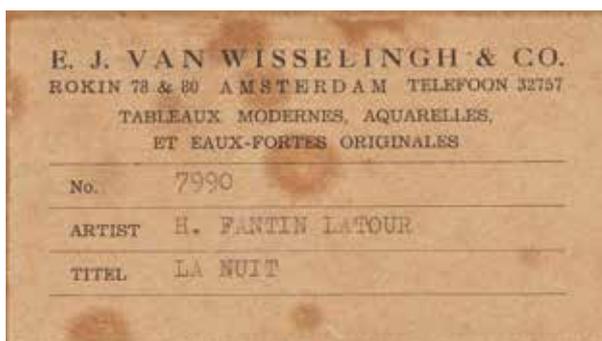
While portraiture and naturalistic still-life paintings of flowers and fruit were essential to the artist's livelihood, by the early 1860s he was already creating imaginative mythological scenes often featuring female beauties and continued to do with increasing interest as his career proceeded. Many were inspired by literature as well as his great love of music including the work of Berlioz, Schumann and especially Wagner, so much admired by the Symbolists. From the early to mid 1880s came other allegorical works that, like this pastel, drew purely on Fantin-Latour's own imagination and like other Symbolist imagery broke away from traditional iconography. In this respect it is more akin to the mystical literary works by the Pre-Raphaelites or the work of the Victorian classical painter George Frederic Watts whose richly coloured allegorical compositions Fantin-Latour came to know during his time in England. It was Fantin-Latour's great friend Whistler who initiated the first of his three visits there in 1859. British society adored his work and he in turn came to know and admire its art and artists. While *La Nuit* reflects certain English stylistic traits it also embraces techniques used by the artist's Impressionist friends to describe the transitory effects of light and colour.

La Nuit is not only a work that speaks of light and colour as well as the beauty of the human form but also of dreams, poetry and the imagination. Fantin-Latour's work rarely comes onto the open market, particularly one of this calibre. As such it is little surprise that *La Nuit* boasts an impressive provenance to include many of the artist's principal collectors. Firstly there was Ferdinand and Julien Tempelaere, who like their father Gustave Tempelaere specialised in selling works by Fantin-Latour counting among them mythological pieces such as *Immortalité* (1889; National Museum of Wales, Cardiff) as well as one of the artist's self portraits (1860, Tate, London). After meeting Fantin-Latour in December 1887, Gustave became the artist's exclusive dealer and especially delighted in works, such as this, that drew from his imagination. Their close friendship continued until their respective deaths, a few months apart in 1904. Thereafter Ferdinand and Julien continued their father's business at rue Laffitte before transferring it in 1925 to 70 Bld. Malesherbes, where it remained until 1939.



Henri Fantin-Latour, *L'aurore et la nuit*, 1894
© Birmingham Museums Trust

According to Mme Fantin-Latour, by 1911 this exceptional pastel was in the possession of Monsieur Fanien. He was almost certainly Achille Fanien (1827-1915), whose wealth accrued from his family's shoe manufacturing business at Lillers, Pas-de-Calais enabled him to acquire works by Millet, Delacroix, Corot and other great French 19th century masters. *La Nuit* was subsequently acquired by J. van Herwijnen of The Hague, who in 1932 lent it to the Fantin-Latour loan exhibition at the Museum of French Art, New York. There it hung between two equally fine works; both were oils, one being a portrait of the artist's niece *Sonia* (1890, National Gallery of Art, Washington D.C.) while the other was *Le Palais de l'Aurore* (1902, Metropolitan Museum of Art, New York). Van Herwijnen was almost certainly the landscape and still-life painter Jan van Herwijnen (1889-1965) who owned works by George Henrik Breitner and other fellow artists. *La Nuit* was then acquired by Hendrikus Egbertus ten Cate (1868-1955), a wealthy textile manufacturer and one of the most important Dutch art connoisseurs of the 20th century. His distinguished collection comprising 311 paintings, watercolours and drawings, predominantly acquired 1920-40, included a number of works by the 17th century Dutch masters though the majority were by the 19th and early 20th century Continental school – from Courbet, Millet and Anton Mauve to Boudin and Fantin-Latour, whom he especially favoured. Unfortunately H. E. ten Cate died shortly before the publication in late 1955 of a two volume catalogue of his collection compiled by Dr. D. Hannema, former director of Museum Boymans in Rotterdam. Three years later H. E. ten Cate's collection was offered for sale at Sotheby, London. Included were twelve works by Fantin-Latour, counting among them several of his still-lives as well as a self-portrait of 1865 and another of his future wife, the artist Victorine Dubourg, painted in 1876 just before their marriage. *La Nuit* was purchased at ten Cate's sale for £480 by E. J. van Wisselingh & Co of Amsterdam, run by Jan de Jong who, like the gallery's founder Elbert Jan van Wisselingh (1848-1912), handled many of the artist's finest works. Among them were a number of allegorical studies, *Portrait of a Woman* (1885, Metropolitan Museum of Art, New York) as well as still-lives including *Asters in a Vase* (1875, Saint Louis Art Museum) which interestingly was acquired from J. van Herwijnen, who also owned the present pastel.



A master of his medium, Fantin-Latour was equally adept when working with pastels as with oils or lithography, placing no hierarchy of one above the other and often exhibiting pastels at the Paris Salon. In fact his fluid painterly technique and subtle use of colouring was at times better suited to pastel as demonstrated by the present canvas. Of exceptional quality and a tour de force it stands as testament to Fantin-Latour's creative genius in which he, like Puvis, Moreau and other Symbolists, introduces a new kind of art, poetic in inspiration that speaks to the heart, mind and eye.

We are grateful to Alice Munro-Faure for her assistance in cataloguing this lot.

We are grateful also to Galerie Brame & Lorenceau for confirming the authenticity of the present lot, which will be included in the *Catalogue raisonné des peintures et pastels de Fantin-Latour*, currently in preparation.

73^{WT}

**CHARLES EMILE AUGUSTE CAROLUS-DURAN
(FRENCH, 1838-1917)**

Portrait of Mrs Harry Vane Milbank, neé Alice Sidonie Van den Bergh
signed and dated 'Carolus-Duran./Paris - Mars 1877.' (upper left)
oil on canvas
117.5 x 94cm (46 1/4 x 37in).

£30,000 - 50,000

€39,000 - 66,000

US\$43,000 - 72,000

Provenance

From the sitter to her son, Albert de Belleroche (French 1864-1944)
Thence by descent

The present lot portrays Alice Sidonie Van den Berg, daughter of Desire Baruch of Brussels, and a prominent socialite in London and Paris. Alice hosted great parties in both cities and was a good friend of both the Impératrice Eugénie, Napoleon 3rd's wife, in Paris and the Marquess of Queensberry in London. Described as having an 'almost legendary beauty', Alice's first marriage, to Edmund Charles, Marquis de Belleroche produced a son Albert, who went on to become a celebrated painter. But the marriage ended unhappily, and in 1871, Alice married Harry Vane Milbank, the nephew and heir-to-be of the Duke of Cleveland and a celebrated duellist, huntsman and adventurer; he was also an inveterate gambler. The family moved to Paris, where many great writers and artists were frequent visitors to Alice's salons, notably the writer and humourist Oscar Wilde and the great American painter John Singer Sargent (1856-1925). It was at one such soiree that Albert de Belleroche met Sargent, who was so impressed by his drawings that he convinced the young man to join the atelier of Carolus-Duran.



