



19TH CENTURY

EUROPEAN & ORIENTALIST ART

London 12 July 2018

CHRISTIE'S





Horbert Goeneutte
1879



19TH CENTURY EUROPEAN & ORIENTALIST ART

THURSDAY 12 JULY 2018

PROPERTIES FROM

The Triton Collection

AUCTION

Thursday 12 July 2018
at 2.30 pm (Lots 1-95)

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Saturday	7 July	12.00 pm – 5.00 pm
Sunday	8 July	12.00 pm – 5.00 pm
Monday	9 July	9.00 am – 4.30 pm & 6.00 pm – 8.30 pm
Tuesday	10 July	9.00 am – 8.00 pm
Wednesday	11 July	9.00 am – 4.30 pm
Thursday	12 July	9.00 am – 12.00 pm

AUCTIONEER

Arne Everwijn

ALL WORKS ARE AVAILABLE TO
VIEW BY APPOINTMENT PRIOR TO
THESE DATES

OPPOSITE:
Lot 15

FRONT COVER:
Lot 43

BACK COVER:
Lot 81

INSIDE FRONT COVER:
Lot 50

INSIDE BACK COVER:
Lot 35

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **LARA-15508**

AUCTION RESULTS

UK: +44 (0)20 7839 9060
christies.com

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

[25]



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at christies.com

CHRISTIE'S

View catalogues and leave bids online at christies.com

INTERNATIONAL 19TH CENTURY EUROPEAN AND ORIENTALIST ART DEPARTMENT

WORLDWIDE SPECIALISTS

INTERNATIONAL HEAD OF DEPARTMENT

Peter Brown
Tel: +44 (0)20 7389 2435

LONDON

Arne Everwijn
Martina Fusari
Alastair Plumb
Tel: +44 (0)20 7389 2256

AMSTERDAM

Sophie Bremers
Tel: +31 20 575 59 66

NEW YORK

Deborah Coy
James Hastie
Laura Mathis
Tel: +1 212 636 2120

PARIS

Olivier Lefeuvre
Elvire de Maintenant
(Consultant)
Cloé Faure
Tel: +33 1 40 76 83 57

HONG KONG

Cecille Xichu Wang
Tel: +852 297 85345

GLOBAL

MANAGING DIRECTOR

Karl Hermanns
Tel: +44 (0)20 7389 2425

REGIONAL MANAGING DIRECTOR, EMERI

Armelle de Laubier-Rhally
Tel: +44 (0)20 7389 2447

PRIVATE SALES INTERNATIONAL BUSINESS DIRECTOR

Alexandra Baker
Tel: +44 (0)20 7389 2521

25/09/17

SPECIALISTS FOR THIS AUCTION

LONDON



Peter Brown
International Head of
Department
+44 (0)20 7389 2435
pbrown@christies.com



Arne Everwijn
Senior Specialist
+44 (0)20 7389 2453
aeverwijn@christies.com



Alastair Plumb
Specialist, Head of Sale
+44 (0)20 7752 3298
aplumb@christies.com



Martina Fusari
Specialist
+44 (0)20 7389 2256
mfusari@christies.com

NEW YORK



Deborah Coy
Head of Department



James Hastie
Senior Specialist



Laura Mathis
Specialist

PARIS



Olivier Lefeuvre
Head of Department



Cl   Faure
Junior Specialist

AMSTERDAM



Sophie Bremers
Specialist

HONG KONG



Cecille Xichu Wang
Representative

SALE COORDINATOR

Clare Keiller
Tel: +44 (0)20 7389 2729
ckeiller@christies.com

HEAD OF SALE MANAGEMENT

Harriet West
Tel: +44 (0)20 7389 2541
hwest@christies.com

EMAIL

First initial followed by last name@christies.com
(e.g. James Hastie = jhastie@christies.com)
For general enquiries about this auction,
emails should be addressed to the Auction
Administrator(s).

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870
Internet: www.christies.com

AUCTION RESULTS

UK: +44 (0)20 7839 9060
Internet: www.christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: www.christies.com

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

POST-SALE SERVICES

Marcela van't Hof
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0) 207 752 3200
Fax: +44 (0) 207 752 3300
Email: PostSaleUK@christies.com

christies.com

1

THÉODORE ROUSSEAU (FRENCH, 1812-1867)

Vue présumée du Puy de Sancy, Auvergne

signed with monogram 'TR' (lower right)

oil on paper laid down on canvas

9½ x 7½ in. (24.3 x 19.5 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

EXHIBITED:

Meudon, Musée d'Art d'Histoire Meudon, *Théodore Rousseau (1812-1867) Le renouveau de la peinture de paysage*, 22 February - 28 April 2013.

Though he was classically trained in Paris, Théodore Rousseau's novel Romantic depictions of his native landscape, inspired by the *plein-air* work of John Constable and Richard Parkes Bonnington, would lead a revolution in French landscape painting which ultimately paved the way for Impressionism later in the 19th century. Rousseau taught himself to be a landscape painter while travelling extensively through France from the early 1830s until settling in Barbizon in about 1847, making freely handled *plein-air* paintings of the landscape. Often seeking out the most distinctive and uniquely French landscapes of the country, from the heights of the Auvergne to the marshy expanses of the Landes, Rousseau learned to capture vast, wild spaces with sweeping rhythms of colour and to animate his broad compositions with carefully observed meteorological phenomena and a highly individualized painterly touch. In *Paysage d'Auvergne* Rousseau gives a more intimate framing of his favourite subject, his rapid *plein-air* brush strokes bringing elements of character to the tree in the centre of the composition.

The present lot will be sold with a photo-certificate by Michel Schulman.



*** 2**

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

Clair de lune au bord de la mer

signed 'COROT' (lower right)

oil on canvas

14¾ x 10 in. (37.5 x 25.4 cm.)

£40,000–60,000

\$54,000–80,000

€46,000–68,000

PROVENANCE:

with Arnold & Tripp, Paris.

Private collection.

Anonymous sale; Bonhams, London, 1 December 1993, lot 22.

Anonymous sale; Christie's, New York, 25 May 1994, lot 156.

Acquired at the above sale by the present owner.

LITERATURE:

M. Dieterle, P. Dieterle & C. Lebeau, *Corot : Cinquième supplément à "L'oeuvre de Corot" par A. Robaut et E. Moreau-Nélaton*, Paris, 2002, pp. 106-107, no. 104 (illustrated).





*** 3**

HENRI-JOSEPH HARPIGNIES (FRENCH, 1819-1916)

Hérissou

signed 'hjharpignies' (lower left) and inscribed and dated 'Hérissou 1871' (lower right)

pencil and watercolour heightened with white and with scratching out on paper

9½ x 13 in. (25 x 33 cm.)

£1,500–2,500

\$2,000–3,300

€1,800–2,800

PROVENANCE:

with Old Masters Galleries, London, 1967.

Private collection.

with Galerie Daniel Malingue, Paris, 1995 (on loan).

Private collection.

EXHIBITED:

Narbonne, Palais des Archevêques, Un pont pour aller vers l'Autre, Les Ponts du Cœur, 1 February -31 March 2005, no. 27.

LITERATURE:

K. Roberts, 'Current and Forthcoming Exhibitions', *The Burlington Magazine*, CIX, December 1967, p. 723, no. 88 (illustrated).

Harpignies found inspiration from his annual trips to Hérissou, in the region of Bourbonnais in central France. He travelled there each summer until 1879, when he retired to his property of La Trémellerie at Saint-Privé. Writing in *The Burlington Magazine* in 1967 (op.cit.), K. Roberts wrote "...of interest [is] the Harpignies of 1871, vivid, fresh, and probably the best single item in the show". (K. Roberts, *The Burlington Magazine* CIX, December 1967, p. 723, no. 88).



* 4

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

Ville d'Avray, vachère à l'étang

signed 'COROT' (lower left)
oil on canvas
15¼ x 22 in. (38.7 x 55.9 cm.)
Painted *circa* 1855-60.

£50,000-70,000

\$67,000-93,000

€57,000-79,000

Ville d'Avray, some ten miles from Paris, was to provide Corot with an important subject for his paintings throughout his career. Corot's father bought a country home in Ville d'Avray in 1817, and Corot never tired of painting this place which had meant so much to him as a youth. He was to record trees, ponds and rivers around Ville d'Avray up until the last months of his life. Corot's landscapes beginning in 1850 start to take on a silvery feather-like quality, a trait that would characterize all of his subsequent paintings.

PROVENANCE:

Robert Treat Paine, Boston.
Thence by descent to the Estate of Barbara B. Paine.
Their sale, Christie's, New York, 22 May 1996, lot 135.
Acquired at the above sale by the present owner.

LITERATURE:

P. Dieterle, M. Dieterle and C. Lebeau, *Corot: cinquième supplément à L'Oeuvre de Corot par A. Robaut et Moreau-Nélaton, Éditions Floury, Paris 1905*, Paris, 2002, pp. 54-5, no. 53 (illustrated).





* 5

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

Bord du Gué, Vaches au Bord du Gué

signed 'COROT' (lower left), with studio stamp 'Vente Corot' (lower right);
stamped with the studio sale wax seal (on the stretcher)

oil on canvas

22 x 32 in. (56 x 81.3 cm.)

Painted circa 1870-73.

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

The artist's studio sale, Hôtel Drouot, Paris, 26-28 May 1875, lot 490 (540 Frs.).

Acquired at the above sale by M. Détrimont, Paris.

Private collection, Paris.

Anonymous sale; Sotheby's, New York, 24 February 1988, lot 26.

Acquired at the above sale by the present owner.

LITERATURE:

A. Robaut, *L'Œuvre de Corot: Catalogue raisonné et illustré*, vol. III, Paris, 1905,
no. 2363 (drawing by Robaut illustrated).

The present work is a classic example of Jean-Baptiste-Camille Corot's landscape painting, containing all the motifs and the innate sense of light for which the artist is best known. The composition of a distant hamlet, set in the distance, and located on the break in the horizon is equally typical.

Although executed from nature, this painting presents a gently idealised view of pastoral life, consistent with the increased emphasis that Corot gave to expression and feeling over observation after around 1850. From this time, most of Corot's landscapes reveal a slightly poetic quality, which places them somewhere between the lyrical and highly composed large-scale landscapes (or *Souvenirs*) that Corot often exhibited at the Salon in his later years, and the more rigorously realist landscapes, often architectural and devoid of people, so typical of his early career.

"After 1850, Corot's landscapes become more animated. Along roads, at junctions, in meadows and along rivers a whole people live their modest lives. These are humble village folk, tied to the landscapes to which they are indigenous; they seem to be the rustic incarnation of those creatures and nymphs which fill Corot's "noble" paintings of this period. They travel in carts and on horseback, or simply idle by. By a pond or a river, a fisherman dreams...children keep cattle or play truant. Human toil is for Corot to be kept at arm's length, and the nature that he paints is a kind of Golden Age, where man lives, without too much effort, from the fruits of the field or the milk of his livestock."

(G. Bazin, *Corot*, Paris, 1942, p. 55).

The present lot has a innate sense of spontaneity and captures a very serene moment at a ford at the end of the day. The warm hues of the evening sun on the horizon blend seamlessly with the distinctive green and brown tones, imbuing the whole of the composition with a natural warmth.

This work is accompanied by a letter of authenticity signed by Martin Dieterle and dated Paris, 29 April 1998.





*** 6**

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

La Danse des nymphes

signed 'COROT' (lower left)

oil on canvas

34½ x 45 in. (87.5 x 114.5 cm.)

Painted in 1873.

£80,000-120,000

\$110,000-160,000

€91,000-140,000

PROVENANCE:

Mr. Duval.

A.S. Henraux.

Mme. Sanchez Toledo y Abreu, Paris.

Anonymous sale; Christie's, London, 27 June 1978, lot 26.

Monsieur Michel Guy.

Anonymous sale; Sotheby's, London, 19 March 1986, lot 75.

Acquired at the above sale by the present owner.

LITERATURE:

A. Schoeller & J. Dieterle, *Corot, Deuxième Supplément à l'Œuvre de Corot par A. Robaut*, Paris 1956, no. 84 (illustrated).

Corot had planned to exhibit this painting, executed in the vicinity of Nevers, at the Salon of 1873. Instead he gave it to his friend, Duval, and painted a second 'Danse des nymphes', this time in a vertical format, upon his return to Paris.





7

THÉODORE ROUSSEAU (FRENCH, 1812-1867)

Paysage d'Auvergne

signed with initials 'THR' (lower left)
oil on paper laid down on canvas
15¼ x 20¼ in. (38.5 x 51.2 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

Robert J. Wickenden (1861-1931), America.
Private collection, France.

EXHIBITED:

Meudon, Musée d'Art d'Histoire Meudon, *Théodore Rousseau (1812-1867) Le renouveau de la peinture de paysage*, 22 February - 28 April 2013.

The present lot will be sold with a photo-certificate by Michel Schulman dated 10 November 2010.







8

STANISLAS-VICTOR-ÉDOUARD LÉPINE (FRENCH, 1835-1892)

Le Quai aux Fleurs et le Pont d'Arcole

signed 'S.Lépine' (lower right)

oil on panel

5⁷/₈ x 9 in. (15 x 23 cm.)

Painted circa 1884-1888.

£20,000-25,000

\$27,000-33,000

€23,000-28,000

PROVENANCE:

with Knoedler & Co., New York.

LITERATURE:

J. Couper, *Stanislas Lépine, 1835-1892: sa vie, son œuvre*, Paris, 1969, pl. 41.

R. & M. Schmit, *Stanislas Lépine 1835-1892, Catalogue Raisonné de l'œuvre peint*, Paris, 1993, p. 8, no. 6 (illustrated).



9

STANISLAS-VICTOR-ÉDOUARD LÉPINE (FRENCH, 1835-1892)

Les bords de la Marne

signed 'S.Lepine' (lower left)

oil on panel

5⁷/₈ x 9 in. (15 x 23 cm.)

Painted *circa* 1878-1882.

£12,000-18,000

\$16,000-24,000

€14,000-20,000

PROVENANCE:

Charles Ricarda, Paris.

His sale; Hôtel Drouot, Paris, 20-21 March 1893, lot 105a.

with Georges Petit, Paris.

Possibly W.A. Clark Jr, New York.

with Knoedler & Co., New York by 1931.

LITERATURE:

R. & M. Schmit, *Stanislas Lépine 1835-1892, Catalogue Raisonné de l'oeuvre peint*, Paris, 1993, p. 180, no. 441 (illustrated).

*** 10**

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

Semur, le chemin d'église

with studio stamp 'Vente Corot' (lower right); stamped with the studio wax seal (on the reverse)

oil on panel

18½ x 13 in. (47 x 33 cm.)

Painted circa 1855-60.

£70,000-100,000

\$93,000-130,000

€80,000-110,000

PROVENANCE:

The artist's studio sale; Hôtel Drouot, Paris, 26 May-9 June 1875, lot 104.

Emile Corot, Paris (acquired from the above sale for 1700 Fr).

Fernand Corot, Paris.

Private collection, America.

Anonymous sale; Christie's, New York, 19 May 1987, lot 40.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Palais Galliera, *Exposition Centenaire de Corot*, 1895, no. 50.

Paris, Galerie Schmit, *Corot*, 12 May-12 June 1971, no. 32.

LITERATURE:

A. Robaut, *L'Oeuvre de Corot: Catalogue raisonné et illustré*, vol. II, Paris, 1905, p. 270, no. 837 (illustrated as a sketch by Alfred Robaut, 1895).

Corot first visited Semur-en-Auxois in 1858, and was delighted to discover that this part of Burgundy was home to a number of his distant relatives. He reported that 'The region is full of friendly labourers who all share my name. They call out to each other in the fields: "Hey Corot!" That's all one hears. I kept thinking people were calling me, and I felt as if I were among family.' (quoted in Corot, *Corot: Raconté par lui-même et par ces amis: Pensées et écrits du peintre*, vol. 1, p. 133).

Corot had a particular fondness for painting views of roads and pathways leading up or downhill towards the horizon. This tendency is particularly obvious in his vertical canvases, in which he almost invariably used trees to frame and exaggerate the upward axis of his composition. Corot painted a number of uphill views of villages in this format which, like the present work, lead the viewer's eye past figures, up a path to a building beyond.

As in the present painting, Corot often chose to make a building - frequently the village church - the focus of his composition by silhouetting it against the sky. Commenting on the importance of this aspect of Corot's work Moreau-Nélaton wrote: 'A Frenchman of my generation and education doesn't understand a French village without its church. For him the belfry is the soul of all the built-up areas of our land. If a Frenchman is a painter of landscapes, one can be certain that more than one will have inspired his brush.' (Moreau-Nélaton, quoted in *De Corot aux Impressionistes, donations Moreau-Nélaton*, Grand Palais, Paris, 1991, p.96).

Corot painted another view of Semur looking up towards the church, and similarly composed views of the villages of Marissel, Ville d'Avray and Argenteuil.

The authenticity of this work has kindly been confirmed in 2005 by Martin Dieterle and Claire Lebeau.



VENTO
CORAT



PROPERTY FROM THE TRITON COLLECTION

11

HONORÉ VICTORIN DAUMIER (FRENCH, 1808-1879)

Tête de Scapin

signed with initials 'h.D.' (upper left)

oil on panel

12½ x 9¾ in. (32 x 25 cm.)

Painted *circa* 1850.

£30,000–50,000

\$40,000–66,000

€35,000–57,000

PROVENANCE:

Adolphe Beugniet, 1866-1867.

Arsène Alexandre, Paris.

His sale; Paris, Galerie Georges Petit, 18-19 May 1903, lot 21.

with Lucien Moline, Paris.

Olivier Sainsère, Paris.

with Galerie Hopkins Custot, Paris.

Private Collection, UK, by 1982.

Triton Collection Foundation, The Netherlands, 2002.

EXHIBITED:

Paris, Palais de l'École des Beaux-Arts *Exposition Daumier*, 1901, (no. 77 according to Fuchs), possibly no. 3

London, The Leicester Galleries, June 1936, *Paintings, Drawings and Lithographs by Honoré Daumier*, no. 87.

The Hague, Gemeentemuseum, 16 July- 17 December 2007, *Têtes Fleuries. 19e-en 20e-eeuwse portretkunst uit de Triton Foundation/ Têtes Fleuries. 19th and 20th Century Portraiture from the Triton Foundation*.

LITERATURE:

E. Klossowski, *Honoré Daumier*, Munich, 1908, no. 70, (illustrated pl. 50).

A. Fontainas, *Les albums d'art Druet*, vol. IV *Daumier*, Paris, 1927 (illustrated as 'Tête').

E. Fuchs, *Der Maler Daumier*, Munich, 1930, pp. 51, 127, no. 127b.

J. Lassaingne, *Daumier*, Brussels and Paris, 1938, (illustrated pl. 39).

G. Scheiwiller, *Honoré Daumier*, Milan, 1943, (illustrated pl. XXIII).

J. Cassou, *Daumier*, Lausanne, 1949, (illustrated pl. 48).

C. Schweicher, *Daumier*, London, 1954, (illustrated pl. 6).

K.E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, London, 1968, I, p. 71, no. I-34 (illustrated pl. 121).

G. Mandel, *Tout l'oeuvre peint de Daumier*, Paris, 1972, p. 91 no. 43 (illustrated).

S. van Heugten, *Avant-gardes, 1870 to the present, the Collection of the Triton Foundation*, Brussels, 2012, p. 29 (illustrated).

The subject of the present lot is Scapin the Schemer, the protagonist of the three-act comedy of intrigue *Les Fourberies de Scapin* (1671) by the French playwright Molière. The character *Scapin* finds its origins in the Commedia dell'Arte where he was one of the comic servants. He was especially noted for his cowardice (the Italian scappare means "to flee") taking flight at the first sign of conflict. Scapin constantly lies and tricks people to get ahead. He is an arrogant, pompous man who acts as if nothing were impossible for him. However, he is also a diplomatic genius. He manages to play the other characters off of each other very easily, and yet manages to keep his overall goal in sight.

Great parallels can be drawn with other nefarious characters that Daumier often chose to depict in his work. His lawyers, Daumier's chief *bêtes noires*, often provided the subject matter for his paintings that he is most commonly associated with in the public imagination. Not unlike the literary character of Scapin, he saw lawyers as 'men paid to simulate emotion and pious devotion to justice, but actually smug and insensitive. They arouse an antipathy in him that goes beyond mere caricature' (R. Ray, *Honoré Daumier*, London, 1966, p. 66).



Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue





12

VARIOUS PROPERTIES

12

NARCISSE-VIRGILE DIAZ DE LA PENA (FRENCH, 1807-1876)

Les Baigneuses

signed 'N. Diaz' (lower right)

oil on panel

10¼ x 16½ in. (26 x 41 cm.)

£8,000–12,000

\$11,000–16,000
€9,100–14,000

PROVENANCE:

Anonymous sale; M.Morgan, New York, 1886, lot 210.

Anonymous sale; Sotheby's Parke-Bernet, New York, 25 April 1968, lot 206.

*** 13**

ADOLPHE MONTICELLI (FRENCH, 1824-1886)

La Leçon

signed 'Monticelli' (lower left)

oil on panel

14 x 9½ in. (35.5 x 24 cm.)

£5,000–8,000

\$6,700–11,000
€5,700–9,100

PROVENANCE:

François Honnorat, Marseille.

His sale; Hôtel des Ventes, Marseille, 28-29 December 1928, lot 11.

Anonymous sale; Christie's, London, 3 April 1990, lot 260, (£46,200).

Acquired at the above sale by a private collector.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Salon d'Automne, Monticelli, Exposition Rétrospective, 1 October - 8 November 1908.

LITERATURE:

S.Stammégna, *Catalogue des oeuvres de Monticelli*, Vence, 1986, volume II, p. 73, no. 631 (illustrated).



14

JEAN BÉRAUD (FRENCH, 1849–1936)

Au café

signed 'Jean Béraud' (lower right)

oil on canvas

21½ x 25¾ in. (55 x 66 cm.)

£30,000–50,000

\$40,000–66,000

€35,000–57,000

PROVENANCE:

Bought directly from the painter by Berheim-Jeune, Paris, 22 December 1909 (inv. no. 17862).

with Galerie Tanagra, Paris, 1986.

LITERATURE:

P. Offenstadt, *Jean Béraud 1849-1935. The Belle Époque: A dream of times gone by. Catalogue Raisonné*, Cologne, 1999, p. 221, no. 275 (illustrated).

As an acute and dispassionate observer of his age, Jean Béraud was famous not only for his bustling Paris street scenes, but also for recording both the glamorous and seedy sides of Belle Époque Parisian life.

In this painting, Béraud has laid out a dissolute display of the myriad vices that plagued society: absinthe, prostitution and gambling, the ruinous effects of which were displayed not only Béraud, but also by artists such as Edgar Degas, Edouard Manet and Henri de Toulouse-Lautrec. Although these artists depicted the effects of these vices with less satire than Hogarth recording the scourge of gin 100 years earlier -- indeed perhaps with a certain detachment -- the underlying moral message was the same: they led men to brutishness and women to vice.

This painting is one at least 15 fully worked up compositions by Béraud of men drinking absinthe in the company of women. These characters are usually depicted as stock types, the men dishevelled and in bowler hats, with the pale greenish tinge and stupefied expressions of the absinthe addict. In contrast, as here, the women appear resolutely sober, and never stupid, the suggestion being that they can use their wits to turn the drunken state of their companions to their advantage. In this painting, the discrete but interested glance that the woman throws at the man holding the billiard cue (who, from his complexion, appears also sober) suggests that they are working as a team to fleece the man on the left, who is slumped, barely coherent, over his glass of absinthe.





Jean Béraud

LIGHT & COLOUR

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

15

NORBERT GOENEUTTE (FRENCH, 1854-1894)

L'elegance: Mère et fille

signed and dated 'Norbert Goeneutte/1879' (upper left)

oil on panel

13⁷/₈ x 10¹/₂ in. (35 x 26.2 cm.)

Painted in 1879.

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE:

with Galerie Charpentier, Paris in 1951.

with Laing Galleries, Toronto.

Anonymous sale; Palais Galliera, Paris, 23 June 1961, lot 128.

with Richard Green, London (inv. no. RH161).

Acquired from the above by the present owner, 1994.

Norbert Goeneutte painted this affectionate portrait of mother and child at the age of only twenty-five. At the time, he lived in the centre of Paris, and chose scenes of contemporary Parisian life as his subject. Whilst he would capture the hustle and bustle of crowds on the Boulevard de Clichy or The Pont de l'Europe, this studio setting offers a more intimate and focused portrait of his Parisian subject.

Goeneutte greatly admired Manet, who he met at the Père Lathuille, a famous cabaret. When his tutor at the École des Beaux-arts, Isidore Pils died, his fellow students petitioned Manet to teach them. When he declined, Goeneutte created his own studio. In 1879, Goeneutte married Eva Gonzalès, one of Manet's models. Goeneutte was also greatly influenced by Renoir during this period, and posed for several of the latter's portraits.

The respect was reciprocal, as Antonin Proust commented; "Manet once told me; you should get to know Norbert, he is an artist." in his introduction to the Goeneutte retrospective held at the École des Beaux-Arts in 1895.

In later life Goeneutte left the city behind on the advice of Paul Gachet, the doctor of fellow artist Vincent van Gogh. He painted around Auvers-sur-Oise with artists including Charles-Francois Daubigny.

Robert Gernselt
1877



PROPERTY FROM A SWISS PRIVATE COLLECTION

*** 16**

MIHÁLY MUNKÁCSY (HUNGARIAN, 1844-1909)

The two families

signed 'M. Munkacsy' (lower right)

oil on canvas

34¾ x 46¼ in. (88.2 x 117.5 cm.)

€200,000–300,000

\$270,000–400,000

€230,000–340,000

Widely regarded as one of the finest Hungarian painters of his age, Mihály Munkácsy enjoyed enormous commercial success. He is appreciated for his decorative qualities and extraordinary technical skill in bringing to life elegant and refined subject matter. He also painted Barbizonian landscape.

Munkácsy was born as Mihály Lieb in the village of Munkács in 1844. At the age of 22, he changed his last name from Lieb into Munkácsy, honouring his town of birth. He was orphaned at the age of seven and raised by Istvan Reök, who fully encouraged his interests in drawing and painting and also provided him with a traditional trade by having him educated as a carpenter. In the late 1850s he met fellow artist Szamossy, and between 1861 and 62 he travelled the country as Szamossy's pupil and assistant, painting mostly portraits. Szamossy is most likely to have introduced the artist to Carl Rahl (1812-1865), a professor at the Viennese Academy. Munkácsy had had no official training and Rahl's tutelage formalised his career as an artist. Unfortunately, he was not to stay long as he failed to pay his tuition fees and was sent away.

In 1866 Munkácsy moved to Munich, where many of his fellow Hungarian artists had settled and then to Düsseldorf to continue his training at the Academy under the German genre painter Ludwig Knaus. He greatly admired Knaus, who strengthened his technical skills and taught him to use a bitumen base on his canvases and panels. On this dark base he built his compositions with lighter pigments, building towards brighter accents of colour, and it is this remarkable technique which infuses Munkácsy's work with characteristic and unique warmth.

During his time at Knaus' studio he painted *The Last Day of a Condemned Man*. Although the artist was only 26, this painting made him famous overnight, and he received the gold medal at the 1870 Paris Salon. One year later Munkácsy established himself in Paris where his art was to be strongly influenced by the realism of Gustave Courbet and the Barbizon School.

During his time in Paris he also became acquainted with the Baron de Marches whose estate at Colpach in Luxembourg provided a calm and inspiring environment for Munkácsy to paint in. However commercial success could not prevent the artist from spiralling into depression a fact reflected in his work of that time. However in 1874, after the Baron's death, the artist married his widow. They moved to Paris, and a newfound happiness had a profound influence on the artist's painting. The tonality changed from being dark and sombre to a bright and feather-light palette. In his work the signs of depression and the critical eye with which he viewed society had made place for an idealised environment of elegance and richness. He exchanged the poverty of his background in Hungary for the refined salons of Paris. He lived in an impressive townhouse on the Avenue de Villier. Its interior was as rich and sophisticated as the ones depicted in his widely acclaimed paintings. His was one of the most elegant salons in Paris, where he held sparkling soirées attended by celebrities from the worlds of art, literature and music.

The Two Families is one of Munkácsy's 'salon pictures', a representative form of bourgeois genre painting incorporating a body of work executed in several different versions between 1878 and 1887. The present lot, painted around 1880, was the reduction of the first version of this subject. As Munkácsy would build up his palette from dark to light, so he would also delicately build up his composition by layering separate components together to form an overall narrative. Thus, we see the three distinct groups: the family of dogs feeding on the sumptuous carpet, the children with their nurse watching with fascination and intrigue, whilst to the right of the canvas the lady in blue watches the nurse holding the youngest child. These lines of sight between the figures pull our attention around the intimate room, and show off the lavishly furnished interior which serves to display the opulence of Paris.

We are grateful to Dr. Judit Boros for confirming the authenticity of the present lot upon first-hand examination (certificate dated 14 December 2017).









VARIOUS PROPERTIES

17

GASTON LA TOUCHE (FRENCH, 1854-1913)

Jeune femme à Branche de fleurs

signed and dated 'GASTON LA TOUCHE 1890' (lower left)

oil on canvas

31 $\frac{7}{8}$ x 25 $\frac{5}{8}$ in. (81 x 65 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

The present lot shows Jacqueline la Touche, the artist's wife, lovingly depicted in the garden. We are grateful to Roy Brindley and Selina Baring MacLennan for their assistance in cataloguing this lot, which is to be included in the forthcoming catalogue raisonné, which is currently in preparation.

*** 18**

VICTOR GABRIEL GILBERT (FRENCH, 1847-1933)

La Pêche

signed 'V. Gilbert' (lower left)

oil on canvas

18 x 24¼ in. (45.7 x 61.6 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

We are grateful to Noé Willer for kindly confirming the authenticity of this work which will be included in his forthcoming Victor Gabriel Gilbert catalogue raisonné.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

19

PIERRE CARRIER-BELLEUSE (FRENCH, 1851-1932)

Sleeping nude

signed and indistinctly dated 'PCarrier-Belleuse 18...' (lower right)

pastel on canvas

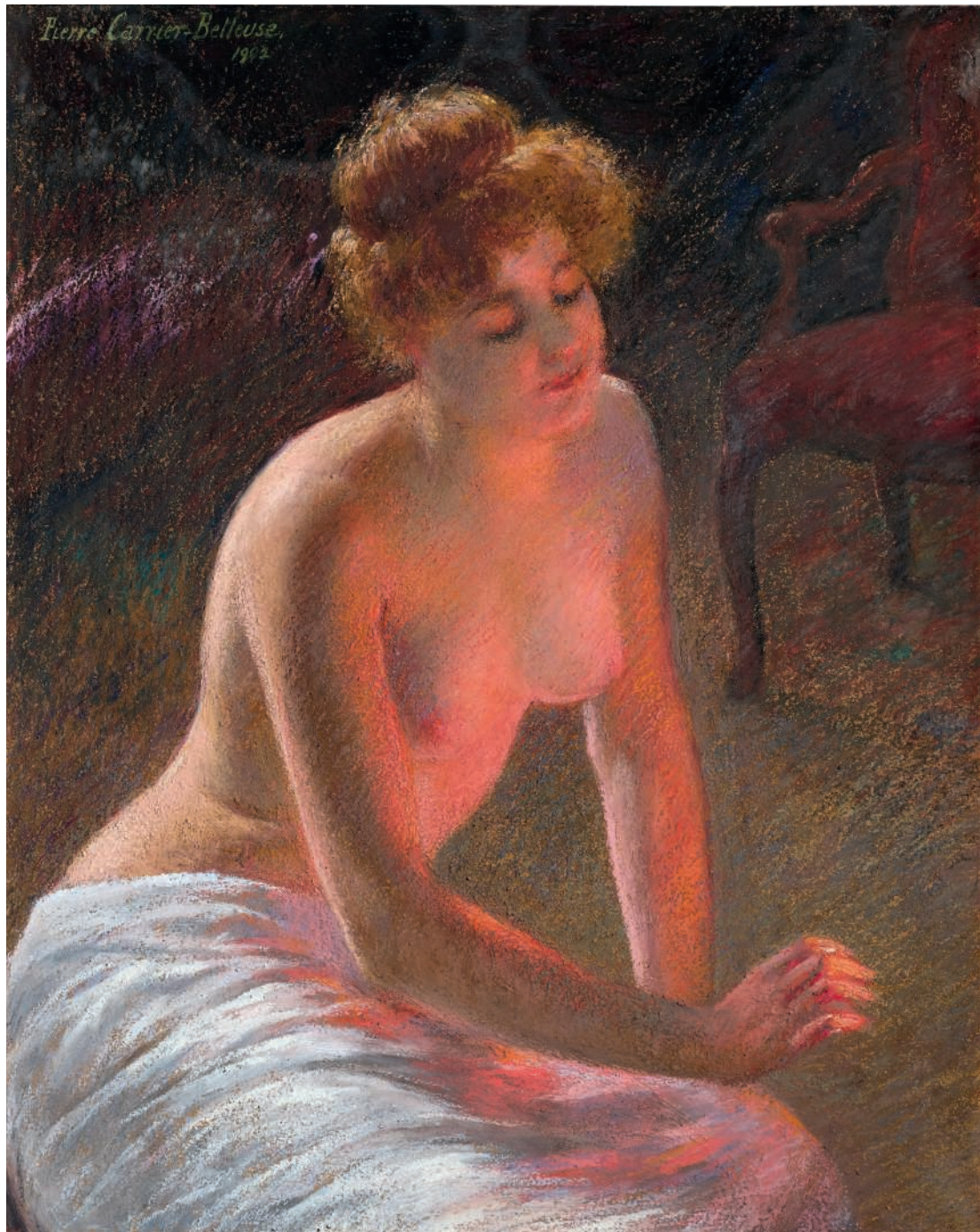
23¾ x 47½ in. (61 x 120 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000





THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

20

PIERRE CARRIER-BELLEUSE (FRENCH, 1851-1932)

Contemplation by firelight

signed and dated 'Pierre Carrier-Belleuse/1902' (upper left)

pastel on paper laid down on canvas

31¾ x 25½ in. (80.6 x 64.7 cm.)

£5,000–7,000

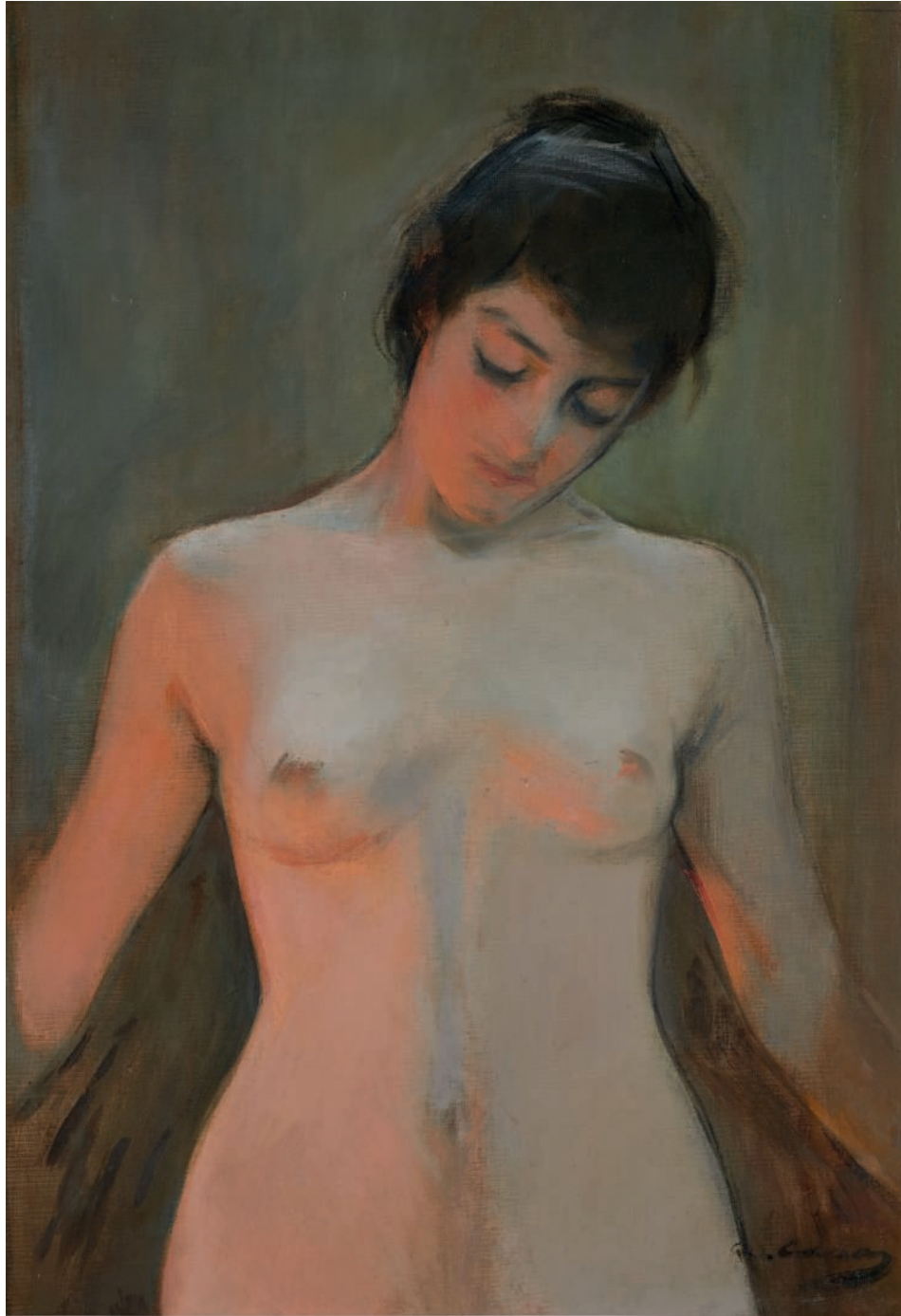
\$6,700–9,300

€5,700–7,900

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 1 April 2011, lot 224.

Acquired at the above sale by the present owner.



VARIOUS PROPERTIES

21

RAMÓN CASAS (SPANISH, 1866-1932)

Desnudo

signed 'R.Casas' (lower right)

oil on canvas

27½ x 19½ in. (69 x 49.5 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Anonymous sale; Sala Parés, Barcelona, 1971.

Acquired at the above sale by the present owners.

LITERATURE:

I. Coll, *Ramón Casas: Catálogo razonado*, Murcia, 2002, p. 234, no. 233 (illustrated).



22

ANTHONIE SMINCK PITLOO (ITALIAN, 1791-1837)

Fishermen before Castel dell'Ovo, Naples

signed 'A. Pitloo' (centre right)

oil on canvas

14 x 19 in. (36 x 48 cm.)

£8,000-12,000

\$11,000-16,000

€9,100-14,000



23

RAFFAELLO SORBI (ITALIAN, 1844-1931)

The Evening Walk-Environs of Florence

signed and dated 'Raffaello Sorbi 1870' (lower left)

oil on canvas

29⁷/₈ x 35⁷/₈ in. (76 x 91 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

London, London International Exhibition, South Kensington, 1872.

Manchester, Royal Manchester Institution, 1873, as: 'Environs of Florence'.

Raffaello Sorbi is revered by many as one of the most important Italian

painters to emerge in the nineteenth century. Studying at the Florence Academy, he began his career by painting sun-lit, dappled landscapes, executed in the style of his fellow Florentines and forebears-Macchiaiolo artists such as Odoardo Borrani, Telemaco Signorini and Giovanni Fattori. These artists were influenced by scientific discoveries about the properties of light which were being made at the time, and the movement of which they were the standard-bearers advocated a continuous contrast of colours in their works, placing special emphasis on mood and light.

The influence of the Macchiaiolo movement can be seen in the present work. The scene depicts an evening walk set in the environs of Florence, possibly Fiesole.

24

GASTON LA TOUCHE (FRENCH, 1854–1913)

The engagement

signed and dated 'Gaston La Touche 99' (lower right)

oil on canvas

45¼ x 30¼ in. (115 x 77 cm.)

£25,000–35,000

\$34,000–46,000

€29,000–40,000

PROVENANCE:

Private collection, Spain.

We are grateful to Roy Brindley and Selina Baring Maclennan for their assistance in cataloguing this lot, which is to be included in the forthcoming catalogue raisonné, which is currently in preparation.





