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19th Century and British Impressionist Art

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19th Century and British Impressionist Art

New Bond Street, London | Wednesday 3 June 2020 at 2pm

SALE NUMBER

26001

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19th Century and British Impressionist Art

Lots 1 - 102





5

1, 2, 3, 4
No lot

5
DELPHIN ENJOLRAS (FRENCH, 1857-1945)

La sieste
signed 'D Enjolras' (lower right)
oil on canvas
33 x 46cm (13 x 18 1/8in).

£6,000 - 8,000
€7,200 - 9,600
US\$7,800 - 10,000



6

6
DELPHIN ENJOLRAS (FRENCH, 1857-1945)

Reading by Lamplight
signed 'D Enjolras' (lower left)
pastel
54 x 36cm (21 1/4 x 14 3/16in).

£6,000 - 8,000
€7,200 - 9,600
US\$7,800 - 10,000

Provenance
Private collection, UK.



7

FRÉDÉRIC SOULACROIX (FRENCH, 1858-1933)

La Coquette

signed 'F. Soulacroix' (lower left)

oil on canvas

60 x 79cm (23 5/8 x 31 1/8in).

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

Provenance

Burlington Paintings, London.

Private collection, UK (acquired from the above).

Property of a deceased's estate.

8

FRÉDÉRIC SOULACROIX (FRENCH, 1858-1933)

Reverie

signed 'F. Soulacroix' (lower right)

oil on canvas

75 x 45cm (29 1/2 x 17 11/16in).

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

Provenance

Private collection, UK.

MacConnal-Mason & Son, Ltd., London.

Anon. sale, Sotheby's, New York, 25 April 2006, lot 83.

Burlington Paintings, London.

Private collection, UK (acquired from the above).

Property of a deceased's estate.



9

ETTORE FORTI (ITALIAN, 1850-1940)

Il mercante di tappeti

a pair, one signed and inscribed 'E Forti/Roma' (lower left) and the other signed and inscribed 'E Forti/Roma' (lower right)

oil on board

each 44 x 56cm (17 5/16 x 22 1/16in)

(2)

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000



10

RUBENS SANTORO (ITALIAN, 1859-1942)

On a Venetian Canal

signed 'Rubens Santoro' (lower left)

oil on panel

33.2 x 23.7cm (13 1/16 x 9 5/16in).

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

Provenance

Williams & Son, London.

Private collection, UK.

Thence by descent.





11

11

GIOVANNI GRUBACS (ITALIAN, 1829-1919)

Venice, The Bacino di San Marco, with the Piazzetta and the Doge's Palace; Venice, The Punta della Dogana with S. Maria della Salute a pair, one signed 'G. Grubacs' (lower left); the other signed 'G. Grubacs' (lower right); one signed 'G. Grubacs' (on the reverse)

oil on panel

each 15 x 24.5cm (5 7/8 x 9 5/8in).

(2)

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000

Provenance

Frost & Reed Ltd., London.

Private collection, UK.

12

FEDERICO DEL CAMPO (PERUVIAN, 1837-1923)

Santa Maria Zobenigo, Venice

signed, inscribed and dated 'F del Campo/Venecia 1892.' (lower left)

oil on panel

20.5 x 12.5cm (8 1/16 x 4 15/16in).

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000

Provenance

Williams & Sons, London.

Private collection, UK.

Thence by descent.





13

FRANCESCO LOJAcono (ITALIAN, 1841-1915)

Sunlit grove
signed 'F. Lojacono' (lower right)
oil on canvas
60 x 99cm (23 5/8 x 39in).

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000

Provenance

Private collection, Italy.

The distinctive Saracen olive trees of Sicily were a subject that Lojacono, a native of the island, returned to numerous times throughout his career, and the present lot is possibly one of these canvases. His love of the subject was evidenced by his breaks from commissions, to paint in the Sicilian fields, and his preference for this tree in particular, either by itself or within a grove, inspired a new stylistic language. Painted *en plein air*, the trees are often tenderly depicted - like human forms. Paintings of olive trees were submitted to exhibitions; for example *Ulivi saraceni* was included at the Venice Biennale in 1897.

Lojacono's paintings of olive trees convey a sense of stillness, as evidenced in the present lot. The majestic trees, captured with their natural veins, knots and tones are realistically depicted; yet set within a grove dappled with light, they are also poetic.



14

GIUSEPPE CASCIARO (ITALIAN, 1863-1945)

Sulla spiaggia d'Ischia

signed and indistinctly dated 'GCasciaro/20 Agosto VI' (lower right);
stamped with studio stamp (on the reverse); inscribed 'Sulla spiaggia
d'Ischia' (on the reverse)

mixed media

70 x 100.5cm (27 9/16 x 39 9/16in).

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000



Petrus Van Schendel, Study of figures, private collection.
The figure group second from the left relates to the present lot.

15

PETRUS VAN SCHENDEL (BELGIAN 1806-1870)

The vegetable stall by candlelight
signed and dated 'P. van Schendel. 1866' (lower right)
oil on panel
65 x 50.5cm (25 9/16 x 19 7/8in).

£30,000 - 50,000

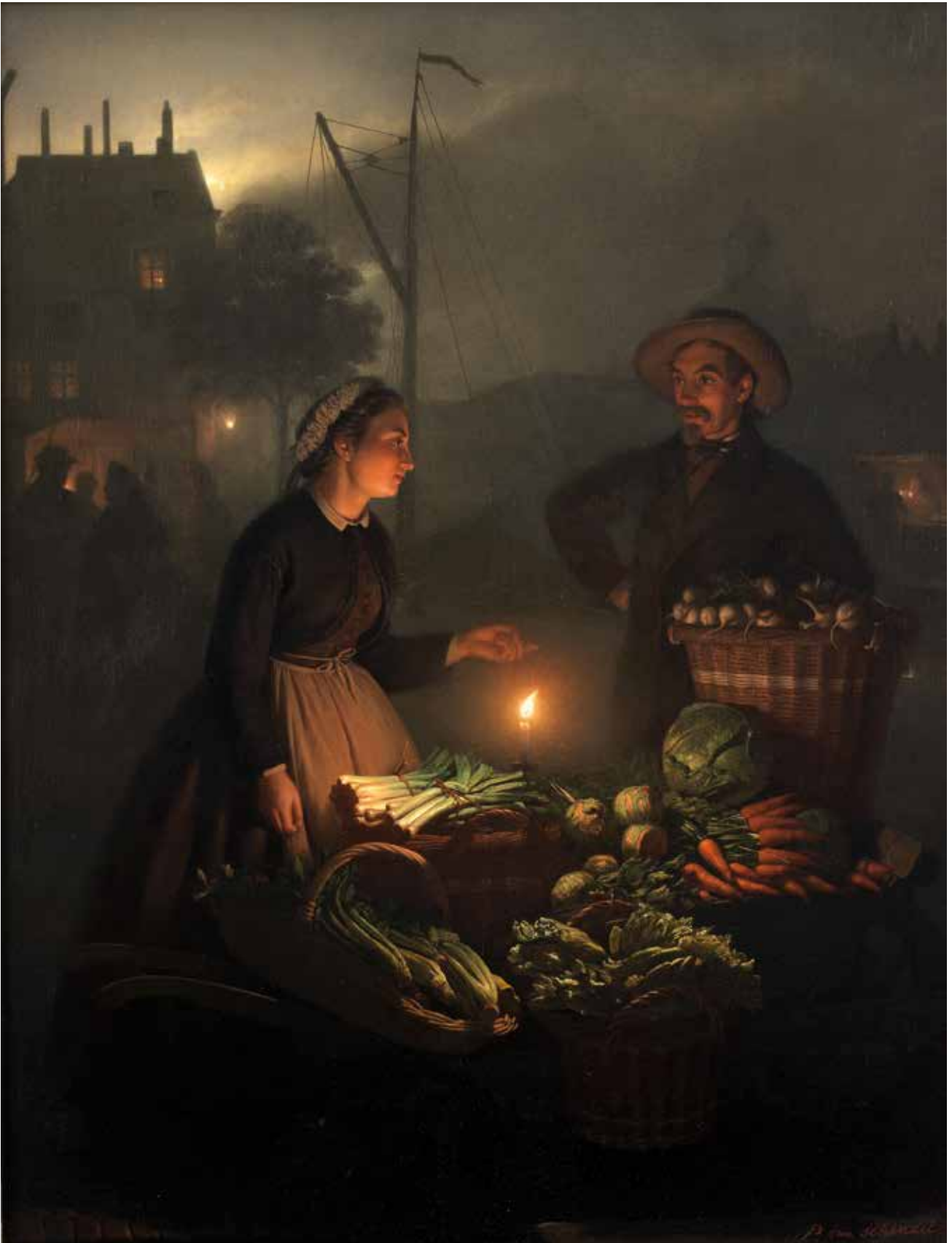
€36,000 - 60,000

US\$39,000 - 65,000

We are grateful to Dr. Jan de Meere for confirming the attribution to
Petrus van Schendel on the basis of photographs.

Provenance

Frost & Reed Ltd., London, 1963.
MacConnal-Mason & Son Ltd., London.
Private collection, UK.
Thence by descent.



16

PETRUS VAN SCHENDEL (BELGIAN 1806-1870)

The Apple Seller

signed and dated 'P. van Schendel/1863.' (lower right); indistinctly signed and inscribed 'The Apple Seller/Van Schendel' (on a label attached to the frame)

oil on panel

23 x 29.5cm (9 1/16 x 11 5/8in).

£12,000 - 18,000

€14,000 - 22,000

US\$16,000 - 23,000

We are grateful to Dr. Jan de Meere for confirming the attribution to Petrus van Schendel on the basis of photographs.

Provenance

Private collection, UK.





17

BARTHOLOMEUS JOHANNES VAN HOVE (DUTCH, 1790-1880)

Haarlem, Holland

signed and dated 'B. J. van Hove 1840' (lower left)

oil on canvas

74 x 94.3cm (29 1/8 x 37 1/8in).

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

Provenance

MacConnal-Mason & Son Ltd., London.

Private collection, UK (acquired from the above 27 June 1983).



18

WILLEM KOEKKOEK (DUTCH, 1839-1895)

A busy street scene

signed 'W Koekkoek' (lower right)

oil on canvas

54 x 69cm (21 1/4 x 27 3/16in).

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

Provenance

Private collection, UK.

19

PHILIP LODEWIJK JACOB FREDERIK SADÉE (DUTCH, 1837-1904)

Bringing in the catch
signed 'Ph. Sadée. ft.' (lower right)
oil on canvas
81 x 130.5cm (31 7/8 x 51 3/8in).

£30,000 - 50,000

€36,000 - 60,000

US\$39,000 - 65,000

Provenance

R. H. Hall Esq., Eastbourne, August 1962.
Private collection, UK (acquired from the above).





20

BAREND CORNELIS KOEKKOEK (DUTCH, 1803-1862)

A winter landscape with a view of Cleves in the distance

signed and dated 'B C Koekkoek f 1853' (lower right)

oil on panel

23.5 x 34.2cm (9 1/4 x 13 7/16in).

£12,000 - 18,000

€14,000 - 22,000

US\$16,000 - 23,000

Provenance

E. Stacy-Marks Ltd., Eastbourne.

Private collection, UK (acquired from the above 9 April 1984).

This is a version of the painting recorded in the Barend Cornelis Koekkoek *catalogue raisonné*, currently being prepared by Guido de Werd, no. BCK 53/23.



21

FREDRIK MARINUS KRUSEMAN (DUTCH, 1816-1882)

Winter landscape with skaters near a castle

signed and dated 'FMKruseman. fc./1849.' (lower left)

oil on panel

48 x 63cm (18 7/8 x 24 13/16in).

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000

Provenance

Anon. sale, Sotheby's, New York, 28 May 1981, lot 45.

MacConnal-Mason & Son Ltd., London.

Private collection, UK (acquired from the above 6 November 1981).

Literature

Marjan Van Heteren & Jan de Meere, *Fredrik Marinus Kruseman, 1816-1882, Painter of Pleasing Landscapes*, Schiedam, 1998, no. 48, p. 170 (illustrated in black and white).



22

HERMANUS KOEKKOEK (DUTCH, 1815-1882)

A calm on the Zuider Zee

signed 'H. Koekkoek' (lower right)

oil on canvas

36.5 x 58.5cm (14 3/8 x 23 1/16in).

£7,000 - 10,000

€8,400 - 12,000

US\$9,100 - 13,000

Provenance

Charles Baring Wall (1795-1853) Collection, UK.

Thomas Baring (1799-1873) Collection, UK (acquired from the above, his cousin).

Thence by descent.



23

HENRIETTE RONNER-KNIP (DUTCH, 1821-1909)

Study of cat and kittens

signed and dated 'Henriette Ronner./95.' (lower left)

oil on canvas

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

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000



PROPERTY OF THE LATE DR. BRUCE LAUGHTON

24

JEAN-FRANÇOIS MILLET (FRENCH, 1814-1875)

A study of a sower
stamped with the artist's initials 'J.F.M.' (lower right)
black chalk on paper
31.5 x 20.3cm (12 3/8 x 8in).

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

Provenance

The artist's studio (Lugt 1460); sale, Hôtel Drouot, Paris, 10-11 May 1875.

Anon. sale, Sotheby's, London, 24 November 1988, lot 602.

Dr. Bruce Laughton Collection, UK.

Thence by descent.

Dr. Bruce Laughton (1928-2016) was a noted writer on British and French 19th and 20th century art, whose publications include *Philip Wilson Steer* (Clarendon Press, 1971), *The Euston Road School* (Scholar Press, 1986), *The Drawings of Daumier and Millet* (Yale University Press, 1991), *Honoré Daumier* (Editions du Valhermeil, 1996) and *William Coldstream* (Yale University Press, 2004). It has been suggested that the present work is a study for *Buckwheat Harvest, Summer* (Museum of Fine Arts Boston).



25

**CARLOS SEBASTIÁN PEDRO HUBERT DE HAES
(SPANISH, 1829-1898)**

Cattle watering by a river
signed and dated 'C. de Haes/1857' (lower left)
oil on canvas
48 x 65cm (18 7/8 x 25 9/16in).

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000

Provenance

Private collection, Spain.



26

26

JULES ACHILLE NOËL (FRENCH, 1815-1881)

Elegant figures on the beach, Tréport
signed and dated 'JULES NOËL/1875' (lower right)
oil on panel
16.3 x 21.8cm (6 7/16 x 8 9/16in).

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

27

ALFRED STEVENS (BELGIAN, 1823-1906)

Le Tréport
signed 'AStevens' (lower left); inscribed and dated 'Le Tréport/
Octobre. 1890' (on the reverse)
oil on canvas
81.5 x 66cm (32 1/16 x 26in).