Albert Belleroche (1864-1944),
The artist's mother, lithograph



Photograph of the artist

Both Carolus-Duran and Sargent painted portraits of Alice; in 1882 Harry commissioned Carolus-Duran to paint his wife, while Sargent painted Alice a number of times, including a full-length portrait (which Richard Ormond dates to circa 1883-4), which is dedicated to Belleroche (see Sotheby's New York, May 24, 2001, lot 33).

The present lot pre-dates these portrayals of Alice Milbank. By the time it was painted in 1877, Carolus-Duran had established a well-regarded atelier in Paris. His methods were highly influenced by the 17th Century master Diego Velázquez (Spanish 1599-1660), who Carolus-Duran believed to be the 'most complete' artist¹, saying of him 'he is the master who has taught me better than anyone else to say the utmost possible with the fewest possible words.'² Carolus-Duran's technique placed the emphasis on colour and form, using direct and painterly brushwork, in preference to smooth blending. As H. Barbara Weinberg notes, Carolus-Duran's canvases are 'painted quite broadly in even tones of flesh tint, and stood side by side like pieces of a mosaic, without fusion of their adjacent edges. No brushing of the edge of the hair into the face was permitted, no conventional bounding of eyes and features with lines.'³

Carolus-Duran described his own work as an attempt to 'go straight to nature...my own art may be summed up in two words: I seek to give the impression of things which touch and surround me'.⁴ This is echoed by Eugène Montrosier, a contemporary writing in 1876, who wrote that 'the grand success of Carolus-Duran is easily explained. He makes living beings, and he makes them thus because he so sees them. One feels that when he has a subject under his eyes, he scrutinizes the very soul. With a penetrating look he seizes the dominant passion, and this become the point of support for the whole work. With such a painter there are no trickeries, no feints, no implied meanings.'⁵

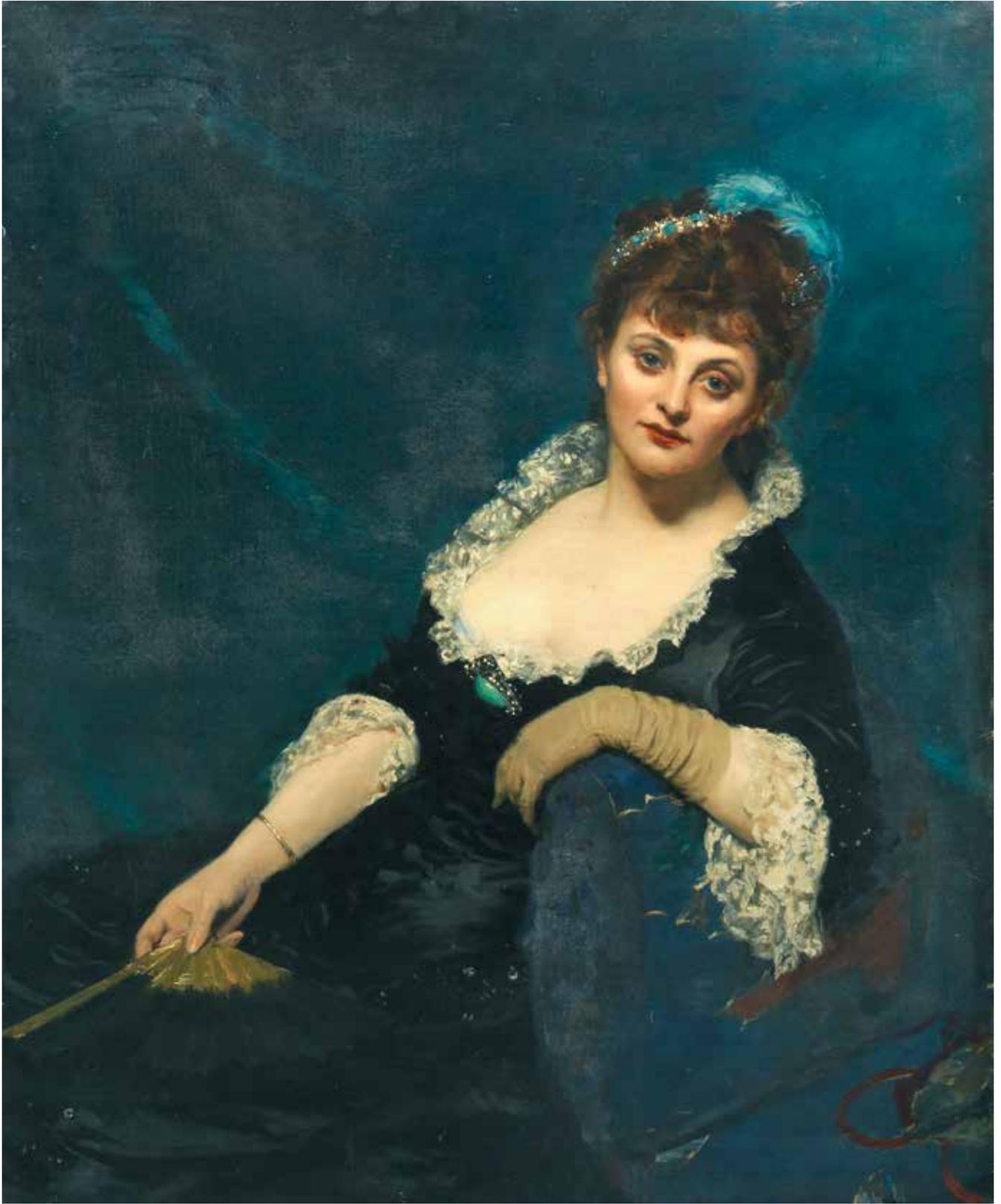
¹ Rowland Strong, 'Carolus-Duran—A Visit To His Studio In Paris', *The New York Times*, March 17, 1900

² Rollin Hartt, as quoted in *Current Literature, A Magazine of Record and Review*, Vol.XXXVIII, New York, page 368

³ H. Barbara Weinberg, *The Lure of Paris: Nineteenth-Century American Painters and Their French Teachers*

⁴ Rowland Strong, 'Carolus-Duran—A Visit To His Studio In Paris', *The New York Times*, March 17, 1900

⁵ Eugène Montrosier, *Galerie Contemporaine*, 1876



74

JEAN-BAPTISTE-CAMILLE COROT (FRENCH, 1796-1875)

La Lisière du Bois

with incised signature 'COROT' (lower left)

oil on panel

73 x 40.5cm (28 3/4 x 15 15/16in).

£100,000 - 150,000

€130,000 - 200,000

US\$140,000 - 210,000

Provenance

Collection Léon Arnoult

Sale, Léon Arnoult, Paris, 8 March 1938, No.23

Huinck en Sherjon, Amsterdam

Thence by descent

Literature

J. Dieterle and A. Schoeller, *L'oeuvre de Corot*, Paris, 1948, no.98, illustrated

We are grateful to Martin Dieterle and Claire Lebeau for confirming the authenticity of the present lot.

Painted circa 1870.