25

25

FRANZ RICHARD UNTERBERGER (AUSTRIAN, 1837-1902)

Am Golf von Neapel

signed 'F. R. Unterberger' (lower right)

oil on canvas

18 x 28 in. (45.7 x 71.1 cm.)

£15,000–20,000

\$20,000–27,000

€18,000–23,000

For a similar composition by the artist, see S.-K. Moser, *FR. Unterberger und die salonfähige Landschaftsmalerei im 19. Jh.*, Innsbruck and Vienna, 1986, p. 192, no. 136 (illustrated p. 136).

26

ALCESTE CAMPRIANI (ITALIAN, 1848-1933)

Al parco

signed 'A. Campriani' (lower left)

oil on panel

15¾ x 7¼ in. (40 x 18.5 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

PROVENANCE:

with Galleria Giosi, Naples.

Private collection, Naples.



*** 27**

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

L'insegnante di inglese Mrs. Grafton

inscribed 'Grafton' (lower right)

oil on canvas

21⁷/₈ x 16⁷/₈ in. (55.5 x 43 cm.)

Painted *circa* 1895.

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Atelier Boldini, 1931, no. 137T.

Atelier Boldini et à divers amateurs sale; Galerie Charpentier, Paris, 16 June

1955, lot 32.

Purchased at the above sale for a private collection.

Their sale; Sotheby's, London, 23 June 1987, lot 72.

Acquired at the above sale by the present owner.

LITERATURE:

E. Cardona *Boldini, Vie de Jean Boldini, avec 20 reproductions de ses tableaux*, Paris, 1931, no. 137 T.

E. Cardona, *Boldini, Parisien d'Italie*, Grund, Paris, 1952, no. 10 (illustrated).

E. Camesasca & C.L. Raghianti, *L'opera completa di Boldini*, Milan, 1970, p. 111, no. 270 (illustrated).

B. Doria, *Giovanni Boldini, Catalogo generale dagli Archivi Boldini*, Milan, 2000, no. 366 (illustrated).

P. Dini and F. Dini, *Boldini Catalogo Ragionato*, vol. III, tomo II, Turin, 2002, pp. 370–371, no. 681, as: 'Mrs Grafton' (illustrated).

T. Panconi, *Giovanni Boldini. L'Opera completa*, Florence, 2002, p. 370 (illustrated).

The sitter gave Boldini english lessons in Paris before his trip to America.

In the lower left of this work is a sketch based on Boldini's painting of the

Countess de Leusse, née Berthier.



* 28

FEDERICO ZANDOMENEGHI (ITALIAN, 1841-1917)

Tête de Femme

signed 'Zandomeneghi' (lower left)

pastel on card

16½ x 13 in. (41 x 33 cm.)

£30,000–50,000

\$40,000–66,000

€35,000–57,000

PROVENANCE:

with Durand-Ruel, Paris (photo no. 4005).

Angelo Sommaruga, Paris.

Private collection, Milan.

with Silbernagl, Daverio.

Acquired from the above by the father of the present owner.

And thence by descent to the present owner.

LITERATURE:

E. Piceni, *Zandomeneghi, catalogo generale dell'opera*, Milan, 1967, no. 132 (illustrated).

E. Piceni, *Zandomeneghi, catalogo generale dell'opera* (second edition, edited by R. Capitani and M.G. Piceni), Busto Arsizio, 1991, no. 132 (illustrated).

Fondazione Enrico Piceni, *Federico Zandomeneghi, catalogo generale – nuova edizione aggiornata e ampliata*, Milan, 2006, p. 241, no. 189 (illustrated).

When Federico Zandomeneghi arrived in Paris in 1874, the Venetian painter was already a fully formed artist with a noted ability for figure painting, established during the period he spent working with the exponents of Florentine realism, the Macchiaioli.

Zandomeneghi's *oeuvre* after his move to Paris was informed in part by the influence of his close peers, Edgar Degas and Paul Renoir, and in part by the dictates of his dealer, the leading Impressionist gallerist, Paul Durand-Ruel, to whom he had been introduced by Degas.

Exhorted by critics such as Emile Duranty to find his subject-matter in Parisian modern life, and invited by Edgar Degas to participate in the fourth Impressionist exhibition of 1879, Zandomeneghi's style evolved into one which adhered to Impressionist principles, while maintaining a significant narrative element.

Zandomeneghi's principal medium was pastel, a technique also favoured by Degas, but characterised by more intense colours, applied with a denser, almost painterly technique. The resulting works have a concentrated intensity, which seemed to exaggerate the intimacy of the interiors that formed the core of his subject matter.

Formerly in the famed collection of Angelo Sommaruga, the present lot portrays a lady against a background of vibrant pinks and blues. The emphasis is not so much on the figure's feminine beauty, but on her serene expression, which is set into stark relief by the coloured background.



* 29

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

Ritratto della Signorina Concha de Ossa

signed and dated 'Boldini 1888' (lower right)

pastel on prepared canvas

87 x 47 in. (221 x 120.5 cm.)

Executed in 1888.

£250,000–350,000

\$340,000–460,000

€290,000–400,000

PROVENANCE:

De Ossa Collection, Chile.

Private collection, New York.

Anonymous sale; Sotheby's, New York, 22 May 1986, lot 62.

Anonymous sale; Sotheby's, London, 23 June 1987, lot 71.

Anonymous sale, Finarte, Lugano, 1 December 1992, lot 47.

Anonymous sale; Christie's, New York, 5 May 1998, lot 20.

Acquired at the above sale by the present owner.

LITERATURE:

The Whirlwind, 27 December 1890 (illustrated as an engraving).

C. L. Ragghianti and E. Camesasca, *L'Opera Completa di Boldini*, Milan, 1970, p. 104, pl. 174 (illustrated as an engraving).

P. Mauriès and A. Borgogelli, *Boldini*, Milan, 1987, p. 58 (illustrated p. 59).

E. Camesasca (ed.), 'Confessione sui peccati di Boldini', in *Boldini*, exhibition catalogue, Palazzo della Permanente, Milan, 1989, p. 15

Annuari di economia dell'arte. Il valore dei dipinti dell'800 italiano, 2nd edition, Turin, 1993, p. 81.

T. Panconi, *Giovanni Boldini: L'uomo e la pittura*, Pisa, 1998, p. 154, no. 66 (illustrated).

T. Panconi, *Giovanni Boldini. L'Opera completa*, Florence, 2002, p. 290 (illustrated).

P. Dini & F. Dini, *Boldini: Catalogo ragionato*, vol. III, Turin, London, Venice 2004, p. 273-4, no. 495, p. 274 (illustrated).



Along with Sargent and Whistler, Boldini was the choice for members of high society who wanted their portrait painted by one of the most modern artists working in Europe. His bravura technique perfectly captured the nervous energy and high fashion of the period. During the 1880's, Boldini increasingly turned to pastel for his grand, fully worked society portraits. His technique in pastel was influenced not only by Manet and Degas, but perhaps more so by the work of fellow members of the Macchiaioli. Like Giuseppe de Nittis and Federico Zandomenighi, Boldini worked in a broad, broken style of lights and darks in depicting the costumes and settings of his portraits, thereby conveying the impression of movement. However, he concentrated on the faces with more precision. The odd angles, sense of immediacy and progressions between light and shade were all concerns shared by his friends, the Impressionists.

The present sitter was one of three beautiful Chilean nieces of Boldini's distinguished patron, Luis Subercaseaux. Daughters of Melchor de Santiago Concha y Toro and Emiliana Subercaseaux Vicuña, the three sisters travelled to Paris to be portrayed by the Italian artist. This portrait of Signorina Concha de Ossa (possibly Sofia or Elena) dates from 1888, the same year Boldini depicted her sister Emiliana Concha de Ossa in the famous *Pastello Bianco* (fig. 1), one of the artist's most recognizable masterpieces. Unlike the rigid frontality in which Boldini depicted her sister in *Il Pastello Bianco*, the artist here shows Signorina Concha de Ossa more casually as a coquettish young lady. The steep perspective and stark, abstract division of the background accentuate the elegant lines of her figure and dress.

A photo-certificate, signed by Vito Doria and dated 9 October 1990, accompanies this work.



Fig. 1 Giovanni Boldini, *White pastel*, portrait of Emiliana Concha de Ossa, pastel on canvas, 1888
© De Agostini Picture Library / G. Cigolini / Bridgeman Images



The artist at work in his studio.





PROPERTY FROM AN EAST COAST COLLECTION

λ * 30

VINCENZO IROLLI (ITALIAN, 1860-1949)

A Woman and Child Sewing

signed 'V. Irolli' (lower left)

oil on canvas

26¼ x 48½ in. (66.7 x 123.2 cm.)

£15,000–20,000

\$20,000–27,000

€18,000–23,000

PROVENANCE:

Attilio D'Antona, acquired directly from the artist circa 1910.

And thence by descent to the present owner.

A native of Naples, Vincenzo Irolli was considered a rising star in the Italian artistic community from a young age. At the *Istituto di Belle Arti di Napoli* he studied under Giocchino Toma and Federico Maldarelli, and aligned himself with Michetti's painterly style, while he drew his aggressive colour palette from Domenico Morelli and Antonio Mancini. In 1879 the young Irolli presented some of his paintings in his hometown of Naples. These works showcased his ability, particularly through his use of colour and thickly built up impasto, to capture the energetic character of Naples and its vibrant people. Throughout his long career the artist exhibited widely in Italy and

abroad and expanded his repertory to include portrait painting, landscapes, and religious subject matter. Nevertheless, he remained most popular for his sensitive portrayal of genre scenes of Neapolitan life – images of local women and children, scenes of the life in the *café*, and his lively and bustling market scenes. Irolli left an important local and international legacy and remained active in the Neapolitan artistic community until his death at the age of eighty-nine.

A Woman and Child Sewing shows Irolli at the height of his powers as both a colourist and genre painter. The small dark-walled room in which the figures are set grants the viewer an intimate glimpse of a quiet moment shared by the two figures hard at their work. The simple subject, however, is given great vivacity through Irolli's typically thickly textured paint application and audacious use of colour. The riot of green tones overlaid and intermixed with one another in the fabric which the figures are sewing is dramatically reflected by their skin and hair. Similarly, the wall behind the figures shows the artist mixing shades of blue, brown, tan and green, which are also picked up by the woman's hair, to give depth and energy to the deceptively simple setting. The open window beyond allows the artist to introduce an element of warm Southern Italian light to the painting as well, reflecting off the figure of the child and illuminating a small glimpse of the outside world.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ 31

ULISSE CAPUTO (ITALIAN, 1872-1948)

La Liseuse

signed 'U. Caputo' (lower left); inscribed 'La Liseuse/U. Caputo' (on the reverse)

oil on board
14½ x 17½ in. (36.8 x 44.5 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

Anonymous sale; Christie's, London, 15 February 1991, lot 85.



32

VARIOUS PROPERTIES

λ 32

ATTILIO PRATELLA (ITALIAN, 1856-1949)

Palazzo Donn'Anna, Naples

signed 'A. Pratella' (lower right)

oil on canvas

11¼ x 17½ in. (29.9 x 45.4 cm.)

£15,000-20,000

\$20,000-27,000

€18,000-23,000

PROVENANCE:

Private collection, Naples.

LITERATURE:

F. C. Greco ed., *La Pittura Napoletana dell'Ottocento*, Naples, 1996 (illustrated).

33

RUBENS SANTORO (ITALIAN, 1859-1942)

Canal in Venice

signed 'RubensSantoro' (lower left)

oil on canvas

18¼ x 14¼ in. (46.3 x 36.2 cm.)

£25,000-35,000

\$34,000-46,000

€29,000-40,000

PROVENANCE:

with La Mediterranea Arte, Naples.

Private collection, Naples.

EXHIBITED:

Corigliano Calabro, Castello Ducale, *Rubens Santoro e i pittori della provincia di Cosenza fra Otto e Novecento*, 3 May - 18 June 2003 (the exhibition later travelled to Palazzo Rinascimentale, Aieti; Palazzo Vitari, Rende).





34

FRANZ RICHARD UNTERBERGER (AUSTRIAN, 1837-1902)

Canale della Giudecca in Venedig

oil on canvas

32½ x 28½ in. (82.5 x 71.5 cm.)

£50,000–70,000

\$67,000–93,000

€57,000–79,000

PROVENANCE:

Private collection, London.

For a similar composition by the artist, see S.-K. Moser, *FR.Unterberger und die salonfähige Landschaftsmalerei im 19. Jh.*, Innsbruck and Vienna, 1986, p.178, no.121 (illustrated p.131).



35

FÉLIX ZIEM (FRENCH, 1821-1911)

Le triomphe de Saint Georges Majeur

signed 'Ziem.' (lower right)

oil on canvas

22¾ x 45¼ in. (83.5 x 115 cm.)

£80,000–120,000

\$110,000–160,000

€91,000–140,000

PROVENANCE:

Demandolx-Dedons sale; Hôtel Drouot, Paris, 26 April 1901, lot 1.

LITERATURE:

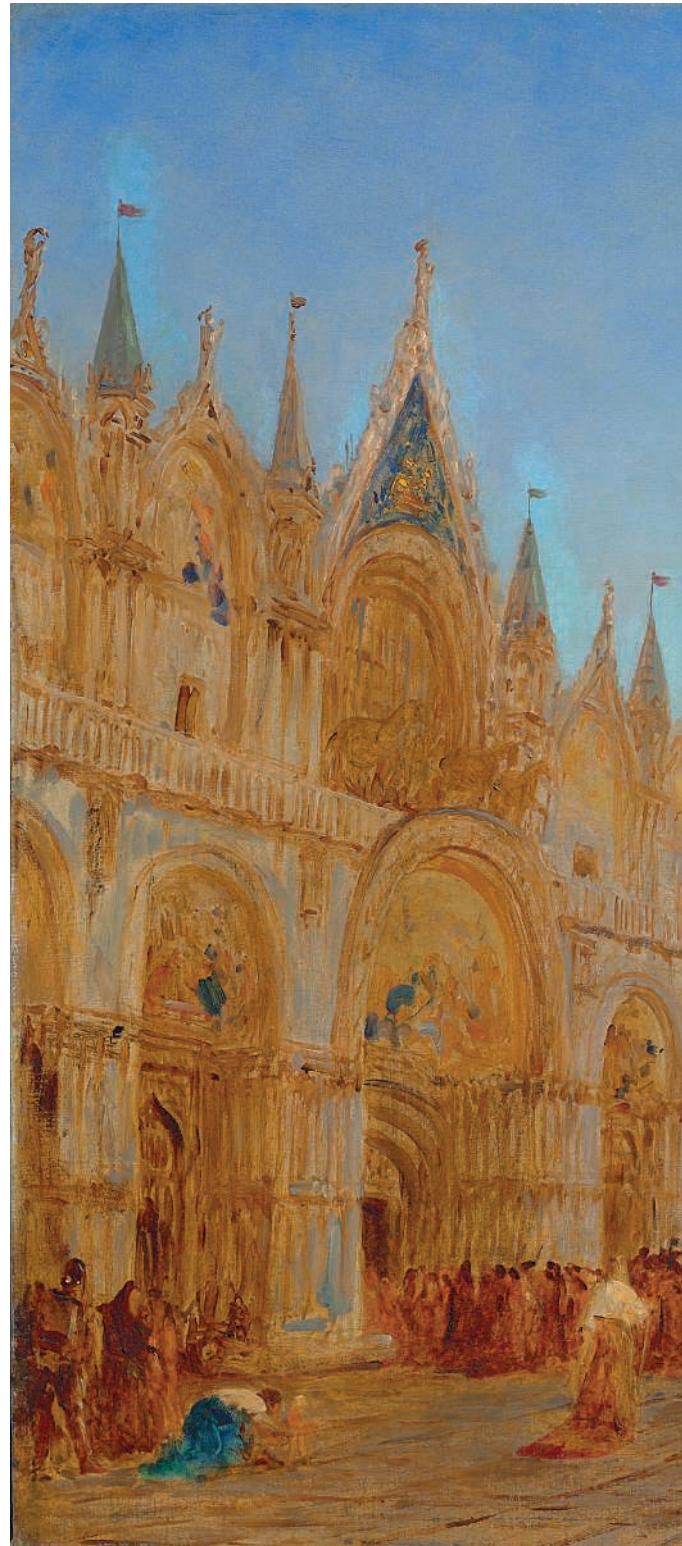
P. Miquel, *Félix Ziem, 1821-1911*, Maurs-la-Jolie, 1978, vol. 2, p. 212, no. 1538D (illustrated).

A. Burdin-Hellebranth, *Félix Ziem, 1821-1911*, Brussels, 1998, vol. 1, p. 22, no. 56 (illustrated).

After studying architecture in Dijon, Ziem worked as a surveyor on the construction of the Marseille canal, before his watercolours attracted the patronage of Ferdinand-Philippe, Duc d'Orléans. In 1842, he visited Italy for the first time and fell in love with Venice. Ziem travelled to Venice numerous times between 1842 and 1897, sometimes painting from a floating studio on a gondola. His views of Venice are known to be his most compelling and sought-after compositions.

The present lot glorifies both Venice's architecture and festivities. Vibrant red flags lash in the wind to the right of the composition drawing our eyes up and towards the parallel verticals in the distance – the columns of St Mark and St Theodore with St Mark's tower in the distance. Meanwhile, the moving red flags juxtapose the reverent yet jubilant procession as St George takes centre stage before Saint Mark's Basilica.

We are grateful to *The Association Félix Ziem*, represented by Mathias Ary Jan, David Pluskwa and Gérard Fabre, for confirming the authenticity of this work.







36

RUBENS SANTORO (ITALIAN, 1859-1942)

Gondoliers on a Venetian canal

signed 'Rubens Santoro' (lower right)

oil on canvas

15¾ x 11⅞ in. (40 x 30 cm.)

£30,000-50,000

\$40,000-66,000
€35,000-57,000

PROVENANCE:

with Galleria Mediterranea, Naples.
Private collection, Italy.

EXHIBITED:

Naples, Società Promotrice di Belle Arti Salvator Rosa, Padiglione pompeiano,
1966.



37

FRANZ RICHARD UNTERBERGER (AUSTRIAN, 1837-1902)

The Amalfi coast

signed 'FR.Unterberger' (lower left)

oil on canvas

32½ x 27¾ in. (82.5 x 70.5 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

For a similar composition by the artist, see S.-K. Moser, FR.Unterberger und die salonfähige Landschaftsmalerei im 19. jh., Innsbruck and Vienna, 1986, p.178, no.67 (illustrated p.62).



*** 38**

POMPEO MARIANI (ITALIAN, 1857-1927)

Boat on fire in a harbour

signed 'PMariani' (lower right)

oil on canvas

15¼ x 12½ in. (38.5 x 50 cm.)

£5,000–7,000

\$6,700–9,300

€5,700–7,900

PROVENANCE:

Anonymous sale; Christie's, London, 16 February 1979, lot 71.

Acquired at the above sale by the present owner.



*** 39**

POMPEO MARIANI (ITALIAN, 1857-1927)

Waves crashing on the rocks at Bordighera

signed, inscribed and dated 'PMariani Bordighera 1919' (lower left)

oil on panel

13¼ x 21½ in. (33.5 x 53.5 cm.)

£6,000–8,000

\$8,000–11,000

€6,900–9,100

PROVENANCE:

Anonymous sale; Christie's, London, 16 February 1979, lot 69.

Acquired at the above sale by the present owner.

PROPERTY OF AN ITALIAN ARISTOCRATIC FAMILY

40

GUGLIELMO CIARDI (ITALIAN, 1842–1917)

View of the lagoon, Venice

signed 'G. CIARDI' (lower right); and further signed (on the reverse of the stretcher)

oil on canvas

12¼ x 22 in. (31.1 x 55.9 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Francesco Pospisil, Venice.

Filippo Sertorio, Turin.

