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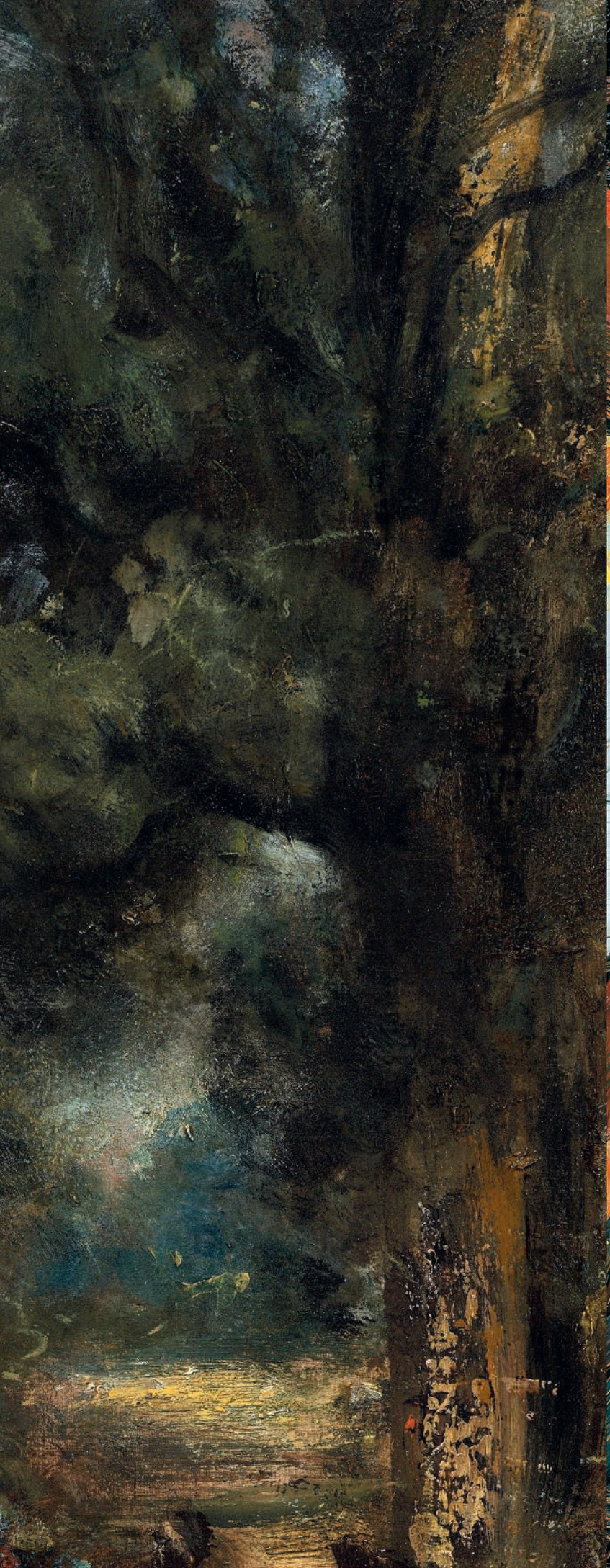
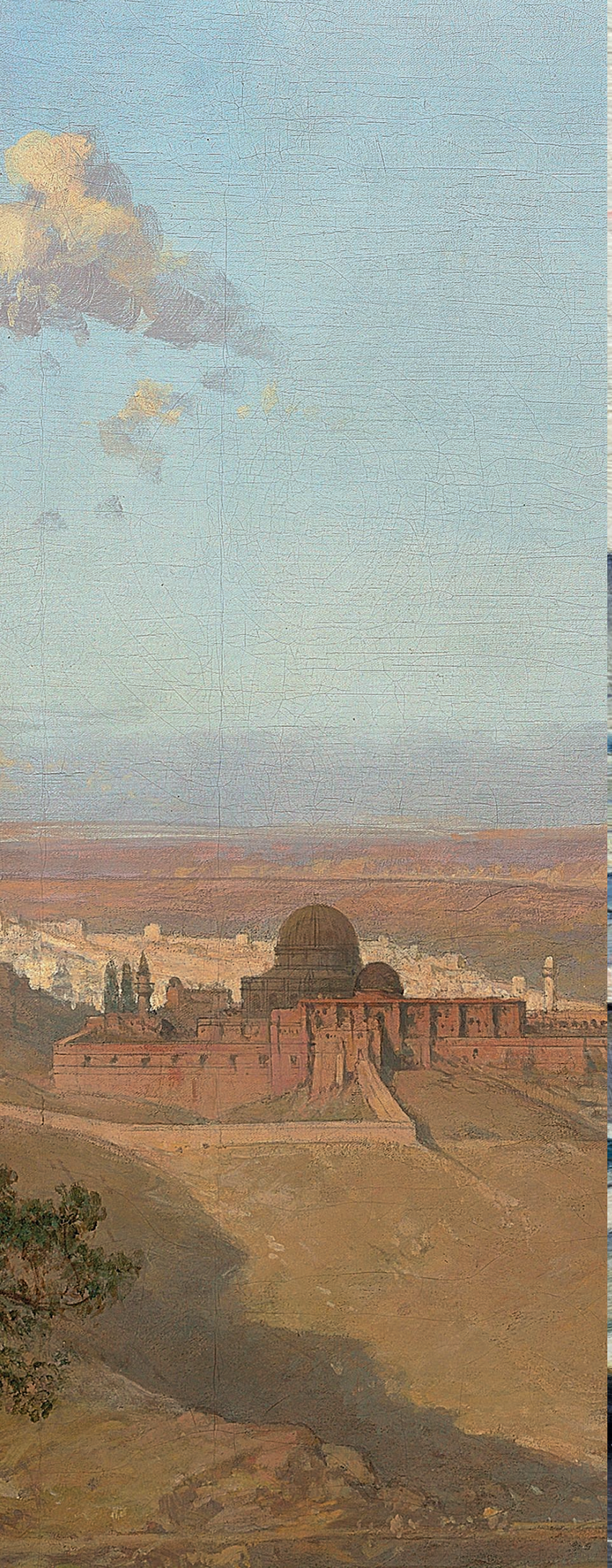
EVENING SALE

30 June 2016

Defining

BRITISH ART





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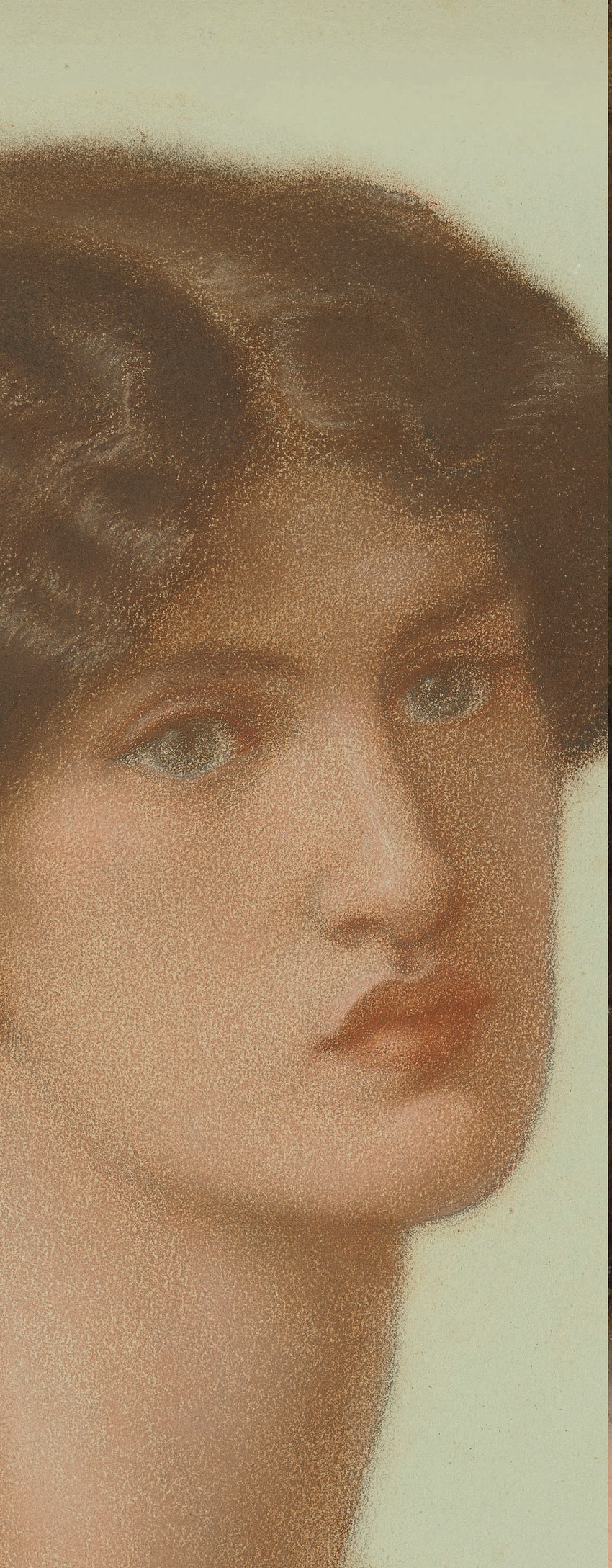

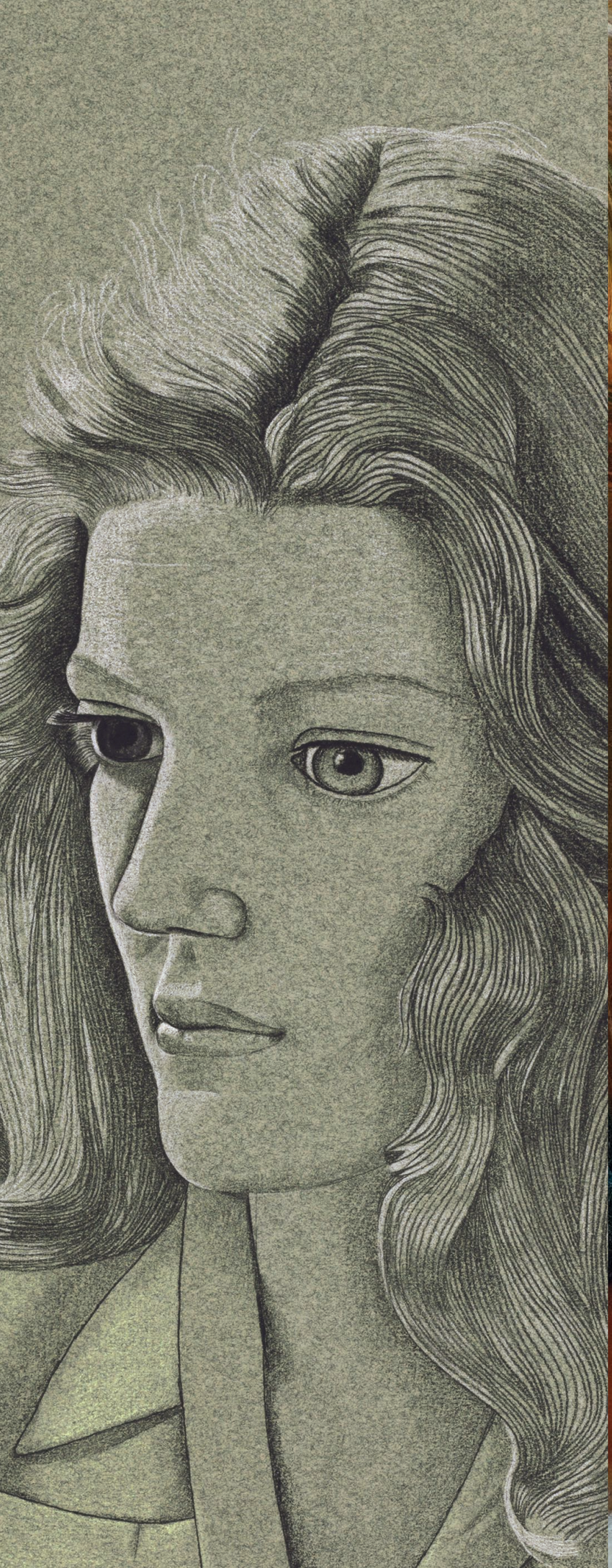

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EVENING SALE

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The Collection of the Late Sir Colin and Lady Anderson

The Estate of Lynn Chadwick

Mrs Winston Spencer Churchill

The 7th Earl of Harewood's Will Trust, sold by order of The Trustees

The Estate of L.S. Lowry

The Andrew Lloyd Webber Foundation

The Zoological Society of London, sold by order of The Trustees

AUCTION

Thursday 30 June 2016
at 7.00 pm

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Thursday	16 June	9.00 am - 4.30 pm
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Saturday	18 June	12.00 noon - 5.00 pm
Sunday	19 June	1.00 pm - 5.00 pm
Monday	20 June	9.00 am - 3.00 pm
Tuesday	21 June	9.00 am - 4.30 pm
Wednesday	22 June	9.00 am - 4.00 pm
Thursday	23 June	9.00 am - 4.30 pm
Friday	24 June	9.00 am - 4.30 pm
Saturday	25 June	12.00 noon - 6.00 pm
Sunday	26 June	12.00 noon - 5.00 pm
Monday	27 June	9.00 am - 4.30 pm
Tuesday	28 June	9.00 am - 6.00 pm
Wednesday	29 June	9.00 am - 4.00 pm
Thursday	30 June	9.00 am - 3.30 pm

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Jussi Pylkkänen

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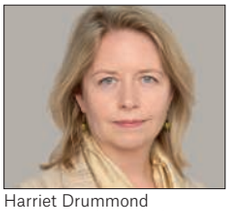

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Defining **BRITISH ART**

From James Christie to the Present Day

On behalf of Christie's, I would like to thank all the great collectors of British art who have agreed to collaborate with our senior specialists on this 250th Anniversary Sale, which promises to be an historic moment for the British art market. It is unlikely that there will ever be a sale of British art quite like it. The sale includes many of the finest British artworks from private collections, most of which also have extra-ordinary British provenances – a perfect example being Rossetti's celebrated portrait of Jane Morris, which was for several years the prized possession of L.S.Lowry. The ambition was - through these masterpieces - to trace the history of British painting since public art exhibitions began in London in the 1750s and from the moment that James Christie opened his celebrated salerooms in Pall Mall in 1766. The *Defining* British Art sale will be the fourth in a series of memorable curated sales, which we launched with *Looking Forward to the Past i*n New York in May of last year, which have redefined the reputation, markets and price points of so many international 20th Century artists.

Unlike the American sales, this is a celebration of all the greatest artists who have worked in Britain for 250 years and whose works our specialists have been proud to handle in our Pall Mall and King Street salerooms. Fashions may have changed over these years but the calibre of our greatest artists has prevailed. The auction includes five works by four Presidents of The Royal Academy, Sir Joshua Reynolds, Frederic, Lord Leighton, Sir John Everett Millais and Sir Alfred Munnings: four Presidents who governed The Academy and created the standard for British painters over a period of several generations and a span of some 175 years. Amongst the Presidential grouping is Reynolds' *Portrait of Lucy Long* of 1778, which appears on the open market for the very first time and is offered for sale from Harewood House, and Lord Leighton's *Golden Hours*, which was purchased from Christie's exactly 100 years ago and was described by the artist in a letter to his father as simply "the most successful of my pictures". The Munnings too is a historically important painting depicting Her Majesty Queen Elizabeth inspecting her horse *Aureole* before its victory at Epsom's Coronation Cup in 1954: a classic Munnings to offer for sale in Her Majesty's 90th year, as we celebrate our 250th.

Christie's was founded during The Age of Enlightenment and throughout our long history masterpieces from the period by the likes of Joseph Wright of Derby and George Stubbs have peppered our most celebrated sales, particularly in the 19th Century. So too have the great scientific and topographical paintings which were created by the artists of the Enlightenment and those who engaged in the Grand Tour and trips to exotic lands in the first half of the 19th Century. These artists are represented by a number of historically important works, including George Stubbs' refined *Two Hunters with a Young Groom and a Dog by a Lake* of 1778, two rare and important Agasses of Lions and Tiger which were commissioned by Edward Cross, the father of British Zoology, and a scintillating 1864 view of Jerusalem by David Roberts, the master of Holy Land subjects, which like many other pivotal British works has been "hilled" and sold by our experts here at Christie's over several generations.

The Royal Academy dominated British painting for the best part of 150 years and was renowned for its conservatism, and yet in the early 1800s it spawned a generation of great Romantic painters who transformed international perceptions of British painting. Undoubtedly the most influential and innovative painters of the 1820s and 1830s were John Constable and J.M.W. Turner. Great works by these titans are rarely seen on the open market but we have fine examples by each. Constable who was a pupil of The Royal Academy and famously wrote "A self-taught painter is one taught by a very ignorant person", developed his own unique painting style which inspired generations of landscape painters in Britain and France, and most particularly the Impressionists. Perhaps only Monet was able to match Constable's ability to paint

THE SPECIOUS ORATOR.

WILL YOUR LADYSHIP DO ME THE HONOR TO SAY £50-000

—A MERE TRIFLE—A BRILLIANT of the FIRST WATER.

an unheard of price for such a lot, surely.

dynamic landscapes on the grand scale; Constable said "I do not consider myself at work unless I am before a six-foot canvas" and painting landscapes on this scale is an extremely difficult skill to master. One of the greatest of these six-footers, and the last sketch in private hands, is his *View on the Stour near Dedham* of the 1820s which we are particularly proud to be offering as a pivotal work in the sale. To stand in front of this painting, particularly after witnessing the immense restraint of the *Golden Age* George Stubbs, is to fully appreciate the "shock of the new" felt by 19th Century audiences when they first saw Constable's work: it is a *tour de force* of painterly invention. Rarely has one seen a braver or more inventive picture. I would go so far as to say that it personifies everything that is great about innovative British painting from any era.

It took two generations for the next radical group of young painters to create a truly fresh artistic vocabulary. These were the Pre-Raphaelites who established their Brotherhood in 1848. It comes as no surprise that they too were heavily criticised by The Academy when their works first appeared. The sale will include Millais' rare and early painting, *The Violet's Message* of 1854, as well as two stunning pastels by Dante Gabriel Rossetti, including a portrait of his great muse Jane Morris, the wife of William Morris and the inspiration behind The Arts and Crafts Movement. One artist who was associated with the radical and disruptive Brotherhood was Frederic, Lord Leighton. Interestingly, although the group were broadly attacked by the Academy in the 1860s, Leighton would go on to be elected President in 1878. The auction will include two signature works by him, his *Pavonia* of 1858-59, which featured on the cover of the Leighton retrospective at The Royal Academy in 1996, and his sublime *Golden Hours* of c.1864. These are masterpieces of the Aesthetic Movement.

The late 19th Century in Britain was defined by the great Victorian industries of Northern England. No British artist captured the landscape of the British industrial heartland better than L.S. Lowry, who is represented by a superbly composed panorama of the factories and chimneys of Stockport near Manchester, painted in 1951. As a foil to the Lowry we will also include Sir Stanley Spencer's celebrated industrial cameo *The Garage*, which was painted as a commission for the Empire Marketing Board in 1929 as the world was about to plunge into the Great Depression.

With the end of the War, the British government saw the need to re-energise and re-assure the British public of the Nation's position in the new global order. To celebrate 100 years since the Great Exhibition of 1851 it was decided to hold *The Festival of Britain* on the South Bank of the Thames in the heart of London. The leading British artists of the day were commissioned to execute masterpieces worthy of a festival celebrating the power of the nation. Henry Moore, arguably Britain's greatest sculptor, conceived his masterpiece for the show which was installed centre stage on the Concourse. His *Reclining Figure: Festival* of 1951 was then gifted to The National Gallery of Scotland in Edinburgh and the plaster model was later gifted to the Tate Gallery in London. Our sale will include an outstandingly beautiful life-time cast of this pivotal work. This grand, assured and monumental sculpture represents the best in 20th Century Modernism and comes for sale from a major American collection where it has been housed for over 50 years.

Aside from Henry Moore, perhaps five artists of the Post-War era who have had a strong influence on the global art scene are Dame Barbara Hepworth, Ben Nicholson, Lucian Freud, Frank Auerbach and Francis Bacon. The greatest works of the London School, in particular, resonate with international collectors all over the world and continue to generate huge interest amongst our collectors in every sphere. To celebrate the influence and calibre of these artists the auction will include two major works by Freud and works by Auerbach and Bacon. Freud is represented by two contrasting works from very different periods, which perfectly chart the progress of British Post War 20th Century painting; a beautiful, and breathtakingly assured, drawing of Pauline Tennant executed in the 1940s as well as a monumental, heavily worked oil of 1992 entitled *Ib and her Husband.* Not only is the oil a masterpiece of human observation, but the heavily worked surface brings one inevitably to a comparison with the wonderful surface of the great Constable sketch which Freud would so hugely have admired. It will be intriguing to see the two masterpieces hanging together, as it will be to see Bacon's superb, heavily worked *Version No.2 of Lying Figure with Hydodermic Syringe* alongside them in the Great Rooms. The 1960s was a time of great social and cultural liberation, and Bridget Riley's arresting Op Art from this time epitomised the zeitgeist of 'swinging London'. The

auction includes two examples of her explorations into black and white, *Shift* from 1963, and *Diagonal Curve* from 1966, both exceptional paintings. It is only appropriate that Riley is represented, as the first British artist and the first woman to win the International Prize for Painting at the Venice Biennale in 1968. Which of these is the British master of paint and brushwork bravura? How would Sir Joshua Reynolds or James Christie have reacted to them? These are some of the fascinating questions and debates that this exhibition will provoke.

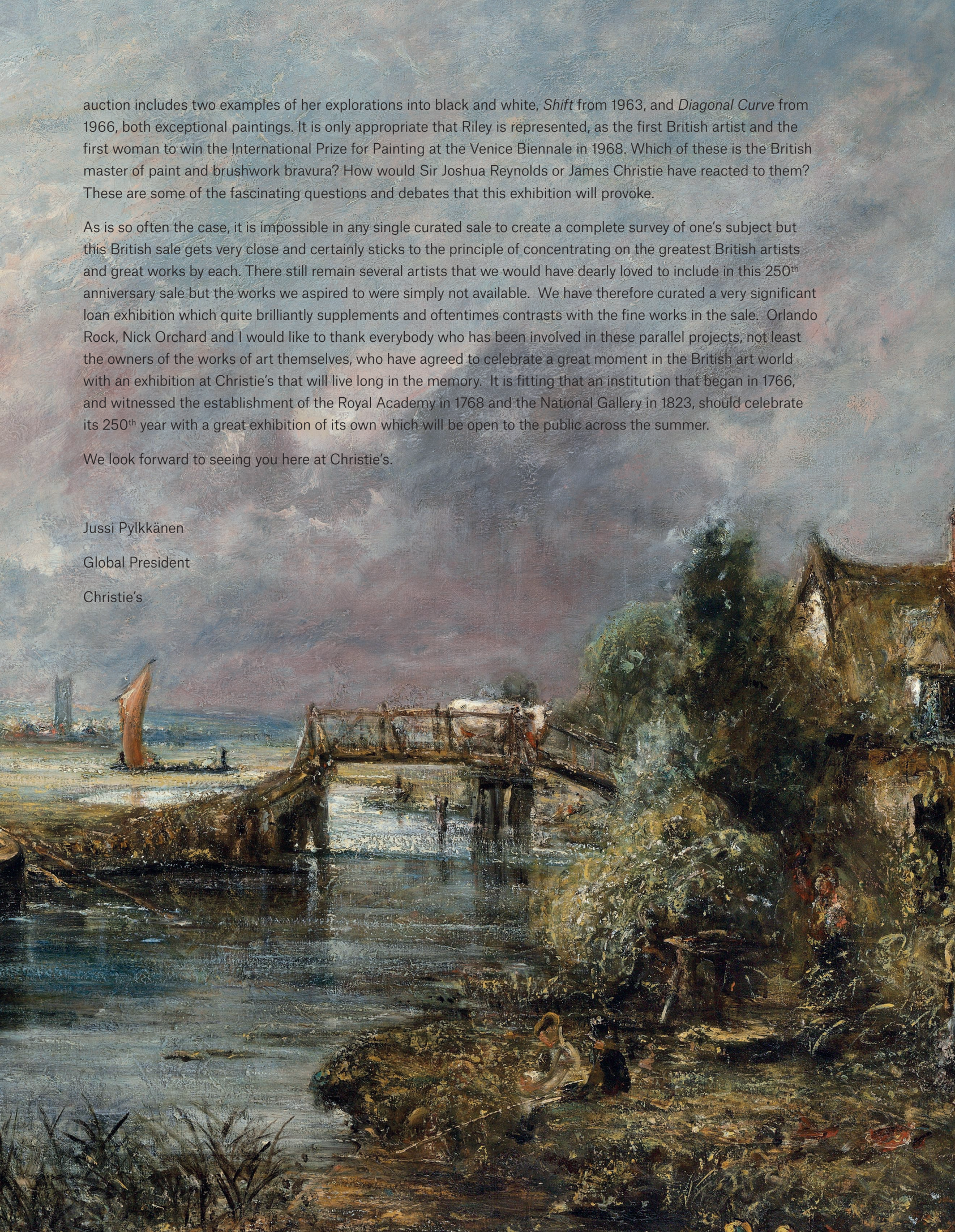
As is so often the case, it is impossible in any single curated sale to create a complete survey of one's subject but this British sale gets very close and certainly sticks to the principle of concentrating on the greatest British artists and great works by each. There still remain several artists that we would have dearly loved to include in this 250th anniversary sale but the works we aspired to were simply not available. We have therefore curated a very significant loan exhibition which quite brilliantly supplements and oftentimes contrasts with the fine works in the sale. Orlando Rock, Nick Orchard and I would like to thank everybody who has been involved in these parallel projects, not least the owners of the works of art themselves, who have agreed to celebrate a great moment in the British art world with an exhibition at Christie's that will live long in the memory. It is fitting that an institution that began in 1766, and witnessed the establishment of the Royal Academy in 1768 and the National Gallery in 1823, should celebrate its 250th year with a great exhibition of its own which will be open to the public across the summer.

We look forward to seeing you here at Christie's.

Jussi Pylkkänen

Global President

Christie's



Dante Gabriel **ROSSETTI**

'I hope when I see you again you will be pleased with the drawing of Janey Morris destined for you which is now finished... But before parting with it I shall have to make a replica for my own keeping, as I like it on the whole the best of the drawings I have made of her, & never mean to let any more go out of my own possession. The chance of such a model is too precious for the ordinary market.'

Rossetti to Charles Eliot Norton, 22 January 1870

Photograph of the artist (right) with John Ruskin
© Private Collection/ Bridgeman Images

1

DANTE GABRIEL ROSSETTI (1828-1882)

Portrait of Jane Morris, bust-length

coloured chalks on light green paper
19¾ x 15⅞ in. (50.1 x 40.3 cm.)
in the original Foord and Dickinson frame designed by the artist
Executed *circa* 1870

£300,000-500,000
$440,000-730,000
€390,000-650,000

PROVENANCE:
F.S. Ellis.
Anonymous sale, Sotheby's, London, 25 January 1956, lot 30, (bt. Patch).
W. Alwyn; Sotheby's, London, 14 November 1962, lot 104, (bt. Graham Reid).
with The Reid Gallery, Guildford.
L. S. Lowry, R.A., and by descent.

EXHIBITED:
Dublin, *Irish International Exhibition,* 1907.
London, *Fine Art Society,* 1918.
Manchester, City Art Gallery, *A Pre-Raphaelite Passion, the private collection of L.S. Lowry*, 1 April – 31 May 1977, no. 12.

LITERATURE:
Nova Magazine, August 1966, p. 31.
V. Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti (1828-1882)*, Oxford, 1971, p. 178, no. 391.

This beguiling portrait of Dante Gabriel Rossetti's great love and muse Jane Morris has exceptional provenance and is in remarkably fresh condition. Dated to *circa* 1870, it was made at the height of the artist's obsession with her. Having last appeared on the open market over fifty years ago, it has since been in the collection of the painter L.S. Lowry (1887-1976), who was fascinated by the Pre-Raphaelites, and particularly Rossetti's luxurious depictions of women.

Rossetti played a central role as a founding member of the Pre-Raphaelite Brotherhood, formed in 1848 with the intention of rejecting the artistic establishment. Seeking a return to the intense colours and complexities of Italian Quattrocento art, the Brotherhood explored new ways of presenting both narrative pictures and portraiture. The ethereal, other-worldly beauty of Rossetti's head studies is matched only by the intensity of feeling they convey.

Jane Morris, wife of William Morris became Rossetti's muse throughout his later career. Born in 1839, the daughter of an Oxford stable-hand or ostler, she came to the attention of the Pre-Raphaelite circle in the summer of 1857 when Rossetti, along with with Morris, Burne-Jones and other young artists were working on murals, illustrating the *Morte d'Arthur*, as decorations for Benjamin Woodward's recently completed debating chamber at the Oxford Union.

Struck by her unusual beauty and statuesque figure, Rossetti asked Jane to sit for the figure of Queen Guinevere for his section of the decorative scheme. The artist's brother, William described her face as 'at once tragic, mystic, calm, beautiful and gracious – a face for a sculptor and a face for a painter – a face solitary in England and not at all like that of an English woman...Her complexion was dark and pale, her eyes a deep penetrating grey, her massive wealth of hair gorgeously rippled and tending to black' (W. Rossetti, *Family Letters*, I. p. 199). Even at this stage they seem to have been mutually attracted, but Rossetti was already engaged to Lizzie Siddal and it was Morris, who had also fallen for her, that Jane married in April 1859.

They settled at Red House, Upton, in Kent, designed for them by their friend, the architect, Philip Webb. The furnishing of this seminal building, so significant for the future development of the Aesthetic and Arts and Crafts movements, led directly to the foundation of the firm of Morris, Marshall, Faulkner & Co., 'fine-art workmen', in 1861. Morris was the director, Rossetti a partner, and Jane's skill as a needlewoman was put to good use.

When Lizzie Siddal, Rossetti's wife died in February 1862 from an overdose of laudanum, Rossetti left their bohemian 'crib' overlooking the Thames at Blackfriars and established himself in the large house in Cheyne Walk, Chelsea that was to be his home until his own death twenty years later. The Morrises remained at Red House until 1865, when, with two young daughters, they moved to Queen Square, Bloomsbury, thus enabling Morris to be nearer his work. In

Fig. 1. John Parsons, *Jane Morris posed by Dante Gabriel Rossetti*, 1865.
© Private Collection/ Bridgeman Images.

Fig. 3. Photograph of Lowry at The Elms, his house in Mottram-in-Longdendale.

Fig. 2. Dante Gabrielle Rossetti, *Proserpine*, oil on canvas © Private Collection

fact they were now living literally 'over the shop', the firm sharing the same premises. By now it was a flourishing business, having scored a great success with its stand at the International Exhibition at South Kensington in 1862. Morris was also deeply involved with *The Earthly Paradise*, the cycle of stories in verse that was to make his name as a poet when it was published in 1868-70. But his marriage was far from perfect. Never entirely in love with Morris, Jane had married him at least partly for his wealth and social position; when Lizzie died, the stage was set for a renewal of intimacy between Jane and Rossetti.

In the summer of 1865 Rossetti invited Jane to pose for a now celebrated series of photographs in the garden at 16 Cheyne Walk (see fig, 1) and the same year, she sat to him for a number of drawings. By 1868 she was sitting regularly for him and became the inspiration for many of his most celebrated works; *Reverie* (1868; private collection), *Aurea Catena* (1868; Fogg Art Museum, Harvard University), *Mariana* (1870; Aberdeen Art Gallery) and *La Pia de' Tolomei* (1868-80: Museum of Art, University of Kansas), *La Donna della Fiamma* (1870; Manchester Art Gallery), *Silence* (1870; Brooklyn Museum), *Pandora* (1871, Private collection), *Proserpine* (versions 1872-82; Tate Gallery and elsewhere, fig. 2), *Astarte Syriaca* (1877; Manchester). She continued to sit to him almost until his death, inspiring his last major picture, *The Day Dream* (Victoria and Albert Museum), commissioned by Constantine Ionides in 1879.

Fig. 4. Photograph of Lowry's bedroom

During the first half of the 1870s, Jane and Rossetti managed to spend long periods of time together at Kelmscott Manor, the sleepy old Cotswold house on the upper Thames, on which Rossetti and Morris had taken a joint tenancy in 1871. Their affair lasted until about 1875, when Rossetti's bouts of depression and increasing dependence on chloral, led Jane to finish the relationship. When her later lover, Wilfrid Scawen Blunt, asked her if she had really loved Rossetti, she replied: 'Yes, at first, but it did not last long. When I found that he was ruining himself with chloral and that I could do nothing to prevent it, I left off going to him'.' However, she continued to occasionally sit for him and they continued to correspond until a few months before his death in April 1882.

Much about their relationship remains obscure, the Rossetti and Morris families were keen to draw a veil over the details, and Jane herself destroyed vital evidence by burning most of her lover's letters for the years 1870-77. One surviving letter, dated 18 February 1870, indicates the strength and desperation of Rossetti's love: 'Dearest, kindest Janey...To be with you and wait on you and read to you is absolutely the only happiness I can find or conceive in this world, dearest Janey' (R.C.H. Briggs, 'Letters to Janey', *The Journal of William Morris Studies*, I, no. 4, 1964, p. 10). Their correspondence which did survive, was housed in the British Museum, but remained sealed until 1964, fifty years after Jane's death, and was eventually published in 1976.

The striking treatment of silhouetting the head and shoulders against a plain background, cut off with a sweeping line was one the artist employed in his portrait drawings. It allowed both the artist and the viewer to engage directly and fully with the sitter unencumbered with extraneous detail. Such treatment also allowed Rossetti to capture and distil the beauty and the very spirit of the woman who inspired so many of his finest works. This distillation of portraiture to its purest form, was something which influenced later artists, such as L.S. Lowry, in whose collection this work once resided.

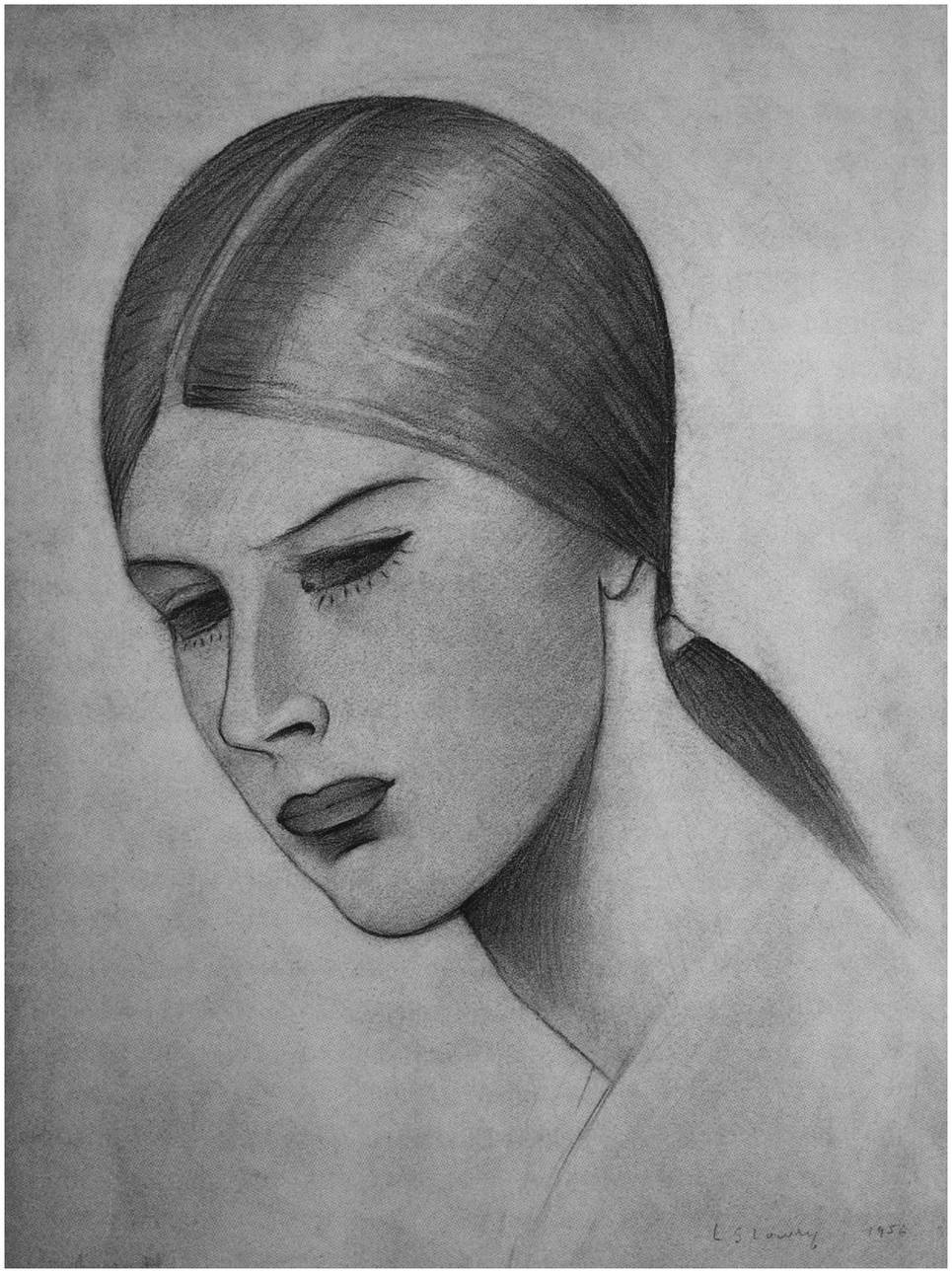


Fig. 5. L.S. Lowry, *Portrait of Ann* (1956), pencil on paper.
© The Estate of L.S. Lowry. All Rights Reserved, DACS 2016.

The eminence of the provenance of the present work, is testament to the regard in which it was held. Initially it was in the collection of Frederick Startridge Ellis (1830 – 1901), a bookseller, author and editor, who became a close friend of both Rossetti and Morris and who edited and published their work.

The musician and composer William Alwyn (1905 – 1985), in whose collection this work also resided, once identified Dante Gabriel Rossetti as a crucial influence on his work and in 1955, he composed 'Autumn Legend', a concerto inspired by the work of the Pre-Raphaelites. Amongst the works which he sold in 1962 were eleven works by Burne-Jones and ten by Rossetti, including the present drawing.

Lowry, who acquired this drawing in November 1962, followed in a long tradition of artist collectors, dating back centuries to artists such as Van Dyck, Lely, Reynolds and Lawrence. He had been fascinated by the work of the Pre-Raphaelites and of Rossetti in particular, since his student

'Dearest, kindest Janey...To be with you and wait on you and read to you is absolutely the only happiness I can find or conceive in this world, dearest Janey'

R.C.H. Briggs

days. In 1956 he admitted, 'as a student, I admired D. G. Rossetti, and after him Madox Brown. The queer thing is I have never wavered, they're my two favourite artists still'. (Sir J. Rothenstein, *Modern English Painters*, II, London, 1956, p. 81). However, it was only in the 1940s once his own reputation as an artist was established, that Lowry began to consider owning a work by Rossetti and in 1953, he purchased his first. His collection eventually amounted to at least sixteen works by the artist. His favourite works were either in his bedroom or sitting room (see figs. 3 and 4); whilst others which had fallen from favour were stacked in his studio or hidden under his bed. David Bathurst, writing in his article 'Talking to Lowry' for the *Christie's Review* of 1964-5, noted 'he collects with an insatiable zeal. Few things can drag Lowry away from the north of England, but, as he says himself, "I'd be on the 11:58 tomorrow if you had another like the one I bought in April. I have nightmares sometimes that Christie's are going to hold an entire sale of Rossettis."

Amongst Lowry's collection were two of the artist's most important late works and Jane Morris was the model for both, *Prosperine* (fig. 2) and *Pandora*. The former, when it was sold again in these Rooms, on 27 November 1987, lot 140, achieved a world record price for a Victorian picture. This was only broken when *Pandora* was sold, also in these Rooms, almost thirteen years later, 14th June 2000, lot 14.

It is initially difficult to see the connection that Lowry, with his industrial scenes and matchstick figures, could have with the voluptuous and soulful figures produced by the earlier artist. However, he not only adopted the Pre-Raphaelite method of preparing a support with layers of white, allowing them to harden, sometimes for years before using them, or sometimes adding a final coat just prior to starting work. Moreover, Rossetti's influence is evident in Lowry's portraits of female figures, many of which were idealised amalgamations. Like Rossetti, Lowry's sitters fill the picture surface, gazing out to the middle distance, revealing little emotion. Furthermore he employs a similar technique of emphasising the sitter's features through careful shading and outlines of specific features, particularly the lips and chin (fig. 5).

Barbara **HEPWORTH**

'I love carving, too, because of the peace. You acquire a rhythm, a rhythm with the heart-beat. I hold the tool very flexibly with the left hand, and tap with the little hammer – never give it a sharp whang. It's a primitive and timeless thing, sculpture, and I believe more young students are seeing it that way.'

Barbara Hepworth in the Mall Studio, London, 1933. Photo: Paul Laib.
© The de Laszlo Collection of Paul Laib Negatives, Witt Library, The Courtauld Institute of Art, London.

λ**2**

DAME BARBARA HEPWORTH (1903-1975)

Two Forms Face to Face

slate, unique
20½ in. (52 cm.) wide

Carved in 1964.
This work is recorded as BH 356, unique.

£600,000-900,000
$880,000-1,300,000
€790,000-1,200,000

PROVENANCE:
Purchased by Mr and Mrs Peter Kilpatrick, Peebles, at the 1964 exhibition, and by descent.

EXHIBITED:
London, Gimpel Fils, *Barbara Hepworth Sculpture and Drawings,* June 1964, no. 41, n.p., illustrated.
London, Tate, *Barbara Hepworth,* April - May 1968, no. 142, p. 60.
Edinburgh, Scottish National Gallery of Modern Art, Royal Botanic Garden, on loan, 1968.

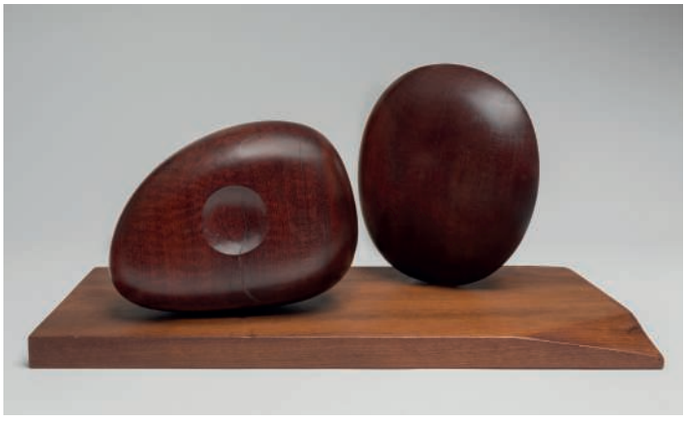
LITERATURE:
E. Mullins, 'Artists at Work: White, Black and Abstract', *The Sunday Telegraph*, 7 June 1964.
C. Andreae, 'Celebrations of Life: Forms Swirl', *The Christian Science Monitor*, 19 June 1964.
A. Bowness, *The Complete Sculpture of Barbara Hepworth 1960-69,* London, 1971, p. 37, no. 356, illustrated.

Barbara Hepworth in the Palais studio with unfinished *Wood Carving Hollow Form with White Interior*, 1963. Photo: Val Wilmer.
© Bowness.

Filled with poise, elegance and a purity of form, *Two Forms Face to Face* is a beautiful unique carving by Dame Barbara Hepworth that embodies the intrinsic spirit of her pioneering artistic vision. Carved in 1964, this sculpture emerged at the height of Hepworth's international fame, following her critical success at the Festival of Britain in 1951, her Grand Prix win at the 1959 São Paolo *Bienal*, and the completion of her iconic commission for the headquarters of the United Nations in New York. These accomplishments, along with her innovative approach to abstraction, pronounced Hepworth as one of the most ambitious and forward-thinking sculptors of 20th Century British Art. Juxtaposing flat and curved planes, solids and voids, *Two Forms Face to Face* reflects the distinctive shift which occurred in Hepworth's *oeuvre* during the 1960s, as she returned to direct carving following almost a decade of work defined by bronze casting and monumental public sculptures. Purchased on the occasion of its first exhibition, this is the first time this elegantly composed work has come to auction, having been in the same family collection for over fifty years.

Part of a series of delicate works in slate that Hepworth created in the mid-1960s, *Two Forms Face to Face* represents an intimate expression of one of the artist's continued obsessions – the intricate tensions and relationships that arise from two forms when shown alongside one another. For Hepworth, the pairing of forms in this manner represented 'the tender relationship of one living thing beside another' (B. Hepworth, statement by the artist in exh. cat., *Barbara Hepworth Retrospective*, 1927-54, London, Whitechapel Art Gallery, 1954, p. 10). *Two Forms Face to Face* explores such a relationship in its focus on a pair of ovoid forms separated by a thin space, the proximity of their shapes suggesting an emotional and physical intimacy.

Dame Barbara Hepworth, *Discs in Echelon*, 1935. Museum of Modern Art, New York.
© Digital image, The Museum of Modern Art, New York/Scala, Florence. Barbara Hepworth
© Bowness.



Dame Barbara Hepworth, *Two Forms*, 1935. Hirshhorn Museum and Sculpture Garden, Washington D.C.
Image courtesy of Hirshhorn Museum and Sculpture Garden. Photo: Cathy Carver. Barbara Hepworth
© Bowness.

Henry Moore, *Two Forms*, 1936. Henry Moore Foundation.
© Photo Scala, Florence. © The Henry Moore Foundation. All Rights Reserved, DACS 2016
/ www.henry-moore.org.

'The possibilities of the oval sculptures are so immense – one could spend the rest of one's life carving ovals or rhomboids or piercing circles'

The dialogue between these forms is emphasised through their near parallel alignment, an arrangement which echoes the format of her seminal Padoula wood carving, *Discs in Echelon*, donated to the Museum of Modern Art in New York in 1936. The highly polished surfaces, meanwhile, introduce a delicate play of light across the sculpture, emphasising and highlighting the subtle shifts in mass and volume that occur across the bodies of the two forms. To heighten this effect, the artist penetrates the surface of both ovoids, in one case piercing straight through the stone to create a circular perforation that enables the light to circulate not only around, but through the sculpture, developing new dimensions and dynamics to the composition.

Hepworth held a deeply-rooted passion for carving, a technique she had first discovered during an extended sojourn to Italy in the 1920s. She often expressed her enjoyment of the physical process of carving, the rhythms and motions that occurred in the act of cutting into and shaping the material with her own hands, even the sounds of the material as it yielded to her tools. She believed that working directly with the material in this way allowed her a more intimate relationship with the medium, enabling her to achieve a deeper understanding of its unique personality. Explaining the importance of this connection, she stated: 'I do not like using mechanical devices or automatic tools. Even if the work was done ten times more easily I should miss the physical pleasure of direct contact with every part of the form from the beginning to the end' (B. Hepworth, interviewed in 'Approach to Sculpture' in *Studio*, London, October 1946, quoted in *op. cit.*, p. 34). It was this 'direct contact' with the material, the physicality and tactile nature of the process of carving, that Hepworth wished to reconnect with in sculptures such as *Two Forms Face to Face*.

Barbara Hepworth with *The Cosdon Head*, 1949. Photo: Hans Wild.
Courtesy Bowness.

‘Carving is interrelated masses conveying an emotion; a perfect relationship between the mind and the colour, light and weight which is the stone, made by the hand which feels. It must be so essentially sculpture that it can exist in no other way, something completely the right size but which has growth, something still and yet having movement, so very quiet and yet with a real vitality. A thing so sculpturally good that the smallest section radiates the intensity of the whole and the spatial displacement is as lovely as the freed and living stone shape.’

As with many of Hepworth’s sculptures from this period, the present work is characterised by a distinctly retrospective quality, reflecting and responding to the pure geometric abstraction of the artist’s early *oeuvre*. This looking back included a renewed interest in a wide range of different and variegated stones, with the artist sourcing marbles from Ireland, Sweden and Portugal, to create sculptures in colours that ranged from grey to green, pink to brown, white to black. Amongst these new materials was the distinctive texture and colouring of slate, a stone Hepworth is reported to have discovered following the salvage of a discarded billiards table from a local games hall in the early 1960s. The richly coloured and fine structure of the slate that Hepworth incorporated into her works was drawn from the local Delabole quarry in Cornwall, where mining at the deepest levels produced a stone of a high enough quality and thickness for the artist to use in her delicate sculptures. Featuring quartz details and ancient fossils, these rich, dark pieces of stone offered Hepworth an interesting and dynamic material to work in, one which challenged her to develop new techniques and approaches in her carving in order to respond to the unique character of the slate. The specific qualities of this local material rooted Hepworth’s sculptures in the distinctive geography of the South West of England, and the landscape which surrounded the artist at this time, as she lived and worked in the coastal town of St Ives, in Cornwall.

There is an intrinsically organic quality to *Two Forms Face to Face*, as the gentle curves and smooth surface of the finished sculpture recall that of a pebble or stone found on the shoreline, its edges softened, its contours smoothed, as a result of natural erosion by the elements. Indeed, Hepworth was fascinated by the formal qualities of the stones she discovered and collected on her beach walks during the holidays she took along the English coast in the late 1920s and 30s, especially their unexpected shapes and delicate surfaces. Writing to her future husband Ben Nicholson in 1931, she explained that she had filled multiple boxes with stones she had discovered on a trip to Norfolk with her family, which she planned to transport back to her studio in London for further examination.

The soft, silky texture of these stones inspired Hepworth to seek a finish in her sculptures that resembled 'a surface eroded by sea and rain or polished by the wind' (B. Hepworth, quoted in S. Bradwell, "Barbara Hepworth," *Arts Review*, 27 May 1975, p. 308). This finish introduces a heightened sense of tactility to *Two Forms Face to Face*, with Hepworth's skilful manipulation of the slate inviting a haptic engagement with its forms, its sinuous curves encouraging an intimate connection through the caress of a hand. The artist believed that the sensation of touch was integral to the appreciation of a piece of sculpture, endowing forms with a different sense of life and vitality than that achieved through vision alone. In this elegant, dynamic approach to the material qualities of the stone, Hepworth imbues *Two Forms Face to Face* with a powerful sense of energy, which radiates outwards from its forms to captivate the viewer.

We are grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture.

'I feel that carving, as with painting, the craft has to be rediscovered by each artist afresh, and that technique is just the outcome of this particular and very personal discovery'

Stanley **SPENCER**

'He projects an idea of human life as immersion and the development of human conscious-ness as its purpose'

Antony Gormley

Stanley Spencer at work in his studio in Cookham, on one of his resurrection paintings, 1932.
© PA images. © Bridgeman Images.

λ**3**

SIR STANLEY SPENCER, R.A. (1891-1959)

The Garage

oil on canvas
40 x 60 in. (101.6 x 155 cm.)
Painted in 1929.

£1,500,000-2,500,000
$2,200,000-3,700,000
€2,000,000-3,200,000

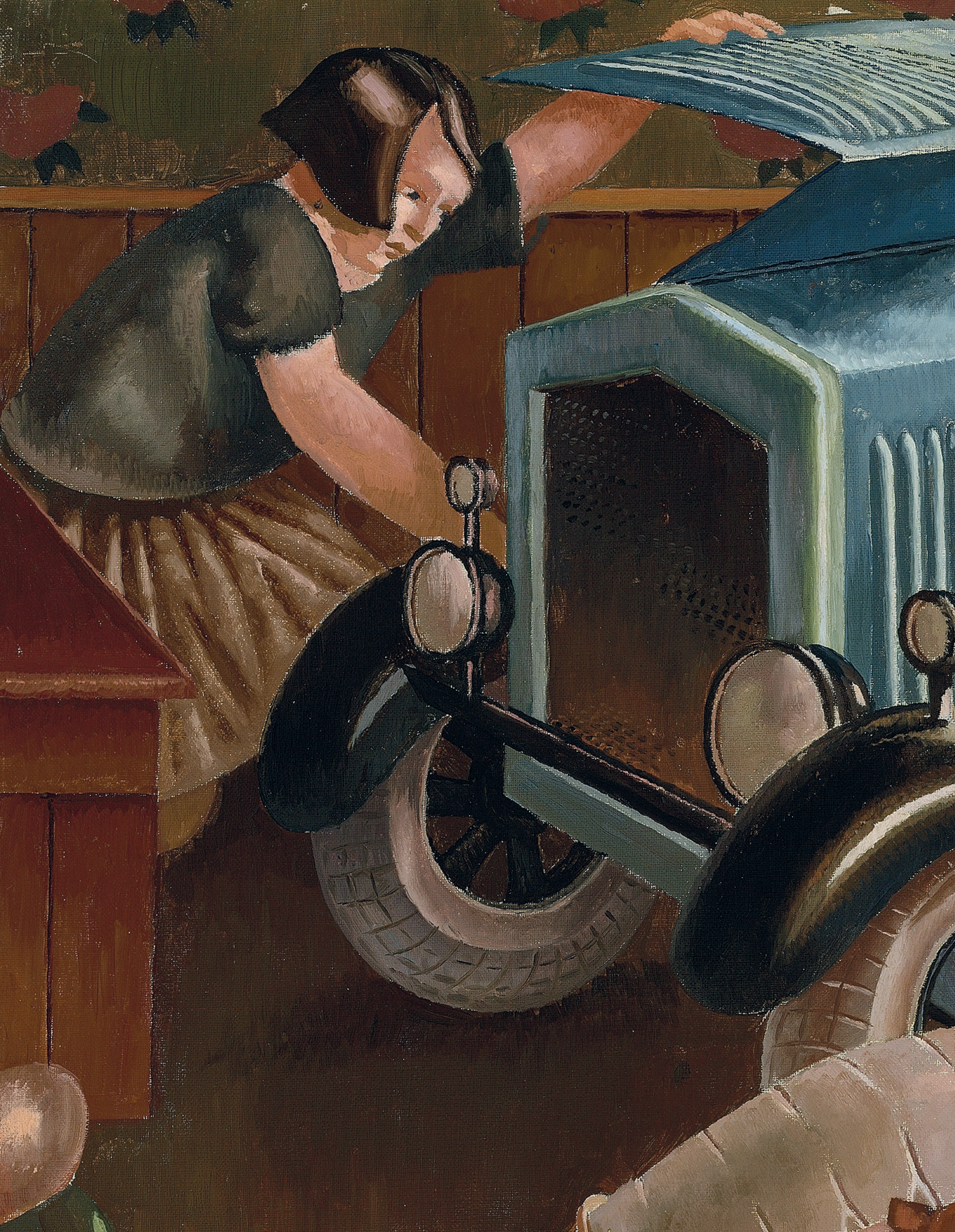
PROVENANCE:
Commissioned by the Empire Marketing Board, London, 1929.
Purchased from the above by Sir Edward Beddington-Behrens, *circa* 1932.
Anonymous sale; Sotheby's, London, 6 April 1960, lot 98.
Lord Montagu of Beaulieu.
The National Motor Museum Trust; Sotheby's, London, 23 June 1999, lot 41, where purchased by the present owner.

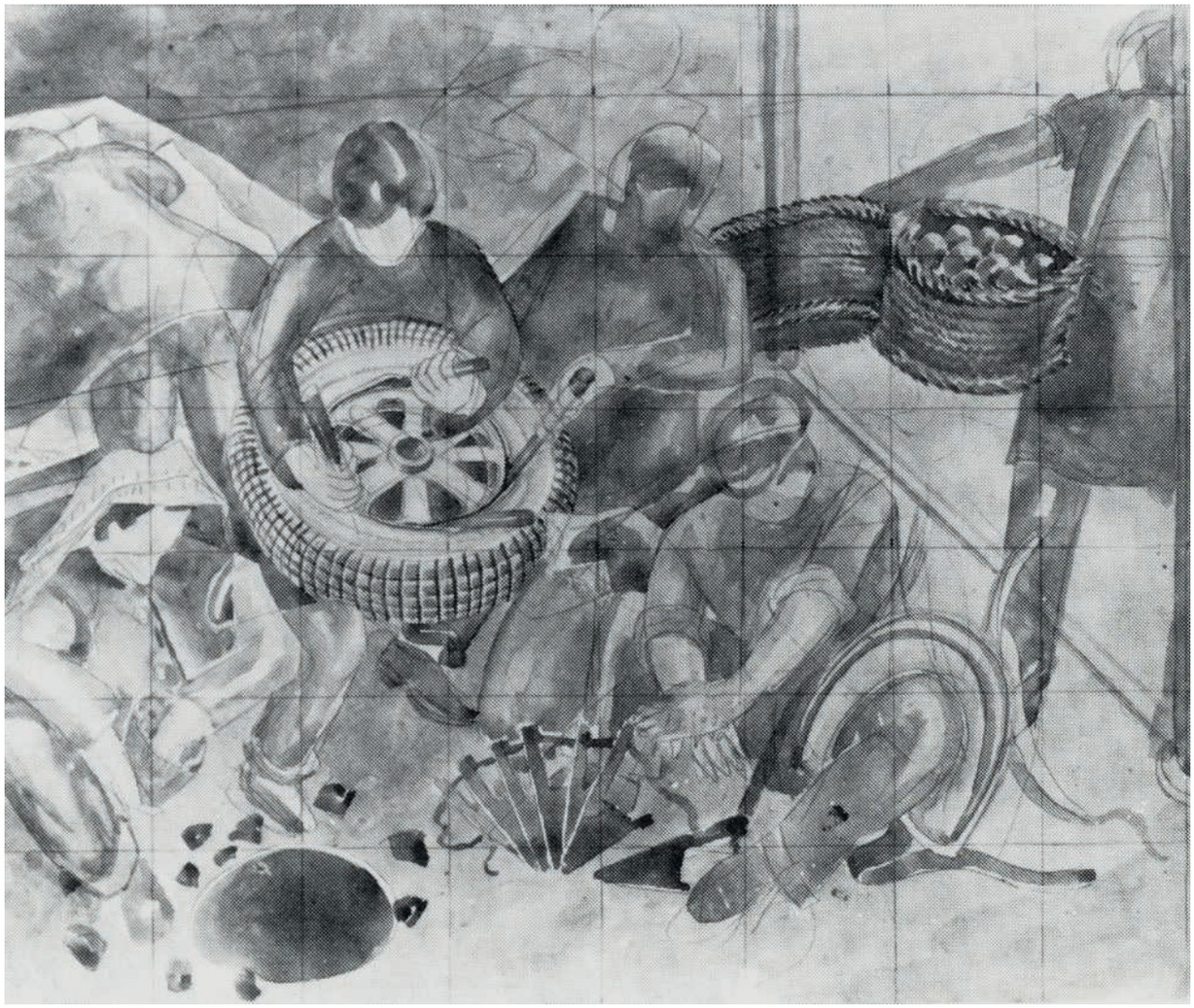
EXHIBITED:
London, Tate Gallery, on loan, 1939-1945.
Cookham, Stanley Spencer Gallery, 1967, no. 14.
London, Royal Academy, *Stanley Spencer, R.A.*, September - December 1980, no. 128, pp. 117-118, illustrated.
Beaulieu, National Motor Museum, on long term loan, 1970-1999.
London, Tate Gallery, various loans, 2000-2010.
London, Tate Gallery, *Stanley Spencer*, March - June 2001, no. 41: this exhibition travelled to Ontario Art Gallery, September - December 2001; and Belfast, Ulster Museum, January - April 2002, pp. 130-131, illustrated.
Kendal, Abbot Hall Art Gallery, *Stanley Spencer: Love, Desire, Faith*, June - October 2002, no. 13, pp. 34-35, illustrated.
London, Royal Academy of Arts, *Pre-Raphaelite and Other Masters: The Andrew Lloyd Webber Collection*, September - December 2003, no. 279, p. 286, illustrated.
Cookham, Stanley Spencer Gallery, *Stanley Spencer: Profit of Love and Work*, March - November 2008, no. 7, p. 6.
Rotterdam, Kunsthal, *Stanley Spencer Between Heaven and Earth*, September 2011 - January 2012, exhibition not numbered, pp. 134-135, illustrated.
Manchester, City Art Gallery, *Everything's Inevitable: Works from the Collection of Manchester Art Gallery selected by Des Hughes*, March 2012 - March 2013, exhibition not numbered.
Cookham, Stanley Spencer Gallery, *Perspectives on Love*, March - November 2013, no. 10, pp. 20-21, illustrated.
Cookham, Stanley Spencer Gallery, *Paradise Regained: Spencer in the Aftermath of the First World War*, April - November 2014, pp. 18, 19, illustrated.
Cookham, Stanley Spencer Gallery, *Creative Genius of Stanley Spencer, Celebrated Northern Collections Come to Spencer's Cookham*, April 2015 - March 2016, no. 29, pp. 46-47, illustrated.
Cookham, Stanley Spencer Gallery, on long term loan.

LITERATURE:
D. Robinson, *Stanley Spencer*, Oxford, 1990, p. 92, the series referenced.
K. Pople, *Stanley Spencer, A Biography*, London, 1991, pp. 272, 411, the series referenced.
K. Bell, *Stanley Spencer, A Complete Catalogue of Paintings*, London, 1992, pp. 74-75, 418, no. 128e, illustrated.
A. Causey, *Stanley Spencer Art as a Mirror of Himself*, Farnham, 2014, pp. 110, 111, 187, illustrated.

The Garage has been requested for loan to the following exhibitions:
Wakefield, Hepworth Wakefield, *Stanley Spencer: Of Angels and Dirt*, 25 June - 5 October 2016.
Hastings, Jerwood Gallery, *In Focus Stanley Spencer - A Panorama of Life*, 15 October - 8 January 2017.

Female car mechanics fixing a car, *circa* 1920.
© imageBROKER / Alamy Stock Photo.





Above: Sir Stanley Spencer, *Study for The Garage, circa* 1928.
© Bridgeman Images.

Left: Christopher Richard Wynne Nevinson, *La Mitrailleuse*, 1915. Tate, London.
© Tate, London 2016. © Bridgeman Images.

In 1929, Spencer received a commission from the Empire Marketing Board, or EMB, for a series of designs on the theme of *Industry and Peace*, intended to be made into posters and displayed in cities and towns around Britain and throughout the Empire. The EMB had been established in 1926 by the Colonial Secretary, Leo Amery, to promote intra-Empire trade and to persuade the public to 'Buy Empire'. In addition to Spencer, the board engaged talented artists like Charles Pears and Frank Newbold and established a film unit led by the documentary film-maker John Grierson to provide the visual side of the campaign. It is not entirely clear why Spencer was invited to participate in this project, although by 1929 his reputation as an artist was firmly established. His large, one-man exhibition at the Goupil Gallery in March, 1927 had been a great critical and financial success, culminating in the sale of *The Resurrection, Cookham*, to Tate for £1000. Spencer was also in the middle of work on the Sandham Memorial Chapel at Burghclere (completed in 1932), where the extensive painting series on the side walls of the interior clearly indicated his skills as a creator of contemporary narrative subjects on a substantial scale.

Although the Burghclere project took up most of his time and creative energy, Spencer accepted the EMB commission, quickly producing two alternative drawing schemes, each twelve feet long. One of these was rejected by the EMB and the other was modified at their request, being broken down into five separate panels, designed to fit specially modified display boards. Spencer later told his friend and patron, Mary Behrend (draft letter, Tate Archives, London, 733.3.175) that the rejected scheme, which the artist preferred, showed 'people lying about in a meadow by a river'. This study was almost certainly re-used, perhaps in part for a painting called *By the River* (1935, University College, London).

Sir Stanley Spencer, *The Art Class*, 1929. Private collection.
© Bridgeman Images.

Sir Stanley Spencer, *The Hat Stand*, 1929.
Private collection.
© Bridgeman Images.

The five paintings commissioned by the EMB were completed and delivered in the short span of seven weeks. Spencer was eventually paid for the work, but posters based on the paintings were never published. He later found the paintings stored in a 'dirty' warehouse, from which they were recovered by his patron, Sir Edward Beddington-Behrens, who purchased them for £300, thereby reimbursing the Treasury for the fee Spencer had received.

The paintings, which were originally intended to be seen together, consisted of three central panels mounted side by side - *The Hat Stand*, *The Anthracite Stove*, and *Cutting the Cloth* - and two separate outer panels, *The Art Class*, on the left, and the present painting, *The Garage,* on the right. When the paintings were sold, the three central panels passed into the Wilfrid Evill collection, and *The Art Class* and *The Garage* were sold separately. The latter was acquired by Lord Montagu of Beaulieu, together with a pencil-and-wash design, *Study for the Garage, circa* 1928. Since then, the series has only been exhibited together once, at the Royal Academy exhibition in 1980 (numbers 124-128).

In 1937, Spencer wrote a commentary on the paintings: 'I decided that the whole scheme should consist of a long sort of room where people gathered together as people visiting some Eastern town might have gathered together... in some sort of caravanserai. To give the impression of a kind of communion of life and people from a variety of callings, trades and professions .... ' The *Garage* shows a workshop interior 'in which can be seen the bonnet of a car being lifted, two men putting a tyre on a wheel, and a man sorting out old tyres .... ' (Tate Archives, London, 733-3-1).

By more than coincidence, Spencer had recently purchased a car, his first, to facilitate travel with his family between Cookham and Burghclere, and this was probably one source of inspiration for the painting. Flashy new advertising posters for cars and automotive products may also have caught his attention. Like other artists of his generation, especially those who had fought in the war and had later been employed as official war artists, the brutal subject matter of weapons and soldiers had caused them to pay new attention to the often catastrophic contexts of a machine-driven world, a far cry from the pastoral subjects they had addressed in the immediate pre-war years. Works like *La Mitrailleuse* by the Futurist artist C. R. W. Nevinson (1915, Tate, London) and his *Building Aircraft: Assembling Parts* (lithograph, 1917) show the impact of mechanisation, both at the front and at home.

Sir Stanley Spencer, *The Anthracite Stove*, 1929. Private collection.
© Bridgeman Images.

Sir Stanley Spencer, *Cutting the Cloth*, 1929. Private collection.
© Bridgeman Images.

The present lot

Spencer and his new car outside Remington's Garage in Cookham. Left to right: Jas Wood, Stanley Spencer, Hilda, daughter Shirin, Annie Carline, Hilda's mother. Photographer unknown.

Spencer's world view and his art were transformed by his wartime service, first as an orderly at Beaufort War Hospital, Bristol, and later as a private in the Berkshire Regiment in Macedonia. But unlike his peers, Spencer sought to address these experiences, by depicting moments of peace in the interstices of action, creating images that were very different from his earlier religious scenes in Cookham. Whereas previously the influences of early Italian art and English artists such as William Blake had predominated, now he pursued a characteristically original and idiosyncratic engagement with contemporary life. This substantial shift in his subject matter was reflected at Burghclere in paintings such as *Sorting and Moving Kit Bags* and *Filling Tea Urns,* which revealed the usually invisible parts of institutional labour in the dark corridors and bleak functional rooms of the Beaufort Hospital. Here, the orderlies and the original inmates (in peacetime, Beaufort was a psychiatric institution) laboured.

Given that Spencer was in the middle of the Burghclere project when he took on the EMB commission, it is not surprising that his intense new focus on the contemporary world shaped his approach to the series. This is very evident in *The Garage*, arguably the most successful of the five paintings. In the refuge of a darkened interior, people are shown totally absorbed in their individual activities in and around the abstract but strangely animated forms of car tyres, partly dismembered vehicle bodies and spread-out maps. In both subject matter and composition, *The Garage* bears a striking resemblance to the celebrated paintings on the lower register of the Burghclere Chapel side walls, notably *Filling the Tea Urns.*

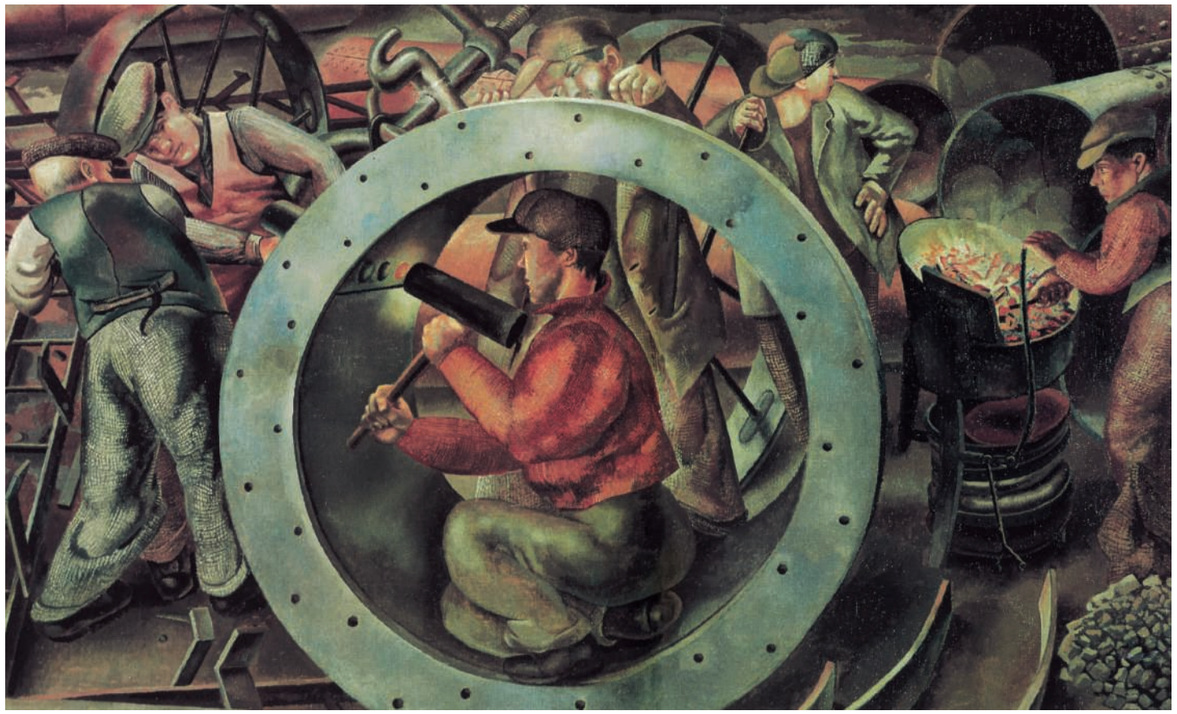
The Garage is among the first of Spencer's scenes of labour and industry, a fascinating aspect of his art that merits an exhibition of its own. Later works addressing these themes include, among others, two small studies, *Builders of the Tower of Babel* and *Making Columns for the Tower of Babel* (both 1933, Fitzwilliam Museum, Cambridge) for a rejected design for the University Library, Cambridge; two paintings commissioned by a building contractor, *Workmen in the House* (private collection) and *The Builders* (Yale University Art Gallery), both 1935; and, ultimately, the Shipbuilding on the Clyde series of eight scenes of Lithgow's shipyards in Port Glasgow (1940-46, Imperial War Museum, London), painted for the War Artists' Advisory Committee. As an early step in this evolution, *The Garage* speaks to Spencer's pre-eminence as a painter of industrial subjects - an important but, to date, under-acknowledged contribution to British art in the inter-war years.