Corot painted pastoral scenes throughout his career, mixing the two great French traditions of Realism and Neoclassicism in his woodland landscapes. By the 1870s he had moved away from the strong shadows and wide ranging palette of his earlier years in favour of a narrower colour range with more subtle tones. The result being less dramatic and impressive but more poetic and subtle. The influence of early photography is evident. It is very difficult to accurately date a lot of his work. His technique for his landscapes was to sketch during the summer and work them up into finished paintings in the studio over the remainder of the year. He would also put works away and return to them at a later date.

By 1870 he was very much 'Père Corot', a father figure for the new generation of landscape painters. He is so highly revered because his influences and references stretch so far and in so many different directions. It is possible to see in his work the landscape tradition stretching back to Claude and beyond. It is also possible to see his influence on the Barbizon artists, Impressionism and even Matisse's pastoral idylls.





75*

**GUSTAVE COURBET (FRENCH, 1819-1877),
AND CHERUBINO PATA (SWISS, 1827-1899)**

Moulin dans la vallée Jurassienne

signed 'G. Courbet' (lower left)

oil on canvas

54.5 x 65.5cm (21 7/16 x 25 13/16in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000

Provenance

Charles Danthon Esq.

Private collection, France

The present lot is included in the supplement to the Catalogue Raisonné being compiled by M. Jean Jacques Fernier as a collaboration by Gustave Courbet and Cherubino Pata dated to circa 1874.



76

CECILIO PLÁ (SPANISH, 1860-1934)

In a Spanish garden

signed and inscribed 'Cecilio Plá/Barcelona' (lower right),

signed 'Cecilio Plá' (lower left)

oil on canvas

44 x 81cm (17 5/16 x 31 7/8in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000



77

VICTOR-GABRIEL GILBERT (FRENCH, 1847-1935)

Le marché aux légumes

signed and dated 'V. Gilbert./1877' (lower left)

oil on canvas

40 x 55.5cm (15 3/4 x 21 7/8in).

£25,000 - 35,000

€33,000 - 46,000

US\$36,000 - 50,000

Provenance

with M. Newman Ltd., London, circa 1950

Private collection, UK

Please note the present lot does not include the frame.



78

LOUIS-EMILE ADAN (FRENCH, 1839-1937)

On the terrace

signed 'L Emile Adan' (lower left)

oil on canvas

42 x 66cm (16 9/16 x 26in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000



79

JULES ALEXIS MUENIER (FRENCH, 1863-1942)

Villefranche sur Mer

signed and dated 'J.A.MUENIER '95' (lower left)

oil on canvas

66 x 82cm (26 x 32 5/16in).

£4,000 - 6,000

€5,300 - 7,900

US\$5,700 - 8,600



80

GUILLAUME SEIGNAC (FRENCH, 1870-1924)

Preparing the meal
signed 'Seignac' (lower left)

oil on panel

36 x 29.5cm (14 3/16 x 11 5/8in).

£4,000 - 6,000

€5,300 - 7,900

US\$5,700 - 8,600



81

JAN MANKES (DUTCH, 1889-1920)

Still life

signed 'JMANKES' (lower right)

oil on canvas laid down

60.5 x 50.5cm (23 13/16 x 19 7/8in).

£10,000 - 15,000

€13,000 - 20,000

US\$14,000 - 21,000

Jan Mankes was born in Meppel a town in the north east of the Netherlands in August 1889. His father was a tax inspector and in 1903 the family relocated to Delft and the following year Mankes joined the workshop of the artist Jan Schouten. At the same time he studied the art of stained glass under the direction of Hermanus Veldhuis (1878-1954), and served as his assistant participating in the restoration of the stained glass in St. John's Church in Gouda. In his spare time Mankes often travelled to The Hague where he where he studied the works at the Mauritshuis, in particular the paintings of Hans Holbein and Dutch masters of the 17th century, Vermeer and Carel Fabritius. From 1909 Mankes enjoyed the patronage of the wealthy tobacco merchant and collector AAM Pauwels and their relationship is well documented in the 700 or so surviving letters that the artist wrote to his patron. Much of the correspondence is Mankes thanking Pauwels for his support which was not only financial, but also in the form of things he sent for the artist to paint - these included Cologne jars, bottles, ginger jars, skulls of animals and Chinese dishes, and live animals: white mice, chickens, eagles, crows, and owls. In September, 1915 Mankes married Anna Zernike, a progressive



Jan Mankes *Self-portrait*
© Museum Arnhem

woman who became the country's first female minister and the young family settled in The Hague. However around the same time Mankes learned that he had developed tuberculosis and the family moved to Eerbeek in the hope that the country air would help his condition. Unfortunately he succumbed to the disease and died on April 23, 1920 and was buried in Eerbeek, Gelderland.

Mankes left behind a very small body of work numbering some 200 paintings, 100 drawings and around 50 prints. He developed a highly personal style characterised by fluid soft brushstrokes giving his work a translucent quality. He often studied and sketched his subjects endlessly, until he knew them by heart; then he painted from memory. He produced rather intense self-portraits, landscapes around his parents' home in Friesland, and views from his studio in Eerbeek and studies of birds and animals.



82

CARL VILHELM HOLSØE (DANISH, 1863-1935)

Contemplation

signed 'C Holsøe' (lower right)

oil on canvas

58 x 63cm (22 13/16 x 24 13/16in).

£30,000 - 50,000

€39,000 - 66,000

US\$43,000 - 72,000

83

**JOHANNES CHRISTIAAN KAREL KLINKENBERG
(DUTCH, 1852-1924)**

View of Oudezijds Voorburgwal, Amsterdam
signed 'Klinkenberg' (lower right)
oil on canvas
37.8 x 51.9cm (14 7/8 x 20 7/16in).

£30,000 - 40,000

€39,000 - 53,000

US\$43,000 - 57,000

Provenance

with Richard Green Fine Paintings, London
Property of a Dutch nobleman





84^{WT}

NATHANIEL HUGHES JOHN BAIRD, ROI (BRITISH, 1865-1936)

The Favourite

signed with initials and dated 94 (upper left)

oil on canvas

157 x 98cm (61 13/16 x 38 9/16in).

£4,000 - 6,000

€5,300 - 7,900

US\$5,700 - 8,600



85

EDWARD LADELL (BRITISH, 1821-1886)

Still life with fruit and glass of wine on a table
signed with monogram (lower left)