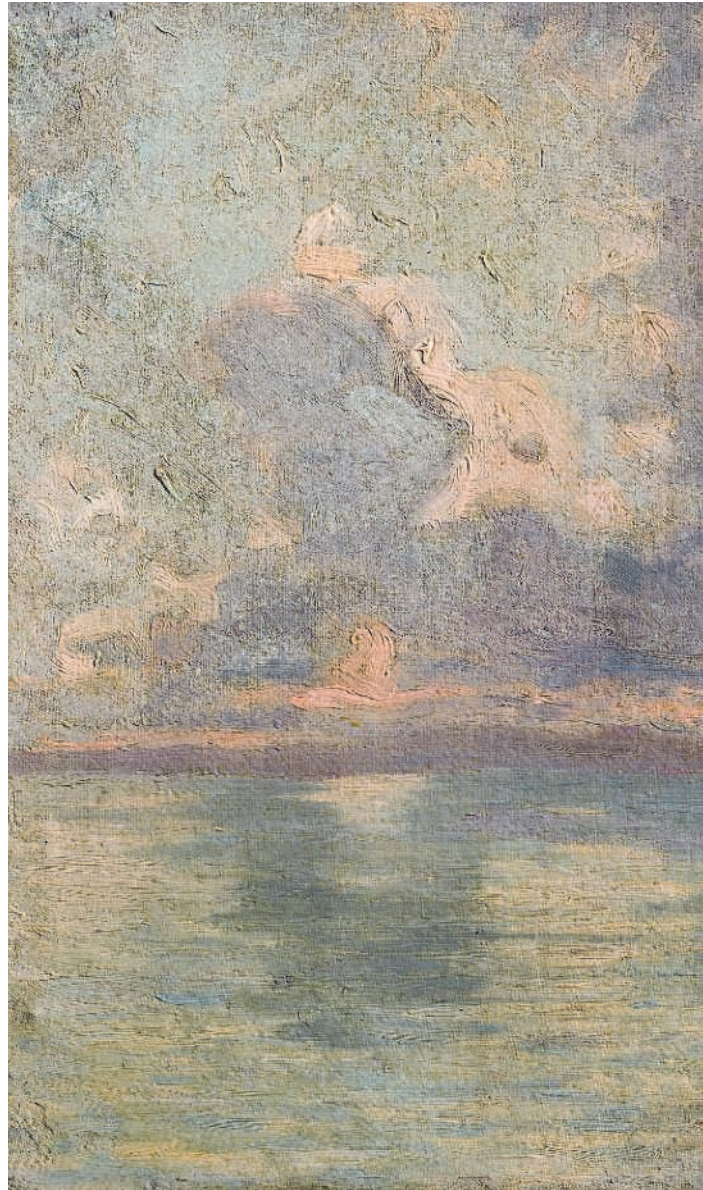
Private collection, Italy.

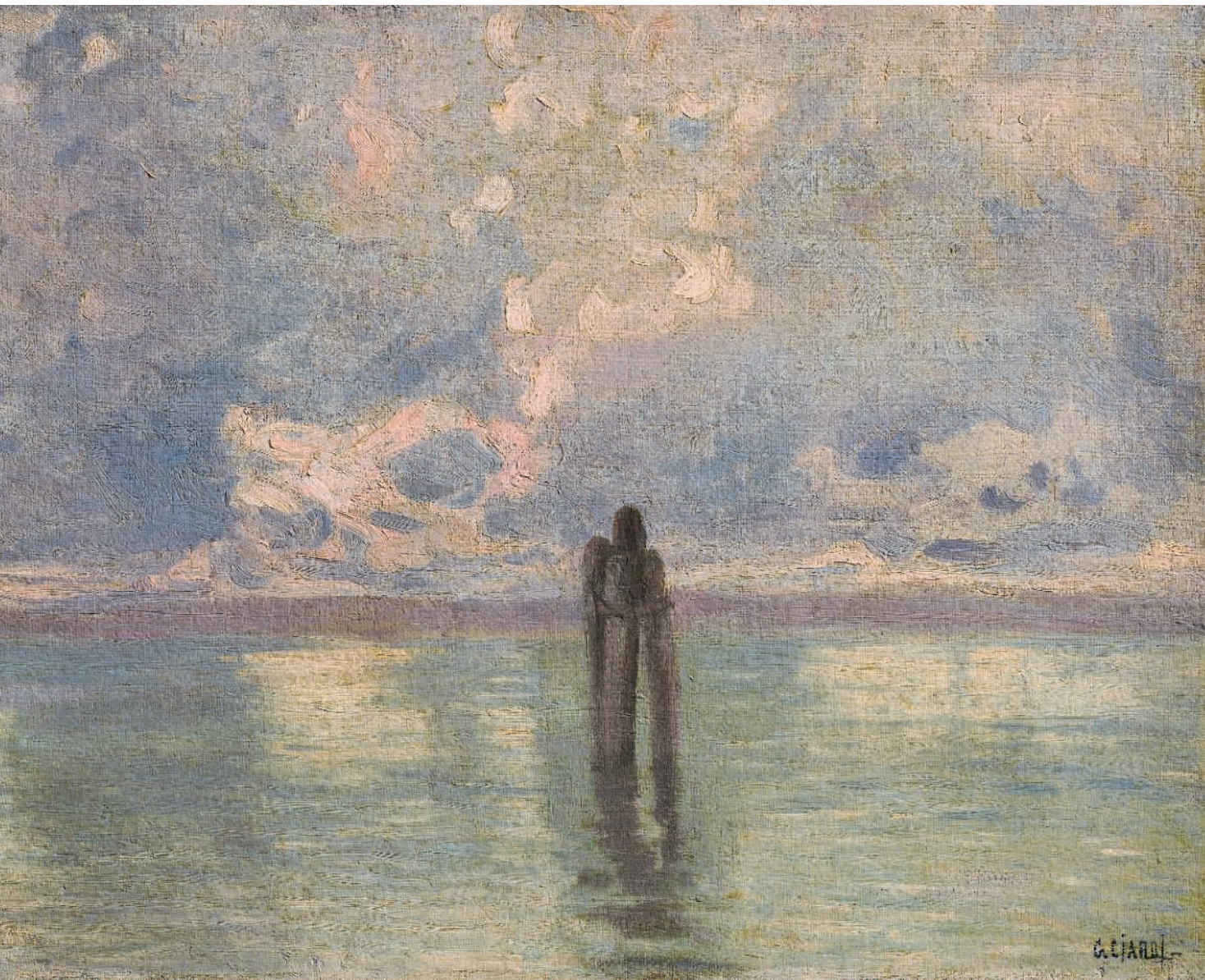
A Venetian painter *par excellence*, Guglielmo Ciardi approached his subject in a manner that was wholly different from artists of other nationalities who painted in the city in the latter half of the 19th century. Instead of the obvious sites of *La Serenissima*, ever popular with patrons and rooted in a long tradition of *vedute* artists stretching back 150 years, Ciardi sought above all to render the light and atmosphere of the Lagoon, and the inland areas of the Veneto region.

Together with Giacomo Favretto and Luigi Nono, Ciardi is credited with introducing such modern subject matter to Venice, thereby renewing Venetian painting in the second half of the 19th century.

In the present work the artist deftly captures the luminous effects of the sunset as it plays against the myriad textures of the water in the Lagoon.

Ciardi depicted the Lagoon under all kinds of atmospheric conditions, but in the late 1870s and early 1880s he developed paintings of the calm sea under bright sunlight to such a level of refinement that they have come to define the artist. The present work is a prime example of this; the contrasting and sharply defined areas of light and shadow and the almost geometric shapes of the sails, standing proud against the sky, show a particular debt to the Macchiaioli, but the whole is somewhat softer, characterised by shimmering reflections and a suffused atmosphere of extraordinary stillness in which sky and water seem to melt together.





PROPERTY FROM A NOBLE EUROPEAN FAMILY

41

GIUSEPPE DE NITTIS (ITALIAN, 1846-1884)

Le Regate sulla Senna

signed 'De Nittis' (lower left)

oil on panel

5 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (14.7 x 24 cm.)

£30,000–40,000

\$40,000–53,000

€35,000–45,000

PROVENANCE:

A. Sommaruga, Paris.

Acquired from the above by the grand-father of the present owner, 1929.

And thence by descent to the present owner.

LITERATURE:

L. Bénédite, *Joseph De Nittis 1846-1884*, Paris, 1926, p. 31.

E. Piceni, *De Nittis*, Milan, 1955, p. 176.

M. Pittalunga and E. Piceni, *De Nittis*, Milan, 1963, no. 437 (illustrated).

L. Bénédite, *De Nittis*, Barletta, 1983, p. 60.

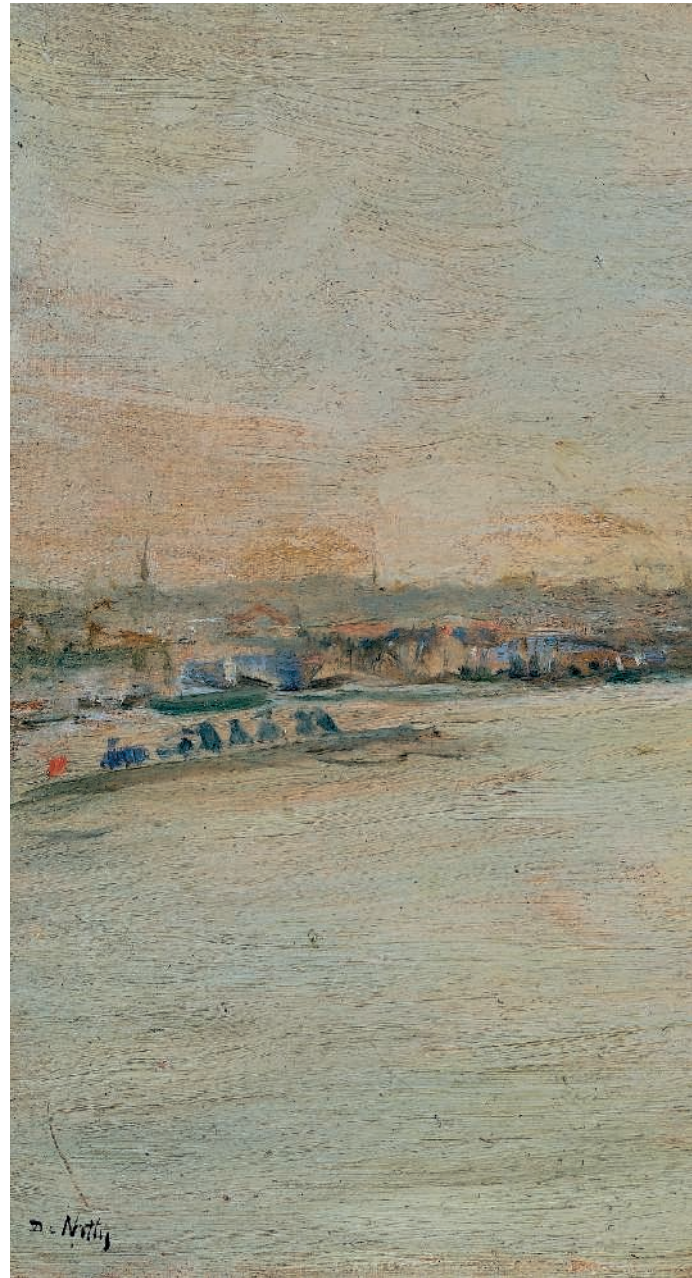
P. Dini and G.L. Marini, *De Nittis: La vita, i documenti, le opere dipinte*, vol. I, Turin, 1990, p. 405, no. 627 (illustrated), as: 'Le regate sulla Senna'.

In 1867 De Nittis left Italy for Paris to be trained in the studio of Jean-Léon Gérôme at the Ecole des Beaux-Arts. It was during these years that the artist began to chronicle the Belle Époque society.

Over the following years the artist met Edgar Degas and became friends with a number of artists involved in the Impressionist movement, participating in their first exhibition in 1874. Socialising and working within these avant-garde circles had a profound effect upon his own style, which reflected his enthusiasm for the work of Edouard Manet and Degas. Meanwhile, De Nittis also established contact with various artists in London, in particular James Tissot, with whom he shared a great admiration for James Whistler. Representative of his atmospheric landscapes, the present painting is a perfect example of De Nittis's Impressionist work. Intending to record modern life as a passionate spectator of the *société mondaine* he most likely painted the present work *en plein air*, as the Impressionists did. Further adopting the Impressionists manner of execution and their expression of natural light, the crowds attending the regattas by the Seine are here silhouetted against a background of harmonious luminescent tones, representing an abstract and modern vision of contemporary life.



Giuseppe de Nittis (1846-1884).





VARIOUS PROPERTIES

42

SANTIAGO RUSIÑOL (SPANISH, 1861–1931)

Girona

signed 'S. Rusiñol' (lower left)

oil on canvas

40% x 42% in. (102.5 x 109 cm.)

Painted in 1908.

£60,000–80,000

\$80,000–110,000

€69,000–91,000

LITERATURE:

J. de C. Laplana and M. Palau-Ribes, *La pintura de Santiago Rusiñol, obra completa*, Vol. III, p. 115, no. 14.1.2 (illustrated).

Born in Barcelona in 1861, Santiago Rusiñol's family were wealthy industrialists with successful interests in textiles. Rejecting the opportunity to work within the family firm, Rusiñol developed his early talent as a painter and studied to be an artist.

Rusiñol's poetic artistic language has its roots in the time he spent in Paris in the early 1890's. Living in Montmartre alongside fellow Spanish artists Ramon Casas and Ignacio Zuloaga he developed a love of modernism. At this time he also started his association with the Brussels-based avant-garde group of artists known as *Les XX*, whose founder members included Fernand Khnopff and James Ensor. The group gradually became a focus point for modernist and symbolist artists, poets and writers, including James McNeill Whistler, whose influence on the Spanish artist was particularly notable. On his return to Spain, Rusiñol developed his unique style which he translated into poetic paintings of landscapes and gardens, rendered in heightened, vibrant tones.

Rusiñol took inspiration from the townscape of Girona around seven times during various visits there between 1908 and 1929. He would paint with his friend Pepet Gitano, waiting for the perfect moment to capture the light playing through the town's architecture. This is seen in the present lot where the light illuminates most poignantly the Romanesque cathedral with the distinctive Tower of Charlemagne sitting at the highest point of the town. The unpeopled path ahead of the viewer brings a stillness and tranquillity to the city.



λ 43

HERMENEGILDO ANGLADA-CAMARASA (SPANISH, 1872-1959)

Bailaoras

signed 'H. Anglada Camarasa' (lower left)

oil on panel

13 x 20¼ in. (33 x 51.5 cm.)

£60,000–80,000

\$80,000–110,000

€69,000–91,000

LITERATURE:

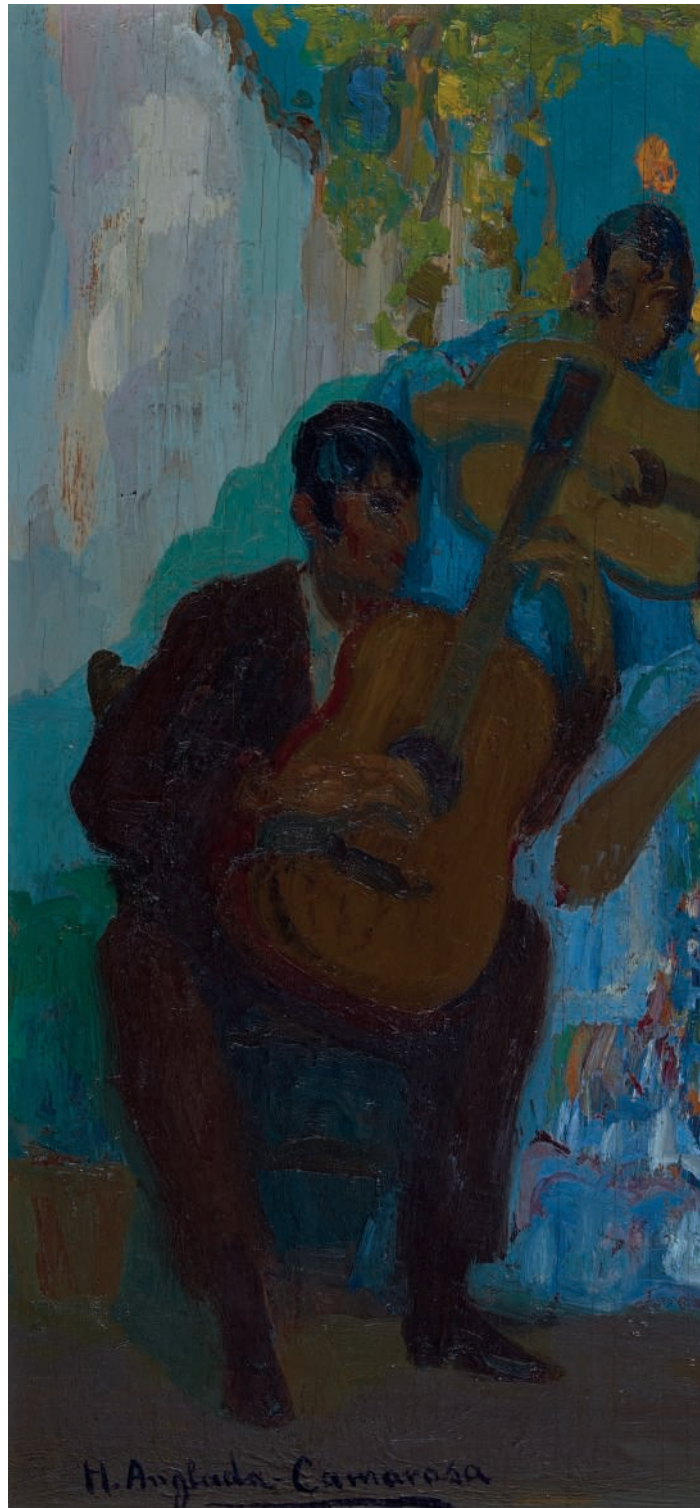
F. Fontbona and F. Miralles, *Anglada-Camarasa*, Barcelona, 1981, p. 286, no. D101 (illustrated).

The Catalan painter Hermenegildo Anglada-Camarasa began his prolific career at the Escola de Belles Arts de Barcelona, where he studied under Modest Urgell. In 1888, at the young age of seventeen, he participated in the Exposició Universal and held his first one-man show just six years later, at the Sala Parés in Barcelona, where he showed realist landscapes.

Drawn by the allure of Paris, which, by the close of the 19th century was the undisputed epicentre of artistic innovation, Anglada-Camarasa moved to the French capital in 1894, studying at the Académie Julian and the Académie Colarossi. Influenced by the emergence of new movements, Anglada-Camarasa began to adopt an almost expressionistic style, painting works such as *The gypsy way of walking* (Museo Nacional Centro de Arte Reina Sofía, Madrid), which were greatly influenced by artists such as Henri de Toulouse-Lautrec. Participating in an increasing number of international exhibitions, Anglada-Camarasa's fame grew, so that by 1912 even a play inspired by his paintings was mounted in St Petersburg.

By 1914 the artist moved to Pollensa, where he dedicated the greater part of his practice to bold, expressive landscapes. It was at this time that Anglada-Camarasa began to use thick, expressive brushstrokes, reducing trees and mountains to bold, rhythmic forms, as in the present lot.

In the present painting, Anglada-Camarasa captures the drama and flamboyance the Bailaoras dancers by contrasting the vibrant, saturated yellows and blues of the ruffled dresses with the pale pastel coloured architecture beyond.





FERNAND KHNOPFF (BELGIAN, 1858-1921)*Des cheveux noirs (L'Ange du mal)*

signed 'FERNAND KHNOPFF' (lower left)

charcoal, coloured crayons and gouache on paper

13 x 9 in. (33 x 23 cm.)

Executed in 1914.

£50,000–70,000

\$67,000–93,000

€57,000–79,000

PROVENANCE:

The artist's studio sale; Galerie Georges Giroux, Brussels, 27 November 1922, lot 62.

Anonymous sale; Palais des Beaux-Arts, Brussels, 27 March 1985, lot 760

(illustrated on the cover, as: 'L'ange du mal').

with Piccadilly Gallery, London.