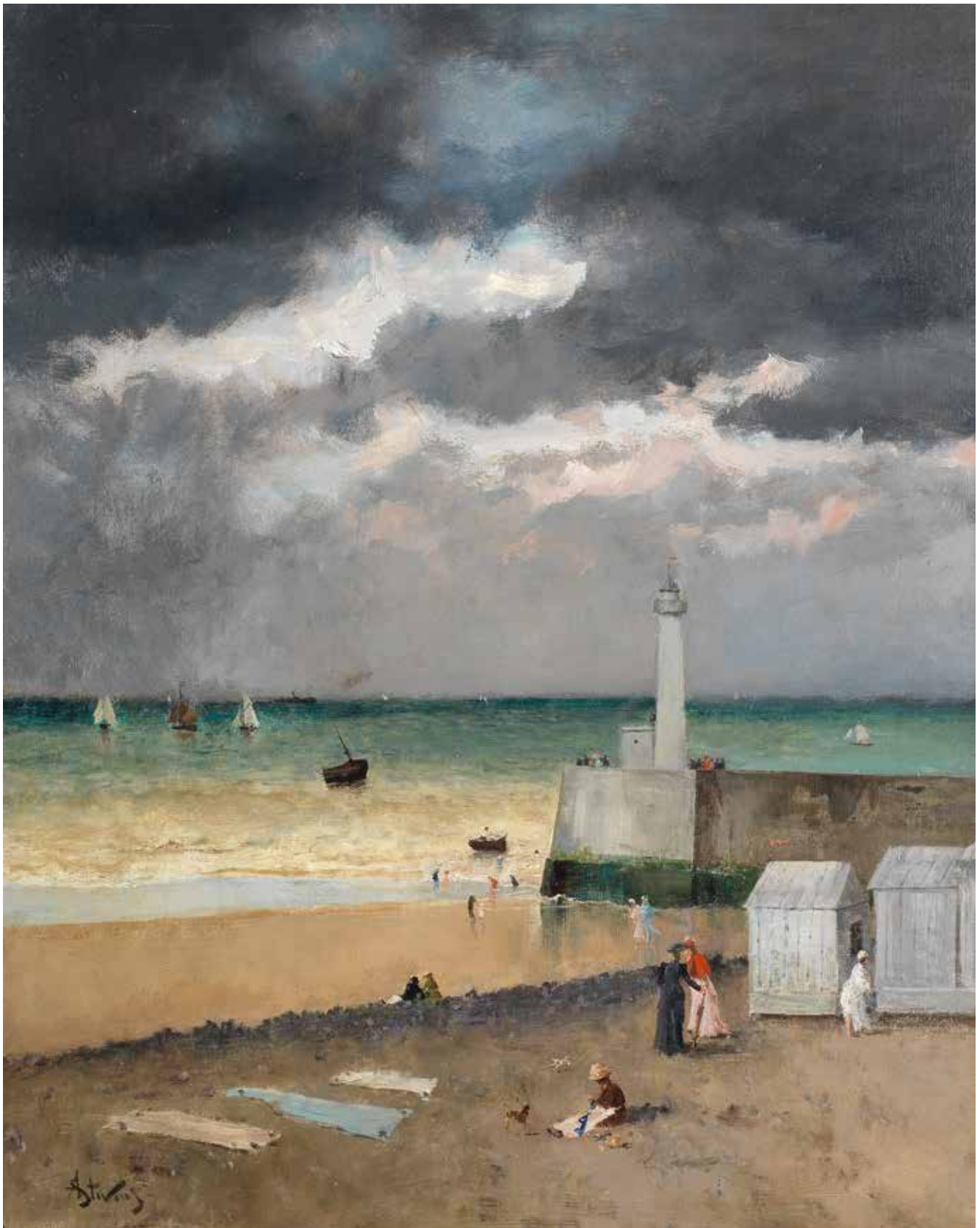
£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

Provenance

Anon. sale, Hôtel Drouot, Paris, 25 April 1895, lot 47.
Private collection, Belgium.





28

LUIGI BECHI (ITALIAN, 1830-1919)

The Young Weaver

signed 'L. Bechi' (upper right)

oil on canvas

64 x 51cm (25 3/16 x 20 1/16in).

£7,000 - 10,000

€8,400 - 12,000

US\$9,100 - 13,000

Provenance

Private collection, UK.

Property of a deceased's estate.



29

ANTOINE JEAN ÉTIENNE FAIVRE (FRENCH, 1830-1905)

In the Nursery

signed and dated 'Tony Faivre 1888-' (lower left)

oil on canvas

65.5 x 54cm (25 13/16 x 21 1/4in).

£4,000 - 6,000

€4,800 - 7,200

US\$5,200 - 7,800

Provenance

Private collection, UK.

Exhibited

London, Sotheby's, *Childhood, A Loan Exhibition of Paintings and Works of Art in Aid of The Save the Children Fund*, 2-27 January 1988, no. 227.

30

No lot

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



31
THÉOPHILE EMMANUEL DUVERGER (FRENCH, 1821-1886)

A Timely Repair
 signed 'DUVERGER' (lower left)
 oil on panel
 32 x 24cm (12 5/8 x 9 7/16in).

£3,000 - 5,000
 €3,600 - 6,000
 US\$3,900 - 6,500

Provenance

Private collection, UK.
 Property of a deceased's estate.



32
THÉOPHILE EMMANUEL DUVERGER (FRENCH, 1821-1886)

The Drummer Boy; The School Mistress
 a pair, both signed 'DUVERGER' (lower left)
 oil on panel
 each 33 x 24.5cm (13 x 9 5/8in).
 (2)

£6,000 - 8,000
 €7,200 - 9,600
 US\$7,800 - 10,000

Provenance

Rayner MacConnal, London.
 Private collection, UK.
 Property of a deceased's estate.



32



33

PIERRE CARRIER-BELLEUSE (FRENCH, 1851-1932)

The ballerina
signed and dated 'P. Carrier-Belleuse 1890' (lower right)
pastel on canvas
81.3 x 100cm (32 x 39 3/8in).

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

34

GEORGE HENDRIK BREITNER (DUTCH, 1857-1923)

Het circus
signed 'G.H.Breitner' (lower left)
pastel
62 x 47cm (24 7/16 x 18 1/2in).

£7,000 - 10,000

€8,400 - 12,000

US\$9,100 - 13,000

Provenance

E. J. van Wisselingh, Amsterdam.
M. Knoedler, New York.
Kunsthandel Tjerk Wiegersma, Kasteel Deurne.
Private collection, The Netherlands.

Exhibited

Den Haag, Museum Den Haag, 1928, no. 57.

Literature

Adriaan Venema, *Breitner 1857-1923*, Bussum, 1981, p. 124
(illustrated in black and white).



35
No lot

36
CARL VILHELM HOLLSØE (DANISH, 1863-1935)
Interior with cello and woman reading
signed 'C. Holsøe' (centre left)
oil on canvas
59.1 x 56.8cm (23 1/4 x 22 3/8in).

£15,000 - 20,000
€18,000 - 24,000
US\$19,000 - 26,000

Provenance
Private collection, UK.



37

JOHN MORGAN, RBA (BRITISH, 1823-1886)

The Sewing Class

oil on canvas

95 x 143.8cm (37 3/8 x 56 5/8in).

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

Provenance

Anon. sale, Christie's, London, 20 October 1998, lot 140.

Private collection, UK.

The present lot is a tender portrayal of Victorian childhood, typical of John Morgan's *oeuvre*. Morgan, like many of his contemporary genre painters, often used a schoolroom as a setting, to portray children with affection, while also engendering a message of virtue. With an increasing focus on public education - Forster's Education Act of 1870 decreeing that education was a public service - and the growing establishment of local school boards leading to compulsory attendance by 1880, the village school in particular, highlighted the Victorian aspiration to educate even the poorest children.

Other examples of Morgan's schoolroom scenes include *A Village School in Bedfordshire, 1869* (Royal Academy, 1870, no. 370) - which appears to be the same Leighton-Buzzard schoolroom as the present lot - and *Interior of a Village School*, which is the collection of the Mappin Art Gallery, Sheffield.

We are grateful to Terry Parker for his assistance in preparing this catalogue entry.



38

DAVID WILKIE WYNFIELD (BRITISH, 1837-1887)

The New Curate

signed and dated 'D. W. Wynfield/1876' (lower right)

oil on canvas

88.5 x 140cm (34 13/16 x 55 1/8in).

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

Provenance

Private collection, Italy.

Exhibited

London, Royal Academy, 1876, no. 101.

Paris, Universal Exposition, 1878.

Literature

Reports of the United States Commissioners to the Paris Universal Exposition, 1878, vol. 1, p. 62.

The Art Journal, 1880, New York, D. Appleton & Co. Publishers, vol. 6, p. 121.

David Wilkie Wynfield painted and exhibited historical and literary subjects at the Royal Academy from 1859. His great uncle and godfather was the Scottish painter Sir David Wilkie. Wynfield was born in India in 1837 and after his family moved back to London in 1856, he enrolled at the art school run by James Mathew Leigh.

He became associated with the St John's Wood Clique, a group of artists who would meet regularly to discuss the ideas explored in their practice. Notably, Philip Hermogenes Calderon, George Dunlop Leslie and Henry Stacy Marks were members. Wynfield became interested in photography and developed a technique of shallow-focus portrait photography. Among those he captured were Frederic Leighton, George Frederic Watts, Simeon Solomon and Alphonse Legros.

In the present lot, the artist depicts a welcome tea party for the new curate. The curate, positioned to the left of the composition, slightly back from the table, is politely engaged and inclined forward, as the mother surveys closely. Her two daughters, beautifully attired, admire from the other end of the table.

The painting was well received and exhibited not only at the Royal Academy but then at the Paris Exposition two years later, the same year as William Powell Frith's renowned exhibit *The Derby Day*. A description of the present lot, by the United States Commissioners to the Paris Universal Exposition, reads as follows: 'Among the scenes of ordinary life and family interiors, may be mentioned *The New Curate* by Mr. D. W. Wynfield, which is an elaborate representation of a very commonplace subject, painted with extreme clearness and precision, but with a certain quiet sense of humor and character'.

Another contemporary review of the work - in *The Art Journal* - confirms the significance of a new curate in an English country village and how in the present depiction, the curate under 'the very penetrating glances of this sweet-looking matron and her bright-eyed daughters...bears the ordeal unflinchingly'. The review continues: 'The chief characteristics of the picture are truthfulness and simplicity; nothing is either exaggerated or out of harmony. Mr. Wynfield has wisely adhered closely to his subject, and the interest is in no way divided, the accessories being as unobtrusive and free from extravagance as the whole subject. A more pleasant and homelike picture of English country life could not readily be seen. Mr. Wynfield's well-earned reputation as a healthy realist painter is thoroughly sustained'.

The present lot was engraved by Herbert Bourne (1820-1907) and printed by D. Appleton & Co., New York. The engraving was illustrated in *The Graphic*, volume XIII, no. 346, 15 July 1876.



39

EDWARD LADELL (BRITISH, 1821-1886)

Still life of grapes, bird's nest, pear and cherries in a basket; Still life of roses, grapes and a bird's nest

a pair, both signed with monogram (lower left)

oil on canvas

each 39 x 31cm (15 3/8 x 12 3/16in)

(2)

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

Provenance

MacConnal-Mason & Son, Ltd., London.

M. Newman Ltd., London.

Private collection, UK (acquired from the above 10 September 1971).

Thence by descent.





40

40
PHILIP HERMOGENES CALDERON, RA (BRITISH, 1833-1898)

A Roman beauty
 signed and dated 'PHCALDERON/1887' (lower left)
 oil on canvas
 46 x 39.5cm (18 1/8 x 15 9/16in).

£7,000 - 10,000
€8,400 - 12,000
US\$9,100 - 13,000

Provenance
 Private collection, UK.

41*
FREDERICK MORGAN, ROI (BRITISH, 1847-1927)

Gleaners
 signed and dated 'Fred Morgan/79' (lower right); inscribed 'No 2.
 "Gleaners"/Fred Morgan/1 Cathcart Road/S.W.' (on a label attached to
 the frame)
 oil on canvas
 78 x 50.5cm (30 11/16 x 19 7/8in).

£10,000 - 15,000
€12,000 - 18,000
US\$13,000 - 19,000

Provenance
 Thomas Agnew & Sons.
 Ex. collection Armitage.
 Thence by descent.
 Private collection, Australia.

The present lot is a smaller version of the 1880 work of the same title, presumably the Royal Academy exhibit of that year (RA 1880, no. 603), now in the collection of Museums Sheffield. Morgan produced a further version of this composition, with the figures reversed, also dated 1880.





42

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

Extensive landscape with figures resting by a fallen tree

oil on canvas

67.3 x 98.1cm (26 1/2 x 38 5/8in).

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

Provenance

Charles Baring Wall (1795-1853) Collection, UK.

Thomas Baring (1799-1873) Collection, UK (acquired from the above, his cousin).

Thence by descent.



43

LOUIS BOSWORTH HURT (BRITISH, 1856-1929)

A Perthshire Loch, after a shower
 signed and dated 'Louis B. Hurt. 1898' (lower right); inscribed 'A
 Perthshire Loch, after a shower' (in pencil, on the stretcher)
 oil on canvas

91.8 x 152.8cm (36 1/8 x 60 3/16in).

£15,000 - 20,000

€18,000 - 24,000

US\$19,000 - 26,000

Provenance

Private collection, Italy.



44

ALFRED DE BRÉANSKI, RBA (BRITISH, 1852-1928)

A Welsh village

signed and dated 'Alfred. de Bréanski/1881' (lower left)

oil on canvas

52 x 77.5cm (20 1/2 x 30 1/2in).

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000

Provenance

Anon. sale, James Adam & Sons, Dublin, 22 November 1990, lot 150.

Private collection, Ireland.



45

JOHN BRETT, ARA (BRITISH, 1831-1902)

Tresaithe Sands, Cardigan Bay
signed and dated 'John Brett 1891' (incised, lower right)
oil on canvas
38.1 x 76.2cm (15 x 30in).

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000

Provenance

Wolf Harris, 7 November 1891, £100.
Anon. sale, Christie's, London, 16 July 1926, lot 109.
Leggatt Bros (acquired for 17 gns).
Howson Devitt Collection, UK.
Thence by descent.

Exhibited

London, Royal Academy, 1892, no. 756, as *Cardigan Bay*.
London, Royal Academy, *Winter Exhibition*, 1903, no. 154, as
Cardigan Bay

Literature

Royal Academy Pictures, 1892, p. 90.
Henry Blackburn, *Academy Notes*, 1892, p. 21 (illustrated p. 117).
The Athenaeum, 1892, pp. 571 & 733.
Christiana Payne & Charles Brett, *John Brett - Pre-Raphaelite
Landscape Painter*, New Haven, 2010, p. 237, no. 1387.

