

# BONHAM



Richard H. Driehaus Collection



*A Capriccio View of Rathausplatz, Laufenburg*, signed by a late 19th-century artist known as August von Siegen. He mostly painted oil on panel city-views that appear to be real views, though many were fictitious, hence capriccio in title. His name may also be fictitious. What is known is that he was German, possibly born about 1850 and active from the early 1890s until just before WWI.

Richard H. Driehaus is an avid and enthusiastic collector.

Little did he realise when he visited a Chicago poster gallery in the mid-1970s and made his first purchase, it was to begin a lifetime of collecting.

Today, posters are only a fraction of his collection. It has expanded to include: Tiffany lamps, windows, chandeliers, fireplace mantles, memorabilia and architectural artifacts in addition to jewellery, furnishings, sculptures, paintings, coins and classic American cars.

Now the Bonham Hotel shares with you some of these treasures.



*Symphony in Pink and White* is an oil on canvas painting from the later 1890s attributed to English artist George Elgar Hicks. After a slow start with large modern-life scenes and history paintings that were generally poorly reviewed, Hicks found success as a society portrait artist from the 1870s until his retirement in the 1890s. This example of his portrait success features an unidentified woman.

*A Capriccio View of Florence*, gives another example of von Siegen's work, this time depicting a typically spirited urban landscape. Despite the lack of information about this artist, his streetscapes of his birth country Germany, Holland and Austria, where he is thought to have lived and worked, are the pieces which are most desired by collectors.





*Wood Nymphs*, a 1926 oil on canvas painting by American artist and illustrator Howard Chandler Christy. Famous for the "*Christy Girl*", a colorful and illustrious successor to the "*Gibson Girl*", he is also widely known for his iconic WWI military recruitment and Liberty loan posters, along with his 1940 masterpiece titled, *Scene at the Signing of the Constitution of the United States*, installed along the east stairwell of the United States Capitol.

*Amy Robsart*, depicted in oils circa 1911 by noted Scottish portraitist and painter of domestic and historical subjects Sir William Quiller Orchardson. Robsart was the first wife of Lord Robert Dudley, a favorite of Elizabeth I of England and died from a fall down a flight of stairs in 1560 that despite being declared a "misfortune", has always been regarded with suspicion.





*The Tambourine Girl*, oil on canvas by an unidentified artist in the style of John William Godward's 1906 painting *Tambourine Girl*. Godward was an English artist who followed the classical, decidedly anti-modern style and themes of ancient Rome established by Sir Lawrence Alma-Tadema.

The composition is akin to highly popular staged compositions photographed by Baron Wilhelm von Gloeden and Guglielmo Plueschow in-and-around Taormina and Naples in southern Italy.

*La Cantatrice*, a female singer and professional soloist, was painted about 1900 by Eugene Louis Leopold Tripard Zigliara. Very little is known about the mysterious Zigliara other than that he was French, spoke English, lived in Paris, opened his studio for painting classes and exhibited fine portraits in 1906 in New York and Paris.