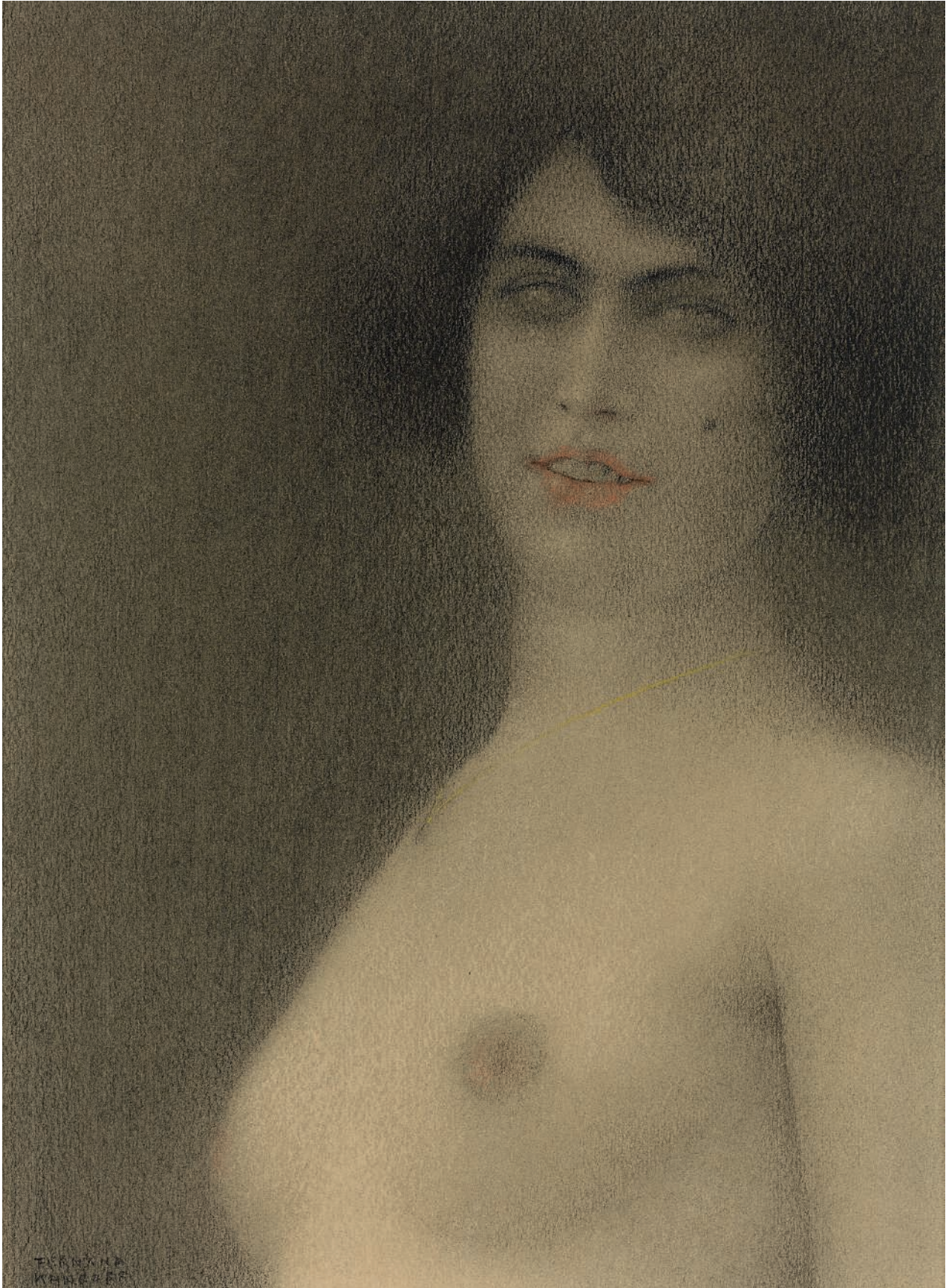
Private collection *circa* 1985.

Anonymous sale; Christie's, London, 5 February 2009, lot 133.

Acquired from the above sale by the present owner.

EXHIBITED:Brussels, Salle Studio, *Salon d'été*, 1915, no. 45.**LITERATURE:**'Dior, Cartier en Khnopff in het Paleis voor Schone Kunsten' in *Financieel*,*Economische Tijd*, Antwerp, 22 March 1985 (illustrated).R.L. Delevoy, C. de Croës & G. Ollinger-Zinque, *Fernand Khnopff, Catalogue de**l'oeuvre*, Brussels, 1987, no. 526 (illustrated p. 479).

The vast majority of Fernand Khnopff's work showcases his talent as a draughtsman and his small-scale works on paper are among his most celebrated works. The subtle nuances and gradations of tone on paper endow *Des cheveux noirs* with a heavy and mysterious atmosphere, perfectly suited to the femme fatale he depicts. Although she bares the characteristic traits of one of Khnopff's archetypal heroines - fair-eyed, distant and supremely elegant, the provocatively posed figure has an aggressive sexuality that marks her out as a somewhat sinister seductress. As a key figure of the Symbolist Movement in Europe, Khnopff transformed the Realist genre far beyond its descriptive powers, creating symbolic images portraying his private world, his memories and his obsessions. The philosophical underpinnings of the movement advocated a reaction against the direct imitation of Nature in favor of a return to the spiritual realm, the world of dreams, allegories and the fantastical. Khnopff's frequent depiction of women as erotically charged mythological beings represent his desire to portray mysticism, emotionalism and the loss of intellectual control - all characteristics commonly aligned with the feminine. Like his images of the fabled Sphinx and Medusa, the vampish creature of *Des cheveux noirs* is a sharp contrast to the traditional representation of woman as a symbol of virginal innocence, suggesting the darker side of femininity and the threat of unchecked sexual desire.



THE DUDLEY COLLECTION (LOTS 45, 82)

45

GEORG JANNY (AUSTRIAN, 1864-1935)

An allegory of power

signed, inscribed and dated 'G. Janny - Wien/1918' (lower right)

watercolour on paper laid down on board

23% x 34% in. (60 x 88 cm.)

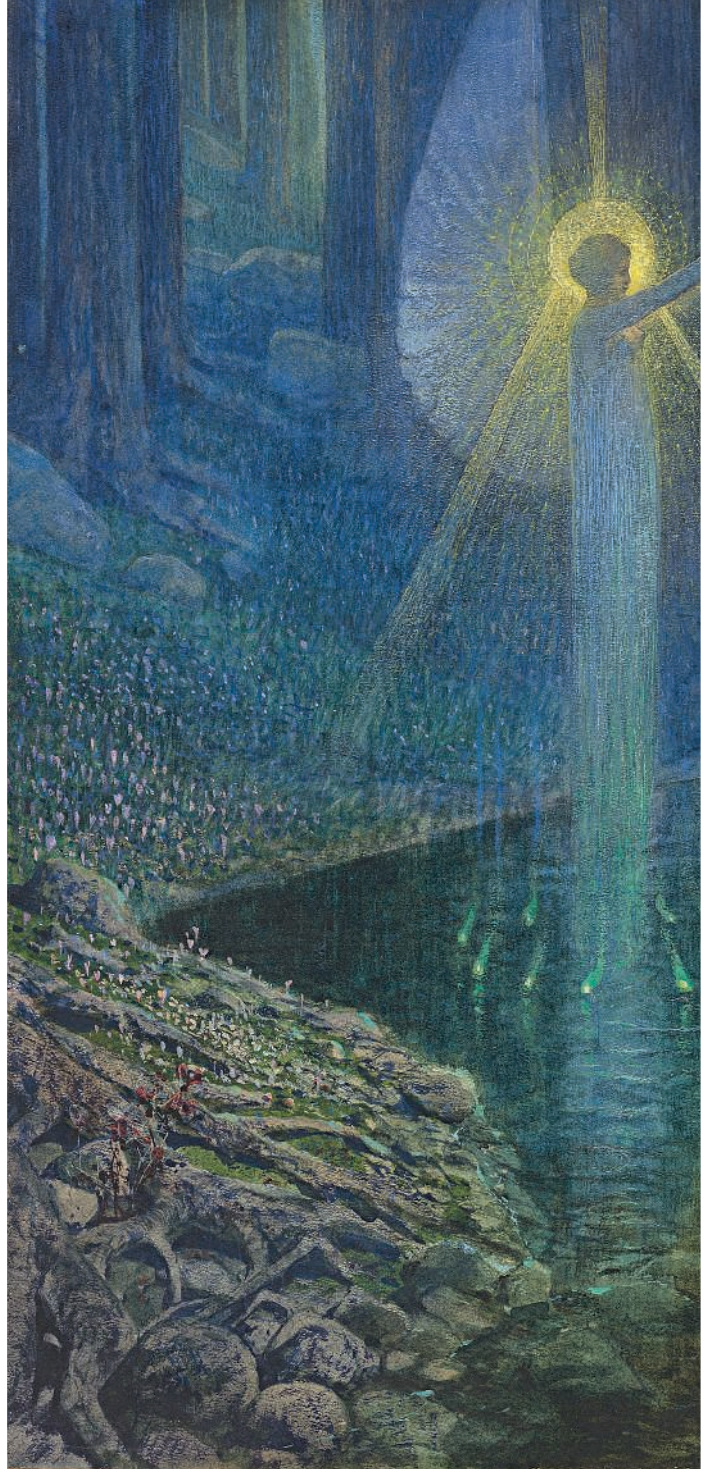
£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 24 November 1988, lot 708.





λ 46

ELISABETH SONREL (FRENCH, 1874-1953)

A girl wearing Breton costume

signed 'Elisabeth Sonrel' (lower right)

watercolour on card

21½ x 14½ in. (55 x 37 cm.)

£18,000–25,000

\$24,000–33,000

€21,000–28,000

PROVENANCE:

with Julian Hartnoll, London.

The daughter of Stephane Sonrel, the painter from Tours, Elisabeth Sonrel received her early training from her father. She continued her artistic pursuits in Paris at the École des Beaux-Arts under Jules Lefebvre.



Elizabeth Sonrel.

*** 47**

FRANZ VON STUCK (GERMAN, 1863-1928)

Susanna und die beiden Alten

signed and dated 'FRANZ/VON/STUCK/1913' (lower right)

tempera on panel, in a frame designed by the artist

39½ x 14½ in. (100 x 36.5 cm.)

Painted in 1913.

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Anonymous sale; Hugo Helbing, Munich, 27 February 1917, lot 117.

The artist's daughter, Mary Heilmann-Stuck, Munich.

Transferred on 13 December 1945 to the Munich Central Collecting Point (Mü 17276) following requisition of the Villa Stuck, Munich by US military forces.

Returned to the Heilmann-Stuck family on 17 November 1948.

Private collection, Switzerland, since 1986.

LITERATURE:

O. J. Bierbaum, *Franz von Stuck. Künstler-Monographien, vol. XLII*, Bielefeld and Leipzig, 1924, p. 148, (illustrated fig. 144, p. 127).

H. Voss, *Franz von Stuck 1863-1928, Werkkatalog der Gemälde*, Munich, 1973, p. 302, no. 439/36.

T. Raff, *Christliche Themen im Werk Franz von Stucks*, Tettenweis, 2005, p. 27, no. 37 (illustrated).





Franz von Stuck, Composition for Susanna, 1913/ Pencil on paper/ Private collection

The story of Susanna and the Elders - a tale of virtue's triumph over villainy - comes from the Old Testament Apocrypha. Set in Babylon during the Exile, the story tells of beautiful Susanna, the wife of a prosperous Jew who was secretly desired by two elders of the community and how they plotted to seduce her. Known to go into her garden to bathe, the elders hid themselves there. The moment her maids had withdrawn, leaving Susanna alone, the old men sprang from their hiding place and grabbed the naked, unsuspecting girl. They threatened that unless she submit to them both, they would swear publicly that they had caught her in an act of adultery with a young man, a crime punishable by death. But Susanna (whose name means 'lily' in Hebrew, a symbol of purity) rejected them and cried out for help. Thwarted, the old men carried out their threat, and Susanna was brought before a judge on the false charge, found guilty, and condemned to death. At this crucial moment, the young Daniel came forward, separated the elders and cross-examined them, eliciting conflicting evidence, thus proving the innocence of the faithful woman and saving her.

Von Stuck depicts the moment when the rapacious old men emerge over the banister above the pool where Susanna bathes. It was the favoured moment in the story for painters since the Renaissance, as it provided an opportunity to depict full female nudity at its most sensual, in the guise of the most moral and unimpeachable example of Biblical virtue. Von Stuck has looked to earlier depictions of the subject by Veronese, Tinteretto and, notably, Rubens, but he created a distinctly sensual composition of his own.



Mary or Franz von Stuck/ Study for Susanna und die Beiden Alten/ 1904/ Private collection.

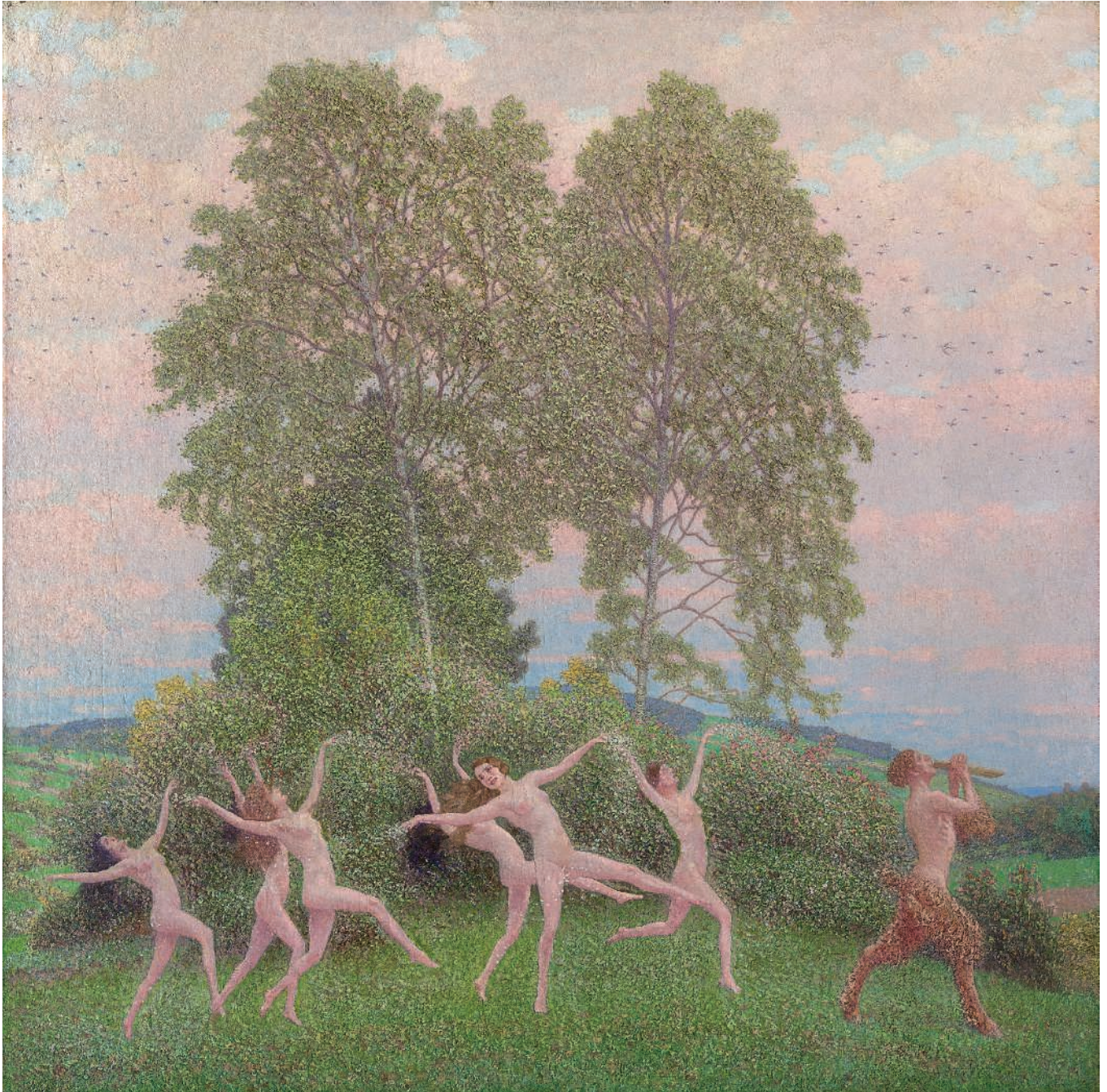
The relationship between men and women was a central theme in von Stuck's oeuvre, which he approached with a more humorous and less misogynistic eye than contemporaries such as Moreau or, in particular, Khnopff. His pictures often comment inevitably on the powerlessness of man when faced with the enchantment of an alluring, sometimes demonic, woman, but for von Stuck - who enjoyed a happy family life - the relationship between men and women was a subject of modern, rather than purely philosophical relevance.

In the present work, Stuck employs many of the techniques which had afforded him such prominence in the artistic circles of his day. Under the much favoured guise of mythology, the artist illustrates his own fascination with the intricacies of human sexuality. *Susanna and the Elders* was executed in 1913 when Stuck was at the height of his artistic career. In 1909 he had received much praise for his work in Venice, where he received the Italian orders of Mauritius and St. Lazarus. On the eve of his fiftieth birthday in 1913 he was given the title of *Geheimrat* (Privy Councillor) and became an honorary member of the University of Munich. That same year, Fritz von Ostini's monograph on the artist was published.



The present lot in its frame





49

PROPERTY OF A PRIVATE COLLECTOR

* 48

MAX NONNENBRUCH (GERMAN, 1857-1922)

The Archer

signed 'Studio. M. Nonnenbrüch.' (lower left)

oil on canvas

43¼ x 31¼ in. (110 x 81 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

with Schillay & Rehs Inc., New York.

VARIOUS PROPERTIES

λ 49

MAXIMILIAN LENZ (AUSTRIAN, 1860-1948)

The dance of the Fawn

oil on canvas, unframed

47¼ x 47¼ in. (120 x 120 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

with Louise Whitford Ltd., London.



50

FREDERICK VEZIN (AMERICAN, 1859-1942)

Ruderregatta auf der Außenalster, Hamburg

signed, inscribed and dated 'Fred. Vezin Drf. '89/ O.P. 34' (lower right)

oil on canvas

35½ x 71 in. (90 x 180 cm.)

Painted in 1889.

£40,000-60,000

\$54,000-80,000

€46,000-68,000

EXHIBITED:

Munich, Königlicher Glaspalast, *Münchener Jahresausstellung*, 1890, no. 1322.

LITERATURE:

Kunst für Alle, vol. V, 1889-90, p.376 (illustrated p. 317).

F. von Boetticher, *Malerwerke des neunzehnten Jahrhunderts*, Minden, 1974, vol. II, p. 930.



51

HENDRIK WILLEM MESDAG (DUTCH, 1831-1915)

Bomschuiten in the breakers

signed and dated 'H W Mesdag 1890' (lower right)

oil on canvas

27¼ x 35 in. (69.5 x 89 cm.)

£25,000–35,000

\$34,000–46,000

€29,000–40,000

PROVENANCE:

Gifted by the artist to raise funds for the Burger hospital, Amsterdam, 1890.

with Kunsthandel Teunissen-Donders, Nijmegen, by 1938.

Acquired from the above by the family of the present owner.

Mesdag's fascination for the sea started in 1868 when he and his wife Sientje Mesdag-van Houten made their annual visit to their native city Groningen, and visited the Island of Norderney where Mesdag made his first sea studies. His international career began with the gold medal he received at the Salon Paris in 1870 for the painting *Les Brisants de la Mer du Nord*. Stimulated by his success in Paris and his love for the sea, Mesdag focused on the North Sea and the fishermen there. He purchased a room at the 'Villa Elba' and later at Hotel Rauch located at the Scheveningen beach and considered himself a realistic seascape painter. From his room he could observe the sea in all weathers and captured his impressions of the Dutch North sea and all the activities on the Scheveningen beach under all circumstances. A period of great recognition began.

Until his death in 1915, Mesdag visited the sea frequently to seek inspiration for his paintings. However, when the character of the fishing village changed into a modern beach-resort around the turn of the century, he would use his old sketches as the basis for his pictures.

Mesdag painted the present lot in 1890, at the zenith of his career, and his commitment to depicting the theme of seashore scenes was well established in the national and international art world. It was not only the critics of the Salon that praised the sincerity of his works and their truthful rendering of reality, today Mesdag is also much admired for these abilities.

The present painting is a wonderful rendering of the sea and depicts ships near the Scheveningen coast on a calm day with fishermen lowering their sails. Mesdag's main interest was in capturing the atmosphere. The treatment of light is exceptional: The light breaking through the clouds creates a strong dynamic and a lit background for the ships in the front; the sky itself is built up from countless tones of white and grey set against a clear blue. The beautiful reflection in the water of the ship in the foreground is unmistakable characteristic of his work. The sturdy Bomschuiten have colourful sails that provide a wonderful counterpoint with their surroundings. The painting provides the opportunity to revisit the natural beauty of the North Sea and the typical Bomschuiten that dominated the coastal view in the 19th Century.