Howson Devitt was the son of Sir Thomas Lane Devitt, Bt. (1839-1923), a major patron and friend of John Brett. Many of the works that Sir Thomas commissioned and collected were passed down to Howson, who acquired the present lot after 1926, possibly from Leggatt Bros.



46

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

Sunset on the Lagoon of Venice - San Giorgio in Alga & the Euganean Hills in the distance

signed 'EWCooke.RA.FRS.' (lower right); dated '1864' (lower left); signed, inscribed and dated 'Sunset on the Lagoon of Venice - San Giorgio in Alga/& the Euganean Hills in the distance - E.W.Cooke. RA.FRS./Dec 5th.1864./To James Veitch Esq. from E W Cooke' (on the reverse)

oil on board

25.3 x 38cm (9 15/16 x 14 15/16in).

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

Provenance

Private collection, UK.

Literature

John Munday, *E.W.Cooke, A Man of his Time*, Woodbridge, 1996, p. 354.

The present lot could potentially be the work listed in John Munday's catalogue as cat. no. 63/16: *Euganean Hills and the Lagoon of Venice, sunset, low water* (exhibited British Institution, 1864, no. 36), which was as sold to Veitch, although the selling price of 40Gns may suggest this was a larger work. Another possibility is *Euganean Hills & the Lagoon of Venice: Trabaccolo waiting for the tide, Sunset* (cat. no. 63/13).

James Veitch was a renowned horticulturist whose firm, James Veitch and Sons, helped create an elaborate garden for Cooke in the 1860s. The Veitch family owned a number of Cooke's paintings.



47

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

Zuider Zee fishing craft drying nets in the harbour of Spaarndam
signed and dated 'E.W.COOKE 1847' (lower right)

oil on canvas

46 x 91.5cm (18 1/8 x 36in).

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000

Provenance

S. Rücker Collection.

Richard Lloyd Collection.

Anon. sale, Christie's, London, 27 April 1923, as *Dutch boats becalmed on the Zuider Zee*, to Banner.

Anon. sale, Christie's, London, 24 June, 1927, to Dugdale.
Thomas Agnew & Sons, London.

Anon. sale, Christie's, London, 22 November, 1991, lot 141.

Burlington Paintings, London.

Private collection, UK (acquired from the above).

Property of a deceased's estate.

Exhibited

Liverpool, 1849, no. 52.

Literature

John Munday, *E.W.Cooke, A Man of his Time*, Woodbridge, 1996, p. 332, cat. no. 49/8, (illustrated pl. 74, p. 108).



48

HORATIO HENRY COULDERY (BRITISH, 1832-1893)

The first lap

signed 'Horatio H. Couldery.' (lower left)

oil on canvas

42.3 x 61.4cm (16 5/8 x 24 3/16in).

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

Provenance

Anon. sale, Sotheby's, London, 1 October 1986, lot 199.

Private collection, UK.



49

MYLES BIRKET FOSTER, RWS (BRITISH, 1825-1899)

The Swing

signed with monogram (lower right)

watercolour heightened with bodycolour

27.5 x 41.4cm (10 13/16 x 16 5/16in).

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000

Provenance

Private collection, UK

Exhibited

Possibly London, The Royal Society of Painters in Water-colours, *Summer Exhibition*, 1865, no. 314.

London, Guildhall Art Gallery, *Seen and Heard: Victorian Children in the Frame*, 23rd November 2018 – 26th May 2019, not numbered.

Myles Birket Foster was the son of one of the most accomplished watercolourists of the Victorian era. Born in North Shields, he went to London at an early age and began his career apprenticeship to Ebenezer Landells, a wood engraver and pupil of Bewick. He was then employed as a draughtsman under Henry Vizetelly and illustrated Henry Wadsworth Longfellow's *Evangeline* and Roger's *Italy*.

During the 1850s, he turned to painting primarily in watercolour and was elected an Associate of the Old Watercolour Society in 1860 and was made a full member of the Watercolour Society in 1862. He also exhibited regularly at the Royal Academy between 1859 and 1881.

Birket Foster travelled considerably during his career; in 1852, 1853 and 1861, he visited the Rhine and made many sketches. In 1868, Foster went to Venice to visit his close friends Sir William Quiller Orchardson and Fred Walker. The artist was to return to Italy many times and was commissioned by Charles Seely to make fifty drawings of Venice for £5,000. In 1853, he built a house at Witley, near Godalming. Foster found the Surrey countryside particularly inspirational; his watercolours of the region near Witley have made the area famous.

Charles Burton Barber was in some respects the equal of Sir Edwin Landseer... his private pictures for the Queen were the most satisfactory... for a quarter of a century he was 'commanded' to attend the Royal Palaces to paint pictures for Royalty.

- Harry Furniss, Introduction to *The Works of Charles Burton Barber*, 1896

50

CHARLES BURTON BARBER, ROI (BRITISH, 1845-1894)

Only a Shower

signed and dated 'C. Burton Barber 1884' (lower right); inscribed 'Only a Shower/C. Burton Barber./1 Tichfield Rd North Gate Regent's' (on remnants of a label attached to the stretcher)

oil on canvas

60.9 x 76.2cm (24 x 30in).

£120,000 - 180,000

€140,000 - 220,000

US\$160,000 - 230,000

Provenance

Thomas McLean, London.

Anon. sale, Christie's, New York, 6 May 1999, lot 64, as *No Ride Today*.

Private collection, UK (acquired from the above sale).

Exhibited

London, Institute of Painters in Oil Colours, 1884-5, no. 417 (illustrated, no. 34).

The present lot is an exceptional example of Victorian genre, by an artist once regarded as the finest painter of animals in Britain. A favourite of Queen Victoria and Prince Albert, Charles Burton Barber succeeded Landseer as the Queen's Painter of Animals, producing numerous studies of the Queen's pets, as well as of her grandchildren.

Barber attended the Royal Academy Schools as a young man, winning several medals, and had his first work accepted for exhibition at the Royal Academy in 1866, aged just 20. According to his biographer Harry Furniss, Barber 'loved to paint the stag', but his work was rather eclipsed by Landseer's own highland scenes; as a result, 'Barber

came down from the solitude of the northern fastness and took to painting dogs and cats in the studio', much to the delight of Barber's dealers, who 'discovered the fact that the public bought pictures of children and dogs'.

While he may have felt pigeon-holed in his choice of subject and driven by his financial responsibilities as a family man - he noted to his brother that 'manufacturing pictures for the market is just the devil' - nonetheless Barber produced an impressive body of work during his short career, conscientious and meticulous in his attention to detail: 'Everything required for the picture was bought or made... days and weeks were spent' to finalise the composition and render every object in the finest detail.

Only a Shower is a prime example of Barber's craft; brilliantly rendered, down to the fine details on the objects that adorn the table, the subject is tender while avoiding being over-sentimental. Barber's proficiency at painting animals is self-evident; they are painted with great skill and anatomical accuracy, lending a sense of realism to the scene. As Furniss observes 'Burton Barber was never guilty of humanising his animal.... How perfectly the painter adapts the animal to the part, and yet it remains an animal! Not a muscle... is contorted for effect'.¹

As well as his regular showings at the Royal Academy, Barber was a frequent exhibitor at the Institute of Painters in Oil Colours (being elected a member in 1883), Walker Art Gallery, Manchester City Art Gallery and the Fine Art Society. Examples of Barber's work in public collections include *A special pleader* (1893, Touchstones, Rochdale) and *In Disgrace* (1886, Flyde Borough Council, St Annes, Lancashire).

¹ *The Works of Charles Burton Barber*, London, 1896, passim.



SIR EDWIN HENRY LANDSEER, RA (BRITISH, 1802-1873)

Newfoundland dog and Terrier at a stream
signed with initials and dated 'EL/1822' (lower right)
oil on canvas
63.5 x 76.2cm (25 x 30in).

£30,000 - 50,000

€36,000 - 60,000

US\$39,000 - 65,000

Provenance

The Artist's Studio; sale, Christie's, 11 May 1874, lot 318, sold for £1,050.
Joseph Fenton Esq; sale, Christie's, 5 May 1879, lot 171, bt. Agnew for £325.10.
James Hall Renton; sale, Christie's, 30 April 1898, lot 83, bt. Mclean for £173.5.
Anon. sale, Christie's, London, 19 November 1986, lot 121.
The McEwan Gallery, Aberdeenshire.
Private collection, Canada (acquired from the above 24 December 1986).

Exhibited

London, Royal Academy Winter Exhibition, *The works of the late Sir Edwin Landseer, R.A.*, 1874, no. 368.

Literature

A. Graves, (ed), *Catalogue of the Works of the late Sir Edwin Landseer*, 1874, p. 8.

Sir Edwin Landseer began exhibiting at the Royal Academy at the age of 16, his diverse subjects including historical genre, portraits, caricatures, Scottish scenes and animal paintings. In the 1830s, paintings of 'The Noble Dog' were prominent in Landseer's *oeuvre*, to such an extent that the black and white variant of the Newfoundland breed became known as 'The Landseer'. Large breeds of dogs such as Newfoundlands and St. Bernards were particularly popular in early 19th century society. Landseer's paintings of Newfoundlands are now in various public collections, notably *Venus* (1819) was recently acquired by the Russell-Cotes Museum and *Lion* (1823) in the collection of the Victoria & Albert Museum.

The Newfoundland in the present lot is Neptune, a dog whom Landseer painted a number of times during this period; see for example Christie's, London, 12 December 2013, lot 31, a larger scale depiction of Neptune which was commissioned by the banker W.D. Gosling. Neptune is also depicted in *The Two Dogs* which was gifted by John Sheepshanks to the Victoria & Albert Museum in 1857. The present lot was exhibited in the Royal Academy Winter Exhibition and sold in Landseer's studio sale in 1874.

Landseer adeptly captures the dogs's character in the present lot; as Richard Ormond notes 'Landseer's detailed anatomical knowledge – his wonderful feeling for the character and texture of animal life – satisfied the quasi-scientific outlook of his audience, while his visual stories allowed uninhibited enjoyment of loving and faithful dogs in a wide range of dramatic situations' (Richard Ormond, *Sir Edwin Landseer*, London, 1981, p. 94).

We are grateful to Richard Ormond for his assistance cataloguing this lot.





52

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

Portraits of the Celebrated Mares: Queen of Trumps, Beeswing, Alice Hawthorn and their foals

indistinctly signed 'JF Herring' (lower left); inscribed 'Alice Hawthorn' (lower left); inscribed 'Queen of Trumps.' (lower centre); inscribed 'Beeswing' (lower right)

oil on canvas

67 x 85.3cm (26 3/8 x 33 9/16in).

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000

Provenance

Private collection, Ireland.



53

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

The Glasgow and London Royal Mail on the road
signed and dated 'J.F.Herring. Senr 1845.' (lower right)

oil on canvas

61 x 83.8cm (24 x 33in).

£12,000 - 18,000

€14,000 - 22,000

US\$16,000 - 23,000

Provenance

Sir Mortimer Singer Collection, Milton Hall, Didcot, Berkshire, 1930.

Alfred H. Casper Collection, 1940.

Mrs. James Donahue Collection, New York.

Arthur Ackermann & Son Ltd., London.

K. W. Sanbar Collection, London.

Private collection, Ireland.

54

THOMAS BLINKS (BRITISH, 1860-1912)

On point

signed 'TBlinks.' (lower left)

oil on canvas

36 x 45.7cm (14 3/16 x 18in).

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

Provenance

Private collection, UK.

Regarded as one of the best sporting artists of his generation, Thomas Blinks was born in 1860. Initially he apprenticed as a tailor, but against his father's wishes decided to pursue a career as an artist.

Painting from life and largely self-taught, Blinks honed his skill as a draughtsman during many hours spent at Tattersalls. Defined by realism and accurate observation, his work became popular and he began exhibiting in London at The Dudley Gallery from 1881. Exhibitions followed at The Royal Society of Artists and The Royal Academy where he showed from 1883-1910. He became particularly well known for his lively depictions of hunting scenes and his portrayal of Setters and Pointers at work.

By repute, the present lot was in the collection of William Ernest Stokes of Great Bowden, near Market Harborough. He was the son of John Henry Stokes, an important and respected horse dealer, whose clientele included European nobility. The work was then gifted to Marion Forsell (probably in the mid 1960s after William Ernest's death). Marion was the widow of J. T. Forsell who had been appointed Acting Master of the Fernie Hound in 1941. The present lot was then acquired by the father of the present owner from Marion Forsell.



55

JOHN EMMS (BRITISH, 1843-1912)

The Bitch Pack of the Meath Foxhounds
signed and dated 'JNO. EMMS/1896' (lower right)
oil on canvas
111 x 157.5cm (43 11/16 x 62in).

£180,000 - 250,000

€220,000 - 300,000

US\$230,000 - 320,000

Provenance

Hahn Fine Art Galleries, London.

Private collection, USA.

Anon. sale, Bonhams, New York, 16 February 2010, lot 121.

Private collection, UK (acquired from the above sale).



A keen huntsman with a consummate interest in the sporting field, John Emms had the rare ability to give real life to his subject. He was at his very best when painting dogs; with confident use of fluid brushstrokes he gives weight and solidity to their different physical characteristics as well as their individual temperaments. We know from contemporary accounts how Emms used to walk to the kennels everyday and return to his studio with one hound after another as he undertook preliminary sketches in working up to the overall composition.

Emms was born at Blofield, Norfolk, the son of Henry William Emms, an amateur artist. Emms had two brothers and a sister, who married the brother of Sir William Blake Richmond, PRA. Like many aspiring artists, Emms travelled to London where he became an assistant to Frederic, Lord Leighton, PRA. It was through Leighton that Emms first visited Lyndhurst, when he assisted the former to paint a fresco in Lyndhurst Parish Church. He then made his debut at the Royal Academy in 1866 and proceeded to exhibit elsewhere at the British Institution, Royal Society of British Artists and the New Watercolour Society.

In 1872, Emms returned to Lyndhurst where his skill in portraying animals, particularly dogs, as well as his participation in the hunting field and his convivial nature, led to no want of patrons. The Victorian gentleman's love of his horse and dog led to many other commissions including one from the Duke of Newcastle to paint his Clumber spaniels. In 1880 Emms married Fanny Primmer, daughter of a local Lyndhurst gentleman. Soon after their marriage he was working in London but returned in about 1881 to Lyndhurst where he built a large house and studio in Queen's Road.

Emms cut a flamboyant figure, always dressed in a long black cloak and matching wide brimmed hat. He and his family led a somewhat bohemian life; when times were good, after selling a painting, he would take Fanny, their three daughters and son up to London to stay in the best hotels and live life to the full. But times were not always good. During the early 1900s Emms suffered a stroke and was unable to work; as a result he took to heavy drinking and the family's finances went into decline. He died in November 1912 aged 71 and is buried in Lyndhurst cemetery.

Hunting with Hounds is a tradition in Ireland that goes back to ancient times and features strongly in Celtic literature and legend. There is a pack recorded in the Meath area as early as 1723; the earliest record shows that a Mr Nicholson of Balrath kept a pack of foxhounds at that time, and hounds were kept by the Nicholson family until the beginning of the 19th century. Mr Lowther and Mr Hopkins also kept packs.

Historically, the most important hunting establishments in Co. Meath were those of Mr Pollock of Mountainstown, and Mr Gerrard of Gibbstown. In 1813 Messrs Pollock and Gerrard joined packs with kennels at the Castle of Clongill, as the Clongill Hunt, with a subscription, Mr Pollock being Master. At first the Clongill hunted only the north end of the county, but by degrees absorbed the whole. In 1817 the Clongill Hunt became the Meath Hunt. During the War part of the county was lent to the Louth and Ballymacad Hunts, an arrangement which is still partly in operation today. At the time the present lot was painted, the famous John Watson was Master, his mastership spanning from 1891 to 1908.





56

JOHN EMMS (BRITISH, 1843-1912)

Kennelman and hounds
signed 'JNO EMMS' (lower left)
oil on canvas
40.7 x 61cm (16 x 24in).

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000



57

JOHN EMMS (BRITISH, 1843-1912)

Members of the hunt
signed 'JNO EMMS.' (lower right)
oil on canvas
40.6 x 61cm (16 x 24in).

£15,000 - 20,000

€18,000 - 24,000

US\$19,000 - 26,000

58

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

Portrait of a Lady

signed, inscribed and dated 'R. Madrazo/Paris 1881' (lower right)
oil on canvas

200.7 x 135.5cm (79 x 53 3/8in).

£40,000 - 60,000

€48,000 - 72,000

US\$52,000 - 78,000

Provenance

Anon. sale, Subastas Castellana, Madrid, 18, 19 & 20 December 2001, lot 127.

Private Collection, Valencia (acquired from the above) .

Exhibited

Toledo, *Pintura española del siglo XIX*, Obra Social y Cultural Caja de Ahorros de Castilla La Mancha, 2003 (illustrated in colour in the exhibition catalogue p. 77).

Roman-born Raimundo de Madrazo y Garretta was from a distinguished family of artists. His Grandfather, Jose de Madrazo, was primarily a neoclassical painter and became Director of the Museo del Prado in 1838 and was named Director of the San Fernando Academy in 1823. Madrazo's other Grandfather (on his maternal side) was a painter from Poland called Tadeusz Kuntze. Madrazo's uncles – Luis, Pedro and Juan - were respectively a painter, art critic and architect. His father, Federico de Madrazo, was a celebrated artist who focused on portraiture in Paris with Franz Xaver Winterhalter, and was awarded the *Legion of Honour* in 1846. Madrazo's brother Ricardo was also an artist, specialising in Orientalist subjects, while sister Cecilia, married the painter Marià Fortuny. Indeed, Raimundo spent time working in Fortuny's studio in Rome.

Unsurprisingly, the young Madrazo was first taught to paint by his father and grandfather; he later attended Real Academia de Bellas Artes de San Fernando, where he studied alongside Carlos de Haes. He settled for a time in Madrid, then moved to Paris in 1862, where he largely remained - although he fled to Granada during the Franco-Prussian War.

By 1881, when the present lot was painted, Madrazo was well established; in 1878, he had won the first-class medal at the *Exposition Universelle* in Paris (contemporary reviews made special mention of Madrazo's 'brilliant colour' and 'triumph of light') and he

was elected to the French Academy. In 1879 he painted a large oil on panel (224 x 96.5cm) depicting his friend and renowned art collector Ramón de Errazu. Errazu later bequeathed 25 works - including Madrazo's portrait and masterpieces by Fortuny - to the Museo del Prado. In 1882, alongside Giuseppe de Nittis, Alfred Stevens and the gallery owner Georges Petit, Madrazo co-founded the *Exposition Internationale de Peinture*, designed to promote foreign artists in Paris.

Although the sitter of the present lot is unknown, her stylish depiction is an impressive example of Madrazo's skill and technique – and evidence of why he was so highly sought after for commissions. Notably, his patrons included the Vanderbilt family, Alexander Turney Stewart, John Pierpont Morgan, Andrew Rolland Peacock (vice president of Carnegie Steel Company) and Samuel P Avery - a trustee of the Metropolitan Museum of Art from 1872 – 1904.

The lady is gracefully seated with her left arm resting on a cushion, holding a fan and looking to her right. Her hair is elegantly pulled up, with a feathered accessory holding it in place. The elaborate dress is a plethora of surface textures, and Madrazo has expertly captured the nuances of lace, satin and embroidery through his precise brushwork. The pastel colour palette is soft and evokes the Rococo period, while a soft light source not only highlights the glow of her skin but further adds to the realism by creating a reflection of her pink gown in the polished floor. Like his father, Madrazo places an equal focus on the background: the voluminous blue curtains are held back to reveal an intricate gilt mirror and gold wall panelling; a lace shawl has been draped over a Louis XV-XVI style sofa, the cover embroidered with colourful flowers and cherub.

The beauty celebrated in the present lot is not surprising when considered in the light of the works Madrazo revered in his own art collection; reportedly paintings by Peter Paul Rubens, Jean-August-Dominique Ingres and Jean-Antoine Watteau, as well as Grecian pottery and antique bronzes.

The present lot was recorded to have been in an auction in the UK in the artist's archives - lot 93 - and illustrated in the catalogue, although the date of the sale is unknown.

59

No lot



60

CECILIO PLÁ (SPANISH, 1860-1934)

Playa

signed 'Cecilio Plá' (lower right)

oil on board

15.5 x 24cm (6 1/8 x 9 7/16in).

£15,000 - 20,000

€18,000 - 24,000

US\$19,000 - 26,000

Provenance

Private collection, Spain.

Exhibited

Pamplona, Castillo de Maya, *Cecilio Plá*, 23 February-2 April 2000
(illustrated in the catalogue p. 75).





61*

EUGÈNE DELACROIX (FRENCH, 1798-1863)

Study of two Greeks

stamped with initials 'E.D.' (lower left)

watercolour and bodycolour heightened with gum arabic and gold paint

13 x 12cm (5 1/8 x 4 3/4in).

Executed circa 1823-1824

£30,000 - 40,000

€36,000 - 48,000

US\$39,000 - 52,000

The authenticity of this work has been confirmed by Brame and Lorenceau. It will be included in the forthcoming Catalogue Numérique of Eugène Delacroix, currently in preparation.

Provenance

Private collection, Switzerland.

The present lot was painted at a time when Delacroix, like many of his contemporaries, was fascinated by the plight of the Greeks, trying to liberate themselves from the grip of the Ottoman Empire. As Sébastien

Allard & Côme Fabre note, the Greek War of Independence 'was on everyone's mind, and young people, following the example of the British poet-adventurer Lord Byron, were caught up in philhellenic enthusiasm'.

The subject preoccupied much of Delacroix's work in the early 1820s - when the present lot was painted - culminating in his major Salon exhibit of 1824, *Scenes from the Massacres at Chios*, a vast painting which Delacroix had worked on for several years; having commenced the project - which depicts an atrocity of 1822, when Ottoman forces slaughtered and enslaved thousands of Greeks - in early 1823, Delacroix 'acted with a great deal of discernment in postponing the execution of his idea' until he was confident that 'though the official French position was still not decided, there was reason to hope that the country would side with the Greeks'¹.

The present lot makes an interesting comparison with *A Greek and a Turk in an Interior*, painted later in the 1820s (private collection, exhibited at the Delacroix exhibition, New York, 2018, cat. no. 35).

¹ Sébastien Allard & Côme Fabre, *Delacroix*, New York, 2018, pp. 15-17.



PROPERTY OF A GENTLEMAN OF TITLE

62

FELICE SCHIAVONI (ITALIAN, 1803-1881)

Portrait of Ropen Carabit
signed and dated 'Schiaivoni/Ft 1824' (centre right)
oil on canvas
76.2 x 55.9cm (30 x 22in).

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

We are grateful to Professor Fernando Mazzocca for confirming the attribution to Felice Schiavoni on the basis of photographs.

Felice Schiavoni was born in Trieste and was taught to paint by his father, the renowned artist Natale Schiavoni (1777-1858). He subsequently attended the Brera Academy in Milan, and was later awarded a prize and medal by Tsar Nicholas I of Russia. During his artistic career, he completed a large number of commissions for Russian patrons in Venice, and also painted altarpieces for churches in Trieste, Istria and Chioggia.

Schiavoni painted the present lot, a majestic and ceremonial portrait, in 1824. The sitter is 24-year-old Ropen Carabit, a native of Arabkir, depicted in Ottoman-style dress. As Master of Stables, in February 1824, Carabit journeyed from Aleppo in Syria to the Port of Trieste; his task was to accompany eight Arabian horses, a gift from the Imperial Austrian Royal Consul in Aleppo to His Majesty the Emperor and King.

Arab horses were a prized possession in Europe and coveted by Imperial stables for use as cavalry mounts and personal steeds for monarchs (memorably, Napoleon Bonaparte rode an Arab stallion called Marengo). Wealthy individuals stationed in Aleppo had access to Arab horses through the Bedouin Tribes. As John A Shoup III notes in his book *The history of Syria*, 'Aleppo was also an important market for Bedouin horses and quickly became a supplier for Europeans wanting to improve European breeds of horses, particularly for cavalry mounts. European consuls paid high prices for Arabian stallions brought in by Bedouins, often fresh from tribal raids'¹.

In 1784, Raffaele de Picciotto, a Jewish Merchant from Livorno, was appointed as Imperial Royal Honorary consul in Aleppo; the first of the longest serving family to act as consuls to the Emperor, a line only ending in 1894; he was appointed a Knight of the Austrian empire in 1806. Throughout the 19th century, the de Picciotto family also served as representatives in Aleppo of many other states and countries, including Tuscany, Russia, Prussia, Holland, Belgium and the United States. One member of the family, Moise de Picciotto, had a diplomatic uniform for five different countries, as he was consul in Aleppo for Austria, Prussia, Denmark, The Netherlands and Belgium.²

A Certificate of Donation dated 25 November 1805, recorded in the de Picciotto family archives, demonstrates that an entourage of eight Arabian horses had been gifted to the Emperor ('His Imperial and Royal Apostolic Majesty of Austria') from Raffaele de Picciotto, prior to the present lot being painted. Raffaele emigrated to Tiberias in 1818, and therefore the repeat of such a generous and impressive gift was most likely ordered by Raffaele's son, Elijah, who took over as Austrian consul from his brother Ezra, who had tragically died in the earthquake of Aleppo in 1822.

As subjects of European monarchs, the consuls held unique positions in Aleppo. They were primarily used by Aleppo factions to communicate with the Ottoman authorities, other local factions as well as the foreign governments they represented.⁴ Notably, the consuls were exempted from Ottoman taxes and were charged with giving protection to Austrian citizens. In addition, they could also assist 'fellow Aleppans gain the rights of foreign nationals in the Ottoman Empire'.³ The power and prosperity of the Austrian Consul (especially from the many debts they were owed) allowed them to obtain 'great consideration for the Jews of the city'⁵. Consuls in Aleppo were sources of information, innovations and useful for hospitality, and in addition there was an established history of providing exotic and rare gifts. Remarkably, in 1668 the French consul sent gazelles, canes and pistachios to Louis XIV's minister Colbert.⁶

Aleppo was a highly influential trading hub at the time, between Iran, Iraq and Europe. Its central location served as the transit point for goods - especially prior to the opening of the Suez Canal. At a crossroads of trade routes, Aleppo was also a natural destination for travellers. A diary from 1863, written by Bayard Taylor, explores the unique society of Aleppo at the time. He suggests that the 'peculiarity in society is evidently a relic of the formal times, when Aleppo was a semi-Venetian city, and the opulent seat of Eastern commerce.' He describes the etiquette and procedure for foreign visitors arriving in Aleppo: 'formerly, when a traveller arrived here, he was expected to call upon the different Consuls, in the order of their established precedence: the Austrian first, English second, French third, &c. After this, he was obliged to stay at home several days, to give the Consuls an opportunity of returning the visits, which they made in the same order. There was a diplomatic importance about all his movements, and the least violation of etiquette, through ignorance or neglect, was the town talk for days.' From his account it would appear that the Aleppan consulates provided 'universal and cordial hospitality'⁷.

Ropen Carabit could have taken a number of different routes from Aleppo to reach Trieste (across land or by using established sea trade routes): in 1846, a French Consul estimated the time required for moving textiles from Switzerland to Baghdad (before steamships and the Suez Canal). Within this trip, there was a calculation from Trieste to Aleppo - first, from Trieste to Beirut by sailboat the estimated time was 25 days and then Beirut to Aleppo, approximately 10 Days.⁸

The completion of the portrait by Schiavoni, in Trieste, undoubtedly marked the successful arrival of the Master of Stables and his fine horses. In 1816, Natale Schiavoni accepted an invitation from Francis I, the first Emperor of Austria, to take up residency at court in Vienna. He stayed there until 1821, painting the Imperial family and the aristocracy. He may have been the link for Felice to receive this commission in Trieste, especially as father and son worked closely together.

¹ John A Shoup III, *The History of Syria*, Santa Barbara, 2018, p. 78.

² Philip Mansel, *Aleppo, The Rise and Fall of Syria's Great Merchant City*, London, 2016, p. 38.

³ Walter P. Zenner, *A global community: The Jews from Aleppo, Syria*, Wayne State University Press, 2000, p. 23.

⁴ Mansel, 2016, p. 38.

⁵ Mansel, 2016, p. 38.

⁶ Mansel, 2016, p. 17.

⁷ Mansel, 2016, p. 171.

⁸ Charles Issawi, *The Fertile Crescent 1800-1914 A Documentary Economic History*, Oxford University Press, 1988, p. 138.





63

63*

FABIO FABBI (ITALIAN, 1861-1946)

The carpet seller
signed 'F. Fabbi' (lower left)
oil on canvas
70.7 x 49.7cm (27 13/16 x 19 9/16in).

£5,000 - 7,000
€6,000 - 8,400
US\$6,500 - 9,100

64

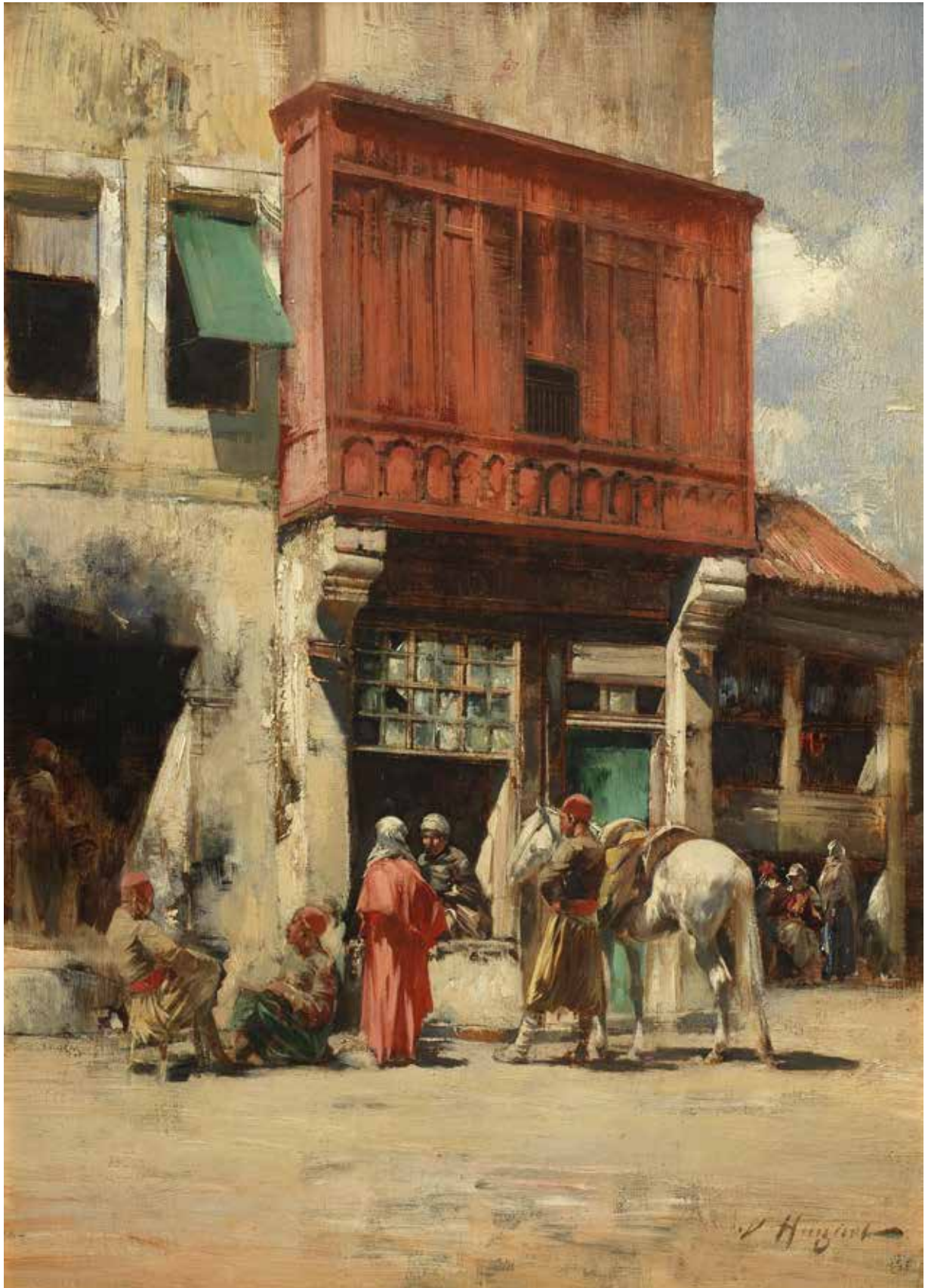
VICTOR PIERRE HUGUET (FRENCH, 1835-1902)

Street scene with figures
signed 'V Huguet' (lower right)
oil on panel
33 x 24cm (13 x 9 7/16in).

£10,000 - 15,000
€12,000 - 18,000
US\$13,000 - 19,000

Provenance

Durand-Ruel, Paris/New York.
MacConnal-Mason & Son Ltd., London.
Private collection, UK.
Thence by descent.



65

ADOLF SCHREYER (GERMAN, 1828-1899)

The advance

signed 'ad. Schreyer' (lower right)

oil on canvas

81.5 x 65cm (32 1/16 x 25 9/16in).

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

Provenance

Private collection, Belgium.



66

RAPHAEL VON AMBROS (AUSTRIAN, 1855-1895)

The Merchant

signed, inscribed and dated 'R Ambros. PARIS 92' (lower left)

oil on panel

27.3 x 18.4cm (10 3/4 x 7 1/4in).

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

Provenance

MacConal-Mason & Son Ltd., London.

Private collection, UK.

Thence by descent.

Born in Prague, Raphael von Ambros was a pupil of Hans Makart at the famous Vienna Academy, where he would have studied alongside an extraordinary generation of Orientalist painters such as Jean Discart, Ludwig Deutsch and Rudolf Ernst. Like his contemporaries, Ambros found the perfect audience for his Cairo street scenes at the Paris Salon, where he exhibited from 1887.

67, 68, 69, 70

No lots



71

ROBERT GAVIN, RSA (BRITISH, 1827-1883)

The Nautch Girl

signed and inscribed 'R GAVIN ARSA/Tangier' (lower left)

oil on canvas

92 x 71.1cm (36 1/4 x 28in).

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000

Provenance

Private collection, UK.

Born in Leith, Scotland, Robert Gavin lived and worked in Tangier from 1874 until 1878. Moorish life greatly inspired his artistic practice, particularly the bright colour and exoticism of the costumes he observed there. Gavin sent home works entitled *Horse-shoeing at Tangiers*, *Moorish Girl of Tétouan* and painted circa 1879, *The Moorish Maiden's First Love*, now in the Royal Scottish Academy of Art and Architecture, Edinburgh.





72

JOHN FREDERICK LEWIS, RA, POWS (BRITISH, 1804-1876)

Patio de los Arrayanes, Alhambra
 inscribed and dated 'Alhambra Oct 26' (lower right); inscribed 'Patio de los/Arrayanes.' (lower left); indistinctly inscribed 'The house in front a blaze/of white. The reflection/perfect. Darken this for objects reflected' (upper right)
 pencil and wash heightened with white, unframed
 28 x 21cm (11 x 8 1/4in).

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Provenance

Charles Baring Wall (1795-1853) Collection, UK.
 Thomas Baring (1799-1873) Collection, UK (acquired from the above, his cousin).
 Thence by descent.

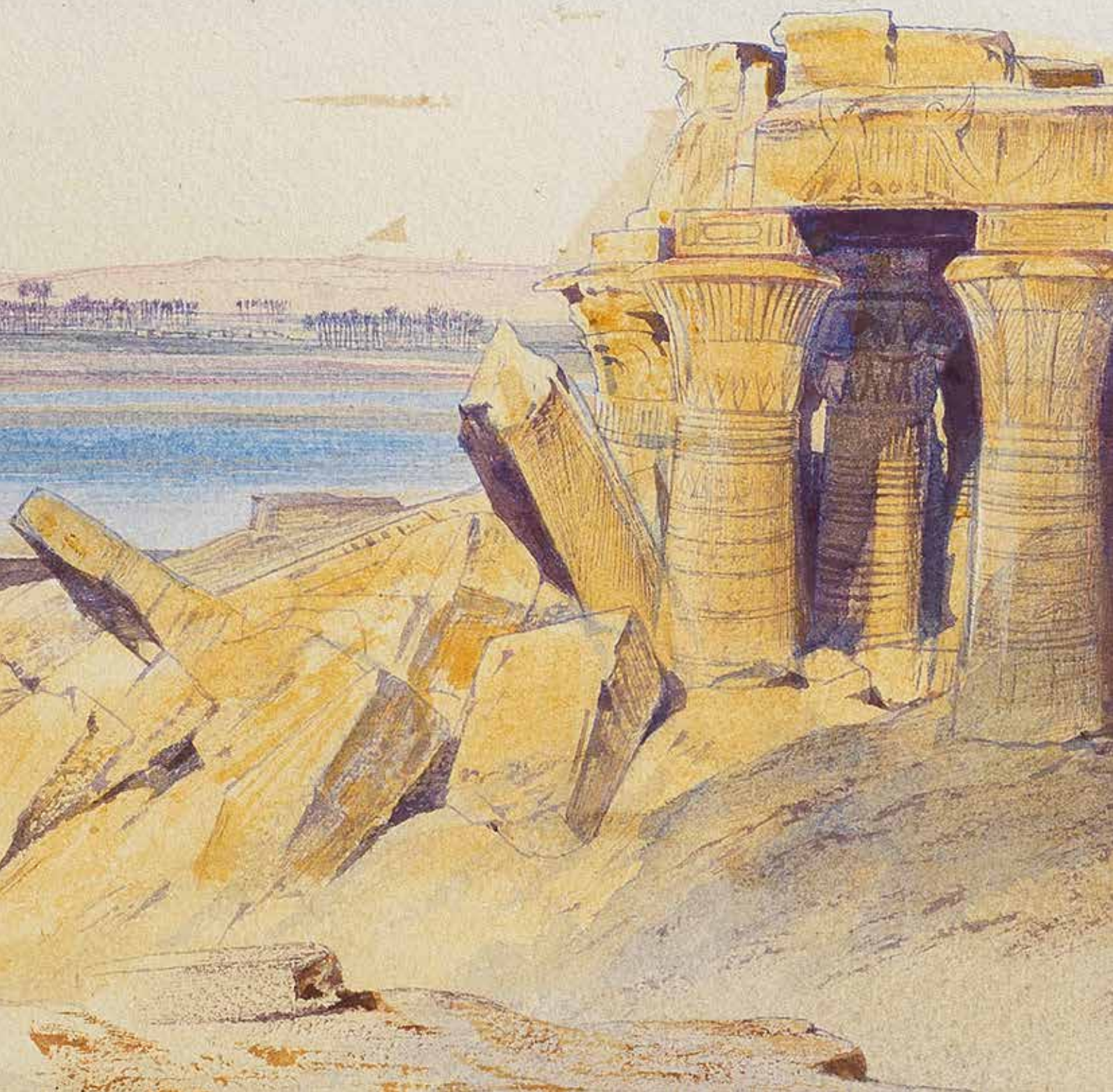
John Frederick Lewis made a sequence of works of the Patio de los Arrayanes in the Alhambra, Granada. The present lot - dated October 26 - seems to be the first one, probably drawn on the spot, which he later worked in to a more complete version, intended for a lithograph (sold Christie's, London, 2 July 2013, lot 85). Lewis also depicted the courtyard from different viewpoints.

Details in the present lot, such as the flower pots, have been altered and in some instances removed for the lithograph. These changes are typical of Lewis and serve to highlight the spontaneity and immediacy of this version.

Lewis completed two sets of lithographs after his trip to Spain, printed in 1835 and 1836 respectively: *Lewis's Sketches and Drawings, of the Alhambra, made during a Residence in Granada, in the Years 1833-4* and *Lewis's Sketches of Spain & Spanish Character, made during his Tour in that Country, in the years 1833-4*.

We are grateful to Briony Llewellyn for her assistance in cataloguing this lot.

Edward Lear



I strongly long to go to Egypt....I am quite crazy about Memphis and On & Isis & crocodiles... the contemplation of Egypt must fill the mind... with great food for the rumination of long years.

- Edward Lear, letter to Chichester Fortescue, 1848

73

EDWARD LEAR (BRITISH, 1812-1888)

Kom Ombo, Egypt

signed with monogram (lower left); stamped with the collector stamp of Earl Spencer (lower right)

watercolour

17.6 x 37.8cm (6 15/16 x 14 7/8in).

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000

Provenance

Edward John Spencer, 8th Earl Spencer Collection, UK (Frits Lugt L.2341a).

Max Harari Collection, UK (acquired from the above).

Thence by descent.

Lear's fascination with Egypt led him to make three visits during his lifetime; the first, in January 1849, was a week-long stay, exploring Cairo and the Pyramids before carrying on towards Sinai. His second visit came at the end of 1853, with his first trip down the Nile in early 1854, travelling as far south as Philae. He returned in December 1866, staying for three months, and making a second trip on the Nile in January 1867, reaching Wadi Halfa.

Lear's letters reveal his joy in capturing the life and landscape of Egypt: 'In no place ... can the variety & simplicity of colours be so well studied as in Egypt; in no place are the various beauties of shadow more observable, or more interminably numerous. Every mud bank is a picture, every palm- every incident of peasant life'. But Lear was also frustrated in his efforts, critical of his earlier work, noting 'It seems to me, my former drawings were not severe enough: & certainly I never made enough of the grayness of local colour, nor of the atmosphere'¹.

When back in his studio, Lear worked his colour sketches into finished compositions, producing over 40 oils of Egyptian subjects - including Royal Academy submissions in 1856 and 1871 - as well as numerous watercolours. The high finish and lack of annotation and numbering on the present lot and lots 74, 75 and 76 suggests that these works may have been produced in his studio, rather than having been drawn on the spot.

The Temple of Kom Ombo lies 30 miles north of Aswan, its location a crossroads between the caravan route from Nubia and the trails to the gold mines in the eastern desert areas. Constructed during the Ptolemaic dynasty, with later additions made during the Roman period, the temple's unique double design was intended for the devotion of two sets of gods.

Lear first visited Kom Ombo in 27 January 1854, during his first Nile trip (see Christie's, London, 12 July 1994, lot 122), stopping again on his return on 10 February: a very similar composition to the present lot is in the collection of Harvard University, Houghton Library, with the interesting colour note 'The stones are/just like those below Winchelsea & Hastings'.

Lear also visited Kom Ombo on 20 February 1867, during his second Nile trip (see Christie's, London, 5 July 2016, lot 128); inbetween these visits, he also produced an oil of Kom Ombo in 1856, working from watercolour sketches made in 1854, as was his practice.

See also Christie's, South Kensington, 1 July 2004, lot 182 and 6 December 2012, lot 276 for further examples.

¹ Quoted in Vivien Noakes, *The Painter Edward Lear*, Newton Abbot, 1991, passim.



74

EDWARD LEAR (BRITISH, 1812-1888)

Plain of Thebes, Egypt

signed with monogram (lower right); signed with monogram (lower left);

stamped with the collector stamp of Earl Spencer (lower left)

watercolour

17.4 x 37.6cm (6 7/8 x 14 13/16in).

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000

Provenance

Edward John Spencer, 8th Earl Spencer Collection, UK (Frits Lugt L.2341a).

Max Harari Collection, UK (acquired from the above).

Thence by descent.

Lear visited Thebes in February 1854, spending ten days sketching the temples, ruins and landscape, as part of his journey along the Nile.

A similar composition to the present lot, painted in 1885 and based on sketches made during this visit, is in the collection of the RISD Museum, Rhode Island.





75

EDWARD LEAR (BRITISH, 1812-1888)

Boats on the Nile

signed with monogram (lower left); stamped with the collector stamp
of Earl Spencer (lower right)

watercolour

9.7 x 20cm (3 13/16 x 7 7/8in).

£4,000 - 6,000

€4,800 - 7,200

US\$5,200 - 7,800

Provenance

Edward John Spencer, 8th Earl Spencer Collection, UK (Frits Lugt
L.2341a).

Max Harari Collection, UK (acquired from the above).

Thence by descent.

The present lot depicts three gyassis- traditional cargo vessels- two
of which are laden with straw; it closely relates to another watercolour,
dated 30 December 1853, in the collection of The National Maritime
Museum (PAD9111).



76

EDWARD LEAR (BRITISH, 1812-1888)

Boats on the Nile near Deir El Kadige
signed with monogram (lower right); stamped with the collector stamp
of Earl Spencer (lower left)
watercolour
9.7 x 20cm (3 13/16 x 7 7/8in).

£4,000 - 6,000

€4,800 - 7,200

US\$5,200 - 7,800

Provenance

Edward John Spencer, 8th Earl Spencer Collection, UK (Frits Lugt
L.2341a).

Max Harari Collection, UK (acquired from the above).

Thence by descent.

Lear produced a study of Nile vessels, inscribed and dated 'Deir
Kadige/noon-1.PM./Janry 2 1867', which shows the dome of the
mosque on the river bank (National Maritime Museum collection,
PAD9103). For a similar composition to the present lot, painted in
1871, see Sotheby's, London, 5 March 2014, lot 281.

Oranges - far - gleam like fireflies in the shade.

- Edward Lear, 1863

77

EDWARD LEAR (BRITISH, 1812-1888)

Orange grove, Corfu
inscribed and dated 'Corfu/March.30.1863/Φλαπέλλο./oranges-far-
gleam like fireflies/in the shade.' (lower left); annotated throughout
pen, ink and watercolour
31.8 x 49.3cm (12 1/2 x 19 7/16in).

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

Provenance

Private collection, UK.

Edward Lear travelled extensively throughout his life, visiting a variety of places, including Italy, Albania, Palestine, Syria, Egypt, India, Greece, Switzerland, Adriatic Sea, Southern France, Malta and Turkey.

Lear first visited Greece in 1848, and during the many years spent there he learnt the language and embraced the culture. His captivation with the country - the beauty, the multitude of colour and shapes, and the hospitality - is explored in his numerous drawings of the landscape and in his detailed letters and diaries.

The present lot, a vibrant depiction of Corfu, was executed on 30 March 1863. In his diary, Lear describes his movements that day and shows enthusiasm for the beauty of Corfu, despite an 'awful' sleep;

he writes 'Paradise weather...riz at 8. Man came & packed - or rather put lid on case. Went to Taylors —: saw Clark & Mrs. Boyd. Called on the 6th — very pleasant: & found a real grand view of Salvador: — lunching with Capt. Philipps & Moreland.'

Lear began to draw at 3pm, noting 'went to the Orange groves below to Cannone round — & drew till nearly 6. It is not possible to give the brown glory of these woods — in words — & the gold sparkle of the fruit. The people were very amiable & nice: a small child — τὸ παχὺ [the fat one] — amused me.'

Particularly pertinent to the present lot, Lear writes in a letter to Mrs Beadon, of the beauty and awe-inspiring colours of the island: 'yet the more I see of this place, so the more I feel that no other spot on earth can be full of beauty & of variety of beauty. For you may pass your days by gigantic cliffs with breaking foam=waves below them — (as at [Palaiocastrizza],) — or on hills which overlook long seas of foliage backed by snow covered mountain ridges — (as at Janina or Gastouri,) or beneath vast olives over branching dells full of fern & Myrtle & soft green fields of bright grass: or in gardens & dark with orange & lemon groves, their fruits sparkling golden yellow against the purple sea & amethyst hills — — or by a calm sandy shore below aloe=grown [cliff heights] — rippling=sparkling curves of sea sounding gently around all day long.'



*Got a gondola for the day ... it was very cold
... bright gorgeous - but cold weather*

- Edward Lear diaries, 13-16 November 1865

78

EDWARD LEAR (BRITISH, 1812-1888)

Venice, looking towards San Giorgio Maggiore
inscribed, dated and numbered '18 - 20. Nov' 1865. 3.30-4.30.PM./
(43)' (lower right)
pen, ink and watercolour over traces of pencil
30 x 49.5cm (11 13/16 x 19 1/2in).

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000

Provenance

Private collection, UK.

The present watercolour dates from Lear's second trip to Venice in November 1865. Lear first visited the city in 1857, returning eight years later on his way to Malta, to make studies for an oil painting which had been commissioned by Lady Waldegrave, one of his most loyal patrons. Lear went out onto the lagoon in a gondola, producing a series of studies of the city's famous landmarks: see for example Sotheby's, London, 3 July 2013, lot 184, Christie's, London, 5 July 2016, lot 121, and *Venice 13 November 1865*, (private collection, illustrated in Vivien Noakes, *The Painter Edward Lear*, Newton Abbot, p. 87).

In the present lot, as with others of this series, Lear uses tight hatching lines in sepia ink to depict the landmarks, contrasted with freer areas of wash to portray the sky. As Noakes comments, 'In much of the work he did in Venice, Lear worked directly in often quite wet watercolour, laying in flowing washes which most accurately captures the shifting colour and light of the canal scenery'¹.

¹ Vivien Noakes, *The Painter Edward Lear*, Newton Abbot, p. 87.





79

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

In a Kensington Garden
signed with monogram and dated '1915' (lower left);
bears inscription 'Edward J. Poynter Bt., K.C.V.O.,
P.R.A/70 Addison Road, Kensington. W/In a
Kensington Garden.'" (on the backboard)
watercolour
53.3 x 76cm (21 x 29 15/16in).

£8,000 - 12,000
€9,600 - 14,000
US\$10,000 - 16,000

Provenance

Private collection, Scotland.

Exhibited

London, Royal Academy, 1916, no. 1440.

Literature

Royal Academy Illustrated, 1916, p. 74.
Isabel G. McAlister, 'Some Watercolour Paintings
by Sir Edward Poynter, PRA', *The Studio*, October
1917, p. 95 (illustrated p. 94).

Isabel McAlister commented in *The Studio*, a year
after the present lot was exhibited, 'A *Kensington
Garden* is a beautiful presentment of Sir Edward's
garden, showing the effect of the morning sun
between eight and nine o'clock. Gardens are more
proverbially difficult to render, but Sir Edward has
given us an example of what can be done with
sunlight scintillating upon many different trees and
shrubs'.

Garden subjects in watercolour constituted a
number of Poynter's exhibits during the last years of
his life. Other examples include *The Rose Garden*
(1912), *Wallflowers at Cherkley Court* (1916),
Spiraeas in the Rock Garden (1917), *The Rose Arch*
(1918) and *The Garden Path* (1919).

80

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

The Rock Garden
watercolour
53.7 x 37.5cm (21 1/8 x 14 3/4in).

£3,000 - 5,000
€3,600 - 6,000
US\$3,900 - 6,500

Provenance

Private collection, Scotland.





81

EDWARD CLIFFORD (BRITISH, 1844-1907)

Portrait of Constance Gwladys Robinson (née Herbert),
Marchioness of Ripon
signed and dated 'EDWARD CLIFFORD/1876' (lower right); inscribed
'Lady Gladys[sic] Herbert (on the neckline of her blouse); signed and
inscribed 'N^o2 Lady Gwladys Herbert/E. Clifford/18 Upper Woburn
Place/Euston Sq' (on a label attached to the backboard)
watercolour heightened with touches of white
74 x 58cm (29 1/8 x 22 13/16in).

£5,000 - 7,000

€6,000 - 8,400

US\$6,500 - 9,100

Gwladys Herbert was born in 1859 and married St George Lowther, 4th Earl of Lonsdale; following Lowther's death she married Frederick Robinson, 2nd Marquess of Ripon, known as the Earl de Grey. During her lifetime, Gwladys was an important patron of the arts in Britain and a supporter of talented individuals, particularly Nellie Melba, the Australian opera singer. She was a great lover of ballet, forming friendships with both Nijinsky and Diaghilev; Oscar Wilde was a close acquaintance and dedicated his famous 1893 play *A Woman of No Importance* to her.

The present lot was painted when the sitter was 17 years old. Gwladys is depicted half length, a hint of a landscape beyond. Edward Clifford painted a number of portraits and was associated with the Aesthetic Movement; influenced by Sir Edward Coley Burne-Jones, he was a part of a group of artists such as Robert Bateman and Walter Crane who exhibited at the Dudley Gallery. Clifford was very religious and an honorary Secretary of the evangelical Church Army.

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

Study for An Untold Dream

signed, inscribed and dated 'EB-J/1895/for the dream.' (lower right)

pencil

43 x 34cm (16 15/16 x 13 3/8in).

£25,000 - 35,000

€30,000 - 42,000

US\$32,000 - 45,000

Provenance

The Fine Art Society, London.

Thomas Agnew & Sons.

Herbert Minton Robinson (1858-1923) Collection, UK.

Thence by descent.

Exhibited

London, The Fine Art Society, *Studies & Drawings by Sir Edward Burne-Jones, Bart.*, April 1896, probably no. 58.

This study of the head and hair of a young woman – her face seen in near profile and towards the right – relates to one of the girl's heads that form the composition of Burne-Jones's late oil subject *An Untold Dream* (alternatively known as *The Uninterpreted Dream* or *Spirits*) (Etienne Breton, Saint-Honoré Art Consulting, Paris). In the painting, the heads of four girls, each with flowing golden hair, are seen against a mass of blue-grey draperies. Each faces to the right and together they seem to be watching something or someone outside the picture space. The motif of watchfulness connects the subject with canvases that the artist had in hand in the last years of his life such as *The Sirens* (Ringling Museum, Sarasota, Florida), in which mythological subject young women draw mariners to their fate, or the side panels intended to accompany the great Arthurian composition, *The Sleep of King Arthur in Avalon* (Museo de Arte de Ponce, Puerto Rico), and in which are shown the figures of hill fairies, male on the right and female on the left, watching the byre upon which the king's body lies (see Peter

Nahum, *Burne-Jones – A Quest for Love*, exhibition catalogue, 1993, no. 25). *An Untold Dream* seems to have no specific narrative subject, but serves as an exercise in mood and as such forms a personal decorative scheme. The present drawing corresponds most closely to the head of the girl shown at the left centre of the arrangement, and the hair of which figure is similarly swept back.

An Untold Dream remained in Burne-Jones's possession until his death and was included in the Christie's sale of the contents of his studio in 1898. Shortly afterwards, it appeared on the art market in New York, later entering a private collection in the United Kingdom, until 2010 when it was sold at Sotheby's in London. In 2018 the painting was shown as number 153 in the Burne-Jones exhibition at Tate Britain. Whether or not a more finished version of the subject was intended is unknown. The present drawing's inscribed date – 1895 – provides evidence as to when the oil version was commenced.

The present drawing was included in an exhibition of Burne-Jones drawings and studies at the Fine Art Society, probably that which occurred in 1896 and which must have drawn on material taken directly from the artist's studio. There are various items listed in the catalogue of the 1896 exhibition which might correspond to the present subject, but the best candidate is that entitled *Study of Head for Unfinished Picture*, which was no. 58 in the catalogue. The drawing was at some point handled by Agnew's, and later acquired by Herbert Minton Robinson (1858-1923) – director of the Minton china and pottery manufacturer in Stoke-on-Trent.

This is a very beautiful and characteristic drawing from Burne-Jones's late career. Although related to the composition identified above, it may well have been regarded as a work of art in its own right, on the grounds of completeness and scale, and is of the type that was most highly prized in the 1890s and in the first decade of the 20th century for the delicacy of the artist's drawing technique and for the wistful poignancy of its image.

We are grateful to Christopher Newall for compiling this catalogue entry.





*The glory of Speldhurst is the Stained glass,
by Morris & Co. ...how inventive and versatile
Burne-Jones was in his early maturity!*

- John Newman, *West Kent and the Weald*, 'Buildings of England' series, London,
p. 542

83

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

The Baptism of Christ; Christ in the carpenter's shop: two designs for
the stained glass of St. Mary's Church, Speldhurst
pencil, red and black crayon, heightened with white, shaped top
each 40.5 x 32cm (15 15/16 x 12 5/8in).

(2)

£12,000 - 18,000

€14,000 - 22,000

US\$16,000 - 23,000

Provenance

J S Maas & Co Ltd., 1962.

Private collection, UK.

The present lot consists of two designs for the windows of St. Mary's,
Speldhurst, conceived *circa* 1873 by Burne-Jones for Morris & Co.
Speldhurst's original medieval church was destroyed by lightning in
1791; a second church, built shortly after, was entirely replaced by the
current structure in 1870-1; the stained glass was installed over the
following decade.

There is a design in black chalk for another of the windows in the
collection of the Victoria & Albert Museum.



84

AFTER SIR EDWARD COLEY BURNE-JONES, BT., ARA, RWS

The Work of Edward Burne-Jones

a folio of photogravures on watermarked Van Gelderzonen paper, published by The Berlin Photographic Company, 1900, printed by The Chiswick Press

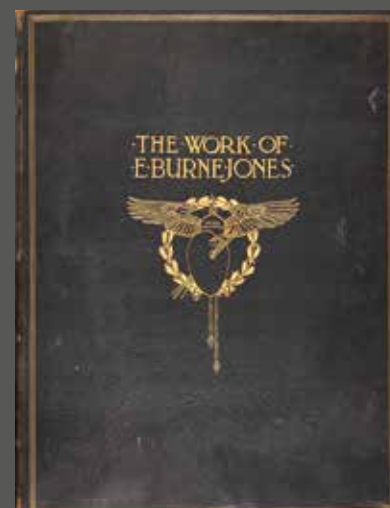
with title, introduction and list of plates, from a limited edition of 200 copies, signed on the frontispiece by Philip Burne-Jones
68 x 51cm (26 3/4 x 20 1/16in).

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

A near complete folio containing 84 images from the original 91 photogravures.



85

JOHN WILLIAM WATERHOUSE, RA, RI (BRITISH, 1849-1917)

Sketch for '*Gather Ye Rosebuds While Ye May*' or *Narcissus*

indistinctly signed 'J W Waterhouse' (lower right)

oil on canvas

68.2 x 50.5cm (26 7/8 x 19 7/8in).

£50,000 - 70,000

€60,000 - 84,000

US\$65,000 - 91,000

Provenance

Anon. sale, Sotheby's, London, 15 March 1983, lot 75, as *Gather Ye Rosebuds While Ye May* - sketch.

Private collection, UK.