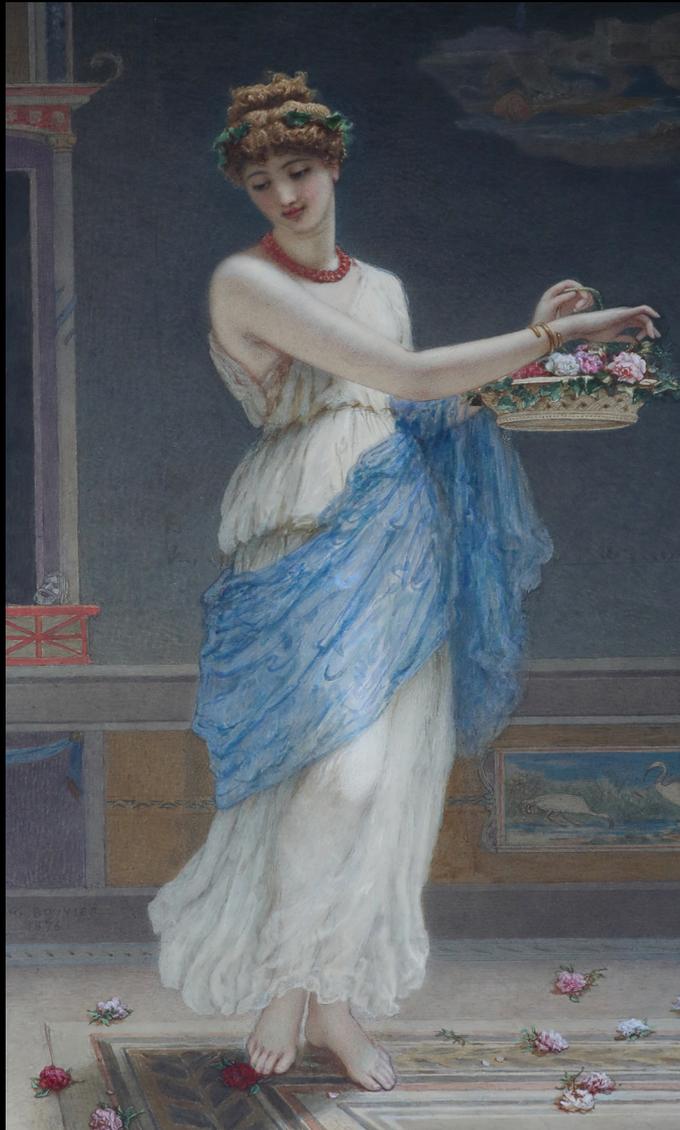




*Wildflowers* by John William Waterhouse, recreated with oil on canvas. A significant painter in the Pre-Raphaelite Brotherhood style and subject matter, classical Greek poses and Arthurian legends often inspired his depictions of women. Gardens and especially flowers were interpreted as part of the pre-industrial bucolic innocence, thus affirming their popularity in the industrial age.

*Helena Fourment with Her Son Frans*, recreated by an unidentified artist after Peter Paul Rubens' (Flemish, 1577-1640) of his second wife and their child. The original oil on canvas painting is in the collection of the Alte Pinakothek, Munich, one of the oldest galleries in the world renowned for its significant collection of Old Master paintings.





*A Pompeian Flower Girl* was painted in 1876 by Augustus Jules Bouvier. The French-born English painter, active in London, is known for his paintings of English aristocratic women and for his watercolors. Bouvier was a member of the New Society of Painters in Water Colours from 1865 onward. Founded in 1831, the group challenged the Royal Academy for their refusal to accept the medium of watercolor as appropriate for serious artists.



*A Young Beauty in Red Dress*, on canvas by Jules Frédéric Ballavoine. During his lifetime, Parisian artist Ballavoine enjoyed great success with his small local street scenes, exquisite light-filled still lifes, and portraits of beautiful young women. He received formal training at L'École Nationale Supérieure des Beaux-Arts and made his debut at the Salon of 1877. He was awarded a medal at the Paris Salon of 1886.

*Portrait of a Lady Writing*, oil on canvas by Jean Raoux. This French artist became a member of the Academy as a history painter, but soon refused to paint portraits except with the sitter in character. In this particular work for example, with her open book and writing quill, the sitter may represent Calliope, the muse of epic poetry. Raoux's works would go on to become well-known engravings.





*Mediterranean Port* by Abraham Storck (or Sturckenburch), a Dutch painter who enjoyed a reputation for his marine paintings, topographical views and his Italian harbor scenes. Shown here is a fantastical view featuring animals, people and merchant ships with imagined architecture and a fabulous sky all in the crystal-clear colours of Italian art of the period.



*Iliad Room in the Palazzo Pitti*, oil on canvas by Fortunato Maestosi. One of many interior scenes of the palace in Florence painted by the artist around 1870. The room features paintings on the ceiling and in the lunettes depicting scenes from Homer's epic, *The Iliad*. The sculpture in the center, by Lorenzo Bartolini (1777-1850), represents Charity. Little is known about the Italian Maestosi (1880-1920) whose interior views sold well, especially to tourists who could afford a luxury souvenir.



*Castel Gandolfo* by Emmie Stewart Wood. Born Emily Sarah Wood, she was active from 1888-1910 and the daughter of John Stewart Wood and Sarah Catherine Patterson. Her mother, Sarah, was first married to Sir James Rocheid of Inverleith and the executor of her will was her brother-in-law Brigadier Charles Edward Hudson, a recipient of the Victoria Cross and Distinguished Service Medal.



*Lake Albano* is another example of the work of Emmie Stewart Wood. Depicting the small volcanic crater lake in the Alban Hills of Lazio southeast of Rome. This landscape partners *Castel Gandolfo*, which looks onto it at the foot of Monte Cavo.



*A Reading from Molière* by Jean Carolus, a Belgian artist who lived his adult life working in France. Carolus focused primarily on depicting leisurely pursuits, such as in this painting. He also presented highly accurate French interiors and gardens of the 18th-century. His style characteristically combines a luminous color palette with the expressive grace and elegance of his meticulously rendered figures.



*A Landscape with Architectural Capriccio* by an unknown (probably European) artist active in the later 19th through mid-20th centuries. Capriccio is the Italian word given to an invented and pleasing composition, usually including a picturesque ruin or half-timbered house, a winding stream, and trees with character. It depicts a world in which people ply their idyllic existence. Capriccio compositions are the picturesque backbone of myths and fairy tales, the stuff of hobbits and elves.