PROPERTY OF A PRIVATE GERMAN COLLECTOR

λ 52

OTTO EDUARD PIPPEL (GERMAN, 1878-1960)

Wintermorgen im Wettersteingebirge, Zugspitze

signed 'Otto Pippel.' (lower right)

oil on canvas

31½ x 39½ in. (80 x 100.5 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

PROVENANCE:

with Galerie Del Vecchio, Leipzig.

Following his study in the School of Applied Arts in Strasbourg, Karlsruhe and the Dresden Academy, Otto Pippel entered the public eye in 1912 with his first exhibition in the Munich *Glaspalast*. The subject of his first exhibition piece was a winter landscape. Four years earlier, during a trip to France, Pippel was exposed to Impressionist handling of paint. Influenced by this, Pippel would adhere to an Impressionist manner when rendering to his own depictions of people, landscapes and interiors, gaining him a reputation as one of the leading figures of the South German Impressionist movement.

The present painting is a return to the artist's early inspiration, a winter landscape. The light glints on the snow, while the soft glow of the rising sun reflecting off the mountains brings warmth to the palette and the landscape itself. Zugspitze, the highest mountain peak in the artist's native Germany, dominates the composition. Pippel uses a row of trees to bring distance between the viewer and the mountain, accentuating the majesty of Zugspitze.





VARIOUS PROPERTIES

53

HENRIETTE RONNER-KNIP (DUTCH, 1821-1909)

The music lesson

signed 'Henriette Ronner' (lower right)

oil on panel

12¾ x 17¾ in. (32.5 x 45 cm.)

£15,000-18,000

\$20,000-24,000

€18,000-20,000

PROVENANCE:

Anonymous sale; Voskuil, Amsterdam, 30 October 1906, lot 113, as: 'spelende katjes' (Dfl 900).





54

EUGEN VON BLAAS (AUSTRIAN, 1843-1931)

A Venetian beauty

signed and dated 'Eugen von Blaas 1865' (upper right)

oil on panel

8 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in. (22.5 x 16 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

PROVENANCE:

Giuseppe Biasutti, Venice.



THE PROPERTY OF A LADY AND GENTLEMAN

55

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

A view of Delft with the Nieuwe Kerk in the distance

signed 'Klinkenberg' (lower right)

oil on canvas

15¾ x 18½ in. (40 x 47.5 cm.)

£15,000–20,000

\$20,000–27,000

€18,000–23,000

PROVENANCE:

Private collection, Sweden.

Anonymous sale; Christie's, London, 24 June 1983, lot 74

(where offered as a pair).

with MacConnal-Mason & Son Ltd., London.

LITERATURE:

W. Laanstra, *Johannes Christiaan Klinkenberg 1852-1924. 'De meester van het zonnige stadsgezicht'*, Amsterdam, 2000, p. 100, no. 0/38-21, as: 'Gezicht op Delftse stadsgracht'.





VARIOUS PROPERTIES

56

ALFRED STEVENS (BELGIAN, 1823-1906)

Cap D'ail, Vue prise de Palais du Prince de Monaco

signed and inscribed 'AStevens/Monaco.' (lower left)

oil on canvas

21¾ x 32¼ in. (55 x 81.5 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000





57

FREDERIK MARINUS KRUSEMAN (DUTCH, 1816-1882)

Winter landscape with skaters and a covered wagon near a church

signed and dated 'FMKruseman. fc/1870.' (lower left)

oil on canvas

27¾ x 39¾ in. (70 x 100.5 cm.)

Painted in 1870.

£50,000–80,000

\$67,000–110,000

€57,000–91,000

PROVENANCE:

Anonymous sale; Phillips, London, 24 September 1979, lot 110.
with MacConal-Mason, London.

Anonymous sale; Lyon & Turnbull, Edinburgh, 29 November 2012, lot 27.
Private collection, London.

LITERATURE:

M. Van Heteren, J. Demeere, *Fredrik Marinus Kruseman 1816-1882. Painter of Pleasing Landscapes*, Schiedam, 1998, p. 193, no. 179 (illustrated).

Frederik Marinus Kruseman was born into a renowned family of artists, whose members include both the history painter Cornelis Kruseman (1797-1857) and the historical painter en portraitist Jan Adam Kruseman (1804-1862). Kruseman started his career as an apprentice to the respected still-life painter Jan Reekers (1790-1858). Contrary to his cousins Cornelis and Jan Adam, Frederik Marinus developed an interest for landscape painting and was furthermore tutored by the so-called Prince of Dutch romantic landscape painting Barend Cornelis Koekkoek (1803-1862). In September 1833 Kruseman made his debut at the Exhibition for Living Masters in The Hague, exhibiting a landscape. The natural world and practice of landscape painting played a central role in Kruseman's formation and style, with a focus on winter scenes.

Kruseman travelled extensively through Northern Europe before settling in Brussels in 1841. Between 1852 and 1856, Kruseman lived once again in Haarlem, the city where he was born, but returned to Brussels in 1856 where he remained for the rest of his life and where the present lot was painted. Around 1860 Kruseman started to depict coral-shaped trees, which would continue to be characteristic of his idealized winter landscapes. Typical for Kruseman's winter scenes are the pink and yellow tones of the sunset that softens the cold winter day and creates a romantic atmosphere.

The present lot is a fine example of the artist's favorite scene, the depiction transports the beholder to a fantastical winter scene, showing figures interacting with the coldness each in their own way. Some are ice fishing, others are gathering wood, riding a sleigh or leading a wagon through the snow. The church in the background fits perfectly in the serene atmosphere. Kruseman distinguishes himself from his family with his romantic and serene winter landscapes, with this painting as a perfect example.





58

JAN JACOB COENRAAD SPOHLER (DUTCH, 1837-1923)

Wood gatherers on the ice

signed and dated 'JJSpholerf/61' (lower left)

oil on canvas

23¾ x 31¾ in. (60 x 80.5 cm.)

£15,000-20,000

\$20,000-27,000

€18,000-23,000

PROVENANCE:

Private collection, UK.







59

**BARTHOLOMEUS JOHANNES VAN HOVE (DUTCH, 1790-1880)
AND HUIB VAN HOVE (DUTCH, 1814-1864)**

*A bustling day in front of the City hall on the Dam Square, the
Nieuwe Kerk in the distance, Amsterdam*

signed 'B.J. van Hove' and signed with monogram 'HVVH' (lower left)

oil on panel

26¾ x 34½ in. (68 x 86.5 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Mr. A.C.R. Dreesmann.

Mr. W.J.R. Dreesmann, Amsterdam.

His sale; Frederik Muller, Amsterdam, 22-25 March 1960, lot 544, as: 'De Dam'
(Dfl 13.000 to Brandt).

Anonymous sale; Sotheby's, New York, 19 October 1984, lot 13.

The present lot is a collaboration between Bartholomeus Johannes van Hove and his son Huib van Hove, with the latter responsible for executing the figures in this lively scene of the Dam Square. The painting is likely painted in 1846 (according to a note at the RKD, The Hague).



60

WILLEM KOEKKOEK (DUTCH, 1839-1895)

A bustling street

signed 'W Koekkoek' (lower left)

oil on canvas

21½ x 27¼ in. (54.5 x 69.5 cm.)

£30,000–50,000

\$40,000–66,000

€35,000–57,000

PROVENANCE:

Private collection, London.



61

BERTHA WEGMANN (DANISH, 1847–1926)

Despair

signed 'B Wegmann' (lower right)

oil on canvas

15¾ x 20½ in. (39 x 52 cm.)

£15,000–25,000

\$20,000–33,000

€18,000–28,000

This is an important addition to the known works of Nordic female artists at the turn of the last century. Alongside Jenna Bauck (1840–1926), with whom she shared a studio, Wegmann lived in Paris from 1880–83. This picture is reminiscent of the bohemian, marginalised existence encountered in Montmartre. In a domestic interior, a scene of high drama is enacted: the woman's crumpled shirt articulates her torment. Female artists tended to concentrate on domestic scenes but rarely have they been painted with such emotive empathy. Wegmann exhibited at the Salon in Paris, but returned to Denmark in 1883 when she was awarded the Thorvaldsen medal for painting. She was the first woman to be elected to the Plenary Assembly of the Royal Danish Academy of Fine Arts. She exhibited widely in Scandinavia and across Europe. After her death, a foundation was established in her name to support young impoverished female artists.



62

CARL VILHELM HOLSØE (DANISH, 1863-1935)

Interior with a woman at the window

signed 'C Holsøe' (lower right)

oil on canvas

18¾ x 16½ in. (47.8 x 40.8 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

RICHARD (SVEN R.) BERGH (SWEDISH, 1858-1919)*Landskap från Gjendesheim*

inscribed "För mycket färger/Ej mystiskt...." (upper right); and signed with monogram (on the reverse)

oil on canvas

70 x 126 in. (177.8 x 320.4 cm.)

Painted in 1910.

£40,000-60,000

\$54,000-80,000

€46,000-68,000

Richard Bergh was a pivotal figure in the arts in Sweden at the turn of the last century. Intellectual yet socially engaged, he used his position as Director of the National Gallery of Sweden to champion a new art: a nationally orientated Symbolism. He favoured the avant-garde, and depicted his friend Strindberg against the latter's *Inferno* – which he hung prominently in his office (fig. 1). At home, he hung Gauguin's *Landscape from Bretagne* (Nationalmuseum, Stockholm), which inspired a generation of Swedish artists with its strong poetic resonance.

This monumental canvas – one of the largest known depictions of a Nordic landscape by a Scandinavian artist – was last seen at the artist's retrospective in 1949. It did however feature prominently in *Fanny and Alexander*, Ingmar Bergman's celebrated film of 1982. It is seen in the Ekhdal's dining room, denoting their liberality and modernity, and evoking the pleasures of summer (figs. 2 and 3).

The landscape depicted is in Jotunheim, at the heart of a long range known as the Scandinavian Mountains. Bergh was invited there in the summer of 1910 to stay with the Norwegian landscape painter Kristen Holbø (1869-1853). Bergh purchased Holbø's depiction of the view for the Nationalmuseum. Jotunheim was also the subject of J F Willumsen's celebrated picture begun in 1891 in Norway and completed in Paris the following year (now in the J F Willumsen Museum, Fretviksund, Denmark). Bergh was aware of this picture, and the work of the Swiss artist Ferdinand Hodler. Like Hodler, Bergh suppressed aerial and chromatic perspective and focussed instead on the underlying structure of the landscape, eliminating all that is incidental and irregular. Painting on a monumental scale, he allowed pictures to be viewed from a distance and developed a mosaic technique to heighten decorative effect, each detail being carefully considered. Two preliminary works are known: a charcoal drawing and a smaller oil study (which also depicts the Aurora Borealis). Both are in the Nationalmuseum, Stockholm.



Fig. 1 Richard Bergh, Portrait of August Strindberg, 1905. © Bonnier collection of Portraits, Nedre Manilla, Djurgården, Stockholm, Sweden



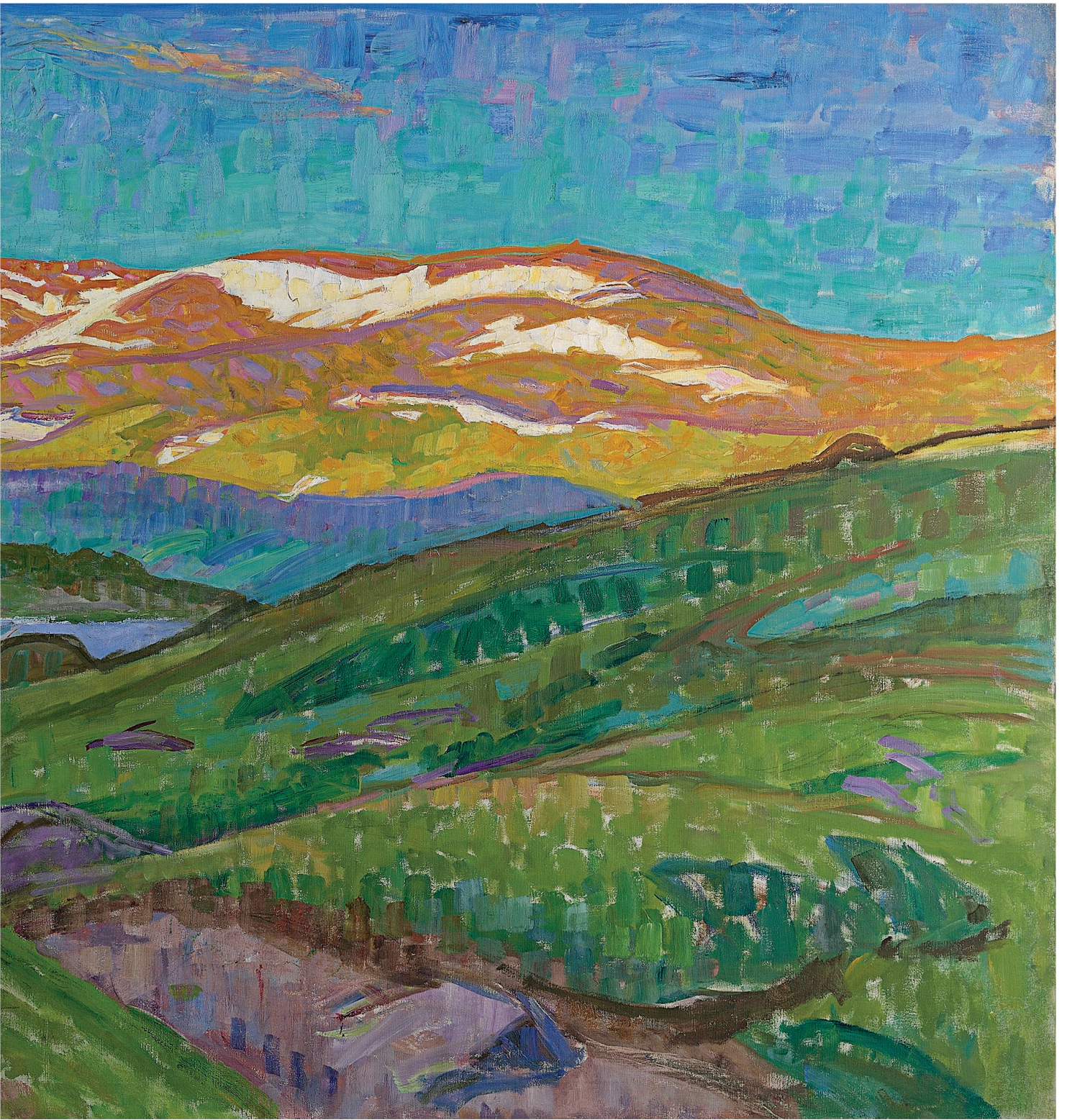
Fig. 2 The present lot in the Ingmar Bergman Film *Fanny and Alexander* © 1982 AB Svensk Filmindustri, Svenska Filminstitutet, Gaumont S.A. Photographer: Arne Carlsson https://svenskfilmindustri.filmtrackonline.com/starcm/App_Themes/Default/bkg/tdot.gif



Fig. 3 The present lot in the Ingmar Bergman Film *Fanny and Alexander* © 1982 AB Svensk Filmindustri, Svenska Filminstitutet, Gaumont S.A. Photographer: Arne Carlsson https://svenskfilmindustri.filmtrackonline.com/starcm/App_Themes/Default/bkg/tdot.gif









64

PROPERTY FROM A BRITISH COLLECTION (LOTS 64, 66-71, 83, 95)

64

AUGUSTE LOUIS VEILLON (SWISS, 1834-1890)

The Temple at Philae

signed 'A Veillon' (lower left)

oil on canvas

18¾ x 31¾ in. (47.5 x 81 cm.)

£7,000-10,000

\$9,300-13,000

€8,000-11,000

PROVENANCE:

Dr. Hans Willi (1929-2005), Passfield Manor, Hampshire, acquired circa 1985.
And thence by descent to the present owner.

The present lot depicts the ancient Temple complex on the island of Philae with the unequivocal presence of Trajan's Kiosk. Captured by the artist at sunset, the soft surface of the Nile reflects the Kiosk and Temple of Isis as the Dhow and its crew prepare for the night. Amelia Edwards (1831-1892), British novelist and Egyptologist, wrote: 'The approach by water is quite the most beautiful. Seen from the level of a small boat, the island, with its palms, its colonnades, its pylons, seems to rise out of the river like a mirage. Piled rocks frame it on either side, and the purple mountains close up the distance. As the boat glides nearer between glistening boulders, those sculptured towers rise higher and even higher against the sky. They show no sign of ruin or age. All looks solid, stately, perfect.'

In 1858 Auguste Veillon enrolled at the École des Beaux-Art in Paris where he spent considerable time studying the work of Claude Lorrain and the Dutch 17th century masters. He was particularly interested in the effect of light and it was a meeting with his neighbour, the famed Orientalist artist Eugène Fromentin, that marked a turning point in Veillon's work and arouse his interest in orientalist subject matter. He travelled to Egypt in 1873 and was to return on three more occasions. His soft brush strokes and pastel colour palette were perfectly suited to capture the warmth of Egypt.



65



66

VARIOUS PROPERTIES

65

CHARLES-THÉODORE FRÈRE (FRENCH, 1814-1888)

Camel caravans in Thèbes

signed and inscribed 'TH. FRÈRE. / MÉDINET-ABOU. THÈBES.' (lower left)
oil on panel

14¾ x 27¾ in. (36.4 x 70.5 cm.)

£12,000–18,000

\$16,000–24,000
€14,000–20,000

PROPERTY FROM A BRITISH COLLECTION (LOTS 64, 66-71, 83, 95)

66

CHARLES-THÉODORE FRÈRE (FRENCH, 1814-1888)

Vue de L'île de Philae, Nubie

signed 'TH.FRÈRE' (lower right); and further signed and inscribed 'Vue de L'île
de Philae, Nubie (coté Nord ouest)/Ch. Frère' (on the stretcher on the reverse)
oil on canvas

12¾ x 24½ in. (32.5 x 62.3 cm.)

£15,000–20,000

\$20,000–27,000
€18,000–23,000

PROVENANCE:

Dr. Hans Willi (1929-2005), Passfield Manor, Hampshire, acquired *circa* 1985.
And thence by descent to the present owner.



67

ETIENNE DUVAL (SWISS, 1824-1914)

Figures by an oasis

signed and dated 'E Duval 1876' (lower right)

oil on canvas

16³/₈ x 30³/₄ in. (41 x 78 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

PROVENANCE:

Dr. Hans Willi (1929-2005), Passfield Manor, Hampshire, acquired *circa* 1985.
And thence by descent to the present owner.



68

AUGUSTE LOUIS VEILLON (SWISS, 1834-1890)

Arabs on banks of the Nile

signed 'A Veillon' (lower right)

oil on canvas

18 $\frac{7}{8}$ x 32 in. (47.5 x 81.5 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Dr. Hans Willi (1929-2005), Passfield Manor, Hampshire, acquired *circa* 1985.
And thence by descent to the present owner.



69

AUGUSTE LOUIS VEILLON (SWISS, 1834-1890)

Arab encampment by the Nile

signed 'A Veillon' (lower right)

oil on canvas

19¾ x 31¾ in. (50 x 81 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Dr. Hans Willi (1929-2005), Passfield Manor, Hampshire, acquired *circa* 1985.

And thence by descent to the present owner.



70



71

70

AUGUSTE LOUIS VEILLON (SWISS, 1834-1890)

An arab on horseback

signed 'Aveillon' (lower left)

oil on canvas

18½ x 31½ in. (47.5 x 80 cm.)

£5,000-7,000

\$6,700-9,300
€5,700-7,900

PROVENANCE:

Dr. Hans Willi (1929-2005), Passfield Manor, Hampshire, acquired *circa* 1985.
And thence by descent to the present owner.

71

AUGUSTE LOUIS VEILLON (SWISS, 1834-1890)

Mosque on the banks of the Nile

signed 'A.Veillon' (lower left)

oil on canvas

12⅞ x 22 in. (31 x 55.5 cm.)