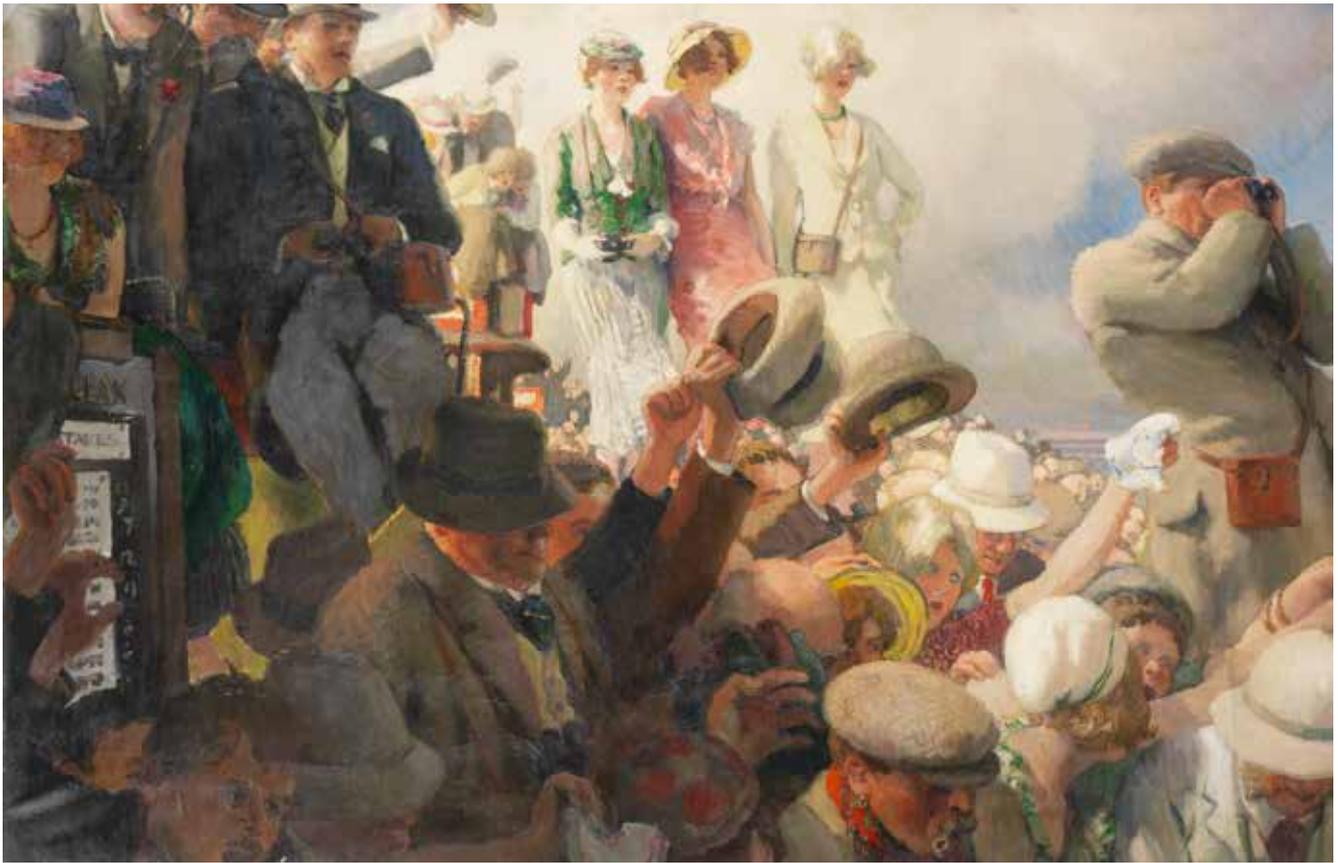
oil on canvas

36 x 30.5cm (14 3/16 x 12in).

£4,000 - 6,000

€5,300 - 7,900

US\$5,700 - 8,600



86AR WT

GERALD SPENCER PRYSE (BRITISH, 1882-1956)

Derby Day

signed 'Pryse' (lower left)

oil on canvas

102 x 153cm (40 x 60in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000

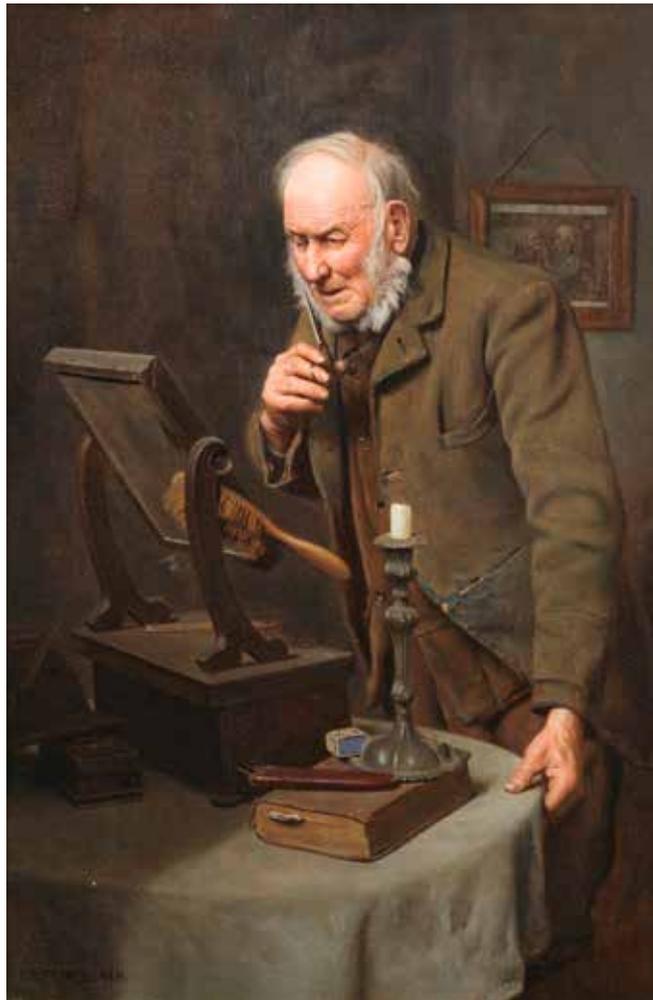
Provenance

The artist's family

Thence by descent

Gerald Spencer Pryse mastered many different media, reconciling a portraitist's feel for character with a bold and quick style. This is evident in his lithographs, watercolours, drawings and also his impressive large oils. He is primarily remembered as a lithographer in the tradition of Brangwyn. It was with his lithographs that he first rose to fame as a recorder of the War in Flanders in the August of 1914. He must have been quite conspicuous on the Western Front that summer as he had been supplied by his patron, the Queen of Belgium, with some huge lithographic stones and a large Mercedes. He was to fight in the Great War and went on to win the Military Cross at Passchendaele in 1917 before becoming an official War Artist.

Perhaps as a result of his lithographic work Pryse had a very assured style, a pre-requisite for work on the scale of the present lot. The subject of the painting is a cross section of society, their gazes all passing across the picture plane to the race beyond. The painting makes an interesting comparison with William Powell Frith's *The Derby Day* (RA, 1858, Tate Britain). Whilst Frith paints the different social types engaged in their separate pursuits, the present lot presents the different types united through their interest in watching the race. Pryse was a member of the Fabian Society and was known for his posters for the Labour Party. This social awareness informs much of his work.



87* AR

CHARLES SPENCELAYH, RMS, HRBSA (BRITISH, 1865-1958)

Trimming the whiskers
signed 'C.SPENCELAYH.' (lower left)

oil on canvas

46 x 31cm (18 1/8 x 12 3/16in).

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000

Provenance

with Mandell's Gallery, Norwich
Private collection, UK



88^{AR} WT

THOMAS CANTRELL DUGDALE (BRITISH, 1880-1952)

The light of the fire

signed 'T C DUGDALE' (lower right)

oil on canvas

127.5 x 127.5cm (50 3/16 x 50 3/16in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000



89WT

WALTER SCOTT BOYD (BRITISH, BORN 1860)

Portrait of Miss Eugenia Gertrude Smallwood
signed and dated 'W S Boyd 1887' (upper right)
oil on canvas
63.5 x 76cm (25 x 29 15/16in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000

Provenance

The family of the sitter
Thence by descent

Walter Scott Boyd lists St. Vincent Street, Glasgow as his address for his Royal Academy exhibits of 1883-1886. However, he also is recorded as having a studio at Broad St. Corner, Birmingham from 1879-1905.