*City Lights Reflection by Night* by Catalan painter, Lluís Graner i Arrufí (also Arrufat) who signed his art Lluís Graner. While his paintings are realistic, he was a champion of Richard Wagner's Gesamtkunstwerk (Total Work of Art). This mantra motivated him to create in 1904, the Sala Merce (Mercy Hall) in Barcelona that featured contributors from every artistic discipline, including cinematography.



View of the *Piazzetta Looking South Toward the Bacino di San Marco* showing the grand view from the Piazza San Marco across the Piazzetta towards the Grand Canal and open lagoon. Painted in the style of Canaletto, acclaimed 18th-century master of topographical art, a style defined by famed 19th-century English aesthetician, John Ruskin as being "as far as possible, the reflection of the place in a mirror."



*Portrait of a Lady*, oil on canvas by Michael Dahl. The Stockholm-born artist's life is little documented, but is known today as a portrait painter of many Swedish and English royalty, as well as other socially-prominent people. After studies in Sweden, he visited London, Paris, Venice and Rome. In 1689 Dahl was back in England and quickly gained fame, especially after his portrait of the Duke of Somerset from 1696.

Another *Portrait of a Lady*, by an as yet unidentified artist, probably English, painted in the second half of the 19th-century. Paintings of this type were popular as home decoration among people aspiring to higher social status by displaying "culture," not just wealth acquired through recent industrialization. A home filled with paintings, either purchased or commissioned, lent the nouveau riche a relative social status the nobility and landed gentry had enjoyed for centuries.





*Idyllic Woodlands*, oil on canvas by an as yet unidentified later 19th-century American artist. Representing a common American theme, it was created at a time when the great primal forests were viewed as God's gift of abundance and wealth for the newly arriving European immigrants. Reflecting the feelings of manifest destiny widely held by settlers of the era as they expanded across the continent.

*A Sweet Glance* by Émile Vernon, who studied at the School of Fine Arts in Tours and won first prize in 1888, age 16. Two years later he moved to Paris to study with famed artist William Bouguereau at the Ecole Des Beaux Arts. Exhibited regularly at the Paris Salon from 1889 to 1913, he also received numerous commissions for decorative murals as well as oil paintings for the Chatellerault and Nevers theatres.





*Town Hall in Veere*, by Dutch artist Cornelis Christiaan Dommelshuizen, depicted in the nostalgic 17th Century style popular in the Baroque Revival of the mid-to-late 19th Century. In his active years, he traveled extensively in England, France, Belgium and the USA, specializing in town scenes, as well as river, sea and coastal views.

This piece is of unknown origin, but is rendered in the style of Cornelis Pietersz van der, a highly acclaimed and influential Dutch painter of full-length portraits. The subject is *Johan Symonszn Indervelde*, a bailiff and a surveyor of the waterworks and dykes in Dordrecht, who lived from about 1590 to 1648, with his family's coat of arms depicted in the upper right.





*Portrait of Susannah Pearson*, by Sir Frank Bernard Dicksee, KCVO (Knight Commander of the Victorian Order). Best known for dramatic literary, historical and legendary scenes, this painter and illustrator was also noted for his portraits of fashionable women, such as Susannah Pearson. The Royal Victorian Order, is a dynastic order of knighthood established in 1896 by Queen Victoria. This honor is awarded for personal service to the sovereign.

*Mariana in the South*, oil on canvas, is a reproduction of John William Waterhouse's 1897 painting. The scene is based on the poem of the same name by Alfred, Lord Tennyson published in 1832. The poem follows a common Tennyson theme - that of despondent isolation, an isolation that defines Mariana's existence and her longing for a connection. Waterhouse lived from 1849-1917 and was an active artist from the early 1870s until 1917.





*The Suitor*, oil on panel, by Florent Joseph Marie Willems, another Belgian who was a self-taught painter who eventually settled in Paris. His paintings tended to depict elegant life in the 17th-century and were internationally popular, as well as achieving a peak of desirability under the Second French Empire.

*Figures in an Interior with Three Seated at a Table Looking at Precious Object*, oil on canvas, un-dated, but signed by B. Delaroche, an artist with no known biography and four paintings to his credit. The artist Paul Delaroche, who's works were heralded as masterpieces in the 19th Century, has an extensive exhibition history as well as an exhaustive biography that explains several name changes including Hippolyte and Jeun. There is no B. Delaroche among them, however.