£7,000-10,000

\$9,300-13,000
€8,000-11,000

PROVENANCE:

Dr. Hans Willi (1929-2005), Passfield Manor, Hampshire, acquired *circa* 1985.
And thence by descent to the present owner.

72

FREDERICK GOODALL, R.A. (BRITISH, 1822-1904)

The Palm Grove

signed with monogram and dated '1894' (lower left)

oil on canvas

72½ x 44¼ in. (183.2 x 113.6 cm.)

£40,000–60,000

\$54,000–80,000

€46,000–68,000

PROVENANCE:

Anonymous sale; Christie's, London, 28 May 1971, lot 91 (60 gns to Coyle) with Arthur Tooth & Sons, London.

The Forbes collection sale, Christie's London, 20 February 2003, lot 159.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Royal Academy, 1894, no. 172.

San Carols, *Espejismos del Medio Oriente: Delacroix a Moreau*, 1999-2000, no. 48.

LITERATURE:

H. Blackburn (ed.); *Academy Notes 1894*, London, 1894, p. 9, (illustrated p. 54).

The son of an engraver Edward Goodall and brother of Edward Alfred Goodall, Goodall won a silver medal at the Society of Arts in 1837, at the age of 14. He toured Ireland in 1843 with F.W. Topham and his early works are mainly genre and peasant scenes in the Wilkie tradition. He travelled extensively as did his brother who accompanied the Schomburgh Guiana Boundary Expedition in 1841, visiting the Crimea in 1854 and Morocco, Spain, Portugal and Italy. Two of his sons, Frederick Trevelyan and Herbert Goodall were also painters.

Goodall made two journeys to the East. Feeling restricted by the genre images which he was producing, he spent the winter of 1858-9 in Egypt. Much of the trip was spent in the company of the Bavarian born watercolourist Carl Haag. The account he gave of his visit leaves no doubt of the visual excitement he received from the scene in Cairo, and he was indefatigable in sketching. Impressed by the gracefulness of the Egyptians and the grandeur of the landscape, Goodall made them the central focus of his art and exhibited the first of his many Orientalist scenes, *Early morning in the Wilderness of Shur*, at the Royal Academy in 1860. The work was praised by critics and artists, including Sir Edwin Landseer and David Roberts, and established Goodall's reputation. The sale of all of his oil sketches from this tour to the dealer Ernest Gambart for six thousand guineas financed his second visit in 1870-1. On this trip he and a dragoman on donkeys (carrying a sketching box designed and given to Goodall by the French animal painter, Rosa Bonheur) joined the nomadic bedouin near Saqqara. The present work was probably inspired by this trip and shows two *fellahin* driving sheep through a palm grove.

Goodall took part in the *Exposition Universelle* in Paris in 1900 and continued to exhibit at the Royal Academy until 1902. At the height of his career he was earning over £10,000 a year and he commissioned Norman Shaw to design his house, along with fellow artists Kate Greenaway, Frank Holl, Edwin Long, Marcus Stone and Luke Fildes. Unfortunately a large number of his Egyptian pictures were destroyed during the Second World War.





73



74

VARIOUS PROPERTIES

73

JOHANN JAKOB FREY (SWISS, 1813-1865)

A view of Anteopolis

oil on canvas
29¼ x 43⅞ in. (74.5 x 109.5 cm.)

£5,000–7,000

\$6,700–9,300
€5,700–7,900

PROVENANCE:

with Maltzahn Gallery Ltd., July 1974.
Anonymous sale; Christies, London, 3 June 1983, lot 171.r.

EXHIBITED:

London, A Collection of Drawings and Paintings by Johann Jacob Frey
1813-1865, July 1974, no. 14.

74

JEAN BAPTISTE PAUL LAZERGES (FRENCH, 1845-1902)

The Halt

signed and dated 'Paul LAZERGES./1896' (lower right)
oil on canvas
19⅞ x 24⅞ in. (50.6 x 61.2 cm.)

£8,000–12,000

\$11,000–16,000
€9,100–14,000



75

ERNEST KARL EUGEN KOERNER (GERMAN, 1846–1927)

Gebel Silsileh Temple, Egypt

signed and dated 'Ernst Koerner/1919.' (lower right)

oil on canvas

33½ x 50 in. (85 x 127 cm.)

Painted in 1919.

£15,000–20,000

\$20,000–27,000

€18,000–23,000

PROVENANCE:

Private collection, Germany.

LITERATURE:

W. Kosack, *Ernst Koerner: ein Berliner Orientalmaler des 19. Jahrhunderts*, Basel, 2015, p. 146.

Trained in Berlin, Ernst Koerner travelled widely throughout northern Europe before making a trip to Egypt in 1873 that would determine the course of the rest of his career. Captivated by the landscapes of the Eastern Mediterranean, Koerner became famous for his beautifully detailed depictions of architecturally important sites, particularly in Turkey and Egypt. Gebel Silsileh is 65 km north of Aswan in Upper Egypt, where the cliffs on both sides close to the narrowest point along the length of the entire Nile. In the present lot, the reddish shades of the sandstone indicate the wealth this area is famous for – during the 18th dynasty Egyptians switched from limestone to sandstone, and Gebel Silsileh was a great source of this brick. Almost all of Egypt's great temples derived their sandstone from this mine, and in turn many shrines were erected here on the banks of the Nile by officials in charge of mining the stone.

PROPERTY OF A FRENCH PRIVATE COLLECTOR

76

RUDOLF ERNST (AUSTRIAN, 1854–1932)

Le Marchand de coquillages

signed 'R. Ernst.' (lower left)

oil on panel

25½ x 21 in. (65.1 x 53.2 cm.)

£80,000–120,000

\$110,000–160,000

€91,000–140,000

PROVENANCE:

Tableaux de Rodolphe Ernst sale; Hôtel Drouot, Paris, 7 December 1908, lot 46 (475 frs.).

Private collection, Fontenay-aux-Roses.

EXHIBITED:

Paris, Grand Palais des Champs-Élysées, *4e Salon des industries du mobilier*, July - November 1911, no. 485 (1,200 frs.).

Ernst came from a family of distinguished artists. His father, Leopold Ernst, was a painter and architect who designed cathedrals. Rudolf entered the *Wiener Akademie der Bildenen Künste* in 1869. During his early career, whilst he was under the tuition of Feuerbach and Eisenmenger at the Viennese Academy, Ernst focused upon portrait and genre painting.

In 1874, he went on a study trip to Rome, and from there moved to Paris. He sent his first painting to the Paris Salon in 1877. He did not make his debut as an Orientalist painter until 1885 upon his return from his first visit to Spain

and Morocco. Through these works he achieved great acclaim, with one such Orientalist scene earning him a bronze medal at the Paris Exposition Universelle in 1889. His wider introduction to the French public came through the glowing review by critic Leon Roger-Miles in 1898 who wrote that nothing that the artist touched 'remained innocent of beauty, whether it was a painting, a piece of music or a ceramic.' (C. Juer, *Najd Collection of Orientalist Paintings*, London, 1991, p. 74).

In the present painting, *Le Marchand de coquillages*, a man is depicted in a white tunic, covered with a lavish leopard fur, selling shells and jewellery close to a gate. As in many of his Orientalist paintings, Ernst has captured the intricate details of the different textures beautifully. Our eye is led from the merchant through the archway to the radiant reflections of the white walls of houses in the background.

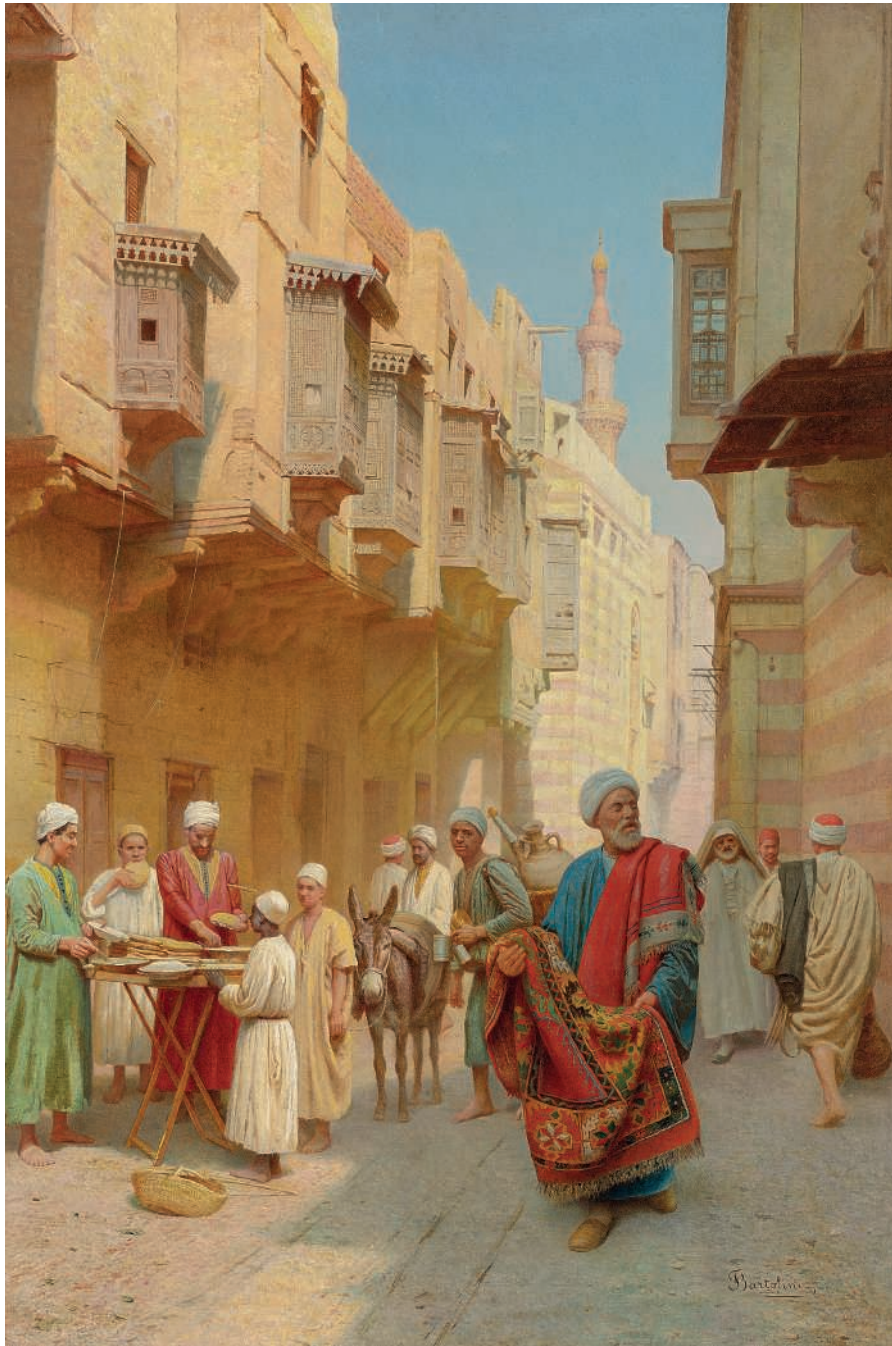
The present work has been for over 100 years in a collection in Fontenay-aux-Roses, where Ernst died in 1932.



The present lot in its frame.



René-Léonard



PROPERTY FROM AN IMPORTANT ORIENTALIST COLLECTION (LOTS 77, 93, 94)

77

FILIPPO BARTOLINI (ITALIAN, 1861-1908)

A Cairo Street Scene, with a khubz bread seller, a rug merchant and a water seller

signed 'FBartolini' (lower right)

oil on canvas

30 x 20 in. (76.5 x 51 cm.)

£15,000-20,000

\$20,000-27,000

€18,000-23,000

PROVENANCE:

with Frost & Reed, London.

with Mathaf Gallery, London (inv. no. S.226).

Acquired from the above by the present owner.



PROPERTY OF A LADY

*** 78**

CHARLES WILDA (AUSTRIAN, 1854-1907)

The game

signed and dated 'C.H. WILDA 1888.' (lower right)

oil on panel

17¼ x 21¼ in. (44 x 55 cm.)

£40,000-60,000

\$54,000-80,000

€46,000-68,000

In the present work, Charles Wilda frames the deep concentration towards the game being played out in the centre of the composition, with various narratives, including the pouring of drink and smoking, to bring movement to the scene.

A pupil of the celebrated Orientalist painter Léopold Carl Müller, Wilda, like Ludwig Deutsch, trained at the *Wiener Akademie der Bildenen Künste*. Carl Müller encouraged Wilda to travel to Egypt, whilst imparting the techniques of fine academic painting. Wilda established a studio in Cairo and in Paris with his friend Arthur von Ferraris in the 1880's, when the present lot was painted. Wilda exhibited his Orientalist paintings in Vienna, Munich and Paris. He participated in the *Exposition Universelle* in Paris in 1900 where he was awarded a bronze medal.





C.H. WILDA 1888.

PROPERTY OF A GENTLEMAN

79

LOUIS ÉMILE PINEL DE GRANDCHAMP (FRENCH, 1831-1894)

At the Bazaar, Cairo

signed 'L.E. Pinel de Grandchamp' (lower right)

oil on canvas

19¼ x 23¼ in. (48.7 x 59 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Private collection, England.

Acquired from the above by the father of the present owner, circa 1960.

And thence by descent.

EXHIBITED:

(Possibly) Paris, Salon, 1867, no. 688, as: 'Mosquée du sultan el Gourieh et bazar aux étoffes au Caire'.

Louis Émile Pinel de Grandchamp travelled extensively in the Orient, mainly between Constantinople, Egypt and Turkey. Upon his return in France, the artist exhibited regularly at the Salon. It has been suggested that the present lot was exhibited at the Paris Salon in 1867.





VARIOUS PROPERTIES

80

CHARLES WILDA (AUSTRIAN, 1854-1907)

The Monkey trainer

signed and dated 'CH WILDA 1883' (lower left)

oil on panel

15½ x 10¼ in. (39.5 x 26 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-34,000



PROPERTY FROM A FRENCH PRIVATE COLLECTION

81

RUDOLF ERNST (AUSTRIAN, 1854-1932)

In the Mosque

signed 'R. Ernst' (lower right)

oil on panel

23 ¼ x 28 ¾ in. (59 x 73 cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

In the present work, Ernst faithfully adheres to the mood and culture that he experienced during his travels. Having taken his camera on trips documenting not only the essence of these locations, but the intricate details that are so important in order to truly represent a convincing and powerful image such as in the present work. The chieftain carefully pours the oil in the lamp, while another figure is seated on the ground; with almost photographic precision, Ernst paints the robes and turbans. The whole is set against a background of Hispano-Moresque architecture inspired by the Alhambra and exemplifies Ernst's skill in visually cross-referencing the archetypal designs of various regions in order to create an extraordinarily evocative composition.

Ernst's masterly contrasts of textures and colours can be seen in the present lot. Most of the objects Ernst includes in his paintings were from his own personal collection. Details such as the 19th century Syrian bronze lamp, which is depicted in several of the artist's compositions, or the beautiful and colourful tiles are part of Ernst's classic repertory. Similar to Jean-Léon Gérôme and Deutsch, with whom he was close friends, Ernst had gathered a sizeable group of artefacts, tiles, lamps, pottery, silks, satins and kaftans from his travels to Moorish Spain, Morocco, Tunis and Istanbul during the 1880s. Ernst's studio, crammed full of these artefacts, resembled a stage-set.



Rudolph Ernst, *An elegant chieftain in his palace*, oil on panel, © Christie's 2008.



R. Wenst.



THE DUDLEY COLLECTION (LOTS 45, 82)

82

HEINRICH HANS SCHLIMARSKI (AUSTRIAN, 1859-1913)

Egyptian Goddess

signed 'Hans Schlimarski' (lower left)

oil on canvas

66¼ x 35¾ in. (168 x 91 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 28 November 1984, lot 430.



83

PROPERTY FROM A BRITISH COLLECTION (LOTS 64, 66-71, 83, 95)

83

EDOUARD-HENRI GIRARDET (FRENCH, 1819-1880)

Entering the City

signed and dated 'EDOUARD GIRARDET 1872' (lower right)

oil on panel

22 x 17 $\frac{1}{8}$ in. (55.5 x 45.4 cm.)

£5,000-8,000

\$6,700-11,000

€5,700-9,100

PROVENANCE:

Dr. Hans Willi (1929-2005), Passfield Manor, Hampshire, acquired circa 1985.

Thence by descent to the present owner.

VARIOUS PROPERTIES

84

ETTORE SIMONETTI (ITALIAN, 1857-1909)

The servant and mistress

signed 'Ettore Simonetti' (centre right)

pencil, watercolour and bodycolour, heightened with gum arabic on paper

30 $\frac{1}{4}$ x 21 $\frac{1}{2}$ in. (76.9 x 54.7 cm.)

£8,000-12,000

\$11,000-16,000

€9,100-14,000



85

FAUSTO ZONARO (ITALIAN, 1854-1929)

A view of Constantinople with the Dolmabahçe Mosque seen from the hills of Gümüssüyü

signed 'F. Zonaro' (lower right)

oil on canvas

21½ x 37½ in. (53.5 x 95.3 cm.)

£60,000–80,000

\$80,000–110,000

€69,000–91,000

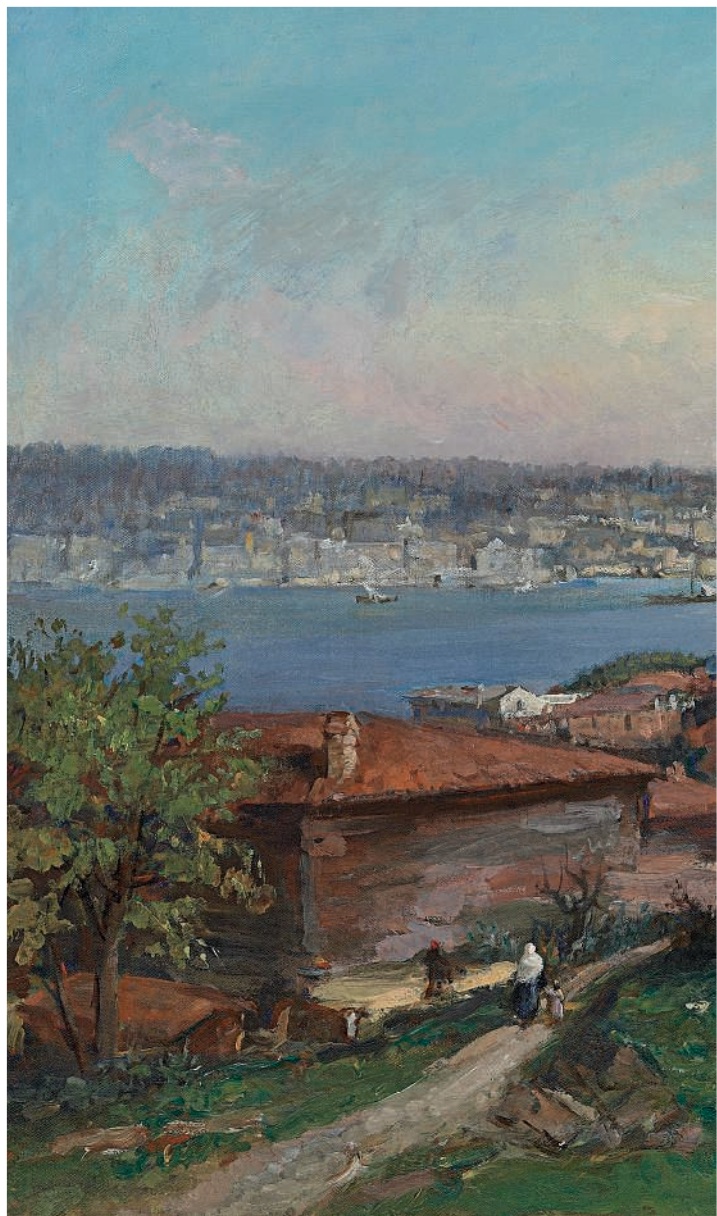
Together with Alberto Pasini, Fausto Zonaro is the artist most famously associated with Constantinople. Appointed Court painter to the Sultan Abdulhamid II in 1896, Zonaro lived in Turkey from 1891 until his patron's overthrow in 1909, and was the most important agent to introduce a western style of painting to the country.