During this period, Boyd exhibited some forty-four pictures -including romantic genre, landscapes and portraits- at the Royal Society of British Artists. Among these was a portrait of George Smallwood Esq. (Autumn 1886, no.482). The present portrait of Eugenia was a private commission of the following year, and appears not to have been exhibited.

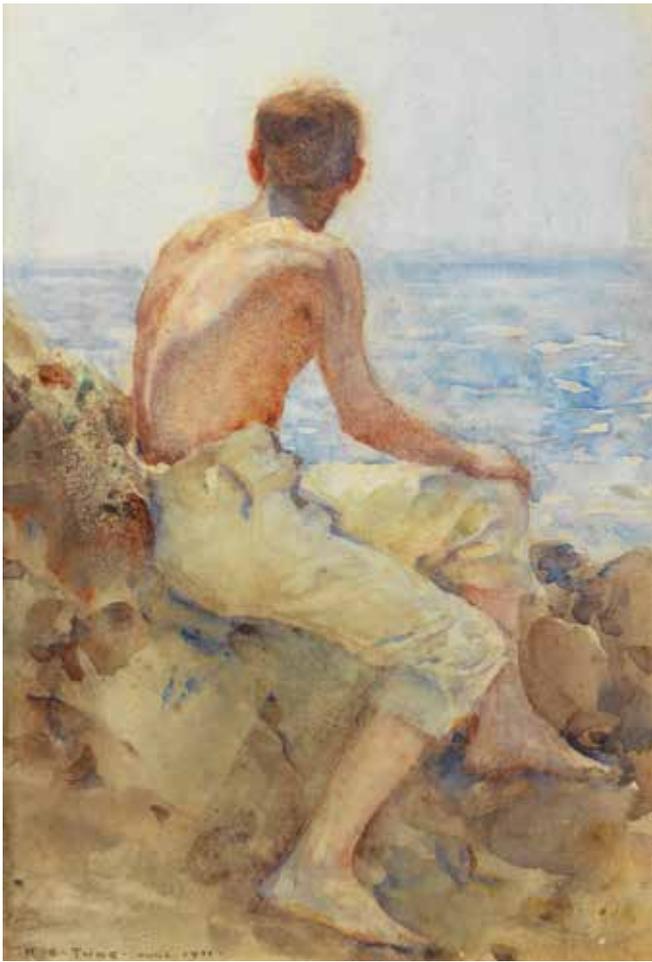
An intimate portrait of quality and charm with exquisite attention to detail, the present lot has strong echoes of John Atkinson Grimshaw's *Dulce Domum* (RA, 1885, no.947), a painting with which Boyd would almost certainly have been familiar. Here, the sitter is surrounded by objects and pictures that would typically have been found in the home



Photograph of
Smallwood Watchmakers

of a wealthy merchant in the late 1880s. As in *Dulce Domum*, pictures adorn the far walls and light plays off the objects in a *tour de force* of observation. There is even a hint of the garden beyond in the reflection in the display cabinet.

George Smallwood was a successful Jewish watch and clock manufacturer and jeweller, who had premises at 143 High St., Bordesley. Eugenia was his only daughter. The accompanying photograph shows the young Eugenia outside her father's shop some years earlier.



90
HENRY SCOTT TUKE, RA, RWS (BRITISH, 1858-1929)
 Looking out to sea
 signed and dated 'H.S.TUKE.JUNE.1911' (lower right)
 watercolour
 21 x 13.5cm (8 1/4 x 5 5/16in).

£5,000 - 7,000
 €6,600 - 9,200
 US\$7,200 - 10,000

The present watercolour was painted in the summer of 1911 in Falmouth, Cornwall where Henry Scott Tuke lived for much of his life. It features Charlie Mitchell (1885 – 1957) one of Tuke's most loyal and longstanding models. It is a loosely painted watercolour and shows Tuke at the height of his impressionist style of painting, using the same blue in the shadows of the figure and rock as the blue of the sea, thus creating an overall harmony of light and colour.

The summer of 1911 was an important year for Tuke in terms of watercolour painting. It was the year he would submit his diploma piece *Green Water* to the Royal Society of Painters in Watercolour in order for him to be elected a full member of that prestigious society. Tuke was made an Associate in 1904 and exhibited over 50 works at the Society galleries between then and 1911.

The present lot could be *Afternoon Sun* which was also shown alongside *Green Water* at the RWS in the winter exhibition of 1911.

We are grateful to Catherine Wallace for her assistance in cataloguing this lot.



91
LIONEL PERCY SMYTHE, RA, RWS, RI, ROI (BRITISH, 1839-1918)
 Gathering dandelions
 signed and dated 'L P Smythe/1905' (lower right)
 watercolour
 29 x 20cm (11 7/16 x 7 7/8in).

£1,500 - 2,000
 €2,000 - 2,600
 US\$2,200 - 2,900

Provenance
 with J S Maas & co Ltd., London
 Private collection, UK



92

HAROLD HARVEY (BRITISH, 1874-1941)

Iris pickers

signed and dated 'Harold Harvey 26' (lower right)

oil on canvas

51 x 45.5cm (20 1/16 x 17 15/16in).

in a hand painted frame

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000

The present lot is an exciting addition to a series of works themed around agricultural workers, gatherers and pickers which Harvey produced in the 1920s, such as *The Donkey Meadow* (1924), *The Flower Gatherers* (1925), *Iris Gatherers* (1925), *Tulip Pickers* (1926) and *The Bracken Carriers* (1927).

The force of the present work derives from its close-up vision, without a horizon or anything to distract from the field of flowers; the slightly simplified figures indicate human labour but keep the figures as decorative features rather than individual people.

We are grateful to Peter Risdon for confirming the attribution to Harold Harvey on the basis of photographs. The work will appear in his online catalogue of Harold Harvey's work, www.haroldharvey.info.



93*

**SIR WILLIAM SAMUEL HENRY LLEWELLYN, PRA, RBA, RI
(BRITISH, 1858-1941)**

Digging for Bait, Skilly
signed, inscribed and dated 'W.Llewellyn./88 Skilly' (lower right)
oil on canvas
46 x 61cm (18 1/8 x 24in).

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000

Provenance

with Alex Fraser Gallery, Vancouver
Private collection, USA

The present lot is an interesting early work from an artist best known as a Society portraitist. Born in Cirencester, Llewellyn's early artistic training took place at the National Art Training School under Sir Edward John Poynter, PRA (British, 1836-1919), before a spell in Paris in the atelier of Jules Lefebvre (French, 1834-1912), among others.

Llewellyn's early exhibited works show an interest in landscape and *plein air* painting; while he is listed with a London address, Llewellyn clearly travelled widely, producing work in Walberswick (1886-7), Newlyn (1888) and St Ives (1892), where there were artists colonies working during this period, and visiting coastal towns such as Whitby (1893-4).