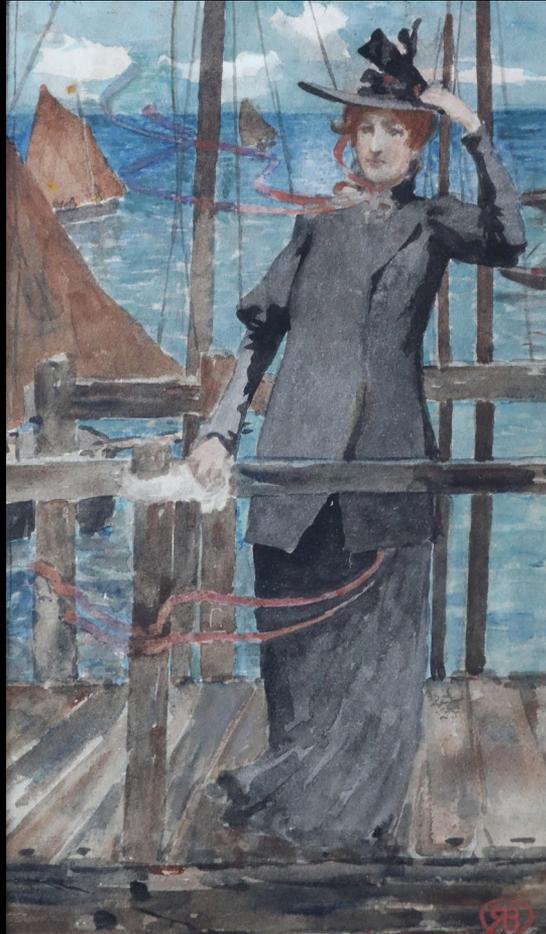




*Volumnia and Virgilia Pleading Before Coriolanus* by the prolific English artist Henry Singleton RA. It depicts the pleading Volumnia, mother of legendary brilliant Roman leader Caius Marcius Coriolanus whose temperament was unsuited for popular leadership. Volumnia is acting in a masculine manner as presented by William Shakespeare's tragic play "Coriolanus".



*Moorland Scene*, by Alexander Brownlie Docharty. Undated, it is similar to works from the 1910s. In 1882, while working as a designer for the textile printing firm of Inglis & Wakefield in Busby, Docharty studied at the Glasgow School of Art and exhibited at the Royal Academy. After attending the Academie Julien in Paris, he turned his attention fully to landscape painting. His oil paintings and watercolors were sought and are now in several museum and private collections.



*Waiting For The Ferry*, watercolour on paper, by Scottish artist Robert Burns. Before he returned to his native Edinburgh, Burns spent time studying in London and Paris and traveling across North Africa, with this particular piece representing an aspect of his travels. His most acclaimed work was a commission of panels painted 1923-1927 for Crawford's Tearoom in Hanover Street, now in the Royal Scottish Academy of Art & Architecture. His quintessential Scottish, *Valley of the Shadow*, Loch Coruisk, is now in the City Art Center, City of Edinburgh.



J. & L. Lobmeyr chandelier, crafted in 1872. Designed originally for candles, it has been recently electrified. Founded in 1823 by brothers Joseph & Louis Lobmeyr, this Viennese glassware remains family-owned to this day. It entered a partnership with Thomas Edison and in 1880 co-developed with Edison the world's first electric chandelier.

Chandelier in the Napoleon III style, dated circa 1870-1890. An elaborate, foliated-cast devise with the Three Graces, its winged female figures double as arms to support the etched and cut spherical shades. Used as a source of light in elegant homes and hotels, these type of gasoliers (a conflation of gas and chandeliers) were later converted to electric power and rechristened electroliers.





*Tiffany floor lamp with a Nasturtium shade, attributed to Clara Driscoll, 1905.*

Louis Comfort Tiffany, an American artist and designer, founded Tiffany Studios in 1902. Clara Driscoll designed and oversaw the Women's Glass Cutting Department until she married in 1909. Floral and dragonfly lampshades were the department's most influential creations. Tiffany Studios also created the "Holden" base that stands on six, not the usual four feet.

One of Edinburgh's best-loved boutique hotels, The Bonham Hotel, has been refurbished from head-to-toe, courtesy of a multi-million pound investment.

Following the refurbishment of all 49 bedrooms in 2018, the public areas of the hotel have now also had a makeover with a new bar and the launch of a brand new restaurant - No. 35 at The Bonham in 2019.

As well as the lobby and library, the snug - which is perfect for private dining and small events - has been fully refurbished to showcase many of its original features including wood panelling and stained glass windows as well as a stunning hand-painted ceiling.

The interiors, by leading designer Nigel Howard Creative, reference both the architectural heritage of the hotel and the soft Highland hues that are typical of Scotland's landscapes. The colour palette is complemented with a rich choice of materials to create some of the finest accommodations Edinburgh has to offer.

No.35 at The Bonham offers an eclectic menu of European-inspired food with a Scottish twist, using the best of local suppliers and ingredients.

Located at 35 Drumsheugh Gardens, just a short walk from Princes Street and George Street, The Bonham Hotel is ideally placed for both leisure and business guests.



BONHAM HOTEL

# BONHAM



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