We are very grateful to Professor Keith Bell for preparing this catalogue entry.

Sir Stanley Spencer, *Filling Tea Urns*, 1927. The Sandham Memorial Chapel, Burghclere.
© Bridgeman Images.

'The Garage speaks to Spencer's pre-eminence as a painter of industrial subjects—an important but, to date, under-acknowledged contribution to British art in the inter-war years'.

Professor Keith Bell



Sir Stanley Spencer, 'Riveters' from *Shipbuilding on the Clyde* (detail), 1943. Imperial War Museum, London.
© Bridgeman Images.

Sir Stanley Spencer sketching on Clydeside in Scotland whilst working as an Official War Artist.
© Photo by Leonard McCombe/ Stringer/ Getty Images.

Frederic **LEIGHTON**

'En somme I think my "Golden Hours" is the most successful of my pictures'

In the 1860s the photographer David Wilkie Wynfield produced a series of portraits of his artist contemporaries, each dressed in historical costume. Leighton appears to have used this costume in *Golden Hours*.
© National Portrait Gallery

4

FREDERIC, LORD LEIGHTON, P.R.A. (1830-1896)

Golden Hours

oil on canvas
31½ x 49 in. (80 x 124.5 cm.)
Painted *circa* 1864

£3,000,000-5,000,000
$4,400,000-7,300,000
€3,900,000-6,500,000

PROVENANCE:

Ernest Leopold and Elizabeth Benzon.
Mrs Elizabeth Benzon (†); Christie's, London, 1 May 1880, lot 55 (1100 gns to Vokins).
The Rt Hon. Lord Revelstoke; Christie's, London, 3 June 1893, lot 38 (370 gns to Agnew).
with Agnew's, London.
The Rt Hon. Lord Davey (†); Christie's, London, 20 April 1907, lot 77 (250 gns to Wallis).
Henry Mungall (†); Christie's, London, 13 February 1914, lot 20 (220 gns to Paris).
Anonymous sale [J.A. Orillac]; Christie's, London, 15 December 1916, lot 140 (260 gns to Huggins).
Lady Rosamond Christie, and by descent to the present owner.

EXHIBITED:

London, Royal Academy, 1864, no. 293.
London, 1867.
London, County Borough of West Ham, *Second Annual Loan Picture Exhibition*, Easter 1896.
London Royal Academy, *Winter Exhibition*, 1897, no. 40, lent by Lord Davey.
Liverpool, 1915, no. 1215.
Manchester, City Art Gallery; Minneapolis, Institute of Arts; and Brooklyn Museum, *The Victorian High Renaissance*, September 1978 - April 1979, no. 44, lent by George Christie.
Munich, Neue Pinakothek; and Madrid, Prado, *Victorian Painting*, British Council Exhibition, February - June 1993.
London, Royal Academy, Frederic, *Lord Leighton*, February - April 1996, no. 31, lent by Sir George and Lady Christie.

LITERATURE:

'The Royal Academy Exhibition', *Art Journal*, 1864, p. 158.
'The Royal Academy', *Athenaeum*, no. 1905 (30 April 1864), p. 616.
'The Royal Academy of 1864'. *Saturday Review*, 17 (14 May 1864), p. 593.
'Exhibition of the Royal Academy', *Times*, 30 April 1864. p. 14.
J. Beavington Atkinson, 'English Painters of the Present Day', XVI, *Portfolio*, 1870, pp. 161-6.
E.F.S. Pattison, *Sir Frederic Leighton*, London, 1882, p. 14.
The Magazine of Art, vol. 4, 1881, p. 52.
Art Journal, vol. 57, 1895, illustrated p. 375.
E. Rhys, *Frederic Lord Leighton*, London, 1895, pp.12-13, 67; second, revised edition, 1898, pp. 17-18, 85.
A. Corkran, *Frederic Leighton*, London, 1904, p. 57, 193, 201.
Mrs Russell Barrington, *The Life, Letters and Work of Frederic Leighton*, London, 1906, II, pp. 9, 112, 114, 119, 123-4.
E. Staley, *Lord Leighton of Stretton, P.R.A.*, London, 1906, pp. 66-67, 234.
R. and L. Ormond, *Lord Leighton*, Yale, 1975, pp. 61, 119, 155, no. 103, pl. 88, colour sketch, p. 155, no. 104.
R. Ormond, 'Leighton's Frescoes in the Victoria and Albert Museum', *V & A; Brochure* 6, London, 1975, p. 35.
G. Hedberg, A. Staley, L. Ormond, R. Ormond, Richard Dorment, *Victorian High Renaissance*, London, 1978, pp. 105-6 (exhibition catalogue).
C. Newall, *The Art of Lord Leighton*, London, 1990, pp. 48-50.
R. Ormond, L. Ormond, C. Newall, S. Jones and B. Read, *Frederic, Lord Leighton*: *Eminent Victorian Artist*, Harry N. Abrams with the Royal Academy of Arts, 1996, pp. 15, 136-7 (exhibition catalogue).
Tim Barringer and E. Prettejohn (eds.), *Frederic Leighton*: *Antiquity, Renaissance, Modernity,* New Haven and London, Yale, 1999, p. 232.
C. Dakers, *The Holland Park Circle: Artists and Victorian Society*, London, 1999, p. 133, fig. 30.
E. Prettejohn, *Art for Art's Sake: Aestheticism in Victorian Painting*, New Haven, 2007, p. 79.

Fig. 1. Jan (Johannes) Vermeer (1632-1675), *Lady at the Virginals with a Gentleman ('The Music Lesson')*, Royal Collection Trust © Her Majesty Queen Elizabeth II, 2016/Bridgeman Images

Golden Hours came at a critical juncture in Leighton's career as he crossed the boundary from foreign-trained outsider to establishment figurehead. The pictures that the artist exhibited at the Royal Academy in 1864 secured his election as an associate of the institution, and paved the way to artistic and worldly success. It is no coincidence that the artist decided to build his own house in leafy Kensington on the back of his Academy triumph. His 1864 pictures mirror the different strands of his art: the historical, medievalizing character of *Dante in Exile* (Lloyd Webber collection); the mythological story of *Orpheus and Eurydice* (Leighton House, London), almost the first of his classical dramas; and the dreamy aestheticism of *Golden Hours*.

The late 1850s and early 1860s saw a shift in the landscape of British art just as momentous as the advent of Pre-Raphaelitism in the previous decade, with its mantra of 'truth to nature'. New aesthetic impulses liberated art from the straitjacket of narrative and morality. A picture could be an object of beauty and emotion without any ostensible subject. A movement that has been tagged as 'art for art's sake' included some of the brightest talents of the time, among them Dante Gabriel Rossetti, Edward Burne-Jones, Albert Moore, J.M. Whistler and Frederic Leighton. While they were not a group as such, they were closely in touch with one another, members of the Hogarth Club and the Artists' Rifles and habituées of Mrs Prinsep's cultivated salon at Little Holland House. They sparked ideas and images off one another and formed a loose community of like-minded spirits.

Golden Hours, a masterpiece of aesthetic art, is the culmination of a series of pictures of refined beauty including several works with musical themes, *Lieder Ohne Worte* (1860-61, Tate, London), *Duett* (1861, Royal Collection Trust) and *Rustic Music* (1861, Leighton House, London). It was the experience of Paris that led Leighton away from historical subjects and shaped his vision as an artist of abstract, poetic subjects. In *Golden Hours* a young man is playing what Gabriele Rossi Rognoni, curator of the Music Museum at the Royal College of Music, London, calls a 'cottage piano', a small upright instrument that became

Fig. 2. Frederic, Lord Leighton, *Orpheus and Eurydice* © Leighton House

Fig. 3. Palma Vecchio (c. 1480-1528), *Portrait of a Poet* © National Gallery

popular in Britain in the second decade of the 19th century. The banded decoration recalls the furniture designs of George Aitchison, the architect of Leighton House. Leaning over the instrument is a young woman, with her back to us, gazing at the musician. It is possible that Leighton had seen Vermeer's painting of *A Lady at the Virginals with a Gentleman*, also called *The Music Lesson*, where the woman similarly presents her back to the viewer (fig. 1). The picture, then as now, was in the Royal Collection, although Vermeer had only recently been rediscovered.

Golden Hours might be described as a love duet. The sexual charge between the couple is palpable, even though the man looks demurely down at the keyboard. The intent way the woman leans forward over the harpsichord suggests that, even if she is singing (unlikely), she is devouring him with her eyes. She is the active participant in the scene, he the passive object of desire. The duet of hands expresses the same idea, her fingers peeping out from under her sleeve point tautly upwards, his downwards. Rapacious women and passive men are not rare in Leighton's art, witness Eurydice clasping a reluctant Orpheus (fig. 2). The fact that in *Golden Hours* the woman's face is hidden adds a level of mystery and intensity to the subject. Her striped silk bodice, with its panel of pleated muslin and puffed sleeves, and her creamy-gold skirt, are vaguely suggestive of 16th century costume, but they could equally well have been worn by an aesthetic woman of the 1860s. The man on the other hand looks as if he had stepped out of a picture by Giorgione or Titian. One possible source for his image is the *Portrait of a Poet* by Palma Vecchio, acquired in 1860 by the National Gallery in London, which Leighton would certainly have known (fig. 3). The golden screen behind his head in *Golden Hours*, like the woman's dress, evoke the light and colour and poetry of early 16th century Venetian art, a school much favoured by Leighton and his fellow aesthetes. The artist had visited Venice at this period, painting some delicious studies in St Mark's with golden domes and mosaics lit up by the same palette (fig. 4). Leighton House, the artist's studio residence was conceived in 1864. Leighton's love of golden domes continued when he built the Arab Hall in 1877 (fig. 5).

Fig. 4. Frederic, Lord Leighton, *The Interior of St Mark's Basilica Venice*, sold in these Rooms on 15 December 2011, lot 16

Fig. 5. Leighton House, the artist's studio residence was conceived in 1864. Leighton's love of golden domes continued when he built the Arab Hall in 1877 © Tim E. White/Alamy Stock Photo

Fig. 6. Frederic, Lord Leighton, Painter's Honeymoon
© Museum of Fine Arts, Boston, Massachusetts/Charles H. Bayley Picture and Painting Fund/ Bridgeman Images

Fig. 7. Frederic, Lord Leighton, *Head of an Italian Model* © Leighton House

A parallel work to *Golden Hours* is *The Painter's Honeymoon* (fig. 6), also from 1864, a painting of a modern-day love duet devoted to art rather than music; interestingly, an early study for the picture showed the couple in Renaissance costume. The woman, in a swirling green dress, dominates the composition, poring possessively over her lover's drawing while he recedes into the shadows of the background.

The figure of the pianist in *Golden Hours* was almost certainly painted from one of the circle of professional Italian models in London. Leighton employed him in other works, most notably for the figure of Christ in the great mural of *The Wise and Foolish Virgins* in St Michael's, Lyndhurst, New Forest, as well as *The Painter's Honeymoon*, and a powerful head study in oils at Leighton House (fig. 7). Contrary to some supposition, he is not the well-known model Angelo Colarossi. There is more than a touch of the 'Christ-like' about his features in *Golden Hours*, giving a spiritual dimension to the relationship between the two figures. This is further emphasized by the cropped picture on the back of the instrument, of an angel-like head with an aureole of light. Music is itself a spiritual medium, and it is music that binds together the two figures, a counterpoint to their human and sensual relationship, pushing it up the scale. 'All art constantly aspires towards the condition of music,' as Walter Pater memorably observed, and it is no surprise to find music running as a theme through aesthetic art, from Whistler's *At the Piano* (1858-59, Taft Museum, Cincinnati) to Burne-Jones' *Chant d'Amour* (fig. 8, Metropolitan Museum, New York), both roughly contemporary with *Golden Hours*. In the same way that Whistler sought to refine and harmonize tone and colour as a musician orchestrates sound, so Leighton's subtle palette translates in colour the resonance of the music and the emotions to which it gives rise. He was himself a musical connoisseur, famous in later years for his music parties at which celebrated musicians performed, and a talented tenor.

Of studies for *Golden Hours* only two are recorded: a compositional sketch in chalks on a sheet that also includes studies for *Orpheus and Eurydice* and *Dalziel's Bible Gallery* (Leighton House); and a colour sketch (private collection c/o Lawrence of Crewkerne). The first shows some variation in the costumes of the figures, while the second, known only today in a black and white reproduction, is close to the appearance of the finished work. Both studies indicate the processes by which Leighton developed and refined his initial concept of the subject and its colour values.

Fig. 8. Sir Edward Coley Burne-Jones, Bt., *Le Chant d'Amour*

Golden Hours was a hit with the public at the Royal Academy summer exhibition of 1864. Writing in February 1864, a critic in *The Athenaeum* had noted that Leighton was working on a painting of a 'Venetian musical subject' (1864, p. 270), and the reviewer in a later number of the same journal described the picture as a 'luxury of colour' (1864, p. 616). The *Saturday Review* commented that 'Mr Leighton has thrown such an atmosphere of music over his picture, that it "vibrates in the memory" 'like Shelley's stanzas' (Minneapolis Catalogue, p. 105). Leighton himself told his father that '*En Somme* I think my "*Golden Hours*" is the most successful of my pictures (perhaps more than anything since "Cimabue")' (Barrington, II, p. 114).

The picture was acquired, probably at the time of the RA exhibition, by Ernest Leopold Benzon (d.1873) and his wife Elizabeth (d. 1878). He was a steel magnate, and a noted liberal, philanthropist and art collector, originally from Germany, and she was a member of the Lehmann family, also Germanic in origin. Two of her brothers were successful painters, Henri in France, Rudolph in England. Leighton had first met Rudolph in Rome in the 1850s, and he became close to several members of the Lehmann clan. Ernest and Elizabeth were a cultivated couple, good friends of George Eliot and Robert Browning, and of other writers and artists. Their eldest son, known as the 'jubilee plunger', gambled away their fortune in less than two years. The sale following Elizabeth's death included a second painting by Leighton, *Cleobolus Instructing his Daughter Cleoboline* (*circa* 1871, private collection), and works by Giovanni Costa, George Mason (both close friends of Leighton), the two Lehmann brothers and Sir J.E. Millais, as well as a group of old masters (fifty-eight lots in all).

We are grateful to Richard Ormond, C.B.E. and Professor Leonée Ormond for their help in preparing this catalogue entry.

'I have had a passion for the Pre-Raphaelites since my early teens. I would have initially seen them as reproductions, but I remember a visit to Tate and encountering the actual paintings. They had a profound effect on me. It was quite an experience – the realism of their technique along with the idealism, and of course the romanticism.'

(Jimmy Page talking to Paul Reeves, 'They shook me', *Tate Etc.*, Issue 26, Autumn 2012).

Fig. 11. Jimmy Page playing a twin-necked guitar on stage with Led Zeppelin at the Wembley Empire Pool, London, on 23 November 1971
© Michael Putland/Getty Images

Bridget **RILEY**

'I wanted the space between the picture plane and the spectator to be active ... it was in that space, paradoxically, the painting 'took place''.

Bridget Riley among dismantled sections of her *Continuum*, 1963. Photo: Snowdon.
© Armstrong Jones / Reproduced with permission of Trunk Archive.
© Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London.

λ**5**

BRIDGET RILEY, C.H. (B. 1931)

Shift

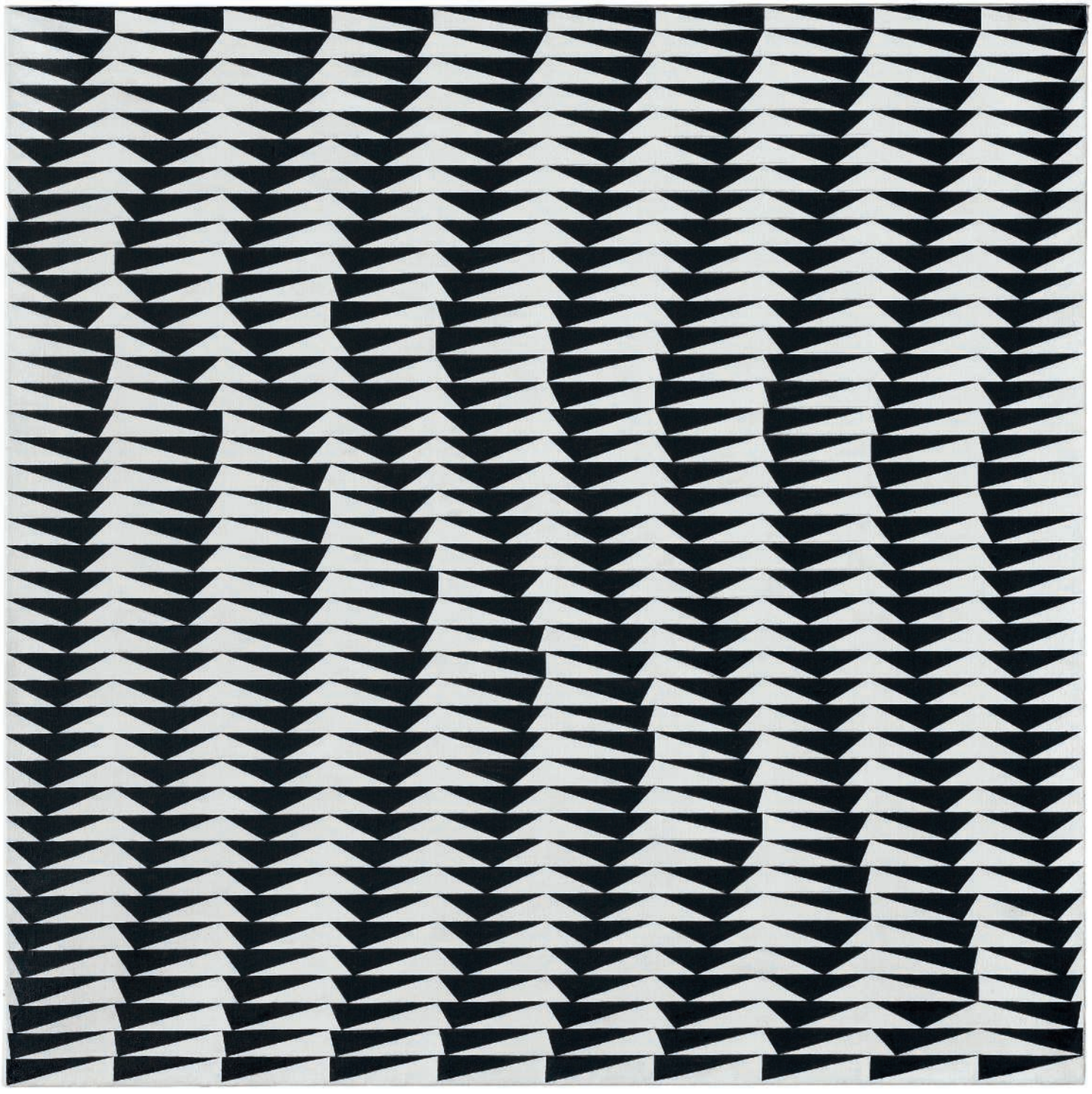
signed and dated 'Riley '63' (on the canvas overlap) and signed again, inscribed and dated again 'RILEY/1963. SHIFT.' (on the reverse)
emulsion on canvas
30 x 30 in. (76.2 x 76.2 cm.)

£800,000-1,200,000
$1,200,000-1,800,000
€1,100,000-1,600,000

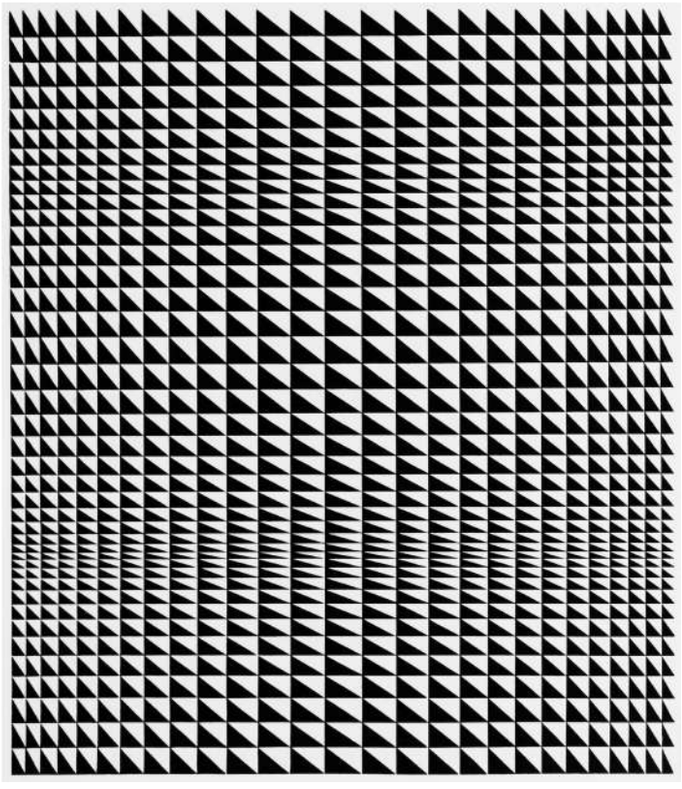
PROVENANCE:
with Victor Musgrave, London, where purchased by Dr & Mrs Robert J. Fusillo, Atlanta in August 1964.
with Steven Leiber Gallery, San Francisco, where purchased by the present owner in 1987.

EXHIBITED:
Bochum, Städtische Kunstgalerie, *Profile III Englische Kunst der Gegenwart*, April - June 1964, no. 134, n.p., illustrated.
London, The Arts Council of Great Britain, Hayward Gallery, *Bridget Riley Paintings and Drawings 1951-71,* July - September 1971, no. 17, n.p.
Buffalo, British Council, Albright-Knox Art Gallery, *Bridget Riley: Works 1959-78*, September - October 1978, no. 11: this exhibition travelled to Dallas, Museum of Fine Arts, October - November 1978; Sydney, Art Gallery of New South Wales, July - August 1979; Perth, Art Gallery of Western Australia, September - October 1979; and Tokyo, National Museum of Modern Art, January - March 1980, pp. 16-17, 66, illustrated.
Düsseldorf, Kunstverein für die Rheinlande und Westfalen, *Bridget Riley: Selected Paintings 1961-1999*, October 1999 - January 2000, exhibition not numbered, pp. 8-9, illustrated.
London, Serpentine Gallery, *Bridget Riley Paintings from the 1960s and 70s*, June - August 1999, no. 6, pp. 56-57, 112, illustrated.
London, Tate Gallery, *Bridget Riley*, June - September 2003, no. 5, pp. 34-35, illustrated.
Aarau, British Council, Aargauer Kunsthaus, *Bridget Riley: Bilder und Zeichnungen 1959-2005,* September - November 2005, no. 10, pp. 62-63, illustrated.
Paris, Musée d'Art Moderne de la Ville de Paris, *Bridget Riley Rétrospective,* June - September 2008, no. 10, pp. 189, 298, illustrated.

LITERATURE:
Studio International, vol. 175, June 1968, p. 297, illustrated.
R. Kudielka (ed.), *Bridget Riley Dialogues on Art*, London, 1999, p. 38, illustrated.
Exhibition catalogue, *Bridget Riley Works 1961-1998,* Kendal, Abbot Hall Art Gallery, 1998, p. 9, illustrated.
Exhibition catalogue, *Bridget Riley Flashback*, London, Arts Council of Great Britain, 2009, p. 11, illustrated.
E. Schmidt (ed.), exhibition catalogue, *Bridget Riley: Painting 1980-2012*, Siegen, Museum für Gegenwartskunst, 2012, p. 69, fig. 2.

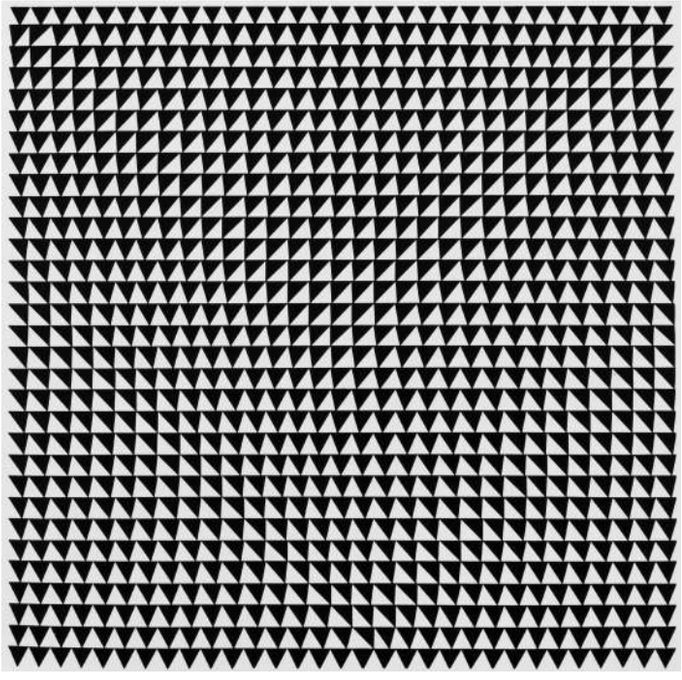


Bridget Riley, 1963.
© Photo by Romano Cagnoni/Getty Images.
© Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London.



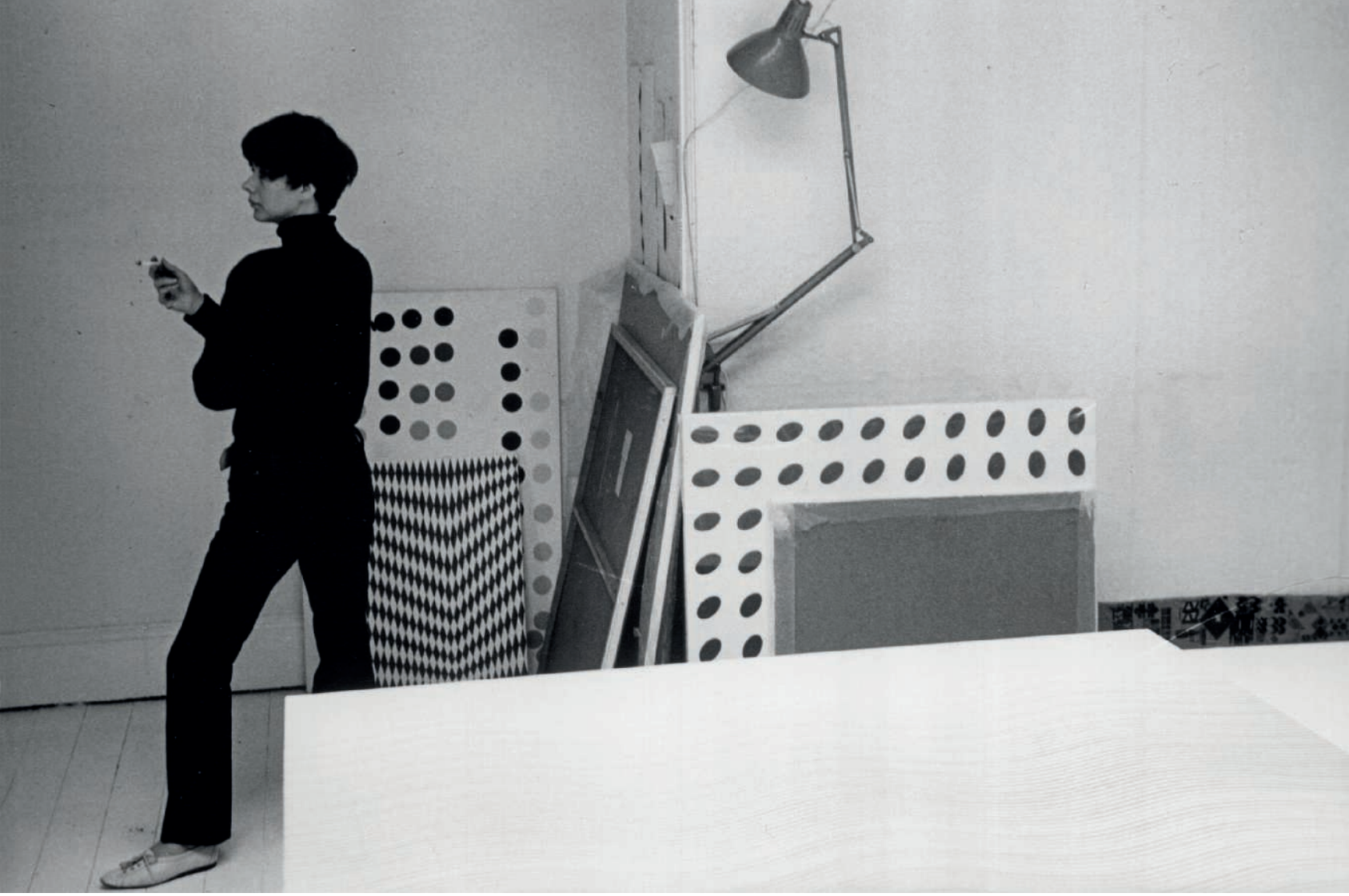
Bridget Riley, *Straight Curve*, 1963. Private collection.
© Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London.

An entrancing arrangement of subtly shifting and starkly contrasting triangles, Bridget Riley's *Shift* is the first example on canvas from the artist's ground breaking series of black and white paintings that has come to elicit the zeitgeist of 1960s 'Swinging London'. The acutely altering repetition found within *Shift*'s composition expertly demonstrates Riley's sustained investigations into visual phenomena. Eschewing optical systems based on scientific theory, Riley's iconic Op Art paintings focus on bold, yet systematic geometries. By designing images that destabilise perceptual experience she draws the viewer into a visual dialogue with the painting. 'I wanted the space between the picture plane and the spectator to be active,' she explained of her early paintings, and 'It was in that space, paradoxically, the painting 'took place'' (B. Riley, 'The Experience of Painting', in R. Kudielka (ed.), *The Eye's Mind: Bridget Riley. Collected Writings 1965-1999*, London, 1999, p. 122). While few others have so thoroughly engaged in the analysis of the sensations of vision as Riley has while exploring the parameters of abstract art, her arrestingly powerful compositions informed not only the art, but also the fashion and design of one of the most formidable generations in modern British culture - lending to the power of the British Invasion that resulted in the rise of counterculture on both sides of the Atlantic.



Bridget Riley, *Shiver*, 1964. Private collection.
© Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London.

Developing the idea of serial transformation, *Shift* emerged as the archetype of 'point movement' within Riley's *oeuvre*, introducing the practice of continuously moving one variant point in a pattern of shapes. Art critic and historian Robert Kudielka described the schematics of the present work stating: 'A regular vertical and horizontal register provides a constant proportion of width and height while the moving points of the triangles are established by a crossing diagonal ... The points of the black triangles in the vertical compartments move progressively in one direction. The key-units for this organisation are the rectangular triangles. They can be seen along the top and the bottom of the painting, and they mark the turning-points within the structure. While the first change of movement drops steadily through the addition of one triangle each time, the return back into the original direction is increased by a ratio of two units. As a result, the centre passage opens out like the segment of a fan until it spans almost half the height of the painting.



Bridget Riley in her studio, 1966. Photo: Arnold Newman.
© Photo by Arnold Newman/Getty Images. © All rights reserved, courtesy Karsten Schubert, London.

Conversely the long return movement is gradually reduced to a succinct clause in the bottom right corner, one right-angle against another' (R. Kudielka, 'Building Sensations: The Early Work of Bridget Riley,' in L. Corrin, exh. cat., *Bridget Riley: Paintings from the 1960s and 70s*, London, Serpentine Gallery, 1999, pp. 26-27).

Through the extensive study of the optical discoveries of Neo-Impressionist painters like Georges Seurat and the energy and motion of the Italian Futurists, Riley had come to discover that sight works together with the mind to effect perception. Expanding on the perceptual theories that played a central role in post-war philosophical and artistic debate, Riley began to explore the way sensory perception controls our understanding of reality, and to challenge the reliability of our senses through the volatile nature of her abstract images. By founding her practice on these principles, and creating paintings in which kinesis is only manifested in the mind of the viewer, Riley effectively embraced an existential uncertainty, a condition she later aligned with the loss of an overarching belief system in modern society: 'In general, my paintings are multifocal. You can't call it unfocused space, but not being fixed to a single focus is very much of our time. It's something that seems to have come about in the last hundred years or so. Focusing isn't just an optical activity, it is also a mental one. I think this lack of a centre has something to do with the loss of certainties that Christianity had to offer. There was a time when meanings were focused and reality could be fixed; when that sort of belief disappeared, things became uncertain and open to interpretation. We can no longer hope as the Renaissance did that 'man is the measure of all things' (B. Riley quoted in L. Cooke, *Bridget Riley: Reconnaissance,* reproduced on http:/www.diacenter.org).

Indeed, it was this depth and intelligence that originally brought works such as *Shift* international acclaim.

'A regular vertical and horizontal register provides a constant proportion of width and height while the moving points of the triangles are established by a crossing diagonal ... The points of the black triangles in the vertical compartments move progressively in one direction. The key-units for this organisation are the rectangular triangles. They can be seen along the top and the bottom of the painting, and they mark the turning-points within the structure. While the first change of movement drops steadily through the addition of one triangle each time, the return back into the original direction is increased by a ratio of two units. As a result, the centre passage opens out like the segment of a fan until it spans almost half the height of the painting. Conversely the long return movement is gradually reduced to a succinct clause in the bottom right corner, one right-angle against another'

Robert Kudielka, on *Shift*

In 1965, a selection of Riley's black and white paintings was included in the landmark exhibition, *The Responsive Eye* at the Museum of Modern Art in New York. Cast under the leading light of a new art movement known as Op Art, Riley's works hung alongside artists of varying practices, all of whom the curator William Seitz believed were creating works that 'exist less as objects than as generators of perceptual responses' - including Josef Albers, Ellsworth Kelly, Frank Stella and Kenneth Noland (J. Borgzinner, 'Op Art: Pictures That Attack the Eye', *Time*, 23 October 1964). Following the success of *The Responsive Eye*, Riley's art, which appeared to resonate perfectly with the zeitgeist of the time, amassed a considerable amount of attention from all facets of popular culture - though often to the artist's dismay. While the early 1960s was a time of cultural and social liberation, especially in London as the debate between Englishness and Britishness was born, Riley quickly discovered that the lack of copyright laws protecting artists from appropriation subjected her unique, yet highly marketable compositions to be adopted and adapted into popular culture. Her electric, innovative style seemed to reflect the atmosphere of emancipation and experimentation that also welcomed new rock bands - from *The Beatles* to *The Who* - alongside daring short hemlines in fashion, a new wave of cinema starring James Bond, and the corresponding relaxation of previously rigid social mores. Commenting on Riley's role in this 'revolution of youth' Francis Follin has observed: 'As an Op artist, Riley was part of 'new Britain' along with the Beatles, Mary Quant and David Frost, her art aligned with the urban, scientific, socially progressive face of a new, young national identity' (F. Follin, *Embodied Visions: Bridget Riley, Op Art and the Sixties*, London, 2004, p. 120). While Riley felt this sudden commodification violated the integrity of her art, neither the visceral nor psychological responses stimulated by confronting the real thing could be subsumed, and in 1968 she was chosen to represent Britain in the Venice *Biennale*. It was there that the impact of her visual dynamic won her the International Prize for Painting, for which she became both the first living British painter and first female to achieve such distinction.

Francis **BACON**

'Bacon, who was famous for enjoying and engendering huge hilarity in his social life, created an art that was always resoundingly solemn. But he was not quite alone in his solemnity; he was in the company of Newman and Rothko and Still and Pollock. Those four contemporaries of his are grouped by Robert Rosenblum as the exponents of 'The Abstract Sublime'. And Bacon's role in painting has been that of the one great exponent in our time of the Figurative Sublime.'

David Sylvester

Francis Bacon in 1969.
Photo: © 2006 John Hedgecoe/TopFoto
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS 2016.

λ*6

FRANCIS BACON (1909-1992)

Version No. 2 of Lying Figure with Hypodermic Syringe

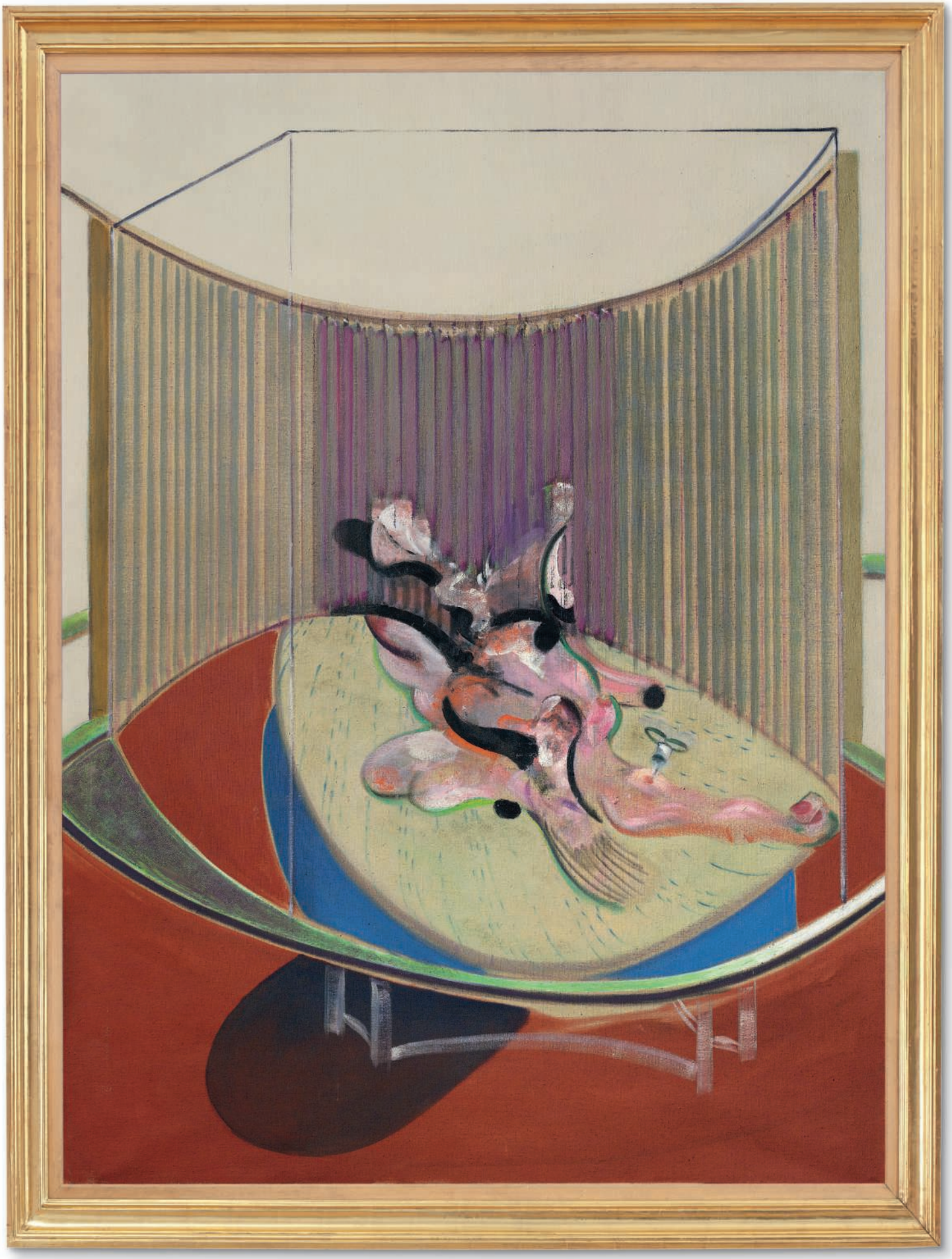
signed 'Francis Bacon' (on the stretcher); titled and dated 'Version No. 2 of Lying Figure with Hypodermic Syringe 1968' (on the reverse)
oil on canvas
78 x 58in. (198 x 147.5cm.)
Painted in 1968

Estimate on request

PROVENANCE:
Marlborough Fine Art, Ltd., London.
Vanthournout Collection, Belgium
(acquired from the above in 1970).
Their sale, Sotheby's New York, 14 November 2006, lot 5.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, Marlborough-Gerson Gallery, Inc., *Francis Bacon: Recent Paintings*, 1968, p. 50, no. 15 (illustrated in colour, p. 51).
Knokke, Gemeetelijk Casino, XXIIIe Belgian Summer Festival, *Pop Art: Nieuwe Figuratie/ Nouveau Réalisme*, 1970, p. 15.
London, Hayward Gallery, *Francis Bacon, The Human Body*, 1998, p. 101, no. 15 (illustrated in colour, unpaged).

LITERATURE:
Francis Bacon, exh. cat., Paris, Centre Georges Pompidou, Musée National d'art moderne, 1996, no. 57 (illustrated in colour).
D. Sylvester, *Looking Back at Francis Bacon*, London 2000, p. 110, no. 88 (illustrated in colour).
M. Harrison and R. Daniels (eds.), *Francis Bacon Catalogue Raisonné Volume III 1958-71*, London 2016, p. 878 (illustrated in colour, p. 879)

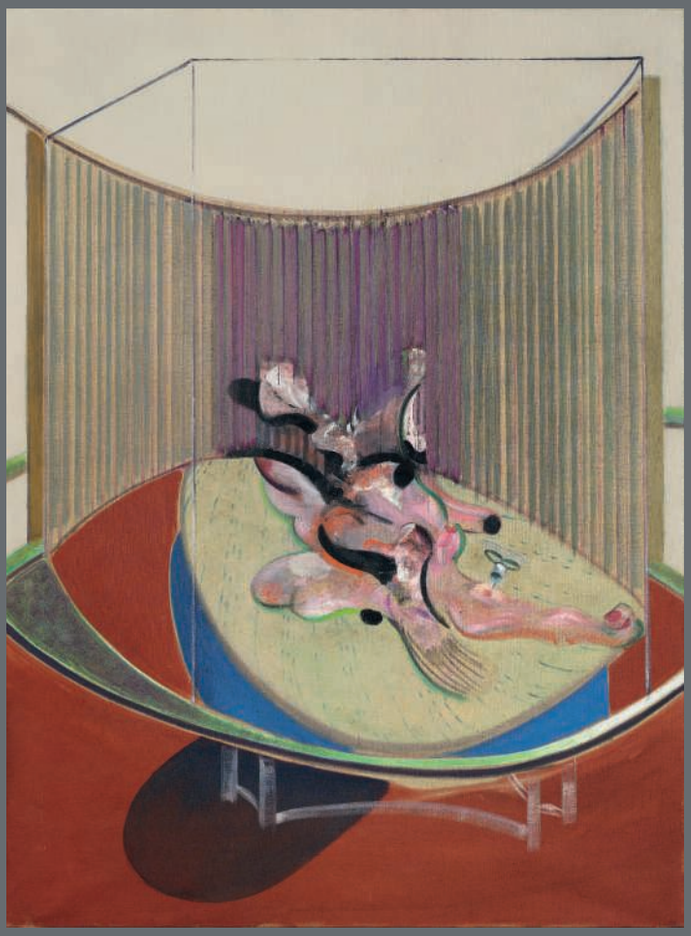


Francis Bacon, *Lying Figure with Hypodermic Syringe,* 1963.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS 2016.
Photo: Prudence Cuming Associates Ltd

Francis Bacon, *Lying Figure,* 1966. Museo Nacional Centro de Arte Reina Sofia (Madrid).
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS 2016.
Photo: Prudence Cuming Associates Ltd

With its writhing, serpentine figure set within a stark amphitheatre of colour and form, *Version No. 2 of Lying Figure with Hypodermic Syringe* is one of the great masterpieces of Francis Bacon's finest period: the 1960s. Against a sea of deep, cardinal red, flanked by a curtain of rapid painterly striations, Bacon's supine nude lies sprawled upon a bed, framed by a vast oval lens and suspended within a sharp cubic grid. Executed on a monumental scale, the painting marks the critical moment in Bacon's *oeuvre* at which the diverse experimental strands of the preceding decade were brought into powerful synthesis: the visceral animation of flesh, the corporeal handling of pigment and the rich, sensory palette of opulent and electric hues. One of the first paintings to be acquired by the prestigious Vanthournout Collection, where it remained for nearly four decades, the work is the most virtuosic of Bacon's three reinterpretations of his 1963 canvas *Lying Figure with Hypodermic Syringe*. In contrast to its two companions – *Lying Figure*, 1966 (Museo Nacional de Arte Reina Sofía, Madrid) and *Lying Figure*, 1969 (Fondation Beyeler, Basel) – the present work transforms the original painting into a dynamic arena of figural abstraction. In doing so, it tells a story largely untold within Baconian mythology: the relationship between the artist and Willem de Kooning, whom he had met earlier that year. Recalling de Kooning's *Woman, I* of 1950-1952 – a seminal vision of the female body as a site of raw, carnal sensation – Bacon's woman dissolves into an eligible tangle of limbs in motion: a kinetic bundle of animal matter in its most rarefied state. As Bacon himself explained, the syringe becomes a means of 'pinning down' this pulsating figural energy: of 'nailing the image more strongly into reality or appearance' (F. Bacon, quoted in D. Sylvester, *The Brutality of Fact, Interviews with Francis Bacon*, London 1975, p. 78).

Now largely held in museum collections, Bacon's works from 1968 form a sequence almost unrivalled in his *oeuvre*. The present work is situated within a stream of distinguished paintings, including *Portrait of George Dyer in a Mirror* (Museum Thyssen-Bornemisza, Madrid), *Man Getting Up from a Chair* (Ikeda Museum of 20th Century Art, Shizuoka), *Two Studies for a Portrait of George Dyer* (Sara Hildénin Art Museum, Finland) and *Two Figures*



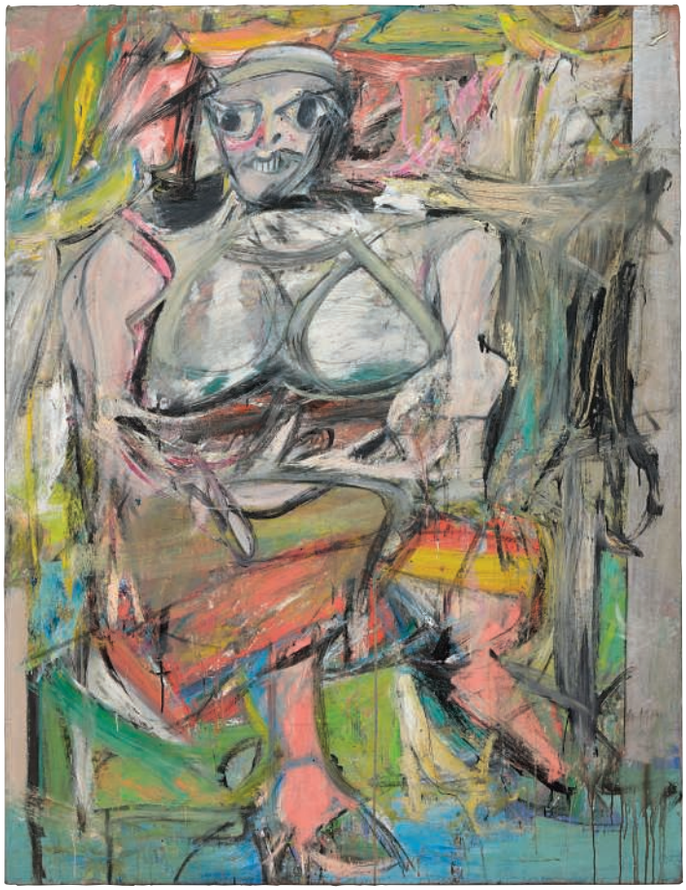
Francis Bacon, *Version No. 2 of Lying Figure with Hypodermic Syringe*, 1968.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS 2016

Francis Bacon, *Lying Figure*, 1969. Fondation Beyeler.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS 2016.
Photo: Prudence Cuming Associates Ltd

Lying on a Bed with Attendants (Tehran Museum of Contemporary Art, Tehran). In 1998, it was personally requested by Bacon's foremost critic David Sylvester for his curatorial swansong *Francis Bacon: The Human Body* at the Hayward Gallery in London. There, it sat alongside an exclusive, tightly-curated selection of twenty-two works that, in his opinion, represented the core of Bacon's practice. For Sylvester, it was precisely the work's dialogue with abstraction that justified its place in this elite survey; indeed, he later claimed that Bacon 'came closer to de Kooning here than in any other of his works' (D. Sylvester, *Looking Back at Francis Bacon*, London 2000, p. 108). Like de Kooning's woman, Bacon's subject is a nameless figural specimen; however, the body's distinctive inverted posture – common to all four works in the series – is derived from a photograph of his pre-eminent muse Henrietta Moraes, taken by John Deakin. In contrast to his earlier depictions of her reclining form, here she is submerged within a quivering optical field, liquidated to a surging mass of flesh. Pigment is swiped, smeared, stippled and scrubbed across the picture plane, alternating between loose streaks of impasto and precise, almost architectural brushwork. The figure's legs are fused together with their backdrop, caught in motion as if oscillating behind a flickering veil. The ticking that covers the mattress serves to animate the ground beneath the body, rendered through a series of rapid, staccato strokes. Movement is written into the very fibre of the canvas, pummelling the figure into a fluid, carnal trace.

DIALOGUES WITH ABSTRACTION: BACON AND DE KOONING

Though Bacon maintained something of a scathing attitude towards Abstract Expressionism throughout his career, the 1960s saw the development of a complex – if, at times, subconscious – dialogue with the movement's key proponents. The Tate Gallery's 1959 exhibition *The New American Painting* had a profound impact on the artist, and many of Bacon's subsequent compositions – including, most notably, the 1963 version of *Lying Figure with Hypodermic Syringe* – began to echo the stacked colour fields espoused by artists such as Mark Rothko and Barnett Newman. In contrast to the works of the 1950s, Bacon's



Willem de Kooning, *Woman I*, 1950-52. Museum of Modern Art, New York.
Artwork: © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London
Photo: Bridgeman Images

'[Bacon] came closer here to de Kooning than in any other of his works.'

(D. Sylvester, *Looking Back at Francis Bacon*, London, 2000, p. 108).

palette morphed from a representational tool to a sensory conductor: colour was increasingly employed for its emotive rather than pictorial potential. A new set of tonalities entered his vocabulary: bright, electric flashes of green, pink and orange that sat in jarring relation to the luxuriant, velvety carpets of burgundy, regal purple and blue carried over from his earlier Papal portraits. As in the present work, these neon hues were frequently employed as halo-like shadows, shrouding his subjects in a radioactive haze. For Bacon, colour gradually became a means of capturing what he described as the 'emanation' of his subjects – a

Francis Bacon & Willem de Kooning at the Metropolitan Museum of Art during the opening of Bacon's Retrospective, circa 1975. Photo: Steve Schapiro/Corbis via Getty Images

tool for abstracting them beyond the physical world. Despite his suspicion of the gestural language proposed by Newman, Rothko, Pollock and others, it was precisely this understanding of colour as a vehicle for transcendence that lay at the heart of their beliefs.

However, of all his Abstract Expressionist contemporaries, it was ultimately de Kooning with whom Bacon most readily identified. The two artists, along with Sylvester, met for the first time in January 1968, at a dinner during de Kooning's visit to London. According to Ted Morgan, Bacon came to regard him as 'the great man in the United States for bursting through the abstract and planting an image on the canvas' (T. Morgan quoted in D. Farson, *The Gilded Gutter Life of Francis Bacon*, London 1993, p. 141). This notion spoke directly to Bacon's own practice which, since its inception, had sought to embed the physical and emotive essence of his subjects within the very fibres of the linen: to capture what he referred to as the 'after-glow' of the human form and to fix it in paint. De Kooning's famous assertion that 'Flesh was the reason oil painting was invented' resonated strongly with Bacon's aesthetic agenda, and both artists shared a deep admiration for Chaïm Soutine's richly-textured depictions of viscera and carcasses. Their shared ancestry in the primitivist aesthetic of Pablo Picasso positioned them as leading voices in what Sylvester termed the 'figurative sublime' - a counterpoint to the much-lauded 'abstract sublime' practiced by Newman, Rothko and Pollock. Indeed, in his seminal 1980 documentary *The Shock of the New*, the art critic Robert Hughes paired Bacon and de Kooning as the twentieth century's most important exponents of 'the disquieting human figure' (R. Hughes, *The Shock of the New*, BBC, 1980).

Francis Bacon, *Henrietta Moraes*, 1966.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS 2016.
Photo: Prudence Cuming Associates Ltd

'Bacon has used paint as if he were modeling the figure out of wet clay or as if he has forced his hands into the actual substance of the model and sculpted the bone structure in order to intensify the pliancy of the flesh.'

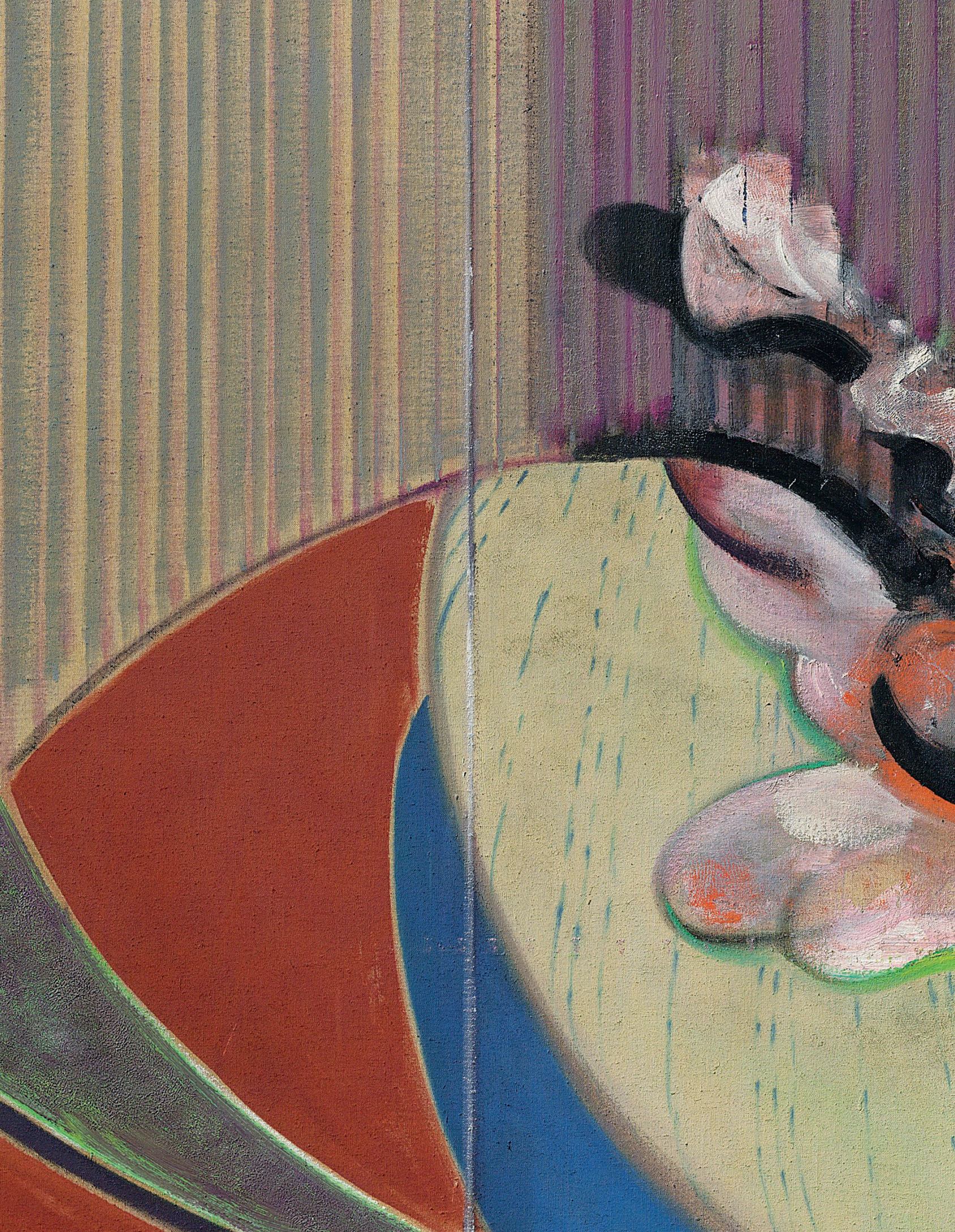
R. Melville

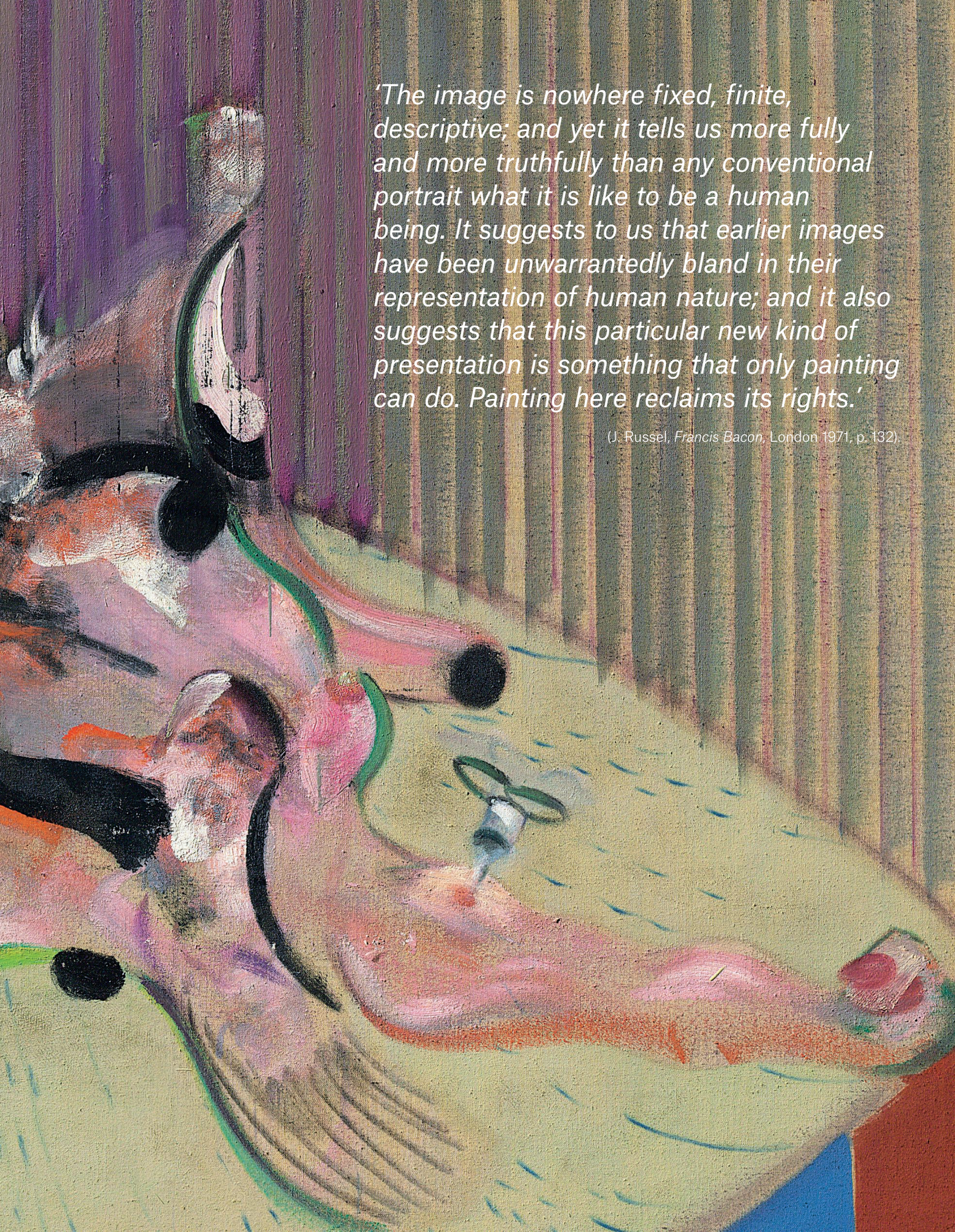
Nowhere is this parallel more palpable in Bacon's *oeuvre* than in the present work. Like the primal being that confronts the viewer from the swirling depths of *Woman, I*, Bacon's figure is boiled down to a cellular, almost amoeba-like reduction of the human body. Its physical substance is sublimated to a series of abstracted movements, channelled through the sheer force of Bacon's own physical gestures. For both artists, the tactile condition of sculpture was an important reference point in their respective approaches to human anatomy. De Kooning – who, unlike Bacon, actively worked in the medium – famously closed his eyes whilst modelling clay, bringing his creations to life through touch rather than sight. Bacon's work too, powerfully rooted in his fascination with Michelangelo and Rodin, was born of an intense physical engagement with the very grain of the pigment. As Robert Melville once wrote, 'Bacon has used paint as if he were modeling the figure out of wet clay or as if he has forced his hands into the actual substance of the model and sculpted the bone structure in order to intensify the pliancy of the flesh' (R. Melville, quoted in *Francis Bacon*, exh. cat., Tate Britain, London, 2008, p. 262). In the present work, Bacon not only moulds but ultimately pulls apart the figure, peeling back the flesh to reveal the twitching nervous system and muscular spasms beneath. By consciously animating the interior of his subject, Bacon allows his figure to break free from its tortured physical condition. It is a powerful demonstration of André Breton's famous assertion that 'Beauty will be convulsive or not at all' (A. Breton, *Nadja*, New York 1960, p. 160).

FORMAL DEVICES: THE GRID, THE OVAL AND THE SYRINGE

Throughout his *oeuvre*, Bacon's desire to penetrate right to the heart of his subjects was borne out not only by his handling of the figure, but also through the compositional armature in which his subjects were situated. The grids, cages and ovals that increasingly populated his canvases throughout the 1950s and 1960s were conceived as zoom lenses: devices through which to isolate and spotlight the flesh. The distinctive cubic frame, frequently compared to the Chinagraph markings used by photographers to indicate areas for enlargement, has also been likened to the cages in which Bacon's contemporary Alberto Giacometti submitted his subjects to deep existential enquiry. The elliptical vortex functions in a similar way. Though Bacon has traced the origin of this structure to the 'beautifully curved rooms' at the back of his grandmother's house in Farmleigh, Martin Harrison has identified a number of potential sources of inspiration for this structure, including the circular barriers around casino roulette tables, sporting arenas – particularly those of the bullfight or *corrida* – Max Ernst's appropriation of the zoopraxiscope and the photographs of operating theatres found in Bacon's prized medical textbooks (M. Harrison, *In Camera: Francis Bacon. Photography, Film and the Practice of Painting*, London 2005, pp. 118-121). Elsewhere, it has been suggested that this ovular void evokes an eye – a metaphor for vision, as co-opted by Bacon's early Surrealist influences Luis Buñuel

Henrietta Moraes, *circa* late 1950s.
Photo: The John Deakin Archive/Getty Images.





'The image is nowhere fixed, finite, descriptive; and yet it tells us more fully and more truthfully than any conventional portrait what it is like to be a human being. It suggests to us that earlier images have been unwarrantedly bland in their representation of human nature; and it also suggests that this particular new kind of presentation is something that only painting can do. Painting here reclaims its rights.'

(J. Russel, *Francis Bacon*, London 1971, p. 132).

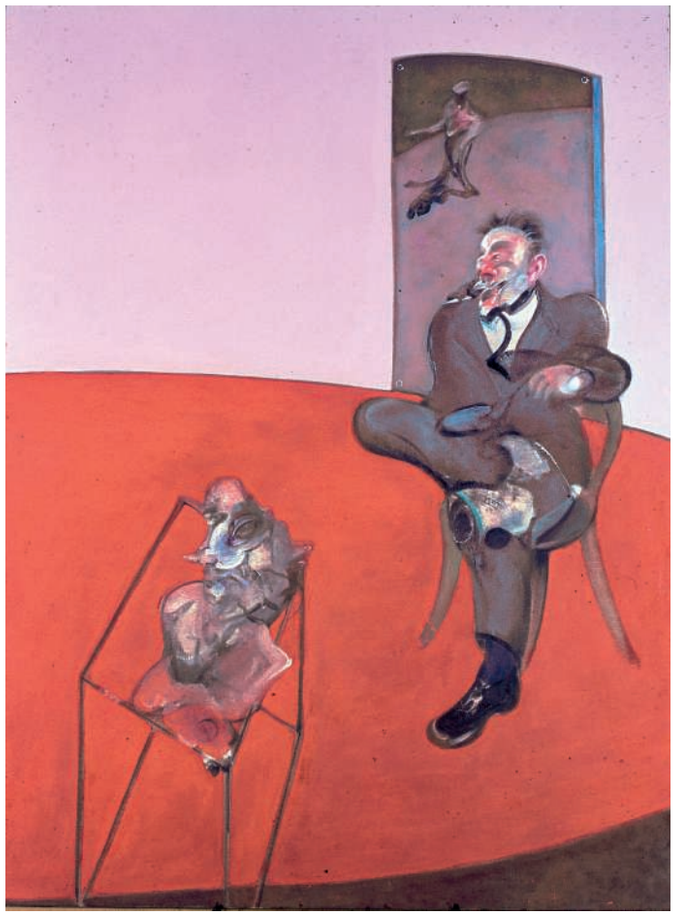
Francis Bacon, *Two Figures Lying on a Bed with Attendants*, 1968. Tehran Museum of Contemporary Art
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS 2016.
Photo: Prudence Cuming Associates Ltd

'Bacon changes the current entirely, by joining the torsion of muscle, with its erotic charge, to the spasms where the boundaries of the body break open to the outside, where inside and outside flow into each other and the body is opened up (like meat).'

(N. Bryson, 'Bacon's Dialogues with the Past', W. Seipel et al. (eds.), *Francis Bacon and the Tradition of Art*, exh. cat., Kunsthistorisches Museum Wien, Vienna, 2004, p. 54).

and Georges Bataille. For Bacon, who worked from a flood of reproduced and half-remembered pictures, photographs and sources scattered around his studio, it was via these geometric frames that he was able to filter the contents of his own mind's eye into a single, animated image.

In the present work, along with its predecessor, these two structures are joined by a third – the syringe. Within an *oeuvre* that sought to pierce the very skin of its subjects, the metaphorical significance of this device goes straight to the heart of Bacon's aesthetic preoccupations. If the cage and the oval attempted to contain the figure, the syringe was a means of pinning it down for closer examination. Bacon's fascination with Cimabue's depictions of the crucifixion was ultimately rooted in the same concept, as evidenced by his two landmark triptychs of 1962 and 1965. It was by anchoring the human figure, he believed, that its true essence could begin to emerge. Writing of the 1963 version of *Lying Figure with Hypodermic Syringe*, Gilles Deleuze explained how the image 'is less a nailed-down body (though this is how Bacon describes it) than a body attempting to pass through the syringe and to



escape through this hole or vanishing point functioning as a prosthesis-organ' (G. Deleuze, *Francis Bacon: The Logic of Sensation*, 1981, London 2005, pp. 17-18). Deleuze's conception of the syringe as an organ of sorts invites comparison with the ellipse's construal as an eye: they are not only means of ensnaring or fixing the body, but equally vehicles for allowing it to transcend its external appearance. Both are gateways to the abstract tangle of nervous electricity that flows beneath the body's physical surface. Along with the cage, they exemplify what Deleuze refers to elsewhere as the 'diagram' – vectors that interact with the figure, pinioning it to the canvas and thereby forcing its internal energy to the surface.