Despite his formal title, and a few large-scale official commissions, Zonaro was above all a painter of modern Turkish life, whose primary aim was to render the light of Constantinople and the Bosphorus, and the daily activities and traditions of its people. Upon his arrival in the city, it was said that Zonaro was 'awake day and night', eager to capture the daily activities of its people, its busy marketplaces, the ships and frigates along the Bosphorous, and the unique landscapes from which he gained an optimal vantage point of all sides of the city.

The present painting is a testament both to the influences Zonaro had absorbed and the ease with which he settled into life in Turkey. The canvas is infused with a remarkable luminosity from the brilliant blue of the Bosphorus as well as the rendering of the clouds. Perhaps more than any other Italian Orientalist painter, Zonaro imbued his canvases with a bolder, more Impressionist touch that communicated his pure encounter with light and its changing effects on landscape.

The Dolmabahçe Mosque is located on the Bosphorus in the Southern corner of the Dolmabahçe Palace complex. Construction of the mosque began in 1853 at the behest of Sultan Abdulmecid's mother, Bezmialem Valide Sultan. Completed in 1855, it is one of the country's most highly decorated Baroque-style mosques. The circular arrangement of the windows, which resembles a peacock's tail, remains its most unusual but defining architectural feature.

The present lot has been authenticated by Professor Cesare Mario Trevigne, the artist's great-grandson, and is sold with a letter certificate dated 13 November 2017. It will be included in Professor Trevigne's archive under the title: 'Sulle alture di Costantinopoli'.







86

CARL HAAG (GERMAN, 1820-1915)

Interior of the Golden Gateway in the Temple area of Jerusalem

pen and ink, pencil and watercolour on paper, arched top
53¼ x 31 in. (135.5 x 79 cm.)

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

The artist's studio.

Thence by descent to his heirs.

Their sale; Sotheby's, London, 29 April 1982, lot 50, as: 'Inside the Temple'.

Acquired by the present owner *circa* 1985, London.

In April 1859, Carl Haag enjoyed an extended stay in Jerusalem, to study and capture its most important buildings and sites. It appears the artist's trip was under the patronage of Queen Victoria because during his stay, the Sultan granted him, at the Queen's request, permission to be the first Westerner to paint the interior of the Haram-es-Shereef, with the Holy Rock within.

Upon his return to England, Haag not only brought with him a sizeable collection of sketches and drawings, but also a love for the architecture and life-style he had enjoyed in the Orient; his Hampstead studio was entirely decorated in the Moorish style. Carl Haag had created an oasis of Oriental exuberance in the middle of London. His extensive collection of carpets, jugs, weapons and furniture would serve as reminders of his travels, and reappear as props in re-workings of sketches made abroad.



87

RUDOLPH ERNST (AUSTRIAN, 1854-1932)

An Arab scholar

signed 'R. Ernst.' (lower right)

oil on panel

8¾ x 6¼ in. (22.2 x 16 cm.)

£25,000-35,000

\$34,000-46,000

€29,000-40,000





88

GEORGES ANTOINE ROCHEGROSSE (FRENCH, 1859-1938)

Le Rideau rouge d'Alger

signed 'G. Rochegrosse' (lower right)

oil on canvas

18¼ x 24¼ in. (46.3 x 61.5 cm.)

£15,000–20,000

\$20,000–27,000

€18,000–23,000

Georges Rochegrosse was abandoned by his father as a child, and when his mother remarried he became the stepson of the great poet Théodore de Banville. At the age of 12, he became a pupil of Gustave Boulanger and Jules Lefebvre at the Académie Julian, where he later taught draughtsmanship. While enjoying the benefits of the more liberal teaching at the Académie Julian, he enrolled at the École des Beaux-Arts, and was a finalist in the Prix de Rome competition twice. He painted murals for the staircase in the Sorbonne library.

In 1883 he won the Prix du Salon, which enabled him to visit Italy. He subsequently travelled to Belgium, Holland and Germany. Around 1890 he married his great love Marie Leblond, who became the model for the heroines in his paintings for about 30 years. From 1900, Rochegrosse and Marie spent the winter months in El-Biar, in the hills above the Bay of Algiers, where the painter often found the Oriental backgrounds for his compositions. He died in El-Biar, but he was buried in Montparnasse Cemetery in Paris. He was made an Officier of the Légion d'Honneur in 1910. He was also a permanent member of the Salon jury.

His fame was international, commensurate with the ambitious nature of his major historical, mythological and literary compositions.

* 89

MARIUS BAUER (DUTCH, 1867-1932)

Oosterse Muziekanten: Oriental musicians

signed 'MBAUER' (lower right)

oil on canvas

28¾ x 35⅞ in. (73 x 91 cm.)

Painted in 1926.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Acquired directly from the artist by Kunsthandel E.J. van Wisselingh & Co, Amsterdam, in 1926 (inv. no. S4965/S2299X).

Acquired from the above by C.W. Kraushaar, New York on the 22 July 1926 (fl. 3.000).

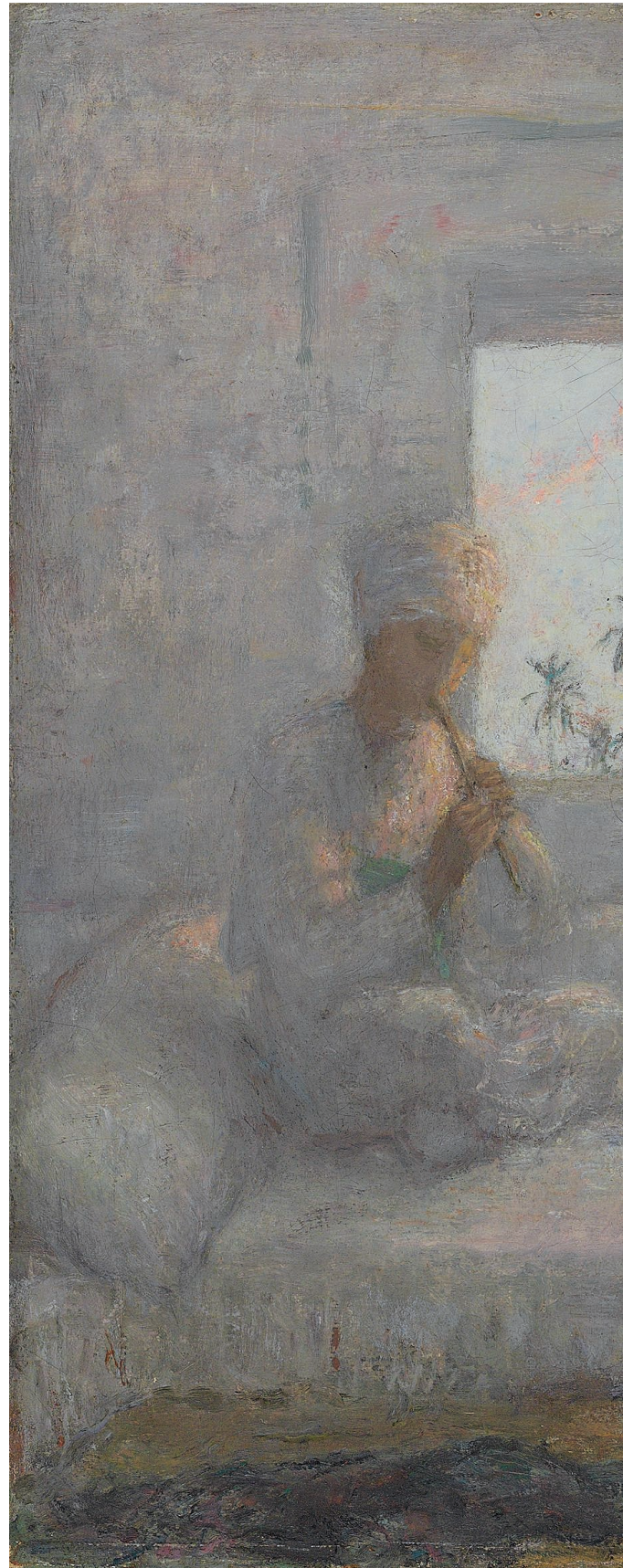
EXHIBITED:

Amsterdam, Stedelijk Museum, *Eerentoonsteling M. A.J. Bauer*, March 1933, cat. no. 178.

Paris, Galerie Jean Charpentier, *Exposition Bauer organisée par la Ville d'Amsterdam*, April 1933, can. no. 29.

LITERATURE:

R.W.P. de Vries, *M.A.J. Bauer*, Amsterdam, 1944, p. 35, ill., as 'Oostersche muziek' and where erroneously dated 1901.





PROPERTY FROM A PRIVATE ITALIAN COLLECTION

90

FABIO FABBI (ITALIAN, 1861-1946)

Corteo Arabo

signed 'F. Fabbi' (lower right)

oil on canvas

19 x 27½ in. (48.3 x 69.8 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

with Galleria d'Arte Il Due di Quadri, Bologna, by 1981.

Acquired from the above by the present owner.

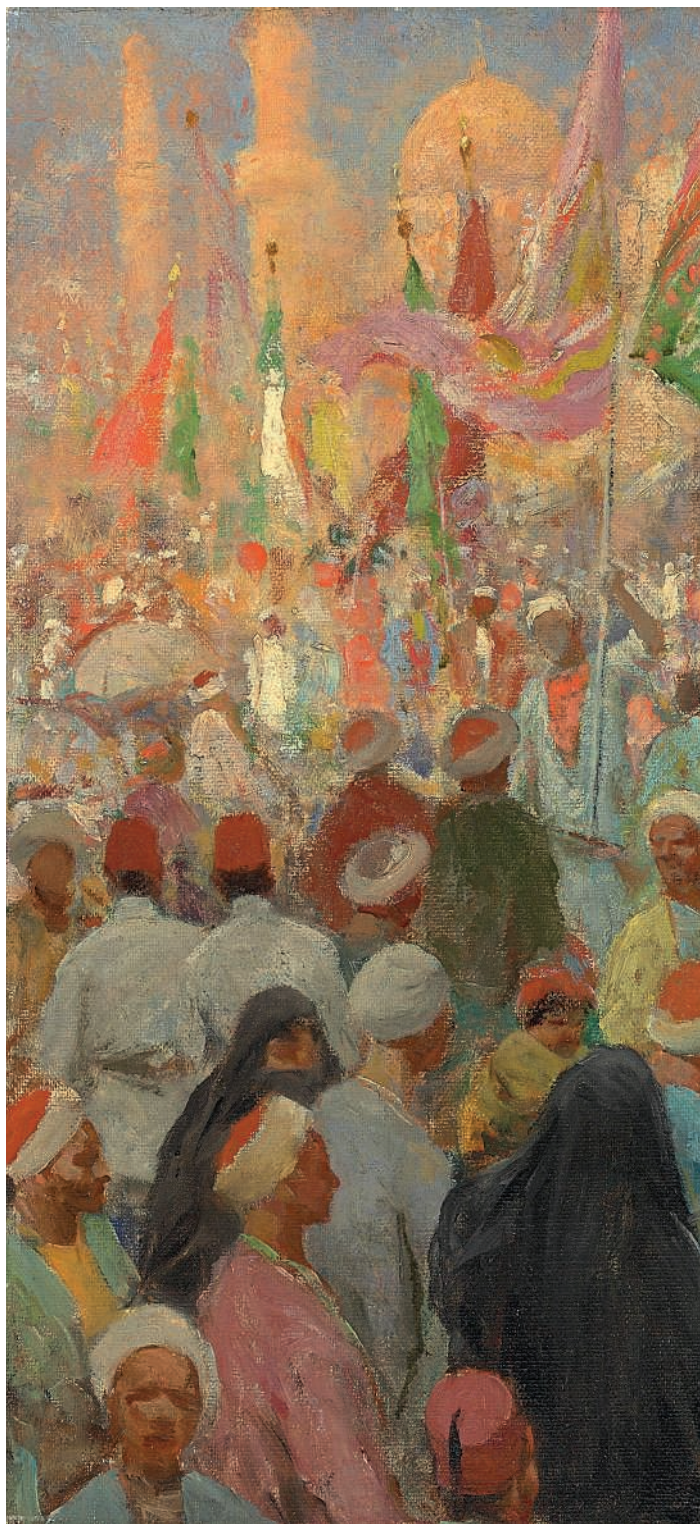
EXHIBITED:

Bologna, Galleria d'Arte Il Due di Quadri, *Fabio Fabbi*, 16 May-16 June 1981.

Bologna, Galleria d'Arte Maggiore, Associazione Bologna per le Arti, *Fabio Fabbi, 1861-1946*, 14 May-30 June 2000, no. 38.

LITERATURE:

Ottocento. Catalogo dell'arte italiana dell'Ottocento, Milan, 1994, vol. 23, p. 105 (illustrated).







91

LOUIS AUGUSTE GIRARDOT (FRENCH, 1856-1933)

Ladies on a terrace at sunset

signed and dated 'L-A-GIRARDOT / -1913-' (lower left)

oil on canvas

32 x 25½ in. (81.3 x 65.5 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

EXHIBITED:

San Francisco, *Panama-Pacific International Exposition*,
20 February - 4 December 1915, no. 429, as: 'Terrasse le soir'.



92

GEORGES WASHINGTON (FRENCH, 1827-1910)

The Falconer

signed 'G Washington' (lower right)

oil on canvas

26½ x 18¾ in. (67.5 x 47 cm.)

£7,000-10,000

\$9,300-13,000

€8,000-11,000



PROPERTY FROM AN IMPORTANT ORIENTALIST COLLECTION (LOTS 77, 93, 94)

93

GUSTAVE ACHILLE GUILLAUMET (FRENCH, 1840-1887)

On the bank of the El Kantara river

signed 'G. Guillaumet' (lower right)

oil on canvas

22 x 31 in. (55.5 x 78 cm.)

£15,000-20,000

\$20,000-27,000

€18,000-23,000

PROVENANCE:

Charles Courtoy.
with Kurt E. Schon Ltd, New Orleans.
Anonymous sale; Sotheby's, New York, 22 May 1985, lot 16.
with Mathaf Gallery, London (inv. no. K.197).
Acquired from the above by the present owner.

LITERATURE:

G. Guillaumet, *Tableaux Algériens*, Paris, 1888 (illustrated as a heliogravure by Dujardin, opposite p. 202).

L. Thornton, *Les Orientalistes: Peintres voyageurs 1828-1908*, Paris, 1983, p. 148 (illustrated).



94

**EUGÈNE FROMENTIN
(FRENCH, 1820-1876)**

Campement arabe dans les montagnes de l'Atlas

signed and dated 'Eug.Fromentin.-/72.'

(lower right)

oil on canvas

13 x 16¼ in. (33 x 41.2 cm.)

£15,000–20,000

\$20,000–27,000

€18,000–23,000

PROVENANCE:

René Billotte, Paris (1903).

W.A. Clark, New York.

His sale; American Art Association, New York, 11 January 1926.

Starr Foundation Inc., Kansas City.

Joseph H. Lang, Toronto.

His sale; Christie's, New York, 24 May 1989, lot 33.

with Mathaf Gallery, London (inv. no. S.258.)

Acquired from the above by the present owner.

LITERATURE:

J. Thompson and B. Wright, *Les orientalistes volume 6. Nouvelle Edition.*

Eugène Fromentin 1820-1876. Visions d'Algérie et d'Égypte, Courbevoie, 2008, p. 341 (illustrated).

The present work is the smaller version of a painting in the Walters Art Gallery collection in Baltimore.

PROPERTY FROM A BRITISH COLLECTION (LOTS 64, 66-71, 83, 95)

95

FÉLIX ZIEM (FRENCH, 1821-1911)

Tripoli d'Afrique

signed 'Ziem' (lower right)

oil on panel

20 x 32 $\frac{7}{8}$ in. (50.5 x 83.4 cm.)

£30,000-50,000

\$40,000-66,000

€35,000-57,000

PROVENANCE:

Kerchner sale; Hôtel Drouot, Paris, 13 March 1902, lot 26.

Sarin sale; Georges Petit, Paris, 2 March 1918, lot 72.

with Galerie Limmat, Zurich.

Dr. Hans Willi (1929-2005), Passfield Manor, Hampshire, acquired *circa* 1985.

Thence by descent to the present owner.

LITERATURE:

P. Miquel, *Félix Ziem, 1821-1911*, Maurs-la-Jolie, 1978, vol. 2, p. 133, no. 802 (illustrated).

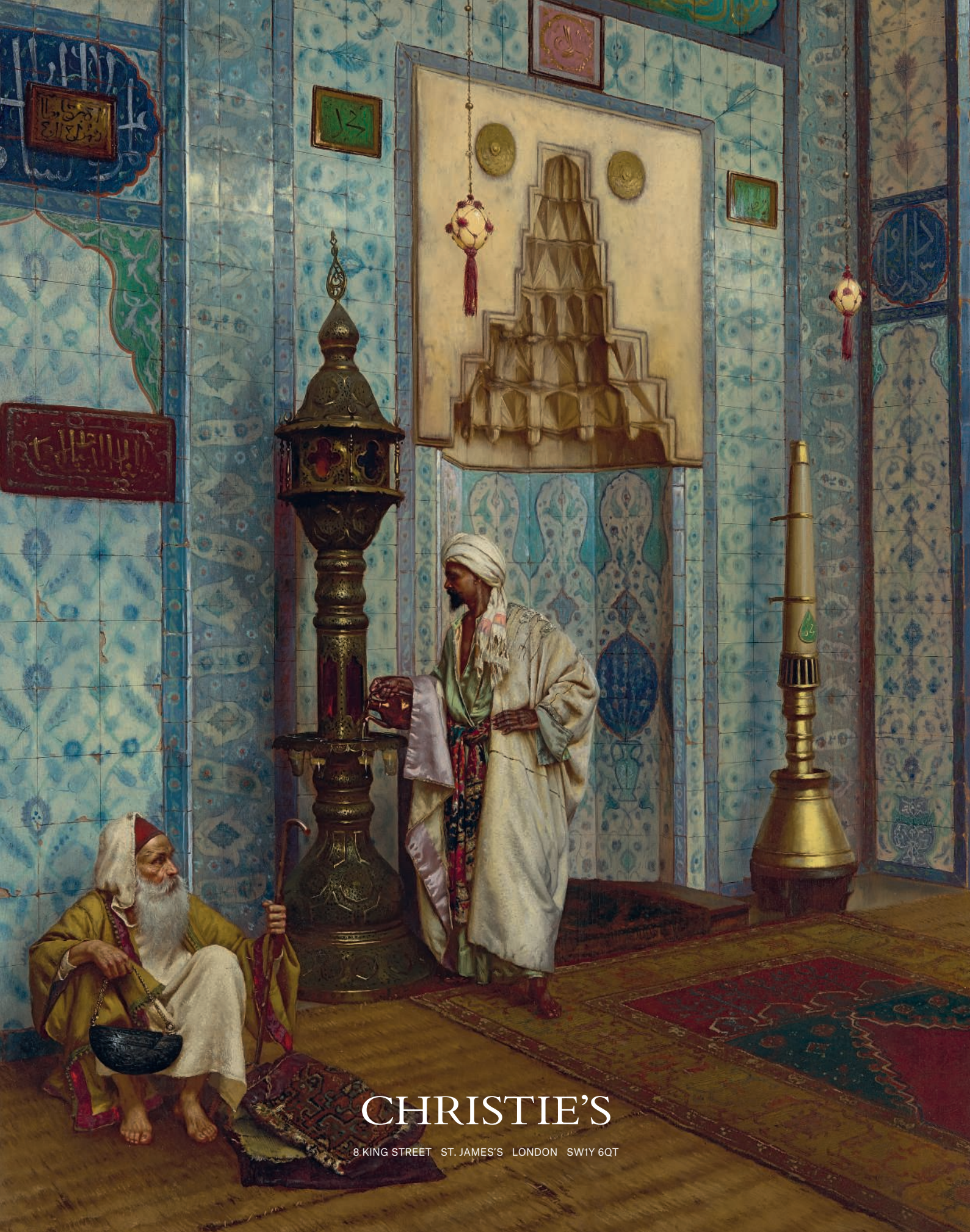
A. Burdin-Hellebranth, *Félix Ziem, 1821-1911*, Brussels, 1998, vol. 2, p. 292, no. 1662 (illustrated).

We are grateful to *The Association Félix Ziem*, represented by Mathias Ary Jan, David Pluskwa and Gérard Fabre, for confirming the authenticity of this work.





END OF SALE



CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT