

Henry Herbert La Thangue

1859-1929 | British



A Ligurian Garden

M.S. Rau
FINE ART • ANTIQUES • JEWELS

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Oil on canvas | Circa 1907

Signed "H.H. La Thangue." (lower left)

Canvas: 41 1/4" high x 34 3/4" wide | 104.78 cm x 88.27 cm
Frame: 52" high x 45 1/4" wide x 2 1/2" deep
132.08 cm x 114.94 cm x 6.35 cm

“

*Surely never has
Mr. La Thangue given us
a more beautiful picture
of sunlight than this.*

- Sheffield Daily Telegraph, 6 May 1908

”



OVERVIEW

A star of the Royal Academy, Henry Herbert La Thangue was an artist who defied genre. Recently rediscovered, *A Ligurian Garden* stands as one of his finest paintings.

Exhibited at the Royal Academy in 1908, it is the masterpiece of the series inspired by his travels to Italy's Ligurian coast in 1903. With radiant color and masterful technique, La Thangue captures the essence of a long-lost way of life.

La Thangue painted *A Ligurian Garden* during a period of retreat from Britain's industrialization, seeking solace in the untouched landscapes of the Italian Riviera. It was there he discovered the picturesque villa in this painting. He quickly formed a bond with the villa's family, whose daughters appear as the subjects of this work. La Thangue masterfully captured an idyllic vignette as well as an enduring sense of place, preserving the old world's allure. A few years after completing this composition, inspired by its success at the Royal Academy and beyond, La Thangue returned to this Italian haven, only to discover that the daughter at the forefront of this painting had passed away and the villa was abandoned. This painting represents the final glimpse of a brief moment of serenity, beautifully preserved.

Ligurian subjects became so central to La Thangue's oeuvre that the Leicester Galleries in London staged an exhibition in April 1914, almost entirely dedicated to them. Our painting, one of four monumental canvases La Thangue completed of the family's pergola, is widely regarded as the masterpiece of the series. Exhibited alongside a companion piece at the Royal Academy in 1908, it was praised by scholars as his most triumphant work. *The Times* and *The Daily Telegraph* hailed it as "radiant" and "scintillating," with critics from as far north as Scotland's Moray Firth proclaiming La Thangue to be at his peak. As one critic noted, La Thangue, alongside George Clausen, was rescuing Burlington House from "Sargentine despotism."

Henry Herbert La Thangue, born in Croydon, Surrey, studied at Dulwich College and later at the Royal Academy, London, where he won a gold medal in 1879. This earned him a prestigious scholarship to study under Jean-Léon Gérôme at the École des Beaux-Arts in Paris, where he was influenced by the Barbizon school. Upon returning to England in 1886,

La Thangue exhibited widely at the Royal Academy, the Royal Society of British Artists and other notable galleries. He co-founded the New English Art Club and was made an Associate of the Royal Academy in 1898, becoming a full member in 1912. Today his works can be found in the permanent collections of the Tate, London, Art Gallery of Western Australia and the Glasgow Museums.

This work is further distinguished by its prestigious provenance. *A Ligurian Garden* was priced at £500 when it was exhibited in 1908. This was in a period where the average laborer's yearly wages were approximately £42! It was purchased by Sir William Prince-Smith, 3rd Bt, OBE, MC, a member of a prominent Yorkshire family of industrialists. The painting stayed in the family's collection until only recently, making its reappearance a significant and exciting development in the art world. Kenneth McConkey, Professor Emeritus of Art History at the University of Northumbria and an expert on British, Irish and French painting of the late 19th and early 20th centuries, has researched *A Ligurian Garden* in depth, and his writing on this work is included in this dossier. ●



PROVENANCE

Sir William and Lady Marjorie Prince-Smith, Southburn House, Yorkshire, England

Thence by descent, until 2022

Private Collection

EXHIBITED

London, Royal Academy, 1908, no. 55

LITERATURE

Kenneth McConkey, *A Ligurian Garden*, expert summary, updated 2024

Paul Mall Magazine Extra, 1908, "The Pictures of 1908," p. 14 (illustrated)