THE HUMAN FIGURE IN MOTION

Though the majority of Bacon's figures were based on people he knew, he rarely worked directly from life. The figurative violence he enacted upon his subjects was, to his mind, so extreme that he preferred to work from photographs. Though the present work is far from a portrait of Henrietta Moraes in the traditional sense, her reclining form came to define his artistic output during the 1960s. Part of the colourful cast of Soho characters who touched Bacon's life during this period, Moraes featured in some of Bacon's most significant paintings, including the celebrated *Three Studies for a Portrait of Henrietta Moraes*, 1963 (Museum of Modern Art, New York). Many of Bacon's depictions of Moraes derived from Deakin's now-legendary sequence of photographs, for which she sprawled in a variety of positions upon a mattress. Though Bacon specified the exact pose he wished her to enact, the first series of images – which depicted her in an upright recumbent posture – met with dismay: 'the blithering nitwit reversed every single shot of you I wanted', he complained to Moraes (F. Bacon, quoted in H. Moraes, *Henrietta*, London 1994, p. 71). He insisted that Deakin take another set of photographs, this time with Moraes lying flat on her back, her head towards the viewer, her arms outstretched and her leg raised. It was a pose that related directly to his earliest *Lying Figure* compositions of 1959-61, based on Rodin's *Iris Messenger of the Gods*. This posture, in various subtly different guises, features in all of the *Lying Figures* from the 1960s and would, in turn, inform the figures that populated his *Crucifixion* triptychs.

By the time of the present work, photography – and its extension into cinema – had become a primary point of reference in Bacon's attempts to capture the human body. The idea of isolating and preserving a split second of figural motion appealed directly to his desire to zoom in on the body's carnal make-up. The present work testifies to Bacon's engagement with the legacy of Eadweard Muybridge, whose frame-by-frame accounts of the human body in movement provided a deep source of inspiration for Bacon. Arms, legs and torsos are so closely entwined that they mutate to form a single entity. Like a film paused on rewind, or a long photographic exposure, time and movement collapse and coalesce, creating a hybrid being that trembles with heightened sensory charge. The rapid striations of paint that hover behind the figure – recalling the 'shuttering' effect that Bacon adapted from the pastels of Edgar Degas – also have their origins in filmic media, reminiscent of shuddering optical static or a cinematic time lapse. Used throughout his *oeuvre* to express a release of tension – most notably in his screaming Papal portraits of the 1950s and early 1960s – here it recalls the persistent fluttering of an eyelid; a series of rapid blinks, struggling to focus on the swirling vortex of impasto that lies, spread-eagled, in the middle of the composition. Sprawled upon a bed – the primal site of birth and death – the figure's convulsive state offers a powerful commentary on the transitory nature of the human condition.

Lucian **FREUD**

'The painter's obsession with his subject is all that he needs to drive him to work ... the subject must be kept under closest observation: if this is done, day and night, the subject, he, she, or it will eventually reveal the all'

Photo: Clifford Coffin.
© Condé Nast Ltd - Clifford Coffin / Trunk Archive.

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LUCIAN FREUD, O.M., C.H. (1922-2011)

A Girl (Pauline Tennant)

conté crayon and coloured chalk on grey/green paper
17¾ x 15¾ in. (45 x 40 cm.)

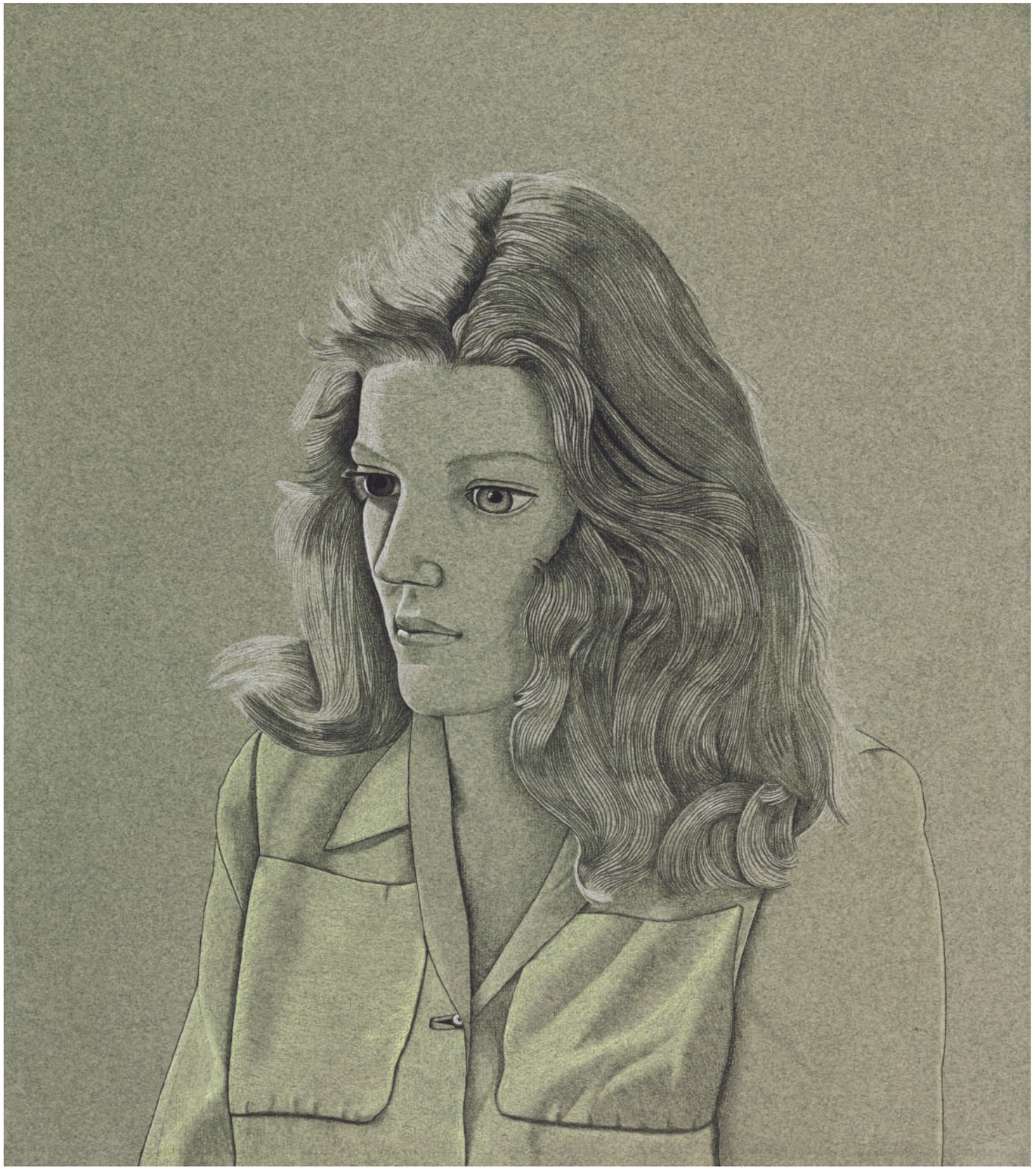
Executed *circa* 1945.

£2,000,000-3,000,000
$3,000,000-4,400,000
€2,600,000-3,900,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 7 April 1971, lot 182, where purchased by the previous owner.
Acquired by the present owner from the above in September 2004.

EXHIBITED:
London, The London Gallery, *Recent Paintings and Drawings by Lucian Freud and John Craxton*, October - November 1947, no. 26, as 'Drawing of a girl'.
London, Arts Council of Great Britain, Hayward Gallery, *Lucian Freud,* January – March 1974, no. 37, as 'A girl' and dated 1946: this exhibition travelled to Bristol, City Art Gallery, April; Birmingham, City Museum and Art Gallery, May; and Leeds, City Museum and Art Gallery, June, p. 45, illustrated.
Edinburgh, Fruitmarket Gallery, *Lucian Freud: Works on Paper*, June – July 1988, no. 26, exhibition not traced.
Dublin, Irish Museum of Modern Art, *Lucian Freud*, June – September 2007, exhibition not numbered, as 'Girl's Head (Pauline Tennant)', dated 1944: this exhibition travelled to Louisiana, Museum of Modern Art, September 2007 – January 2008; and The Hague, Gemeentemuseum, February – June 2008, p. 164, illustrated.
London, Hazlitt Holland-Hibbert, *Lucian Freud Early Works 1940-58*, October – December 2008, no. 17, as 'Girl's Head' and dated 1946.
London, National Portrait Gallery, *Lucian Freud: Portraits*, February – May 2012, no. 6, as 'A Girl' and dated 1946: this exhibition travelled to Fort Worth, Modern Art Museum, July – October 2012, pp. 64, 246, illustrated.

LITERATURE:
M. Holborn (ed.), *Lucian Freud on Paper*, London, 2008, pp. 30-31, 161, no. 81, illustrated, as 'A Girl' and dated 1946.



Frank Auerbach once recalled of his friend Lucian Freud 'when I think of Lucian, I think of his attention to his sitters' (F. Auerbach, 'On Lucian Freud', W. Feaver, exh. cat., *Lucian Freud*, London, Tate Britain, 2002, p. 51) – an observation that is descriptive of the majority of Freud's long career. However, the origin of this distinctive quality of Freud's work can perhaps be pinpointed to his drawings of the mid-1940s. *A Girl (Pauline Tennant)* was executed at a pivotal moment in Freud's career, which William Feaver characterises as 'a gradual transition, from the fanciful to searching exactitude' (W. Feaver, exh. cat., *Lucian Freud Drawings*, London, Blain Southern, 2012, p. 12). There is an almost startling clarity to his drawings of the mid-1940s, when contrasted to the naivety of his early wartime work. The immaculate nature of these examples is arguably epitomised in *A Girl (Pauline Tennant)*.

The striking intensity of *A Girl (Pauline Tennant)* is reflective of Freud's approach to his sitters at the time. Freud admitted that his early portraits emerged from his 'visual aggression', which in turn resulted in the intense psychological quality of the portraits from the mid-to-late 1940s. He claimed 'I would sit very close and stare. It could be uncomfortable for both of us' (Freud quoted in an interview with Michael Auping, 2009, S. Howgate, M. Auping, J. Richardson, exh. cat., *Lucian Freud Portraits*, London, National Portrait Gallery, 2012, p. 208). This particular technique can provide an explanation for portrayal of Tennant's features. Despite first impressions of the drawing, which suggest it is a consistently detailed work; there are discernible disparities in Freud's technique. This is most noticeable in the contrast between the complexity of the artist's rendering of Tennant's hair, and the comparatively two-dimensional depiction of the left sleeve – pictured only by the single-mark outline. Tennant is depicted with the large, compelling eyes that became a feature of Freud's portraits of this time, also noticeable in the portraits he made of his first wife Kitty Garman. Freud has suggested that some of the facial features of his sitters underwent a form of 'involuntary magnification' as a result of his intense concentration on the subject (*ibid.*). It is possible to assume that this technique is a conscious attempt of Freud's to replicate some of the qualities of human sight; particularly a viewer's tendency to focus on specific details of the object of their focus.

Lucian Freud, *Girl with Kitten*, 1947. Private collection.
© Lucian Freud Archive / Bridgeman Images.

Robert Campin, *A Woman, circa* 1435. National Gallery, London.

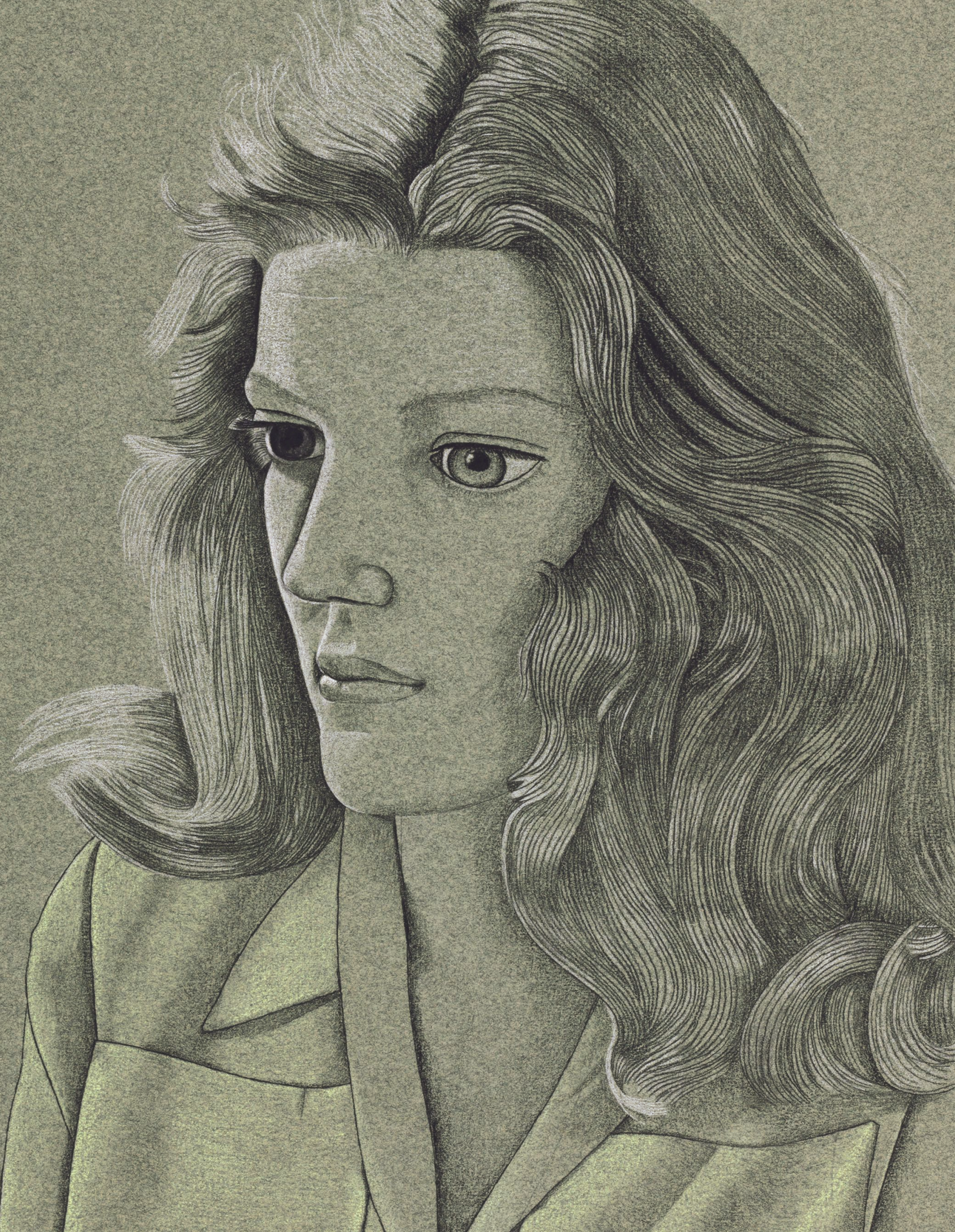
'when I think of Lucian, I think of his attention to his sitters'

Frank Auerbach

Thus, by picking out certain features of Tennant's face, such as the eyes, hair or curve of the lips, Freud could have been attempting to emphasise areas he was most drawn to as a viewer. This view perhaps goes beyond the objective artist-model relationship. The drawing demonstrates the representation of a young woman described as being 'as beautiful as it was possible to be' through the eyes of Freud, who was undoubtedly infatuated with her for a short time (as described by Michael Wishart and quoted in *The Telegraph*, 12 December 2012).

The dramatic tonal chiaroscuro created with Freud's skilful use of contrasting chalk and crayon serves to make the play of light a main feature of the work. The right side of Tennant's face is starkly illuminated with an almost ghostly white chalk highlight, all except for her iris – which, shaded by her eyelashes, is plunged into darkness. This serves to create a remarkable contrast with the minimal shading of the left eye. The juxtaposing lines of white chalk and charcoal used to demonstrate Tennant's hair, not only depict the thick texture of it, but they also successfully evoke Tennant's blondness – something she was known for "[she was] young enough to dance alone, in an irresistible scarlet dress, her blonde tresses flying." (*ibid.*). The tonal effects on the lower half of the drawing are more subtle but just as effective. Delicate charcoal lines and shadows are used to define the shape and style of Tennant's loose collared blouse. The soft shadows are interspersed with areas of yellow/green crayon, which highlight the undulations of the light fabric of the blouse. The choice of simple clothing – which is unclear as to whether it was dictated by Freud or chosen by Tennant – gives the work a timeless quality. Tennant is portrayed as a young woman removed from her situation in bohemian, post-war British society.

Lady Pauline Rumbold. Photographer unknown.
Photograph courtesy of Joseph Friedman.



Lucian Freud, *Portrait of Peter Watson*, 1945. Victoria and Albert Museum, London.
© Lucian Freud Archive / Bridgeman Images.

'I would sit very close and stare. It could be uncomfortable for both of us'

Lucian Freud

A Girl (Pauline Tennant) – thought to be the only drawing he completed of Pauline Tennant (then only 17 years old) – has not been seen at auction since 1971. Tennant, described as a 'true bohemian, aristocrat, actress, poet and socialite', was the daughter of The Hon. David Tennant – the co-founder of Soho's iconic Gargoyle Club – and his wife, the actress Hermione Baddeley, who appeared in *Brighton Rock* (1947) and *Mary Poppins* (1964). The Gargoyle was said by her close friend Michael Wishart, (the cousin of Kitty Garman, whom Freud married in 1948) to have been 'Pauline's nursery' and throughout the 1940s was frequented by hosts of 'bright young things' and artistic and literary figures of the day, including: Francis Bacon, Freud, and Cyril Connolly. Her parents are credited with having invented the 'pyjama party'. Tennant and Freud's brief romantic relationship coincided with Freud's move to Delamere Terrace in

Lucian Freud, *circa* 1945. Photo: Francis Goodman.
© National Portrait Gallery, London.

Paddington in 1944. They met after the wartime years Freud had spent studying at the East Anglian School of Painting and Drawing under Cedric Morris and his ill-fated 3-month's service in the North Atlantic, and prior to his travels to Paris and the Greek island of Poros in 1946.

The Gargoyle Club and its circle of members was an instrumental part of Freud's early success as an artist. Cyril Connolly co-founded the influential literary and arts magazine *Horizon* (which ran from 1940-1949) with Peter Watson as its financial backer. Not only did *Horizon* publish some of Freud's work in 1940 and 1943, Watson acted as a financial backer and patron to several artists including Freud. In 1941-1942 Freud had a studio in a maisonette at 14 Abercorn Place, St John's Wood with John Craxton, which was financed by Watson, thus allowing him to focus on the progression of his technique.

A number of art historians and critics have likened Freud's 1940s style to the inter-war German Neue Sachlichkeit (New Objectivity) movement and artists such as Christian Schad (1894-1984) and their cool and unsympathetic realism. This was a comparison Freud ardently rejected, and instead cited the illustrious Albrecht Dürer (1471-1528) and the German Renaissance as being part of his early inspirations. He remembered reproductions of Dürer's drawings hanging in his childhood home in Berlin. Dürer's influence is rife in the present work and perhaps most evident in Freud's development as a draughtsman. The special emphasis Freud placed on the intricate detail of Tennant's hair can be compared to Dürer's depiction of a *Young Hare* (1502, Albertina, Vienna).

As in Dürer's drawing, Freud has executed a confident and precise line to demonstrate each individual strand and utilises highlights to depict the strong and waxy texture of Tennant's hair, which bleached by the side light at the edges, is alive with static. Bruce Bernard remarked that Freud had managed to replicate 'nearly the whole evolution of European Painting ... while almost hermetically sealed in his studio with his models' (B. Bernard, D. Birdsall (eds.), *Lucian Freud*, London, 1996, p. 8). In this case, this period of Freud's work can be considered the transition from the Middle Ages, and the child-like primitivism of his earlier work, to the dawn of the early European Renaissance. These early portraits, including *A Girl (Pauline Tennant)* also evoke the conventions of early Renaissance portraiture in their construction. Freud's use of a cropped composition, with the sitter portrayed at a three-quarter angle is borrowed from fifteenth-century portraitists, particularly of Netherlandish masters, such as Robert Campin and Rogier Van de Weyden. Freud continued to use this compositional framework throughout the 1940s, later introducing further references to Renaissance inspiration through the introduction of props or icons – such as *Girl with a Kitten* (1947, Tate) and *Girl with Roses* (1948, British Council), where the props clutched by the sitter are reminiscent of symbolic representations in Renaissance portraiture.

Freud spent the final years of the war drawing tirelessly and *A Girl (Pauline Tennant)* can be seen as somewhat of a culmination of his exhaustive practise. Of his earlier work he said 'I thought some pictures were no good because they were too infantile. It irritated me when people talked about them being "primitive". They mistook an inability for an affection' (Freud quoted in W. Feaver, *Lucian Freud*, London, 2002, p. 22). The present drawing demonstrates the dramatic maturation of the artist's technique in the mid-1940s: a maturity that is evident in the noticeable difference between works from just a year earlier such as *Man with Folded Hands* (1944, private collection) which demonstrate the more 'primitive' aspects Freud was so scathing of. A work comparable with *A Girl (Pauline Tennant)* in both the date and approach is Freud's portrait of his patron Peter Watson (1945, Victoria and Albert Museum, London). The drawing of Watson shares Freud's use of highlighting and attention paid to the textures of the work, most notably the hair and the corduroy of his suit, along with an intimate insight into the individual. However, it can be argued that it is lacking in the affection that is so evident in the present work, through the emphasis placed on Tennant's facial features.

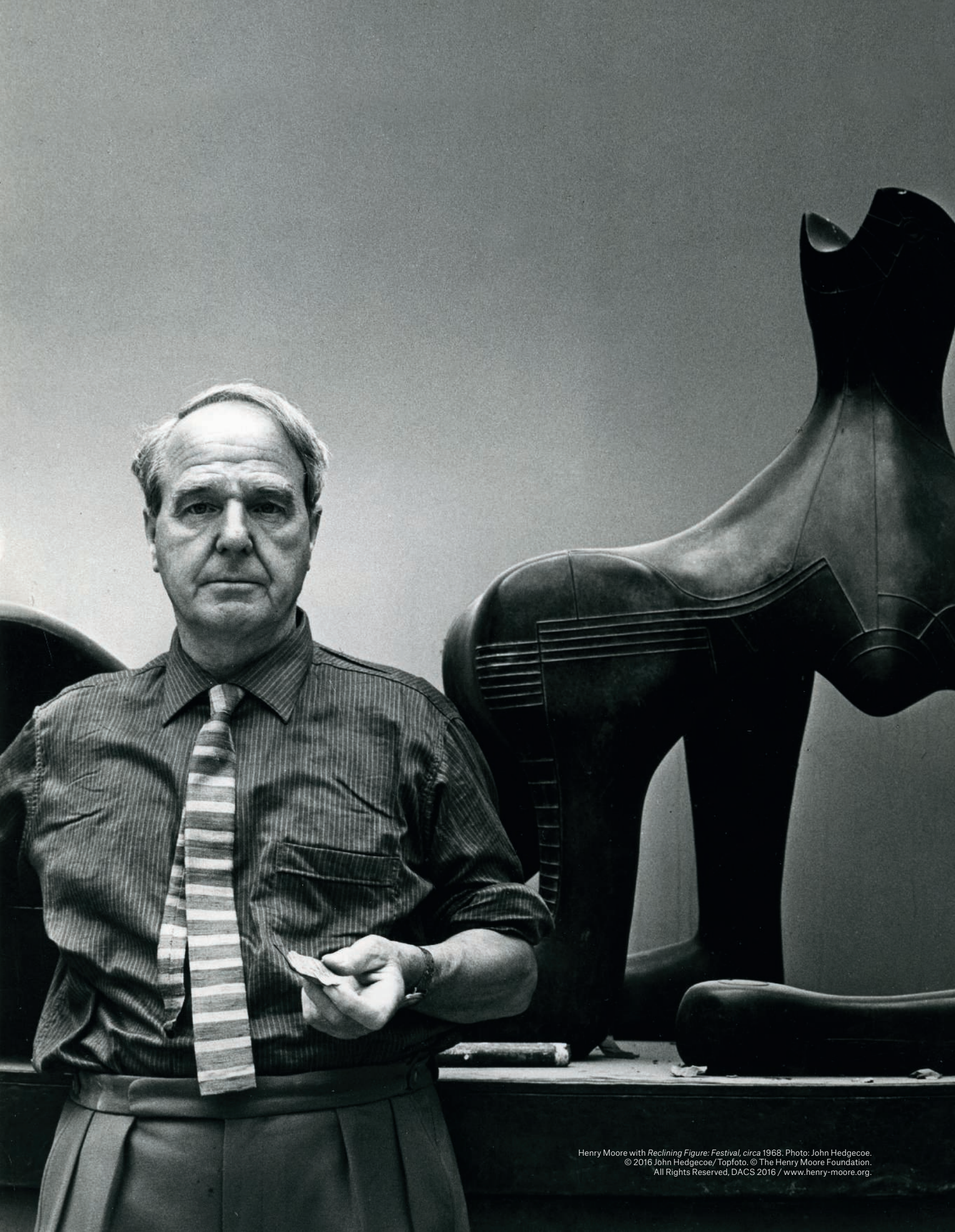
During her career Tennant focused her attention first on acting, then later on literary endeavours. Her debut was in *Great Day* (1945) as Vicky Calder. She also starred in the celebrated *The Queen of Spades* (1949), which was directed by Thorold Dickinson, the first professor of film at the Slade School of Art. Coincidentally, Dickinson was also responsible for hiring Freud as a visiting tutor in the same year. Additionally Tennant published several translations of William Barnes' poetry as well as poems of her own. She married three times, first to Julian Pitt-Rivers in 1946 the 'strikingly handsome' social anthropologist. The marriage was dissolved in 1953 and a year later she married Euan Douglas Graham, the Principal Clerk of Private Bills in the House of Lords. Her final marriage was to Sir Anthony Rumbold, 10th Baronet and former ambassador of Austria, they lived together in Hatch House in Wiltshire until Sir Rumbold's death in 1983. Catherine Lampert has commented that Freud's choice of Tennant as a sitter is representative of the way 'Lucian somehow spotted exceptional people even when they were very young, and did this all his life' (private correspondence, May 2016).

We are very grateful to Catherine Lampert for her kind assistance in preparing this catalogue entry.

Albert Dürer, *A Young Hare*, 1502. The Albertina, Vienna.

Henry **MOORE**

'Sculpture is an art of the open-air. Daylight, Sunlight is necessary to it. I would rather have a piece of my sculpture put in a landscape, almost any landscape, than in, or on, the most beautiful building I know'



Henry Moore with *Reclining Figure: Festival, circa* 1968. Photo: John Hedgecoe.
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Henry Moore, *Reclining Figure: Festival*, 1951.
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HENRY MOORE, O.M., C.H. (1898-1986)

Reclining Figure: Festival

bronze with a brown patina
90 in. (230 cm.) long
Conceived in 1951 and cast in an edition of five plus one artist's proof.

£15,000,000-20,000,000
$22,000,000-29,000,000
€20,000,000-26,000,000

PROVENANCE:
Purchased directly from the artist by Laing Galleries, Toronto.
Dr. Ben Raxlen, Toronto.
His sale; Parke-Bernet Galleries, New York, 4 April 1968, lot 141, where purchased by the present owners.

EXHIBITED:
London, South Bank, *Festival of Britain*, Summer 1951, exhibition not numbered, another cast exhibited.
Bochum, Städtische Kunstgalerie, *Profile III Englische Kunst der Gegenwart*, April - June 1964, no. 106, another cast exhibited, n.p., another cast illustrated.
Wakefield, Yorkshire Sculpture Park, *Henry Moore and Landscape*, May - August 1987, no. 4, another cast exhibited, p. 15, another cast illustrated.
London, Royal Festival Hall, *Symbols for '51*, March - April 1996, another cast exhibited.
Dallas, Museum of Art, *Henry Moore Sculpting the 20th Century,* February - May 2001, no. 55, another cast exhibited: this exhibition travelled to San Francisco, Fine Arts Museums, June - September 2001; Washington, D.C., National Gallery of Art, October 2001 - January 2002, pp. 191, 278-279, 310, no. 55, another cast illustrated.
London, Royal Academy, *Modern British Sculpture,* January - April 2011, no. 148, another cast exhibited, pp. 148-149, another cast illustrated.

LITERATURE:
E. Neuman, *The Archetypal World of Henry Moore*, London, 1959, pp. xiii, 108-109, figs. 76, 77, another cast illustrated.
W. Grohmann, *The Art of Henry Moore*, London, 1960, pp. 6, 75-76, pls. 44-45, another cast illustrated.
J. Hedgecoe, *Henry Moore*, London, 1968, pp. 189-196, another cast illustrated.
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D. Mitchinson, *Henry Moore,* Martigny, 1989, no. 3, p. 36, another cast illustrated.
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D. Mitchinson, *Celebrating Moore: Works from the Collection of the Henry Moore Foundation*, London, 1998, pp. 40, 151, 242, 278, another cast.
H. Moore and J. Hedgecoe, *Henry Moore, My Ideas, Inspiration and Life as an Artist*, London, 1999, pp. 80-81, 84-85, another cast illustrated.

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'Reclining Figure has been worked out with superb logic and resourcefulness as a configuration of masses and voids, and the tunnel which cuts a passage through its length is the most ingenious variant of this idea that Moore has devised'

David Sylvester

Henry Moore in his studio working on *Reclining Figure: Festival.*
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Reclining Figure: Festival, 1951 is one of the most celebrated masterpieces of Henry Moore's art. It was commissioned from the artist by the Arts Council of Great Britain for the 1951 Festival of Britain, where, as a focal point on the newly-built South Bank, it symbolised for many visitors the resilience and inventiveness of the British people in the wake of the Second World War. Like the occasion for which it was made, this famous sculpture - one of the finest and most ambitious of all the artist's great series of reclining figures - is a work that marks a moment of triumph and culmination in Moore's art as well as a new beginning.

Reclining Figure: Festival is the artist's first, large reclining figure to have been made in bronze and in many ways represents the pinnacle of Moore's repeated exploration, since the late 1920s, of the reclining human form and his pioneering attempt to integrate this form with a sense of both landscape and space. Moore himself claimed that *Reclining Figure: Festival* is, the 'first sculpture in which I succeeded in making form and space sculpturally inseparable' and singled it out as one of the most important sculptures of his entire *oeuvre*. 'Certain of my works are more important to me than others', he said, 'and I tend to look on them as keys to a particular period. Ones I can quickly pick out are the 1938 *Reclining Figure* in Hornton stone, in the Tate Gallery; the large Elmwood 1939 *Reclining Figure* now in the Detroit [Institute of Arts]; the 1951 Festival *Reclining Figure*, and my first large bronze two-piece *Reclining Figure*, 1959' (Henry Moore quoted in J Hedgecoe, *Henry Moore*, London, 1968, p. 197).

Indeed, Moore seems to have known from the outset that *Reclining Figure: Festival* would prove to be a landmark work in the history of his art and, in 1951, in conjunction with the film-maker John Read, ensured that every stage of the genesis and realisation of this work was documented on film for what became the first of a series of ground-breaking documentary films by Read on the artist at work. This first 1951 film, made to coincide with the Festival of Britain and Moore's first retrospective exhibition at the Tate Gallery, was to prove one of the first major steps in building the artist's public persona and his reputation as the greatest living sculptor of the Twentieth Century that Moore was to enjoy until his death in 1986. The long and fascinating process of making *Reclining Figure: Festival* forms the climax of this historic and pioneering film.

Official programme, Festival of Britain 1951, South Bank Exhibition. Design: Abram Games.
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The present sculpture is one of an edition of five bronze casts and one artist's proof of *Reclining Figure: Festival* that were made from Moore's plaster original, now in the Tate Gallery, London. The first cast of the work that Moore made is the version that was displayed at the Festival of Britain in 1951. This cast was subsequently loaned to the Leeds City Art Gallery and placed in the grounds of Temple Newsam House. It proved to be such a controversial work of modernist art that during its time at Temple Newsam House it was vandalised with coats of blue paint. In 1956 this sculpture was removed and soon after acquired by the Scottish National Gallery of Modern Art. It now stands in the grounds of the Museum, outside the main entrance. The Musée National d'Art Moderne in Paris also owns one cast, which is situated in the Jardins des Tuileries. Another cast was owned by the Moore Danowski Trust, and a further cast was sold in these Rooms, 7 February 2012, lot 23 (£19,081,250). Another plaster variant, made, with Moore's permission, from the original in the Tate Gallery, is now in the Art Gallery of Ontario.

Michelangelo, *Dawn, circa* 1520-1534. Medici Chapel, Basilica of San Lorenzo, Florence.
© B.O'Kane / Alamy Stock Photo.

MOORE AND THE TRADITION OF THE RECLINING FIGURE

With its rhythmic undulating forms articulating a seemingly fluid armature of both corporeal and landscape-like form within, around and over, other equally large, empty caverns, open hollows and interpenetrative voids of space, *Reclining Figure: Festival* is arguably Moore's most masterful and elegant sculptural synthesis of solid and void. 'The *Festival Reclining Figure* is perhaps my first sculpture where the space and form are completely dependent on and inseparable from each other,' Moore said. 'I had reached the stage where I wanted my sculpture to be truly three-dimensional. In my earliest use of holes in sculpture, the holes were features in themselves. Now the space and the form are so naturally fused they are one' (H. Moore quoted in *ibid.* p. 197).

The complex, almost balletic interpenetration of material and space that combines together in *Reclining Figure: Festival* to form a single, united and yet still distinctly human image is something that marked both a peak and a turning point in Moore's work - a moment that represented the ultimate attainment of the artist's twenty-year pioneering exploration of the sculptural potential of the reclining figure tradition. In 1951, the theme of the reclining female figure had been, as it would continue to be, a lifelong preoccupation of Moore's. With the possible exception of the, not unrelated, theme of the 'Mother and Child', the reclining female figure is the most obsessive and repeated subject in all his work. 'There are three fundamental poses of the human figure', Moore once explained. 'One is standing, the other is seated, and the third is lying down ... of these three poses, the reclining figure gives most freedom compositionally and spatially. The seated figure has to have something to sit on. You can't free it from its pedestal. A reclining figure can recline on any surface. It is free and stable at the same time. It fits in with my belief that sculpture should be permanent, should last for eternity' (H. Moore quoted in P. James (ed.), *Henry Moore on Sculpture*, London, 1966, p. 264). While in almost all these variants, Moore perpetually explored a unique vision of the eternal

Henry Moore with *Reclining Figure: Festival*, Perry Green, near Much Hadham, Hertfordshire, 1953. Photo: Chris Ware.
© Photo by Chris Ware/Keystone Features/Getty Images. © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henry-moore.org.

feminine principle or the archetypal 'Mother-Goddess', it was only in his reclining female figures - in the image of a recumbent female who was part landscape, part figure - that Moore was able to develop a unique and radically new formal language that hovered, intentionally, on the borderlines between figuration and abstraction.

This notion of Moore's work positing the idea of a universal or archetypal feminine presence that is discernible only through a work's combination of inside and outside, solid and void, abstract and figurative is one that, reiterates constantly throughout Moore's great series of reclining female figures. It finds a natural expression in these works in the artist's simultaneous articulation of interior and exterior form, of earth and sky, hollow and mound, of figure-as-landscape and of landscape-as-figure. And it is because of this innate ability of the reclining figure, more than that of any other sculptural form, to be more than one thing at a time, that Moore, almost paradoxically, found in this most classical and traditional of forms, his greatest liberation.

Indeed, it was precisely because the reclining figure was such a well-known and understood convention, Moore said, that it allowed him the freedom to depart from conventional modes of representation. Unlike the 'Mother and Child', for example, the reclining figure provided him with an open starting point for free-form sculptural experiments. 'I want to be quite free of having to find a 'reason' for doing 'Reclining Figures' and freer still of having to find a 'meaning' for them', he said. 'The vital thing for an artist is to have a subject that allows (him) to try out all kinds of formal ideas - things that he doesn't yet know about for certain but wants to experiment with, as Cézanne did in his 'Bathers' series. In my case the reclining figure provides chances of that sort. The subject-matter is *given*. It's settled for you, and you know it and like it so that within it, within the subject that you've done a dozen times before, you are free to invent a completely new idea.' (H. Moore quoted in J. Russell, *Henry Moore*, London, 1968, p. 28).

Festival of Britain, visitors on the South Bank of the Thames, admiring the Skylon, London, 1951.
© Photo by Popperfoto/Getty Images.

RECLINING FIGURE: FESTIVAL AND THE FESTIVAL OF BRITAIN

When it was created in 1951, *Reclining Figure: Festival* was Moore's most radical interpretation of the reclining female figure to date. Its rhythmic, linear bronze forms, magically articulating an undulating figure with intertwining volumes of empty space established an entirely new direction in Moore's art that went way beyond the controversy-causing punctured holes he had previously introduced into his stone-carved sculpture. The very first large reclining figure that Moore had ever made in bronze, *Reclining Figure: Festival* was not just one of the first large-scale sculptures he had made since the war, (when, for practical considerations, drawing had dominated his output), it also signified a major new departure. 'It would have held one back to go on carving,' Moore said about this period in his work. 'My desire to understand space made the change to bronze necessary. One should not be dominated by the material' (H. Moore quoted in Alan Bowness (ed.), *Henry Moore: The Complete Sculpture: 1964-1973, Vol. 4*. London 1977, p. 12)

Reclining Figure: Festival was commissioned from Moore in 1949 by the Arts Council for the Festival of Britain which was to take place on the South Bank in London in 1951. The aim of the Festival was ostensibly to mark the hundredth anniversary of the Great Exhibition of 1851 and to signify Great Britain's triumphant revival after the Second World War. In reality however, it was an exercise intended to lift the spirits of the then gloomy mood of a now rather drab nation, still-rationed and impoverished by the war, by putting on a display of its scientific, technological, industrial and cultural prowess. The theme of the Festival was 'Discovery' and Moore, as Britain's greatest living sculptor, was not only given his first retrospective at the Tate Gallery in conjunction with the celebrations, but also a commission by the Art's Council to create a major new work for it under the unspoken understanding that he might produce a sculpture of a family grouping in the spirit of the 'Discovery' theme.

By 1950, however, Moore, perhaps in the true spirit of 'discovery', had decided against a family figure in favour of creating another reclining female figure: one that would further the expanding concerns of his work. Towards this end, he paid little attention to the intended location for the sculpture at the Festival on London's South Bank. As he later said, 'I knew that the South Bank would only be its temporary home, so I didn't worry about where it was to be placed.

Henry Moore in the garden at Hoglands in front of *Reclining Figure: Festival circa* 1951. Photo: Henry Moore Archive.
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If I had studied a Festival site too carefully, the figure might never have been at home anywhere else. As it was, I made the figure, then found the best position I could. I was simply concerned with making a sculpture in the round. And it was out in the open most of the time I was working on it' (H. Moore, 'Sculpture in the Open Air' 1955, quoted in A. Wilkinson (ed.), *Henry Moore: Writings and Conversations*, London, 2002, pp. 275-276).

When *Reclining Figure: Festival* was presented at the Festival, the sculpture was positioned prominently, within the centrepiece of the main Festival site on the South Bank, in front of the nation's 'Land' or 'Country' pavilion. Because of its apparent figurative/abstract amalgam of figure and landscape, some observers saw its location in front of a pavilion dedicated to Britain's agricultural history and the relationship between its people and the land as intentional. Moore himself, however, seems to have chosen the precise location of the work solely in accordance with how its forms functioned against the backdrop of the city skyline and the sky.

For Moore, the Festival sculpture represented his first successful resolution of a concern in establishing a completely balanced dialogue between form and space within the structure of the work itself that had preoccupied him for years and, which he seems to have realised through the making of this work, was now suddenly attainable with his move into bronze. 'I became conscious of this aim halfway through the sculpture', he said. 'In earlier works, particularly in my carvings, when I wanted to make space in stone sculpture it had been more difficult. Making a hole in stone is such a willed thing, such a conscious effort, and often the holes became things in themselves. But then the solid stone around them sometime suffers in its shape because its main purpose is to enclose the hole. This isn't a really true three-dimensional amalgamation between forms and space. I think this is the first sculpture in which I succeeded in making form and space sculpturally inseparable' (H. Moore quoted in *ibid*., p. 276).

In order to accentuate this first successful resolution of solid and void and the unprecedented unity of its rhythmic unfolding of empty spaces that seemed to flow through the central body of the sculpture, Moore situated the figure high up on a raised one-metre-high plinth. This positioning allowed the figure's undulating play of enclosing form and open space to be read against the London skyline while its small cup-shaped head appeared to be simultaneously gazing up at and/or screaming at the sky.

This most radical and noticeable feature of the work - its hollow architecture in which the main body of the figure is in fact articulated by a continuous empty space that runs from its hollow back through to its groin area - is attained by the unique way in which the top half of the figure rests like a bridge on its elbows. This surprising feature of the sculpture is one that in fact closely echoes the similarly inventive construction of a pottery Aztec head which Moore owned and, in 1960, in the documentary programme *Monitor*, pointed out to its presenter, Huw Wheldon, precisely because its highly inventive, 'architecturally free' and 'open' compositional structure was also based on just such a hollow.

Festival of Britain, 1951
© The Illustrated London News Picture Library, London, UK / Bridgeman Images

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STRING, THE MULTIPLE VIEWPOINT AND 'SCULPTURE IN THE ROUND'

Another radical and comparatively new invention which Moore employed in *Reclining Figure: Festival* was his addition of geometric lines in rhythmic patterns along the surface of the sculpture. These were added to lend emphasis to the curvature and directional thrust of certain forms and also to give expression and a hint of bodily features to other parts, of the work, such as, for instance, the figure's breast and head. In the case of the small, cupped head of the figure for example, a drawn out pattern of lines articulates, like a Max Ernst, a pair of bird-like eyes and a sequence of trapezoid forms suggestive of teeth. These lines were made on the sculpture by aligning thin lengths of string to the plaster original before making the bronze cast. As Moore explained to Alan Wilkinson, this use of string derived directly from his drawing. 'I don't know if there's anybody else who has used this kind of invention, but I invented at one stage a shorthand way of trying to show in a drawing the sectional line, the form, the shape, without doing shading...At one stage I thought the sculpture was a little bit, what, well I was dissatisfied with the shape being shown as clearly as I wanted and so I used this drawing, not trick, but method idea, on the sculpture and the strings had to be thin enough not to disrupt or confuse the surface. I mean you couldn't put a thick rope over. Cotton was a bit too thin, and so I used very thin string. And to some extent I think it does add an interest and form, it does give the shape more insistence than it would do on an absolutely plain surface' (H. Moore in conversation with Alan Wilkinson, c. 1980, quoted in Alan Wilkinson (ed.), *op. cit.*, p. 276).

As with so many of Moore's fully-rounded sculptures whose forms generate very different views, feelings and understandings, (when seen from different angles), the essential ambiguity inherent to this sculpture, is maintained, not undermined, by Moore's use of string. In the case of the comparatively small but powerfully evocative head for example, the innate ambiguity of its cupped form - which seems to be both looking upwards, to be screaming and facing the viewer in a bird-like manner (depending on which angle you view it from) - is wholly maintained, if not indeed intensified, by the geometry of lines that Moore has drawn upon it. Its comparatively small scale, in comparison to the long sprawling body of the figure, is also wholly intentional and a common feature of many of Moore's reclining figures.

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'It gives to the rest a scale,' Moore said. 'It gives to the rest a certain human poise and meaning, and it's because I think that the head is so important that often I reduce it in size to make the rest so monumental' (H. Moore in H. Bennett (ed.), *Face to Face, Interviews with John Freeman*, London, 1964, p. 32).

Somewhat Guernica-like, in its upturned cry or appeal to the heavens, it is this feature of *Reclining Figure: Festival* along with the almost skeletal, and in comparison with Moore's earlier reclining figures, emaciated-looking form of the figure itself that has prompted many critics to interpret the sculpture as a war-ravaged figure and an image of suffering or torment as well as perhaps one of survival. For many, this aspect of the sculpture also prompted comparisons with the emaciated human figures of the Nazi death camps and with Moore's own famous wartime drawings of Londoners sheltering from the Blitz. The exhibition of this figure centre-stage at the Festival of Britain in 1951, only seemed to reinforce this interpretation. Herbert Read, for example, saw in the sculpture's 'split head' a sculptural parallel to the perpetual silent scream and anxiety expressed in Francis Bacon's 1944, *Three Studies for Figures at the Base of a Crucifixion*. More recently, at Moore's 1988 retrospective in London, Richard Cork picked up on this same aspect, writing: 'Hiroshima had taught [Moore] that the sky could now unleash a destructive capacity more devastating by far than anything inflicted on London during the Blitz. Hence the apprehensiveness with which this fractured head looks upwards seeming to gasp for air.' But he concluded, 'in the end though, the Festival of Britain sculpture is a resilient image, braced for defiant survival. Its sinuous rhythms denote a woman whose pared-down structure belies her supple strength' (R. Cork 'An Art of the Open Air' in exh. cat., *Henry Moore*, London, Royal Academy, 1988, p. 20).

THE CRITICAL RECEPTION AND LEGACY OF *RECLINING FIGURE: FESTIVAL*, 1951

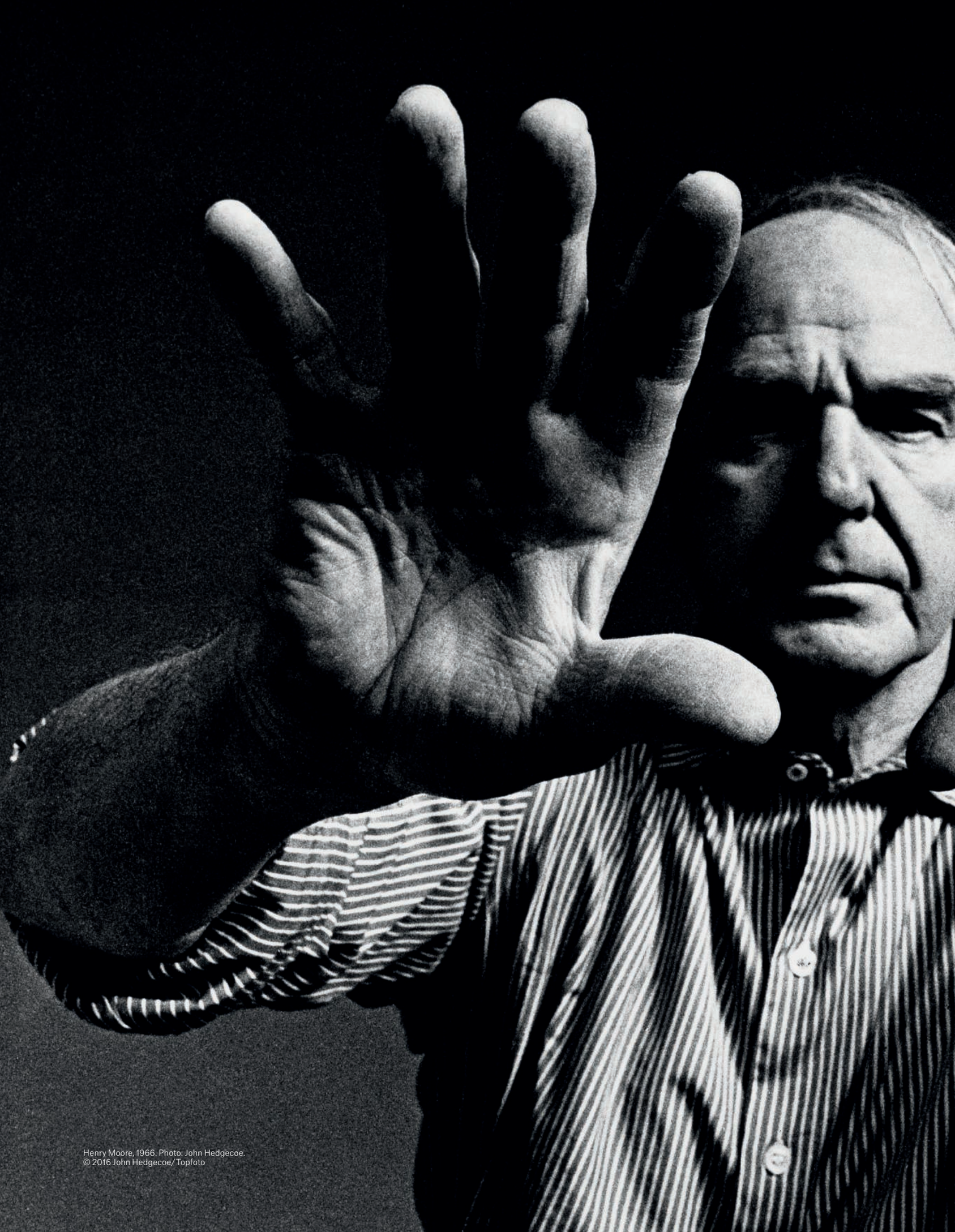
Certainly *Reclining Figure: Festival* stands apart from the majority of Moore's earlier reclining figures in this respect. The move away from carving, signified by this work, away from hollowing out forms in solid material, and the new more airy balance between form and space that Moore's move into bronze also allowed him, had clearly led the artist away from bestowing his figures with the fecund solidity, permanence and mother-goddess-like mix of maternity and landscape that had distinguished so many of his earlier carved wood and stone reclining females. At the same time, the critics were undoubtedly right to see in this change not just a stylistic shift in response to the use of a new material, but also a thematic change, reflective, many felt, of a new post-war age of anxiety and perhaps also the beginnings of what Herbert Read would soon famously term 'The Geometry of Fear'.

Indeed, the Jungian analyser of Moore's work, Erich Neumann (whom Moore himself once claimed to be so perceptive about his work that he stopped reading him for fear of never being able to make a sculpture again), also revelled in the multiplicity of interpretative views offered by this defining example of what Moore called 'sculpture in the round'. For Neumann, *Reclining Figure: Festival* marked the culmination of the series of increasingly spectral images that had distinguished much of Moore's work during the war years and been most strongly characterized by his bronze sculptures of heads and helmets. 'The *Reclining Figure* from the year 1951', Neumann wrote, 'forms the transition stage between these spiritualized figures, whose plastic power does not lie in the use of large masses, and the reappearance of the feminine earth principle that runs through a number of Moore's sculptures in recent

Pablo Picasso, *Guernica*, 1937. Museo Nacional Centro de Arte Reina Sofía, Madrid.
© Succession Picasso/DACS, London 2016.

years. Here again different views of the same work reveal conceptions that are almost diametrically opposed to one another as regards to content. The first view emphasizes, in its clear outlines and ponderous massiveness, the "closed" quality of organic form, and the great sweeping line sketches the picture of a woman who, notwithstanding a certain elegant beauty, is bound quietly and steadfastly to the earth. A rear view of the same sculpture shows us something completely different. Jagged, wild, charged with sinister energy, this recumbent figure is more like the destroying goddess of late 1939. But the combination of the two aspects in a single figure raises the artistic perfection of this late work far above the magnificence of its predecessor. The dual or multiple significance of Moore's sculpture often makes it quite impossible for anyone to grasp the wholeness of a work from one photograph alone. This combination of multifarious aspects and contents in one and the same work, which becomes apparent only through intercourse with it, through perambulation around it as a thing in space, is one of the most important achievements in modern sculpture. The simplicity of earlier ages was manifest in the unity of impression which the work of art intended to convey. The complexities and ambiguities of our age find a new and completely adequate expression in Moore's synthesis of multiple aspects of form and content in a single figure' (E. Neumann, *The Archetypal Henry Moore*, London, 1959, p. 109).

Vilified by conservative critics and other opponents of modern art when it was first shown at the Festival of Britain, in 1951, *Reclining Figure: Festival*, which is now generally regarded by all admirers of Moore's work as one of his greatest achievements, has continued, since this time to provoke a multiplicity of views and interpretations. It is surely one of the most written about sculptures in all Moore's *oeuvre*. Yet these continuing attempts at interpretation are ultimately a testament to the originality and power of the sculpture itself, for they assert, as indeed Moore himself argued, that, 'sculpture should always at first sight have some obscurities, and further meanings. People should want to go on looking and thinking; it should never tell about itself immediately ... In my sculpture explanations often come afterwards' (H. Moore, quoted in A. Bowness (ed.), *op. cit.*, p. 17).



Henry Moore, 1966. Photo: John Hedgecoe.
© 2016 John Hedgecoe/Topfoto

Richard Parkes **BONINGTON**

'I could never cease to admire his marvellous grasp of effects and the facility of his execution ... [he] makes his pictures, as it were, like diamonds that ravish the eye'

Eugène Delacroix

Richard Parkes Bonington, *Self-Portrait*, c. 1820-1825, watercolour
© National Portrait Gallery, London

9

RICHARD PARKES BONINGTON (1802-1828)

On the Côte d'Opale, Picardy

signed 'R.P.Bonington' (lower right)
oil on canvas, unlined
9½ x 13 in. (24.2 x 33.1 cm.)
Painted *circa* 1825-26

£400,000-600,000
$590,000-880,000
€520,000-780,000

PROVENANCE:
Hugh A.J. Munro of Novar (1797-1864); his sale (†), Christie's, London, 6 April 1878, lot 1, as 'A Normandy Coast-Scene' (400 gns. to the following),
Sir Hugh Adair, Bt. (1815-1902), Flixton Hall, Suffolk; (†) Christie's, London, 28 February 1903, lot 34, as 'View on the French coast, near Dieppe, with fisher-children' (300 gns. to Gooden).
Sir Charles Robinson, Bt., by 1914.
with T. Agnew & Sons, London, where acquired by the following,
Andrew T. Reid (1863-1940), Auchterarder House, Auchterarder, Perthshire, by 1934; (†) Christie's, London, 27 March 1942, lot 65, as 'Environs de Dieppe' (1,400 gns. to Smith).
Walter Stoye (1886-1974), Oxford, by 1962, and by descent to the present owner.

EXHIBITED:
London, Royal Academy of Arts, *Exhibition of British Art,* 1934, no. 634, as 'The Environs of Dieppe', p. 239 (lent by Andrew T. Reid).
London, Agnew's, *Pictures and Drawings by R. P. Bonington (in Aid of the King's Lynn Festival Fund),* February-March 1962, no. 23, p. 13 (lent by W. Stoye).

LITERATURE:
A. Dubuisson, *Richard Parkes Bonington: His life and work*, London, 1924, p. 196.
A. Shirley, *Bonington*, London, 1940, pp. 144-5, pl. 26.
The Tate Gallery, *Illustrated Catalogue of Acquisitions 1984-86*, London, 1988, p. 10, under no. T03857, as a version.
P. Noon, *Richard Parkes Bonington, 'On the Pleasure of Painting'*, exhibition catalogue, New Haven and London, 1991, p. 242, under no. 120 (Woburn picture).
P. Noon, *Richard Parkes Bonington, the complete paintings*, New Haven and London, 2008, p. 259, under no. 206 (as a copy of the Woburn picture).

R.P. Bonington

Fig. 1 Richard Parkes Bonington, *On the Côte d'Opale, Picardy*
© From the Woburn Abbey Collection

This dazzling, small-scale picture - one of the last of Bonington's celebrated French coastal landscapes to remain in private hands - was painted when the artist was at the height of his powers and only a few years before his early death in 1828 aged twenty-five. Remarkably, it is thought that he had not started to paint in oil until late in 1823 and yet, in August of the following year, he exhibited four landscapes in that medium at the Paris Salon. The works from the British School shown in 1824, which included Constable's *Haywain* (London, National Gallery), caused a sensation whilst also receiving sharp criticism from the artistically conservative quarters of the French press, who were outraged by the loose and broadly painted landscapes. Bonington rapidly attained a cult status amongst French artists and connoisseurs who found in his work a freedom and naturalism that was in striking contrast to the academic classicism of the national school. In 1826, he made his debut, to great acclaim, at the British Institution in London with the exhibition of two coastal views. The anonymous reviewer in the *Literary Gazette* wrote, 'Who is R.P. Bonnington [*sic*.]? We never saw his name in any catalogue before and yet here are pictures which would grace the foremost name in landscape art' (*The London Literary Gazette*, Saturday, February 4, 1826, no. 472, p. 76).

In this picture, Bonington achieves one of his most compelling and dramatic compositions with consummate élan: horizontal bands of colour and exposed canvas ground describe the patterns of shifting light on the beach, still wet from the retreating tide, while with broad textured brushstrokes the artist captures the sweeping sky over the group of children who dominate the foreground. The low horizon line is marked with several vertical accents, most strikingly with the red and yellow head-dresses of the two central children, but also in details such as the boats to the right of the peninsula, which are executed with the artist's masterful wet-in-wet technique.

Although the picture has a distinguished provenance stretching back to the great collection of Hugh Munro of Novar in the 19th Century, when included in the 2008 monograph of Bonington's work (*op. cit.*) it was described as a copy after his masterpiece *On the Côte d'Opale, Picardy* (fig. 1; Woburn Abbey, Duke of Bedford collection), painted in *circa* 1827 for John Russell, 6th Duke of Bedford. However, after first-hand inspection, Patrick Noon has

now fully accepted this unlined and beautifully preserved canvas as an autograph work which he dates to *circa* 1825-26, prior to the Woburn picture. Noon notes that the palette can be compared with two of the artist's finest coastal landscapes from this period; the *Beached vessels and a wagon near Trouvill*e (c. 1825) at the Yale Center for British Art, New Haven, and the exquisite *On the coast of Picardy* (1826) in the Wallace Collection, London (fig. 2). He believes the finished nature of this landscape and the fact that Bonington has signed the canvas suggests it is an independent work, rather than a preparatory study for the Bedford picture. The presence of under-drawing in the two children facing the viewer, visible through the translucent glazes of their clothing and confirmed in the infrared reflectogram (fig. 3), which compares closely with the artist's use of pencil in another landscape from this period, *On the French coast* (dated to *c.* 1826; Christie's, 9 July 2015, lot 26, £2,490,500; see fig. 4), would seemingly support the theory that this pre-dates the larger picture. Moreover, there are numerous differences in terms of the disposition of the objects in the foreground and certain details, notably the inclusion of the blue skirt of the standing child's dress, which do not appear in the landscape at Woburn.

The Bedford picture has long been identified as that exhibited by Bonington at the Royal Academy in 1827 as *Scene on the French Coast* (no. 373). The artist William Wyld who, like Bonington, had also studied with the watercolourist Louis Francia, recalled seeing the picture at the Academy in the spring of that year when he later wrote: 'It struck me as a great revelation of truth by the side of the Callcots, the Turners and other splendid conventionalities' (P.G. Hamerton, 'A Sketchbook by Bonington in the British Museum', *Portfolio*, p.o.p, 1881, p. 69). Wyld added that 'the picture had been painted for an English nobleman' (*ibid.*), and while Bonington's works were by then already in demand from many of the great Whig patrons of the day, including Henry Petty-Fitzmaurice, 3rd Marquess of Lansdowne, and Robert, 2nd Earl Grosvenor, it seems certain that this was for the Duke of Bedford. A collector of considerable flair, Bedford had probably visited Bonington's studio in Paris in 1826 at the suggestion of the painter Augustus Wall Calcott before the artist's departure for Italy that year. Patrick Noon has suggested it was possibly during this visit that Bedford encountered the present work and subsequently commissioned the picture now at Woburn, while also acquiring the aforementioned *On the coast of Picardy,* which was later bought at his widow's sale in 1853 by the 4th Marquess of Hertford and is now in the Wallace Collection.

Although the picture has been thought traditionally to depict the French coast near Dieppe, Patrick Noon (*op. cit.*,

Fig. 2 Richard Parkes Bonington, *On the Coast of Picardy*
© The Wallace Collection, London

Fig. 3 Infrared reflectogram showing under-drawing in the present lot (detail)
© Art Access & Research (UK Ltd.)

Fig. 4 Infrared reflectogram showing under-drawing in the picture by Bonington sold at Christie's, London, 9 July 2015, lot 26 (detail)
© Art Access & Research (UK Ltd.)

2008, p. 260) has noted that a more accurate identification is possibly that inscribed beneath J.D. Harding's lithograph of 1830 of the Woburn picture, where it is described as 'near Calais'. The coastline and native people of Northern France were a constant source of inspiration throughout Bonington's short career. After his family moved from Nottingham to Calais in 1817, he met and trained with Francia, the French-born artist who had just returned from England after twenty-seven years and who, along with Thomas Girtin, Copley Fielding and Samuel Prout, had been the first exponents of naturalistic painting in watercolour. During his time at the École des Beaux Arts in Paris, where he studied under Baron Antoine-Jean Gros, and in the following years spent in France, Bonington made frequent tours to Picardy and Normandy to make sketches of the sea and the inhabitants of the coastal towns. After spending much of 1824 in Dunkirk, which he described as 'the happiest year of my life', he accompanied Eugène Isabey on a sketching tour along the Channel in the autumn of 1825. In April of the following year, after a period in Paris during which he shared a studio with Eugène Delacroix, Bonington left France for Italy with his friend Charles Rivet, stopping at Milan and Verona before arriving in Venice. There he worked feverishly, producing sketches of the Gothic palaces along the Grand Canal and the Basilica of San Marco, which would later serve as studies for the larger oil paintings he executed on his return to Paris. The exhibition of these works at the Salon, as well as in London at the British Institution and the Royal Academy, resulted in an avalanche of commissions from French and English patrons, desiring views of the city. The strain of work rapidly took its toll on the young artist and, after an illness brought on by sunstroke or nervous exhaustion while sketching, his health quickly deteriorated. On 23 September 1828, a month short of his twenty-sixth birthday, Bonington died of tuberculosis.

Hugh Andrew Johnstone Munro of Novar (1797-1864), a former owner of the picture, was a Scottish landowner, amateur artist and one of the most important patrons of Turner. He formed a celebrated collection of pictures that included Rembrandt's *Lucretia* (Washington, National Gallery of Art), Veronese's *Vision of St. Helena* (London, National Gallery) and Titian's *Rest on the Flight* (Longleat). Munro owned no fewer than ten pictures by Bonington including *A fishmarket near Boulogne* (New Haven, Yale Center for British Art), the work described by Patrick Noon as the artist's 'most ambitious and arguably most influential marine painting' (*op. cit.*, 2008, p. 198, no. 171).

We are grateful to Patrick Noon for confirming the attribution after first-hand inspection of the work and for his assistance with this catalogue entry.

'Some talents come into the world fully armed and prepared...Bonington had it, in his hand'

Eugène Delacroix

Joseph Mallord William **TURNER**

'[Turner's] legacy of natural description is without any sort of rival in its wealth of commentary, explanation and illustration of what a man may see between his cradle and his grave'

Sir Walter Armstrong

J.M.W. Turner, *Self-portrait, circa* 1799
© Tate.

10

JOSEPH MALLORD WILLIAM TURNER, R.A. (1775-1851)

Great Yarmouth, Norfolk, with Nelson's Column

pencil and watercolour with scratching out, on paper
11⅛ x 15¾ in. (28.2 x 40 cm.)

£800,000-1,200,000
$1,200,000-1,800,000
€1,100,000-1,600,000

PROVENANCE:
B.G. Windus.
Rev. W. Kingsley and by descent to his niece Miss L.L.A. Taylor; Christie's, London, 22 February 1918 (1,250 gns to Agnew's).
with Agnew's, London, where purchased by A.H. Wild, 8 March 1918.
with Agnew's, London, where purchased by F.W. Smith, 25 February 1919.
Hon. John Dewar.
with Agnew's, 1 October 1948.
Mrs L.B. Murray, 16 February 1950 and by descent in the family to the present owner.

EXHIBITED:
London, Egyptian Hall, Piccadilly, 1829, no. 35.
London, Moon Boys and Graves, Pall Mall, 1833, no. 19 (lent by B.G. Windus).
London, Royal Academy, *Exhibition of Works by the Old Masters*, 1889, no. 11 (lent by Rev. W. Kingsley).
London, Leggatt's, *English Landscapes*, 1948, no. 48.
London, Agnew's, J.M.W. Turner, 1775-1851, *Centenary loan exhibition of water-colour drawings by J.M.W. Turner, R.A.* , February-March 1951, no. 79.
King's Lynn, Kings Lynn Festival, *Turner Watercolours*, 1957, no. 16.
New York, Otto Gerson Gallery, *J.M.W. Turner, Watercolours and Drawings*, 9 November – 10 December 1960, no. 21.
Cheltenham, Cheltenham Art Gallery, Cheltenham Festival, *Fine Paintings from Gloucestershire Houses and other Sources*, 5-17 July 1965, no. 45.
London, Agnew's, *150th Anniversary Exhibition, Paintings and Watercolours by J. M. W. Turner, R.A.*, 1967, no. 62.
London, Royal Academy, *Turner: The Great Watercolours*, 2 December 2000-18 February 2001, no. 88.

LITERATURE:
Sir W. Armstrong, *Turner*, London, 1902, p. 286.
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg, 1979, p. 394, no. 810.
E. Shanes, *Turner's Picturesque Views in England and Wales, 1825-1838*, London, 1979, p. 30, pl. 26.
E. Shanes, *Turner's England 1810-38*, London, 1990, p. 188, no. 158.

LITERATURE:
By W. Miller, for *Picturesque Views in England and Wales*, 1829 (R. 234).

Fig. 1. William Miller after J.M.W. Turner, *Great Yarmouth*, engraving, Yale Center for British Art, Paul Mellon Collection.

With John Constable and George Stubbs, prime examples of whose work also appear in this landmark sale, Turner is regarded today as one of Britain's finest artists. Turner's extraordinary vision and his experimental working methods, stretched traditional boundaries of painting in both oil and watercolour and earned him an international reputation. Both Turner and Constable were widely admired during their own lifetime, not only in Britain, but also on the continent.

The present watercolour is one of Turner's most accomplished works from the mid to late 1820s. The subject is a very British one, influenced by recent European events, however, it is works like these that have elevated him to the world stage. His ground-breaking techniques and sophisticated handling paved the way for subsequent generations of artists.

This drawing was conceived as part of the series of watercolours to be called *Picturesque Views of England and Wales*, commissioned by the publisher Charles Heath (1785 – 1848) in 1825. The resulting watercolours that Turner produced for this scheme are regarded as amongst his finest works, made at a time when he was at the height of his powers. That the majority of them are now in public collections is testament to the regard in which they are viewed.

Turner worked up the present watercolour, based on several on-the-spot sketches that he made of Yarmouth during his visit to the East Coast in the first half of the 1820s. It is not certain exactly when Turner visited the area. He may have stopped there *en route* to Farnley Hall, Yorkshire, the home of his great patron, Walter Fawkes, in November 1824. Alternatively he may have visited in 1822, on his way to or

Fig. 2. J.M.W. Turner, *Yarmouth Sands*, watercolour and bodycolour © Fitzwilliam Museum, University of Cambridge, UK/ Bridgeman Images

from Edinburgh, or even the following year again on his way to or from Yorkshire. The numerous sketches he made of East Anglia survive in his *Norfolk, Suffolk and Essex sketchbook* (Tate London, T.B CCIX 24-34).

The first three parts of *Picturesque Views* were published in 1827, each containing four engravings; the series continued to be published at regular intervals, until the scheme finally collapsed due to financial difficulties in 1838. Of the proposed 120 engravings, only 96 were finally made, the present watercolour was engraved in 1829 (fig. 1).

Turner's involvement did not end with the supply of the initial watercolours. He was deeply involved in every aspect of producing the engravings, correcting and altering the proofs in order to achieve the best possible result. His fascination with the process encouraged him to train up a group of engravers able to interpret his wishes accurately. As W.G. Rawlinson wrote 'Probably no other painter before him – unless possibly Rubens – ever so completely controlled the engraving of his own pictures, or ever set himself to educate the engravers who worked for him'. (W. G. Rawlinson, *The Engraved Works of Turner*, London, 1908, Vol. 1, p. lxiv.).

In the summer of 1829, Charles Heath, in order to encourage public support for his proposed scheme, exhibited 36 watercolours at the Egyptian Hall in Piccadilly and the present watercolour was amongst those on display. The reviews of this exhibition were fulsome in their praise of the artist's ability; The *Athenaeum and Literary Chronicle*, reviewed the exhibition twice, on 3 and 10 June, initially describing the drawings as 'splendid specimens of taste and execution, and, collected and hung together as they

Fig. 4. Nelson's Monument, Great Yarmouth, Norfolk.
© Look and Learn/ Valerie Jackson Harris Collection/ Bridgeman Images.

are here, produce an effect beyond expectation brilliant and beautiful' (3 June, 1829, no. 84, p. 381). A week later the reviewer continued, 'we have returned to the view of this brilliant and elegant exhibition with fresh gratification and renewed admiration of Mr Turner's taste and powers' (10 June 1829, no. 89, p. 363). The 1833 exhibition by Moon, Boys and Graves, went a step further in promoting the scheme (they had bought into the project in 1831) and showed 66 of Turner's watercolours.

There is a smaller watercolour of Yarmouth Sands, in which the artist has chosen to depict Nelson's column, from a closer viewpoint on the beach. This smaller work was formerly in the collection of John Ruskin and was given by him to the Fitzwilliam Museum, Cambridge (fig. 2). In this larger, more dramatic work, Turner decided to depict the scene from above, which not only allowed him to record the town, the monument, the beach and its surroundings but by elevating the view and creating a dramatic contrast between the foreground and the drop to the beach below, the sense of theatre and majesty is intensified.