By 1888, when the present lot was painted, most of the first generation of the Newlyn School had settled in and around the West Cornwall town, and the area would have been well known to the wider artistic community, not least through the regular academy exhibitions of Stanhope Forbes, RA (British, 1857-1947). While there is little evidence of Llewellyn's interaction with these artists during

the 1880s, the present lot - painted on the northern part of Roskilly beach, which lies to the west of Newlyn - shows a clear affinity with both the technique and choice of subject that this community of artists were to utilise in their work. Here, the artist works in a broad-brush, impressionistic style, described by *The Studio* as an 'economy of means', retaining 'a regard for certain refinements of the laws of picture-making' (*The Studio*, 155).

By the early 1900s, Llewellyn worked predominantly as a portrait painter, in a more conservative style, typified by his state portrait of Queen Mary (RA, 1912, no.150). A prolific exhibitor, his work was shown at the Royal Academy from 1884, as well as the Royal Society of British Artists, the Grosvenor Gallery, and the New English Arts Club. He served as President of the Royal Academy from 1928-1938, and as Trustee of the National Gallery 1933-40.



94AR

DAME LAURA KNIGHT, RA, RWS (BRITISH, 1877-1970)

Fisherfolk baiting lines on the cobbles, Staithes
signed 'LauraJohnson' (lower right)
oil on canvas

44.5 x 53.5cm (17 1/2 x 21 1/16in).

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000

We are grateful to Mr R. John Croft FCA, great nephew of the artist, for his assistance in cataloguing this lot.

Provenance

with T B & R Jordan, Stockton on Tees
Private collection, UK



95

TERRICK JOHN WILLIAMS, RA (BRITISH, 1860-1936)

Afternoon sunshine, Audierne

signed 'Terrick Williams.' (lower right), signed, dated and inscribed with

title and artist's address on reverse

oil on canvas

51.5 x 77cm (20 1/4 x 30 5/16in).

£12,000 - 18,000

€16,000 - 24,000

US\$17,000 - 26,000



96^{WT}

TERRICK JOHN WILLIAMS, RA (BRITISH, 1860-1936)

Notre Dame, Paris

signed 'Terrick Williams.' (lower right), titled and inscribed with artist's
address on reverse

oil on canvas

95 x 76.5cm (37 3/8 x 30 1/8in).

£15,000 - 20,000

€20,000 - 26,000

US\$21,000 - 29,000

Provenance

with Fine Art Society Ltd., London

Private collection, UK

Terrick Williams exhibited many paintings of Notre Dame, including four
at the Royal Academy in 1915, 1916, 1933 and 1935 respectively.



97

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

The black mantilla
signed and dated 'de László/1929' (lower right)
oil on canvasboard
84 x 58cm (33 1/16 x 22 13/16in).

£10,000 - 15,000

€13,000 - 20,000

US\$14,000 - 21,000



98AR WT

SIR GERALD FESTUS KELLY, RA (BRITISH, 1879-1972)

Consuelo No.6 "Perezosa"

inscribed with title on exhibition label on reverse

oil on canvas

104 x 84cm (40 15/16 x 33 1/16in).

£12,000 - 18,000

€16,000 - 24,000

US\$17,000 - 26,000

Provenance

Sale, Bonhams, 12 November 1980, lot 46

Private Collection, UK

Exhibited

Royal Hibernian Society, 1920, no.29

Consuelo must have been an important model for Kelly, as he painted her on a number of occasions. *The Blue Door (Consuelo VII)*, 1919 (Kelvingrove Art Gallery and Museum, Glasgow), depicts the same model.



99WT

AMBROSE MCEVOY (BRITISH, 1878-1927)

Portrait of The Hon. Mrs. Akers-Douglas

signed 'M^cEvoy' (lower left)

oil on canvas

101.5 x 76cm (39 15/16 x 29 15/16in).

£6,000 - 8,000

€7,900 - 11,000

US\$8,600 - 11,000

Provenance

Mrs. Claude Johnson, friend of the artist and wife of Claude Goodman Johnson Esq. (1864-1926), founding managing director of Rolls-Royce Thence by descent

Exhibited

London, Grosvenor Gallery, *Autumn Exhibition of International Society of Sculptors, Painters and Gravers*, October 1916, no.28

Vienna, Galleries of the Secession, *Exhibition of British Art*, September-October 1927 (lent by Mrs. C. Johnson)

The City of Hull Municipal Art Gallery, *The Paintings and Drawings of McEvoy*, 1933

Sheffield, Mappin Art Gallery, *British Painting 1900-1960*, November 1975-January 1976, no.102; exhibition then shown at Aberdeen Art Gallery, January-February 1976

Literature

P. Laib & C. Johnson, *The Works of Ambrose McEvoy from 1900 to May 1919*, London, 1920, I, p.5, illus. in black and white, p.39

The Hon. Mrs. Akers-Douglas, née Jennings-Bramly, was the wife of Aretas Akers-Douglas (1876-1947), who succeeded to the title of second Viscount Chilston upon his father's death in 1926. They were married in Florence, Italy, on 6 August 1903, and had two sons, Aretas (1905-1940) and Eric Alexander (1910-1982).

Aretas' flair for languages and politics led to an illustrious career as a diplomat, holding the posts of Ambassador to Austria (1921-1928), Ambassador to Hungary (1928-1933) and Ambassador to the Soviet Union (1933-1938). He was appointed CMG in 1918, KCMG in 1927 and GCMG in 1935. Upon his retirement in 1939, he was sworn of the Privy Council. He died in 1947, whereupon his younger son, Eric Alexander, succeeded to the title of third Viscount Chilston. Viscountess Chilston died in 1962 at home in Chilston Park, Kent.

The present lot was painted in 1916, the year in which McEvoy's career as a society portrait painter really flourished. The portrait of his wife, *Madame*, had been so well acclaimed by critics when exhibited at the National Portrait Society the previous year, that McEvoy suddenly found himself inundated with portrait commissions. His portraits of Lady Diana Cooper and the Duchess of Marlborough were also executed in 1916. His loose but delicate brushwork, warm tones and stylish, flattering poses of his sitters, made him one of the most sought after portrait painters of his day.



100^{AR} WT

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

The Palace with green posts

signed 'W.RUSSELL FLINT' (lower left), inscribed, signed and dated

'The Palace with green posts/WRussel Flint/Venice Dec 1928' on

reverse

watercolour

55 x 78.5cm (21 5/8 x 30 7/8in).

£6,000 - 8,000

€7,900 - 11,000

US\$8,600 - 11,000



101

ARTHUR RACKHAM (BRITISH, 1867-1939)

Rip van Winkle: The story-teller
signed and dated 'Arthur Rackham 05' (lower right)
watercolour, pen and ink
28 x 18.5cm (11 x 7 5/16in).