Lloyd's Weekly Newspaper, 3 May 1908, "Most Noticeable Picture," p. 14

The Times, 4 May 1908, "Royal Academy – First Notice," p. 13

The Morning Post, 4 May 1908, "The Royal Academy Exhibition – First Notice," p. 4

East Anglian Daily Times, 4 May 1908, "The Royal Academy," p. 4

Eastern Daily Press, 5 May 1908, "The Royal Academy," p. 6

Forres, Elgin and Nairn Gazette, 6 May 1908, "The Royal Academy," p. 3

Sheffield Daily Telegraph, 6 May 1908, "The Royal Academy - Second Notice," p. 8

Folkestone Express, 6 May 1908, "The Royal Academy – Specially Written Notice," p. 7

Northern Whig, 7 May 1908, "Royal Academy Exhibition – Second Notice," p. 3

The Scotsman, 8 May 1908, "The Royal Academy Exhibition – Second Notice," p. 9

The Tablet, 9 May 1908, "The Royal Academy," p. 6

Folkestone Express, 9 May 1908, p. 3

The Graphic, 9 May 1908, "The Royal Academy – I," p. 7

Illustrated London News, 9 May 1908, "Art Notes," p. 676

Lakes Chronicle and Reporter, 13 May 1908, "Notes on News," p. 2

The Daily Telegraph, 30 June 1908, "Royal Academy – Third Notice," p. 7



THE
EXHIBITION
OF THE
ROYAL ACADEMY OF ARTS

MDCCCXVIII

—
THE ONE HUNDRED AND FORTIETH

"The excellence of every art must consist in the
complete accomplishment of its purpose."

—*Sir Joshua Reynolds.*

LONDON
WILLIAM CLOWES AND SONS, LIMITED
PRINTERS TO THE ROYAL ACADEMY

ENTERED AT STATIONERS HALL

London, Royal Academy, 1908, no. 55



HENRY HERBERT LA THANGUE RA

1859-1929

In a Ligurian Garden

Oil on canvas, 41 ¾ x 35 ¼ ins, 106 x 89.5 cms
Signed lower left, HH La Thangue

Provenance: Private collection, by descent

Exhibited London, Royal Academy 1908, no. 55

Literature *Pall Mall Magazine Extra, The Pictures of 1908*, 1908, p. 14 (illus)
 ‘Most Noticeable Picture’, *Lloyd’s Weekly Newspaper*, 3 May 1908, p. 14
 ‘Royal Academy – First Notice’, *The Times*, 4 May 1908, p. 13
 ‘The Royal Academy Exhibition – First Notice’, *The Morning Post*, 4 May 1908, p. 4
 ‘The Royal Academy’, *East Anglian Daily Times*, 4 May 1908, p. 4
 ‘The Royal Academy’, *Eastern Daily Press*, 5 May 1908, p. 6
 ‘The Royal Academy’, *Forres, Elgin and Nairn Gazette*, 6 May 1908, p. 3
 ‘A Sermon in Paint’, *Sheffield Daily Telegraph*, 6 May 1908, p. 8
 ‘The Royal Academy – Specially Written Notice’, *Folkestone Express*, 6 May 1908, p. 7
 ‘Royal Academy Exhibition – Second Notice’, *Northern Whig*, 7 May 1908, p.3
 ‘The Royal Academy Exhibition – Second Notice’, *The Scotsman*, 8 May 1908, p. 9
 ‘The Royal Academy’, *The Tablet*, 9 May 1908, p. 6
Folkestone Express, 9 May 1908, p. 3
 ‘The Royal Academy – I’, *The Graphic*, 9 May 1908, p. 7
 ‘Notes on News’, *Lakes Chronicle and Reporter*, 13 May 1908, p. 2
 ‘Royal Academy – Third Notice’, *The Daily Telegraph*, 30 June 1908, p. 7

Not long before his death in December 1929, Henry Herbert La Thangue received a letter inquiring about his picture of *Ligurian Flowers* (Fig 1), in Blackburn Art Gallery. He replied recalling it having been painted in ‘1907 or 1908 ... in one of the villages along the [Italian Riviera] coast.’