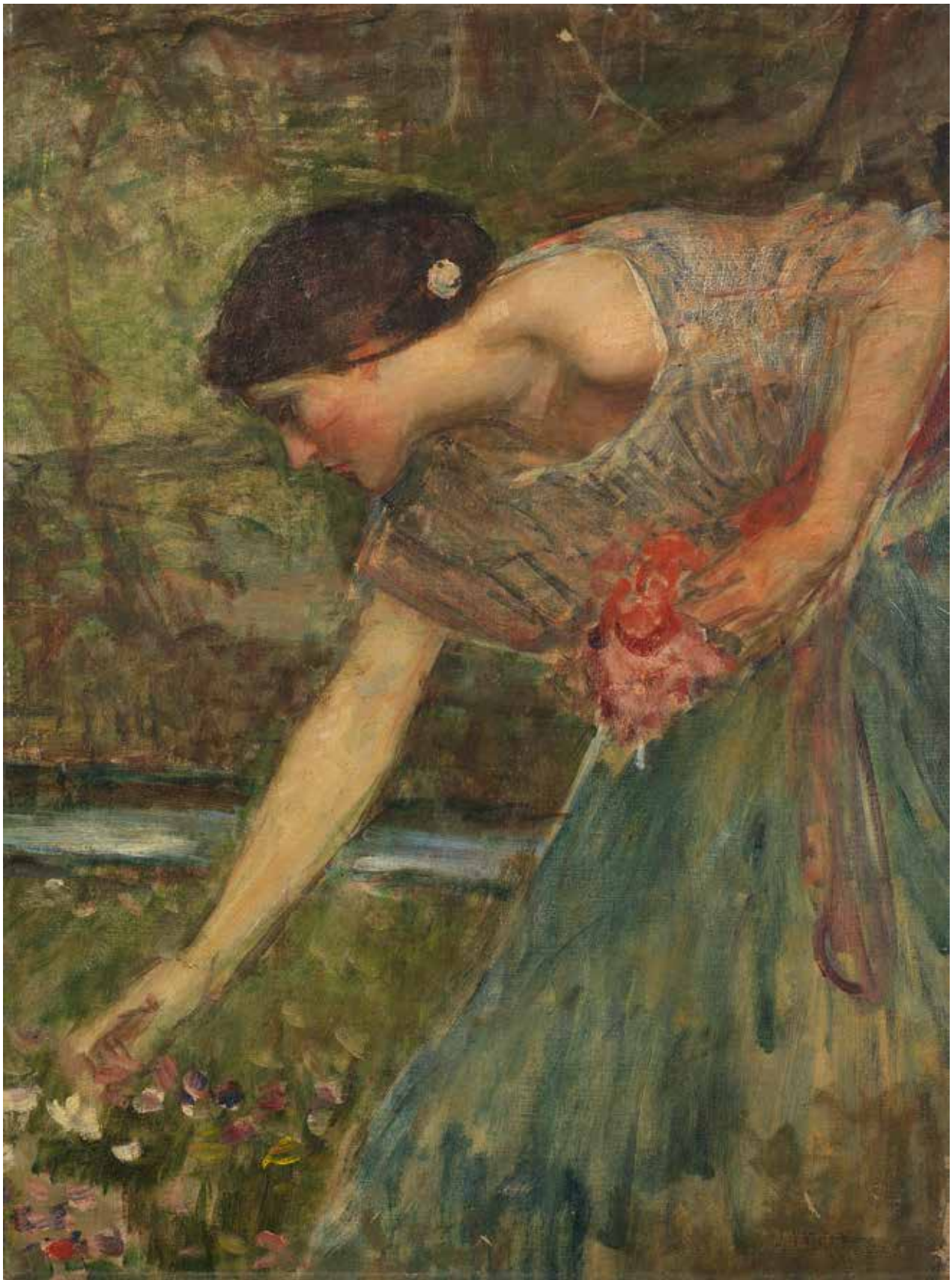




Fig 1 Sir Edward Coley Burne-Jones, *The March Marigold*, oil on canvas, circa 1870, Piccadilly Gallery, London, UK, © Martin Harrison, Bridgeman Images

Between 1909 and 1914, John William Waterhouse produced approximately one dozen paintings of women picking flowers. These are in varying stages of completion: some were signed, dated, and exhibited, while others have come down to us unfinished and untitled by the artist.

At first glance, all appear to be without narrative, in keeping with the Edwardian taste for idyllic scenes of women in nature. Appreciation of them need go no further, but in fact most relate to the ancient Greek myth of Persephone (Proserpine in Latin), a supremely Romantic narrative familiar to Waterhouse's classically educated audience. It was while she was gathering flowers in Sicily's Vale of Enna that Hades (Pluto) carried Persephone down to his infernal realm. Her distraught mother, the harvest goddess Demeter, caused vegetation to wither, prompting her father Zeus to rule that Persephone should

be transformed into the queen of Hades for the winter—essentially a death sentence—and returned to Demeter every spring. Rather than showing Persephone dragged into the chasm, as other artists had, Waterhouse characteristically emphasized the beauty and fertility that aroused Hades in the first place.

This series, then, epitomizes an important aspect of late Pre-Raphaelitism - the rendering of a spiritually significant theme, in this case a Greek myth about the immortality assured by natural regeneration. Long fascinated with what Shelley called 'the loveliness of terror', Waterhouse had already explored key aspects of Persephone's story—the abduction and transformation of such flower-picking women as Flora, the fleeting passage of flowers' beauty, and figures who endured visits to Hades, such as Psyche. Waterhouse encountered Persephone throughout the literary canon, from Homer and Ovid to Milton, Shelley, Swinburne, and Pater. Ruskin called her the 'Greek Flora' and believed that Greeks 'saw that the force and use of the flower was only in its death.'

In the Christmas 1909 number of *The Art Journal*, the writer Rose E.D. Sketchley repeatedly linked Waterhouse's oeuvre with 'the last poem of living paganism', *De Raptu Proserpinae* (*The Rape of Persephone*), written in the manner of Ovid by Claudian (AD 370-404). Singing as she wove a tapestry in nature's colours, Persephone was one of the sources that inspired Tennyson to write *The Lady of Shalott*, a story Waterhouse imagined so famously. Thus it makes sense that Waterhouse decorated the title page of his own Tennyson volume with a pencil sketch of Persephone bending down to pick flowers (Michael Titterton Collection). As he conceived this drawing, Waterhouse surely had in mind a well-known work by his Pre-Raphaelite forerunner Edward Burne-Jones, *The March Marigold* of 1870 (fig 1, private collection).

Many of Waterhouse's Persephone paintings offer expansive Arcadian landscapes, painted broadly in a bright palette that suggests fresh air but not dazzling sunshine and deep shade. In 1909 Waterhouse completed the first of them, '*Gather Ye Rosebuds While Ye May*' (fig 2) for his patron Brodie Henderson. This shows Persephone and a companion in the foreground, with two more maidens visible in the distance. In 1910 the artist exhibited at the Royal Academy '*Spring Spreads One Green Lap of Flowers*' — a girl kneeling to pick flowers

alone. Completed in 1912 was *Narcissus*, which shows a woman bending forward to pick flowers; it was narcissi that Persephone was picking when she was abducted. The series closed in 1914 with the kneeling *Flora*, whose title, though pertinent to the interrelationship of women and flowers, would more correctly have been *Persephone*. Possibly due to the start of World War I, Waterhouse's subsequent pictures returned to the more recognisable—arguably more British—narratives of the early Pre-Raphaelites, including *Tristram and Isolde* and *Miranda—The Tempest*.

We know that Waterhouse thought carefully about the Persephone pictures because many preparatory works have come down to us. For example, there is a pencil study that shows the girl using her other arm to pick flowers (Dr. Dennis T. Lanigan Collection).

In his day, critics praised Waterhouse's capacity to compose without exhaustive preparations. On canvas, the design's outlines would first be brushed in with thin, dark oil paint on the canvas's white ground; the forms were then laid in with neutral colour, before the virtuoso flesh painting began. Because the present oil painting was not fully worked up, it offers valuable insights on how Waterhouse elaborated the face and costume before tackling the jewel-like flowers and verdant landscape. This picture also underscores how intently Waterhouse wanted to get his primary figure "right"; here he focuses tightly on her to maximize the expressivity of her pose.

Because it shows the girl reaching down with her right arm, the present picture could have been made in anticipation of either '*Gather Ye Rosebuds While Ye May*' (1909) or *Narcissus* (1912) — or both. The fact that Waterhouse signed it suggests he may have had it sitting in his studio when he presented it to someone, perhaps a visitor.

Characteristic Waterhouse touches appear across the surface. Most striking are the flowers, which hover magically in the girl's hand and in the grass, and the stream reminding viewers that water is the feminine element. Notice, too, the tree trunks visible at left and top, evidence of Waterhouse's ongoing fascination with trees as connectors of the upper and lower realms. Sketchley characterised the Symbolism of such decorative landscapes as 'a region where all things are poetical symbols. The trees standing in thick groves against the sky, the streams and dainty fountains in the flowered grass... are vehicles of a poetical idea.'

Though we do not know her name, this model epitomises Waterhouse's ideal female type and can be related to contemporary works by him. She is clearly painted from the favourite model who posed for '*Gather Ye Rosebuds While Ye May*' (1909) and *Penelope and her Suitors* (1912).

The uncannily modern beauty of Waterhouse's women endures, still drawing admirers to his paintings, whatever their subject or degree of completion.

We are grateful to Peter Trippi for compiling this catalogue entry.



Fig 2 John William Waterhouse, '*Gather Ye Rosebuds While Ye May*', oil on canvas, 1909, Private Collection, Photo © Odon Wagner Gallery, Toronto, Canada, Bridgeman Images

86
No lot

87
LOUIS H. GRIMSHAW (BRITISH, 1870-1944)
The Parish Church, Leeds
signed and dated 'Louis H. Grimshaw/97' (lower left); signed, inscribed
and dated 'The Parish Church, Leeds./by Louis H. Grimshaw/3.11.97'
(on the reverse)
oil on canvas, unframed
40.6 x 61cm (16 x 24in).

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

Provenance

Private collection, UK.





88

STANHOPE ALEXANDER FORBES, RA (BRITISH, 1857-1947)

The Morning Room

signed and dated 'Stanhope A. Forbes./1913.' (lower right)

oil on canvas

76.2 x 61cm (30 x 24in).

£40,000 - 60,000

€48,000 - 72,000

US\$52,000 - 78,000

Exhibited

London, Royal Academy, 1913, no. 234.

Literature

Royal Academy Pictures, 1913, p. 95.





Fig 1 Stanhope Forbes, *The Harbour Window*, oil on canvas, 1910
© Royal Academy of Arts, London, photographer John Hammond

The present lot is an exciting rediscovery, having previously only been known from a black and white illustration in *Royal Academy Pictures*. By the early 1900s Stanhope Forbes was a major figure in the British Art establishment. He was a regular exhibitor at the Royal Academy, as well as at rival academies, and his School of Painting in Newlyn was re-invigorating interest in West Cornwall, following an early surge of popularity in the 1880s, when many artists came to settle in the area. Forbes's own output was consistently high, with a number of significant outdoor compositions such as *Chadding in Mount's Bay* (1902), *The Seine Boat* (1904) and *Gala Day at Newlyn* (1907).

As the decade concluded Forbes produced an increasing number of interior compositions and portrait commissions. Having been elected a full academician in 1910, Forbes produced a sumptuous interior *The Harbour window* (Royal Academy, 1911, no. 264, fig 1) for his Diploma submission. Here, the model sits sewing, illuminated by a sunlit window, the light picking out details of the sitter's dress, and the spools of yarn on the table.

This motif of a female figure in a light filled interior is one that Forbes returns to a number of times during this period, the present lot, and a 1914 work *Through the looking glass* (Royal Academy, 1914, no. 185, sold Sotheby's, London, 14 December 2006, lot 172) being prime examples. Painted during a difficult time for Forbes, having lost his

first wife Elizabeth to cancer, aged just 52, in the previous year, in *The Morning Room* light streams through the glazed door, illuminating the figure who sits writing at a desk. The sunlight picks out the colours of the potted flowers, throwing light onto the floor. Light from a second window further illuminates the sitter, and, as with *The Harbour Window*, the sitter's white dress allows Forbes to demonstrate his skill at portraying the effects of light on shape and texture.

As Caroline Fox notes 'some interiors of this period, such as *The Morning Room* [and] *Through the Looking glass*... bear similarities to the women in interiors painted by Harold Knight and Harold Harvey at about the same time'¹. Both Knight and Harvey were part of the artistic *milieu* in West Cornwall in the early years of the 20th Century, and Forbes, while very much the Father of Newlyn, was not immune to the influences around him.

¹ Caroline Fox, *Stanhope Forbes and Newlyn School*, Newton Abbot, 1997, p. 89.



89^{AR}

ROWLAND WHEELWRIGHT (BRITISH, 1870-1955)

The bather

signed 'R WHEELWRIGHT' (lower right)

oil on canvas

51 x 60.5cm (20 1/16 x 23 13/16in).

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

**FRANKLIN PELEG BROWNELL, RCA
(CANADIAN/AMERICAN, 1857-1946)**

Sewing under the trees

signed and dated 'F Brownell 17' (lower left); signed with initials and dated 'F.b./17' (on the reverse)

oil on canvas

61.2 x 76.5cm (24 1/8 x 30 1/8in).

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000

Exhibited

(probably) Ottawa, National Gallery of Canada, *Retrospective exhibition of the work of Franklin Brownell, R.C.A.*, 1-30 November 1922, no. 14.

By 1917, when the present lot was painted, Franklin Brownell was well established as Headmaster at the Women's Art Association of Ottawa (later to become the Art Association of Ottawa). While his own achievements were perhaps overshadowed by those of the Group of Seven, Brownell's work is significant in the history of 20th century Canadian painting. As the catalogue for a 2007 retrospective notes, 'Neither an academic realist, nor a pure impressionist, Brownell could justifiably be called the first among Canadian romantic impressionists: a school of thought and practice preserving the orthodoxy of the perspective system as the basis for creating the illusion of space in a composition, yet free from the structure of realism.'¹

Born in Massachusetts, Brownell studied at the Tufts School of The Museum of Fine Arts in Boston and at the Académie Julien in Paris, under such luminaries as Bouguereau and Bonnat. While in Paris, Brownell met the Canadian artist William Brymner, who would later

recommend Brownell for his teaching position in Ottawa. Moving to Canada in 1886, after a short period in Montreal, Brownell settled in Ottawa, where he spent the rest of his life. In keeping with the disciplined academic tutoring he would have received in Paris, Brownell's early works were often figurative interiors, broadly conforming to the principles of his training; see for example *Reading*, sold Bonhams Toronto, 30 November 2009, lot 203. He also produced busy street and market scenes, depicting his beloved Ottawa, often in snow.

Brownell's later palette and technique are more aligned to the early impressionists; as the countryside around Ottawa become more accessible, Brownell started to make regular painting trips into the wilds of Quebec, as well as to Algonquin Park in Ontario, producing a series of brightly painted landscapes and lake scenes.