£15,000 - 20,000

€20,000 - 26,000

US\$21,000 - 29,000

Provenance

with The Rembrandt Gallery, London
Given as a wedding present on 8th September 1934 to the
grandparents of the present owner
Thence by descent

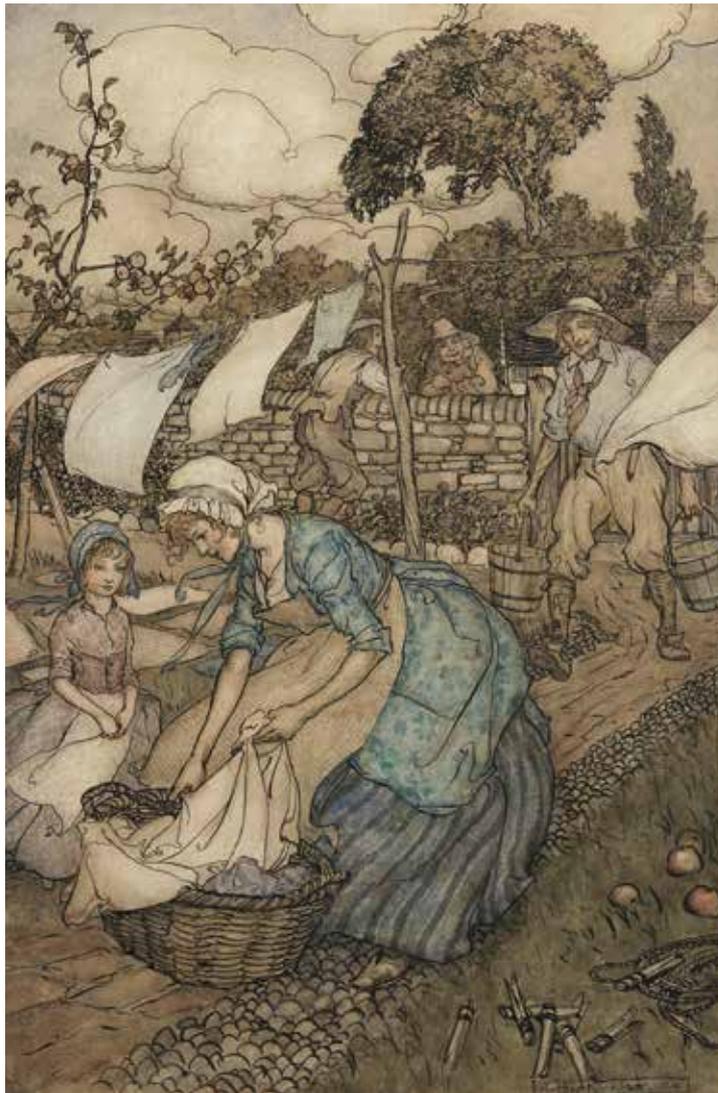
Exhibited

(probably) London, Leicester Galleries, March-April 1905

Literature

The present lot is an original illustration for plate 44 of *Rip van Winkle* by Washington Irving (London, William Heinemann, 1905): 'He preferred making friends among the rising generation, with whom he soon grew into great favor'

The publication of *Rip Van Winkle* in 1905, and the accompanying Leicester Galleries exhibition in March of the same year, firmly established Rackham as the leading illustrator of his age. It was at this exhibition that J. M. Barrie first saw Rackham's work, subsequently commissioning the artist to illustrate *Peter Pan in Kensington Gardens* (1906), one of Rackham's most successful ventures.



102

ARTHUR RACKHAM (BRITISH, 1867-1939)

Rip van Winkle: The women of the village
signed and dated 'Arthur Rackham. 04' (lower right)
watercolour, pen and ink
30 x 20cm (11 13/16 x 7 7/8in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000

Provenance

with The Rembrandt Gallery, London
Given as a wedding present on 8th September 1934 to the
grandparents of the present owner
Thence by descent

Exhibited

(probably) London, Leicester Galleries, March-April 1905

Literature

The present lot is an original illustration for plate 13 of *Rip van Winkle*
by Washington Irvine (London, William Heinemann, 1905): 'The women
of the village used to employ him to do such little jobs as their less
obliging husbands would not do for them'.



103

ARCHIBALD THORBURN (BRITISH, 1860-1935)

Peace

signed and dated 'Archibald Thorburn/1910' (lower left)

watercolour and bodycolour

55 x 75cm (21 5/8 x 29 1/2in).

£70,000 - 90,000

€110,000 - 160,000

US\$110,000 - 170,000

Provenance

Private collection, UK





104

ARCHIBALD THORBURN (BRITISH, 1860-1935)

Cock and Hen Pheasant
signed and dated 'A.Thorburn/1929' (lower right)
watercolour and bodycolour
19 x 28cm (7 1/2 x 11in).

£7,000 - 10,000

€9,200 - 13,000

US\$10,000 - 14,000

Provenance

with The Little Gallery, Norwich
Private collection, UK

105

ARCHIBALD THORBURN (BRITISH, 1860-1935)

Lapwings and Golden Plovers on a shore
signed and dated 'Archibald Thorburn/1922' (lower left)
watercolour and bodycolour
34.5 x 47cm (13 9/16 x 18 1/2in).

£8,000 - 12,000

€11,000 - 16,000

US\$11,000 - 17,000

Provenance

Private collection, UK



106

ARCHIBALD THORBURN (BRITISH, 1860-1935)

Redstarts and a Robin

signed and dated 'Archibald Thorburn/1924' (lower right)

watercolour and bodycolour

27 x 18.5cm (10 5/8 x 7 5/16in).

£4,000 - 6,000

€5,300 - 7,900

US\$5,700 - 8,600

Provenance

with Richard Green, London

Private collection, UK



107

ARCHIBALD THORBURN (BRITISH, 1860-1935)

Jay on a bough

signed and dated 'A.Thorburn./1892' (lower centre)

watercolour and bodycolour

20 x 29.5cm (7 7/8 x 11 5/8in).

£4,000 - 6,000

€5,300 - 7,900

US\$5,700 - 8,600

PROPERTY OF A DECEASED'S ESTATE

108^{AR} WT

DOROTHEA SHARP, RBA, ROI (BRITISH, 1874-1955)

In the shallows

signed 'DOROTHEA SHARP' (lower right)

oil on canvas

92 x 92cm (36 1/4 x 36 1/4in).

£40,000 - 60,000

€53,000 - 79,000

US\$57,000 - 86,000





OTHER PROPERTIES

109^{AR}

DOROTHEA SHARP, RBA, ROI (BRITISH, 1874-1955)

On a Cornish clifftop

signed 'DOROTHEA SHARP' (lower left)

oil on canvas

38 x 46cm (14 15/16 x 18 1/8in).

£10,000 - 15,000

€13,000 - 20,000

US\$14,000 - 21,000



110^{AR} WT

DOROTHEA SHARP, RBA, ROI (BRITISH, 1874-1955)

The Goose Girl

signed 'DOROTHEA SHARP' (lower right)

oil on canvas

82 x 99.5cm (32 5/16 x 39 3/16in).

£30,000 - 50,000

€39,000 - 66,000

US\$43,000 - 72,000



111AR

DOROTHEA SHARP, RBA, ROI (BRITISH, 1874-1955)

Golden Morning (recto), Picking flowers (verso)

signed 'Dorothea Sharp' (lower left),

also signed 'DOROTHEA SHARP' (on overlap)

oil on canvas

76.5 x 79cm (30 1/8 x 31 1/8in).

£25,000 - 35,000

€33,000 - 46,000

US\$36,000 - 50,000





112^{AR}

DOROTHEA SHARP, RBA, ROI (BRITISH, 1874-1955)

Amongst the flowers
signed 'DOROTHEA SHARP.' (lower right)

oil on canvas

66 x 61.5cm (26 x 24 3/16in).

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000

113^{AR}

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

Caprice

signed 'W. Russell Flint' (lower right)

watercolour

49 x 32cm (19 5/6 x 12 5/8in).