The picture had been shown with *In a Ligurian Garden*, its companion piece, at the Royal Academy in 1908. Known only from a contemporary illustration, this latter work has long remained unlocated, and its appearance here is an important rediscovery.

Kenneth McConkey, *A Ligurian Garden*, expert summary, updated 2024





Fig 1 Henry Herbert La Thangue, *Ligurian Flowers*, 1908, 104 x 88 cms, Blackburn Museum and Art Gallery
 Fig 2 Henry Herbert La Thangue, *In a Ligurian Garden*, 1908, the present picture

Over twenty years had passed since they were painted and La Thangue remembered these canvases ‘with pleasure ... for the girl was so exceptionally nice and posed well’ and the garden, ‘where the picture was painted is the one of a fine old house ... [that] presented even in its ruined state a very beautiful appearance ...’¹

Although not hung side-by-side in the exhibition, it was nevertheless obvious that the two paintings represented different views of the same pergola. It cut through an orange grove, the trees of which gave shade to a thick carpet of flowers, cultivated specifically for the nearby perfume factories at Eze and Grasse.² La Thangue informed the Blackburn curator that such was his liking for the old house he returned a year or two later to discover that the family had moved, and sadly, their daughter had died. It is probable nevertheless that he produced two further works showing the little *viale* of what he described as ‘pilasters’ on one or other of these occasions (fig 3). Indeed, so significant was the flower harvest that he chose one of these later works, *Violets for Perfume*, as his Diploma Picture when he became a Royal Academician in 1912 (fig 4).³

¹ Letter dated November 1929, to Thomas Howarth at Blackburn Art Gallery, quoted in Kenneth McConkey, *A Painter's Harvest, HH La Thangue, 1859-1929*, 1978, (exhibition catalogue, Oldham Art Gallery), p. 44. This important document is one of the very few surviving pieces of evidence concerning the painter's extensive explorations of Liguria.

² The present work hung next to Charles Sims's *The Little Faun*, 1908 (Royal Cornwall Museum, Truro).

³ McConkey, 1978, no. 31. La Thangue had been an Associate member of the Academy (ARA) since 1898.



Fig 3 Henry Herbert La Thangue, *The Orange Grove (Gathering Oranges or An Italian Viale)*, c. 1910, 86.3 x 96.5 cms, Private Collection, courtesy Fine Art Society, London

Fig 4 Henry Herbert La Thangue, *Violets for Perfume*, c. 1910-13, 109 x 95 cms, Royal Academy of Arts, London

A former New English Art Club founder and firebrand, La Thangue acquired a following in his youth as a *plein air* Naturalist painter of rural subjects in a manner popularly associated with the much-admired French artist, Jules Bastien-Lepage. A decade later his impressive *The Man with the Scythe* 1896 was acquired from the Academy for the National Collection of British Art, which became the Tate Gallery. However, by the turn of the new century, La Thangue had begun to feel that he needed to look elsewhere for subject matter and, recalling a student trip to the south of France, he over-wintered in Provence in 1901-2. Thereafter, a pattern emerged that would result in the establishment of a studio at Bormes-les-Mimosas.

In the winter of 1903-4 La Thangue made his first foray into Italy and from that point until the outbreak of war Ligurian pictures appeared in almost every Academy summer exhibition, sometimes representing hilltop villages and farms, with goatherds, lace-makers, fruit-sellers on narrow unexplored mountain roads known as *sentieri*.⁴ Even though tunnels were blasted through the hillsides bringing the railway from Ventimiglia through Genoa and on down to La Spèzia, the areas around Porto Maurizio, (Riviera di Ponente) where La Thangue was based in 1907-8, remained untouched. Considered ‘less picturesque’ by Baedeker, the particular charm of the peasant way of life in this region was left exclusively to La Thangue.⁵

While all four ‘pergola’ pictures convey the sense of nature’s abundance, the critical consensus favoured *In a Ligurian Garden* as his most significant recent work. For *The Times* and *The Daily Telegraph*, it was ‘radiant’ and ‘scintillates everywhere’, while *The Sheffield Daily Telegraph* concluded that ‘...never has Mr La Thangue given us a more beautiful picture of

⁴ La Thangue’s first Ligurian canvases – *A Ligurian Cradle* (unlocated) and *From a Ligurian Spring* (Private Collection) – were exhibited in 1904 and, with the exception of 1910, were shown every year thereafter until the Great War. In a letter dated 21 March 1905, (Hyman Kreitman Archive, Tate Britain) to the sculptor, James Havard Thomas, George Clausen, then Professor of Painting at the Royal Academy, reports, ‘...La Thangue also writes me now and then – this winter they’ve been in Italy, near Genoa.

⁵ Karl Baedeker, *Northern Italy, A Handbook for Travellers* 1913 (Leipzig), p. 121. Baedeker notes that there was an Anglican church in the town.

sunlight than this.’ Others were equally effusive – even in newspapers as far north as the Moray Firth, the painter was regarded as being at his best.⁶ As one critic had noted previously, he, with George Clausen’s help, was saving the Burlington House from ‘Sargentine despotism’.⁷

Looking back to the early winters on the *Italian Riviera* La Thangue now realized that he had discovered a lost domain. The rose bower, so beloved by Rossetti and Burne-Jones existed for real. However, remembering the girl and the old house, he felt compelled to conclude that ‘... all of these regions have been spoilt by the war and still more perhaps by the peace ...’⁸ When his death was announced, the anonymous obituary writer of *The Times* referred to La Thangue’s characteristic manner of representing the peasants of Provence and Liguria, ‘in dappled light and shade, with direct and forcible brushwork and a strongly personal note in the colour schemes’.⁹ Clausen, the artist’s lifelong friend, pitched this bald encomium at a higher level. La Thangue was prompted, he declared, by ‘... some simple motive of rural occupation enhanced by a picturesque surrounding ... [and containing] primarily the beauty of things in sunlight’.¹⁰ In this he could justly be compared with the masters he always admired – especially Vermeer and Velázquez.

However, none of these graveside eulogies quite touches the profound sensuality of La Thangue’s evocations of the Ligurian garden sanctuaries. For the writer, Vernon Lee, arriving in Liguria during the painter’s student years, they belonged ‘to no time’ and ‘will always exist’. The ‘cool shadow ... heavy with romance, of wine-saturated oak and crumbling plaster’ produced ‘a little stab of joy that this is Italy’.¹¹ The fragrance of ripening fruit and blossoming flowers mingling with that of crumbling plaster is precisely what La Thangue uniquely has captured *In a Ligurian Garden*. This indeed is Italy.

Kenneth McConkey

⁶ ‘The Royal Academy’, *Forres, Elgin and Nairn Gazette*, 6 May 1908, p. 3.

⁷ Anon, ‘The Royal Academy’, *The Illustrated London News*, 11 May 1907, p. 722.

⁸ As note 1.

⁹ ‘Obituary – Mr La Thangue RA – A Painter of Rural Scenes’, *The Times*, 23 December 1929, p. 12.

¹⁰ George Clausen, ‘HH La Thangue RA’, in *Memorial Exhibition of the Works by the Late Henry Herbert La Thangue RA*, exhibition catalogue, Brighton Art Gallery, 1930, pp. 4-6.

¹¹ Irene Cooper Willis ed., *A Vernon Lee Anthology*, 1929, (John Lane, The Bodley Head Ltd), pp. 9-10.

Kenneth McConkey, *A Ligurian Garden*, expert summary, updated 2024





Ligurian Flowers.—H. H. LA THANGUE, A.R.A.



In a Ligurian Garden.—H. H. LA THANGUE, A.R.A.

Paul Mall Magazine Extra, 1908, "The Pictures of 1908," p. 14 (illustrated)



than to artistic treatment.

One comes frequently upon works by Sir H. von Herkomer, R.A., and it is impossible to pass by without notice a canvas by him which takes up a whole wall in No. VI. Gallery. It pictures "The Council of the Royal Academy, 1907," with the president, Sir E. J. Poynter, seated in the centre. On either side are the other members of the council, including Sir Hubert himself. The painting displays a great amount of energy, but is inclined to be a little hot and muddy in appearance. There are portraits by him also of the Bishop of London (No. 188) and the Rev. Bernard Vaughan, S.J. (No. 833).

One of the newer associates noticeably to the fore this year is Mr. Charles Sims. His "The Little Faun" (No. 50), which appears in the first room, is very pleasing in its quality of paint, and arrangement, and its fresh effect of light. In Gallery V. is another rather remarkable painting by him of "The Fountain" (No. 361).

Mr. H. H. La Thangue, A.R.A., has painted subjects of Liguria, the most important (No. 55), showing a pergola, in the sun-flecked shade of which a girl, with a red skirt and like-coloured scarf wrapped round her head, is employed in packing oranges, which another, further along, is picking.

Mr. Campbell Taylor, whose "Quartette" was purchased from last year's exhibition by the Chantry trustees, shows a picture entitled "Practice for the Ballet in 1830" (No. 518). It is painted more or less on the lines of his last year's success, but is smaller. Although the general tone is pleasant the picture seems lacking in any particular motive.

A life-size equestrian picture by Mr. J. H. P. Bacon, A.R.A., in Gallery VIII., is entitled "The Riding Lesson." Right across the foreground is a horse ridden by a young girl. The lesson is taking place upon some sands beneath a line of cliffs. Following close in the track of the first rider are two other young girls on horseback, accompanied by a man. The composition is filled in with some greyhounds sporting.

In Gallery IX, generally referred to as the "Gem Room," on account of its containing only small works, there is little to attract the eyes except Mr. Orpen's study of an interior, in which is "Charles Wertheimer, Esq."



may be his chief subject ; and thus his concern about the light has caused him to neglect the pose and action of the mother. The baby is beautifully modelled—Mr. Stott has never done anything better—but the mother is weak and nerveless, with none of the passion of maternity which, one feels, ought to be the true subject of the picture. Mr. Stott suggests Mr. La Thangue, in whose pictures the conflict between the interest of phenomena and the interest of humanity becomes every year more acute. In his " Ligurian Garden " there is an effort to paint light for its own sake, and a figure also for its own sake. Mr. La Thangue tries to show us more than he or anyone could possibly see, and the result is distraction and sheer ugliness. He aims at realism with an industry almost ferocious. He will have no compromise, and his pictures become more and more cockpits of irreconcilable facts. Mr. Stanhope Forbes's realism is gentler. He makes a compromise, but one in which there seems to be no principle. His " Village Industry " is an interior in which a master is teaching boys to beat copper. One feels sure that every detail has been studied from reality, that Mr. Forbes has taken a mass of notes on the spot. He has produced a document but not a picture. No doubt Carlyle would approve of it, but Carlyle's interest in pictures was not æsthetic. There is the same purposeless realism in Sir Lawrence Alma-Tadema's portrait of himself, painted for the Roman Academy. Both of these painters seem to make no selection in the facts which they represent. In their pictures there is neither emphasis nor suppression, and the eye wanders about them seeking for interest and finding none. Both are clever enough to avoid violent contrasts

The Morning Post, 4 May 1908, "The Royal Academy Exhibition – First Notice," p. 4



Mr. Bacon, Mr. Shannon, Mr. Hacker and others exhibit excellent portraits, and show that there are enough students to make a school, if only the masters have merit enough to teach. In the region of landscape there is not much that calls for attention in this year's Academy. It is, however, gratifying to note that those masters of colour, Mr. La Thangue and Mr. Clausen, again demonstrate their wondrous art. Mr. Clausen has attained to the circle of the elect; at least, he is "R.A.-elect," and the two pictures which he exhibits are, therefore, beyond the criticism of any who dare not do battle with giants. Mr. La Thangue revels in colour. It is rich, warm colour, too, that recalls the glories of the setting sun. In a "Liguarian Garden," he has almost abandoned shade, and he depicts the ripe beauty of the orange and the orange grove in a way that carries with it a longing for the latitudes where such richness reigns supreme.

If the Royal Academy pictures lack novelty, the Royal Academy dinner is startling in the changes that have been introduced this year. The speech list of this function at one time was the most formidable in Europe. Now it is gone altogether. It is a silent feast now, and the ponderous platitudes and the good stories alike are whispered into

East Anglian Daily Times, 4 May 1908, "The Royal Academy," p. 4



Another of the Academicians who goes forward is Mr. La Thangue; but he is only as yet in the Associate, or chrysalis, stage. For the three pictures which he sends to the present exhibition he has been to Liguria, or that northern part of Italy which includes Genoa and Porto Maurizio. Here the sun shines as Mr. La Thangue likes it to shine, as if it were intent on hammering the earth into copper. And here, too, are gaily-dressed peasants, making splashes of rich colour amid the fruit-trees, and blazing masses of flowers, and an atmosphere which seems to palpitate, all which characteristics Mr. La Thangue seizes and puts down with the quiet certainty of a naturalist who pins a butterfly to a card. Of his modest number of contributions to this year's Academy, I take "Ligurian Flowers" (282) to be the best; but the painter's success in his somewhat hard, individualistic style is always so assured that only some advantage in subject inclines one to indicate a preference.

Eastern Daily Press, 5 May 1908, "The Royal Academy," p. 6



able "Waste of Waters" (46). Mr Charles Sims, always imaginative, shows a modern child in an ugly striped jersey capturing a tiny faun strayed from fairyland to an afternoon tea table (50). The fantasy of such an idea pleases for a moment, but for a picture to live with in grey winter could one do better than Mr La Thangue's "Ligurian Garden" (55), with its warmth of radiant light?

Forres, Elgin and Nairn Gazette, 6 May 1908, "The Royal Academy," p. 3

A Sermon in Paint.

Close beside his picture "The Little Faun," is one of Mr. La Thangue's—"A Ligurian Garden" (55). A girl in a red skirt, with scarlet kerchief round her head, is picking oranges out of a basket and putting them into an apron. Behind her stretches a long avenue of trees, upon whose trunks and between whose branches the sunlight is playing. Surely never has Mr. La Thangue given us a more beautiful picture of sunlight than this. Turn now to

Sheffield Daily Telegraph, 6 May 1908, "The Royal Academy - Second Notice," p. 8



(46). Mr. Charles Sims, always imaginative, shows a modern child, in an ugly striped jersey, capturing a tiny faun strayed from fairyland to an afternoon tea table (50). The fantasy of such an idea pleases for a moment, but for a picture to live with in grey winter, could one do better than Mr. La Thangue's "Ligurian Garden" (55), with its warmth of radiant light?

In the second gallery is the best of Mr. J. W. Waterhouse's contributions.

Folkestone Express, 6 May 1908, "The Royal Academy – Specially Written Notice," p. 7

with the rugged grandeur of a Scottish lake and river; Mr J. R. Reid has an excellently painted Cornish fishing port, with its attendant life, in familiar blue tones; and the golden sunny notes of Mr La Thangue's palette—are seen in two pictorially-treated Ligurian studies. Mr G. Clausen's largest work is called "The Boy and the Man," two peasants tilling the ground which just misses

Northern Whig, 7 May 1908, "Royal Academy Exhibition – Second Notice," p. 3



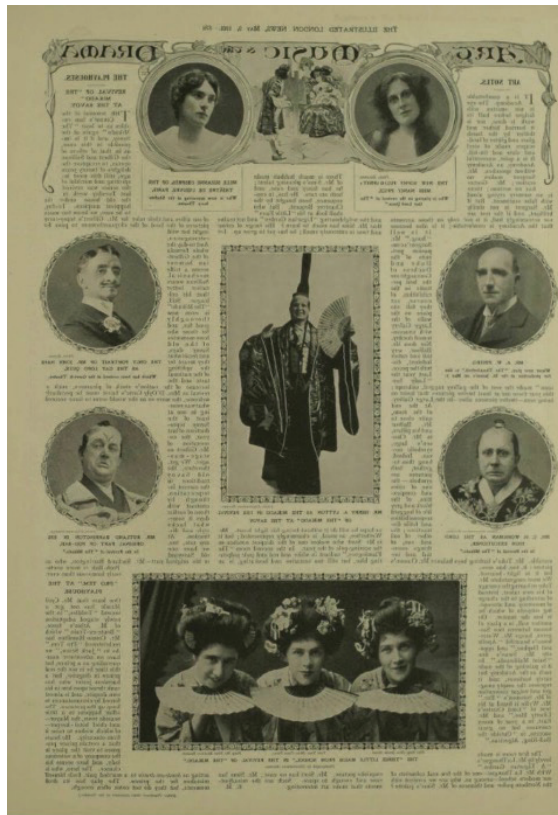
rather than the fruit of imagination. Many of the qualities missed in MR. SIMS'S work are to be found in the lovely neighbouring "Ligurian Garden" by MR. LA THANGUE. There is colour and conviction; there is a real mastery of draughtsmanship. On the other side of the door—we are now in the most promising First Room—hangs the exquisite "Gleaners Returning" by MR. CLAUSEN; and a little further on hangs MR. SHANNON'S

The Tablet, 9 May 1908, "The Royal Academy," p. 6

with butterflies. Nor must Mr. Stanhope-Forbes's "Village Industry" be forgotten, nor Mr. La Thangue's "Ligurian Landscape," nor Mr. Perugini's dainty little picture of sentiment, "The Passing Hour."

The Graphic, 9 May 1908, "The Royal Academy – I," p. 7





The first room is made lovely by Mr. La Thangue's "A Ligurian Garden." With Mr. La Thangue—one of the few real colourists of our modern school—among us, why are we content with the Northern pallor and thinness of Mr. Sims's palette?

Patti Sing (Miss Jess)

THE "THR

There is much hubbub made of Mr. Sims's pleasing talent; he has fancy and ease, and both are rare. He has, in consequence, been bought by the Chantrey Bequest. But who shall look at his "Little Faun" and the neighbouring "Ligurian Garden" and not realise that Mr. Sims has much to learn? His range of colour and tone is extremely small; he has yet to grow up. Let

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Illustrated London News, 9 May 1908, "Art Notes," p. 676



NOTES ON NEWS.

The Royal Academy, Burlington House, opened last Monday, and is agreeably relieved from the often monotonous prevalence of ordinary portraiture by the variety of the exhibits and the excellence of the landscapes. Mr. Leader has a beautiful view in North Wales, "A Summer Morn," Mr. Arnesby Brown two views fully equal to his much-admired landscape in the New Gallery, Mr. La Thangue three of his charming scenes in Liguria; Mr. Joseph Farquharson, Mr. East, Mr. Alfred Parsons, and Mr. Hughes-Stanton

Lakes Chronicle and Reporter, 13 May 1908, "Notes on News," p. 2

...tion, with more unity and beauty of execution, with a force better under control? Mr. La Thangue is at his best this year; there is more charm, less merely mechanical skill in his work. "The Ligurian Shore" (112) literally scintillates everywhere with clear southern light. "A Ligurian Garden" (55), with its stone alley bordered with orange groves, in the midst of which kneels a girl sorting the brightest-hued oranges on a scarlet cloth, is a remarkable *tour de force*, and something more than this. The poetry of sunlight, the poetry of colour that blares trumpet-toned in splendour, and yet gives forth no discordant note—these things for once occupy us more than the difficulties successfully overcome, or the systematic vibrancy of the touch.

The Daily Telegraph, 30 June 1908, "Royal Academy – Third Notice," p. 7



AUCTION COMPARABLES



Henry Herbert La Thangue
From a Ligurian spring
 oil on canvas
 Height 99 x Width 83 cm.
 Height 38.976 x Width 32.677 in.

14 December 2006 *almost 18 years ago*
Sotheby's London
Victorian & Edwardian Art – [Lot 00176]

est. 400,000 - 600,000 GBP **456,000** GBP (P)
 est. 786,163 - 1,179,245 USD **896,226** USD (P)



Henry Herbert La Thangue
Winter in Liguria
 oil on canvas
 Height 106 x Width 89.5 cm.
 Height 41.732 x Width 35.236 in.
 1906

26 November 2003 *almost 21 years ago*
Christie's London
Important British & Irish Art – [Lot 00037]

est. 400,000 - 600,000 GBP **498,050** GBP (P)
 est. 677,966 - 1,016,949 USD **844,152** USD (P)



Henry Herbert La Thangue
Winter in Liguria
 oil on canvas
 Height 106 x Width 89.5 cm.
 Height 41.732 x Width 35.236 in.

04 May 2012 *over 12 years ago*
Sotheby's New York
19th Century European Art – [Lot 00037]

est. 500,000 - 700,000 USD **842,500** USD (P)
 ↑ 20% est



Henry Herbert La Thangue
The mushroom gatherers
 oil on canvas
 Height 101.5 x Width 76 cm.
 Height 39.961 x Width 29.921 in.

11 December 2007 *almost 17 years ago*
Sotheby's London
Victorian and Edwardian Art – [Lot 00059]

est. 300,000 - 500,000 GBP **356,500** GBP (P)
 est. 611,560 - 1,019,267 USD **726,737** USD (P)



Henry Herbert La Thangue
Winter in Liguria
 oil on canvas
 Height 106 x Width 89.5 cm.
 Height 41.732 x Width 35.236 in.
 1906

11 November 1999 *almost 25 years ago*
Christie's London
Important British and Irish Art – [Lot 00030]

est. 200,000 - 300,000 GBP **419,500** GBP (P)
 est. 324,152 - 486,229 USD **679,910** USD (P)



Henry Herbert La Thangue | *Violets for Perfume*

Circa 1913

Medium: Oil on canvas

Dimensions: 43 x 37^{1/2} inches | 109 x 95 cm



Henry Herbert La Thangue | *A Ligurian Flower Girl*

Circa 1908

Medium: Oil on canvas

Dimensions: 41 x 34^{5/8} inches | 104 x 88 cm



Blackburn Museum and Art Gallery
Lancashire, England

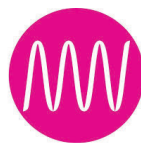


Henry Herbert La Thangue | *Selling Chickens in Liguria*

1906

Medium: Oil on canvas

Dimensions: 42 x 34^{5/8} inches | 106.7 x 88 cm



Walker Art Gallery
Liverpool, England



Henry Herbert La Thangue | *The Return of the Reapers*

1886

Medium: Oil on canvas

Dimensions: 46^{7/8} x 27^{3/8} inches | 119 x 69.5 cm



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