Nelson's Column, the *Britannia Monument* or *The Norfolk Column* as it is also known, was designed by William Wilkins and was originally conceived during the Naval hero's lifetime and intended to mark Nelson's victory at the Battle of the Nile, 1798. However, the project was to be funded by public donation and due to its scale and cost, it took a number of years to raise the required funds, during which time Nelson was killed and the purpose of the monument was revised to commemorate his life. Over 43 metres high, it was begun in August 1817 and completed two years later. It is smaller than the other Nelson's column in Trafalgar Square, London, but the latter was not begun for another 24 years. It comprises a Doric column, around the base of which are engraved a list of Nelson's victories. The column is topped by six caryatids supporting a globe on which stands Britannia, holding an olive branch in one hand and a trident in the other and looking towards Burnham Thorpe, Nelson's birthplace. When it was originally constructed it dominated its surroundings on the beach at South Denes, although due to industrialisation, it no longer does so. The area around the monument has been developed, yet the monument is still visible above many of the buildings.

Yarmouth was an important coastal town and port, whose importance as William Daniell noted in his celebrated *Voyage Round Great Britain...between 1813 and 1823*, was considerably increased during the Napoleonic Wars, 'by its becoming a grand station for part of the British navy, the roads opposite the town offering a safe anchorage for a numerous fleet'. Yarmouth had long been a key haven for the Royal Navy, as well as other commercial vessels looking to take on supplies. Daniel described the bustle and reputation of the busy port: 'besides fishing smacks, upwards of three hundred vessels belong to the port of Yarmouth; and its mariners are considered among the most able and expert navigators in the kingdom'.

As Eric Shanes discusses in his following essay, the present watercolour represents far more than topography. It is imbued with patriotic symbolism; the gathering storm clouds, hint at the war with France, whilst the monument itself serves as a reminder of Britain's naval supremacy. Other artists of the period, were also inspired by Yarmouth's importance during the Napoleonic Wars, amongst them John Sell Cotman, who lived in Great Yarmouth between 1812 and 1823. Cotman's painting

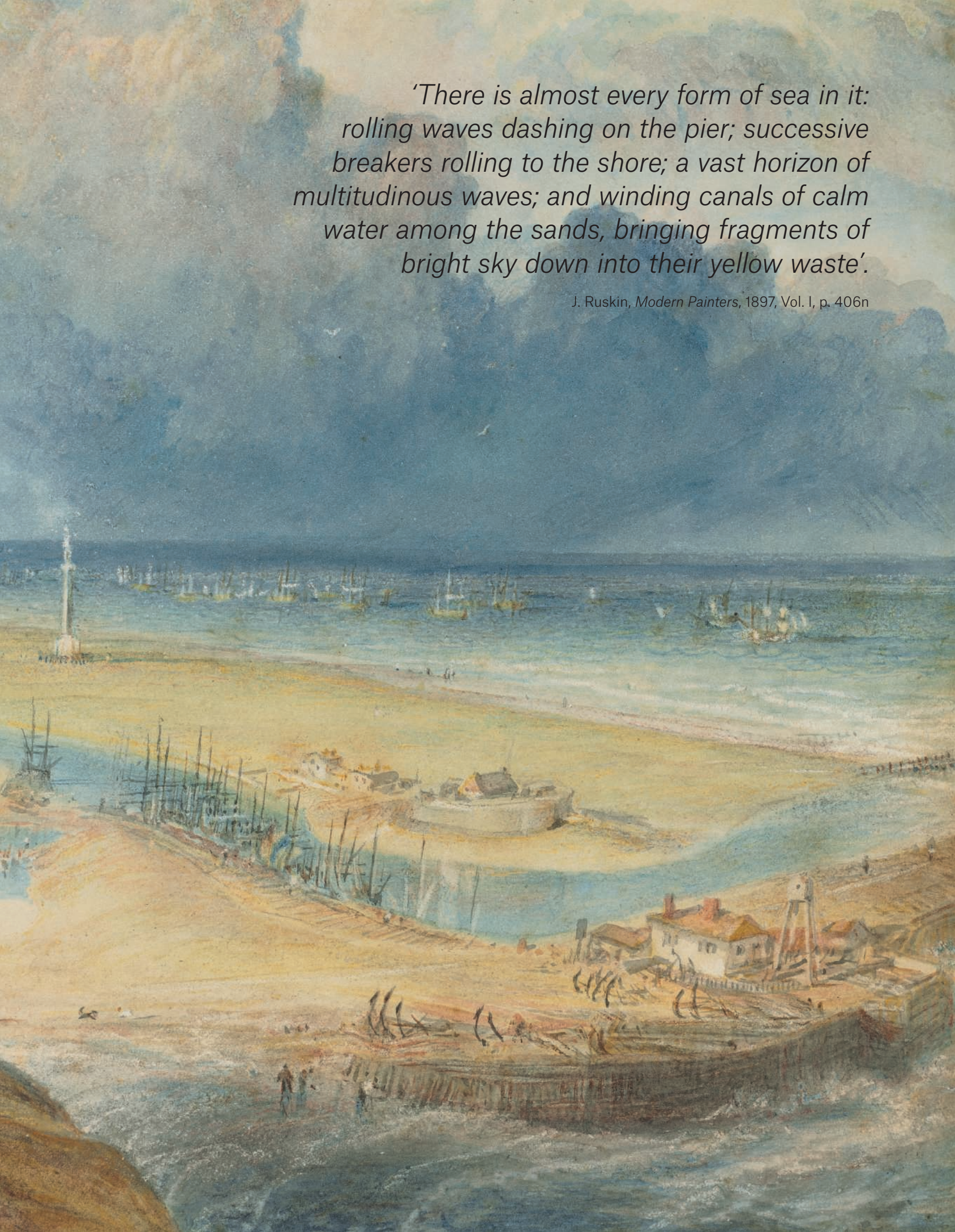
Fig. 3. John Sell Cotman, *Dutch Boats off Yarmouth, Prizes during the War*, c.1823-1824, oil on mahogany panel, © Norfolk Museums Service (Norwich Castle Museum & Art Gallery).

Fig. 5. J.M.W. Turner, *Yarmouth Sands*, pencil and watercolour with scratching out, Yale Center for British Art, Paul Mellon Collection.

Dutch Boats off Yarmouth, Prizes during the War (Norwich Castle Museum and Art Gallery fig. 3), executed in 1823, is similarly filled with patriotic spirit. Cotman has depicted the Column bathed in golden light, separating the Dutch boats on the left (captured as prizes of war at the Battle of Camperdown) and the victorious British to the right.

At the same time as Turner was beginning to work on the *Picturesque Views* series, Constable's *View on the Stour*, *The Hay Wain* and a small oil of *Yarmouth Jetty*, were exhibited at the Paris Salon of 1824, where they caused a sensation. Delacroix amended his own work, *Massacre at Chios* (Louvre, Paris) in direct response to Constable's, feeling that his looked 'grey' and forced. Furthermore Constable was awarded a gold medal by Charles X and the Louvre tried unsuccessfully to purchase *The Hay Wain* (they ended up buying Delacroix's *Massacre at Chios*). Turner had already exhibited at the Royal Academy monumental paintings to critical acclaim and had been made an Academician in 1802, an honour conferred on Constable 27 years later. The two men would have been very aware of what the other was doing and the desire to achieve greater success would have fuelled them to scale greater and more experimental heights.

As Ian Warrell has noted, by the early 1820s Turner had begun to take his art in new directions, heralding a decade of experimentation and transition. He began to employ a brighter, more powerful range of colours, than he had previously used. Increasingly he would prepare his compositions by producing batches of studies, or 'colour beginnings', where he set out the structure of the design in pure washes of colour before then working up his finished watercolours. (Ian Warrell (ed.) *J. M. W. Turner*, London, 2007, p. 101). This technique allowed that greater freedom of expression and composition which informed Turner's more highly finished works of the 1820s and 30s, such as the present watercolour, as well as his later, more abstract works, as shown by a view of *Yarmouth Sands* (Yale Center for British Art, fig. 5), executed *circa* 1840.



'There is almost every form of sea in it: rolling waves dashing on the pier; successive breakers rolling to the shore; a vast horizon of multitudinous waves; and winding canals of calm water among the sands, bringing fragments of bright sky down into their yellow waste'.

J. Ruskin, *Modern Painters*, 1897, Vol. I, p. 406n

The present lot

J.M.W. TURNER'S *GREAT YARMOUTH*

by Eric Shanes

Yarmouth is one of the most vivacious images in the *England and Wales* series. Like a number of works made for the project, it contains a dramatic narrative. This takes its cue from the fact that in the distance can be seen the 144 foot-high Nelson Monument begun in 1817 to commemorate both Nelson and his victories. Just offshore may be seen the North Sea squadron of the Royal Navy at anchor, Yarmouth being its home port. It is accompanied by numerous supply vessels and Yarmouth trawlers.

In the foreground a washerwoman has recently laid out her washing and fish to dry in the sun when presumably just a light breeze was blowing. Suddenly, however, a violent gust of wind has picked up her bonnet, washing basket and items of wet clothing and is flinging them through the air. Clearly this reversal has been caused by the storm that is approaching in the distance. In the context of an image whose focal point is a military monument, the immediate change from a state of calm to one of storm suggests a larger alteration from a state of peace to a state of war, with the Nelson monument and adjacent fleet perhaps hinting at naval readiness to protect England from threat. The transformation is intensified by the sea in the bottom right-hand corner where the tide is clearly on the turn.

Such an interpretation receives support from another watercolour in the *England and Wales* series, made at around the same time, and possibly even in the same work session. This is *Dock Yard, Devonport, Ships being paid off* (Fogg Art Museum, Massachusetts, fig. 6) to quote Turner's own title for the work.

As its title makes clear, *Dock Yard, Devonport, Ships being paid off* deals with the return of peace, for naval crews were only paid off at the end of a war. Its sky suggests that

a conflict has just passed, for in the distance dark storm-clouds are rolling away to reveal a golden, peaceful sky beyond. Naturally, this statement of the coming of peace aids the reading of *Yarmouth* as a statement about the coming of war. Such complementary dramatic narratives indicate that the two watercolours were intended to link with one another.

As befits a scene in which a strong wind is blowing off the sea, the colour temperature of *Yarmouth* tends to the cool end of the spectrum, with Turner having achieved a perfect balance between the dominant blue-greys and yellows whose paleness prevents them from overwhelming the image. The burnt siennas used for the heights at the lower-left help maintain this balance. The image is filled with superb felicities of detailing, observation and pictorial structure, such as the two herrings resting on the ground at the lower left to remind us of Yarmouth's principal peacetime industry; the rhythm of the breaking waves at the lower-right; the tiny dogs running across the sands just beyond their reach; the numerous shanks of anchors resting on the pier at Gorleston nearby; the forest of masts a little further off; the many seagulls in the distance that were created simply by scratching away the top surface of the paper; the enormously subtle mist that runs down the shadowed sides of the buildings that lead the eye to the naval hospital and St Nicholas's church in the distance; the town of Yarmouth further off; the partial obscuring of the sea horizon by the rain descending from the stormclouds; and the endlessly inventive array of shallow curves and counter-curves that structure the entire image.

We are grateful to Ian Warrell, and Eric Shanes, author of *The Young Mr. Turner, The First Forty Years, 1775-1815*, New Haven and London, 2016, for their help in preparing this catalogue entry.

Fig. 6. J.M.W. Turner, *The Dockyard, Devonport, Ships being paid off*, watercolour and bodycolour.
© Fogg Art Museum, Harvard Art Museums, USA/ Gift of Charles Fairfax Murray in honour of W.J. Stillman/ Bridgeman Images.

Laurence Stephen **LOWRY**

'I saw the industrial scene, and I was affected by it. I tried to paint it. All the time I tried to paint the industrial scene as well as I could. It wasn't easy. I wanted to get a certain effect on the canvas. I couldn't describe it, but I knew when I'd got it'

L.S. Lowry in his studio. Unknown photographer.
© Trinity Mirror / Mirrorpix / Alamy Stock Photo. © The Estate of L.S. Lowry. All Rights Reserved, DACS 2016.

λ**11**

LAURENCE STEPHEN LOWRY, R.A. (1887-1976)

Industrial Scene

signed and dated 'L.S. LOWRY 1951' (lower right)
oil on canvas
20 x 24 in. (58.6 x 61 cm.)

£1,500,000-2,500,000
$2,200,000-3,700,000
€2,000,000-3,200,000

PROVENANCE:
with Crane Kalman, London, where purchased by the previous owner in the late 1950s.
Anonymous sale; Christie's, London, 16 November 2007, lot 117, where purchased by the present owner.

EXHIBITED:
London, Crane Kalman Gallery, *L.S. Lowry Centenary Exhibition,* October - November 1987, as 'Industrial Panorama'.
London, Christie's, *Treasures of the North*, January - February 2000, no. 85: this exhibition travelled to Manchester, Whitworth Art Gallery, February - April 2000, p. 116, illustrated.

LITERATURE:
M. Levy, *The Paintings of L.S. Lowry: Oils and Watercolours*, London, 1975, no. 20, illustrated, as 'Industrial Landscape' and dated 1931.

L.S. Lowry, *Industrial Landscape*, 1944. Sold, Christie's, London, 16 November 2011, lot 3.
© The Estate of L.S. Lowry. All Rights Reserved, DACS 2016.

'It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled... It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next.'

Charles Dickens, *Hard Times*, 1859.

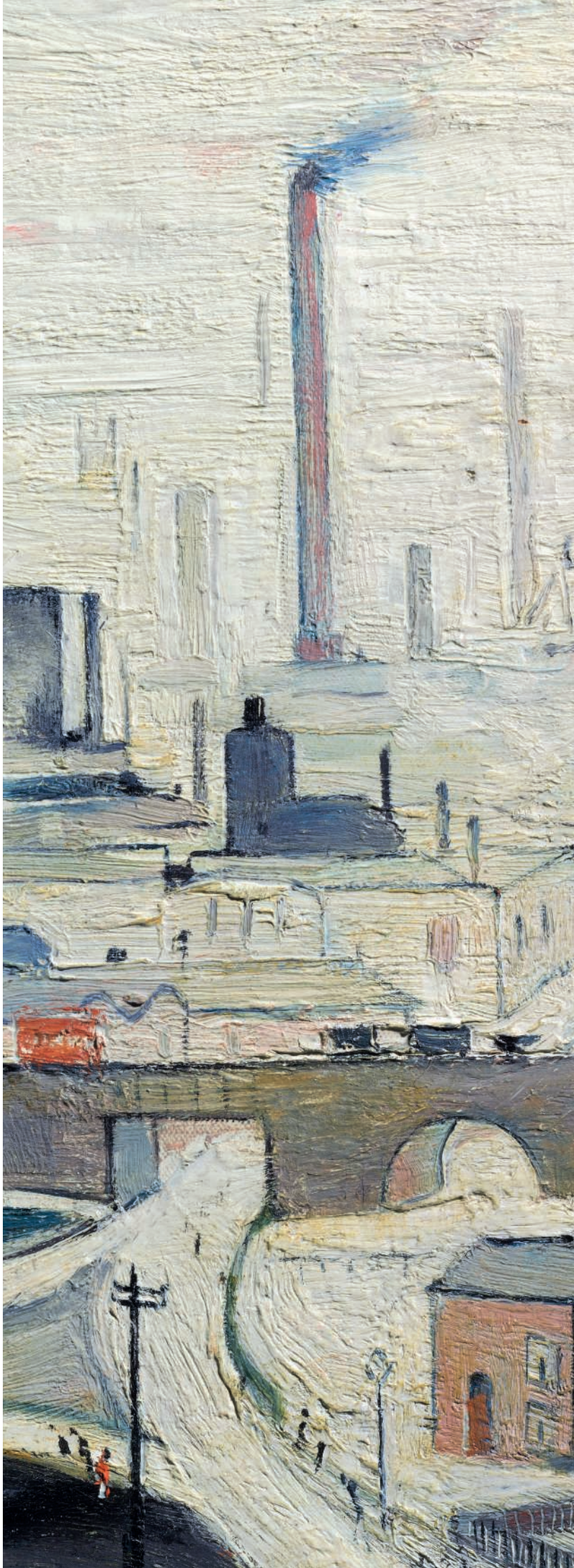
'When I was young, I did not see the beauty of the Manchester streets...then one day I saw it... suddenly I saw the beauty of the streets and crowds'

L.S. Lowry

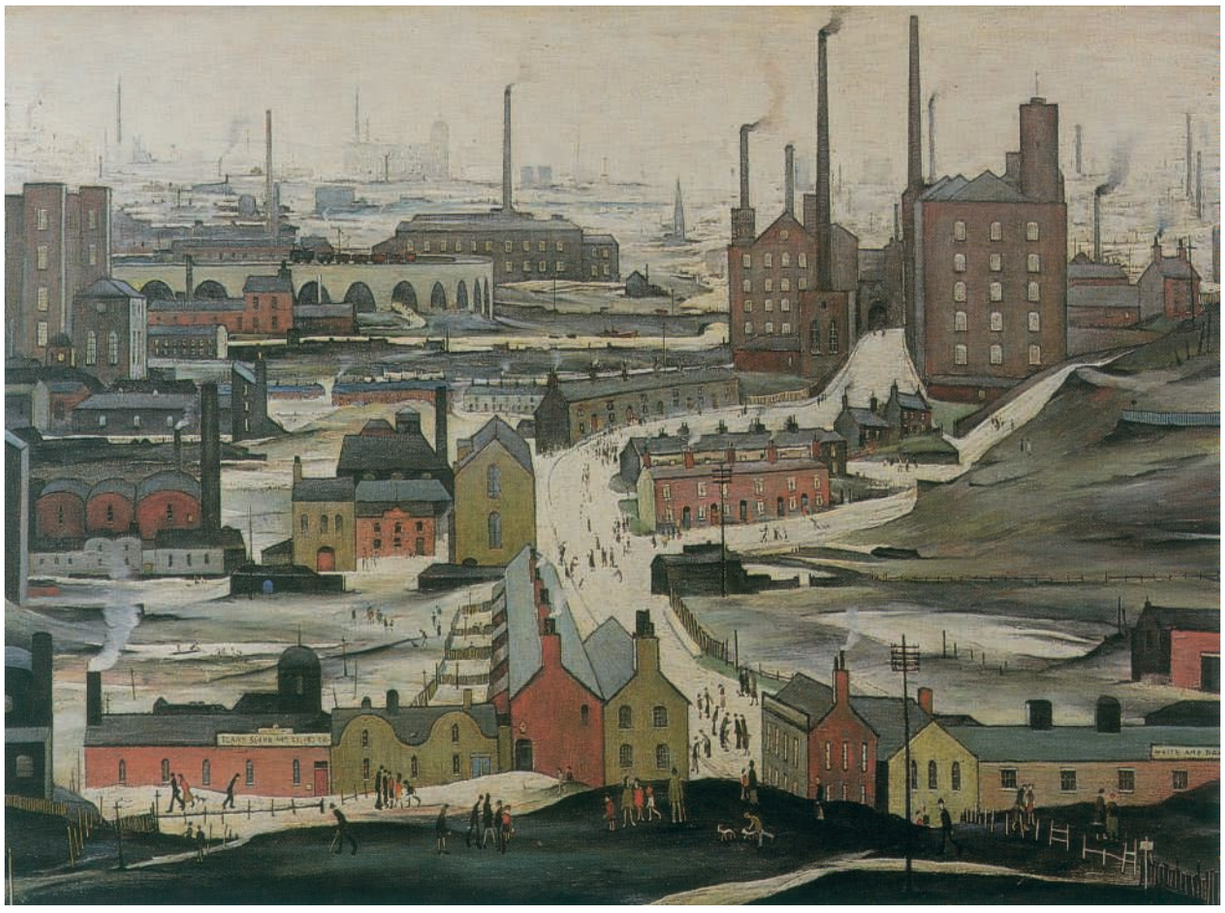
An impressive panorama of the Mancunian urban scene, *Industrial Landscape* is among the greatest examples of L.S. Lowry's visions of the North. Painted in 1951, the work teems with Lowry's iconic motifs of figures and factories, chimneys and chapels, houses and wasteland. Depicted from an elevated viewpoint, as is synonymous with his *oeuvre*, Lowry illustrates the cauldron of life. As his familiar figures hurry about their daily lives, their homes are dwarfed by a panoply of mills and factories that loom like ghosts in the milky atmosphere of the city, belching out streams of dark smoke bent in the polluted wind. Part real, part imagined; it is a composite scene into which the artist has distilled many of his most beloved views and memories into one exquisite painting. As Lowry himself said, 'Most of my land and townscape is composite ... made up ... bits and pieces of my home locality. I don't even know I'm putting them in. They just crop up on their own, like things do in dreams' (L.S. Lowry quoted in J. Spalding, *Lowry*, London, 1987, p. 55). One instantly recognisable element is the Stockport Viaduct, which, by his own admission, enthralled him. 'It often appears in my pictures. As I make them up, I suddenly know I must bring in the Stockport Viaduct ... I love it ... it is part of my life, my dream' (L.S. Lowry quoted in M. Levy, *The Paintings of L.S. Lowry: Oils and Watercolours*, London, 1979, p. 23).

Compositionally complex yet masterfully balanced, *Industrial Landscape* demonstrates both Lowry's ambition and ability to artfully construct his dreamscapes. Anchored by the undulating, sooty darkness of the wasteland below, the structural forms of houses, terraces, fences and factories rhyme and echo throughout the scene creating a sense of coherence within the disorder.

The eye is led through the composition along the two arterial paths, passing under the viaduct and onwards to the heart of the metropolis beyond. Perhaps Lowry's painterly metaphor for man's destiny? Areas of impasto give physicality to his structures while incised lines, created from the tip of his paintbrush, just as quickly take it away. His use of colour to materialise in pigment the essence of his beloved city is exceptional, as he depicts the shining red doors of the terraced houses, the glowing yellow of a light left on and the flash of red as a bus passes over the viaduct.



Pieter Bruegel the Elder, *Winterlandschap met schaatsers en vogelknip*, 1565.
Musées royaux des Beaux-Arts de Belgique, Brussels.



L. S. Lowry, *Industrial Landscape (Ashton-under-Lyne)*, 1952. Bradford Art Galleries and Museums.
© The Estate of L.S. Lowry. All Rights Reserved, DACS 2016.

Each such element acting as a cipher, affording the viewer a closer edification into what Lowry described as the 'Battle of Life'. 'It is really a 'dreamscape', combining in one superb composition all of those elements of the industrial scene which have haunted the artist's imagination since he first beheld its grimy, smoky glory' (*loc. cit.*).

Lowry first realised his artistic vision at the age of twenty-two after moving with his family to the suburb of Pendlebury, between Manchester and Bolton. This change of surroundings, from leafy middle-class suburbia, had a profound impact upon the young Lowry as the industrial sprawl took hold of his imagination. 'When I was young, I did not see the beauty of the Manchester streets...then one day I saw it...suddenly I saw the beauty of the streets and crowds' (L.S. Lowry quoted in *ibid.*, p. 17). Crowds of anonymous figures, alienated within a sea of strangers, populate many of Lowry's most celebrated paintings and have come to be read as manifestations of the artist himself, a form of melancholic self-portraiture. As Lowry himself confessed, 'they are symbols of my mood, they are myself' (A. Kalman and A. Lambirth, *L.S. Lowry, Conversation Pieces*, London, 2003, p. 28).

Painted during a resurgence of inspiration for Lowry after the Second World War, *Industrial Landscape* is one of the finest examples of his miniaturisations of the urban panorama. Represented by Lefevre Gallery, Lowry was an established artist by this point in his career; receiving fervent interest from the art world in London and enjoying the success of his first retrospective exhibition in 1951 at the Salford Art Gallery, Manchester. Included in the Crane Kalman Gallery *L.S. Lowry Centenary Exhibition* held in 1987, *Industrial Landscape* can be seen as a precursor to his celebrated series of five large-scale dreamscapes painted in the mid-1950s, such as the monumental example housed at Tate, London, *Industrial Landscape* (1955), and *Industrial Landscape, Ashton under Lyne* (1952), in the Collection of Bradford Museum and Galleries, Bradford.

L.S. Lowry, 1965. Photo: Jorge Lewinski.
© The Lewinski Archive at Chatsworth / Bridgeman Images.

L. S. Lowry, *Industrial Landscape*, 1955. Tate Britain, London.
© Tate, London 2016.
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L. S. Lowry, *Industrial Landscape ; Stockport Viaduct*, 1958.
Sold, Christie's, London, 23 May 2012, lot 40.
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'It often appears in my pictures. As I make them up, I suddenly know I must bring in the Stockport Viaduct ... I love it ... it is part of my life, my dream'

L.S. Lowry

Lowry never lost sight of seeing the splendour in his surroundings. Across his entire breadth of work he held true to his ambition of painting the splendour of the North, seemingly never experiencing a conflict of vision or style, nor a problem of matching this vision with the manner of its technical expression.

Industrial Landscape expertly demonstrates Lowry's ability to turn the most ordinary scenes into the most extraordinary tales. As M. Vaizey states, 'The paintings of L. S. Lowry are probably, almost certainly, the most familiar, the most loved and the most appreciated of all twentieth-century British art' (M. Vaizey, *L.S. Lowry*, London, 1995, p. 84). Taught by Adolphe Valette, a collector of Dante Gabrielle Rossetti and an admirer of Lucian Freud, Lowry acknowledged no influences, nor did he encourage others to acquire his style. Parallels have been drawn between Lowry and the English Impressionists, in particular the Camden Town School painter Malcolm Drummond. Breughel has also been cited by Mervin Levy as an interesting comparison, 'The Breughel peasant and the Lowry worker are not far apart' (M. Levy, *op. cit.*., p. 18). However, Lowry's work will continue to be seen as utterly unique; 'a vision both big enough in conception, and uniquely enough expressed in style to ensure for the artist a permanent place in the patterns of European art' (M. Levy, *Painters of Today, L.S. Lowry*, London, 1961, p. 23). His is a story of self-deprecating genius, of hidden talent found. 'Lowry established a vision of the North that is unique and unforgettable ... he is among the last of those splendid individualists who have so enriched our heritage' (*ibid.*, pp. 13-22).

L.S. Lowry at Stockport Viaduct, 1961. Photo: Crispin Eurich.
© Paul Clarke, The Crispin Eurich Photographic Archive.

John **CONSTABLE**

'Painting is but a word for feeling'

John Constable, *Self-Portrait*, c. 1806
© Tate, London 2016

º12

JOHN CONSTABLE, R.A. (1776-1837)

View on the Stour near Dedham, full-scale sketch

oil on canvas
51 x 73 in (129.4 x 185.3 cm).
Estimate on request

PROVENANCE:
(Probably) The artist's sale; Foster & Sons, London, 15-16 May 1838, lot 36 (part of lot), as 'Sketch for the picture, View on the Stour [and A Landscape]' (12 gns. to Morris).
(Probably) Thomas Woolner, R.A. (1825-1892); his sale, Christie's, London, 12 June 1875, lot 134, as 'On the Stour' (54 gns. to Denison).
John Macmillan Dunlop (1818-1878), Holehird, Windermere; (†) Christie's, London, 5 May 1883, lot 61 (1190 gns. to Martin, by whom acquired for the following),
Thomas Holloway (1800-1883), by whom bequeathed to,
Royal Holloway College, from whom acquired privately in 1995.

EXHIBITED:
London, Tate Gallery, *Centenary Exhibition of Paintings and Watercolours by John Constable R.A.*, 4 May-31 August 1937, no. 46, p. 21.
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John Constable, R.A., *View of the Stour near Dedham, full-scale sketch*
(the present lot)

John Constable was one of the most original artistic forces to emerge in European painting of the early 19th Century. The impact of his work, like that of his near contemporary Turner, would continue to reverberate in Britain, and internationally, long after his death. His commitment to focussing on pure landscape as the principal subject of his art, unredeemed by any overt historical, religious or mythological references, combined with the idiosyncratic technique he developed to render it, challenged the artistic orthodoxies of the day and have inspired generations of artists ever since.

'I should paint my own places best – Painting is but another word for feeling. I associate my 'careless boyhood' to all that lies on the banks of the Stour. They made me a painter' (John Constable to John Fisher, 23 October 1821, in R.B. Beckett ed., *John Constable's Correspondence* [JCC], Suffolk, 1968, VI, p. 78).

The six large-scale canvases of the Stour valley that Constable exhibited at the Royal Academy between 1819 and 1825 define his artistic maturity and secured his professional reputation. Including several of his most celebrated works, notably *The White Horse* (1819; New York, Frick Collection), and *The Hay Wain* (1821; London, National Gallery), they represent a distillation of Constable's profound emotional and artistic response to the scenery of his native Suffolk, that was central to his art. They show a radical shift from his earlier work, both in the sheer ambition of their scale and in the unprecedented working method, with the introduction of a full-size sketch for each composition to realise his artistic vision. This full-scale sketch for the fourth work in the series, *View on the Stour near Dedham* (fig. 1; San Marino, The Huntington Library, Art Collection and Botanical Gardens), which was exhibited at the Royal Academy in 1822, is the last of the full-scale sketches to remain in private hands (fig. 2).

Fig. 1 John Constable, R.A., *View of the Stour near Dedham*, 1822
© The Huntington Library, Art Collections & Botanical Gardens / Bridgeman Images

Our understanding of the full-scale sketches, in relation to the finished pictures and in the wider context of Constable's *oeuvre* and artistic legacy, was much enhanced by *The Great Landscapes* exhibition at Tate Britain, London, the National Gallery of Art, Washington D.C., and The Huntington Art Gallery, San Marino, between 2006 and 2007. In his essay in the exhibition catalogue, 'Constable: The Big Picture', John Gage emphasised both the uniqueness and the significance of these full-scale sketches. He argued that the astonishing range of small *plein-air* sketches, upon which Constable's reputation as an innovator has largely rested since the late 19th Century, are in fact the 'most traditional element in his armoury of painting procedures' (J. Gage, in *The Great Landscapes*, exh. cat., London, 2006, p. 24), and that Constable was neither exceptional nor innovative in this approach to studying nature; *plein-air* painting had been well established in Italy since Rubens's day and in the 18th Century it was practiced widely by young artists working in Rome. Equally, Constable's method of integrating these outdoor sketches and studies into larger exhibition paintings, and making small preparatory studies of their compositions, was entirely conventional. What was ground-breaking, and in Gage's mind constituted 'his most original contribution to landscape art' (*ibid*., p. 25), was precisely the development of the full-size sketch. Kenneth Clark, Director of the London National Gallery 1934-1946, heralded these as Constable's 'supreme achievement' and 'the greatest thing in English art' (K. Clark, *Landscape into Art*, London, 1961, p. 89, note 2; and K. Clark, in *Twee Eeuwen Engelsche Kunst*, exh. cat., Amsterdam, 1936, p. 19).

John Constable, R.A., *The White Horse, full-scale sketch*, c. 1818
© National Gallery of Art, Washington D.C., Widener Collection

John Constable, R.A., *View on the River Stour near Dedham, full-scale sketch*, c. 1821
(the present lot)

THE SEQUENCE OF FULL-SCALE SKETCHES FOR THE LARGE RIVER STOUR PAINTINGS

John Constable, R.A., *Stratford Mill, full-scale sketch*, c. 1819
© Yale Center for British Art, Paul Mellon Fund

John Constable, R.A., *The Hay Wain, full-scale sketch*, c. 1820
© London, Victoria & Albert Museum / 2016 Photo Scala, Florence

John Constable, R.A., *The Lock, full-scale sketch*, c. 1823
© The Philadelphia Museum of Art/Art Resource/Scala

John Constable, R.A., *The Leaping Horse, full-scale sketch*, c. 1824
© Victoria & Albert Museum, London, UK / Bridgeman Images

THE 'SIX-FOOT' CANVASES

Writing to his great friend and mentor John Fisher, Bishop of Salisbury, on 23 October 1821, the year he started work on *View on the Stour near Dedham*, Constable declared: 'I am most anxious to get into my London painting room, for I do not consider myself at work without I am before a six-foot canvas' (*JCC*, VI, p. 76).

These landscapes, set along the River Stour in Suffolk, were by far the largest pictures that Constable had yet exhibited at the Royal Academy. The idea of undertaking works on a large scale had evidently been in his mind from earlier in his career: the diarist and amateur artist Joseph Farington had recorded seeing a 'Lake District' scene, five feet wide, in Constable's studio in April 1809, which he intended to send to the Academy; while x-radiograph analysis of his full-scale sketch for *The White Horse* (Washington, National Gallery of Art), shows that beneath it lies an unfinished version of *Dedham from Gun Hill*, of matching scale, which is believed to date from *circa* 1817-8. At this earlier stage in his development, however, Constable found himself unable to translate successfully onto a large scale what John Gage has referred to as the 'effusive swiftness of handling' that characterised his small early sketches (*op. cit.*).

Constable was conscious of the work and professional success of certain contemporaries in the British school of painters. Artists such as John Martin and Joseph Mallord William Turner had, for example, exhibited works of monumental scale at the Royal Academy to critical acclaim, and Turner had already scaled the heights of professional recognition having been made a Royal Academician in 1802.

Constable was also highly aware of the important precedent set by the Old Masters, whom he greatly revered; and Gage has suggested that it was probably Rubens' example, over that of his contemporaries, that gave Constable the courage and inspiration to embark on his own campaign of 'six-footers' in the 1810s and 1820s (*op. cit.*, p. 21). Constable had been quick to take the opportunity to see the two celebrated large landscapes by Rubens that arrived in London in 1803, having been acquired from a Genoese collection, and were on display in the Studio of the President of the Royal Academy, Benjamin West: *The Rainbow Landscape* (fig. 3; London, Wallace Collection) and *A View of Het Steen in the Early Morning* (fig. 4; London, National Gallery) (27 May 1803, Farington, K. Garlick ed., *Diary 1793-1821*, New Haven and London, 1978-1984, VI, p. 2039). Constable made his admiration of Rubens' work explicit in the lecture he gave on landscape painting at the British Institution towards the end of his career, in 1836, in which he praised the 'freshness and dewy light' and the 'joyous and animated character' which Rubens was able to instil into his landscapes, 'impressing on Flanders all the richness which belongs to its noblest features', and particularly referred to the Genoese pictures (R.B. Beckett ed., *John Constable's Discourses*, Ipswich, 1968, p. 61).

Following the success of *The White Horse*, which was exhibited at the Royal Academy in 1819, Constable exhibited five more 'six-foot' canvases of the Stour: *Stratford Mill* (1820; London, National Gallery), *The Hay Wain* (1821; London, National Gallery), *View on the Stour near Dedham* (1822; San Marino, California, The Huntington Library), *The Lock* (1824; Private Collection) and finally

Fig. 3 Sir Peter Paul Rubens, *The Rainbow Landscape*, c. 1636
© Wallace Collection, London, UK / Bridgeman Images

Fig. 4 Sir Peter Paul Rubens, *A View of Het Steen in the Early Morning*, c. 1636
© National Gallery, London, UK / Bridgeman Images

The Leaping Horse (1825; London, Royal Academy). The subjects of these pictures are all taken from within a small geographical radius of about three miles on the border of Suffolk and Essex, just over fifty miles north-east of London, in what has come to be known as 'Constable Country'.

Constable was born and brought up nearby in the village of East Bergholt, and the village and the surrounding countryside were to provide him with his most constant sources of artistic inspiration. This landscape was and is defined by the meandering River Stour, on which much of the local agriculture and commerce depended, and with which his own family's prosperity was closely entwined. It was the lower stretch of the river, only a few miles from the sea, winding its way down through the locks of Stratford, St. Mary, Dedham, Flatford and Brantham, that provided the backdrop to Constable's childhood and imbued him with the deep love of nature that he would later translate into his paintings. This section of the canalised Stour with its busy river traffic offered Constable a wealth of narrative incident; each of the Stour 'six-footers' shows a different episode from the working life of the river, and each has its own distinctive representation of weather. It is unlikely that Constable planned them as a group from the outset, although he may gradually have begun to see them in this way, but it is instructive to consider them as a sequence, since, as Graham Reynolds observed, together they reveal a 'successive and progressive exploration of a particular *idée fixe*' (G. Reynolds, *op. cit.,* 1965, p. 61).

Constable embarked on a second, slightly less cohesive series of 'six-footers' between 1827 and 1837, in which he tackled locations beyond the borders of his native Suffolk, but nonetheless subjects that greatly resonated with him, including *Chain Pier, Brighton* in 1827 (London, Tate Britain), *Salisbury Cathedral from the Meadows* in 1831 (London, Tate Britain; acquired in 2013 in partnership with Amgueddfa Cymru-National Museum Wales, Colchester and Ipswich Museums Service, National Galleries of Scotland, and The Salisbury Museum) and *The Opening of Waterloo Bridge* in 1832 (New Haven, Yale Center for British Art, Paul Mellon Collection). It is perhaps telling, however, that for his final work on this scale he returned to a quintessentially rural scene in his native Suffolk, with *Stoke-by-Nayland, c*. 1835-7 (Chicago, Art Institute).

In the development of each of these monumental pictures, Constable worked far less directly from the landscape that provided the original inspiration for each of the compositions than he had in his earlier works, some of which had been executed *en plein air*. This was doubtless partly due to their scale and the fact that he had moved permanently from Suffolk to London in 1816, however, it would also seem to reflect a conscious decision by the artist to tackle the scenery of his native Suffolk in a new and innovative way, and the full-scale sketches were central to this new approach. Analysis of the sketches in relation to their matching finished picture gives insight into this new creative process.

Fig. 5 John Constable, R.A., *Flatford Old Bridge and Dedham Church from the barge-building dock*, Sketchbook, 1814, p. 59
© Victoria and Albert Museum, London

GENESIS OF *VIEW ON THE STOUR NEAR DEDHAM*

Constable appears to have started work on the picture in the early autumn of 1821. He wrote to Fisher on 20 September in a state of frustration, declaring: 'I am so much behind hand with the Bridge [as he initially referred to the subject], which I have great hindrances in. I cannot do it here - & I must leave my family & work in London' (*JCC*, VI, p. 74). The shed that he had cleared in the garden of No. 2 Lower Terrace in Hampstead to use as a workshop would have been too small to accommodate a 6-foot canvas, let alone its full-scale sketch in addition. Constable had instead rented 'a room at a glazier's down town [in London]' for use as a studio (4 Aug 1821, *JCC*, VI, p. 71). By 23 October, he was again writing to Fisher from Hampstead, increasingly anxious to get to his London painting room: 'I do not consider myself at work without I am before a six-foot canvas' (*JCC*, VI, p. 76).

The scene depicted shows the stretch of the River Stour immediately upstream from Flatford Mill and Lock, looking towards Flatford footbridge, with Bridge Cottage on the right and the tower of Dedham church in the distance. In the right foreground the wooden beam marking the edge of the boatbuilding yard (the subject of one of his earlier pictures, *Boatbuilding near Flatford Mill*, 1814-15; London, Victoria & Albert Museum) is just visible. While Constable had relied on a variety of *plein air* oil studies and other compositional material in the preparation of his earlier full-scale sketches, the present work appears to have been based solely on three small pencil studies that he had made along this stretch of the river in a sketchbook in 1814, which is preserved intact at the Victoria and Albert Museum (R.14.32). The left-hand side of the composition was based on studies on pages 27 and 59 (fig. 5) of the sketchbook, while for the right-hand side Constable used a study on page 52 (fig. 6).

In his three previous full-scale sketches Constable had tended to transfer most of the figures from the sketch to the finished picture and then paint them out should they interfere with the balance of the composition, for instance the main boy fishing in *Stratford Mill*, or the second horse in *The Hay Wain*. In *View on the Stour*, however, most of his important alterations were executed on the sketch itself, some of which are discernible in the paint surface as *pentimenti*: most notably the removal of the sail on the central barge and a figure at its stern, as well as the figure and additional cattle on the bridge, which were painted out by the artist, but traces of which remain in the rich surface of the paint. These *pentimenti* add texture to the surface and give us an insight into the artist's creative process as he grappled with his composition.

Fig. 6 John Constable, R.A., *Flatford Old Bridge and Bridge cottage*, Sketchbook, 1814, p. 52
© Victoria and Albert Museum, London

Further changes in the sketch are made apparent in the x-radiograph of the work (fig. 7), which reveals that Constable originally incorporated more figures in the foreground of the composition: in addition to the two boys fishing, he also included the same little girl who appeared in the far right-hand side of *Boatbuilding* of 1814-15 and a small rowing boat immediately under the bridge, which he reintroduced in the finished painting, in a lower position, between the reeds, indicating that sometimes his changes of mind went full circle. The most significant alterations that Constable then made between the sketch and finished picture were the omission of the man rowing a skiff on the left (Reynolds suggested this was included in the finished painting and then painted out, and the oar converted into the reflection of the sail beam of the left-hand barge, however, the x-ray does not support this notion; G. Reynolds, *op. cit.*, 1984, p. 100) and the two boys fishing lower right; the replacement of the cattle on Flatford footbridge with a single figure; the reduction of the sail in the distance, which might otherwise have dwarfed the tower of Dedham church; and, most significantly, the addition of a second barge, which becomes the focal point of the composition, together with a lighterman strenuously poling it towards mid-stream (taken from a tiny study Constable made in a sketchbook in 1813; R.13.17; London, V&A) (further small changes can be seen in an x-ray of the finished picture, see R. Asleson and S.M. Bennett, *op. cit.*, p. 58, fig. 22). The action of the central lighterman in the finished picture creates a dynamic focal point, much in the same way as the principal figure in *The Lock*.

Constable wrote to Fisher explaining these changes in a letter dated 1 April 1822, which indicates that Fisher had seen this full-scale sketch in the artist's London studio: 'The composition is almost totally changed from what you saw. I have taken away the sail, and added another barge in the middle of the picture, with a principal figure, altered the group of trees, and made the bridge entire. The picture has now a rich centre, and the right-hand side becomes only an accessory' (*JCC*, VI, p. 89). This passage may imply that not all of the changes in the sketch were made at the same time; it is possible that some of them, perhaps the painting out of the sail, were made at quite a late stage, and that Constable may even have worked on the sketch and finished painting in tandem. It also makes it clear that these alterations were designed to change the overall structure and impact of the image.

Constable made more changes to this full-scale sketch, as well as between the sketch and the finished picture, during the course of the subject's development than he had

Fig. 7 X-radiograph of *View on the Stour near Dedham, full-scale sketch*, c. 1821
Taken by Mark Heathcote, image mosaic compiled by Helen Spande
Private Collection

done for any of his previous large River Stour landscapes. His working process may have been complicated by the slightness of his preparatory material, however, it would also seem clear that at this particular juncture in the River Stour series Constable was striving to create a more ambitious and focused design and the role of the full-scale sketch was crucial to achieving this. While the figurative element in the first three of the large River Stour pictures is somewhat understated, in the next three paintings the figures take on a more emphatic role, adding dynamism to the composition. *View on the Stour* is clearly a pivotal work in this development.

Far from simply allowing him the opportunity to experiment spontaneously and creatively with his composition, the full-scale sketches gave Constable complete freedom of expression, enabling him to focus on the essential elements of each picture without yet having to devote attention to the pictorial finish of the works: 'no longer shackled by the rigours of academic 'finish', [Constable] could express his personal vision by engaging in a more physical way with the act of painting on a large canvas' (S. Cove, in *The Great Landscapes, op. cit.*, p. 52). Clark went further by suggesting that: 'The boldness and freedom of touch were partly a means of rendering effects of light, partly a means of expressing emotion; and it was only possible to conserve the vividness of the original emotion on this scale if he felt free from all anxieties of finish and logical composition' (K. Clark, *The Hay Wain in the National Gallery*, London, 1944, p. 8).

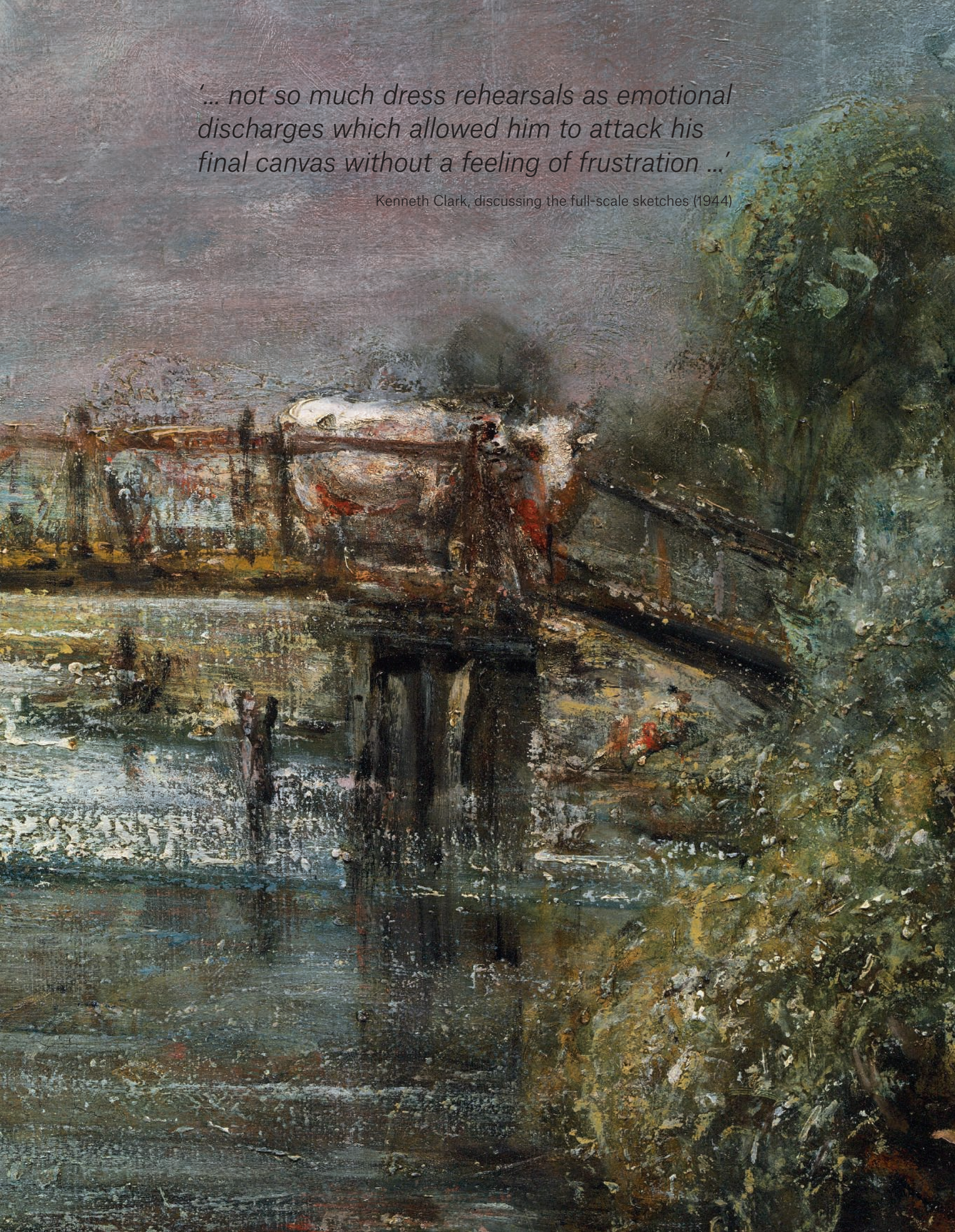
Constable's artistic temperament and his deep emotional response to nature is made explicit in his extensive and detailed correspondence. His challenge as a landscape artist was two-fold: firstly, he had to translate his thoughts, and the emotions bound up in them, into terms of drawing and painting; and secondly, he had to find a means of translating these on to a monumental scale and to create an enduring image of nature, since 'in a sketch there is nothing but the one state of mind – that which you were in at the time … it would not serve to drink at again & again' (Constable to Fisher, 2 Nov 1823, *JCC*, VI, p. 142). He mastered the former early in his career, expressing his feelings through an 'effusive swiftness of handling'

in his small oil sketches, in which 'brushmarks became indices of feeling' (J. Gage, *op. cit.*, p. 29). The introduction of the full-scale sketches was fundamental to achieving the latter ambition, which had evaded him in the early part of his career. Kenneth Clark described them as: 'not so much dress rehearsals as emotional discharges which allowed him to attack his final canvas without a feeling of frustration' (K. Clark, *op. cit.*, 1944, p. 8), and Rhyne later acknowledged their importance in: 'attempting to understand the psychology of Constable's working procedure' (C. Rhyne, 'Constable's First Two Six-Foot Landscapes, in *Studies in the History of Art*, National Gallery of Art, Washington, 1990, vol. 24, p. 120, note 6).

This 'effusive swiftness of handling' is ubiquitous in the present sketch, in which Constable can be seen to have worked quickly and instinctively across the surface, laying paint thickly on to the canvas in scumbles and strokes of his brush and in some instances directly with a palette knife, for example in the rendering of the sail (the outline of which is still visible below subsequent layers of paint) and in a diagonal sweeping motion in the sky. Local colour is applied wet-in-wet and wet-over-semi-dry layers of pigment, notably in the almost abstract depiction of a fire on the far bank, with bold splashes of yellow, blue and red (Constable replaced this detail with a tow-horse in the finished painting, but retained the strong accent of red in the horse's harness). The integrity of the surface, with its thick impasto, has been remarkably well preserved allowing a full appreciation of the artist's astonishing and innovative technique.

Making so many of his changes on the full-scale sketch rather than on the exhibition version and being able to express himself feely in his application of paint, helped Constable ensure that the surface of the finished exhibition painting was fresher and less heavily worked. Indeed, Constable told Fisher that he had 'endeavoured to paint with more delicacy' when working on the exhibition version of *View on the Stour* (cited in C.R. Leslie, J. Mayne ed., *Memoirs of the Life of John Constable*, London, 1951, p. 90), and later: 'my conscience acquits me as to any neglect of [my] last picture' (Constable to Fisher, 13 April 1822, *JCC*, VI, p. 89). Although the finished painting failed to find a buyer at either the Academy in 1822, or on its exhibition at the British Institution in 1823, the following year it was purchased, together with *The Hay Wain*, by John Arrowsmith, and on their exhibition at the Paris Salon in 1824 the pictures caused a sensation and earned Constable a gold medal. While many of his English contemporaries were still critical of the perceived 'want of finish' in Constable's works, the French were quicker to recognise and respond to the revolutionary nature of his technique. The finished painting of *View on the Stour near Dedham* was still in France when, in the early 1830s, Constable selected the subject for inclusion in his publication on *Various Subjects of Landscape, Characteristic of English Scenery, from pictures painted by John Constable, R.A., engraved by David Lucas* (later known more simply as *English Landscapes*); Lucas therefore made the print from the full-scale sketch (A. Shirley, *The Published Mezzotints by David Lucas after John Constable,* R.A., Oxford, 1930, no. 19).

The sketch almost certainly formed part of the artist's sale held at Foster & Sons the year after his death, in 1838, and it may subsequently have belonged to the sculptor and poet, Thomas Woolner, R.A., who also owned Turner's *Neapolitan Fisher Girls Surprised Bathing by Moonlight* (San Marino, Huntington Art Gallery). When this sketch was offered as part of the deceased estate of John Macmillan Dunlop at Christie's in 1883 – the last time it appeared at auction – it was acquired by the wealthy Victorian businessman and philanthropist Thomas Holloway, who made his fortune by manufacturing patent medicines. Holloway's passion for philanthropy and for picture collecting came together in his endowment of Royal Holloway College: a college for 250 women, which he filled with pictures by a range of British artists. Constable's *View on the Stour near Dedham, full-scale sketch* was among the highlights of the collection, along with Gainsborough's *Peasants Going to Market* (Private collection) and Turner's *Van Tromp, going about to please his Masters, Ships a Sea, getting a Good Wetting* (Los Angeles, Getty Museum). Holloway's own private collection included masterpieces such as Giovanni Bellini's *Saint Francis receiving the Stigmata* and Gérard David's *Deposition* (both New York, Frick Collection).



'... not so much dress rehearsals as emotional discharges which allowed him to attack his final canvas without a feeling of frustration ...'

Kenneth Clark, discussing the full-scale sketches (1944)

THE CHANGING STATUS AND CRITICAL RECEPTION OF THE FULL-SCALE SKETCHES

Constable's sketches, no matter the scale, were never in his lifetime intended for sale; he is even recorded as having said that he would sell corn, but not the field that grew it (cited in R. and S. Redgrave, *A Century of British Painters*, London, 1947, p. 371, note 19). Rhyne suggests that the lack of reference to his full-scale sketches, even in his extensive correspondence with intimate friends, indicates their private nature (C. Rhyne, *op. cit.*, p. 120, note 6). They were kept in the artist's studio until his death in 1837 and most of them were included in the painter's posthumous sale at Foster & Sons in London the following year, which constituted their first public showing.

It was not until 1862, when the full-scale sketches for *The Hay Wain* and *The Leaping Horse* appeared in the International Exhibition at the South Kensington Museum (later the Victoria and Albert Museum), that the public and critics had an opportunity to examine two of them properly: their inherent qualities were quickly recognised. They made a particularly strong impression on the Redgrave brothers, Richard and Samuel, both artists, who, writing four years later, described them as: 'invaluable, not only for their intrinsic qualities, but as illustrations of his mode of conducting his pictures … when Constable had carried his study thus far, and was pleased with the indications it contained, he would leave it without further completion … endeavouring to retain the fine qualities of the studied sketch, adding to it such an amount of completeness and detail as could be given without loss of the higher qualities of breadth and general truth … Constable himself knew the value of such studies, for he rarely parted with them' (R. and S. Redgrave, *op. cit.*, pp. 370-1, note 19).

During the first half of the 20th Century, critical and scholarly interest in and enthusiasm for the full-scale sketches grew stronger still, and opinion even shifted in favour of the full-scale sketches over the finished paintings. Charles Holmes, in his assessment of five of the full-scale sketches in his major monogram *Constable and His Influence on Landscape* published in 1902, was one of the first to suggest that some of the full-scale sketches capture 'pictorial breadth and harmony' more successfully than their finished counterpart, which he considered suffered in pursuit of detail (C. Holmes, 1902, p. 121). In the 1930s and 1940s, three internationally recognised authorities added their voices to the debate, each weighing heavily in favour of the sketches. The influential painter, critic and champion of modern art in Britain, himself a member of the Bloomsbury Group, Roger Fry remarked on them in his *Reflections on British Painting*: 'They [the exhibition pictures] are almost always compromises with his real idea. He watered that down, filling it out with redundant statements of detail which merely satisfy an idle curiosity and inevitably obscures the essential theme … Fortunately, however, he frequently did full-size studies of these pictures, and it is to those and to the sketches that we must turn to find the real Constable' (London, 1934, p. 140-1). Two years later, in a foreword to an exhibition on English art held in Amsterdam, Kenneth Clark wrote: 'His first versions (they cannot be called sketches) of *The Hay Wain* and *The Leaping Horse* are the greatest thing in English art, and it is tragic to think that much of his time was spent in making from them dull replicas, finished for exhibition according to the timid taste of the day' (*op. cit.*, 1936, p. 19). The Italian historian and art critic, Lionello Venturi published the most extended statement of this rather extreme view in 1947 (L. Venturi, *Painting and Painters: How to Look at a Picture, from Giotto to Chagall*, New York and London, 1947, pp. 144-7; and L. Venturi,

John Constable, R.A., *The Hay Wain, full-scale sketch*, c. 1820
© London, Victoria & Albert Museum / 2016 Photo Scala, Florence

Modern Painters: Goya, Constable, David, Ingres, Delacroix, Corot, Daumier, Courbet, New York and London, 1947, pp. 47-53).

While the full-scale sketches continued to be highly acclaimed in the second half of the 20th century, scholars and critics sought to redress the balance concerning their supposed 'superiority' over the finished picture. Jonathan Mayne provided an early retort in the preface to his 1951 edition of Leslie's *Life*: 'some critics now even suggest that the oil-studies, which he made as preliminaries to all of his larger paintings, not only are superior to the completed works, but were considered to be so by Constable himself. Such a view is in danger of missing the point. There is no documentary evidence for attributing it to Constable … the small sketches and the full-sized studies show us the substance of his art in its most immediately assimilable form; but they were made with one constantly expressed intention – the construction from them of large finished pictures; and it is in these … that we see the artist's capacities most fully expressed' (*op. cit.*, p. xiii).

Crucially, up until the first comprehensive exhibition of Constable's work, at the Tate in 1976, scholars had only really had the opportunity to consider two of the full-scale sketches - for *The Hay Wain* and *Leaping Horse* (both London, Victoria and Albert Museum) - in relation to their counterparts at the National Gallery (*The Hay Wain* was bequeathed in 1886) and Royal Academy (*The Leaping Horse* was given in 1889). The inclusion in the 1976 exhibition of *Hadleigh Castle* of 1829 allowed direct comparison, for the first time, of another major full-size sketch with its matching painting. This was followed in 1991 with by far the largest and most spectacular exhibition of Constable's art ever held, again at the Tate, which included eight of the full-scale sketches, six of which were paired with their matching finished painting. This feat was then exceeded in 2006 with the Tate's pioneering exhibition – *Constable The Great Landscapes* – in which all ten of the major full-scale sketches from the 1820s and 30s were brought together with their respective finished paintings, finally allowing a comprehensive analysis of the works. The majority underwent technical examination at this time, as part of the Constable Research Project, resulting in an extensive body of new information on the artist's working methods in the 1820s and 30s.

With greater opportunity for direct comparison of sketch and finished painting, and the advantage of recent technological advances, Charles Rhyne added significantly to our understanding of their nature and purpose (most recently in his introductory essay 'The Remarkable Story of the Six-Foot Sketches', in *The Great Landscapes, op. cit.*, pp. 42-49). What has become increasingly apparent is that while similar in scale, in other respects the sketches vary greatly - in appearance, complexity, purpose and of course date, and Rhyne concludes that 'there are several possible explanations for this practice, more than one of which is probably operative at any one time. Moreover, Constable's primary reason for continuing this practice, somewhat irregularly, for 18 years, almost certainly evolved over time' (*ibid.*, p. 44). While some questions are yet to be answered, the fact remains that Constable's use of full-scale sketches would appear to be unique in Western art (C. Rhyne, *op. cit.,* 1990, pp. 118-9) and they establish him as an avant-garde painter, determined to rethink the demands of his art and to address them in an entirely original way (J. Gage, in *Constable: le Choix de Lucian Freud*, exh. cat., Paris, 2002, p. 137).

John Constable, R.A., *The Leaping Horse, full-scale sketch*, c. 1824
© Victoria & Albert Museum, London, UK / Bridgeman Images

ARTISTIC LEGACY

Although by the 1820s Constable was beginning to make his mark in London, it was in France that the revolutionary nature of his work was first recognised. When Théodore Géricault saw *The Hay Wain* at the Royal Academy in 1821, he was - as Eugène Delacroix later recalled - 'quite stunned'. When the same picture, together with *View on the Stour* and a small picture of *Yarmouth Jetty*, were exhibited at the Paris Salon in 1824, they caused a sensation, the great writer Marie-Henri Beyle, better known by his pen name Stendhal, remarking: 'We have never seen anything like these pictures before. It is their truthfulness that is so striking. We have nothing to equal them.' Years later, in 1858, Delacroix would recall the Paris exhibition in a letter to Théophile Silvestre: 'I have already told you about him [Constable] and of the impression that he produced on me at the moment when I was painting The Massacre of Scio', adding that Constable, like Turner, was a true reformer.

From Corot to the Barbizon School painters, from Courbet to the Impressionists, Constable's ruthless pursuit of truth inspired a long line of French artists. Monet and Pissarro admired and studied his work while in London in 1870, and Constable's influence on the Impressionists was recorded contemporaneously by Louis-Edmond Duranty. In *La Nouvelle Peinture*, one of the first essays written in favour of the new movement which would revolutionise painting, published in 1876 at the time of the second Impressionist exhibition at the Durand-Ruel gallery, Duranty wrote:

On peut appliquer à ce monde quelques-unes des curieuses et belles pensées de Constable, que certains

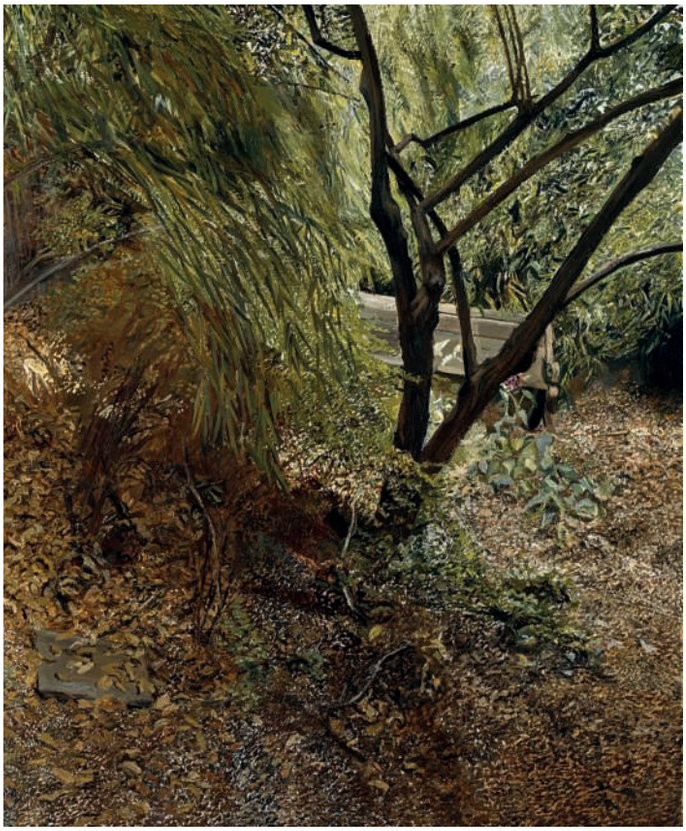
Claude Monet, *Waterlily Pond: Pink Harmony*, 1900
© Musée d'Orsay, Paris / Bridgeman Images

des nôtres peuvent répéter avec lui: 'Je sais que l'exécution de mes peintures est singulière, mais j'aime cette règle de Sterne: Ne prenez aucun souci des dogmes des écoles, et allez droit au coeur comme vous pourrez. On pensera ce que l'on voudra de mon art, ce que je sais, c'est que c'est vraiment le mien'.

[One may apply to this crowd [the Impressionists] some of Constable's strange and beautiful thoughts, which some of our painters may share with him: 'I know that the execution of my paintings is unusual, but I like this rule established by Sterne: do not concern yourself at all with school dogmas and go straight to the heart of things as you will be able to". One may think what one wants of my art, what I know is that it is really my own'.]

Gustave Courbet, *The Sawmill on the River Gauffre*
© Private Collection / Bridgeman Images

Vincent van Gogh, *Langlois Bridge*, 1888
© Rijksmuseum Kroller-Muller, Otterlo, Netherlands / De Agostini Picture Library
Bridgeman Images



Lucian Freud, *The Painter's Garden*, 2005-06
Private Collection © The Lucian Freud Archive / Bridgeman Images

Lucian Freud, *Elm Tree, after Constable*, 2003, etching on paper
Victoria & Albert Museum, London, UK
© The Lucian Freud Archive / Bridgeman Images

Three years earlier, in 1873, van Gogh, writing from London to his brother Theo, observed 'English art didn't appeal to me much at first, one has to get used to it. There are some good painters here, though, [...]. Moreover, among the old painters, Constable, a landscape painter who lived around 30 years ago, whose work is splendid.'

Constable's passionate and attentive observation of the surrounding world have remained a key touchstone for artists committed to a direct, intense and unencumbered appreciation of nature in all its beauty. As Lucian Freud put it at the time of the exhibition *Constable: Le Choix de Lucian Freud*, held at the Grand Palais in Paris, 2002-03: 'I may be quite wrong, but I can't see Van Gogh's Boots without Constable behind them. I don't mean it's an immediate link but, to me, that kind of interest, observation and indulgence are things that exist in Constable.' Freud had in fact studied in the early 1940s at the East Anglian School of Painting and Drawing at Dedham, in the Stour Valley, a short distance from East Bergholt, where Constable was born in 1776, and remarked in interview with William Feaver in 2003: 'Have you been down there? Have you walked from Dedham up the river to Will Lott's? Everywhere else, however wonderful, is away from there'.

Constable's profound sensitivity to nature transformed the British landscape tradition, and even contemporary artists, such as Peter Doig, who do not openly pay homage to him, continue to build on his legacy.

Peter Doig, *Reflection (What Does Your Soul Look Like)*, 1996
© Private Collection / Bridgeman Images

Joshua **REYNOLDS**

'It is not the eye, it is the mind, which the painter of genius desires to address'

Sir Joshua Reynolds, P.R.A., *Self-Portrait*, c. 1779-80
© Royal Academy of Arts, London, UK / Bridgeman Images

13

SIR JOSHUA REYNOLDS, P.R.A. (1723-1792)

Portrait of Lucy Long, Mrs George Hardinge (d. 1820), three-quarter-length, in a white dress with a sheer brown scarf, a ribbon and pearls in her hair, with a spaniel, in a landscape

oil on canvas
50⅛ x 40¼ in. (127.3 x 102.1 cm.)
in a contemporary 18th Century carved and gilded frame

£2,000,000-3,000,000
$3,000,000-4,400,000
€2,600,000-3,900,000

PROVENANCE:
Commissioned by the sitter's husband, George Hardinge (1743-1816), and bequeathed by him to, Georgiana Caroline Scott, Lady Peachey, later Lady Selsey (1727-1809), and by descent to her granddaughter,
Caroline Mary Peachey, Mrs Leveson-Vernon (d. 1871), as part of the estate of her brother, Henry John Peachey, 3rd Baron Selsey, and by inheritance to her cousin,
Ulick John de Burgh, 1st Marquess of Clanricarde (1802-1874), and by descent to his son,
Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), by whom bequeathed to his great-nephew,
Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

EXHIBITED:
London, Royal Academy, *Exhibition of the Works of the Old Masters*, 1873, no. 112, p. 12, as 'Mrs Stanley (Mrs. Hardinge)' (lent by the Marquess of Clanricarde).
London, Guildhall, *Exhibition of a Selection of Works by French and English Painters of the Eighteenth Century*, 22 April-26 July 1902, no. 87, p. 85 (lent by the Marquess of Clanricarde).
London, Grafton Gallery, *Exhibition of Old Masters*, 4 October-28 November 1911, no. 83a, pp. 87-88.
London, Royal Academy, *Exhibition of British Art*, 1934, no. 292, p. 123.

LITERATURE:
C.R. Leslie and T. Taylor, *Life and Times of Sir Joshua Reynolds*, London, 1865, I, p. 500.
Sir W. Armstrong, *Sir Joshua Reynolds*, London, 1900, p. 210, illustrated opposite p. 96.
A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, London, 1899, II, pp. 433-4.
T.A. Borenius, *Catalogue of Pictures and Drawings at Harewood House, and elsewhere in the Collection of the Earl of Harewood*, Oxford, 1936, p. 169, no. 414.
E.K. Waterhouse, *Reynolds*, London, 1941, p. 69, pl. 210, dated 1778.
D. Mannings, *Sir Joshua Reynolds: A Complete Catalogue of his Paintings*, New Haven and London, 2000, I, p. 242, no. 837; II, fig. 1268, dated, in the main, to 1778.

ENGRAVED:
Thomas Watson, 10 February 1780; and S.W. Reynolds.

This enchanting and exceptionally well-preserved portrait of the society beauty Lucy Hardinge by Sir Joshua Reynolds is one of the finest works by the artist to come to the market in a generation. Painted in 1778, it is a superb example of Reynolds' celebrated female portraits from the decade in which he secured his reputation as the dominant artistic figure of the age of George III. The portrait has never previously been offered for sale, and has been part of the outstanding collections at Harewood House, Yorkshire, since the early 20th century.

As first President of the Royal Academy in London, Reynolds played a key role in raising the status of art and of artists in Britain in the second half of the 18th century. He is heralded for having transformed portraiture into an art form which had all the ambition, depth and vitality of history painting, while also conveying the psychology of the sitter. His famous *Discourses on Art*, which were delivered as lectures to students and members of the Academy between 1769 and 1790, had an enduring influence on art theory and criticism in Britain.

Fig. 1 Sir Joshua Reynolds, P.R.A., *Jane Fleming, later Countess of Harrington*, c. 1778-79
© The Huntington Library, Art Collections & Botanical Gardens / Bridgeman

From the 1770s onwards, Reynolds' exhibition submissions became increasingly dominated by female full-lengths, which 'crafted a new imagery of the aristocratic beauty' (M. Hallett, 'Pall Mall Pastoral', *Reynolds: Portraiture in Action*, New Haven and London, 2014, p. 253). Between 1773 and 1779, he exhibited 15 full-length female portraits, far more than any other kind of picture. Some of these were later engraved in mezzotint by Valentine Green and published in a series of 'Beauties of the present age', an open homage to the earlier series of 'Beauties' by Sir Peter Lely and Sir Godfrey Kneller in the Royal Collection (Hampton Court). This very public exposure and promotion of his art, at the Academy's annual exhibitions and in printed form, helped fuel demand among the upper echelons of society, who scrambled to have their portraits painted by him.