£10,000 - 15,000

€13,000 - 20,000

US\$14,000 - 21,000

Provenance

with The Fine Art Society;

Private collection, UK





114^{AR}

EDWARD SEAGO, RWS (BRITISH, 1910-1974)

March morning, Norfolk

signed 'Edward Seago' (lower left), inscribed with title on reverse
oil on board

36 x 51cm (14 3/16 x 20 1/16in).

£10,000 - 15,000

€13,000 - 20,000

US\$14,000 - 21,000

Provenance

with Marlborough Fine Art Ltd, London

Private collection, UK



115^{AR}

EDWARD SEAGO, RWS (BRITISH, 1910-1974)

Hazy morning, Cala di Volpe

inscribed 'Edward Seago' (lower left), inscribed with title on reverse

oil on board

35.5 x 50cm (14 x 19 11/16in).

£7,000 - 10,000

€9,200 - 13,000

US\$10,000 - 14,000

Provenance

with Thomas Gibson Fine Art Ltd., London, no.162

with Marlborough Fine Art Ltd., London, 1979

with DC Art, Sydney, 1990, no.1059

with Portland Gallery, London, 2004

Private collection, UK

Exhibited

London, Marlborough Fine Art Ltd., *Edward Seago at Porto Cervo,*

Sardinia, 29 July-22 August 1979, cat no. 27

Sydney, DC Art, 17 April-19 May 1990

London, Portland Gallery, February 2004, cat no. 25



116
EUGÈNE GALIEN-LALOUÉ (FRENCH, 1854-1941)
 Paris street scene
 signed 'E. Galien Laloue' (lower left)
 gouache
 20 x 32cm (7 7/8 x 12 5/8in).

£6,000 - 8,000
 €7,900 - 11,000
 US\$8,600 - 11,000

117*
EUGÈNE GALIEN-LALOUÉ (FRENCH, 1854-1941)
 Place de la Bastille, Paris
 signed 'E.Galien-Laloue.' (lower left)
 watercolour
 19.5 x 32cm (7 11/16 x 12 5/8in).

£7,000 - 10,000
 €9,200 - 13,000
 US\$10,000 - 14,000



118
EUGÈNE GALIEN-LALOUÉ (FRENCH, 1854-1941)
 Quai de la Megisserie
 signed 'E.GalienLaloue' (lower left)
 gouache
 21.5 x 33cm (8 7/16 x 13in).

£6,000 - 8,000
 €7,900 - 11,000
 US\$8,600 - 11,000



119*
EUGÈNE GALIEN-LALOUÉ (FRENCH, 1854-1941)
 Gare de l'Est
 signed 'E. Galien.Laloue' (lower left)
 watercolour, bodycolour and gum arabic
 27.5 x 36cm (10 13/16 x 14 3/16in).

£7,000 - 10,000
 €9,200 - 13,000
 US\$10,000 - 14,000



120

ATTRIBUTED TO CARLO BÖCKLIN (SWISS, 1870-1934)

Medusa

pastel

28 x 25cm (11 x 9 13/16in).

£10,000 - 15,000

€13,000 - 20,000

US\$14,000 - 21,000

We are grateful to Dr. h.c. Hans Hohenweg, Muttenz, Switzerland for his assistance in cataloguing this lot, and for confirming the attribution to Carlo Böcklin on the basis of photographs.

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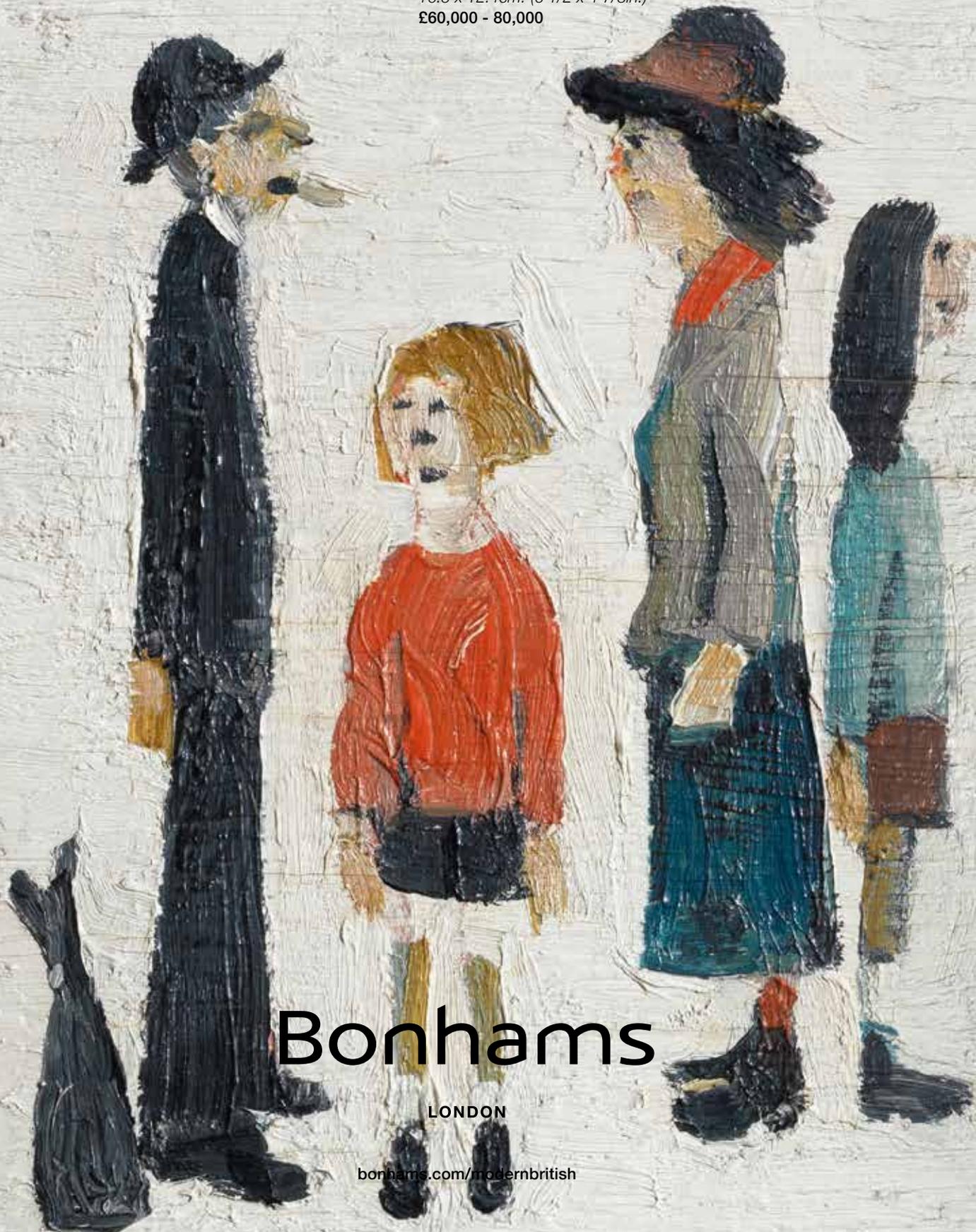
Wednesday 15 June 2016
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**LAURENCE STEPHEN LOWRY
R.A. (1887-1976)**

Four Figures and Dog (detail)
signed and dated 'L.S. LOWRY
1955' (lower right)

oil on panel
16.5 x 12.4cm. (6 1/2 x 4 7/8in.)
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