Elected a member of the Royal Canadian Academy of Arts in 1895, Brownell was honoured with a retrospective exhibition at the National Gallery of Canada in 1922, where the present lot was probably exhibited. Capturing a sunlit moment along the riverside, the landscape in the present lot has a strong resemblance to the Gatineau region. The elegant figure, busied at her task, is reminiscent of a figure used in another 1917 work *Summertime*, which was cited by Eric Brown, then director of the National Gallery of Canada, as an iconic example of Canadian art.²

¹ A.K. Prakash, *Franklin Brownell Retrospective Exhibition Catalogue*, Galerie Walter Klinkhoff, 2007.

² Leslie Dawn, *National Visions, National Blindness, Canadian Art and Identities in the 1920s*, Vancouver, 2006, passim: *Summertime* was reproduced in colour in Brown's article 'Landscape Art in Canada' in *Art of the British Empire Overseas (The Studio, 1916-17)*.



91

WILLIAM HENRY MARGETSON, RI, ROI (BRITISH, 1861-1940)

Don't Tell!

signed and dated 'WH.MARGETSON 1916' (lower right); inscribed
"Don't Tell!"/W.H.Margetson/The Homestead./Blewbury.Berk' (on
remnants of a label attached to the stretcher)

oil on canvas

68.6 x 50.8cm (27 x 20in).

£30,000 - 50,000

€36,000 - 60,000

US\$39,000 - 65,000

Provenance

Property of a deceased's estate.

Exhibited

London, The Royal Institute of Oil Painters, 1916, no. 18.



Sir Alfred James Munnings, PRA, RWS







Fig 1 Sir Alfred James Munnings, *Lamorna Inn*, oil on canvas, 1915
© The Munnings Art Museum

92^{AR}

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

Washing a Cut

signed and dated 'A. J. Munnings 1912' (lower right)

oil on canvas

51 x 61cm (20 1/16 x 24in).

£100,000 - 150,000

€120,000 - 180,000

US\$130,000 - 190,000

Provenance

Connell Gallery, Glasgow.

Robert Muir Glen Collection (acquired from the above).

Thence by direct descent.

Sale, Bonhams, London, 29 June 2011, lot 43.

Private collection, UK (acquired from the above sale).

Exhibited

London, Leicester Galleries, *Exhibition of Pictures of "Horses, Hunting, And Country Life"*, By A. J. Munnings, March 1913, no. 29.

Munnings's work of 1912 and 1913 often depicts hunting subjects, such as *Hunting Morning* (The Munnings Art Museum, Dedham) and *Going to the Meet* (Laing Art Gallery, Newcastle). The exact setting of the present lot is unknown: after Munnings married Florence in January 1912, he travelled between Cornwall, Mendham, Norwich and London. Munnings had his bay hunter mare sent from Norfolk to Cornwall, just before he spent approximately five weeks in Zennor with Ned Osborne, and he was also using his horse Grey Tick as a model.

It has been suggested that the figure on the right is a self-portrait, similarly identified in Munnings work entitled *Lamorna Inn* (The Munnings Art Museum), where he has painted himself in the doorway of a pub (fig 1).

A contemporary review of the 1913 exhibition *Horses, Hunting and Country Life* at the Leicester Galleries London, mentions *Washing a Cut* in a favourable light 'No. 29 *Washing a Cut* shows a bay horse against a brown background of stable buildings. This might very easily have been drab and dull, but Mr. Munnings has brought into it that atmosphere of light which characterises all his work'.

The present lot was acquired from the Connell Gallery in Glasgow by Robert Muir Glen, the son of John Glen, who purchased The Glengowan (Textile) Print Works in 1877, eight years after it was founded. The company specialised in printing both calico and silk materials, and a nearby village of Glengowan swelled in size, due the housing he provided for his workers.

We are grateful to the Curatorial staff at The Munnings Art Museum for their help in preparing this catalogue entry.

This work will be included in Lorian Peralta-Ramos's forthcoming book *Tradition and Modernity: the works of Sir Alfred Munnings*.



93^{AR}

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

Buzzie Finch in Munnings's garden at 'Hamiltons', Withypool,
Somerset
oil on board
40.7 x 50.8cm (16 x 20in).

£25,000 - 35,000

€30,000 - 42,000

US\$32,000 - 45,000

Provenance

Lady Munnings.

Tom Slocombe Collection (Munnings's groom), UK (gifted from the above in 1960; inscribed in Lady Munnings's hand 'Given to Tom Slocombe/by Violet Munnings/1960/Buzzie Finch in/the garden' on a label attached to the reverse).

Richard Green Gallery, London, 1981 (acquired from the above).

Sotheby's, London, 10 June 1981, lot 160.

Picton House Gallery, Broadway.

Private collection, UK (acquired from the above in 1983).

The sitter depicted in the present lot, Antoinette De Guerville - 'Buzzie', lived in Exmoor and befriended Violet and Alfred Munnings, primarily due to a shared interest in riding. Buzzie purchased Hillway Farm in Withypool in 1942, where she lived with her husband Keith Falcon, a local land agent. Munnings moved to 'Hamiltons' (a base that Violet kept for hunting) during the Second World War after his house in Dedham was requisitioned by the army. Buzzie was an excellent rider and hunted with the Devon and Somerset Staghounds and with the local packs of foxhounds. According to a letter written by Falcon, Munnings produced several other depictions of Buzzie, wearing the same clothes, including a signed work of her standing, and another of her sitting on the ground.





94^{AR}

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

Hurst Park
 signed and inscribed 'Alfred Munnings/Hurst Park'
 (lower left)

pencil

10.1 x 15cm (4 x 5 7/8in).

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

Provenance

Private collection, UK.



95^{AR}

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

Study for *The Second Burst*

indistinctly annotated (upper and right edge); signed and inscribed
 'Pencil Study - or rough for/The Second Burst Volume II Alfred
 Munnings' (on a label attached to the mount)

pencil

17 x 21cm (6 11/16 x 8 1/4in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

Private collection, UK.

The present lot is a study for the wrapper design of the second volume
 of Munnings's autobiography, published in 1951. Other pencil studies
 for the design appear on the inside cover of the book.

The crowning of Princess Elizabeth as Queen of England in June 1953 provided an unparalleled opportunity for Edward Seago to indulge his taste for pageantry as an artistic theme... He used the occasion to good effect... he produced a group of oils and watercolours which captured to perfection the festive mood. They are lively, exciting pictures, with bold interjections of colour... Another visit to London the next year produced a striking work entitled 'Royal Yacht Britannia arriving at the Port of London, 15 May 1954' [sic] with the Port of London Authority yacht St. Katherine in the foreground. It is a pageant of flags, the highlight a Union Jack billowing bravely in the foreground while river traffic fills the middle area and crane silhouettes dot the horizon.

- James Reid, *Edward Seago, The Landscape Art*, London, 1991, p.153

96^{AR}

EDWARD SEAGO, RWS, RBA (BRITISH, 1910-1974)

The arrival of HM The Queen and HRH The Duke of Edinburgh in the Royal Yacht Britannia at the Pool of London, 15 May 1954
signed 'Edward Seago' (lower left)

oil on canvas

46 x 61cm (18 1/8 x 24in).

£25,000 - 35,000

€30,000 - 42,000

US\$32,000 - 45,000

Provenance

The Fine Art Society, London, November 1965.

Gifted to the father of the present owner, 1978.

Private collection, UK.

Literature

James Reid, *Edward Seago, The Landscape Art*, London, 1991, p. 35
(illustrated in colour pl. 32).

In service as the Royal Yacht to Queen Elizabeth II from 1954 until 1997, Britannia was launched by the Queen on 16 April 1953, and commissioned on 11 January 1954. Her maiden voyage was from Portsmouth to Malta, before taking Princess Anne and Prince Charles to meet the Queen and the Duke of Edinburgh in Tobruk, Libya. The Queen and the Duke of Edinburgh first embarked on Britannia in Tobruk on 1 May 1954, a voyage culminating in the scene depicted in the present lot.

In 1956, Britannia took The Duke of Edinburgh on a voyage from Melbourne, across the South Pacific, to the Falklands and Antarctica; Seago was one of the invited guests; as The Duke observed, 'As I had come to admire Ted Seago's Norfolk landscapes, I thought he might enjoy the chance to paint Antarctic scenery.'¹

Britannia is now permanently berthed in Leigh, Edinburgh. Seago produced a second, larger version of this composition, which was exhibited with Richard Green, London, February 1999, no. 22.

¹ HRH The Duke of Edinburgh, forward to *The Antarctic paintings of Edward Seago*, Scott Polar Research Institute, Cambridge, 2006, p. ii.

97

No lot





98



99



100

98^{AR}

EDWARD SEAGO, RWS, RBA (BRITISH, 1910-1974)

The Derelict Mill

signed and dated 'Edward Seago/51' (lower left)

oil on board

30.5 x 40.2cm (12 x 15 13/16in).

£5,000 - 7,000

€6,000 - 8,400

US\$6,500 - 9,100

Provenance

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

Marlborough Fine Art, London.

Anon. sale, Christie's, London, 23 November 2001, lot 76.

Private collection, UK (acquired from the above sale).

99^{AR}

EDWARD SEAGO, RWS, RBA (BRITISH, 1910-1974)

Marsh Loke near Hickling, Norfolk

signed 'Edward Seago' (lower left); bears title (on the reverse)

oil on board

30.5 x 50.5cm (12 x 19 7/8in).

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

Provenance

Pieter Wenning Gallery, Johannesburg.

Anon. sale, Strauss & Co, Johannesburg, 20 May 2013, lot 1.

Private collection, UK (acquired from the above sale).

100^{AR}

EDWARD SEAGO, RWS, RBA (BRITISH, 1910-1974)

An Autumn Day, Pin Mill, Suffolk

signed 'Edward Seago' (lower left)

oil on board

27.9 x 40.7cm (11 x 16in).

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000

Provenance

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

The Late Sir Emmanuel Kaye, C.B.E.

Christie's, London, 23 November 2001, lot 70.

Private collection, UK (acquired from the above sale).



101^{AR}

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

Children playing in the sea

bears initials (lower left)

oil on board

30.5 x 40.2cm (12 x 15 13/16in).

£7,000 - 10,000

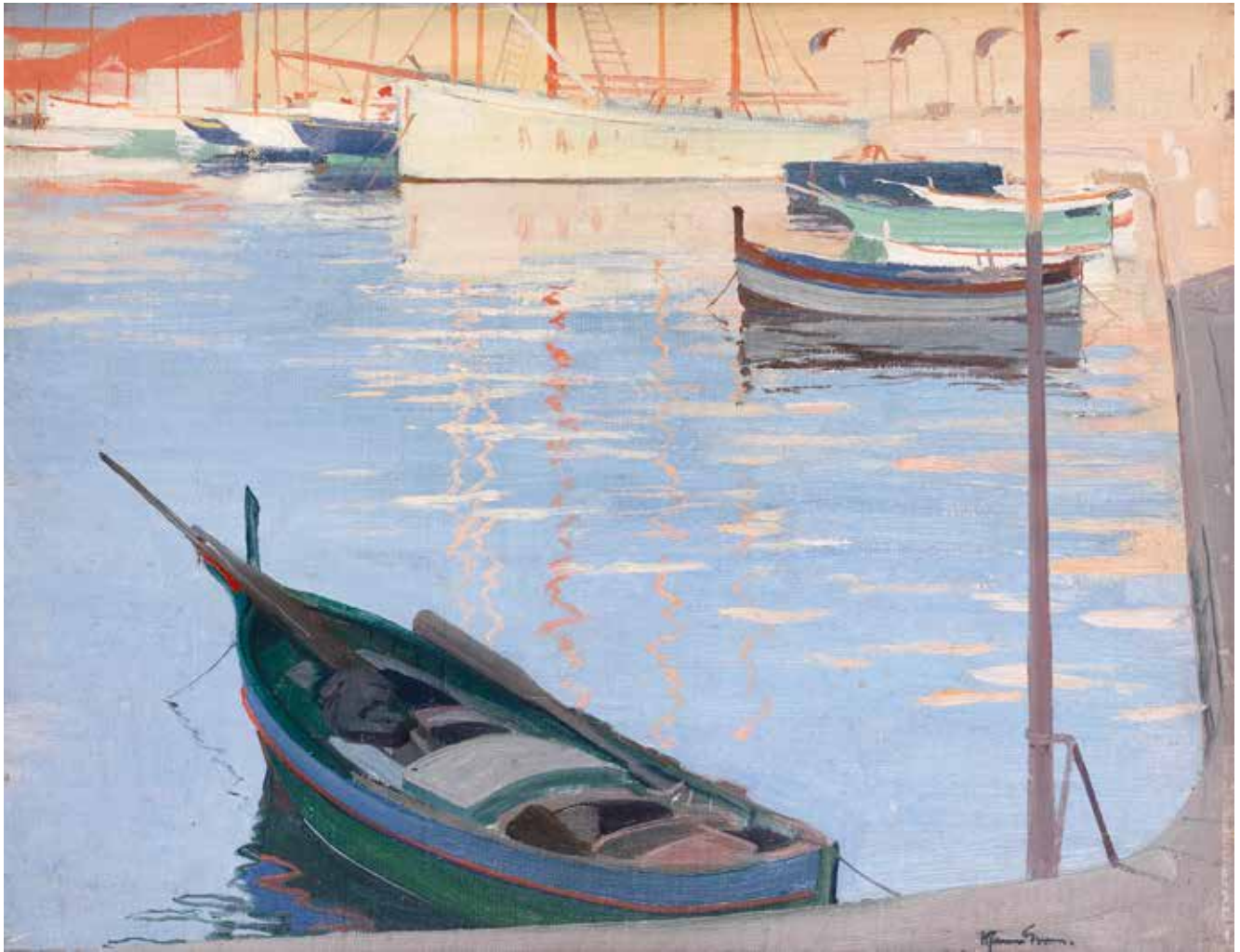
€8,400 - 12,000

US\$9,100 - 13,000

Provenance

Mangate Gallery, London.

Private collection, UK (acquired from the above *circa* 1987).



102^{AR}

JAMES HERBERT GUNN (BRITISH, 1893-1964)

Harbour scene

signed 'H. James Gunn.' (lower right)

oil on canvasboard

35.5 x 45.4cm (14 x 17 7/8in).

£12,000 - 18,000

€14,000 - 22,000

US\$16,000 - 23,000

Provenance

Anon. sale, Christie's, London, 31 May 2012, lot 55.

Portland Gallery, London.

Private collection, UK (acquired from the above).

The present lot was probably executed when Gunn visited the South of France in 1926 and when his signature changed from 'H.J. Gunn' to 'H. James Gunn'. The location is possibly Antibes, Cote d'Azur. Other works from this period evidence an interesting approach to composition, with a high horizon line and pronounced foreground.

Gunn is perhaps best known as one of the foremost British portraitists of the 20th century but his career began as a painter of landscapes. After enrolling at the Académie Julian in Paris, he travelled widely in Europe and North Africa and produced works that reflected a clear love of painting *en plein air*.

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The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
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