Dating to 1778, this portrait was painted a little more than two years after the magnificent full-length *Portrait of Mrs Richard Bennett Lloyd* of 1775-76 (Mannings, *op. cit*., no. 1137), which will be on view at Christie's King Street as part of the loan exhibition celebrating Christie's 250th Anniversary (17 June – 15 July), and it dates to the same year as the mesmerising full-length of *Jane, Countess of Harrington* in the Huntington Art Collections, San Marino, California (fig. 1; Mannings, no. 1695). Jane, who served as a lady of the Bedchamber to Queen Charlotte, was the step-daughter of Edwin Lascelles, Lord Harewood, and a second full-length portrait of her by Reynolds hangs at Harewood (see below). The pose, three-quarter-length format and quiet sentiment of this portrait of Mrs Hardinge are close to that of *Miss Sarah Campbell* at the Yale Center for British Art, New Haven, also painted in 1778 (Mannings, no. 305). Both sitters are shown looking to the left, elegantly dressed in gowns with billowing skirts and with their hair worn high and adorned with ribbons, in line with contemporary fashion.

The remarkable condition of this portrait allows for a full appreciation of Reynolds' bravura technique. The artist was notoriously experimental with materials and techniques, and such was his preoccupation with surface effects – a result of his lifelong admiration for the Old Masters, particularly Titian and Rembrandt – that many of his pictures needed to be restored during his own lifetime. However, in this picture the paint texture and *impasto*, notably in the liquid glazes of her waist-band, and the tassel and beading on her dress, are beautifully preserved.

The sitter was the daughter and heiress of Richard Long of Hixton, Cambridgeshire, and married George Hardinge, judge, politician and author, on 20 October 1777. This portrait was almost certainly commissioned to mark that event: Reynolds' 'Pocket Books' (his 'Sitter Books') record initial sittings in September and October 1777, and his 'Ledger' records a payment of 70 guineas in February 1778. Hardinge also commissioned a portrait of himself in the same year, which is now untraced (Mannings, no. 836).

A distinguished judge, Hardinge was appointed Solicitor-General to Queen Charlotte in 1782 and was later promoted to Attorney-General to the Queen, in 1794, a post he held until his death in 1816. He had political ambitions and became Member of Parliament for Old Sarum in 1784, supported by Thomas Pitt, 1st Baron Camelford; and was subsequently returned in 1787, 1790, 1796 and 1801. Hardinge was also a gifted author and his most significant works include *Rowley and Chatterton in the Shades* (1782), a series of letters to Edmund Burke (1791) and *Some account of the life and writings of John Dryden* (1800). A friend and correspondent of Horace Walpole, who shared his literary and antiquarian interests, Hardinge was both a Fellow of the Society of Antiquaries (from 1769) and of the Royal Society (from 1788).

Soon after their marriage, the couple moved to Ragman's Castle at Twickenham, close to Walpole's Gothic Revival villa, Strawberry Hill, and to the poet Richard Owen Cambridge. However, the marriage was not a success; there were no children and the couple reputedly separated in later life. Hardinge adopted one of his nephews, George Nicholas Hardinge, son of his brother Henry, rector of Stanhope in County Durham, who had been killed in a naval action off Ceylon in 1808. Hardinge made another of his nephews, Charles, vicar of Tonbridge, his principal heir and executor. He left Lucy 100 guineas or a ring of the same value in his will, in addition to the settlement of £900 a year.

This portrait is specifically cited in Hardinge's will, in which it is recorded as being in the possession of the artist Richard Cosway and is bequeathed to Lady Selsea (*sic*.), wife of Sir James Peachey, 1st Lord Selsey. This corrects an assumption made by Graves and Cronin (*op. cit*.) that the picture was 'painted for Georgiana, Lady Pechey, afterwards, in 1794, Lady Sesley', a conjecture repeated in all of the subsequent literature, including Mannings. The portrait then passed by descent to her granddaughter, Mrs Leveson-Vernon, and was inherited in turn by her cousin, Ulick John de Burgh, 1st Marquess of

Harewood House, West Yorkshire © De Agostini Picture Library / W. Buss / Bridgeman Images

Fig. 2 John Scarlett Davis, The Gallery, Harewood House, c. 1827 © Harewood House Trust

Clanricarde. It then passed by descent to Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde and was bequeathed to his great-nephew, Henry George Charles Lascelles, 6th Earl of Harewood.

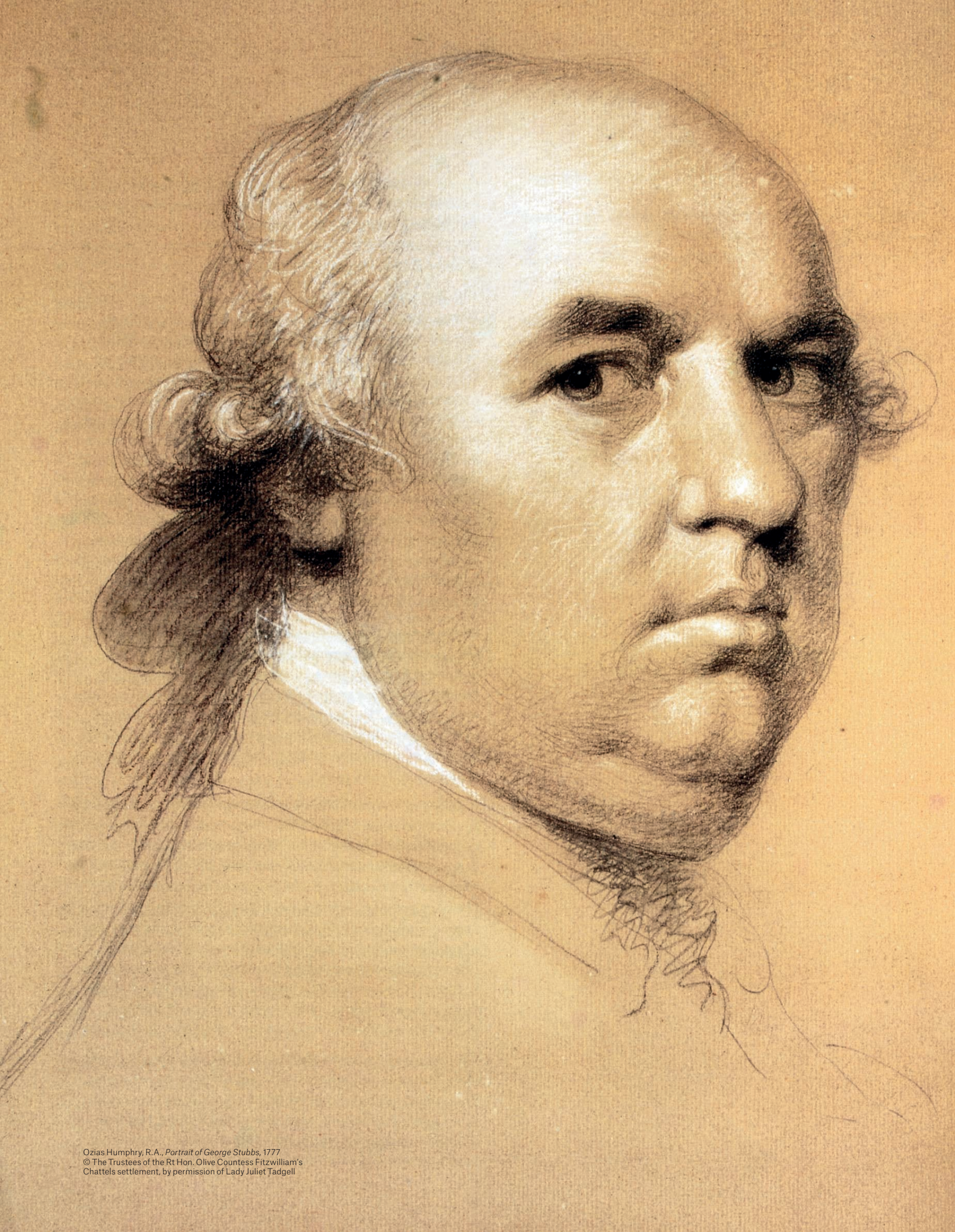
Tancred Borenius, in his *Catalogue of the Pictures and Drawings at Harewood House* compiled for the 6th Earl of Harewood, records that this portrait of Mrs George Hardinge was hung in the Gallery, alongside portraits by Gainsborough, Hoppner, Romney and other celebrated works by Reynolds already in the collection: namely a full-length of *Edwin Lascelles, Lord Harewood (1712*-1795), for whom Harewood House was built between 1759 and 1771, and who, in 1790 was created Baron Harewood; a half-length of his cousin and heir, *Edward Lascelles, 1st Earl of Harewood (1740-1820),* who was created Baron Harewood in 1796, and Viscount Lascelles and 1st Earl of Harewood in 1812; a double portrait of the latter's wife, *Anne, Lady Harewood, with their infant daughter, Frances*; and exceptional full-lengths of *Lady Worsley* in a scarlet riding habit and *Jane, Countess of Harrington, in a landscape* (fig. 2; Mannings, nos. 189, 1087, 1088, 1035 and 1694 respectively). With the exception of the portraits of Edward Lascelles, and his wife and daughter, which were painted for the sitters, the remainder of the portraits in the Gallery had been commissioned by Edwin Lascelles.

In addition to portraits of himself and his wife Jane (which passed by descent to her daughter, Jane, and was later destroyed), and the aforementioned portraits of his step-daughters (Lady Worsley and Jane, Countess of Harrington), Edwin commissioned a superb portrait of Mrs John Hale, whose sister, Anne married Edward Lascelles, afterwards 1st Earl of Harewood. Painted in 1762-64, the full-length of *Mrs Hale, as Euphrosyne* (Mannings, no. 801), was displayed in the Music Room designed by Robert Adam, flanked by Italianate *capriccios* by Antonio Zucchi.

George **STUBBS**

'As Turner is now the accepted English master of light and colour, Stubbs can be regarded as the greatest English exponent of form within a tradition which eighteenth century taste had revered but from which it had excluded him; he now seems as well the most authoritative English draughtsman'

Basil Taylor



Ozias Humphry, R.A., *Portrait of George Stubbs*, 1777
© The Trustees of the Rt Hon. Olive Countess Fitzwilliam's Chattels settlement, by permission of Lady Juliet Tadgell

14

GEORGE STUBBS, A.R.A. (1724-1806)

Two hunters with a young groom and a dog by a lake

signed and dated 'Geo: Stubbs / pinxit 1778' (lower centre)
oil on mahogany panel
31¾ x 38⅞ in. (80.4 x 98.9 cm.)
in its original frame

£3,000,000-5,000,000
$4,400,000-7,300,000
€3,900,000-6,500,000

PROVENANCE:
(Possibly) Mr Parker; his sale, Christie's, London, 4 July 1835, lot 101.
George Herbert, 5th Earl of Carnarvon (1866-1923), Highclere Castle, Hampshire; his sale, Christie's, London, 3 June 1918 [=5th day sale], lot 188 (290 gns. to Arthurton).
Sir Edward Hulton (1869-1925), and by inheritance to his daughter-in-law, Mrs Edward Hulton, by 1951.
with Frank Partridge & Sons Ltd., by 1957, from whom acquired by the present owner.

EXHIBITED:
Liverpool, Walker Art Gallery, *George Stubbs 1724-1806*, 1951, no. 32, p. 16.
London, Tate Gallery, on loan, *c.* 1955-6.
London, Whitechapel Gallery, *George Stubbs 1724-1806*, 1957, no. 24, p. 17.
London, Hayward Gallery; Leicester, Leicestershire Museum and Art Gallery; Liverpool, Walker Art Gallery, *British Sporting Painting 1650-1850*, 1974, no. 49, p. 53.
London, Tate Gallery, *George Stubbs 1724-1806*, 1984-5, no. 118, p. 160, illustrated.

LITERATURE:
J. Egerton, *George Stubbs, Painter. Catalogue Raisonné*, New Haven and London, 2007, no. 209.

GEORGE STUBBS.
B.1724. D.1806.

George Stubbs embodied the values of the wide-ranging intellectual movement of the Enlightenment, or Age of Reason: his was the enquiring mind driven to know and understand through observation based on evidence and proof. Constantly pushing boundaries, throughout his life he was preoccupied with experimental studies, yet this pursuit was always combined with a deep empathy for his subjects. An innate sense of nobility pervades this supremely elegant painting.

Anatomy had long been a subject of intense study for the artist, from his youth in Liverpool, to York where, based at the County Hospital, he had drawn and engraved illustrations for Dr. John Burton's *An Essay towards a Complete New System of Midwifery*. Most famously, between 1756 and 1758, the artist worked at Horkstow, a hamlet near Hull in North Lincolnshire, on his ground-breaking *Anatomy of the Horse* project (fig. 1), taking his work in the field to a different level. Assisted only by his common-law wife, Mary Spencer, 'so ardent was his thirst for acquiring experience by practical dissection,' wrote his friend and fellow artist Ozias Humphry, in his manuscript memoir of Stubbs, 'that he frequently braved those dangers from the putridity, &c. which would have appalled the most experienced practitioner'.

Forty-two of Stubbs's drawings, of immense precision and beauty, from the Horkstow project survive (London, Royal Academy of Arts, figs. 2 and 3), of which eighteen are highly finished works made to be engraved for publication. Armed with these, Stubbs moved to London in 1758 or

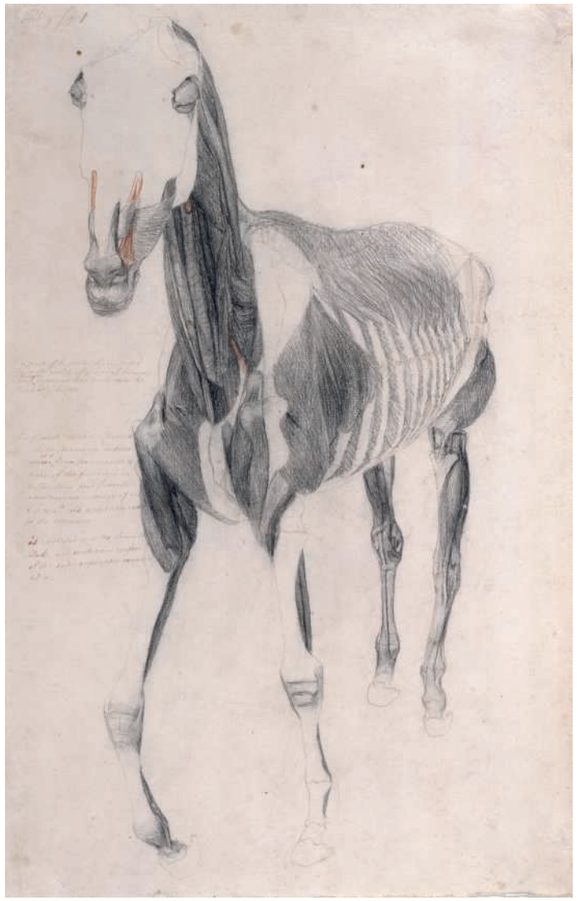


Fig. 2 George Stubbs, A.R.A., *Working drawing for 'The Ninth Anatomical Table of the Muscles ... of the Horse'*, 1756-1758
© Royal Academy of Arts, London; Photographer: John Hammond

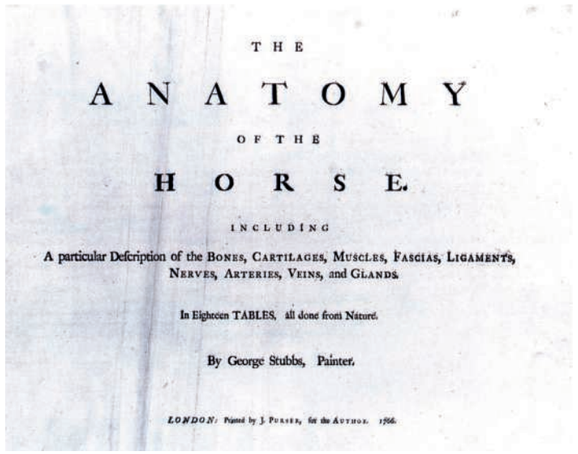

THE
ANATOMY
OF THE
HORSE.
INCLUDING
A particular Deſcription of the BONES, CARTILAGES, MUSCLES, FASCIAS, LIGAMENTS, NERVES, ARTERIES, VEINS, and GLANDS.
In Eighteen TABLES, all done from Nature.
By George Stubbs, Painter.
LONDON: Printed by J. PURSER, for the AUTHOR. 1766.

Fig. 1 George Stubbs, A.R.A., *The Anatomy of the Horse*, Title page, 1766
© The Morgan Library & Museum

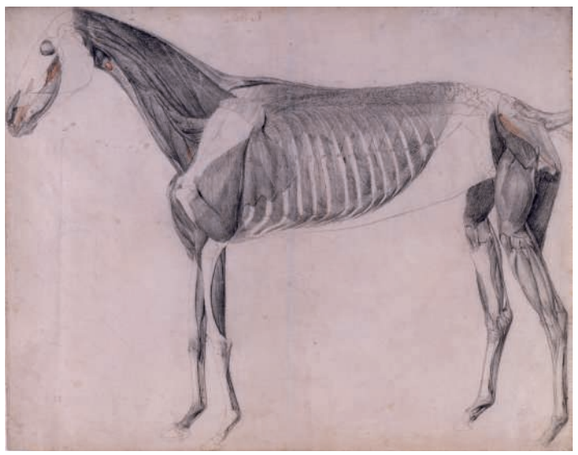


Fig. 3 George Stubbs, A.R.A., *Working drawing for 'The Third Anatomical Table of the Muscles ... of the Horse'*, 1756-1758
© Royal Academy of Arts, London

Fig. 4 George Stubbs, A.R.A., *Whistlejacket*, 1762; negotiated by Christie's to the National Gallery, London, 1997
© National Gallery, London, UK / Bridgeman Images

early 1759, and quickly caught the attention of important aristocratic patrons such as the 3rd Duke of Richmond and the 2nd Marquess of Rockingham, who in Stubbs's words, 'delight in horses, and who either breed or keep any considerable number of them' (cited in the introduction to *The Anatomy of the Horse*). Commissions quickly followed, and by the close of 1762 Stubbs had painted his magisterial *Grosvenor Hunt* (Private collection; J. Egerton, *op. cit.*, no. 29), and several of his best pictures for Lord Rockingham, including the sublime *Whistlejacket* (fig. 4; London, National Gallery; *ibid.*, no. 34). In works such as these, as well as *Gimcrack on Newmarket Heath* (Christie's, London, 5 July 2011, lot 12), and his series of *Mares and Foals* pictures, Stubbs showed how spectacularly he had advanced the genre, for these are essentially the animals to be found in the work of Gericault or Degas (fig. 5).

Having firmly established his practice, Stubbs was free from financial stricture, and in the 1770s became increasingly experimental in his working techniques.

Fig. 5 Edgar Degas, *Jockeys in the Rain*, c. 1886
Burrell Collection, Glasgow, Scotland
© Culture and Sport Glasgow (Museums) / Bridgeman Images

Determined to avoid the fading and craquelure that sometimes afflicted traditional oil paintings, he explored using colours in enamel which would remain unchanged in firing. Copper having proved an unsatisfactory support, Stubbs embarked on what would become a celebrated partnership with Josiah Wedgwood. Stubbs exhibited five paintings in enamel on Wedgwood supports at the Royal Academy in 1782.

The identities of the subjects in the present picture are unknown, but the ambition of the composition, combined with the significant scale (particularly for a work on panel) suggest a patron of considerable means. It is works such as this which led Basil Taylor, who with Judy Egerton did more than any others to re-establish Stubbs's reputation in the 20th century, to observe: 'Stubbs's talent for pictorial design seems today effective and uncommon by being at once intelligent and free from the conventions of Academic practice, for the order which he conferred upon his subjects was so absolutely an expression of his own deepest consciousness both of nature and of art' (B. Taylor, *op. cit.*, p. 12).

Judy Egerton (*op. cit.*) opened her remarks on this picture by commenting: 'This panel is in exceptionally good condition', and the work is retained in its original frame, bearing the frame-maker's label of 'Thomas Allwood, Charlotte Street'. Allwood (c. 1738-c. 1799) was a leading picture frame-maker in late-18th century London, and is known to have framed works by Stubbs for Sir John Nelthorpe in 1785 and for the Prince of Wales in 1793, and the set of eight equestrian pictures in the Royal Collection are still in their original frames (details from Jacob Simon's restorers and frame-makers database (http://www.npg.org.uk/research/conservation/directory-of-british-framemakers.php).

We are very grateful to Simon Bobak for information on the frame.

David **ROBERTS**

'He explored that patriarchal land; he searched its inmost recesses, and returned to his native country laden with the richest treasures, after having completed the finest pilgrimage of art which has ever perhaps been performed by a single man'.

J. Ballantine

15

DAVID ROBERTS, R.A. (1796-1864)

Jerusalem, from the South

signed and dated 'David. Roberts. R.A. 1860.' (lower left)
oil on canvas
48½ x 72¼ in. (123.2 x 183.5 cm.)

£1,000,000-1,500,000
$1,500,000-2,200,000
€1,300,000-1,900,000

PROVENANCE:
Bought from the artist by Ernest Gambart.
H. Llewellyn.
His sale; Christie's, London, 9 March 1861, lot 97 (389 gns to Jones on behalf of R.C. Naylor, of Hooton Hall, Chester).
R. C. Naylor; Christie's, London, 7 August 1875, lot 848 (850 gns to W. Lane).
The Earl of Dudley, 1882.
The Countess of Dudley.
The Earl of Dudley's Executors; Christie's, London, 25 June 1892, lot 33 (140 gns to Agnew).
Executors of Mrs. C. Morland Agnew; Christie's, London, 24 March 1933, lot 44 (10 gns to Boot).
Omell Galleries (on behalf of Mrs Barrett); Christie's, London, 24 July 1950, lot 60 (28 gns to Forbes).
Anonymous sale; Christie's, London, 25 October 1991, lot 1, where purchased by the present owner.

EXHIBITED:
Brussels, *Exposition Générale des Beaux-Arts*, 1860, no. 817.
Worcester, *Worcester Engine Works, General Exhibition*, 1882, no. 298.

LITERATURE:
The artist's autograph work-record, p. 233.
The Art Journal, 1875, p. 344.
The Art Journal, 1889, p. 303.
C. Morland, Agnew collection catalogue, 1911.
J. Chapel, *Victorian Taste*, (catalogue of paintings at Royal Holloway College), 1982, p. 129.

Fig. 1. David Roberts, *Jerusalem*, 1842 © Norwich Castle Museum and Art Gallery/Bridgeman Images

Roberts executed six large oil paintings of Jerusalem from viewpoints on the hills outside the city. The present example is one of the most impressive in the series. The number and ambitious scope of Roberts' Jerusalem paintings reflect the keen interest with which his Victorian public viewed images of the Holy City. As one critic remarked in his review of the 1845 exhibit at the Royal Academy, 'The *Jerusalem* … seems his most popular landscape, possibly owing to the subject, which will never cease to be sought for with eager and reverential curiosity' (*The Athenaeum*, 17 May 1845, p. 496). Since Jerusalem remains a holy site for Christians, Muslims and Jews alike, this sentiment is as pertinent today as it was more than a century and a half ago.

Roberts's Jerusalem oils range in date from 1841, shortly after he returned from his ground-breaking journey to the Near East, to 1860, four years before his death. Of these, four are taken from the Mount of Olives, to the east of the city. The first, painted for Lord Monson, was exhibited to great acclaim at the Royal Academy in 1841 (no. 399; now at Royal Holloway College, Egham), being hailed as 'A chef-d'oeuvre of the Artist; realising a scene linked with so many gloomy and glorious associations – the city that "sits solitary"; that was great "among the nations".... (Art Union, 1841, p. 79). The second, a smaller version, was painted in 1842 for the Revd W.B. Hurnard (fig. 1, now at Norwich Castle Museum & Art Gallery). Two further versions were executed in 1855 (Government Art Collection) and 1860 (New Walk Museum & Art Gallery, Leicester), both on paper laid down on canvas, apparently painted over an unfinished mezzotint made by David Lucas of the 1841 painting. In 1845, Roberts exhibited a further Jerusalem subject at the Royal Academy (no. 405) which was described in the catalogue as from the 'south east – the Mount of Olives … taken from the lower part of what by tradition is still called "The Hill of Offence"… showing the site of the Temple on Mount Moriah' (A. Graves, 'Royal Academy Exhibitors', vol. XI, 1906); commissioned by Lord Francis Egerton, later 1st Earl of Ellesmere, this is now in a private collection (fig. 2).

Fig. 2. David Roberts, *Jerusalem from the South-East*, sold in these Rooms, 17 November 1994, lot 92

Although similar in the viewpoints from which they were taken, each of these paintings are different in detail and mood, for, as his biographer, James Ballantine remarked, 'he always varied his figures and the effect of light and shade, so that ... no two are alike' (J. Ballantine, 1866, p. 254).

The present painting, however, differs substantially from the others, since it is the only one to be taken from a point further south, above the Kidron Valley, looking towards the southern end of Temple Mount and the old city in the middle distance. Prominent in the foreground is a group of pilgrims, offering up prayers. As Roberts had explained in the 1841 RA catalogue, 'During Easter, Christian pilgrims from all parts of the East assemble at Jerusalem, from whence, accompanied by the Governor, and escorted by a strong guard, they proceed in a body to bathe in the river Jordan'. A comparison with the watercolour view that Roberts later made from the drawing that he had taken on the spot during his visit at Easter 1839 (fig. 3, *Jerusalem from the South*, signed and dated *David Roberts April 12th 1839*; private collection; see G. Naughton, *David Roberts Travels in the Holy Land*, The Old House Foundation, 2013, pl. 19, pp. 58-59, 99; in lithograph in *The Holy Land* ..., 1842, vol. 1, [pl. 10]), reveals how much he has added to the scene to enhance its dramatic interest. In the watercolour there are few figures and the focus is on the bleak, rocky landscape of the Kidron Valley; the oil painting, by contrast, has been enlivened with colourful figures placed on a platform of carved stone, behind which, and separating them from the view beyond, is the suitably picturesque foliage of a date palm and a gnarled old olive tree. This combination of narrative incident, ancient monuments and distant hills, all suffused in the expansive glow of a serene and mellow light, was employed by Roberts with great success in many of his landscape subjects, and it was a formula on which he had built his considerable reputation. The evocation of past grandeur and romantic decay is as effective in this late work as it had been throughout his career.

Fig. 3. *Jerusalem from the South*, watercolour over pencil, heightened with white, 324 x 489 mm, signed and dated *David Roberts April 12th 1839* (lower right), Private Collection

Roberts' arrived at Jerusalem in late March and April 1839 at the Church of the Holy Sepulchre, and he witnessed the Palm Sunday procession. The travellers then left the city for Jericho, the Dead Sea and Bethlehem, returning to Jerusalem on 8 April. Roberts spent the following week making numerous fine drawings, both within and outside the city, which provided rich material for the finished watercolours and oil paintings of Jerusalem that he executed on his return to England.

As the first independent, professional British artist to travel so extensively in Egypt and the Holy Land, Roberts knew that he was returning with 'one of the richest folios that ever left the East' (Journal, 29 January 1838). He was confident that his Victorian public would find irresistible the combination of famous ancient monuments, elaborate Islamic mosques and the landscapes of the Holy Land, redolent of the scenes and events of the Bible, and so it proved, for not only did his oil paintings receive critical acclaim, but when the 247 coloured lithographs executed by Louis Haghe from Roberts's drawings were published in a series of monthly parts, between 1842 and 1849, they too were a resounding success. Collectively titled *The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia* (London, 6 vols, 1842-49), when they appeared in bound volumes, the publication was a hugely ambitious venture: nothing before had presented so comprehensive a series of views of the people and places of the Near East. The reviews were enthusiastic: it was acclaimed 'a noble and beautiful work…foremost of the productions of the age and country' (*Art-Union*, 1842, p. 15) and 'one of the most valuable publications of our day – vividly illustrating our readings in history, sacred as well as profane' (*The Athenaeum*, 1847, p. 843). More recently, the publication has been described as 'one of the most important and elaborate ventures of nineteenth-century publishing and … the apotheosis of the tinted lithograph' (J. R. Abbey, *Travel in aquatint and lithography, 1770-1860*, London, 1956-57, vol. 2, p. 341). To this day, the plates remain widely known in both East and West, romantic icons of the lands they depict.

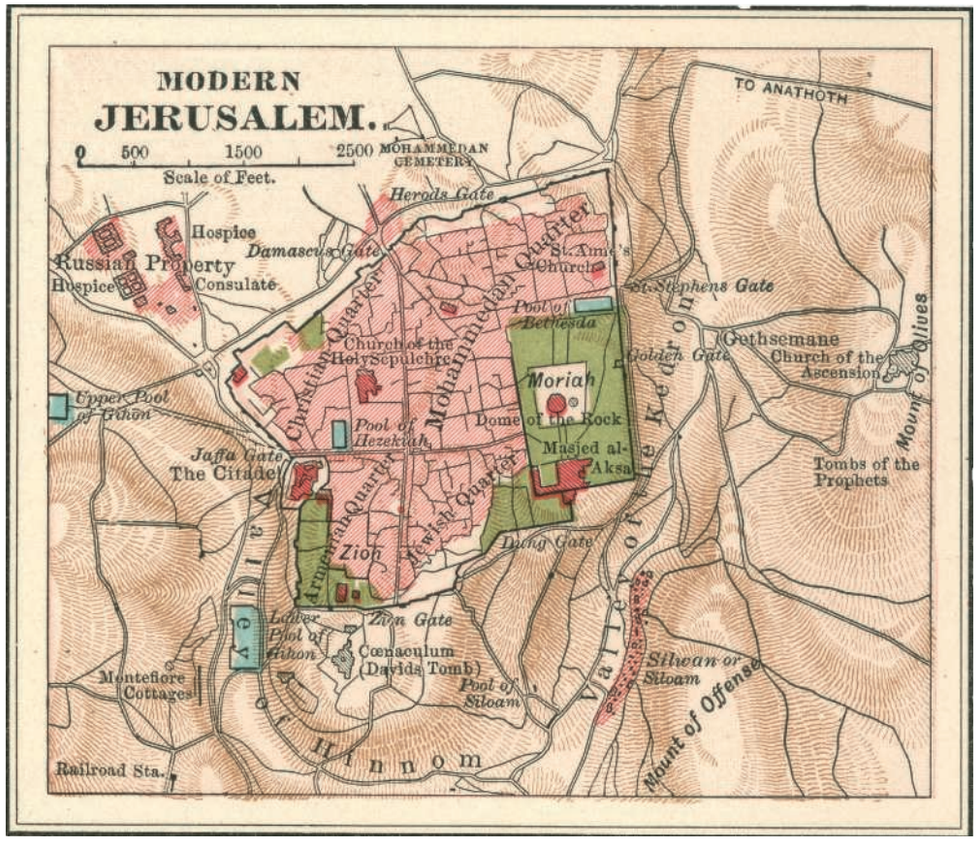


Fig. 4. Map of Jerusalem, *circa* 1900, from the 10th edition of the *Encyclopaedia Britannica*
© Universal Images Group North America LLC/Alamy Stock Photo

David Roberts epitomised the successful topographical artist of the early and mid-19th century in Britain, of whom there were many, but few who travelled as extensively and so far afield as he did. Unlike artists who had preceded him, he was not accompanying or supported by a wealthy patron, and nor was he sent by a publisher of the numerous illustrated travel books that were then appearing. His journey represents a new type of tour for professional artists who could travel to Egypt and the Holy Land in the knowledge that the novelty and biblical associations of their subjects would resonate strongly with their public and find a ready market. Many artists, encouraged by his success, followed in his footsteps.

Roberts' achievement is aptly summarised by his friend, the novelist and witty essayist, William Makepeace Thackeray: 'Mr Roberts has visited at least three of the quarters of the globe, and brought away likenesses of their cities and people in his portfolio. He travelled for years in Spain; he set up his tent in the Syrian desert; he has sketched the spires of Antwerp, the peaks of Lebanon, the rocks of Calton Hill, the towers and castles that rise by the Rhine; the airy Cairo minarets, the solemn Pyramids and vast Theban columns, and the huts under the date-trees along the banks of the Nile.

Can any calling be more pleasant than that of such an artist? The life is at once thoughtful and adventurous; gives infinite variety and excitement, and constant opportunity for reflection. As one looks at the multifarious works of this brave and hardy painter, whose hand is the perfect and accomplished slave of his intellect, and ready, like a Genius in an Eastern tale, to execute the most wonderful feats and beautiful works with the most extraordinary rapidity, any man who loves adventure himself must envy the lucky mortal whose lot it is to enjoy it in such a way. … Oh happy painter!' (*The men of the time in 1852: or, Sketches of living notables* …, London, 1852, p. 875).

We are grateful to Briony Llewellyn for her help in providing this catalogue entry.

Fig. 5. Street in front of the Tower of David, Jerusalem, *circa* 1880-1900, Swiss photographer © Palestine Exploration Fund, London/Bridgeman Images

'High as the reputation of this artist has stood, it seems to rise upon the public with every new opportunity, and, indeed, to force the public mind to rise with it. We never had such elevating illustrations of the Holy Land, and its contemporaneous Egypt, as have now been made familiar by his splendid talents.'

The Literary Gazette, and Journal of the Belles Lettres, 1841

Alfred **MUNNINGS**

'For me there is no paddock to equal that at Epsom. It is on the summit of a hill. Standing on the lower side, one sees figures of horses and mounted jockeys silhouetted against the sky; others with their sheets being drawn off their backs; groups of trainers, owners, jockeys, all in the bright light of an early English summer, a long white rail on the far side making a line through the picture – a scene for the artist'

© National Portrait Gallery

λ*16

SIR ALFRED JAMES MUNNINGS, P.R.A. (1878-1959)

H.M. The Queen and 'Aureole' in the Paddock at Epsom before the Coronation Cup at the Derby meeting, 1954

signed 'A.J. Munnings' (lower right)
oil on panel
22 x 30 in. (55.8 x 76.2 cm.)

£400,000-600,000
$590,000-880,000
€520,000-780,000

PROVENANCE:
with Wildenstein Gallery, New York.
Senator John W. Warner, from whom purchased by the father of the present owner.

4

‘Art is long, life is short - like the races’

Alfred Munnings

Fig. 1. Photo of the H.M. The Queen in the Paddock at Epsom before the Coronation Cup in 1954 with Captain Cecil Boyd-Rochford, Queen Elizabeth, the Queen Mother, and ‘Aureole’

This wonderfully atmospheric painting shows H.M. The Queen with her racehorse *Aureole* in the paddock before his victory in the Coronation Cup at Epsom at the Derby meeting, 1954. Standing alongside the Queen is her racehorse trainer, Captain Cecil (later Sir Cecil) Boyd-Rochfort (1887-1983), and in front the jockey Eph Smith (1915-1972), wearing the crimson, purple and gold silks and black cap that make up the royal colours.

The Coronation Cup first took place in 1902 to celebrate the accession to the throne of King Edward VII, the Queen’s great-grandfather. The race run on 3 June 1954 was particularly resonant as it was run almost exactly on the anniversary of H.M. The Queen’s own Coronation which had taken place at Westminster Abbey on Tuesday 2 June 1953. That day approximately three million people had lined the streets of London to catch a glimpse of the new Queen being driven through the city in the magnificent Gold State Coach, whilst street parties were held up and down the length of the country and around the world. For the first time the people of Britain had been able to watch their monarch’s coronation in their own homes as the young Queen had defied the arguments of her Government and insisted that the ceremony be broadcast. Four days after her Coronation, the Queen had been at Epsom to watch *Aureole* come second to *Pinza* in the Derby.

The following year, however, *Aureole* was triumphant. Joined again by Boyd-Rochfort and her racing team, as well as her mother and sister, Princess Margaret, Her Majesty stood in the Paddock at Epsom alongside other owners (fig. 1), the scene depicted in Munnings’ painting. She then watched the race from the Royal Box as Aureole won the race by five lengths. This was followed by wins at the Hardwicke Stakes at Royal Ascot, and in the King George VI & Queen Elizabeth Stakes at Ascot in July 1954, a race the Queen had named after her parents.

Aureole was the Queen’s most successful racehorse, and earned her the position of leading owner in 1954, winning four out of his five races. A bright chestnut with a white blaze and three white socks, he was sired by *Hyperion*, the Derby and St Leger winner in 1933 and leading sire on six occaisions. His dam *Angelola*, second in the 1948 Oaks and winner at the Yorkshire Oaks, came from the best family in the Royal Stud. Her dam *Feola* has been bought by King George V. *Aureole* was bred by King George VI, the Queen’s father and, being temperamental and excitable, was known to have relished chasing stud staff around his field as they tried to retrieve him for stabling in the evenings. He was trained by Captain Boyd-Rochfort at Freemason Lodge Stables in Newmarket, and became champion sire in 1960 and 1961.

A larger example of this subject was exhibited at the Royal Academy in 1957 (no. 148) and presented by Viscount Astor to the Queen. The importance of the commission led Munnings to produce a number of preparatory studies: a study for the figure of the Queen was sold in these Rooms on 15 June 2011 (lot 70, fig. 2); and a study for the Queen with surrounding figures is at the Munnings Museum, Dedham. A version similar to the present work, and of the same dimensions, but without the Queen, was exhibited by James Green in the Bond Street Galleries in December 1956 where it sold for £1,500. The proceeds were donated by Munnings towards the purchase of Gainsborough's birthplace in Sudbury (now Gainsborough's House Museum), a typically generous gesture of Munnings' in honour of his much-admired predecessor. That picture was sold again at Sotheby's, New York, on 11 April 1997 (lot 199).

Sir Alfred Munnings became the greatest British equestrian painter since George Stubbs in the 18th Century. He was born in Mendham in Suffolk in 1878 and, after an apprenticeship as a lithographic print maker, he attended the Norwich School of Art. After early success at the Royal Academy in 1899 he continued to pursue his chosen career, initially depicting racing, hunting and rural scenes in East Anglia and Cornwall. During World War I he became a war artist assigned to the Canadian Cavalry Brigade in France, but after the war he focussed primarily on equestrian portraits and racing scenes. His pictures possess a natural versatility and brilliance that reaches far beyond the sporting arena. He was passionate about this subject and, like most of the French Impressionists, preferred to paint *en plein air*, which gives his works a natural spontaneity. Upon his election in 1944 as President of the Royal Academy, a critic wrote: 'Call him a sportsman and a painter if you will, but not a 'sporting painter', for he is a painter of light, and there have been very few of them. To the vast majority of painters, light is what one sees by. To those few, light is what one sees' (S.C. Kaines Smith, 'The New P.R.A., 1944, Sir Alfred J. Munnings', *The Studio*, July 1944, p. 46).

The work illustrates Munnings' skill at capturing racing scenes with incredibly dexterity and fluidity. His careful delineation of the central protagonists in the foreground contrasts with the loosely painted sky, creating a sense of energy and excitement. Racing was an enduring subject throughout Munnings' career, from *St Buryan Races* (1915, Royal Academy) to late in his career when Munnings was given free access to paint at Newmarket near the starting post. Munnings regularly attended race meetings and was inspired as much by the calm but business-like

Fig. 2. Sir Alfred James Munnings, *Her Majesty The Queen: A Study for 'H.M. The Queen and Aureole'*, sold Christie's, London, 15 June 2011, lot 70

atmosphere in the paddocks as the explosive energy of the start. Munnings also painted Aureole's sire, *Hyperion*, commissioned by his owner Lord Derby in 1937.

For a number of years the painting was owned by John William Warner (b. 1927), a five-term United States Republican Senator from Virginia between 1979 and 2009. In 1957 he married Catherine Conover Mellon, the step-daughter of the notable art collector Paul Mellon, with whom he had three children. They divorced in 1973, and in December 1976 he married the actress Elizabeth Taylor. They had met on 8 July 1976 at a British Embassy Ball held in Washington in honour of Queen Elizabeth II whom they were photographed with. Both loved horses and at Warner's home, Atoka Farm, Middleburg, Taylor joined Warner in keeping and breeding horses for riding and racing.

We are grateful to David Oldrey for his help in preparing this catalogue entry.

H.M. The Queen and her horseracing manager Lord Porchester watching the Epsom Derby on 8 June 1978 © Trinity Mirrior/ Mirrorpix/ Alamy Stock Photo

John Everett **MILLAIS**

'Whether he is good one year, or bad, he is always the most powerful of them all'

John Ruskin

Photograph of the artist © National Portrait Gallery

***17**

SIR JOHN EVERETT MILLAIS, P.R.A. (1829-1896)

The Violet's Message

signed with monogram and dated '1854' (lower left)
oil on panel
10 x 7¾ in. (25.4 x 19.7 cm.)

£700,000-1,000,000
$1,100,000-1,500,000
€910,000-1,300,000

PROVENANCE:
Joseph Arden, by October 1857.
His sale; Christie's, London, 26 April 1879, lot 29, as 'A Girl with Violets' (60 gns to Tooth).
James Orrock, by 1896, by whom sold to Lord Leverhulme, in 1898, by whom given to Lady Lever Art Gallery, Port Sunlight.
Lady Lever Art Gallery; Christie's, London, 6 June 1958, lot 138 (800 gns to Agnews).
with Agnew's, London, until bought by Sir Colin and Lady Anderson, and by descent to the present owner.

EXHIBITED:
London, Royal Society of Portrait Painters, *Annual Exhibit*ion, 1897, no. 20.
Glasgow, Royal Glasgow Institute of the Fine Arts, 1898, no. 522, as 'Miss Siddal (Mrs Rossetti)'.
Liverpool, Port Sunlight, Hulme Hall, *An Exhibition to Celebrate the Coronation*, 1902, no. 74.
Liverpool, Port Sunlight, *Centenary Exhibition of Works by the Pre-Raphaelites—Their Friends and Followers*, 1948, no. 134.
Hampstead, Burgh House, *Treasures from Hampstead Houses*, 1959, no. 24.
London, Agnew's, *Loan Exhibition of Victorian Painting 1837-1887: In Aid of the Victorian Society*, November - December 1961, no. 48.
Ottawa, National Gallery of Canada, *An Exhibition of Paintings and Drawings by Victorian Artists in England*, 1965, no. 92.
London, Royal Academy, and Liverpool, Walker Art Gallery, *Millais: P.R.B./P.R.A.*, January - April 1967, no. 47.
London, Tate Britain (no. 60); Amsterdam, Van Gogh Museum; Fukuoka, Kitakyushu Municipal Museum of Art; and Tokyo, Bunkamura Museum of Art (no. 27), *Millais*, September 2007 - October 2008.

LITERATURE:
M.H. Spielmann, *Millais and His Works*, Edinburgh and London, 1898, pp. 151, 160 and 168, no. 42 (as *Miss Siddal*).
J. G. Millais, *The Life and Letters of Sir John Everett Millais*, London, 1899, vol. II, p. 469 (as *Miss Siddal)*.
R. R. Tatlock, *English Paintings in the Collections in the Lady Lever Art Gallery, Port Sunlight*, 1928, no. 1658, pl. 11.
M. Bennett, *Millais P.R.B./P.R.A.*, exhibition catalogue, London and Liverpool, 1967, p. 38.
M. Lutyens, *Millais and the Ruskins*, London, 1967, p. 150.
M. Pointon, 'Histories of Matrimony: J. E. Millais', in *Pre-Raphaelites Re-Viewed*, Manchester, 1989, pp. 115, 122.
P. Funnell , M. Warner, *et al. Millais: Portraits.* exhibition catalogue, National Portrait Gallery, London, 1999, p. 99.
J. B. Jiminez (ed.), 'Annie Miller,' in *Dictionary of Artists' Models*, Routledge, 2001, p. 374.
J. Rosenfeld and A. Smith, *John Everett Millais.* exhibition catalogue, Tate Britain, London, 2007, pp. 99 (ill.), 106, 107.
J. Rosenfeld and A. Smith, *John Everett Millais.* exhibition catalogue, Van Gogh Museum, Amsterdam, 2008. p. 55 (ill.).
J. Rosenfeld and A. Smith, *Millais*. exhibition catalogue, The Asahi Shimbun/Bunkamura Museum of Art, Japanese edition, 2008, cat. 27, pp. 78-79 (ill.).

Fig. 2. Sir John Everett Millais, *The Order of Release*, 1746 (1852-3).
This is the first painting by Millais to feature a likeness of Effie Ruskin.
© Tate Britain

Fig. 1. Sir John Everett Millais, *John Ruskin*
© Ashmolean Museum, University of Oxford

The Violet's Message is an intimate, jewel-like picture that Millais painted in 1854 at a critical moment in his personal and professional life. It is one of the few oils from the artist's Pre-Raphaelite period still in private hands, and represents Millais's incisive move to painting contemporary life, as well as signalling the transition in advanced British art from Pre-Raphaelitism to Aestheticism.

In November 1853, the Royal Academy of Arts voted Millais into its ranks as an Associate, and the following year found the artist in a state of soul-searching, both artistic and personal. He was duty-bound to complete his portrait of John Ruskin, begun the previous autumn in the Trossachs in the Scottish Highlands (fig. 1. 1853-1854, Ashmolean Museum, Oxford, negotiated in lieu of tax by Christie's, 2013), but found the task increasingly odious. By early 1854 he was in love with Ruskin's wife Effie, and incensed by the writer's treatment of her and blithe attitude to the increasingly fraught situation. He described painting the Ruskin portrait as 'the most hateful task I have ever had to perform' in a letter from 83 Gower Street of 3 March 1854 to Effie's mother Mrs Sophie Gray in Perth, in which he later mentioned 'a little girls [*sic*] head I have painted' (Lutyens, 1967, p. 150, quoting a letter in the Bowerswell Papers, Morgan Library, New York). The experience with the Ruskins was trying, and consequently his art suffered. In the wake of his extraordinary output of the previous five years, when he was the most innovative and industrious artist in Britain if not in all of Europe, producing *Isabella* (Walker Art Gallery, Liverpool), *Ferdinand Lured by Ariel* (private collection), *Christ in the House of His Parents*, *Mariana*, *Ophelia* (all Tate Britain, London), and *The Order of Release, 1746* (fig. 2, Tate Britain, London), and *A Huguenot* (private collection), Millais settled on producing small canvases and panels until beginning his majestic *The Blind Girl* (Birmingham) in Winchelsea in the autumn. He resumed exhibiting at the Royal Academy in May, 1855, and on 3 July 1855 Millais married Effie Gray, the former Mrs Ruskin.

Fig. 3. Johannes Vermeer, *Woman in Blue Reading a Letter*, circa 1663-4 © Rijksmuseum, Amsterdam

These small pictures and sketches, however, represent an important moment in Millais's artistic evolution, as he sought out the stillness and poetry of contemporary life in intimate works, akin to those of Vermeer, that helped him develop a newly realistic vision in his craft, and led him away, for a time, from historical or Shakespearean or religious subjects made for public exhibition (fig. 3, *Woman in Blue Reading a Letter, circa* 1663-4, Rijksmuseum, Amsterdam). *The Violet's Message* is the finest of these intensely observed and intimate subjects and, along with *The Bridesmaid* and *Emily Patmore* of 1851 (both Fitzwilliam Museum, Cambridge), is one of the earliest examples in English art of the kind of concentrated bust-length pictures of women that would become fully evolved in Millais's impressively direct portrait of *Sophie Gray* in 1857 (fig. 4) and form a key strand in Aestheticist painting in the 1860s. M.H. Spielmann described it as "true Pre-Raphaelite painting" in 1898 due to its handling, though he misidentified it as a portrait of Elizabeth Eleanor Siddall (1829-1862), an error repeated in John Guille Millais's posthumous biography of his father from 1899 (Spielmann, p. 160).

Malcolm Warner has observed that these were "cabinet" pictures, small-scale works for private sale and destined for domestic environs (Letter dated 10 April, Huntington Library, cited in *Millais: Portraits*, 1999, p. 99). Not meant for the walls of the Royal Academy at Trafalgar Square, they were less stressful endeavours that gave Millais a chance to clear his mind of thoughts of Effie Ruskin, although the format and downturned gazes of his sitters recall an image of her sewing that he painted in Glenfinlas in July of 1853 (fig. 5). Here, the painter's adoration is evident, along with his embrace of aesthetic beauty in the vivid foxgloves in her hair, and complementary green of her collar and bow. *The Violet's Message* bears a more reserved palette. Yet it is the extraordinary observed light that entrances here: the glints on the gold hoop earring, the minutely observed lashes of the model's right eye, the sheen on her carefully combed chestnut hair. In a pendant to this picture, painted probably simultaneously that April or May (fig. 6), the same model wears a similar choker, hoop earrings, and bow, now shaded blue, but she is viewed from her left and looks down, focusing on something below the frame. Her eyes are visible, however, through a scrim of intricately painted lashes.

The model for both pictures was Annie Miller (1835-1925), a Londoner and daughter of a veteran. Millais's great friend and fellow Pre-Raphaelite brother William Holman Hunt (1827-1910) had met her when she was working as a barmaid in the Cross Keys Pub on Lawrence Street, near his 5 Prospect Place, Cheyne Walk, residence in Chelsea. He had developed an affection for her, and determined to raise her in life through intellectual and social education with the aim of eventually marrying her. It is possible that Millais painted Miller to provide her with a little money, as Hunt had been supporting her but had gone to seek subjects in the Holy Land that January. Millais, Dante Gabriel Rossetti, George Price Boyce, and Millais's good friend Michael Frederick (Mike) Halliday would employ her as a model, as in a Rossetti drawing of 1860 sold in these Rooms on 4 June 2009, lot 21 (See A. Smith in T. Barringer, J. Rosenfeld and A. Smith, *Pre-Raphaelites: Victorian Avant-Garde*, Exh. cat., Tate, 2012, p. 134). Millais wrote to Hunt on 10 April 1854 that 'Annie Miller has been sitting to me and I have been painting a little head from her. She is a good girl, and behaves herself very properly' (Lutyens, 1967, p. 150n). The reference to her as a 'girl' may seem curious, as Millais was 24 and Miller 19 at the time, but was clearly his way of casually informing Hunt that Miller was not engaged in any impropriety, although this eventually would not prove the case with regard to her relationships with Rossetti and Boyce, to Hunt's great consternation.

Fig. 4. Sir John Everett Millais, *Portrait of a Girl (Sophie Gray)*
© Peter Nahum at the Leicester Galleries/Private Collection/Bridgeman Images

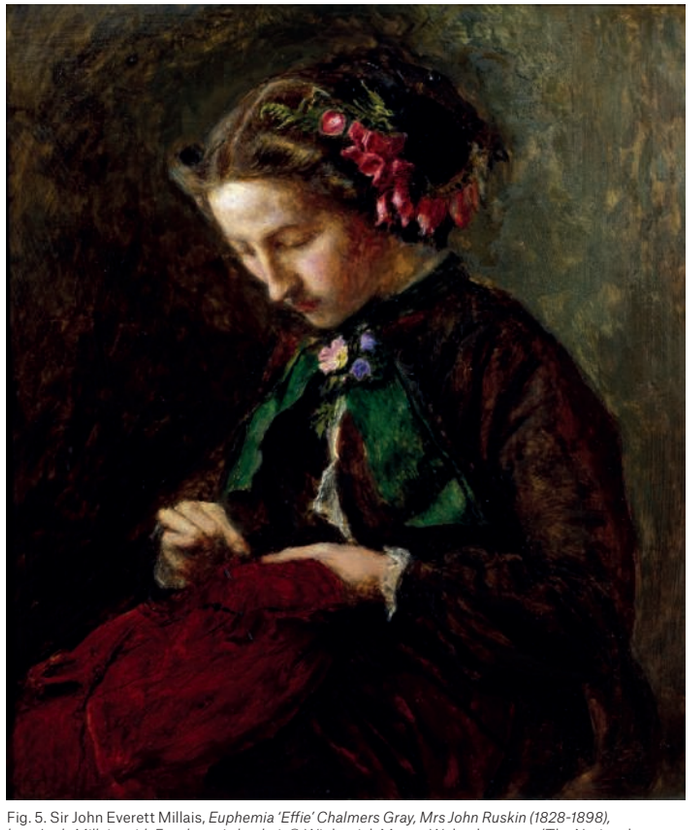


Fig. 5. Sir John Everett Millais, *Euphemia 'Effie' Chalmers Gray, Mrs John Ruskin (1828-1898), later Lady Millais, with Foxgloves in her hair* © Wightwick Manor, Wolverhampton/The National Trust Photographic Library/Bridgeman Images

Fig. 6. Sir John Everett Millais, *Annie Miller*
© Private collection

Fig. 7. William Holman Hunt, (1827-1910), *The Awakening Conscience*, 1853
© Tate, London 2016

Famously, Miller was both subject and model for Hunt's *Awakening Conscience* (fig. 7), begun in 1853 and a picture whose provenance is intertwined with *The Violet's Message* as detailed below. The resemblance is complicated: while Millais prominently included the dimple in her chin in his images of her, a feature evident in a contemporary photograph, Hunt's picture appears to omit it, but that is because Hunt repainted the face in 1856 and 1857 for its first owner, Thomas Fairbairn. Millais also seems to have darkened her hair. With the exception of his *Peace Concluded, 1856* (Minneapolis Institute of Arts), Millais did not favour the intricate disguised symbolism of Hunt's cluttered and modern moralizing *Awakening Conscience*. Instead, he preferred intimate pictures such as *The Violet's Message* that contained a more direct and unembellished naturalism: a girl tentatively unseals an envelope and extracts violets from within—a message of love. The painting continued the precisely observed figures on dark backgrounds that Pre-Raphaelitism produced as modern forms of works by Hans Holbein the Younger (1497-1543), such as *The Hanseatic Merchant George Gisze of Danzig* (fig. 8, 1532, Deutsches Museum, Berlin), or Jan van Eyck (c. 1390-1441), with the notable addition of a somewhat mysterious narrative. As Smith writes, the flowers were a sign of 'deep affection or fidelity', and aimed to cue a feeling of empathy (Rosenfeld and Smith, 2007, p. 99). Similarly intimate pictures include *The Wedding Cards*, also of 1854 (sold in these Rooms on 5 June 2008, lot 47), *Wandering Thoughts* of around 1855 (Manchester City Galleries), wherein a woman sinks resignedly into a chair in reaction to news delivered in the letter on her lap, *Only a Lock of Hair* of c.1857-58 (Manchester) with its sharp-focus image of a raven-haired woman who snips her hair while staring intently off to her left, and *Meditation* of 1859 (The Provost and Scholars of King's College, Cambridge) (see Rosenfeld and Smith, 2007, pp. 106, 107, and 140, and see J. Rosenfeld, *John Everett Millais*, London, 2012, pp. 125-128).

Fig. 8. Hans Holbein the Younger (1497-1543), *The Hanseatic Merchant George Gisze of Danzig*, 1532, Deutsches Museum, Berlin

Such works revealed Millais's extraordinary sensitivity to the situations and inner lives of modern women, and positioned him to be the illustrator of choice for contemporary novels by the likes of Anthony Trollope, and numerous literary publications into the next two decades.

The picture was in the collection of Millais's important early patron Joseph Arden (1799-1879) of Rickmansworth Park, Hertfordshire, who also owned his early *Death of Romeo and Juliet* (Manchester), *Waiting* of 1854 (Birmingham), the following year's *The Rescue* (National Gallery of Victoria, Melbourne), and had commissioned *The Order of Release, 1746* (Tate). James Orrock (1829-1913), a watercolourist and oil painter, subsequently acquired the picture. He also owned Millais's portrait *Mrs Heugh* of 1872 (Musée d'Orsay, Paris), a lost work, *Olivia* of 1882, and *Shelling Peas* of 1889 (private collection, on loan to Leighton House, London) (See E. Morris, 'James Orrock, dentist, artist, patron, collector, dealer, curator, connoisseur, forger, propagandist,' *Visual Culture in Britain*, November 2005, 6 (2), pp. 85-98). Orrock was involved in the establishment of the National Gallery of British Art, now Tate Britain (C. Monkhouse, 'A Connoisseur and his Surroundings. Mr James Orrock, R.I., at 48, Bedford Square', *Art Journal*, 54, January 1892, pp. 12-17).

The picture then passed into the collection of the ship-owner Sir Colin Skelton Anderson (1904-1980) of Admiral's House, Hampstead, a close friend from Trinity College, Oxford, of the eminent art historian, Kenneth Clark (1903-1983), who lived nearby at Upper Terrace House (fig. 10) (see V. Sekules, 'The Ship-owner as Art Patron: Sir Colin Anderson and the Orient Line 1930-1960', *The Journal of the Decorative Arts Society 1850 - the Present,* No. 10 (1986), pp. 22-33, and K. Clark, *The Other Half, a Self-Portrait*, Harper & Row, 1977, p. 193). Anderson gifted to Clark Millais's *The Bride (Head of a Woman)* of c. 1858-1859

Fig. 10. Sir Colin Anderson and Sir Kenneth Clark at the opening of the *Recent Australian Painting* exhibition, Whitechapel Gallery, June 1961 © Whitechapel Art Gallery

(private collection), a picture posed by Fanny Eyres, and Clark assisted Anderson in forming his collection of 19th and 20th century British art (Information kindly proved by Dr Malcolm Warner, 10 October 2003. The picture was shown in the Millais exhibition of 1967 (no. 56). Their correspondence is in the Tate Gallery Archive, TGA 8812). Anderson's father was Sir Alan Garrett Anderson (1877-1952), M.P. for the City of London who was involved with the railways and shipping, and his brother was Donald Garrett Anderson of Notgrove Manor, Gloucestershire, who also bought Victorian pictures, including in 1958 Edward Burne-Jones's exquisite *Love Among the Ruins*, which sold for a record in these Rooms on 11 July 2013, lot 3 (fig. 9). Colin Anderson, like his father, served as Chairman of P & O lines, and was also Chairman of the Tate Gallery Trustees (1960-1967), the Contemporary Arts Society, the Royal Fine Art Commission, and the Royal College of Art. He also owned Hunt's *Awakening Conscience*, and he and his wife, the former Miss Morna Campbell MacCormick (1906-1982) of Sydney, Australia, presented it to the Tate Gallery in 1976 through the Friends of that institution. They also gifted their remarkable collection of Art Nouveau materials to the Sainsbury Centre for Visual Arts at the University of East Anglia, Norwich, in 1978. (Lucien Freud drew Mrs Anderson's portrait in *circa* 1952 (private collection c/o Stephen Ongpin Fine Art)).

We are grateful to Dr Jason Rosenfeld, Distinguished Chair and Professor of Art History, Marymount Manhattan College, New York, for his help in preparing this catalogue entry.

Fig 9. Sir Edward Coley Burne-Jones, Bt., (1833-1898), *Love among the Ruins* (detail), sold in these Rooms, 11 July 2013, lot 3.

Dante Gabriel **ROSSETTI**

'I lately got a new & fine model & made a nude chalk drawing from her of a Siren playing on a wonderful lute, with a background of blown leaves and sea. The drawing is a standing figure nearly to the knees and is as fully coloured as an Italian fresco. It is one of the very best things I have ever done ...'

Rossetti to Frederick Leyland, 18 March 1873

Dante Gabriel Rossetti, photographed by Charles Lutwidge Dodgson (Lewis Carroll) on 6 October 1863
© Private Collection/The Stapleton Collection/Bridgeman Images

18

DANTE GABRIEL ROSSETTI (1828-1882)

Ligeia Siren

signed with monogram and dated '1873' (lower right) and inscribed 'LIGEIA SIREN' (upper right)
pencil and coloured chalks on paper, extended along the lower edge
32⅜ x 21½ in. (82.3 x 54.7 cm.)
in the original Foord and Dickinson frame designed by the artist

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

PROVENANCE:

Given by the artist to Charles Augustus Howell, August 1873.
Constantine Alexander Ionides.
William Connal; Christie's, London, 14 March 1908, lot 22. (26 gns to Sampson).
Pickford Robert Waller and by descent to his daughter Miss Sybil Waller; Christie's, London, 1 October 1973, lot 83 (bought by Hartnoll & Eyre on behalf of the present owner).

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J.R. Bullen, *Rossetti: Painter & Poet*, London, 2011, p. 239, pl. 173.
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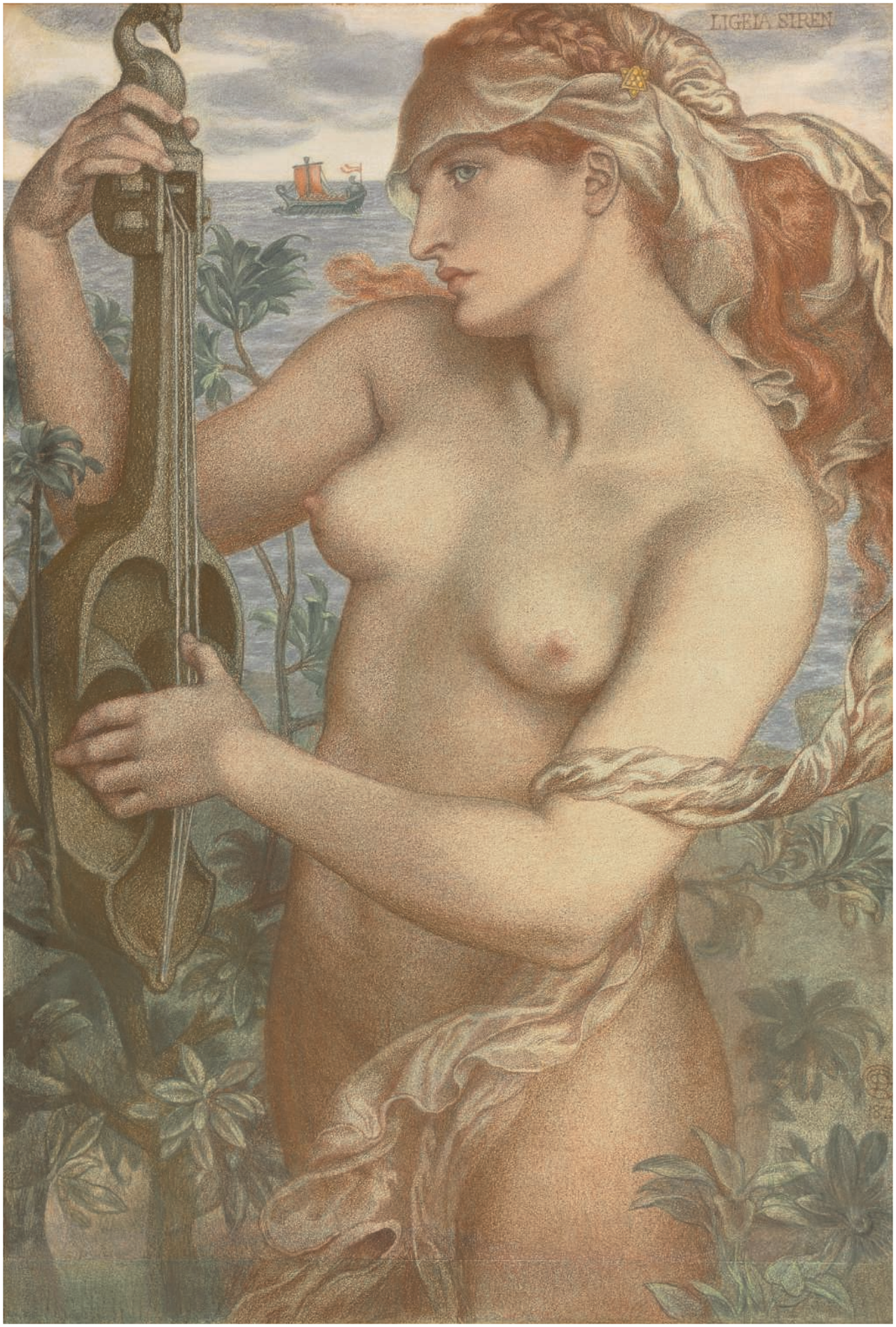

LIGEIA SIREN

LIGEIA

Fig. 1. Dante Gabriel Rossetti, *The Spirit of the Rainbow*, black chalk on paper © Private Collection

The monumental scale of this rare nude drawing by Dante Gabriel Rossetti demonstrates the remarkable way in which he and his Pre-Raphaelite Brothers re-imagined and revitalised drawing in chalk. Previously more often associated with preliminary drawings, here the medium is employed on a grand scale and presented as a picture, in its original frame designed by the artist.

Moving away from traditional history subjects, in keeping with the Pre-Raphaelite ideals, here Rossetti has taken his subject from a libretto he composed himself, entitled *The Doom of the Sirens*. The subject matter appealed to Rossetti for its depiction of a *femme fatale*, and the leitmotif of music was very much in keeping with the themes of the Aesthetic movement. The audacity of the sitter's nudity, with no classical elements to temper it, was shocking – a new departure for the nude in Victorian art which would pave the way for the artists of the twentieth century.

Rossetti's outstanding nude, *Ligeia Siren* of 1873 is a masterpiece in coloured chalks. Rossetti himself was delighted with the picture, he wrote to the *marchand amateur* Charles Howell, on 18 March 1873 'I late got a new & fine model & made a nude chalk drawing from her of a Siren playing on a wonderful lute, with a background of blown leaves and sea. ...I am now finishing the background, and the frame (not an ordinary chalk drawing frame; but more a picture frame, as this drawing is quite a picture), will be with me this week. The drawing is in size 30½ x 21½ inches, & would hang admirably with pictures. It is one of the very best things I have ever done'. To his friend and fellow artist Ford Madox Brown, he wrote on 4 March 1873, 'I had a model here for several days - a new one found by Dunn - & have made from her a drawing nearly down to the knees of a naked Siren playing on an extraordinary lute, which is certainly one of my best doings.' The model for Ligeia was 'a singular housemaid of advanced ideas', who had been chosen and sent to him by his studio assistant Henry Treffry Dunn. Rossetti wrote, 'come hither as a model not as a housemaid'.

Although Rossetti was famed for his sumptuous portrayals of feminine beauty and haunted by his complex and fraught relationships with women, notably during this period with Jane Morris, the wife of his great friend William Morris (see lot 1), the present drawing is very unusual in Rossetti's *oeuvre*. He executed very few nudes, one example is the full-length drawing, *The Spirit of the Rainbow*, 1876 (Private Collection, fig. 1), which was reputably commissioned by Theodore Watts-Dunton of his mistress. One possible reason for this was the prevailing taste of his patrons and their wives. Rossetti offered *Ligeia Siren* to two of his best patrons, Frederick Leyland (1831-1892) and William Graham (1817-1885) who both turned it down on the grounds of the model's nudity. Marillier, *op. cit.*, 1809, p. 135 wrote of one of Rossetti's other important patrons, the lawyer Leonard Rowe Valpy, 'Mr Valpy was so particular that he hardly liked even a bare arm to be shown in the pictures he bought to hang on his walls'.

Fig. 2. Dante Gabriel Rossetti, *Pandora*, pastel on paper, 37 x 26 in., sold in these Rooms, 14 June 2000, lot 14.

Rossetti realised that the work's nudity would make the drawing harder to sell; he explained to Howell, 'the unpopular central detail will eventually be masked by a fillet of flying drapery coming from a veil twisted in the hair so as to render it saleable'. Despite this Rossetti was defensive regarding the tempering of the sitter's nakedness, writing to Howell, 'I should not have brought myself to use the fillet in the Siren drawing (which is not there either), had I not conceived that the flying veil would improve the composition. I shall put it or not as I find the case or not'. Yet Rossetti's suspicions that the figure's nudity would make the drawing difficult to sell proved to be the case. The drawing did not secure a buyer and he adapted the figure's headdress to tone down the nudity, writing to Howell on 23 March 1873, 'The Siren drawing is coming [*sic*] a stunner now and should be worth a lot of money.... I have added a little drapery with great advantage to the composition, - to say nothing of its improving the market.' The drawing was

'All Art constantly aspires towards the condition of music. ...It is the art of music which most completely realises this artistic ideal, this perfect identification of matter and form.'

W. Pater

eventually given to Charles Augustus Howell in *lieu* of his commission for arranging the sale of Rossetti's *Dante's Dream at the Time of the Death of Beatrice* to Valpy in 1873.

The legend of the Sirens evidently appealed to Rossetti for several reasons. The Siren Ligeia uses the beauty of her voice to bewitch and overpower men and then ultimately destroy them. Four years earlier in 1869 Rossetti composed a libretto entitled *The Doom of the Sirens*. It describes the journey by sea of a Christian Prince, who believing his faith would protect him ignores the warnings not to approach the Sirens. Although he resists their temptations of wealth and greatness, he dies under the spell of the Siren Ligeia who offers love. The Prince's wife curses the Siren that she 'may love and be hated and so destroy herself and her sisters'. The Prince's son returns twenty-one years later to seek his revenge on the Sirens whose actions ultimately killed both his parents. The plot's denouement comes when the roles are reversed and the Sirens are destroyed by their own unrequited love, yet not without the young Prince himself also succumbing to the impending doom of the expiring spell.

As with other pictures Rossetti executed at this time, the subject matter may well have an autobiographical element to it. The Sirens embody the powerlessness and compulsion felt by men when overwhelmed by desire, especially when it is unrequited. The present drawing was executed towards the end of Rossetti's tumultuous affair with Jane Morris, the wife of his great friend William Morris. Their affair lasted from the late 1860s until about 1875, and during the years 1871-4 they managed to spend long periods of time together at Kelmscott Manor, of which Rossetti and Morris were co-tenants. Much about the relationship remains obscure, and Jane herself destroyed vital evidence by burning most of her lover's letters for the years 1870-77. She eventually brought the liaison to an end because of Rossetti's increasingly disturbed state of mind and dependence on chloral, although they remained on affectionate terms and Jane continued to model for him. Two of his most haunting images of Jane Morris, cast as a *femme fatale,* are *Pandora*, (fig. 2), 1869; a troubled goddess, 'sorrowing over her own infirmity' and the havoc and misery she is causing and *Proserpine*, 1873; the wife of Pluto immured in her gloomy underworld palace from which she can only leave for short intervals.

The musical *leitmotif* provided by the story would also have appealed greatly to the artist. Rossetti frequently incorporated musical instruments into his work and the elaborate lute pictured in the present work is an Indian siranda. The bird which crowns the fretboard strengthens the iconography of the sitter as one of the Sirens, who were originally thought to be birds inhabited by the souls of the dead. The bird also reinforces the root of the name Ligeia as being from the Homeric Greek word 'ligys' meaning clear-toned or shrill. However the theme of music in Rossetti's work has much greater import than a purely narrative vehicle. The Aesthetic Movement explored the way different forms of expression and media might

Fig. 3. Dante Gabriel Rossetti, *The Question* © Birmingham Museums and Art Gallery/Bridgeman Images

'It is one of the very best things I have ever done... The price is higher than I have yet asked for a drawing, but this drawing is, as you wd see at once, a picture.'

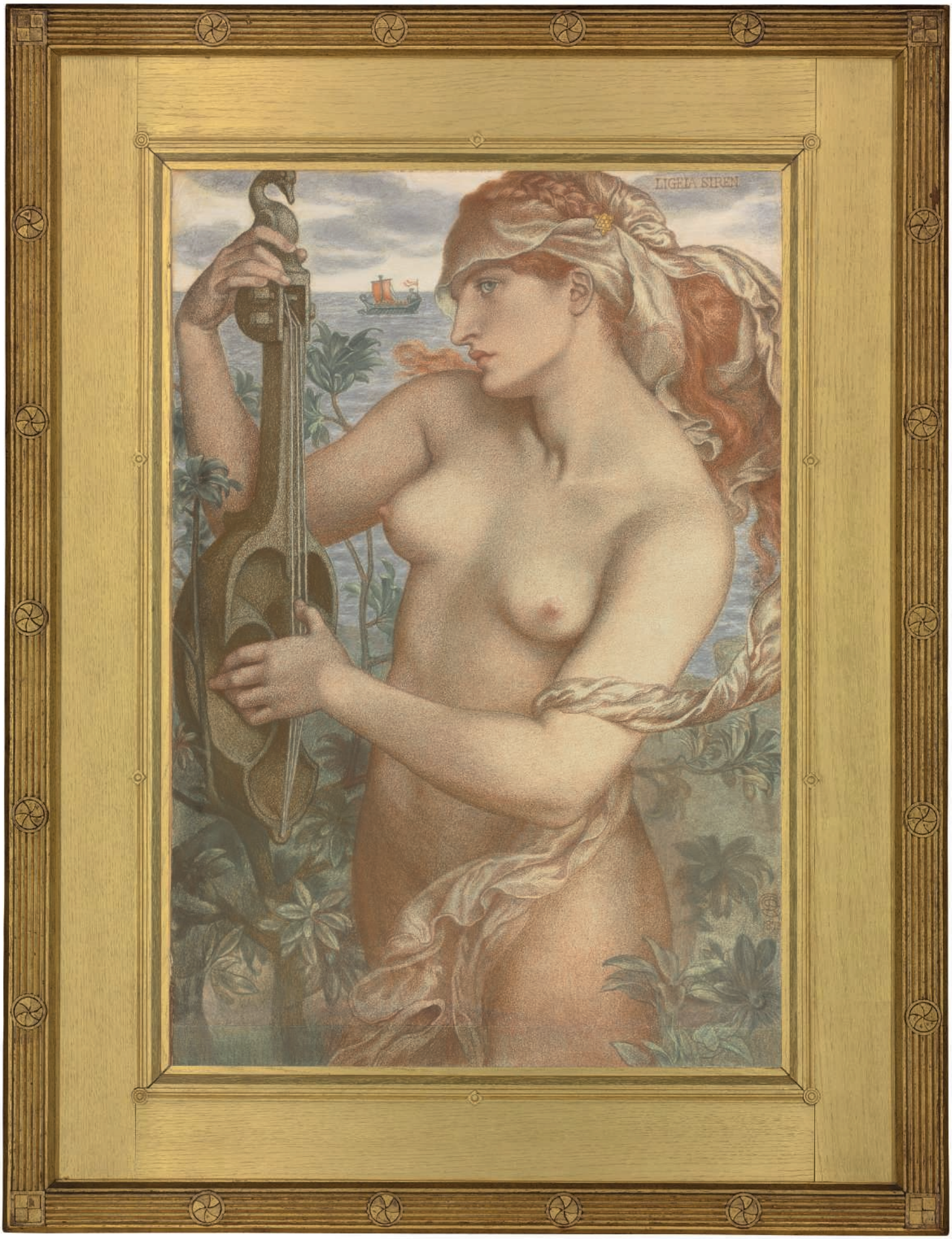
Rossetti to Frederick Leyland, 18 March 1873, in ed. M. Fredeman, *The Correspondence of Dante Gabriel Rossetti 6, The Last Decade, 1873-1882*, I. 1873-1874, Cambridge, 2006.

come together, with other art forms being judged by the standards of music. In 1877 the essayist Walter Pater in his influential piece *The School of Giorgione* wrote 'All art constantly aspires towards the condition of music, (i.e. the arts seek to unify subject-matter and form, and music is the only art in which subject and form are seemingly one).' The present subject matter signals to the viewer the notion that music transcends all other means of communication. Therefore although Rossetti's choice of a Siren as his subject, depicting her framed amongst foliage, with the blue sea behind contrasted against the warm flesh tones, has resulted in one of his most accomplished exercises in Aestheticism; it is not without the personal elements so integral to imbuing this drawing with a depth of feeling, which makes it so engaging to the viewer.

Rossetti returned two years later to these compositional motifs for his design for *The Question (The Sphinx)* (fig. 3), a study for an unexecuted picture, designed as a memorial to Oliver Madox Brown (1855-1874), who died young. There are several similarities to the present work in the nudity of the figures, the identical foliage and the ship placed in the distance.

Ligeia Siren entered the collection of the great Victorian collector Constantine Alexander Ionides (1833-1900), whose father created one of the great Aesthetic houses of the day, under the auspices of the architect Philip Webb and two of the most prominent exponents of the Arts and Crafts movement, William Morris and Walter Crane. Constantine Ionides donated his collection to the (then) South Kensington Museum. After Ionides it entered the collection of Glasgow based William Connal, patron of Burne-Jones and collector of Aesthetic and Symbolist works, amongst other things. His collection included fifteen works by Albert Moore and eight by Burne-Jones; he also owned Whistler's *Symphony in Silver and Grey* (untraced) and other artists including Ford Madox Brown, Frederick Sandys, J.R. Spencer Stanhope, Evelyn De Morgan, Edward Poynter and G.F. Watts were all represented in the collection. The picture was sold in these Rooms, 1908 as part of Connal's sale and subsequently came into the possession of Pickford Robert Waller, an English designer and collector, who was also a great devotee of Whistler and collector of his work. According to Waller, *Scherzo in Blue: The Blue Girl* was painted from his brother Major Charles Bullen Waller's second daughter Maud. The picture returned to Christie's again in 1973 when it was sold by Pickford Waller's only daughter Sybil Waller, where it was purchased on behalf of the present owner.

This beautiful, highly finished chalk drawing is executed on the scale of a painting and is still in its original frame, designed by the artist to present the work as a picture. The condition of the chalks is remarkably fresh and its appearance on the art market after over thirty years offers an opportunity to purchase one of Rossetti's most sensual masterpieces.


LIGEIA SIREN

Frederic **LEIGHTON**

'His heads of Italian women this year are worthy of a young old master, - so rapt, anything more feeling, commanding or coldly beautiful we have not seen for many a day...This is real painting...'

Athenaeum, 7 May 1859

***19**

FREDERIC, LORD LEIGHTON, P.R.A. (1830-1896)

Pavonia

oil on canvas
20⅞ x 16⅜ in. (53 x 41.5 cm.)
Painted *circa* 1859

£1,500,000-2,500,000
$2,200,000-3,700,000
€2,000,000-3,200,000

PROVENANCE:
Purchased from the artist by George Payne, and by descent in the family.
Anonymous sale; Sotheby's, New York, 28 October 1982, lot 78.
Anonymous sale; Sotheby's, New York, 22 May 1991, lot 92.
with Christopher Wood, London, from whom purchased by a Private English Collector.
Purchased from the above by the present owner.

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Fig. 1. Charles Cordier (1827-1905), *A Young Woman of Trastevere (Romaine du Trastévère, 25 Ans), circa* 1860, white marble on associated white, veined marble socle (53½ in., overall) © High Museum of Art, Atlanta, gift of Irene and Howard Stein, 2011.168. Photo by Mike Jensen

Fig. 2. Anselm Feuerbach (1829-1880), *Portrait of Nanna Risi* © bpk/Staatliche Kunsthalle Karlsruhe/ Wolfgang Pankoke

Nothing so clearly demonstrates the shift in Leighton's style from German-trained history painter to French-inspired aesthete than the paintings of La Nanna executed in Rome during the winter of 1858-59, of which three were exhibited at the Royal Academy in London the following spring. Since the Academy triumph of *Cimabue's Madonna Carried in Triumph Through the Streets of Florence* (Royal Collections Trust, on loan to the National Gallery, London), which had, at a stroke, established the young artist's reputation in 1855, Leighton's career had faltered. Subsequent Academy contributions had been less well received, or even panned, and Leighton had taken himself off to Paris to regroup and retrain. The influence of Ary Scheffer, and of other artists of the French school, led the artist to refine his style, and to value imagination, beauty, poetry and decoration in his work, as much as drama and narrative. The pictures of La Nanna were the first fruits of that newly discovered aesthetic and they were to set the scene for much that was to follow.

Working in Rome during the winter of 1858-9, Leighton encountered a Roman model, Anna Risi, known as La Nanna. In February, he told his mother that he was 'about to despatch to the Royal Academy some studies from a very handsome model, "La Nanna". I have shown them to a good many people, artists and "Philistines", and they seem to be universally admired. Let us hope they will be well hung in the Exhibition' (Barrington, II, p. 39). Allen Staley has pointed out that Corot was painting women in Italian costume and that 'Leighton knew and admired Corot … So in undertaking this type of study in 1858, in the immediate aftermath of his Parisian stay, Leighton may have been inspired in part by Corot's current activity, going one better by travelling to Rome to paint an Italian model' (A. Staley, p. 229). Anna Risi, the wife of a cobbler, was tall, imposing and exceptionally beautiful. The French painter, Léon Bonnat, had painted her and a marble bust by the French sculptor, Jean-Baptiste Clésinger, now missing, was exhibited at the Paris Salon in 1859. Another marble bust, by Charles Cordier (fig. 1, High Museum, Atlanta), was recently identified as La Nanna by the present authors. Nanna later became the model and lover of the German painter, Anselm Feuerbach, who met her soon after Leighton had left Rome, and painted numerous pictures of her (fig. 2, 1860, Staatliche Kunsthalle, Karlsruhe).

Fig. 3. Frederic, Lord Leighton, *Nanna (Pavonia)*, Royal Collection Trust © Her Majesty Queen Elizabeth II, 2016/Bridgeman Images

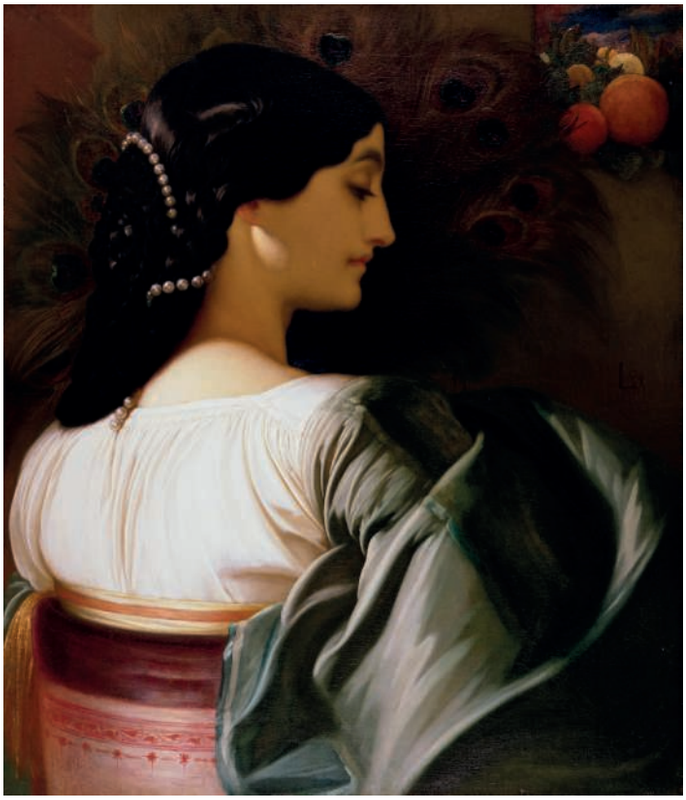


Fig. 4. Frederic, Lord Leighton, *La Nanna* © Leighton House

While working on his studies of Nanna, Leighton was visited in his studio by the seventeen-year old Prince of Wales, later Edward VII, who became a friend and admirer of the artist. The Prince and his companions told Leighton that 'they liked my studio better than any they had seen in Rome' (Barrington, II, p. 40). The Prince declared that he had much admired 'three beautiful portraits of a Roman woman each representing the same person in a different attitude' (Stephen Jones *et al*, 1996, p. 112) and purchased one of the paintings which remains in the Royal Collection (fig. 3). The work had already been promised to George de Montbrison, but he loyally stood down, and Leighton, breaking his usual rules, made Montbrison a copy, now in the collection at Leighton House (fig. 4).

There are four further studies of Nanna. The largest and most important is the painting now in the Philadelphia Art Museum, exhibited at the Royal Academy in 1859 as *A Roman Lady* (*La Nanna*) (no. 281, fig. 5). The picture of *Pavonia*, catalogued here, first appeared on the art market in 1982, and it became clear from reviews that this was the picture, not either of those in the Royal Collection or at Leighton House, as previously thought, that had been exhibited as no. 32 at the Royal Academy of 1859. A fifth study, entitled *Sunny Hours*, was also exhibited at the Royal Academy (no. 118), and it was purchased by Lady Hoare (sold Sotheby's, 23 May 2013, lot 16). A small sixth study of the head of Nanna is at Bowood House, Wiltshire.

Fig. 5. Frederic, Lord Leighton, *Portrait of a Roman Lady (La Nanna)* © Philadelphia Art Museum, Pennsylvania/Purchased with the Henry Clifford Memorial Fund, 1976/ Bridgeman Images

Of the studies, the Philadelphia picture shows Nanna three-quarter length, looking straight at the spectator and dressed in traditional folk costume. In the Royal Collection and Leighton House paintings she is in profile, against a background of peacock feathers. The peacock feathers are repeated, clearly as a large fan, in the present painting, *Pavonia*, with Nanna's face turned to the side, and looking past the viewer. The critic in the *Atheneum* wrote of her 'backward yet proud look …worthy of a Lucrezia Borgia' (7 May 1859, p. 618). Elsewhere he compared her to another power-hungry woman from the sixteenth-century, Vittoria Corombona, the heroine of John Webster's play, *The White Divel*. Among recent critics, Richard Dorment finds that the images of La Nanna have 'an air of deliberate, disturbing coldness' (Dorment, p. 3), and Christopher Newall describes how 'the model turns towards the spectator, not in a spontaneous or animated way, but reluctantly, to reveal the beauty of her face and neck to the artist' (Newall, p. 28). As Paul Barlow points out, this is less a portrait than a 'genre' image in which a 'single figure' is portrayed (Barlow, p. 206). The title of the painting is taken from the Italian word for a female peacock, although, ironically, the feathers in the fan must come from a male. All the paintings show the sitter in a white blouse and tight bodice, wearing pearls, either in her hair or round her neck.

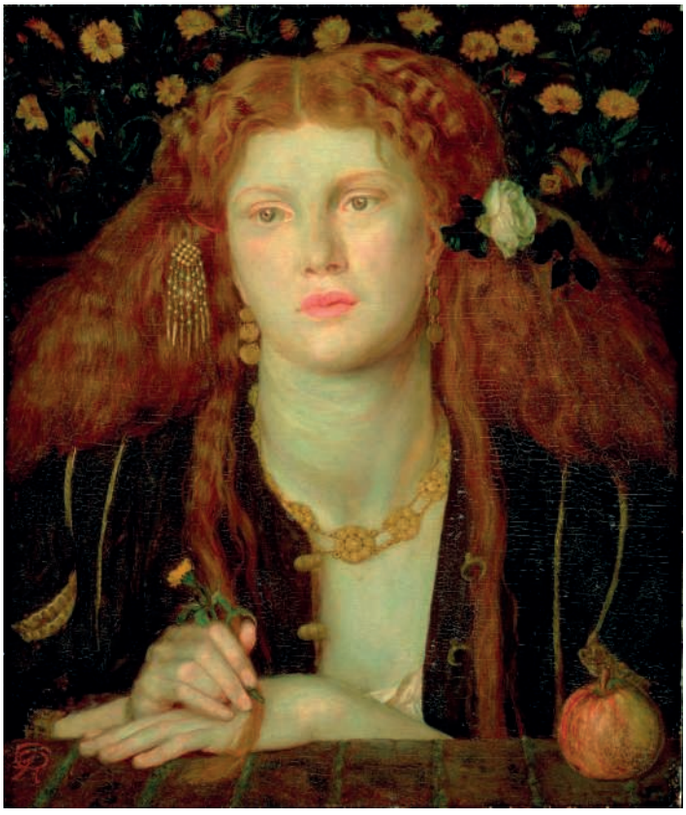


Fig. 6. Dante Gabriel Rossetti, *Bocca Baciata* © Museum of Fine Arts, Boston, Massachusetts/Gift of James Lawrence/Bridgeman Images

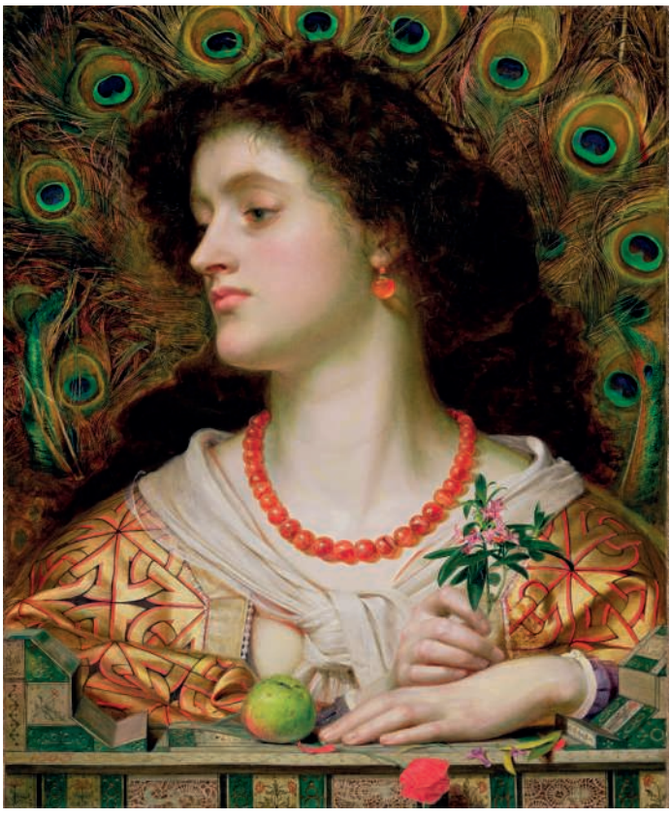


Fig. 7. Frederick Sandys, *Vivien* © Manchester City Art Gallery, UK/Bridgeman Images

On the whole, the critics liked *Pavonia*. The *Athenaeum* critic felt that the painter had 'admirably caught the Italian complexion in all its tints, down even to the languid sepia tint under the eyes ...Mr Leighton, after a temporary eclipse, again struggles to light. His heads of Italian women this year are worthy of a young old master, — so rapt, anything more feeling, commanding or coldly beautiful we have not seen for many a day.... This is real painting'. The critic of the *Art Journal* found the head 'full of character' and thought the painting 'incomparably superior' to Leighton's *Samson and Delilah*, exhibited at the Royal Society of British Artists in the same year.

There is no doubt that Leighton's paintings of Nanna caused a stir and not just among the critics. The sensuous and exotic character of the model and the decorative splendour and exotic character of design and accessories caught the attention of Leighton's fellow artists. According to Christopher Newall, soon 'after seeing Leighton's La Nanna series' Dante Gabriel Rossetti 'commenced the luxuriant and deliberately erotic half-length paintings of young women, such as *Bocca Baciata* (fig. 6), which set the pattern for his later career' (Newall, p. 29). Allen Staley points out the debt that Frederick Sandys owed to the Leighton pictures of Nanna Risi in the Academy exhibition for his painting of *Vivien* (fig. 7, Manchester City Art Galleries) of 1863, where 'the background of peacock feathers, which frame the subjects head', allows 'no sense of space behind her' (A. Staley, p. 77.) In an Academy picture of 1863, *Odalisque* (Private Collection), Leighton once again employed the peacock fan as a background feature. Leighton's use of the motif anticipates its popularity with the aesthetic movement of the 1870s, when peacock feathers and sunflowers became all the rage, prominent in Edward Poynter's decorations to the Grill Room of the South Kensington Museum (now the Victoria and Albert Museum) and in James Whistler's famous Peacock Room (Freer Gallery, Washington D.C.).

We are grateful to Richard Ormond, C.B.E. and Professor Leonée Ormond for their help in preparing this catalogue entry.

Samuel John **PEPLOE**

'The art of Peploe is one of unforgettable things. Here is a painter whose work is that rarity, the product of a creator. He gives us what no other mortal has give us, he states with rare skill of his, a vision so subtle and so pure in sense of colour that we rub eyes of wonder, marvelling at how we have been blind to it until it came.'

Haldane Macfall

S.J. Peploe in his studio, 7 Devon place, *circa* 1904. Unknown photographer.

***20**

SAMUEL JOHN PEPLOE, R.S.A. (1871-1935)

The Black Bottle

signed 'Peploe' (lower right), signed again 'Peploe' (on the reverse)
oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)
Painted *circa* 1905.

£800,000-1,200,000
$1,200,000-1,800,000
€1,100,000-1,600,000

PROVENANCE:
The Wemyss Honeyman Collection, Fife.
Anonymous sale; Christie's, Glasgow, 8 December 1988, lot 311.
Private collection.
Anonymous sale; Christie's, Edinburgh, 1 November 2001, lot 85, where purchased by the present owner.

EXHIBITED:
Glasgow, McLellan Galleries, *S.J. Peploe Memorial Exhibition*, February 1937, no. 12.
Glasgow, Palace of Arts, *Empire Exhibition*, April - October 1938, no. 480.
London, Royal Academy, *Scottish Art*, January - March 1939, no. 2.
London, Reid and Taylor, *The Scottish Colourists*, February 1988, no. 6, n.p., illustrated.
London, Robert Fleming and Co. Ltd., on loan since 1992.
London, Royal Academy, *The Scottish Colourists 1900-1930*, June - September 2000, exhibition not numbered: this exhibition travelled to Edinburgh, Dean Gallery, November 2000 - January 2001, n.p., pl. 3.

LITERATURE:
S. Cursiter, *Peploe*, London, 1947, n.p., pl. 8.
D. MacMillan, *Scottish Art in the 20th Century*, Edinburgh and London, 1995, p. 33.
G. Peploe, *S.J. Peploe 1871-1935*, Edinburgh, 2000, p. 104, pl. 27.

S. J. Peploe, *The Black Bottle, circa* 1905. Scottish National Gallery of Modern Art, Edinburgh.
© Scottish National Gallery of Modern Art, Edinburgh, UK / Bridgeman Images.

Samuel John Peploe was the most lauded of the Scottish Colourists, a group made up of Francis Campbell Boileau Cadell, George Leslie Hunter and John Duncan Fergusson. Their use of high-keyed colour and open brushwork would be regarded as a signature of advanced Scottish art. At the time *The Black Bottle* was painted, Peploe was beginning to seriously engage with the progressive ideas of Impressionist painters on the continent. Between 1904 and 1907, he enjoyed a series of painting holidays on the northern coast of France with his friend and fellow painter, John Duncan Fergusson. While abroad, the artists were not only able to see the work of European painters in the flesh, but they were also able to experiment freely with their technique while painting *en plein air* at the coast. Peploe's still-lifes from this time have assimilated something of the lightness and spontaneity of these swiftly executed, impressionistic seascapes; the brush strokes in *The Black Bottle* are especially fluid and assertive, reflecting a new confidence in mark-making and a sensual delight in the act of painting. As Keith Hartley has noted in the catalogue for the 1989 exhibition *Scottish Colourists,* '[In *The Black Bottle*], brushstrokes no longer define objects so much as suggest them, while retaining an independent existence of their own.' (K. Hartley, exh. cat., *Scottish Colourists,* Edinburgh, Scottish National Gallery of Modern Art, 1989, pp. 13-14).

The Black Bottle is widely considered to be one of the finest works from the early years of Peploe's career. While its subject is a humble assembly of everyday objects set against a plain dark background, the still-life is invested with subtle narrative appeal and exquisite painterly acumen. The familiar forms of a bowl, glass bottle, coffee cup and platter of fruit positioned on a white table cloth are arranged in a state of temperate disarray, evoking the

James Abbott Mcneill Whistler, *Symphony in White no. III*, 1865-1867. Barber Institute of Fine Arts, Birmingham.

comfortable atmosphere that follows a hearty meal. The artist has rendered the scene in creamily textured paint applied with smooth, sumptuous brush strokes, further infusing the still-life with a sense of warmth and generosity.

The composition pivots around the slender black bottle that is positioned in the centre of the canvas. The bottle is notably dark, but Peploe prevents it from dominating the picture by carefully dispersing dark tones around the canvas, drawing together the light and dark halves of the canvas. Bright colour is used with utmost restraint. The orange and a flower pattern on the decorative china bowl, described in hot orange, appear especially vivid in contrast with the predominantly subdued tones surrounding them. The formal components of *The Black Bottle* are thoughtfully balanced, leading the eye from one object to the next, and pulling the painting together into a harmonious – and strikingly modern - still-life.

Peploe painted the items in this homely scene on one other occasion; a smaller canvas of the same title, executed in the same year, now in the collection of the National Galleries of Scotland. Both works date from a significant time for Peploe: despite being amongst his earliest works, both paintings possess a maturity of style and sophistication that one can argue was never eclipsed. As Stanley Curister, an early biographer of Peploe and later Director of the National Galleries of Scotland, has written, 'Some of the still-life paintings of this period are particularly fine, including a series of variations on the theme of a table with a white cloth and accessories suggesting 'after lunch' or 'after dinner', wine bottles, glasses, fruit, and coffee cups are the main ingredients with occasionally a piece of silver or a flower in a glass, but it is in the rare quality of colour and the brilliance of the technique that these pictures hold a distinctive place' (S. Cursiter, *Peploe; An Intimate Memoir of an Artist and of his Work*, London, 1947, p. 18).

Frans Hals, *The Laughing Cavalier*, 1624. The Wallace Collection, London.

Édouard Manet, *Le balcon*, 1868-1869. Musée d'Orsay, Paris.

Peploe's brother-in-law, Frederick Porter, gave a description of the artist at work that confirms the importance Peploe placed on the painterly gesture. 'With a rapid sweep of his brush he drew the curve, but it was not right. Again he tried, and I remember that six attempts were made before he was satisfied. For here, as in all his pictures, the final result must show no ambiguity. It had to be accomplished without any signs of hesitancy or weakness in the technique. Every stroke must have a meaning to express what it was intended to express' (T.J. Honeyman, *Three Scottish Colourists*, London, 1950, p. 56).

By the time *The Black Bottle* was painted, however, Peploe's burgeoning interest in Impressionism had not eclipsed the traces of significant influences of earlier years. Whistler in particular was the artist who first captured the imagination of Peploe and his Scottish Colourist contemporaries. They would have been familiar with his advanced ideas through the influence that he had on their artistic predecessors, the Glasgow Boys, and from the proliferation of memorial exhibitions that followed his death in 1903. The importance of painting tonally, and to suggest, rather than describe, a form resonated with them. *Japonisme*, of which Whistler was a prominent champion, is evident in the flat colour, black outlines and strong design of *The Black Bottle* (albeit more subtly than Peploe's earlier, more literal references to this movement, such as signing his work in the manner of Japanese script). It is also probable that Peploe's understanding of white, so evident in his subtle rendering of the white table linen in *The Black Bottle*, owes much to his admiration for Whistler's 'Symphonies in White'.

In 1894 Peploe moved to Paris to study first at the Académie Julian and then the Académie Colarossi, which were popular with foreigners and offered a liberal alternative to the official École des Beaux-Arts. There, and also on a visit to Holland in 1895, he was able to carefully observe the Dutch and French still-life traditions. Velázquez, Rembrandt, Hals and Manet had a particular impact on the young artist. Fergusson recalled later how 'Peploe and I had both been to Paris where we were both impressed with the Impressionists whose works we saw in the Salle Caillebotte in the Luxembourg and Durand-Ruel's gallery. Manet and Monet were the painters who fixed our direction - in Peploe's case Manet especially.' (J.D. Fergusson, 'Memories of Peploe' quoted in P. Long (ed.) *The Scottish Colourists, 1900-1930*, Edinburgh, 2000, p. 149).

S.J. Peploe, *The Coffee Pot, circa* 1905. Sold, Christie's, London, 26 May 2011, lot 85.

The Caillebotte bequest mentioned by Fergusson included Manet's 1865 work *The Balcony.* In her essay for the National Gallery of Scotland's *Impressionism & Scotland* exhibition, Dr Francis Fowle has suggested that this work, with its 'shallow perspective, fluid handling of paint and narrow range of colours' would have had a 'profound effect on the young Peploe, who at that time regarded Manet as the leading 'Impressionist' painter.' (F. Fowle, exh. cat., *Impressionism and Scotland*, Edinburgh, National Gallery of Scotland, 2009, p. 77). Indeed, *The Black Bottle* echoes its limited palette and finely balanced distribution of tones. Peploe's still-lifes of this period, including *The Black Bottle*, were painted using the method favoured by Manet, who had rebelled against the academic practice of systematically adding layers of paint to a dark ground. Manet instead began with a white ground and would paint the light areas first, before adding the darks and half-tones, all while the paint remained wet. This technique helped allow a painting to retain its freshness, and gave each sweeping, feathery brushstroke a radical independence.

Peploe returned from France to his Edinburgh studio with reproductions of works by Hals and Rembrandt, which were pinned to his studio walls alongside reproductions of works by Manet. This was highly characteristic of the way in which his artistic education arose largely from the work he saw around him. T.J. Honeyman observed that 'he was constantly on the search, always learning, and if he felt moved to 'test' a new line of approach, not even the advantages of a sure and certain patronage would hold him back.' (T.J. Honeyman, *op. cit.*, p. 52).

Édouard Manet, *Nature Morte, circa* 1866. National Gallery of Art, Washington D.C.

Despite the free and fluid handling of his medium, descriptions of Peploe by those who knew him well testify to his fastidious working method. Fergusson, for instance, greatly admired Peploe's integrity. 'In his painting,' he later recalled, 'and in everything, he tried ... to find the essentials by persistent trial. He worked all the time from nature but never imitated it.' (J.D. Fergusson, 'Memories of Peploe' quoted in P. Long (ed.) *op. cit.,* p. 151.) Frederick Porter, meanwhile, remembered his meticulous approach: 'All his still-lifes were carefully arranged and considered before he put them onto the canvas. When this was done - it often took several days to accomplish - he seemed to have absorbed everything necessary for transmitting them to canvas. The result was a canvas covered without any apparent effort. If a certain touch was wrong it was soon obliterated by the palette knife. The whole canvas has to be finished in one painting session so as to preserve complete continuity. If, in his judgement, it was not right then the whole painting was scraped out and painted again' (F.P. Porter, quoted in *op. cit.,* p. 16).

The pleasure that Peploe took in painting still-lifes never left him, and throughout his career he continued to use the form to exercise his painterly curiosity. 'There is so much,' he said in 1929, 'in mere objects, flowers, leaves, jugs, what not - colours, forms, relation - I can never see [the] mystery coming to an end' (S.J. Peploe in S. Cursiter, *op. cit.*, p. 73).

The previous owner of *The Black Bottle* was Robert Wemyss Honeyman (1884-1969), an East Coast Scottish industrialist, who owned the Fife Silk Mills and Dunfermline Linen Company. He was also a member of the committee for the Museum and Art Gallery in Kirkcaldy, and his outstanding collection of works by Scottish artists, in particular Peploe, were sold at Christie's, Glasgow in June 1979.

Frank **AUERBACH**

'I think [Leon Kossoff] and I were perhaps a bit rougher and more rebellious than the other students. We wanted something a little less urbane, a little less tea-time, a little less limited. And not so linear and illustrative.'

Frank Auerbach in the studio with the present lot, *circa* 1955. © Frank Auerbach. Courtesy Marlborough Fine Art

λ*21

FRANK AUERBACH (B. 1931)

Head of Leon Kossoff

signed 'AUERBACH' (upper right)
oil on panel
24 x 22in. (61 x 55.8cm.)
Painted in 1954

£1,200,000-1,800,000
$1,800,000-2,600,000
€1,600,000-2,300,000

PROVENANCE:
David Roemer, USA (acquired directly from the artist).
Acquired from the above by the present owner.

EXHIBITED:
London, Beaux Arts Gallery, *Frank Auerbach*, 1956.
Hamburg, Kunstverein in Hamburg, *Frank Auerbach*, 1986 (illustrated, p. 26). This exhibition later travelled to Essen, Museum Folkwang, 1987.
Bonn, Kunstmuseum, *Frank Auerbach*, 2015, p. 170 (illustrated in colour, p. 31). This exhibition later travelled to London, Tate Britain, 2015-2016.

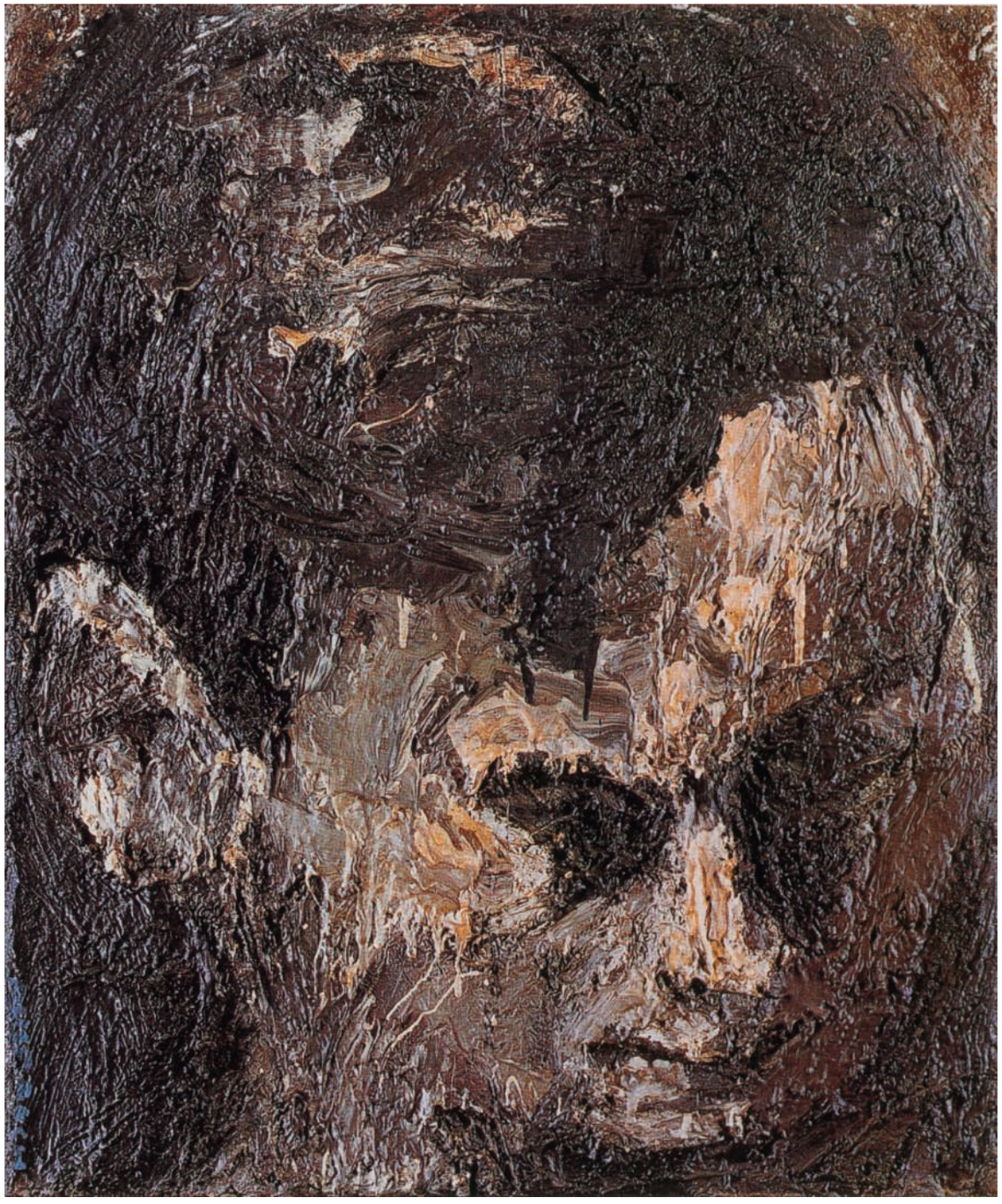
LITERATURE:
S. Compton (ed.), *British Art in the 20th Century. The Modern Movement*, exh. cat., Royal Academy of Arts, London (illustrated, p. 80).
R. Hughes, *Frank Auerbach*, London 2000, p. 226 (illustrated in colour, p. 39).
C. Lampert, N. Rosenthal & I. Carlisle (eds.), *Frank Auerbach Paintings and Drawings 1954-2001*, exh. cat., Royal Academy of Arts, London 2001 (illustrated, p. 146).
W. Feaver, *Frank Auerbach*, New York 2009, no. 26 (illustrated in colour, p. 239).
C. Lampert, *Frank Auerbach Speaking and Painting*, London 2015, p. 63 (illustrated in the artist's studio, p. 64).

Frank Auerbach, Leon Kossoff and Catherine Lampert.
Photo: David Dawson / Bridgeman Images

'As to Auerbach, he has given us, at the age of twenty-four, what seems to me the most exciting and impressive one-man show by an English painter since Francis Bacon's in 1949...these paintings reveal the qualities that make for greatness in a painter – fearlessness, a profound originality: a total absorption in what obsessed him; and, above all, a certain authority and originality in his forms and colours. Here at last is a young painter who has extended the power of paint to remake reality.'

David Sylvester

From a rich and sumptuous web of viscerally applied oil paint, the just visible form of a head emerges in Frank Auerbach's *Head of Leon Kossoff*. Painted in 1954, this dramatic and intimate portrait of the artist's friend and fellow artist, Leon Kossoff dates from a seminal period of intense experimentation in the artist's career, during which he forged an entirely new and unique conception of portraiture. Never before seen at auction, Head of Leon Kossoff was originally in the collection of David Roemer, son of Auerbach's lifelong friend, the filmmaker, Michael Roemer, who was one of the earliest and most important supporters of the artist. With its richly impastoed, sculptural and viscous surface, the profile of Leon Kossoff radiates from the dark, densely painted background, his forehead illuminated by a bright streak of light that crosses his face. Filling the picture plane, the figure's head is gestured downwards; his eyes downturned in a striking and enigmatic pose. One of the earliest of a series of intense and heavily worked portraits of Kossoff, this painting not only serves as a poignant testament to the extremely close and collaborative relationship between these two artists, but it boldly displays Auerbach's novel approach to portraiture. Not concerned with rendering a faithful physiognomic likeness, Auerbach has depicted



Frank Auerbach, *Head of Leon Kossoff*, 1954. © Frank Auerbach. Courtesy Marlborough Fine Art

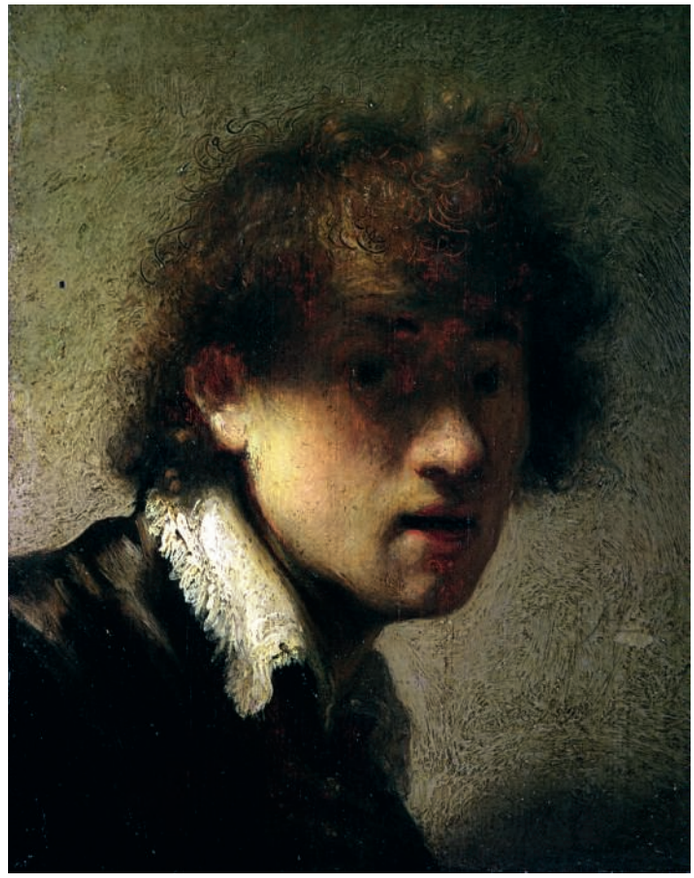
'We were like two mountain climbers roped together.'

Auerbach on his relationship with Kossoff

an introverted vision of his sitter, capturing a raw and immediate physical presence, or as the artist described, 'the haptic, the tangible, what you feel when you touch somebody next to you in the dark' (F. Auerbach, quoted in C. Lampert, *Frank Auerbach: Speaking and Painting*, London, 2015, p. 23).

A testament to its importance within Auerbach's *oeuvre*, *Head of Leon Kossoff* was not only included in the recent 2015-16 Tate retrospective of the artist, but was also one of only two portraits of Kossoff to be included in the artist's first one-man exhibition that was held at the Beaux Arts Gallery, in London in January 1956. This breakthrough exhibition organised by Helen Lessore was met with widespread critical acclaim, launching the young artist's career in London. As critic David Sylvester wrote, 'As to Auerbach, he has given us, at the age of twenty-four, what seems to me the most exciting and impressive one-man show by an English painter since Francis Bacon's in 1949...these paintings reveal the qualities that make for greatness in a painter – fearlessness, a profound originality: a total absorption in what obsessed him; and, above all, a certain authority and originality in his forms and colours. Here at last is a young painter who has extended the power of paint to remake reality' (D. Sylvester, quoted in C. Lampert, *ibid.*, p. 67).

Auerbach had met Leon Kossoff in 1948, while studying at St Martin's School of Art in London. Five years his senior, Kossoff immediately found in Auerbach an artistic comrade; someone who shared the same aims and who was similarly disenchanted with the teaching at the art school. Encouraged by David Bomberg, whose evening classes both artists attended between 1948 and 1954, to pursue a more immediate, instinctive and instantaneous approach to painting, together these artists forged a new and more expressive style in their art. 'I think Leo and I were perhaps a bit rougher and more rebellious than the other students', Auerbach recalled, 'We wanted something a little less urbane, a little less tea-time, a little less limited. And not so linear and illustrative' (F. Auerbach, quoted in R. Hughes, *Frank Auerbach*, London, 1990, p. 29). Quickly, the pair became close friends, continuously working together, either roaming the streets of war-torn London in search of new subjects, or spending long and intense periods of time drawing or painting in each other's studios.



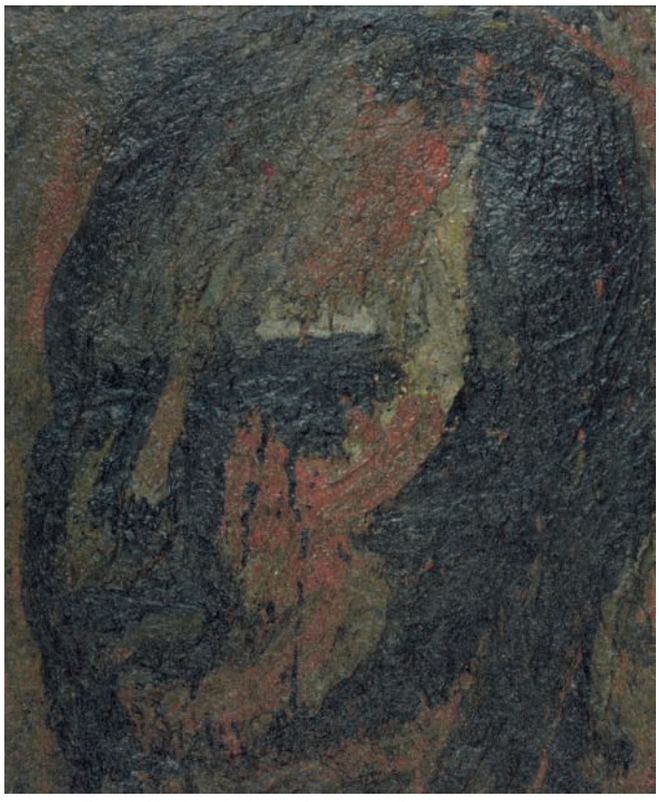
Rembrandt Harmensz. van Rijn, *Head of a Young Man or Self Portrait*, 1629. Alte Pinakothek, Munich. Photo: Bridgeman Images

It was during these sessions that Auerbach painted *Head of Leon Kossoff.* 'I would sit for an hour and Leon would paint me, and then Leon would sit for an hour and I would paint him, and so we went on all day, turn and turn about', Auerbach explained. 'I've forgotten how long the process took and I've forgotten also how many days a week we did it, it may have been two days a week. It may have taken about two years for Leon to finish two paintings of me...and for me to finish two paintings of Leon' (F. Auerbach, quoted in C. Lampert, *op. cit.*, p. 63). As is evident from Auerbach's recollections, *Head of Leon Kossoff* was most likely painted over a long period of time, the result of myriad alterations, additions and changes. Auerbach has built the paint up, applying the monochrome palette of black and white in bold thick layers both with his brush and fingers. Delicate drips of white paint and thick surges and whirls of dark pigment constitute the spectacularly textural and dense surface of the painting, prominent reminders of the artist's physical presence and his role in the creation of the portrait. Indeed, Auerbach has not only captured through paint the

Lucian Freud, *Frank Auerbach*, 1975-76. © The Lucian Freud Archive / Bridgeman Images

essence of his sitter's being, but has, through his gestural, visceral and instinctive technique, powerfully memorialised his own presence in this portrait; transforming it from a likeness of someone else into a powerful visual amalgam of artist and sitter. Transcending resemblance, this portrait instead immortalises the moment of artistic creation: a powerful homage to the intimate and profound connection between artist and sitter.

The rich and energy-filled paint surface, and the sweeping, vital pose of Kossoff in *Head of Leon Kossoff* also reflect Auerbach's concurrent interest in Rembrandt. Throughout the 1950s, the artist spent hours admiring the works of the old masters in London's National Gallery, particularly drawn to portraits by the great Dutch master. In *Head of Leon Kossoff* the light that radiates from the sitter's forehead is, as Robert Hughes has noted, reminiscent of Rembrandt's *Portrait of Jacob Trip* (c. 1661, National Gallery, London). His predecessor's skill and eloquence with paint deeply struck him: 'the handling is so rapid and responsive, but the mind is that of a conceptualising architect, making coherent geometries in space' (Auerbach, quoted in R. Hughes, *op. cit.*, p. 87). Rendered with impulsive, gestural brushstrokes, the present work is filled with a potent sense of animation and life, characteristics that would come to define Auerbach's powerful and prolific portraiture for the rest of his career.



Leon Kossoff, *Head of Frank Auerbach*, 1953. © Leon Kossoff

'I would sit for an hour and Leon would paint me, and then Leon would sit for an hour and I would paint him, and so we went on all day, turn and turn about. I've forgotten how long the process took and I've forgotten also how many days a week we did it, it may have been two days a week. It may have taken about two years for Leon to finish two paintings of me...and for me to finish two paintings of Leon.'

Barbara **HEPWORTH**

'All my early memories are forms and shapes and textures. I remember moving through the landscape with my father in his car, and the hills were sculptures; the roads defined the forms. The was a sensation of moving physically over the fullness of a moor, and through the hollows and slopes of peaks and dales, feeling, seeing, touching; through the mind, the eye and the hand. The touch and texture of things- sculpture, rock, myself and the landscape. This sensation has never left me. I, the sculptor, am the landscape'

Barbara Hepworth, at work in her studio. Photo: Paul Schutzer.
© Photo by Paul Schutzer/The LIFE Picture Collection/Getty Images.

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DAME BARBARA HEPWORTH (1903-1975)

Sea Form (Atlantic)

signed, dated and numbered 'Barbara Hepworth 1964 6/6' (on the top of the base) and inscribed with foundry mark 'Morris/Singer/FOUNDERS/LONDON' (on the back of the base)
bronze with a brown/green patina
80 in. (204 cm.) high

Conceived in 1964 and cast between 1964 and 1966 in an edition of 6 plus 0 (the artist's proof). This work is recorded as BH 362, cast 6/6.

£3,000,000-5,000,000
$4,400,000-7,300,000
€4,000,000-6,600,000

PROVENANCE:

Purchased directly from the artist through Gimpel Fils, in September 1966 by Mr & Mrs Samuel G. Rautbord, Chicago.
Their sale; Christie's, New York, 13 May 1998, lot 208, where purchased by the present owner.

EXHIBITED:

Otterlo, British Council Tour, Rijksmuseum Kröller-Müller, *Beeldhouwwerken en Tekeningen van Barbara Hepworth*, May - July 1965, no. 43, another cast exhibited: this exhibition travelled to Basel, Kunsthalle, September - October 1965, no. 33; Torino, British Council, Galleria Civica D'Arte Moderna, October - November 1965, no. 41; Karlsruhe, Badischer Kunstverein, February-March 1966, no. 33; and Essen, Museum Folkwang, April - June 1966, no. 33.
St Ives, Penwith Society of Arts; *Penwith Society of Arts Summer Exhibition 1965*, August - October 1965, no. 2 of sculpture section, another cast exhibited.
Athens, *Panathenées de la Sculpture Mondiale*, September - November 1965, no. 2, lent by the artist, n.p.
New York, Marlborough-Gerson Gallery, *Barbara Hepworth*, April - May 1966, no. 17, another cast exhibited, n.p., another cast illustrated.
London, Gimpel Fils, *Barbara Hepworth*, May - June 1966, no. 4, possibly cast 6 exhibited, n.p., illustrated.
London, Battersea Park, *Sculpture in the Open Air,* May - September 1966, no. 17, another cast exhibited, another cast illustrated.
Birmingham, Cannon Hill Park, *Outdoor Sculpture*, April – May 1967, no. 1, another cast exhibited: this exhibition travelled to Norwich, Castle Museum Gardens, May - June; and Northampton, Abington Park, June - July, n.p., another cast illustrated.
Montreal, Expo. 67, *Sculpture: Exposition Internationale de Sculpture Contemporaine,* Summer 1967, exhibition not numbered, another cast exhibited, pp. 84, 118, another cast illustrated.
London, Tate Gallery, *Barbara Hepworth*, April - May 1968, no. 145, cast 5/6 exhibited, pp. 5, 38, 60, cast 5/6 illustrated.
Edinburgh, Royal Botanic Garden and Scottish National Gallery of Modern Art, *Barbara Hepworth: Late Works*, August - September 1976, no. 2, another cast exhibited, pp. 9-11, another cast illustrated.
Wakefield, Yorkshire Sculpture Park, *Barbara Hepworth,* July - October 1980, no. 12, another cast exhibited, pp. 13, 20, another cast illustrated.
New York, Marlborough, *Hepworth, Lipchitz, Moore,* December 2000 - January 2001, no. 4, another cast exhibited, pp. 8-9, another cast illustrated.
Wakefield, Yorkshire Sculpture Park, *Barbara Hepworth: Centenary*, May – September 2003, no. 94, another cast exhibited, pp. 134, 143, another cast illustrated.
Bakewell, Chatsworth, *Beyond Limits: The Landscape of British Sculpture 1950-2015*, September - October 2015, exhibition not numbered, pp. 60-64, 224, illustrated.

LITERATURE:

Exhibition catalogue, *Beeldhouwwerken en Tekeningen van Barbara Hepworth,* Otterlo, British Council Tour, Rijksmuseum Kröller-Müller, 1965, no. 43, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth*, Basel, Kunsthalle, 1965, n.p., no. 33, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth,* Torino, British Council Tour, Galleria Civica D'Arte Moderna, 1965, pp. 98-99, no. 41, another cast illustrated.
B. Hepworth and A. Bowness, *Barbara Hepworth: Drawings from a Sculptor's Landscape*, London, 1966, p. 12, another cast illustrated.
A. Bowness, *The Complete Sculpture of Barbara Hepworth 1960–69*, London, 1971, pp. 12, 38, no. 362, pls 103, 104, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth: A Retrospective,* Liverpool, Tate Gallery, 1994, pp. 105, 160, another cast illustrated.
P. Curtis, *Barbara Hepworth,* Tate Gallery, London, 1998, pp. 45, 47, pl. 47, another cast illustrated.
M. Gale and C. Stephens, *Barbara Hepworth: Works in the Tate Gallery Collection and the Barbara Hepworth Museum, St Ives,* 1999, p. 202, another cast.
B. Hepworth, *Barbara Hepworth: A Pictorial Autobiography,* London, 2008, pp. 103, 109, pls. 286, 301, another cast illustrated.
S. Bowness (ed.), *Barbara Hepworth: The Plasters, The Gift to Wakefield*, London, 2011, pp. 46-47, 54, 93, 140, pls. 41, 47, plaster illustrated.
P. Curtis, *St. Ives Artists: Barbara Hepworth,* London, 2012, pp. 45, 47, fig. 47, another cast illustrated.
S. Bowness (ed.), *Barbara Hepworth Writings and Conversations,* London, 2015, pp. 223-224.

Morris Singer Foundry, London, *circa* 1965, with from left: *Sea Form (Atlantic), Rock Form (Porthcurno)* and *Squares with Two Circles*. Photo: Denis Saville
Courtesy Bowness, Works by Hepworth © Bowness.

Sea Form (Atlantic) is a large curved and free-standing bronze sculpture made by Barbara Hepworth in her studio in St Ives, Cornwall in 1964. Standing at over two metres high, it is one of a great series of large-scale bronze sculptures Hepworth made in the late 1950s and 60s in which she sought to invoke a deep sense of the human figure and the landscape through a single, generalised form that she hoped would be displayed in the open air. *Sea Form (Atlantic)* was produced in an edition of six bronze casts plus one artist's proof. Other casts are currently housed in the Museum of Fine Arts, Dallas, the City of Norwich Museums and the Lynden Sculpture Garden.

Given its title after its completion - as almost all of Hepworth's sculptures were - *Sea Form (Atlantic)* is one of an important group of bronze sculptures to which she gave the name 'Sea Form' on account of their resemblance to forms and feelings prompted in her by the sights, sounds and sensations of the Cornish coastline with which she once admitted she had become 'bewitched'. The elegant human scale of the work, its simplified forms and sea-green coloured, oval hollows are all intended to evoke, in both a physical and material way, a sense of the experience Hepworth herself had while walking along the dramatic Atlantic coastline between St Ives and Land's End, taking in its jutting rocks, calm hollows, languid pools, windswept beaches and the ever-present 'infinitude' of the sea. 'The works I do' Hepworth once said in this respect, 'are a mixture of an ideal situation in shape and spontaneity reacting to landscape and a feeling of evoking how I feel, myself, bodily in relation to this landscape, evoking a response in the beholder to the position of man, spiritually, mentally, in his landscape and relating to the universe.' (Barbara Hepworth, quoted in S. Bowness (ed.), *Barbara Hepworth: Writings and Conversations*, London, 2015, p. 175)

'Yes, these are all sea forms and rock forms related to Porthcurno on the Land's End coast with its queer caves pierced by the sea. They were experiences of people- the movement of people in and out is always part of them'.

Hepworth's *Sea Form* sculptures were all made in bronze because it was this metal, she believed, that allowed her the lightness, flexibility and freedom to create forms evocative of the ebb and flow of the waves, the bend and curve of the wind and the roughness of the rocky coastline. Hepworth only began to appreciate the sculptural possibilities of bronze in the late 1950s. 'It took me nearly thirty years to find a way of using it', she recalled. 'I needed to understand it in order to be stimulated by it...I found the most intense pleasure in this new adventure in material ... I had always hated clay and never previously liked any bronze casts of forms modelled in clay. But now I felt free to enjoy the making of the armature. I could blend it with my carving technique – by building up the plaster of Paris and then cutting it down as though carving. Finally ... by treating the plaster as if it was oil paint with large flat spatulae, I built surfaces which I could then cut down when hard. This method gave me the same feeling of personal surfaces as when I prepare the boards on which I draw and paint' (*ibid*. pp. 158-9).

Sea Form (Atlantic) expresses this unique blend of carving and modelling through its play with the contrast between rough and smooth surfaces and organic and geometric form all set within one, single, curved and self-standing form that has been punctured by two vertical, humanoid apertures reminiscent of the holes made in stones and shells by the sea. Like the other bronze sculptures *Sea Form (Bryher), Rock Form (Porhcurno)* and *Sea Form (Trezion)* for example, 'these are all sea forms and rock forms, related to Porthcurno on the Land's End coast with its queer caves pierced by the sea,' Hepworth explained. 'They were experiences of people – the movement of people in and out is always a part of them. They are bronze sculptures, and the material allows more openness of course. I was a comparative newcomer to bronze, so I used it extravagantly to see how far I could go. It has a presence but it doesn't look at you the way a carving does. There is a stronger sense of participating in the form - you want to go in and out as you look at a sculpture' (*ibid*. pp. 233-4).

In just the way that Hepworth describes, *Sea Form (Atlantic)* has an imposing physical presence that invites the viewer to both draw near and stand back. It invites them to come forward and move closely around its curved, almost enfolding surface and outer form, while at the same time, its apertures, reminiscent in both scale and shape to the standing human figure, remind the viewer of their own vertical, physical presence in relation to this broad, rocky, shield or shell-like form. These ovals also open

Barbara Hepworth, 1961. Photo: Ida Kar.
© National Portrait Gallery, London.

Sea Form (Atlantic) exhibited Otterlo, British Council Tour, Rijksmuseum Kröller-Müller, *Beeldhouwwerken en Tekeningen van Barbara Hepworth*, May - July 1965. Photographer unknown.
© Archives Kröller-Müller Museum. Works by Hepworth © Bowness.

out, of course, onto a view of the infinity of space and the horizon beyond and around the sculpture. It is in this way that a sense of the figure and of an organic meeting place between viewer, coastline, sea and sky is simply contained and expressed within this one calming, elegant, organic, sculptural form. 'You can't make a sculpture, in my opinion, without involving your body.' Hepworth famously said. 'You move and you feel and you breathe and you touch. The spectator is the same. His body is involved too. If it's a sculpture he has to first sense all gravity. He's got two feet. Then he must walk and move and use his eyes and this is a great involvement. Then if a form goes in like that – what are those holes for? One is physically involved and this is sculpture. It's not architecture. It's rhythm and dance and everything. It's to do with swimming and movement and air and sea and all our well-being' (*ibid*., p. 258).

Hepworth also pointed out, perhaps correctly, that, her extraordinarily refined sensibility to her surroundings and ability to translate them into sculptural form may also have had much to do with her femininity. 'It may be', she said, 'that the sensation of being a woman presents another emphasis on art and particularly in terms of sculpture for there is a whole range of perception belonging to feminine experience. So many ideas spring from an inside response to form: a nut in its shell or a child in the womb or the structures of growth in shells and crystals, the hidden energy and rhythms of wood and stone and the pure and gentle quality of reflected light on the surfaces of natural material which produce the sensations of vitality, security and calm' (B. Hepworth quoted in the 1961 film *Barbara Hepworth* by John Read, BBC Films).

We are grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture.

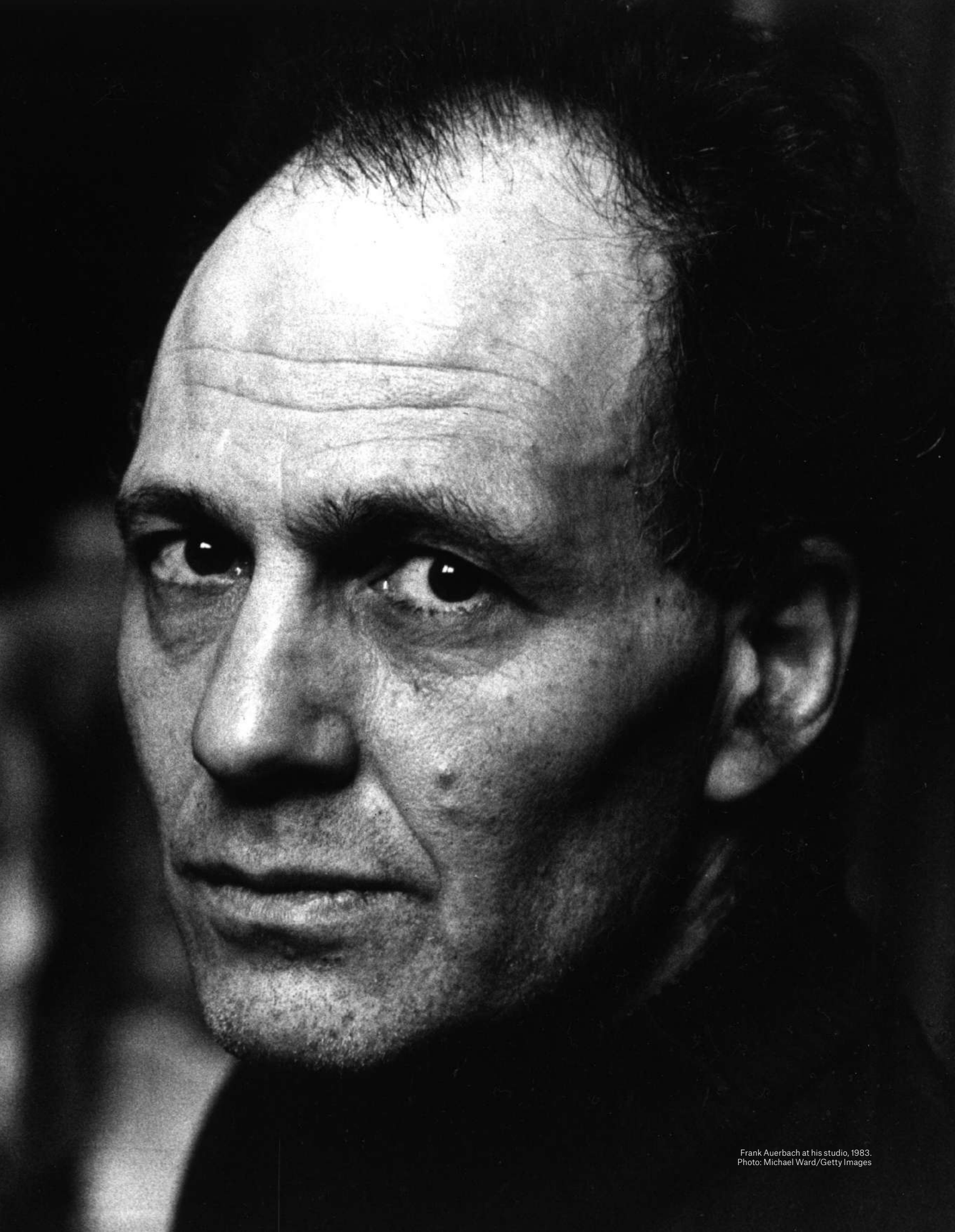
Barbara Hepworth with Minister Vrolijk seen through *Sea Form (Atlantic)* at the opening of the *Beeldhouwwerken en Tekeningen van Barbara Hepworth* exhibition, Otterlo, British Council Tour, Rijksmuseum Kröller-Müller, May 1965. Photographer unknown.
© Archives Kröller-Müller Museum.

Barbara Hepworth (Hands), 1958. Photo: Cornel Lucas.
© Image courtesy of the Cornel Lucas Collection (all rights reserved).

Frank **AUERBACH**

'Auerbach is a landscape painter, but of a peculiar kind. Nature for him seems to be instantaneous. It leaps out of the void. The paint contorts to capture it, but always what the impasto seems to be after is not the "character" of a scene or even its atmosphere, but rather, its simply being there for once.'

T. J. Clark



Frank Auerbach at his studio, 1983.
Photo: Michael Ward/Getty Images

PROPERTY FROM A PRIVATE COLLECTION

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FRANK AUERBACH (B. 1931)

Study for Tree on Primrose Hill

oil on canvas
16 x 17¾ in. (40.6 x 45 cm.)
Painted in 1986.

£400,000-600,000
$590,000-880,000
€530,000-790,000

PROVENANCE:
A gift from the artist to Miss Valerie Beston.
Her sale; Christie's, London, 8 February 2006, lot 6, where purchased by the present owner.

EXHIBITED:
London, Marlborough Fine Art, *Frank Auerbach, Recent Works and Drawings*, January - February 1987, no. 26, pp. 8, 30, illustrated.

LITERATURE:
W. Feaver, *Frank Auerbach*, New York, 2009, p. 302, no. 567, illustrated.

Rendered with rich swathes of dense and lustrous oil paint, Frank Auerbach's *Study for Tree on Primrose Hill* presents a dynamic, vigorous and immediate impression of one of the artist's favourite and most frequently depicted motifs: the park at Primrose Hill. Beneath a sky that has been set ablaze with streaks of vibrant orange and soft blue, an angular tree soars upwards in the foreground of the painting, slicing the landscape behind in two in this dramatic and energy-filled composition. Rising off the canvas in sumptuous sweeps of richly coloured paint, this image not only captures a fleeting moment of nature, but, with its frenzied topography of tactile peaks and ridges, it evokes the vivid sensation of standing within this wind-swept winter landscape. One of the finest and most dramatic of an important series of works to depict this dramatic composition – two of which belonged in the personal collection of Lucian Freud – *Study for Tree on Primrose Hill* reflects the profound connection and the deep, intimate knowledge that Auerbach had with his beloved London. Like Constable's Suffolk, Monet's Giverny or Van Gogh's Arles, Auerbach has made a corner of north London – the immediate area surrounding his studio in Mornington Crescent – entirely his own, creating unique and highly distinctive paintings such as *Study for Tree on Primrose Hill*, that resonate with an intimate and profound intensity. Painted in 1986, *Study for Tree on Primrose Hill* dates from an important year in Auerbach's career, during which he represented Britain at the Venice *Biennale*, winning the hugely coveted Golden Lion prize along with Sigmar Polke. *Study for Tree on Primrose Hill* was originally in the renowned collection of Miss Valerie Beston. A gallerist and loyal and devoted supporter of the 'London School' of artists, including Auerbach, Freud and perhaps most notably, Francis Bacon, Miss Beston amassed a large and highly personal collection of paintings, many of which were given to her as gifts from these artists.

Auerbach first began to depict his beloved Primrose Hill, a quiet rural sanctum in the middle of the bustling urban metropolis, in the late 1960s. From this point onwards,

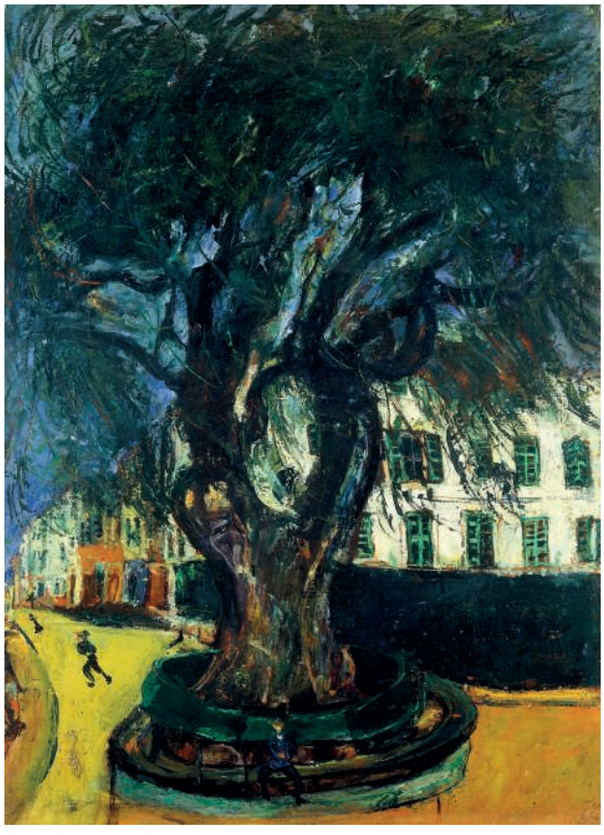
Lucian Freud and Frank Auerbach, 1975.
Photo: Harry Diamond © National Portrait Gallery
Artwork: © Frank Auerbach. Courtesy Marlborough Fine Art

Frank Auerbach, *Tree on Primrose Hill*, 1985-89. Gifted to The National Museum Wales by Lucian Freud.
Artwork: © Frank Auerbach. Courtesy Marlborough Fine Art

this part of London has become central to the artist's work, providing endless inspiration. 'This part of London is my world', he explained, 'I've been wandering around these streets for so long that I have become attached to them, and as fond of them as people are of their pets' (Auerbach, quoted in C. Lampert, N. Rosenthal & I. Carlisle, eds., *Frank Auerbach Paintings and Drawings* 1954-2001, exh. cat., London, 2001, p. 15). Setting out at dawn, Auerbach went to the park at Primrose Hill and made rough sketches of the landscape: rapidly rendered charcoal or felt-pen drawings of trees, clouds, vistas or horizons. On his return to the studio, Auerbach used these sketches not as exact studies or plans for his paintings, but instead as impressions of the atmosphere; records of his experience of the landscape in front of him. Not completed *en plein air*, Auerbach's process enables him to conflate his memory and experience of the landscape in his own time, capturing 'what it was like to actually draw there that morning...what

'I feel London is this raw thing... This extraordinary, marvellously unpainted city where whenever somebody tries to get something going they stop halfway through, and next to it something incongruous occurs... this higgledy-piggledy mess of a city.'

Miss Beston and Francis Bacon on the steps of the Grand Palais, 1971.
Photo: © André Morain Paris



Chaim Soutine, *The Tree in Vence*, 1929.
Photo: Bridgeman Images

I see is what I was looking at when I did the drawing and it reminds me of it. That's what it was for. I see the sunlight and the trees and the hill so I paint from these by looking at the drawing…I'm looking at black and white drawings and the lines signal colours to me' (Auerbach, quoted in R. Hughes, *Frank Auerbach*, London, 1990, p. 166).

Like Constable's large and evocative depictions of the landscape, Auerbach's paintings capture fleeting and ephemeral moments in time, yet these scenes are monumentalised, meticulously worked up by the artist to create an image of permanence and durability. In this way, Auerbach's landscapes belong in the great heritage of European landscape painting, but, with their powerful portrayals of London, these works occupy a particular place within this lineage: as Auerbach has observed, 'I have a strong sense that London hasn't been properly painted. New York has been – think of Stella's *Brooklyn Bridge*, or O'Keeffe's *Shelton with Sunspots*. Paris has been painted to the last detail. But London? Monet on the Thames, Derain at the docks; bits and pieces, rather spottily, by Whistler and Sickert. But it has always cried out to be painted, and not been' (Auerbach, quoted in *ibid.*, p. 84).

Featuring one angular, striking hawthorn tree in the foreground, which Auerbach has described as, 'a tree that shoulders the cloud ceiling' (Auerbach, quoted in C. Lampert, *Frank Auerbach: Speaking and Painting*, London, 2015, p. 172), the dramatic composition of *Study for Tree on Primrose Hill* is evidence of a rare trip that the artist made outside London in 1975. Following a visit to Tretire in Herefordshire, Auerbach's depictions of Primrose Hill changed. Here, the artist was captivated by a tree outside his bedroom window, and as a result, when he returned to his depictions of London, the motif of a singular tree became increasingly prominent. Though Auerbach cannot recall why he chose this particular tree on Primrose Hill, he remembered that he was aiming to capture the 'feeling of the branch shaking in the wind' (Auerbach, quoted in *ibid.*, p. 176), and integrate this into the rhythm of zigzagging strokes and vigorous impasto of the painting.

Lynn **CHADWICK**

'I'd already gone through the discipline of doing abstract work, because architecture is done abstractly. I'd done my exercises so I thought I'd go out into more, shall we say, organic work. It wasn't meant to be figurative. It was more to do with the spirit of man and animal than with the actual physical being'.

Lynn Chadwick welding the armature for *Stranger III* (1959) in the chapel at Lypiatt Park, 1958. Photo: David Farrell.
© David Farrell Photography. © Lynn Chadwick / The Bridgeman Art Library.

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LYNN CHADWICK, R.A. (1914-2003)

Back to Venice

signed, numbered and stamped with foundry mark 'L.CHADWICK C74 6/9 PANGOLIN EDITIONS' (at the back of the female figure's coat; on the right of the male figure's hip; and at the back of the bench)
bronze with a grey patina
76 x 109 x 60 in. (193 x 276 x 152 cm.)
Conceived in 1988.

£1,400,000-1,800,000
$2,100,000-2,600,000
€1,800,000-2,300,000

PROVENANCE:
The Artist's Estate, and by descent.

EXHIBITED:
Venice, *XLIII Biennale*, June – October 1988, exhibition not numbered, another cast exhibited.

LITERATURE:
E. Lucie-Smith, *Chadwick*, London, 1997, pp. 118-119, no. 90, another cast illustrated.
D. Farr, *Lynn Chadwick*, London, 2003, n.p., pl. 6, another cast illustrated.
D. Farr, and E. Chadwick, *Lynn Chadwick Sculptor: with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 379, no. C74, another cast illustrated.
Exhibition catalogue, *Lynn Chadwick: The Sculptures at Lypiatt Park*, London, 2014, pp. 25, 92, another cast illustrated.

Courtesy of the The Estate of Lynn Chadwick and Blain | Southern.
Photo: Steve Russell Studio.

'Quite apart from the distinguished and highly original quality of his imagination, it is the beauty and sensitivity of execution that impress. He may make use of the 'creative accident', but the very sureness of his control makes most modern sculpture look simply incompetent by the side of his work. The Biennale award marks the emergence of Lynn Chadwick as a figure of international artistic importance.'

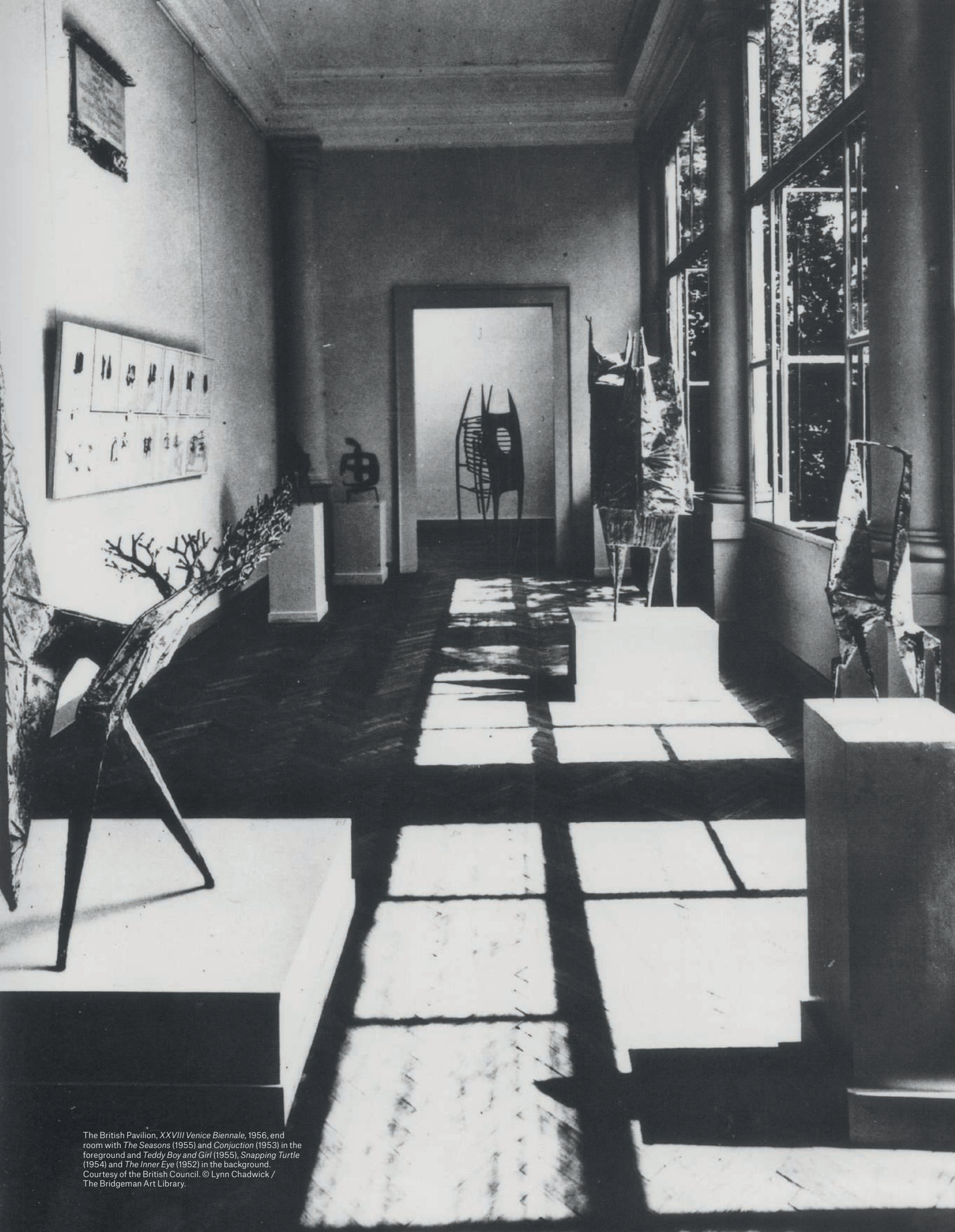
Sir Alan Bowness

Conceived in 1988, *Back to Venice* occupies a pivotal place in Lynn Chadwick's *oeuvre*, representing a moment of intense reflection and retrospection for the artist as he looked back on a seminal moment in his career: his ground-breaking exhibition at the twenty-eighth Venice *Biennale*, in 1956, where he was awarded the prestigious International Grand Prix for Sculpture. It was this victory which truly launched Chadwick to international prominence, earning him a wealth of critical praise around the world, and cementing his position as a leading figure in the artistic landscape of post-war Britain. Representing the culmination of over thirty years of artistic experimentation and evolution, this monumental work embodies many of the key stylistic and thematic features which Chadwick had explored over the course of his career, as he sought to showcase the developments that had occurred in his style over the intervening decades.

Born in Barnes, South-West London, Chadwick trained as an architectural draughtsman before serving in the Fleet Air Arm of the Royal Navy during the Second World War. He returned to the profession following his demobilisation in 1944, but began to focus increasingly on design-led projects in the ensuing years, creating plans for furniture and developing award-winning textile patterns. His first sculpture emerged in 1947, a delicate mobile whose playful sense of movement and lightness of form was intended to attract visitors at design fairs, acting as an eye-catching contrast to the static constructions which populated the majority of the stands. This work quickly drew the attention of the London art world, earning Chadwick several commissions for the Festival of Britain in 1951 and leading to his inclusion in the group show of young British sculptors at the Venice *Biennale* in 1952. While this show increased the artist's visibility on an international stage, it was the exhibition he staged four years later at the same festival that would prove to be a defining moment in Chadwick's career.

Chosen to represent Great Britain alongside the painter Ivon Hitchens, Chadwick was asked to stage a one-man exhibition of his sculptures in the country's pavilion at the 1956 *Biennale*. The choice of Chadwick as the sole representation of British sculpture at the international exhibition was unexpected, not least by the artist himself. As he explained: 'Being included in the Venice *Biennale* was a shock. I was really, in my own mind, not ready for such a thing. When I was told [by the British Council] that I was going to represent Britain, I said 'Wouldn't it be better if I shared it with someone else?'' (Chadwick, quoted in E. Lucie-Smith, *Chadwick*, Gloucestershire, 1997, p. 26). At this stage in his career, Chadwick had been sculpting for less than a decade, and had only received his first exhibition in 1950. He felt unprepared for the weight of responsibility that a solo-representation carried, but nevertheless threw himself into preparations for the event. The exhibition was roundly praised on its opening, with numerous critics singling Chadwick out for commendation.

Flap: Courtesy of the The Estate of Lynn Chadwick and Blain | Southern.
Photo: Steve Russell Studio.



The British Pavilion, *XXVIII Venice Biennale,* 1956, end room with *The Seasons* (1955) and *Conjuction* (1953) in the foreground and *Teddy Boy and Girl* (1955), *Snapping Turtle* (1954) and *The Inner Eye* (1952) in the background. Courtesy of the British Council. © Lynn Chadwick / The Bridgeman Art Library.

Lime Statue of a *Husband and Wife*, Egyptian tomb, *circa* 1300 BC. British Museum, London.
© The Trustees of the British Museum.

Alan Bowness in his review of the event wrote: 'Chadwick has been one of the revelations of the *Biennale*. Quite apart from the distinguished and highly original quality of his imagination, it is the beauty and sensitivity of execution that impresses' (A. Bowness, quoted in D. Farr, Lynn Chadwick, London, 2003, p. 44). Having said this, the artist's win of the Grand Prix for Sculpture still came as something of a surprise, as he beat more established figures including Alberto Giacometti and Giacomo Manzù to become the youngest post-war recipient of the award.

In recognition of this extraordinary moment at the festival thirty-two years previously, the British Council invited Chadwick to return to Venice in 1988 and create a large sculpture for the garden of the British Pavilion, to be sited alongside works by Anthony Caro, Phillip King and Joe Tilson. Wittily titled *Back to Venice*, the resulting artwork represents the summation of a number of the thematic concerns and motifs which had occupied Chadwick across the intervening decades, particularly the seated couple, and the tensions and relationships that arise between two forms when juxtaposed alongside one another. Presenting two frontally posed figures seated on a bench, the sculpture is imbued with an innate stillness and serenity. Both characters carry a distinctly regal air, their monumental forms appearing magisterial as they gaze outwards towards the viewer. This sense of stillness, when coupled with their direct frontality, recalls examples of sculptural portraits of married couples from Ancient Egyptian culture, a subject which also inspired Chadwick's contemporary, Henry Moore.

As with the Egyptian examples, *Back to Venice* is marked by a clear division of gender, the forms and accoutrements of the figures suggesting a male-female coupling. This is revealed most clearly in the treatment of the forms – the woman is more lightly built, her shoulders sloping at a gentler angle and her body appearing softer and rounder than that of her male partner. He, in turn, occupies a weightier stance, his mass and angularity more forcefully expressed, while the addition of a deep fissure to his body, which runs the length of his torso, reveals a sharper sense of form. In addition to this, the artist incorporates geometric symbols into his sculpture in order to identify the gender of his characters, applying two differently shaped heads to each. A common feature of his idiosyncratic artistic vocabulary, the square or cube typically denotes a male character, while the triangular or pyramidal shape is used to identify a female.

This distinction is further emphasised by the clothing which drapes the two figures – the female figure retains vestiges of a skirt or dress around her lower body, the soft material flowing around her hips and onto the bench. Similarly, the male's torso is marked by sharply angular rectangles arranged diagonally across his collar bone, which appear to suggest the collar of a shirt. The evenly spaced folds of the drapery across the back of both figures is achieved using a French plasterer's comb, which Chadwick dragged through the wet material during the earliest stages of the sculpture's design process to produce a delicate sequence of ribbed, horizontal lines which, when cast in bronze, produces a rich, dynamic texture. These delicate textures, along with the subtle colourings of the bronze and the accurate stance of his figures, were integral to Chadwick's vision, and the artist set up and ran his own foundry on the grounds of his home to ensure they were accurately translated into bronze during the casting process.

Courtesy of the The Estate of Lynn Chadwick and Blain | Southern.
Photo: Steve Russell Studio.

Henry Moore, *King and Queen*, 1952-1953. Private collection.
© Jason Marsh / Alamy Stock Photo.
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In *Back to Venice*, the two forms generate a shared energy, as their bodies seem to respond and reflect one another across the precisely judged gap which separates them. The male seems to lean very slightly to his right, an impression enhanced by the fact that his left leg extends forwards past the other. This causes the line of his shoulders to tilt upwards towards the centre of the sculpture, a pose echoed by that of the female figure. In her case, her left shoulder drops considerably towards her hips, giving her a highly asymmetrical pose as she responds to the form of her partner. These angles and distances are carefully calculated to instil the figures with a certain 'attitude,' an element of sculpture which Chadwick saw as essential to the power and character of his figures. Through the angles of the figure, the subtle bending of their neck, the positioning of the head or the weight within the body, Chadwick believed he could make his sculptures speak, as it were. 'If you can get their physical attitudes right,' Chadwick explained, 'you can spell out a message' (Chadwick, quoted in M. Bird, *Lynn Chadwick*, Surrey, 2014, p. 147).

These subtle shifts in posture imbue the sculpture with a decidedly human presence, despite the fact that the two figures are constructed through a series of angular abstract forms. In this way, Chadwick moves beyond a focus on the formal qualities of the human body, beyond their distillation into abstract forms, to a more in-depth examination of the relationship that exists between his two figures, exploring how they relate to one another on an emotional level as well as in a formal or physical sense. Although they do not touch one another, nor engage in eye contact, there is an intimacy to the relationship of the couple, a sense of connectedness achieved in the careful balancing of their forms. This internal tension is a clear development of Chadwick's artistic vision, which builds on the formal and technical innovations of the artist's youth and marries it with the careful observation and distillation of human nature that experience and age bring.

Verso of Lynn Chadwick, *Back to Venice,* cast 5/9, Lypiatt Park. Photo: Jonty Wilde.
Courtesy of the The Estate of Lynn Chadwick and Blain | Southern. Photo: Jonty Wilde.
© Lynn Chadwick / The Bridgeman Art Library.

Bridget **RILEY**

'No painter, dead or alive, has ever made us more aware of our eyes than Bridget Riley.'

Robert Melville

Bridget Riley, *circa* 1965.
Photo: Tony Evans/Getty Images
Artwork: © Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London

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BRIDGET RILEY (B. 1931)

Untitled (Diagonal Curve)

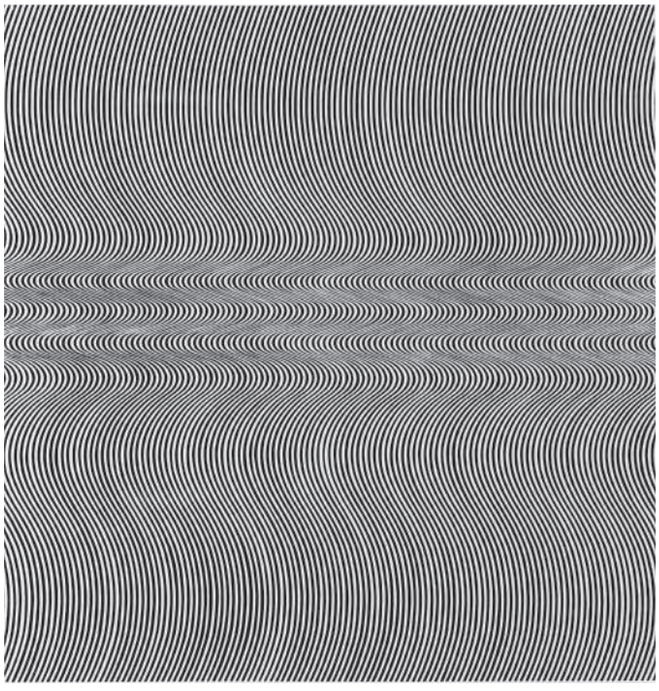
signed and dated 'Bridget Riley 66' (on the overlap), signed and dated 'Bridget Riley 1966' (on the reverse)
emulsion on board
51 x 51in. (130 x 130cm.)
Painted in 1966

£2,500,000-3,500,000
$3,600,000-5,050,000
€3,200,000-4,500,000

PROVENANCE:
Richard Feigen Gallery, New York.
Dr. Theodore N. Zekman Collection, Chicago.
Graham Leader, London.
Private Collection (acquired from the above in 1974).
Anon. sale, Sotheby's London, 21 June 2006, lot 9.
Acquired at the above sale on behalf of the present owner.

EXHIBITED:
London, Hayward Gallery, *Bridget Riley Paintings and Drawings 1951-71,* 1971, no. 45, p. 71.

Bridget Riley, *Fall*, 1963. Tate Collection, London.
Artwork: © Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London
Photo: © Tate, London 2016

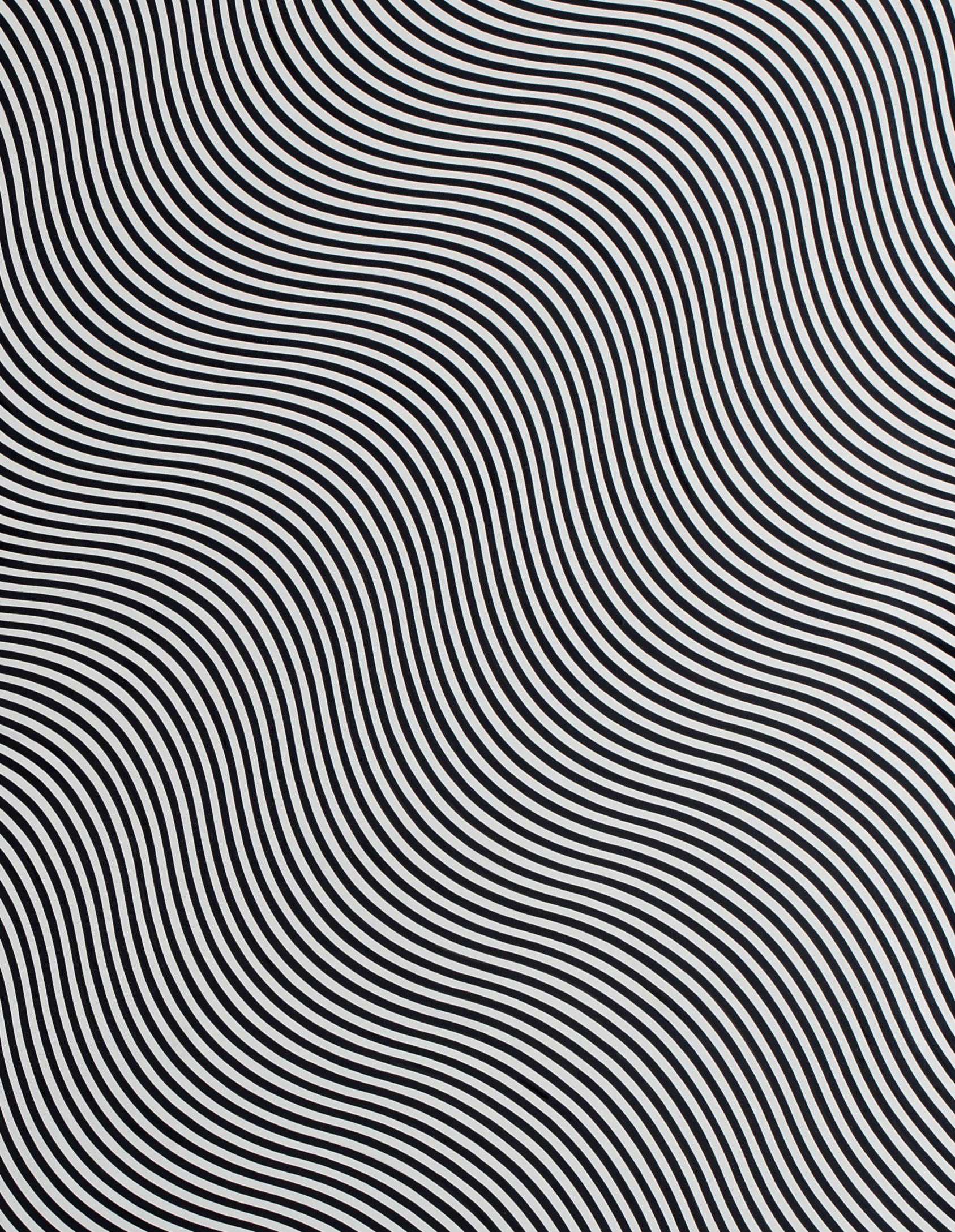


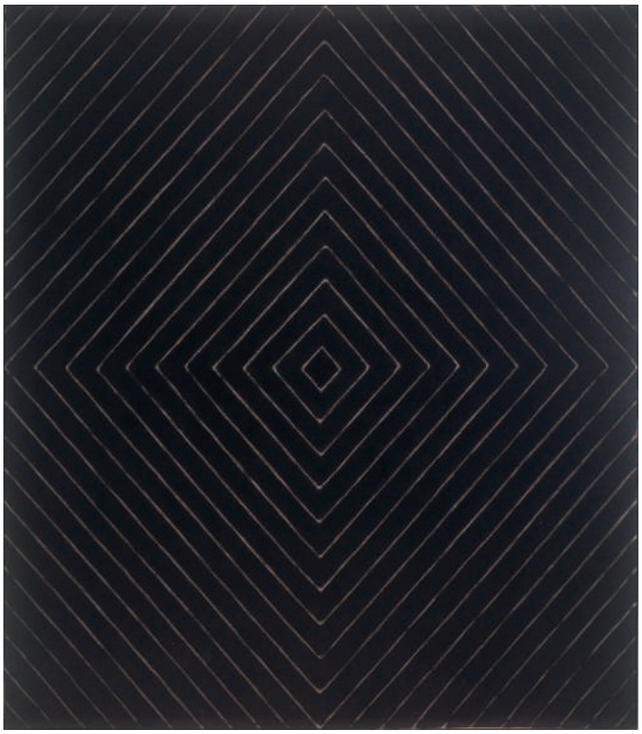
Bridget Riley, *Current*, 1964. The Museum of Modern Art, New York.
© Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London

'In my earlier paintings, I wanted the space between the picture plane and the spectator to be active. It was in that space, paradoxically, the painting "took place." ... It is important that the painting can be inhabited, so that the mind's eye, or the eye's mind, can move about it credibly.'

(B. Riley, 'The Experience of Painting,' 1988, in R. Kudielka (ed.), *The Eye's Mind: Bridget Riley, Collected Writings, 1965-1999*, London 1999, p. 122)

With its tightly-packed surface of delicate curvilinear undulations, *Untitled (Diagonal Curve)* is a mesmerizing composition that marks a critical turning point in Bridget Riley's ground-breaking Op Art practice. Executed in 1966, it represents the culmination of her investigations into the relationship between black and white, and is one of the final works she completed before her first foray into colour the following year. From a distance, the work's intricate surface dissolves into a surging series of waves, pulsating across the picture plane in thick, rhythmic arcs that appear to oscillate in three dimensions. Up close, however, it resolves into a meticulous series of thread-like strands that traverse the canvas in perfect, carefully-constructed unison. Created during a period of outstanding professional triumph, during which she took her place on a new international stage, *Untitled (Diagonal Curve)* belongs to one of Riley's most celebrated and virtuosic series of works. Included in the artist's 1971 solo show at the Hayward Gallery in London, it is one of only a handful of black and white paintings featuring her distinctive densely-banded linear curves, and takes its place alongside examples held in the collections of Tate, London, the British Council, and the Museum of Modern Art, New York. 'I wanted something which operated on more levels, was capable of more development, had a more "grey'd" quality, like the indeterminate nature of reality', Riley explained (B. Riley, quoted in 'Into Colour: In Conversation with Robert Kudielka', in R. Kudielka (ed.), *The Eye's Mind: Bridget Riley, Collected Writings, 1965-1999*,





Frank Stella, *Jill*. 1959. Albright Knox Art Gallery.
Artwork: © Frank Stella. ARS, NY and DACS, London 2016.
Photo: Art Resource, NY/Scala, Florence

Agnes Martin, *Untitled Number 5*, 1975.
Artwork: The Museum of Modern Art
Photo: Digital image, New York/Scala, Florence

London 1999, p. 90). In the present work, Riley's deft command of tonal gradation shatters the binary opposition of black and white, creating an image that exists in a perpetual state of flux.

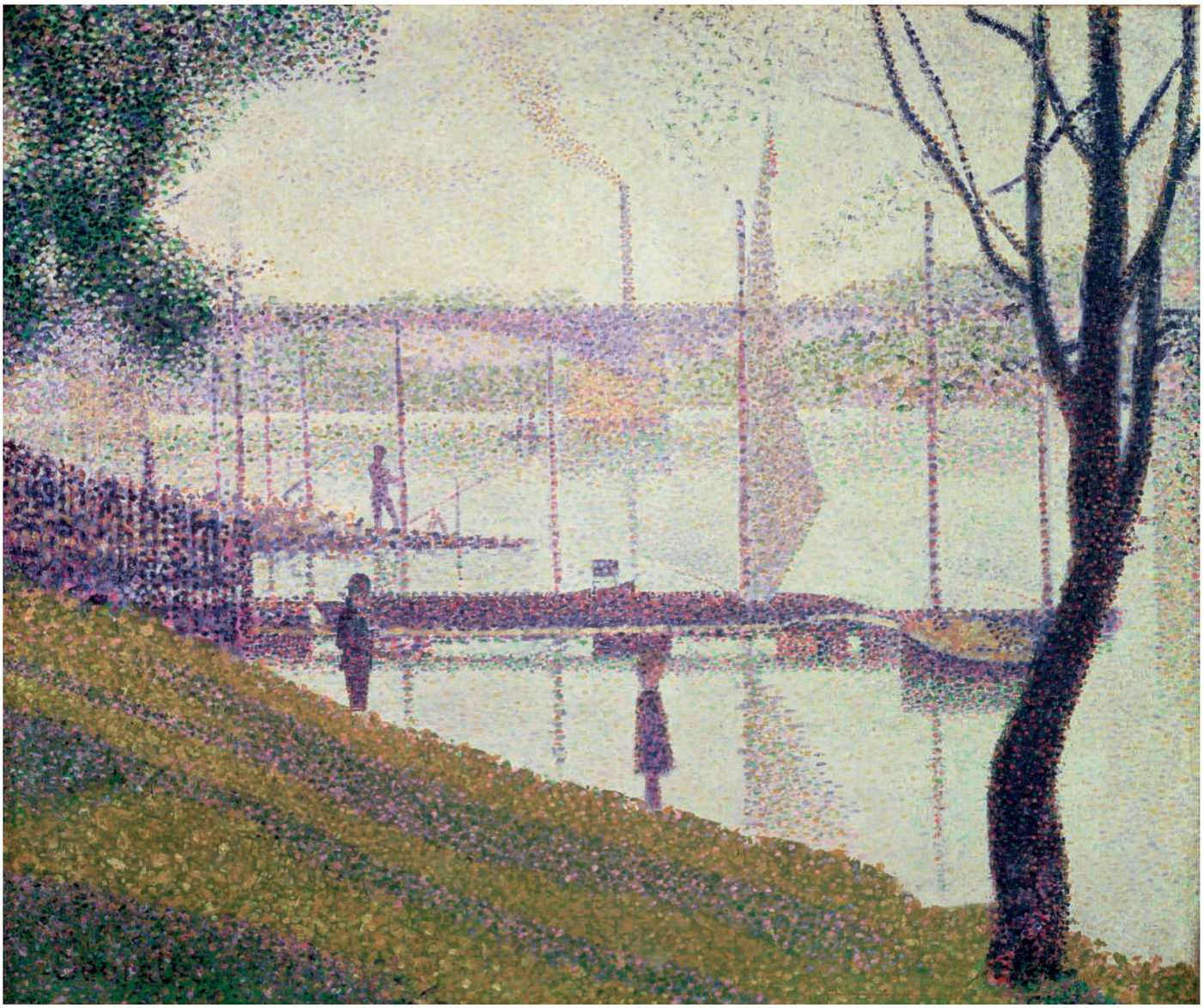
The mid-1960s saw a complete change of fortune in Riley's early career, marked by a dramatic surge of creative and commercial success. In 1965, William Seitz curated the seminal exhibition *The Responsive Eye* at the Museum of Modern Art in New York, drawing together artists whose work challenged the nature of vision and perception. Riley's inclusion in this revolutionary show – and the illustration of her work *Current* on the front cover – brought her to the attention of a new global audience. Concurrent with this exhibition was Riley's first solo show in America at the Richard Feigen Gallery which, by the time its doors opened to the public, had completely sold out. Buoyed by her newfound success in both Europe and America, Riley took her place at the forefront of the so-called Op Art movement, whose proponents harnessed optical illusion to animate static geometric forms and incite psychological responses. In her quest for dynamic equilibrium, it was Riley's introduction of greyscale effect – the mid-point between black and white – that had the greatest impact on the development of her oeuvre. By varying tonal quality, Riley not only brought the picture plane into the third dimension, but also created what she called 'virtual movement': an illusive sense of motion that acts directly upon the retina, agitating it to a point at which the image begins to vibrate. In the present work, executed in the signature square format that dominated her *oeuvre* until 1967, Riley creates a tempo of fast and slow rhythms, generating a dizzying pattern of tension and release. The effect upon the viewer is not only optical, but sensory, emotive and even – at its most extreme – visceral. By playing with standard models of human perception, Riley invites us to recalibrate every aspect of our physical being.

Riley's practice drew inspiration from a wide variety of art historical sources, most notably the work of the Italian Futurists. She had first encountered them at the 1960 Venice Biennale, and found that their rhythmic visual language, as well as their desire to register and provoke physical sensation, resonated deeply with her own aesthetic

Bridget Riley at work in a studio, April 1964.
Photo: Tony Evans/Getty Images
Artwork: © Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London

'Focusing isn't just an optical activity, it is also a mental one.'

(B. Riley, quoted in L. Cooke, *Bridget Riley: Reconnaissance,* reproduced at http://www.diacenter.org).



Georges Pierre Seurat, *The Bridge at Courbevoie*, 1886-87. The Courtauld Gallery, London.
Photo: © Samuel Courtauld Trust, The Courtauld Gallery, London, UK / Bridgeman Images

aims. The work of Giacomo Balla in particular, with its distinctive sequential pulse, had a profound impact on the evolution of Riley's search for 'virtual movement'. Four years earlier, Riley had also been inspired by the Tate's exhibition *Modern Art in the United States*, where she had admired the work of Jackson Pollock and his Abstract Expressionist contemporaries. Whilst Pollock's chance-orientated, gestural language was in many ways at odds with the calculative precision of Riley's canvases, she was fascinated by his dispersion of focal points, and his rejection of traditional perspectival laws in favour of an all-over, multi-sensory perceptual field. Elsewhere, Riley found affinity with the work of Georges Seurat, as documented in the recent exhibition *Bridget Riley: Learning from Seurat* at the Courtauld Gallery, London. In 1959, she had painted a copy of his *Bridge and Courbevoie*, and was intrigued by the intricacy of his pointillist idiom, as well as the new model of perception it offered. At the same time, Riley's work resonated with more contemporary international artistic currents, in particular the minimalist rigour and geometric abstraction espoused by figures such as Donald Judd, Agnes Martin, Frank Stella and Robert Ryman. In *Untitled (Diagonal Curve)*, these diverse spheres combine to create an image that is at once ordered and chaotic, rigorously structured and profoundly disorientating.

Giacomo Balla, *Everything Moves*, 1913.
Artwork: © DACS, 2016
Photo: Bridgeman Images

'I try to absorb sensations without censoring them, without identifying them. I want them to come out through the pores of my eyes, as it were - on a particular level of their own.'

(B. Riley, *Bridget Riley, Dialogues on Art*, 1995, pp. 79-80)

Lucian **FREUD**

'I only paint the people who are close to me. And who closer than my children?'

Lucian Freud, 1969. Photo: Harry Diamond. © National Portrait Gallery, London

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LUCIAN FREUD (1922-2011)

Ib and her Husband

oil on canvas
66¼ x 57¾in. (168.3 x 146.7cm.)
Painted in 1992

Estimate on request

PROVENANCE:
Acquavella Contemporary Art, Inc., New York.
Private Collection, Washington.
Anon. sale, Christie's New York, 13 November 2007, lot 9.
Acquired at the above sale by the present owner.

EXHIBITED:
London, The Whitechapel Art Gallery, *Lucian Freud: Recent Work*, 1993-1994, p. 185, no. 87 (illustrated in colour, unpaged; also illustrated on promotional postcard). This exhibition later travelled to New York, Metropolitan Museum of Art and Madrid, Museo Nacional Centro de Arte Reina Sofía.
Edinburgh, Scottish National Gallery of Modern Art London and The British Council Visual Arts Department, *From London: Bacon, Freud, Kossoff, Andrews, Auerbach, Kitaj, 1995-1996*, p. 140, no. 23 (illustrated in colour, unpaged). This exhibition later travelled to Luxembourg, Musée national d'Histoire et d'Art.
Tel Aviv, Tel Aviv Museum of Art, *Lucian Freud,* 1996 (illustrated in colour, p. 44).
London, Tate Britain, *Lucian Freud*, 2002-2003, no. 120 (illustrated in colour, unpaged). This exhibition later travelled to Barcelona, Fundació La Caixa Barcelona and Los Angeles, The Museum of Contemporary Art.
Paris, Centre Georges Pompidou, *Lucian Freud: The Studio*, 2010, p. 226 (illustrated in colour, p. 86).

LITERATURE:
W. Packer, "The London Six Go North to Scotland," *Financial Times*, 26-27 August 1995, p. WIV (illustrated).
B. Bernard and D. Birdsall (eds.), *Lucian Freud*, New York 1996, p. 357, no. 261 (illustrated in colour, unpaged).
W. Feaver, *Lucian Freud*, New York 2007, p. 478, no. 254 (illustrated in colour, unpaged).
'Lucian Freud: Au Centre Pompidou' in *Beaux-Arts Hors-Serie, Lucian Freud au Centre Pompidou,* Paris 2010 (illustrated in colour, p. 36).
A.V. Muñoz, *Principios de Color y Holopintura*, San Vicente 2012, p. 347.
P. Hoban, *Lucian Freud: Eyes Wide Open*, New York 2014, pp. 131 and 171.

Lucian Freud, *Large Interior, Paddington*, 1968-69. (Pictured: Ib). Museo Thyssen-Bornemisza, Madrid.
© Lucian Freud Archive/Bridgeman Images

'Each time I did a picture with him I swore I'd never do it again, but I then do because it is a way of having a relationship with my dad as well as there is a part of me that if he wants to paint me I am quite flattered.'

(I. Boyt, quoted in J. Auerbach and W. Feaver, *Sitting for Freud*, BBC 2004).

Installation view, *Lucian Freud: Recent Work, 1993-94*. Metropolitan Museum of Art, New York. (Present lot illustrated).
Photo: The Metropolitan Museum of Art/Art Resource/Scala, Florence
Artwork: ©Lucian Freud Archive/Bridgeman Images

A landmark painting within Lucian Freud's *oeuvre*, *Ib and her Husband* is a masterpiece of human observation that stands among the artist's greatest family portraits. Through an almost sculptural command of pigment, painstakingly applied in individual strokes of impasto, Freud captures a moment of blissful intimacy between his pregnant daughter Isobel ('Ib') Boyt and her then-husband Pat Costelloe. Executed on a grand scale, the work is a technical *tour de force*: like the paint-encrusted studio wall that looms above the heads of the sleeping couple, Freud's subjects lie preserved in a thickly-caked painterly terrain, almost tangible in their physical immediacy. Painted in 1992, the work dates from a pivotal moment in Freud's career. It was during this period, at the dawn of his eighth decade, that the artist produced some of his most significant works: among them, his now-legendary self-portrait *Painter Working, Reflection* of 1993, and the ground-breaking depictions of Leigh Bowery that brought about a life-changing partnership with the dealer William Acquavella. Despite the cast of new sitters that entered Freud's *oeuvre* during the ensuing years – from the benefits supervisor Sue Tilley to the Queen herself – the artist remained devoted to painting his own family: a practice that, since the 1980s, had come to form the backbone of his output. By the 1990s, Ib – the third child of Freud and the artist Suzy Boyt – had become one of his most important subjects, having first sat for him as a seven-year-old in *Large Interior, Paddington* (1968-69). The present work marks the culmination of the relationship between father and daughter: a celebration of her living, breathing presence at a poignant moment in her adult life. Tenderly observed in visceral painterly detail, it is a vision of supreme contentment that represents the artist at the height of his powers.

The year after its creation, *Ib and her Husband* was included in the artist's solo show at the Whitechapel Art Gallery, curated by Catherine Lampert. It was a milestone exhibition that, in its subsequent journey to the Metropolitan Museum of Art in New York and the Museo Nacional Centro de Arte Reina Sofía in Madrid, transformed Freud into an international household name. The present work featured on the promotional postcard and, as a result, became something of a poster-image for the show. Reviewing the exhibition for *The New York Times*, Michael Kimmelman wrote, 'It leaves no doubt that, at seventy-one, Mr. Freud is the greatest living figure painter … you would have to be completely immune to the sensuous pleasures of painting to be unaffected by Mr. Freud's art' (M. Kimmelman, quoted in P. Hoban, *Lucian Freud: Eyes Wide Open*, London 2014, p. 132). *Ib and her Husband* was subsequently included in the

'It leaves no doubt that, at seventy-one, Mr. Freud is the greatest living figure painter ... you would have to be completely immune to the sensuous pleasures of painting to be unaffected by Mr. Freud's art'

M. Kimmelman

Lucian Freud, *Painter Working, Reflection*, 1993. ©The Lucian Freud Archive / Bridgeman Images

artist's 1996 show at the Tel Aviv Museum of Art, where it was hailed in the exh. cat. as 'one of Freud's most important paintings', as well as his major retrospective at Tate Britain, London, in 2002.

FREUD IN THE 1990s

On the brink of his seventieth birthday, Freud entered one of the most daring and innovative periods of his career. Scale was amplified, texture intensified and, in a bid to breathe new life into his work, Freud's subjects dramatically diversified. His portraits of the Australian performance artist Leigh Bowery, initiated shortly before *Ib and her Husband*, brought about a startling change of direction in his *oeuvre*. In works such as *Naked Man, Back View* of 1991-92 (Metropolitan Museum of Art, New York) and *Nude with Leg Up* of 1992 (Hirshhorn Museum and Sculpture Garden, Washington D.C.), Freud began to relinquish the tightly-controlled brushstrokes that had defined his previous output, adopting a looser, more gestural approach that allowed him to chart the abundant physique of his larger-than-life muse. The following year, he painted his first and only full-length naked depiction of himself – an image that has since achieved almost mythic status – as well as the first of his four monumental portraits of 'Big Sue'. The voluptuous proportions of Tilley and Bowery, as well as the challenge of painting his own naked form, revolutionized Freud's painterly technique: new colours were mixed for every brushstroke, new textures abounded at every curve and undulation, and paint unashamedly protruded from the surface of the canvas like fossilised remains. The artist's characteristically piercing gaze now became unflinching: where he had once seen through to his subjects' veins, he now sought to capture the raw essence of their physical being. Though *Ib and her Husband* stands apart from the candid portrayals of bare flesh that characterised Freud's portraits of Tilley and Bowery, the work is nonetheless executed with the same carnal intensity. With its breath-taking format, richly marbled palette and almost three-

'The walls were covered in semi-dry, clotted paint scraped from his palette when he cleaned. The paint was left to dry out of reach, building up over many years like deposits of guano on rock. He also used any bare wall to scribble reminders about a particular painting, phone numbers or paint colours that were running low. I would come to check the walls as a kind of ongoing diary.'

(D. Dawson, *A Painter's Progress: A Portrait of Lucian Freud*, London 2014, p. 16)

Studio Wall, 2006.
Photo: © David Dawson/Bridgeman Images

dimensional topography, the work confronts the viewer like a coarse unchartered landscape. Across the peaks and troughs of rough impasto, it is almost possible to sense the quiet, rhythmic breathing of the two figures.

It was also during this period that Freud began to make increasingly creative use of his Holland Park studio. Its arsenal of furniture and paint-strewn walls had, by this stage, become an iconic part of the artist's compositional armature. Like props upon a stage, these interior features allowed him to create an entirely new *mise-en-scène* for every painting and, in doing so, to subtly alter the mood that enshrouded his subjects. The iron bedstead upon which the two figures lie featured throughout Freud's works of the 1980s and 1990s; however, it was only with *Ib and her Husband* that, for the first time, it became a site of domestic security. Its vision of familial unity stands in stark contrast to the semi-theatrical tableau *And the Bridegroom*, enacted upon the same bed the following year. Based on a line from A. E. Housman's poem *A Shropshire Lad* ('And the bridegroom all night through/Never turns him to the bride'), it depicts Bowery and his partner Nicola Bateman in a state of detached repose, backs to one another, slumbering worlds apart. In *Two Women*, directly contemporaneous with *Ib and her Husband*, Freud's subjects co-exist upon the mattress in formal, rather than emotional, terms: the work's anatomical study of flesh and limbs supercedes any sense of human interaction. By contrast, *Ib and her Husband* – which hung in close proximity to both of these works on its 1993 tour to the Metropolitan Museum of Art – physically binds its subjects together, uniting them through the very grain of the pigment. 'We were very close when it was painted, as well as physically close', recalls Ib (I. Boyt, quoted in J. Auerbach and W. Feaver, *Sitting for Freud*, BBC 2004). Freud's richly-worked surface, with its gritty effusion of texture, may be understood as a tactile expression of this corporeal intimacy.

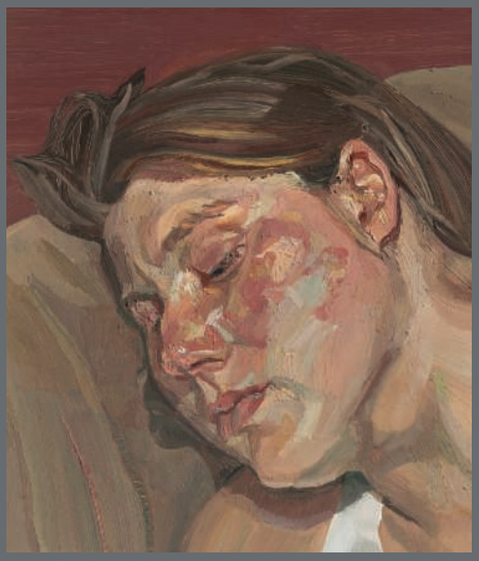
Freud's expanding artistic horizons during the early 1990s were matched by an unprecedented period of professional

Working at Night, Lucian Freud at Work in his studio, 2005.
Photo: © David Dawson/ Bridgeman Images.

triumph. Having fallen out with his dealer James Kirkman over the Bowery portraits, it was in 1992 – the year of the present work – that Freud entered a new partnership with the American gallerist William Acquavella. It was a move that, more than any other moment in his career, was to propel him onto a truly international stage. Based in New York, Acquavella already represented a number of distinguished artist estates including those of Georges Braque, Henri Matisse, Paul Cézanne, Willem de Kooning and Freud's erstwhile friend Francis Bacon. Upon entering the artist's studio, where the portraits of Bowery hung in various states of completion, Acquavella recalls, 'I was sold'. 'If I can represent you worldwide', he said to Freud, 'let's do it' (W. Acquavella, quoted in P. Hoban, *Lucian Freud: Eyes Wide Open*, London 2014, pp. 133-34). 'We shook hands', Freud explained. 'It was that simple. We never looked back' (L. Freud, quoted in P. Hoban, *Lucian Freud: Eyes Wide Open*, London 2014, p. 134). Acquavella bought – and subsequently sold – the majority of the works housed in the studio, securing deals not only with major private collectors but also with the Museum of Metropolitan Art in New York.

The success of the partnership – 'a real working friendship', as Freud put it – was consolidated by the media furore surrounding the 1993 touring exhibition. Though titled 'Recent Work' – Freud famously continued working on his naked self-portrait even after it had been photographed for the catalogue – it was in fact a retrospective of paintings from the 1940s to the present day. The *Baltimore Sun* described it as 'the hottest ticket in town', comparing the scale of Freud's success to that of Madonna. As the artist's biographer Phoebe Hoban writes, 'It had only been six years since the 1987 Freud retrospective was turned down by other venues, before finding a place at the Hirshhorn. Now, with the Whitechapel show, Freud became, quite literally, the talk of the town. Lines formed to see the show at each stop. Freud had finally reached the rank of international art star, and all that such celebrity entailed' (P. Hoban, *Lucian Freud: Eyes Wide Open*, London 2014, p. 131).

Lucian Freud, *Alice and Okie*, 1999.
© Lucian Freud Archive/Bridgeman Images



Lucian Freud, *Head of Ib*, 1983-1984.
© Lucian Freud Archive/Bridgeman Images

Lucian Freud, *Woman Smiling*, 1958-59.
© Lucian Freud Archive / The Bridgeman Art Library

FREUD'S FAMILY PORTRAITS: THE BOYTS

As with many of his offspring, Freud was absent for most of Ib's early childhood years. His evolving string of lovers and long working hours, combined with his professed disinclination for babies and toddlers, meant that he spent little time with the young Boyt family. Ib's mother Suzy was a talented artist whom Freud had met whilst teaching part-time at the Slade School of Art in London. Between 1958 and 1959, she herself had sat for the seminal portrait *Woman Smiling* – a work that marked a critical turning point in Freud's painterly technique – and would later feature in his celebrated familial tableau *Large Interior, W11 (After Watteau)*, alongside her son Kai. Between 1957 and 1969, Freud and Suzy had four of their own children: Ib's older brother and sister Alexander ('Ali') and Rose, and her younger sister Susie. Their mother's free-spirited nature, combined with Freud's absence, led to something of an unconventional upbringing. Susie describes how, when Ali, Rose and Ib were still very young, their mother bought an old cargo ship, took them out of school and set sail for Trinidad. 'At one stage the crew mutinied and my mother had to stand over them with a gun, or so the story went', she recounts. 'At another point, my brother [Kai], a babe in arms, fell overboard and two sailors nearly clanked heads with my mother as they all dived in to save him … in Trinidad when the ship was declared unseaworthy and no longer viable as a means of support for my family, they were deported back to England' (S. Boyt, 'Standing in the shadows', *The Observer*, 27 June 2004).

As the Boyt children grew to adolescence, they began to see their father more regularly – frequently as subjects in his studio. 'I like them when I can talk to them and take them out', he asserted. '… If you're not there when they are in the nest you can be more there later' (L. Freud, quoted in W. Feaver, *Lucian Freud*, London 2002, p. 20). Ali and Rose had already featured as youngsters in the 1965 work *Reflection with Two Children (Self-Portrait)*, and went on to sit for portraits including *Ali* (1974) and *Rose* (1978-79). Susie sat for three single-head portraits between 1988 and 1989. Of all the Boyt children, however, it was Ib who featured most prominently in Freud's *oeuvre*. After her early appearance in *Large Interior, Paddington*, she sat for her father again at the age of sixteen – a full-length nude painted between 1977 and 1978. This was followed by two exquisite small-format portrait heads at the ages of 22 and 29, as well as at least five etchings and drawings during the 1980s and early 1990s. By the time of *Ib and her Husband*, she was married with two children, and expecting her third. Five years later, Freud painted *Ib Reading*, followed by the study *Head of Ib Reading* in 1999. 'I see each picture as representing a period in my life', she has explained. 'It is more than a snap shot – [it] is a substantial enough period to have had to see how you felt at that time, your state of mind, your concerns and what you were going through encapsulated' (I. Boyt, quoted in J. Auerbach and W. Feaver, *Sitting for Freud*, BBC 2004).

Ib and her Husband is indicative of Freud's changing relationship with his offspring as their adult lives progressed. During the previous decades,

portraiture had provided a means of bringing himself closer to the children he barely knew: most notably Annie and Annabel (the daughters of Kitty Garman), Bella and Esther (the daughters of Bernardine Coverley), as well as the Boyts. For Ib, as for many of her siblings and half-siblings, having her portrait painted during those years was 'a way of having a relationship with my dad' (I. Boyt, quoted in J. Auerbach and W. Feaver, *Sitting for Freud*, BBC 2004). As his children entered their thirties, however, he turned his attention to their own growing families, relishing his new status as a grandfather. After *Ib and her Husband*, he painted Esther with her newborn son Albie in 1996, as well as Rose with her husband and two children in *The Pearce Family* of 1998. The following year, Freud began to paint Ib's daughters. Alice Costelloe – the unborn child in *Ib and her Husband* – featured with a soft toy on her head in the 1999 portrait *Alice and Okie*. She was seven years old – the same age Ib herself had been when she first sat for Freud. He painted Alice again four years later, as well as two portraits of Ib's eldest daughter Frances.

Lucian Freud, *Large Interior, W11 (after Watteau)*, 1981-1983.
© Lucian Freud Archive/Bridgeman Images

PAINTING THE HUMAN CONDITION

Despite Freud's close relationship with his daughter at the time of the painting, *Ib and her Husband* is ultimately not a biographical portrait. Throughout his career, the artist maintained that he was primarily interested in his muses as animals, fascinated less by their personal circumstances than their physical reality. His preference for painting those he was close to – 'and who closer than my children?' – was rooted not so much in a desire to capture their characters, but rather to access a deeper understanding of the human condition in its broadest sense. As Sebastian Smee has written, 'This perhaps, is Freud's great contribution to the "idea" of portraiture: it is not so much about "penetrating character" or illustrating personality traits; it is about the strongest possible presentation of a specific human presence … Although they are notorious for being among the most candid portraits ever painted, Freud's portraits do not presume to know their subjects definitively (how could they, when so many of them are asleep, or have averted, vacant eyes?) Instead, they do something far more subversive and, in the end, moving. Even as he scrutinizes his models with the utmost intensity, Freud powerfully registers their unknowability. In doing so, he grants them a depth of human freedom; this in turn provokes an impulse in the viewer to accord them a genuine, a believable reality' (S. Smee, 'Lucian Freud 1996-2005', in M. Holborn (ed.), *Lucian Freud 1996-2005*, London 2005, p. 7).

For Freud, sleep was a state that brought his subjects' existential being into clearer focus. It was in this semi-conscious twilight zone, he felt, that the essence of their physical character came to the fore. 'If I'm putting someone in a picture, I like to feel that they've fallen asleep there or they've elbowed their way in', he explained. '… that way, they are not there to make the picture easy on the eye or more pleasant, but they are occupying the space of the picture and I am recording them' (L. Freud, quoted in S. Smee, 'Lucian Freud 1996-2005', in M. Holborn (ed.), *Lucian Freud 1996-2005*, London, 2005, p. 10). Isolated and secluded, the slumbering figures exist in a kind of timeless vacuum; as their gently-breathing bodies swell and bloom across the canvas, the space around them dissolves into a dreamlike painterly rhapsody. As Catherine Lampert has written, 'A wildflower-like display of paintings wipings behind *Ib and her Husband* suggests this "landscape" belongs to her and in the early stages of its execution the radiator resembled a fence … What Lawrence Gowing wrote of Vermeer applies: "The space in which Vermeer's figures are disposed, so singular by comparison with other painters' versions of his themes, is like a magnetic field. It is formed exactly by the tensions which the figures set up. The design precisely contains them"' (C. Lampert, *Lucian Freud: Recent Paintings*, exh. cat., Whitechapel Art Gallery, London, 1993, p. 21). In their dormant states, Freud's figures become spatial entities: fleshy masses suspended within a swirling painterly void.

William **ROBERTS**

'The cubistic figures of William Roberts [are] apparently remote from anything like naturalism ... Yet, observed with the intention of finding the essential simplicities of nature under the masquerade of cylindrical convention ...'

Elisabeth Luther Carey

William Roberts painting *Sarah with a Hat*, 1925. Photographer unknown.
Image courtesy of David Cleall. © Estate of John David Roberts.

λ**27**

WILLIAM ROBERTS, R.A. (1895-1980)

Primrose Hill, The Playground

signed 'Roberts.' (lower centre)
oil on canvas
41 x 52 in. (104 x 132 cm.)
Painted *circa* 1930.

£400,000-600,000
$590,000-880,000
€530,000-790,000

PROVENANCE:
with Marlborough Fine Art, London.
with Ivor Braka, London, where purchased by the present owner in 2000.

EXHIBITED:
London, Cooling Galleries, London Artist's Association, *Recent Paintings and Drawings by William Roberts,* October - November 1931, no. 15, as 'Primrose Hill'.

LITERATURE:
The Times, 30 October 1931.

Roberto

William Roberts, *The Vorticists at the Restaurant de la Tour Eiffel: Spring 1915*, 1961-1962. Tate Britain, London.
© Tate, London 2016. © Estate of John David Roberts.

'Now, as may be seen in the most excellent painting of Primrose Hill*, more specifically the boys' gymnasium on that eminence, Mr. Roberts is working in colour. The mauves and purples, delightful in themselves, enter into the spirit of the spiral movement of the figures round the vertical system of the apparatus and railings. The formal movements and the colour progressions are at one, so that you think of the general colour of the picture and not of its individual colours – though you cannot but admire the judgment with which the blue of the hill is summed up* sforzando *in the boy's figure at the bottom by the railings'*

The Times, 30 October 1931

William Hogarth, *An Election Entertainment*, 1755. Sir John Soane's Museum, London.
© Courtesy of the Trustees of Sir John Soane's Museum, London / Bridgeman Images.

A vivid, dynamic and richly detailed vision of modern-day life in London, William Roberts' large and striking *Primrose Hill, The Playground* was painted *circa* 1930, at the end of a seminal decade in the artist's career, during which he had achieved increasing renown and critical acclaim. Depicting a group of men exercising in an outdoor gym in Primrose Hill, this painting encapsulates the central themes and distinctive figurative style of the artist's post-war work. A unique figure within the history of Modern British art, throughout his career Roberts captured vibrant scenes of modern life. From depictions of the trenches of the First World War, to the riotous parties and overflowing music halls of the Roaring Twenties, his multi-figural paintings conjure the sentiment of an era; dynamic and energy-filled compositions that are wholly unique to 20th Century British art. *Primrose Hill, The Playground* was included in one of the earliest and most successful solo exhibitions of the artist's work held at the Cooling Galleries in 1931, where it was met with great critical acclaim.

Of the three preparatory studies that Roberts made for this painting, two now reside in museum collections across the world, including the National Museum of Wales, Cardiff and National Gallery of Victoria, Melbourne.

Set within a winter landscape, with leaf-less trees adorning the deep green landscape behind, in *Primrose Hill, The Playground*, a group of working-class men are depicted in a range of different activities – hanging from rings, swinging upside down or balancing on parallel bars – observed by a number of onlookers who appear to be cheering them on from the side lines. Still in situ today, this outdoor gym had been installed in Primrose Hill in 1847. Living in nearby Haverstock Hill at the time, Roberts would have been familiar with this energetic scene. In *Primrose Hill, The Playground*, Roberts, with an acutely perceptive gaze, has captured every gesticulating hand, straining face and lively movement of this group of exercising men, imbuing the scene with a sense of dynamism and vitality.

Fernand Léger, *Le constructeurs au cordage*, 1950. The Solomon R. Guggenheim Museum, New York. © DACS 2016.

'The artist who tells no more than his life and times, than a collection of abstract designs might as well never have been born'

Though the figures fill the entirety of the composition, each one is carefully defined and individualised, distinguished with a variety of rich, jewel-like colour, as the viewer is immersed in this energetic snap shot of daily life.

Modern life in all its varying forms had inspired the London-born Roberts from the very beginning of his career. Following his return to London after serving in France in the First World War, Roberts increasingly turned to the streets of the city as his artistic stimulus, capturing and celebrating the everyday life of London's inhabitants. Bustling bus stops, crowded cafés, parks, boxing matches, street performers and a host of other settings and activities served as the subjects for the artist's multi-figural compositions as he depicted life in the capital with what has been described as an unflinching Hogarthian eye. For Roberts, this was the central aim of painting, as he stated later in his life: 'the artist who tells no more of his life and times, than a collection of abstract designs, might as well never have been born' (Roberts, quoted in A. Gibbon Williams, *William Roberts: An English Cubist*, Aldershot & Burlington, Vermont, 2004, p. 82).

While *Primrose Hill, The Playground* is a scene that is inextricably linked to London and its inhabitants, this painting also demonstrates the importance of the European avant-garde within Roberts' *oeuvre*. As a student at the Slade from 1910 until 1913, Roberts was a first-hand witness of the radical and pioneering avant-garde developments of his European contemporaries. Deeply influenced by Cubism and Futurism, at this time, Roberts, who was a member of the radical pre-war Vorticist group, began painting in a distinctly abstract style, fragmenting and dissecting his compositions in works that embody the dynamism and innovation of the era. Like his cubist counterparts, Roberts deconstructed the human figure, depicting it with angular, mechanical forms and facets.

The catastrophic chaos and unspeakable terrors unleashed by the First World War however changed the avant-garde art world. In the face of such destruction, artists turned away from the radical and reactionary styles of the pre-war period and instead embraced the art of the past. This movement came to be known as the 'return to order': a revival of Classicism and the triumphant patriotism, tradition and harmony that this term embodied. The revival of the aesthetics, themes and subjects of Classicism emerged in the work of a wide range of artists: from Picasso's monumental Neo-Classical nudes, to Léger's mechanically inspired women pictured in classical poses. In the 1920s, Roberts' art can be seen to reflect this aesthetic, as his figurative work became increasingly representational. His figures became less angular, abstracted and two-dimensional, and increasingly stylised, rendered with rounded, tubular forms that are reminiscent of Léger's monumental figurative works of the 1920s and 30s. *Primrose Hill, The Playground* exemplifies this softer cubist style, demonstrating the distinctive pictorial language that Roberts had developed in the post-war years.

Painted *circa* 1930, *Primrose Hill, The Playground* dates from a particularly prolific moment in the artist's career, during which he began to receive critical acclaim and international renown. Throughout the 1920s, Roberts had gradually gained increasing recognition throughout Britain as well as Europe. Having had his first solo exhibition at the Chenil Galleries in London in 1923, the artist had begun to receive portrait commissions, cultivating a group of patrons that were to be crucial to the artist's career. In 1925, Roberts had taken a teaching position at the Central School of Art where he would continue to teach, barring the years of the Second World War, until the 1960s. By the end of the decade, his paintings were travelling abroad, included in the Vienna Secession and Venice *Biennale* of 1928. Indeed, as Andrew Gibbon Williams has written, 'As the 1920s drew to a close, [Roberts] had every reason to feel optimistic about the chances of becoming a successful modern artist. He had acquired an impressive portfolio of collectors. The Contemporary Art Society was acquiring his works. One of his pictures was hanging in the Tate Gallery. Above all, as several tender portraits of Sarah [Kramer] testify, he was still deeply in love. Whatever life might throw at him, the bedrock of his existence was firmly in place' (Roberts, quoted in *ibid*., p. 72). Painted at the end of this highly important decade, *Primrose Hill, The Playground* not only exemplifies Roberts' unique figurative style, but encapsulates his distinctive and idiosyncratic vision of contemporary life in London.

Fernand Léger, *Le mécanicien*, 1920. National Gallery of Canada, Ottowa.
© National Gallery of Canada, Ottawa, Ontario, Canada / Bridgeman Images. © DACS 2016.

William Roberts, *Poster for the Underground*, 1935. Victoria and Albert Museum, London.
© Victoria & Albert Museum, London, UK / Bridgeman Images. © Estate of John David Roberts

Michael **ANDREWS**

'Mike is so economical: he paints nothing but masterpieces'.

Frank Auerbach

Michael Andrews in his studio, London, late 1950's.
© John Deakin Archive/Getty Images.

λ**28**

MICHAEL ANDREWS (1928-1995)

SAX A.D. 832 - First Painting

signed, inscribed and dated 'SAX A.D. 832 oil on acrylic on canvas duck 5' x 5' Michael Andrews Dec 82' (on the canvas overlap), inscribed '(Best hanging height 18" – 24" base OF PAINTING from floor)' (on the stretcher)
oil and acrylic on canvas
60 x 60 in. (152.5 x 152.5 cm.)

£600,000-800,000
$880,000-1,200,000
€790,000-1,100,000

PROVENANCE:
Acquired directly from the artist by Anthony d'Offay, London.
with Ivor Braka, London, where purchased by the present owner, *circa* 1984.

EXHIBITED:
London, Arts Council of Great Britain, Smiths Gallery, *Robin Campbell 1912-1985: A Commemorative Exhibition,* January 1986, exhibition not numbered, n.p.

LITERATURE:
W. Feaver and P. Moorhouse, exhibition catalogue, *Michael Andrews,* London, Tate Gallery, 2001, p. 168, fig. 32.

Michael Andrews, *SAX A.D. 832 - Second Painting*, 1983. Sold, Christie's, London, 20 June 2007, lot 33.
© Copyright the Estate of Michael Andrews, courtesy James Hyman Gallery, London.

Lucian Freud, *Waste Ground, Paddington*, 1970. Sold, Christie's, New York, 12 November 2014, lot 63.
© Lucian Freud Archive / Bridgeman Images.

Michael Andrews' painting of the English countryside is part of a noble tradition of landscape painting that has dominated the medium for centuries. However, as Andrews belonged to a distinguished group of post-war English painters known as the School of London (which also included such luminaries as Francis Bacon and Lucian Freud), the painting becomes not only a depiction of a bucolic idyll but also holds a deeper, psychological resonance too. As the title suggests, *SAX A.D. 832 First Painting* is the first of two canvases which Andrews began in 1982 featuring the village of Saxlingham Nethergate in the county of Norfolk. He had moved to the village the year before, attracted by the tranquility and the deeply rooted sense of history that the village embodied. Founded in A.D. 832, almost two centuries before the creation of the Doomsday Book, Saxlingham Nethergate was celebrating its 1150th anniversary when Andrews began work on the painting. When he arrived in the village he established his studio in a nearby ancient chapel and, enthused by the enormity of history and the individual's place within it, began work on the present canvas, in part as a reaction to his long search for his own place in the world. Speaking of his fascination with the subject matter, Andrews said, 'I like the antiquity of it. I was terribly affected by the fact that we were living in a 7th century village (a favourite century of mine)' (M. Andrews, quoted in R. Cork, P. McCaughey & E. M. Weeks, exh. cat., *The School of London and Their Friends: The Collection of Elaine and Melvin Merians,* New Haven, 2001, p. 36).

Set against the lush green backdrop of a country lane, the painting features a lone horse and its rider trotting quietly towards their destination. This figure, together with the small hamlet of cottages nestled amongst the trees, is one of the few signs of life in Andrews' evocative portrait of the English countryside. However, despite this perceived emptiness, the canvas is filled with painterly detail as the artist captures the peaceful serenity of the rural setting. The high perspective, a key feature of Andrews' work ever since he spotted a newspaper photograph of a balloon floating across the countryside in the 1970s, adds a distinctive new perspective to a familiar genre. Although

Group portrait of artists (left to right) Timothy Behrens, Lucian Freud, Francis Bacon, Frank Auerbach and Michael Andrews, having lunch at Wheeler's Restaurant in Soho, London, 1963.
© John Deakin Archive/Getty Images

MOET

Richard Diebenkorn, *Ocean Park No. 140*, 1985. Museum of Modern Art, New York.
© The Richard Diebenkorn Foundation.

[Andrews] is private to an exquisitely English degree. [He] has an almost mythical reputation among his art-world contemporaries. He is what most English artists dream of being; the acceptable outsider'

John McEwan, *The Spectator*, 15 November 1980

Richard Diebenkorn, *Cityscape I (Landscape No. 1)*, 1963, Museum of Modern Art, San Francisco.
© The Richard Diebenkorn Foundation.

still part of the landscape, the viewer is placed above it, hovering - Zen-like - above a familiar place, and as such, the painting becomes the result of, and a focus for, meditation and introduces a subtle yet poetically different viewpoint of the world. In addition, by introducing a high horizon line, Andrews is able to lavish a large proportion of the canvas with layer upon layer of luscious greenery. Tracts of tall trees mark the dividing line between the land and the expanse of heavy, leaden sky, their canopies, branches and leaves blending into verdant abstraction as they disappear into the distance. In the foreground, Andrews depicts the rich, variegated vegetation in passages of differentiated brushwork - building up layers of oil and acrylic paint in a series of features highlighted by subtle impasto to mimic the vegetation being displayed. The composition is then split dramatically in two by the narrow country lane that bisects the painting, not only physically but also metaphorically as it disrupts the pastoral nature of the scene that is being depicted. At first it is harsh and rigid, but as the road meanders towards the vanishing point, it begins to twist and wind as it passes an almost indistinguishable red telephone box before finally disappearing off to its unknown destination.

Michael Andrews and Bruce Bernard at Gelnartney, *circa* 1987. Photographer unknown.

Andrews' fascination with history, people and landscape are intertwined in works such as *SAX A.D. 832 First Painting*. Here, although barely visible, the village of Saxlingham Nethergate is clearly imprinted on the landscape by the sheer force of history. With the exception of two very twentieth century interventions (the telephone box and the associated wires and pylons), the scene being played out before could arguably have taken place at any time within the preceding centuries. Thus Andrews has looked at the landscape and accentuated its timeless qualities, yet as fellow artist Lawrence Gowing states, this is not a romantic notion of England but more of a post-modern comment on the nature of modernity in post-war Britain. 'He has a serious (yet also romantic) regard for how life is lived, the fullness and emptiness in people, which art can make visible only by implication, in the kind of symbol that has to be minted afresh each time' (L. Gowing, exh. cat., 'Introduction,' *Michael Andrews,* Hayward Gallery, London, 1980, p. 11). Just as his contemporary Lucian Freud did in his *Paddington* series of pictures of the view from his studio window, Andrews finds a level of peace and catharsis in a seemingly unremarkable view, bringing to life the mundane details that are normally consigned to the margins of history. There is very little in *SAX A.D. 832 First Painting* to ostentatiously denote the presence of human history, yet the landscape we see before us is far more constructed by the human hand than it is by any divine or natural intervention. As Andrews himself states, 'Actually what I'm painting is historical landscape. That is to say landscape relating the chain of events. It's time and landscape that interests me. The way it's been affected by the people living in it' (M. Andrews, *op. cit.,* p. 57).

Andrews was part of the famed School of London, a group of British painters whose distinguished alumni included Francis Bacon, Lucian Freud and Frank Auerbach. They sought to introduce a subjective approach into realism and thus provide a counterpoint to the dominance of abstraction.

Thomas Gainsborough, *Mr. and Mrs. Andrews, circa* 1750. National Gallery, London.

Lucian Freud, *Michael Andrews and June*, 1965-1966.
© Lucian Freud Archive / Bridgeman Images.

Like many of his contemporaries - particularly his teacher at the Slade School of Art, Lucian Freud - Andrews' work is characterised by a quiet intensity that requires concentration and consideration to unravel its intricacies, much at odds with the prevailing American gestural abstraction of the time. Gowing, a fellow member of the School of London, described Andrews' work thus: 'Ways of thought and feeling with evident introspective and autobiographical truth are matched, as if by internal necessity, with an exceptional quality of realism in paint - matched in varying, and it seems indefinitely variable combinations, which are nevertheless consistently and completely his own' (L. Gowing, *op. cit.*, p. 24).

Andrews belonged to the English school that, in some isolation at that time, kept itself completely distant from contemporary international artistic movements, remaining attached to human representation and figuration. His work taps into the physical nature of the English countryside, but also the nature of an imagined Englishness that has built up over millennia. The result is a truly unique approach to an historic painterly discipline and one which insured its continued relevance. As Gowing surmises, 'The whole course of Andrews' engrossment in his world and himself - an imaginative indulgence that is also austerely documented with a sense of the real - is surely one of the more original and remarkable episodes in the art of our time' (L. Gowing, *ibid.*).

Glenn **BROWN**

'I'm rather like a Dr Frankenstein, constructing paintings out of the residue or dead parts of other artists' work. I hope to create a sense of strangeness by bringing together examples of the way the best historic and modern-day artists have depicted their personal sense of the world. I see their worlds from multiple or schizophrenic perspectives, through all their eyes.'

Glenn Brown, London 2015.
Photo: Michael Bowles/Getty Images for Gagosian Gallery
Artwork: © Glenn Brown

λ**29**

GLENN BROWN (B. 1966)

Let me take you by the hand and lead you through the streets of London, I'll show you something to make you change your mind

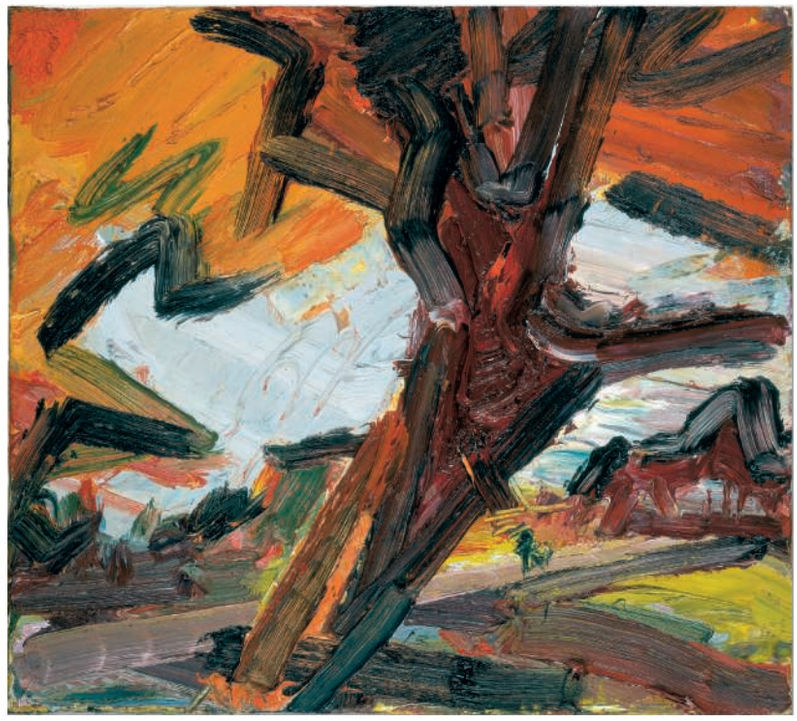
signed 'Glenn Brown' (on a label affixed to the reverse)
oil on canvas
32⅝ x 36¼in. (83 x 92.5cm.)
Painted in 1992

£400,000-600,000
$590,000-880,000
€520,000-780,000

PROVENANCE:
Karsten Schubert Gallery, London.
Barbara Gladstone Gallery, New York.
Private Collection, United Kingdom.
Thomas Dane, London.
Acquired from above by the present owner in 1996.

EXHIBITED:
London, Goldsmiths Gallery, *How Did these Children Come To Be Like That*, 1992.
London, Todd Gallery, *Re-Present*, 1993.
Oxford, Museum of Modern Art, *About Vision: New British Painting in the 1990s*, 1996.
Liverpool, Tate Liverpool, *Glenn Brown*, 2009, p. 168 (illustrated in colour, p. 8). This exhibition later travelled to Turin, Fondazione Sandretto Re Rebaudengo.
Budapest, Ludwig Múzeum Budapest - Kortárs Művészeti Múzeum, *Glenn Brown*, 2010.

Glenn Brown, *The Day The World Turned Auerbach,* 1991.
Artwork: © Glenn Brown

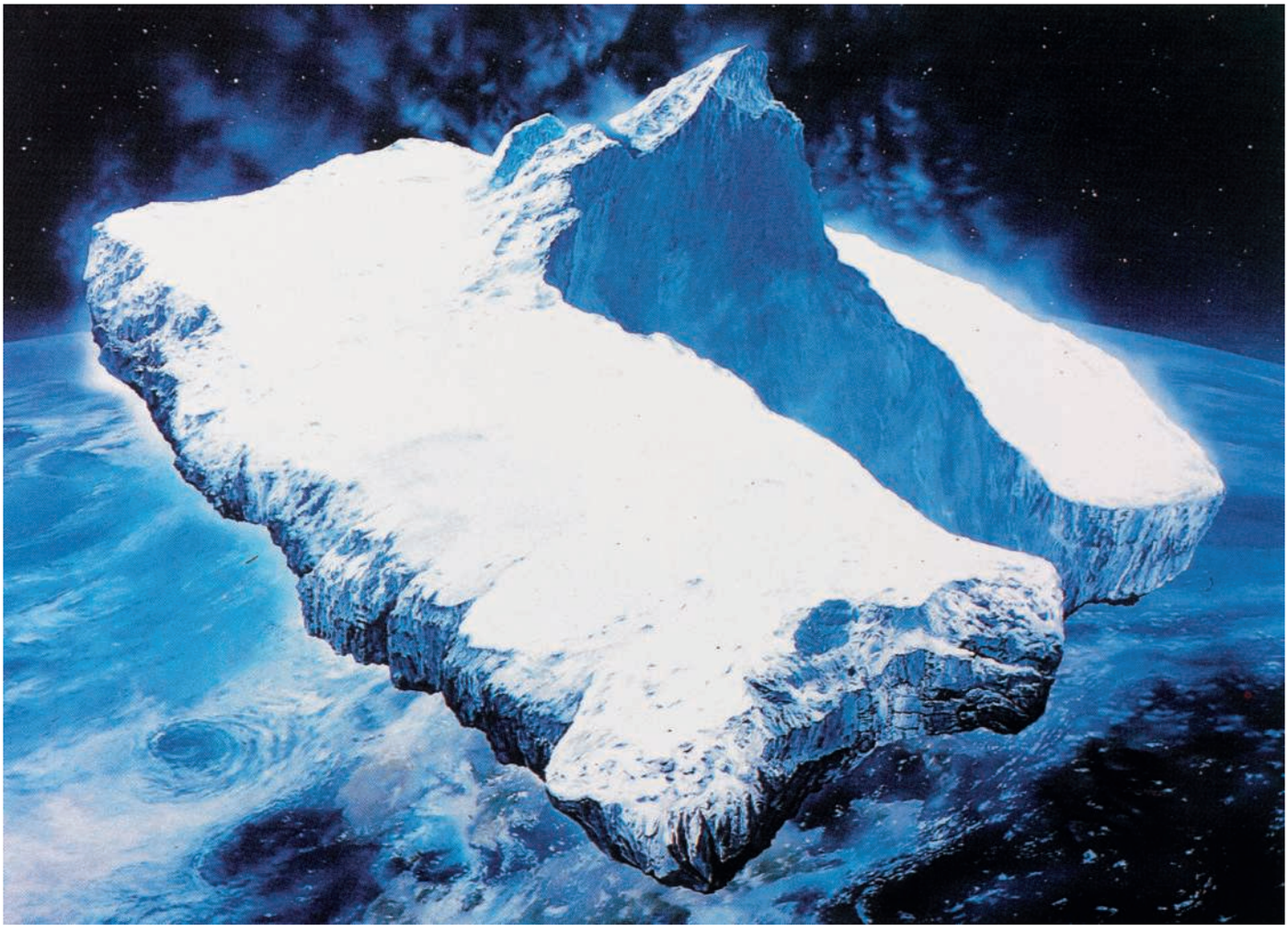


© Frank Auerbach, *Study for Tree on Primrose Hill,* 1986. Courtesy Marlborough Fine Art
(lot 23 in this sale)

'To look at one of Brown's works is to witness an unravelling of the languages of painting and the modes of pictorial solution that have spanned centuries.'

C. Grunenberg, 'Foreword,' *Glenn Brown*, exh. cat. Tate Liverpool, 2009, p. 4.

A display of astounding technical splendour and compelling conceptual depth, Glenn Brown's *Let me take you by the hand and lead you through the streets of London, I'll show you something to make you change your mind* is an enthralling example of the artist's unique painterly practice. Brown casts a cold postmodern eye over the modernist belief in authentic expression, meticulously copying and enlarging a reproduction of Frank Auerbach's *Study for Tree on Primrose Hill* (1986). The two artists' intentions and handling of paint could hardly be more different: Auerbach's thick, emotive impasto is rendered utterly flat through Brown's precise photorealism, which radically undermines our psychological and technical expectations of what painting should do. Working from a poor-quality printed reproduction of the earlier work, Brown's version has become vast and glacial, with Auerbach's sunlit tones painstakingly striated, his oranges made slickly volcanic, and white sky emerging as a stark form in the background: it is as if some alien dusk has settled on the landscape, and we are very far from Primrose Hill indeed. Every trace of Auerbach's brush is carefully, clinically replicated. Neither abstract nor representational in any orthodox sense, this is no longer a work of passionate subjective statement but a calculated degrading of the painterly gesture into an arbitrary, repeatable cipher. An eerie chill falls over the work, its virtuosic execution expelling the thought and feeling of Auerbach's original in a spectacle of sublime, grandiose superficiality. Its gleaming luxury makes the work an extraordinary and beautiful thing, haunted with the gorgeous, melancholy emptiness of the contemporary age.

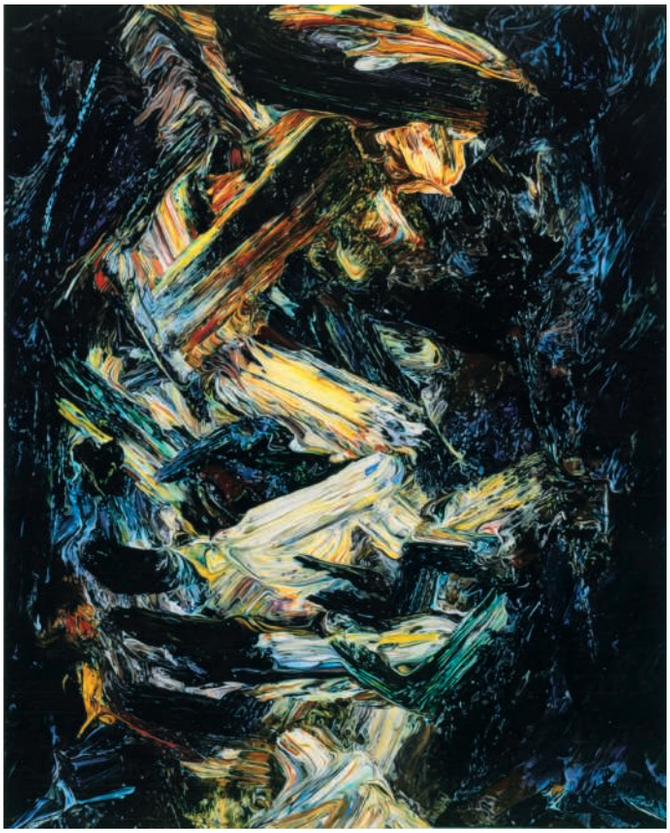


Glenn Brown, *Exercise One (For Ian Curtis) After Chris Foss*, 1995. © Glenn Brown

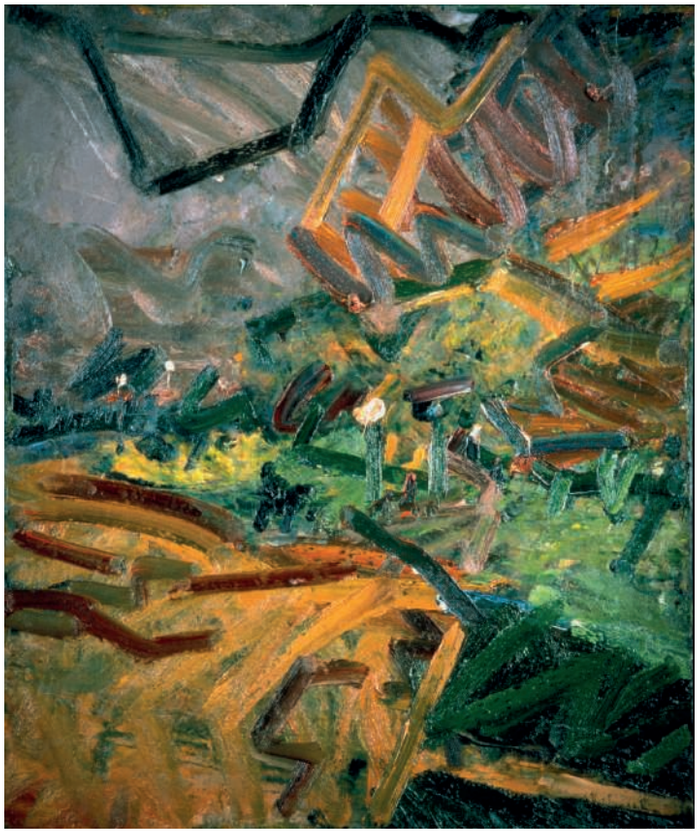
'The morbid animation of the painting invites an experience of frozen change. It is an Ice Age. The direct demands of the long titles which often sing the seductive ballads of popular sentiment, are siren songs of an absolute moment which would, indeed, change your mind. The paintings paint the body of an image ... its look ... as a frame between animation and the static, between a life and death.'

Philip King

As Christoph Grunenberg has written, Brown's paintings 'live on the productive tension between extreme glamour and abject misery, confronting the viewer with a set of mysterious paradoxes' (C. Grunenberg, 'Capability Brown: Spectacles of Hyperrealism, the Panorama and Abject Horror in the Painting of Glenn Brown,' *Glenn Brown*, exh. cat., Tate Liverpool, Liverpool 2009, p. 15). Indeed, for all the artist's apparent iconoclasms of art history, his decision to work in paint reflects a devotion to the medium that flies in the face of contemporary convention: painting today is unfashionable, and Brown's obsessive approach has resurrected it with astounding, necromantic power. 'I like



Glenn Brown, *You never touch my skin in the way you did and you've even changed the way you kiss me*, 1994. © Glenn Brown



Frank Auerbach, *Primrose Hill*, 1979-80. Israel Museum, Jerusalem.
Artwork: © Frank Auerbach. Courtesy Marlborough Fine Art
Photo: Bridgeman Images

the sense of claustrophobia that results from sticking fairly closely to art history,' Brown has said. 'It's almost as if I'm shut in Plato's cave, seeing the world in the shadows on the walls – the shadows being my library of second-hand images and the cave being my studio, I suppose' (G. Brown, quoted in R. Steiner, 'Interview with Glenn Brown,' *Glenn Brown*, exh. cat. Serpentine Gallery, London 2004, p. 97).

Brown's long title for this work, taken from the lyrics of Ralph McTell's gloomy 1968 ballad *Streets of London*, highlights the ambiguity of his approach: the allusion to changing our minds forces us to examine our set ways of responding to what we see. Brown loves painting and admires Auerbach, yet for his own creations 'it is always the somewhat sad reproduction that fires my imagination, not the real painting' (G. Brown, quoted in R. Steiner, 'Interview with Glenn Brown,' *Glenn Brown*, exh. cat. Serpentine Gallery, London 2004, p. 95). We live in a world distanced from Auerbach's faith in genuine artistic subjectivity: our visual environment is instead characterised by the endlessly repeated and appropriated image, and it is these new 'streets of London' through which Brown leads us, his brush devastatingly clear, anti-nostalgic and possessed of dark, scintillating wit. The artist's friend Philip King wrote of the present work in a journal entry from Summer 1992. 'The morbid animation of the painting invites an experience of frozen change. It is an Ice Age. The direct demands of the long titles which often sing the seductive ballads of popular sentiment, are siren songs of an absolute moment which would, indeed, change your mind. The paintings paint the body of an image ... its look ... as a frame between animation and the static, between a life and death. (This duration is a semblance of the gaps between the frames of a projected film, abysses into which the mind falls for the mirage of movement, where the innumerable, individual, static photos of the dead flicker into a simulacrum of life)' (P. King, 'The Glenn Brown Effect: A Weird Science,' in *Glenn Brown*, exh. cat. Queen's Hall Arts Centre, Hexham, 1996, pp. 15-16).

Winston **CHURCHILL**

'Happy are the painters, for they never shall be lonely: light and colour; peace and hope will keep them company to the end – or almost to the end of the day'

Sir Winston Churchill in his studio at Chartwell, 1946. Photographer unknown.

λ**30**

SIR WINSTON CHURCHILL, O.M., R.A. (1874-1965)

Scene on the River Meuse at Dinant

oil on canvas
28 x 36 in. (71 x 91.5 cm.)
Painted in 1946-47.

£600,000-1,000,000
$880,000-1,500,000
€780,000-1,300,000

PROVENANCE:
Sir Winston Churchill O.M., R.A., and by descent.

EXHIBITED:
London, Sotheby's, *Painting as a Pastime: Winston Churchill – His Life as a Painter*, January 1998, no. 87, p. 158.

LITERATURE:
D. Coombs, *Churchill: His Paintings*, London, 1967, p. 229, fig. 400.
D. Coombs and M. Churchill, *Sir Winston Churchill's Life through his Paintings*, London, 2003, p. 194, no. C 400, fig. 396.
D. Coombs and M. Churchill, *Sir Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, p. 194, no. C 400, fig. 396.

Sir Winston Churchill after resignation, 1945.
© akg-images.

Sir Winston Churchill, *Scene on the River Meuse*, 1946-1947 (C. 401).
The Studio, Chartwell. © Churchill Heritage Ltd.

Sir Winston Churchill, *Scene on the River Meuse*, with the Artist, 1946-1947 (C. 396).
The Studio, Chartwell. © Churchill Heritage Ltd.

Scene on the River Meuse at Dinant is one of three related yet differing views painted by Winston Churchill in the wake of the Second World War. Churchill painted one of these in situ, while the others were completed in 1946-47 from his memories and photographs of the scene. Of Churchill's three paintings of the Meuse at Dinant, the first, smaller one is owned by the National Trust and exhibited in his home at Chartwell, where it is often shown hanging on the wall of his studio. The other, on the same scale as *Scene on the River Meuse at Dinant*, was on long-term loan to Chartwell, lent by his daughter Mary, Lady Soames, who had accompanied him on the trip to Belgium; she died in 2014, and the painting was gifted to the nation on her death.

In September 1946, in the wake of the Second World War in which he had played so instrumental a role, Churchill went on a brief painting trip to Belgium at the invitation of the Prince Regent, Charles. While there, Churchill carried out several sorties with his easel, including the one to Dinant where, observed by a crowd of curious onlookers, Churchill painted his initial view of the Meuse. It obviously struck a chord with Churchill, as subsequent to his departure from Belgium he painted the present work and its sister picture. These latter works have the added benefit of showing the artist himself seated on the river bank at his easel, wearing a work coat and Homberg, perhaps reflecting his use of photographs as source material. The images may have been taken by Mary: photographs from that day show her carrying a camera (see www.patrimoinemosan.net).

By 1946, when Churchill began *Scene on the River Meuse at Dinant*, he was one of the most famous people on the globe, seen by many as the vanquisher of the Nazis. He had been the wartime Prime Minister who had led the United Kingdom and its then sprawling Empire from a state of siege to one of victory. After the Victory in Europe, Churchill was swept from power and suddenly found himself with time to dedicate to his great pastime-indeed, passion-painting. The holidays he enjoyed in the early post-war years saw him returning to painting with gusto after a long hiatus: during the War years, he had barely had time to pick up a brush, although he was often known to have brought painting materials with him.

Churchill's joy at returning to painting is evident in the present work in the sheer vibrancy of the palette. The sky and river alike are painted in electric blues shot through with the dappled gold of the distant skyline, betraying Churchill's love of colour. This had already been in evidence a quarter of a century earlier, when he had written his essay, 'Painting as a Pastime' for *Strand* magazine in 1921:

Sir Winston Churchill painting in Dinant on the river Meuse, 1946. Photographer unknown.
© National Trust.

Sir Winston Churchill in his studio at Chartwell, 1945.
© Photo by Hans Wild/The LIFE Picture Collection/Getty Images.
© Churchill Heritage Ltd.

Prime Minister Winston Churchill signaling the v-sign for victory, on the steps of 10 Downing Street, World War II.
© Photo by Popperfoto/Getty Images.

'I must say I like bright colours … I cannot pretend to feel impartial about the colours. I rejoice with the brilliant ones and am genuinely sorry for the poor browns. When I get to heaven I mean to spend a considerable portion of my first million years in painting, and so get to the bottom of the subject' (Winston Churchill, *Painting as a Pastime*, London, 2013, p. 64).

Churchill's love of colour, so evident in *Scene on the River Meuse at Dinant*, had developed early in his artistic career, which itself had only begun when he was 40 years old. Just as he was rediscovering painting in the 1940s having been swept out of power, so he had initially stumbled upon it some thirty years earlier during the worst doldrums of his career. Pushed out of office following the Dardanelles campaign in the First World War, Churchill felt infuriatingly helpless. He was spending time at Hoe Farm, the Surrey house he rented with his family, when he found his sister-in-law painting watercolours. He himself began dabbling cautiously using the children's paints, swiftly graduating to oils. He described his awe of the blank canvas, which he hesitantly dabbed with blue to depict the sky until Hazel, the wife of his friend Sir John Lavery and herself an accomplished artist, arrived. She commandeered his brush and palette and showed him how it was done-vigorously-a lesson he would never forget.

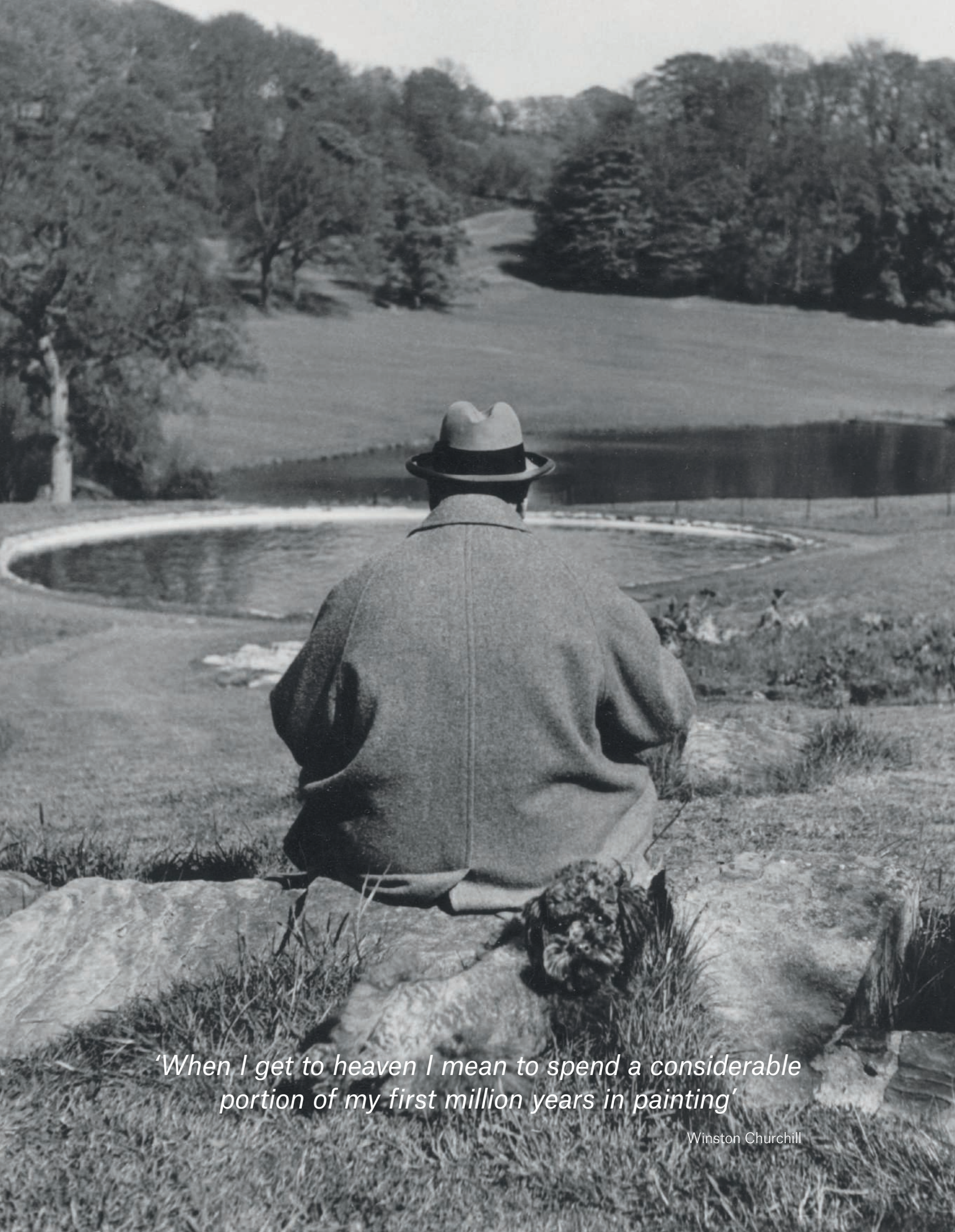
Churchill subsequently learnt a great deal in the studio of Lavery himself and also enjoyed friendships and instruction from a number of prominent artists throughout his life, from Sir William Nicholson to Graham Sutherland, whose portrait of the former premier was famously destroyed by his wife. Churchill also learnt a great deal from Walter Sickert, including the advantages of using photography both as source material, through projection onto the canvas, and as an aide-mémoire, as appears to be the case in *Scene on the River Meuse at Dinant*.

Churchill's role in helping to orchestrate the Allied victory during the Second World War had brought him fame and wide-spread recognition. His trip to Dinant in September 1946 followed an official visit the previous year in which he 'had been rapturously received by the Belgian people in Brussels, Antwerp and Liège' (Mary Soames, *Winston Churchill: His Life as a Painter*, London, 1990, p. 155). Streets had even been named after him—including avenue Winston Churchill in Dinant, across the Meuse from where he painted in 1946. The invitation from Prince Charles to return to Belgium on a painting trip saw him also capture a view of the nuns among the trees in *The Beguinage in Bruges*, in which he also used photographs as source material. Mary Soames, who had formerly served as her father's aide-de-camp, including at the Potsdam Conference the previous year, accompanied Churchill as his wife Clementine was unable to travel for health reasons. This led to widespread speculation of a romance between Mary and the Belgian Regent.

The Belgian press largely agreed not to cover Churchill's private visit. A rare exception was a local weekly paper, *Le Mosan*, which closely documented Churchill's trip to Dinant (an impressive account has been collated by amateur historians from the area at www.patrimoinemosan.net). *Le Mosan* illustrated photographs showing Churchill sitting at his easel by the Meuse, with a beer bottle and glass on the table next to him, painting the first painting related to the present work. The sight of the great statesman painting was apparently an immediate draw for a large crowd which was only held back by the police. Churchill would himself return to Dinant with his wife two years later.

Dinant was apt not only for its picturesque nature, so exemplified in Churchill's paintings such as this one, but also for its role in history. It had for centuries been a key crossing point of the Meuse, and for that reason a frequent flashpoint in conflicts. This had led to its being the site of battles during the recent Allied invasion of Europe. During the Occupation, the Gestapo had even had a local headquarters in the hotel near which Churchill sat while he painted. And in 1914, shortly after the outbreak of the First World War, the name of Dinant had echoed around the English-speaking world after it had been the victim of a massacre of its civilians during part of the 'Rape of Belgium', the series of atrocities which eventually galvanised the United States of America into joining the war effort on the Allies' side. Amongst the wounded of the Battle of Dinant was a young French officer, Lieutenant Charles de Gaulle, who himself would come to achieve some fame on the world stage.

Sir Winston Churchill with his poodle, Rufus, in the gardens of his Chartwell estate.
© Philippe Halsman/Magnum Photos.

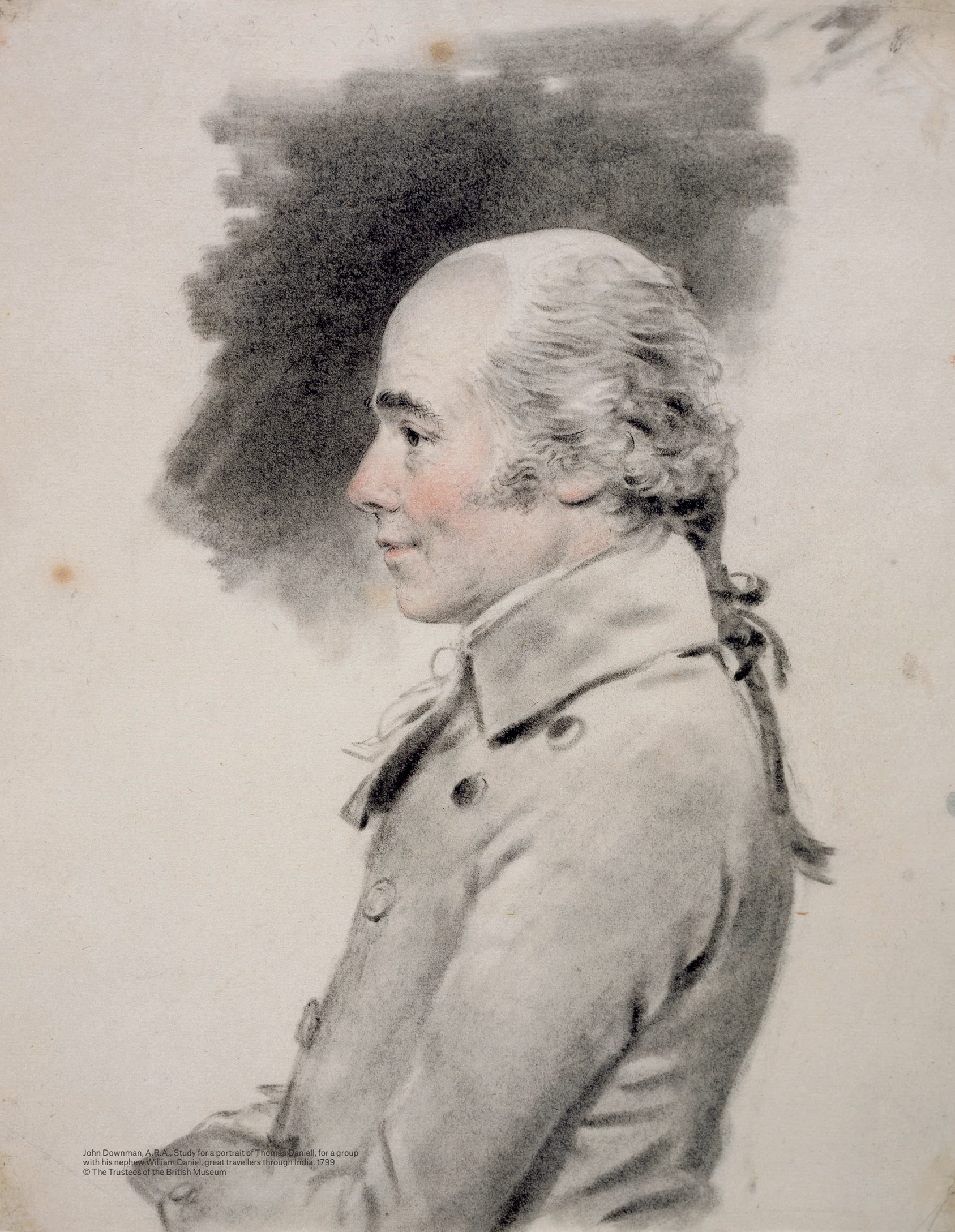


'When I get to heaven I mean to spend a considerable portion of my first million years in painting'

Winston Churchill

Thomas **DANIELL**

'The contemplation of oriental scenery is interesting to the philosophic eye, from the number of monuments and other venerable objects which still exist in those over-celebrated countries; and which cast a gleam of traditionary light on the obscurity of departed ages. … It remains for the artist … to transport to Europe the picturesque beauties of those favoured regions.'



John Downman, A.R.A., Study for a portrait of Thomas Daniell, for a group with his nephew William Daniel, great travellers through India. 1799
© The Trustees of the British Museum

31

THOMAS DANIELL, R.A. (1749-1840)

The gate of Serai, at Chandpore, in the Rohilla district, East Indies

oil on canvas
56 x 72in. (142.2 x 182.9cm.)

£150,000-250,000
$220,000-360,000
€200,000-320,000

PROVENANCE:
Charles Hampden Turner, F.R.S. (1772-1856), Rooks Nest, Tandridge, Surrey, and thence by descent to his great-great grandson, C.H. Turner, until 1928.
Maharajadhiraja Bijoy Chand of Burdwan (1885-1941), London.
Private collection.
with Spink, London, from whom purchased by the late owner, November 1978.
Private collection, London.

EXHIBITED:
London, Royal Academy, 1807, no.61 ('The gate of Serai, at Chandpore, in the Rohilla district, East Indies').

LITERATURE:
T. Sutton, *The Daniells Artists and Travellers*, London, 1954, p.45.
M. Shellim, *India and the Daniells*, London, 1979, p.67, TD62 ('Gate of a *Serai* (A travellers' rest house), Chandpur, U.P. 1807. ... An ornate gateway through which a *hackery* (a light wooden cart drawn by bullocks) with a red covering enters. Two men to right of entrance and two on left, all holding lances. Tree on left, with three turbaned figures beside a palanquin. An elephant caparisoned in red to right of gateway. Two men are seated near the elephant's trunk, within the verandah.'), illustrated in black and white.
M.Shellim, *India and the Daniells Additional Oil Paintings*, (Spink), London, 1988, *Appendix B*, p.38, TD62 (which Shellim dates to 1807, the year it was exhibited at the Royal Academy).

Charles Hampden Turner (1772-1856) was a businessman, collector and horticulturalist who bought the Rooks Nest estate near Godstone, Surrey, in 1817 and commissioned or purchased ‘at least thirty-one oils by Thomas and William’, becoming, according to Shellim, the Daniells’ most important patron. Turner presumably bought the present picture off the wall of the Royal Academy exhibition in 1807. The fate of Turner’s collection of Thomas Daniell’s pictures was recorded by Shellim: ‘In January 1928 Charles Hampden Turner’s great-great grandson, C. H. Turner, sold the Rooksnest [sic] collection. The auction was held at Rooksnest and conducted by Foster & Co. ... of 54 Pall Mall, London, S.W.1. ... Thomas Sutton who was a partner in the gallery, Chaundy & Company, bought the whole collection and sold twenty-one pictures to Maharajadhiraja Bijoy Chand of Burdwan (1885-1941). ... although the major part of the Burdwan collection remained in England, a few, including seven presented to the Victoria Memorial, later went to India.’ (M. Shellim, *op. cit.*, p.23). The present picture was not listed in the Rook’s Nest sale catalogue but is one of the five works in Shellim’s Appendix VIII of ‘pictures not listed in the ‘Rooksnest’ Sale Catalogue ... said to have come from the Charles Hampden Turner Collection.’ (M. Shellim, *op. cit.*, p.135).

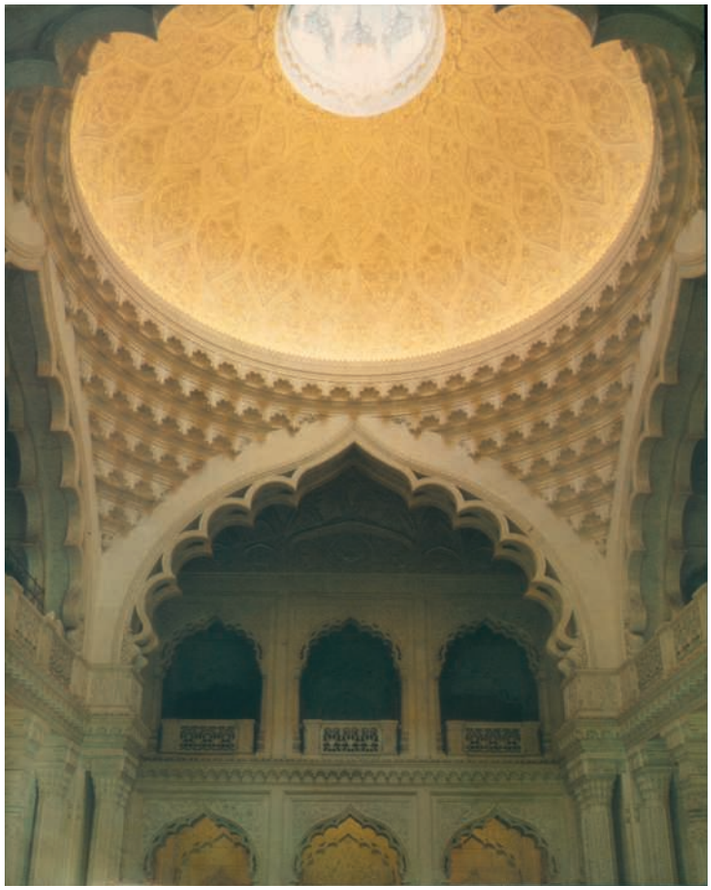
'After halting at Chandpur, where they had letters of introduction to the chief of the district, who pressed them to stay, and afforded them 'an opportunity of witnessing a somewhat novel mode of catching the tiger'.

This monumental painting of the gate of Serai is the only known and surviving oil resulting from the Daniells' visit to Chandpur, Uttar Pradesh, in March 1789, on the first of their three great tours in India. After their visits to Agra in January 1789 and Delhi in February, which would result in some of their most striking images of Indian and 'Mahommedan architecture', ancient and modern (the Taj Mahal and tombs at Agra, the Observatory and Cittub Minar at Delhi), the Daniells headed towards the Himalayas, reaching the British cantonment of Anuphshar on 10 March 1789. They were accompanied by a more formal armed escort from here, with 40 Sepoys and four British officers, under the command of Colonel Brisco, for their trek into the Garwhal Hills. They would be the first Europeans to enter the territory.

'Travelling at a normal pace of fourteen miles a day, they had the opportunity of closely observing the natural scenery, the cultivation of the land ('A most beautiful Country well cultivated almost the whole Way.'), and the fine views of the 'Black and White Mountains'. ... On their march to Chandpur they saw a great number of peacocks in the jungles. And the party shot several, but were prevented from collecting them by the thickness of the foliage. 'The view of the distant mountains was very striking, especially at sunrise, when their broad bosoms, catching the level rays, cast them with subdued splendour over the neighbouring plains.' Thomas did a sketch of them [Victoria Memorial, Calcutta] ... which may have formed the basis for plate 10 of Daniell and Ward, and for his oil-painting included in the Madras lottery. At Chandpore itself Thomas also did the *Gate of Serai* (R.A., 1807, possibly identical with the one owned by Turner and now in the Burdwan Collection), and [the watercolours] *Near Chandpoor*, and *Chandpore* [Victoria Memorial, Calcutta].' (T. Sutton, *op. cit.*, p.45.)

After halting at Chandpur, where they had letters of introduction to the chief of the district, who pressed them to stay, and afforded them 'an opportunity of witnessing a somewhat novel mode of catching the tiger', they set off into the mountains to Hurdwar and then on to Srinagar, reached on 27 April 1789, the westernmost point of their Northern Indian journey. Disputes here among the local Rajahs forced them to turn back, William Daniell writing in his journal 'war, which is the scourge of art and science, rendered the further gratification of our curiosity in these parts dangerous.'

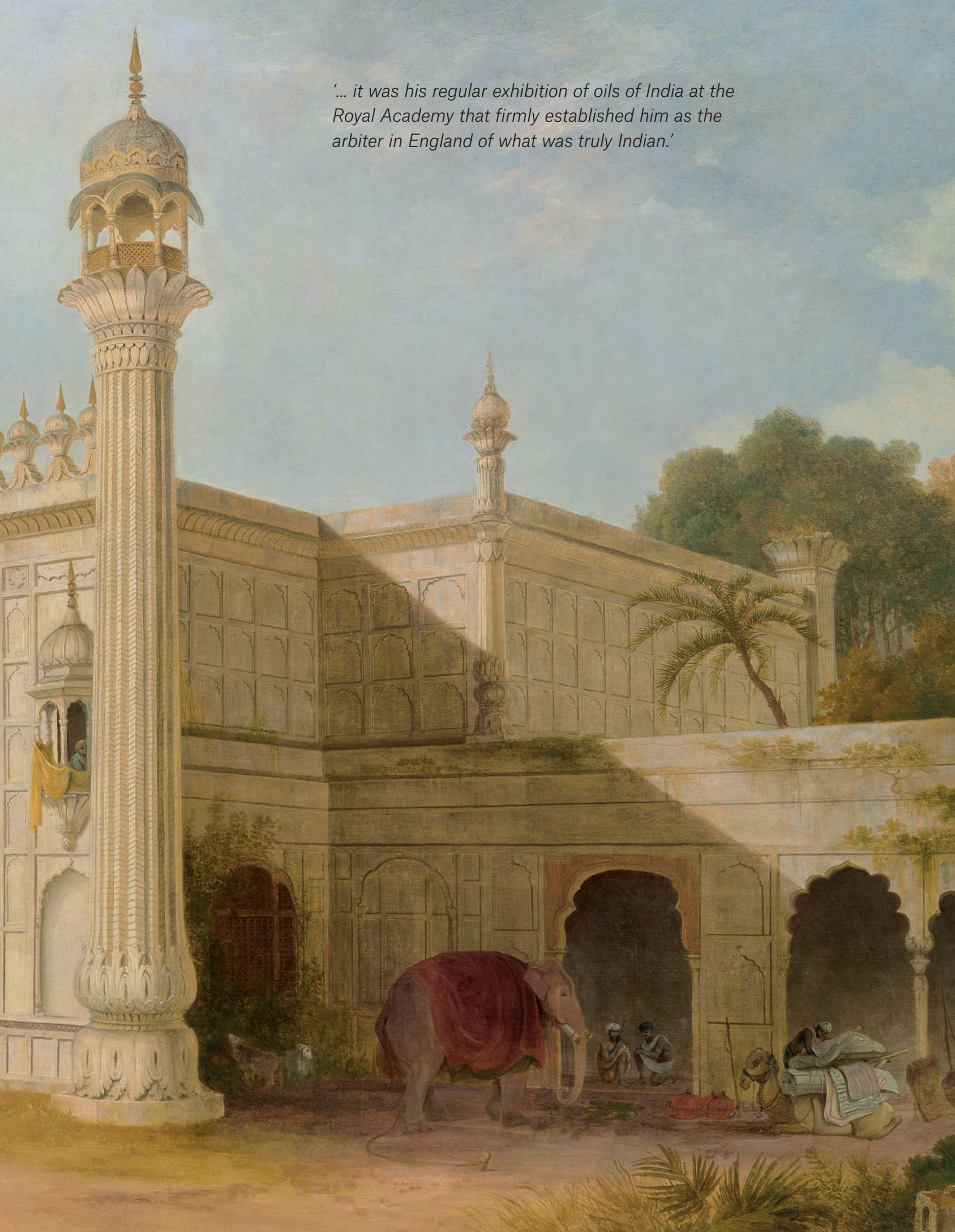
Humphry Repton, Designs for the Pavilion at Brighton. London, 1808.



Elveden Hall, Thetford, Norfolk.

The British audience took to Thomas Daniell's Indian imagery just as they had responded to William Hodges's first views of the South Pacific exhibited at the Royal Academy after his return from Cook's second voyage. Thomas Daniell's regular exhibits at the Royal Academy led to his election as a Royal Academician in 1799. He was patronised by Lord Egremont at Petworth the following year and engaged by Thomas Hope to paint *Composite View of Hindoo and Moorish Architecture* for Hope's Indian Room at his Duchess Street mansion in London. His oil paintings of Indian architectural subjects exhibited at the Royal Academy, just such as the present picture exhibited in 1807, were foremost in making and spreading this taste among cultured circles in England. Thomas Daniell's most enduring influence back home, over and above the craze that ran through the decorative arts – the wallpapers, Staffordshire pottery and gardens – would be in architecture leading up to and throughout the Regency period and beyond:

'More important than Hope's decorative experiments, however, were British buildings influenced by Indian architecture. In 1800 Daniell himself designed a Hindu garden temple for Melchet Park, Hampshire, and in 1805 a retired nabob, Sir Charles Cockerell, commissioned a house at Sezincote in the Cotswolds and desired it to be 'Indian' in style. To this end the architect, his brother Samuel Pepys Cockerell, examined the work of Thomas. Humphry Repton, who was planning the garden, also consulted him. Thomas designed 'Indian' farm buildings, a garden temple, bridge and fountain. Although Repton's plans were not in fact adopted, Daniell's influence on work in Brighton can be detected in Porden's Royal Stables and Riding School and in John Nash's Pavilion. Indian motifs appear yet again in George Dance's designs for Stratton Park, Norman Court, Coleorton and Ashburnham. There can be little doubt that for a period of thirty years, from 1800 to 1830, Thomas Daniell was regarded as an unrivalled authority on Indian architecture, and most experiments in Indo-British architecture were based on his work. Although much detailed architectural knowledge was derived from drawings and engravings, it was his regular exhibition of oils of India at the Royal Academy that firmly established him as the arbiter in England of what was truly Indian' (M. Archer, in M. Shellim, *op. cit.*, *Foreword*, pp. 8-9).



'... it was his regular exhibition of oils of India at the Royal Academy that firmly established him as the arbiter in England of what was truly Indian.'

Jacques-Laurent **AGASSE**

'He paints animals like none of us can'

Sir Edwin Landseer

Firmin Massot, *Agasse with a bulldog*, c. 1795
Museum Oskar Reinhart, Inv. Nr. 1
© SIK-ISEA Zürich (Philipp Hitz)

32

JACQUES-LAURENT AGASSE (1767-1849)

Two Bengal tigers in a savannah landscape

oil on canvas
25 x 30⅛ in. (63.5 x 76.4 cm.)

£200,000-300,000
$300,000-440,000
€260,000-390,000

PROVENANCE:
(Probably) Commissioned by Edward Cross, and through his wife to
Mrs F.E. Emerson, by whom bequeathed in 1950 to
The Zoological Society of London.

The reappearance of these pictures by Jacques-Laurent Agasse (this and the following lot) provides a valuable addition to his celebrated corpus of exotic animal paintings. The two works encapsulate both the painter's scientific approach to the natural world and his great sensitivity at rendering it, which together made him one of the greatest animal painters in England, arguably second only to his predecessor George Stubbs.

Born in Geneva to a patrician family of Huguenot origin, Agasse trained in his hometown before moving to Paris in 1786 to complete his artistic education in the studio of Jacques-Louis David, while also studying animal anatomy and dissection. The outbreak of the French Revolution put an end to his French stay and he was back in Geneva in 1789. Having secured the patronage of George Pitt (1751-1828), later 2nd Baron Rivers of Stratfield Saye, Agasse settled in London in 1800, with the ambition of establishing himself as a prominent sporting painter to affluent aristocrats.

Fig. 1 Jacques-Laurent Agasse, *Portrait of Edward Cross holding a lion cub*
Private Collection © Christie's Images Limited 2016

In addition to horse and dog portraiture, in which Agasse specialised, the artist soon developed a keen interest in more exotic animals, then being imported to England for public display and study. Agasse's fascination may have been sparked by his regular visits, from 1803 onwards, to the menagerie at the 'Exeter 'Change' on the Strand in London, and nurtured by the lifelong friendship he developed with the menagerie's employee, and later owner, Edward Cross. Cross was a well-known importer and dealer in rare animals. He counted among his clients the extravagant, but also genuinely curious, Prince Regent, later King George IV. It was certainly Cross who helped Agasse secure, in 1827, the two royal commissions of *The Nubian Giraffe* and *The White-Tailed Gnus* (both in the Royal Collection). In the former, the giraffe, a gift from the Pasha of Egypt to King George IV, is shown newly arrived in England with two Arab keepers and Edward Cross, in attendance as supervisor of the Royal Menagerie at Sandpit Gate, Windsor Great Park. A further testament to his enduring friendship with Cross, Agasse, who only rarely turned to portraiture, painted his friend holding a lion cub (fig. 1; Christie's, London, 9 July 1993, lot 49).

George Stubbs, *Zebra*, 1763
© Yale Center for British Art, Paul Mellon Collection

Built on the site of the former London residence of the Earls of Exeter, from which it derived its name, the Exeter 'Change was erected in 1676 to shelter under its arcades small shops and markets.

Fig. 2 George Cooke, *Exeter 'Change,* engraving © Private Collection / Bridgeman Images

By 1773, its first floor was used as a menagerie, one of the first commercial attractions of the sort open to the English public. Purchased by Gilbert Pidcock in 1793, it passed on his death in 1810 to Stephen Polito, who renamed it the Royal Menagerie (figs. 2-3). Edward Cross was Polito's son-in-law and took over the business in 1814.

An embodiment of the inquisitiveness of the scientific age, Cross's proclaimed mission was 'to procure rare and exotic animals, from every region of the Globe, for the information and entertainment of my countrymen'. In an early leaflet, the menagerie was praised as 'the grandest assemblage of living curiosities in the known world' (fig. 4; K. Koenigsberger, *The Novel and the Menagerie: Totality, Englishness, and Empire*, 2007, Columbus, Ohio, p. 50). Boasting lions and tigers, but also hyenas, ostriches, cheetahs, kangaroos and even an elephant, Cross's menagerie became a leading attraction in late Georgian

Fig. 3 *Interior view of Polito's Royal Menagerie, Exeter 'Change, Strand*, 1812, aquatint
© London Metropolitan Archives, City of London / Bridgeman Images

London, visited by royals and commoners alike, and leaving a lasting impression on Lord Byron who wrote a spirited account of his visit in his journal: 'Two nights ago I saw the tigers sup at Exeter 'Change. Except Veli Pacha's lion in the Morea, who followed the Arab keeper like a dog, - the fondness of the hyena for her keeper amused me most. Such a conversazione! – There was a 'hippopotamus' like Lord Liverpool in the face; and the 'Ursine Sloth' hath the very voice and manner of my valet – but the tiger talked too much. The elephant took and gave me my money again – took off my hat – opened a door – trunked a whip – and behaved so well, that I wish he was my butler. The handsomest animal on earth is one of the panthers; but the poor antelopes were dead. I should hate to see one here: - the sight of the camel made me pine again for Asia Minor.' (Lord Byron cited in R.D. Altick, *The Shows of London*, Cambridge & London, 1978, p. 309).

In 1829, the Exeter 'Change buildings were demolished and Cross and his ever-growing collection of animals were forced to move to a site on which the National Gallery now stands. They remained there for only two years, as in 1831 building work started on the newly founded National Gallery. In the same year, Cross purchased a thirteen acre site in Kennington, south of the River Thames, and founded the Surrey Literary, Scientific and Zoological Institution and Garden, offering the Institution his animals for the sum of £3,500.

Jacques-Laurent Agasse, *Two leopards playing in the Exeter 'Change Menagerie in 1808*
Christie's, London, 15 July 1988, lot 35 (£3,500,000).
Private Collection © Christie's Images Limited 2016

An entry from 1819 in the diary of Agasse's cousin, André Gosse, provides a fascinating description of Agasse at the Royal menagerie: 'Saturday 19 June … Went to see Agasse … went with him to Mr Cross' menagerie where Agasse is drawing an orang-outang an enormous elephant, an enormous lion, a lioness and her whelps, a tiger, some tame hyenas'. It is likely that the present lots were also the result of such drawing expeditions.

There are a total of 6 paintings of lions and at least as many paintings of tigers in the artist's manuscript record book or *Livre de raison*, making it difficult to identify and date these two pictures securely. However, their remarkable quality, combined with their provenance, places them among Agasse's more important works, an opinion shared by René Loche, the leading authority on the artist. The two pictures, bequeathed to the London Zoological Society by Mrs. F.E. Emerson, a descendant of Edward Cross's, were likely commissioned by Cross himself. As such, they constitute a further manifestation of the friendship between the keen zoologist and the able painter. *A lion and a lioness in a rocky valley* is close in composition to a larger painting in a private collection (Christie's, London, 14 April 1989, lot 43). In the present picture the artist has widened the composition granting more importance to the vast atmospheric landscape occupied by the two animals. By choosing a profile angle, reminiscent of imperial portraiture, Agasse ennobles the animal. The solemnity of the standing lion commands the viewer's attention. His rigid stance contrasts with the relaxed pose of the reclining lioness beyond. Her intense gaze, however, affords the viewer an unsettling encounter with the feral. Using a similar compositional conceit, the *Two Bengal tigers in a savannah landscape* also combines both the animal's elegant profile and frontal stare. In both paintings, Agasse deploys his profound knowledge of anatomy while also succeeding in conveying the animals' characters, justifying the praise bestowed upon him by his younger contemporary Edwin Landseer: 'he paints animals like none of us can'.

We are grateful to René Loche for confirming the attribution to Agasse on the basis of photographs.

Fig. 4 *Handbill for the Exeter 'Change Menagerie*, c. 1800-1829
© University of Sheffield, National Fairground Archive

A Noble Lioness

And her Three fine Young Cubs,

ARE NOW TO BE SEEN AT THE

ROYAL MENAGERIE, EXETER 'CHANGE,

Being the Grandest Assemblage of Living Curiosities in the known World.

In the same Apartment—Admittance One Shilling.

TWO of the most extraordinary FULL-GROWN

MALE LIONS,

Ever seen in this Kingdom, having fine large flowing Manes; and a famous

LIONESS.

Of the same Class, which instantly impresses every Beholder with that magnificent Idea so generally conceived of the King of the Brute Creation. The Form of these Lions are strikingly bold and majestic, having large shaggy Manes, which they can erect at Pleasure, and their tremendous Roaring, like Thunder, exhibits a Picture of Grandeur, which no Words can describe.

A BEAUTIFUL FINE YOUNG

PERSIAN LIONESS.

NOBLE

Bengal Royal Tiger.

The Ferocious PANTHER, from Buenos Ayres.

AN

ELEGANT LEOPARD,

FROM ALGIERS,

THE LAUGHING HYÆNA,

From the Cape of Good Hope.

A STRIPED HYÆNA,

From Abyssinia.

Two large Oriental Porcupines,

From *Lucknow*, covered with an immense Number of hard spiny Quills, many of which are 20 Inches long.

THE FIERY LYNX,

The most Ferocious and Watchful of all Animals.

JUST ARRIVED,

A Flying OPOSSUM, from Botany Bay.

A RAVENOUS WOLF,

From the Alps. Those Animals are so voracious, in a Wild State, that they sometimes, from the Inclemency of the Weather, come down in Droves of Two or Three Hundred at a Time, and destroy both Man and Beast.

A GREAT WHITE POLAR,

Generally exhibited under the Title of the SEA LION, the most tremendous Animal of the Frozen Ocean.

33

JACQUES-LAURENT AGASSE (1767-1849)

A lion and a lioness in a rocky valley

oil on canvas
25⅛ x 30⅛ in. (63.8 x 76.5 cm.)

£200,000-300,000
$300,000-440,000
€260,000-390,000

PROVENANCE:
(Probably) Commissioned by Edward Cross, and through his wife to
Mrs F.E. Emerson, by whom bequeathed in 1950 to
The Zoological Society of London.

CHRISTIE'S PRESENTS

© Belvoir Castle, Leicestershire, UK / Bridgeman Images

Defining BRITISH ART

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CHRISTIE'S 250 ANNIVERSARY

CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** *(in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:
(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:
(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO…' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
(h) In order to claim under the **authenticity warranty** you must:
(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
(a) This additional **warranty** does not apply to:
(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
(iii) books not identified by title;
(iv) **lots** sold without a printed **estimate**;
(v) books which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.
(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:
(i) the **hammer price**; and
(ii) the **buyer's premium**; and
(iii) any amounts due under section D3 above; and
(iv) any duties, goods, sales, use, compensating or service tax or VAT.
Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').
(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:
(i) Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
(ii) Credit Card.
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.
(iii) Cash
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).
(iv) Banker's draft
You must make these payable to Christie's and there may be conditions.
(v) Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.
(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.
(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
(a) When you collect the **lot**; or
(b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
(vi) we can, at our option, reveal your identity and contact details to the seller;
(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
(ix) we can take any other action we see necessary or appropriate.
(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction **(but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).**
(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
(d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
(i) we will charge you storage costs from that date.
(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
(iv) the storage terms shall apply.
(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.
(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com.
(b) **Lots made of protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.
(c) **US import ban on African elephant ivory**
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.
(d) **Lots containing material that originates from Burma (Myanmar)**
Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).
(e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(g) **Jewellery over 50 years old**
Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.
(h) **Watches**
(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots

are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the **hammer price** and **buyer's premium** and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the **hammer price** or the **buyer's premium**.
*	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
Ω	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the **hammer price** and Import VAT at 20% will be charged on the Duty Inclusive **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address **within** the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address **outside** of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the **hammer**. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the **hammer price** and Clearance VAT at 20% will be charged on the Duty inclusive **hammer price**. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		**No VAT refund is possible**
UK VAT registered buyer	**No symbol and α**	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	*** and Ω**	Subject to HMRC's rules, you can reclaim the Import VAT charged on the **hammer price** through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the **buyer's premium** is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the **lot** had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	**No Symbol and α**	**The VAT amount in the buyer's premium cannot be refunded**. However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the **buyer's premium**. We will also refund the VAT on the **hammer price** if you ship the **lot** from the UK and provide us with proof of shipping, within three months of collection.
	*** and Ω**	**The VAT amount on the hammer and in the buyer's premium cannot be refunded**. However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet **ALL** of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the **buyer's premium**.
	† and α	We will refund the VAT charged on the **hammer price**. VAT on the **buyer's premium** can only be refunded if you are an overseas business. **The VAT amount in the buyer's premium cannot be refunded to non-trade clients.**
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the **hammer price** providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the **buyer's premium** can only be refunded if you are an overseas business. **The VAT amount in the buyer's premium cannot be refunded to non-trade clients.**
	*** and Ω**	We will refund the Import VAT charged on the **hammer price** and the VAT amount in the **buyer's premium**.

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and **Ω lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.
7. All reinvoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

°

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, ★, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

° **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ° next to the **lot** number.

°♦ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °♦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

★"Attributed to …"

In Christie's qualified opinion probably a work by the artist in whole or in part.

★"Studio of …"/"Workshop of …"

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

★"Circle of …"

In Christie's qualified opinion a work of the period of the artist and showing his influence.

★"Follower of …"

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

★"Manner of …"

In Christie's qualified opinion a work executed in the artist's style but of a later date.

★"After …"

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed …"/"Dated …"/ "Inscribed …"

In Christie's qualified opinion the work has been signed/dated/ inscribed by the artist.

"With signature …"/"With date …"/ "With inscription …"

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

★This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at:
241 Acton Lane, Park Royal,
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com.
While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.
To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight.
Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.
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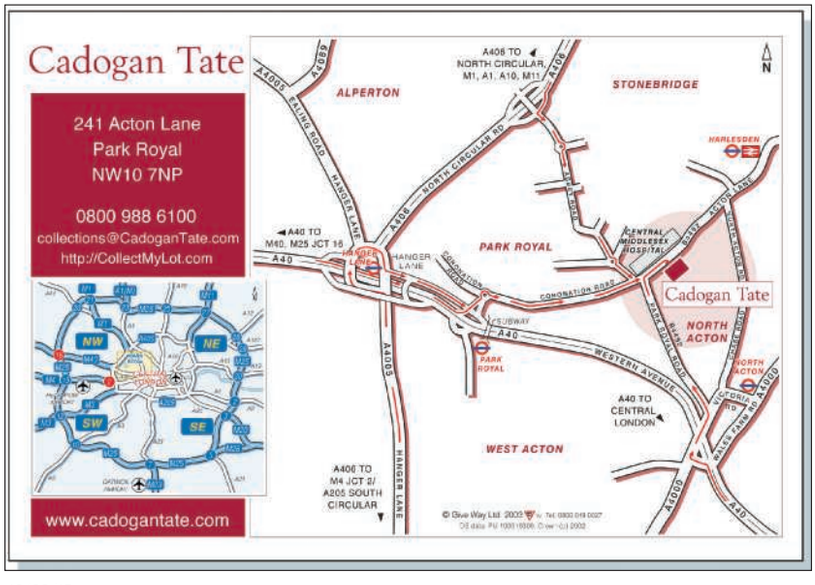

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MIQUEL BARCELO (B. 1957)
Pinassi
mixed media on canvas
78⅛ x 117¾in. (198.5 x 299cm.)
Executed in 1991
£1,000,000 – 1,500,000

POST-WAR AND CONTEMPORARY ART
EVENING AUCTION
London, King Street, 29 June 2016

VIEWING
25-29 June 2016
8 King Street
London SW1Y 6QT

CONTACT
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CHRISTIE'S

LUCIAN FREUD (1922-2011)
Portrait of IB
signed 'Lucian Freud' (on the reverse)
charcoal, graphite and pastel on paper
6⅞ x 4⅞in. (17.5 x 12.5cm.)
Executed in 1979
£70,000 – 100,000

POST-WAR AND CONTEMPORARY ART
DAY AUCTION
London, King Street, 30 June 2016

VIEWING
25-29 June 2016
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London SW1Y 6QT

CONTACT
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lgrainger@christies.com
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CHRISTIE'S

Property from The Collection of James Archdale, Birmingham
AMEDEO MODIGLIANI (1884-1920)
Madame Hanka Zborowska
signed 'Modigliani' (upper right)
oil on canvas
21⅝ x 15⅛ in. (55 x 38.3 cm.)
Painted in 1917
£5,000,000-7,000,000

IMPRESSIONIST & MODERN ART
EVENING SALE
London, King Street, 22 June 2016

VIEWING
16–22 June 2016
8 King Street
London SW1Y 6QT

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CHRISTIE'S

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Lot 7
HENRY MOORE, O.M., C.H. (1898-1986)
Mother and Child: Block Seat
signed and numbered 'Moore 8/9' (on the top of the base)
bronze with a brown/green patina
97 in. (246.4 cm.) high
Conceived in 1983-1984
£1,000,000- £1,500,000

MODERN BRITISH AND IRISH ART
EVENING SALE
London, King Street, 20 June 2016

VIEWING
9–14 June 2016
103 New Bond Street

15 June 2016 - by appointment only
16-20 June 2016
8 King Street
London SW1Y 6QT

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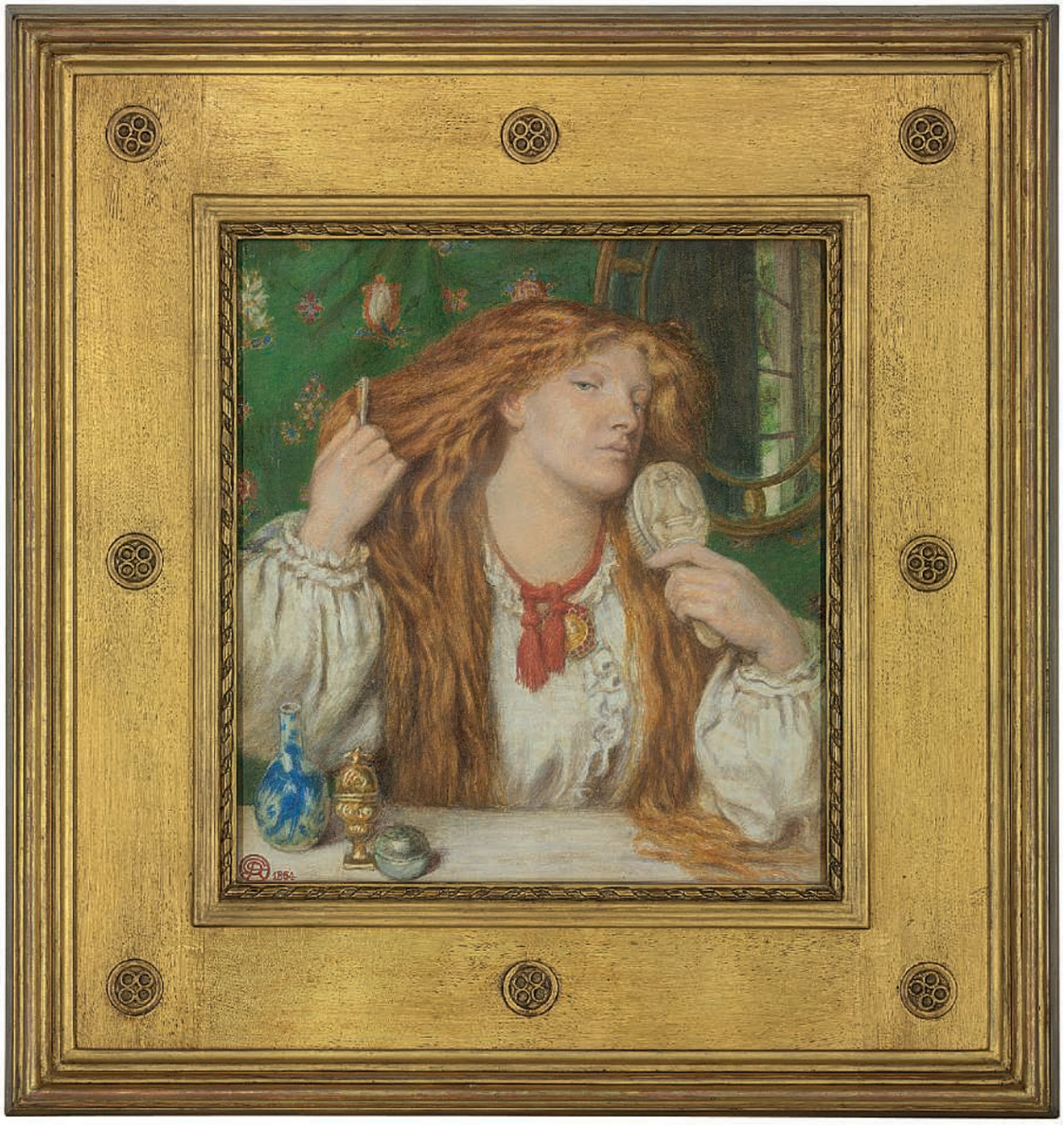

DANTE GABRIEL ROSSETTI (1828-1882)
Woman combing her hair (Fanny Cornforth)
watercolour
signed with monogram and dated '1864' (lower right)
13½ x 12¼ in. (34.3 x 31.1 cm.)
£500,000 – 800,000

VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART
London, King Street, 13 July 2016

VIEWING
9-13 July
8 King Street
London SW1Y 6QT

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Property of a Family Trust
BERNARDO BELLOTTO (VENICE 1721-1780 WARSAW)
The Entrance to the Grand Canal, Venice;
and *The Grand Canal, Venice, looking south*
oil on canvas
24⅛ x 36⅜ in. (61.2 x 92.4 cm.)
a pair
£2,000,000-3,000,000

OLD MASTER & BRITISH PAINTINGS
EVENING SALE
London, King Street, 7 July 2016

VIEWING
3-5 July
8 King Street
London SW1Y 6QT

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WRITTEN BIDS FORM
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CODE NAME: SEAN
SALE NUMBER: 13100

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

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UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
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