

VICTORIAN PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

KING STREET
11 JULY 2017

CHRISTIE'S







VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

TUESDAY 11 JULY 2017

PROPERTIES FROM

The Collection of
Sir Rod Stewart, C.B.E.
The Collection of
the late Walter Stoye
The Ben Uri Gallery & Museum

AUCTION

Tuesday 11 July 2017
at 2.00 pm

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VIEWING

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| Saturday | 8 July | 12.00 noon – 5.00 pm |
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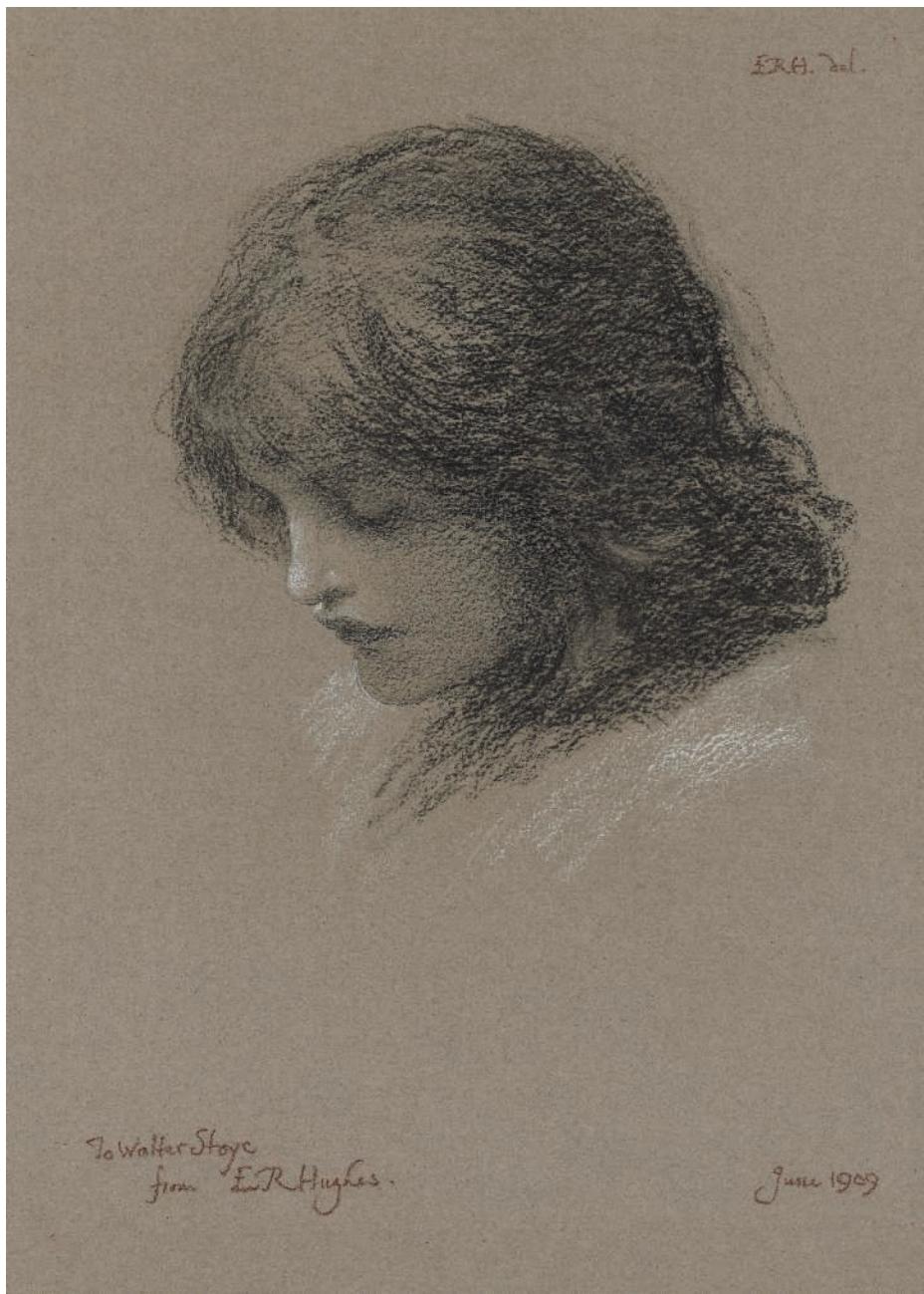
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PROPERTY FROM THE COLLECTION OF THE LATE WALTER STOYE

1

EDWARD ROBERT HUGHES, R.W.S. (1851-1914)

Head study of a young girl, looking downwards

signed with initials 'ERH. del.' (upper right), and inscribed 'To Walter Stoye/
from ER Hughes.' (lower left) and dated 'June 1909' (lower right)
black and white chalk on buff paper
14 x 10 in. (35.6 x 25.4 cm.)

| | |
|--------------|---------------|
| £2,000-3,000 | \$2,600-3,900 |
| | €2,300-3,400 |

PROVENANCE

Walter Stoye, a gift from the artist, and by descent to the present owner.

Walter Stoye (1886-1974), to whom Hughes gave this drawing, was a keen draughtsman who won a scholarship to the Central School of Arts and Crafts where he subsequently became a teacher in metal and enamel work. He also taught at the Brighton School of Art and the Camberwell School of Art. He is said to have joined the silver firm of Barkentin & Krall as a designer some time between 1912 and 1914 and subsequently became managing director. There is an example of his work in the Victoria and Albert Museum, London. Hughes may have known Stoye through his membership and association with the Art Workers Guild.



PROPERTY FROM A PRIVATE COLLECTION

2

ANTHONY FREDERICK AUGUSTUS SANDYS, A.R.A. (1829-1904)

Mary Magdalene

signed 'A. Sandys.' (upper left) and inscribed 'Mari Magdalene' (lower right)
sanguine chalk on paper
11½ x 9½ in. (29.2 x 23.2 cm.)

£8,000-12,000

\$11,000-15,000

€9,200-14,000

PROVENANCE

By descent in the family of J.R. Somerset Paddon, from whom purchased by
The Maas Gallery, London, 1977 where purchased by
Victor and Gretha Arwas.

EXHIBITED

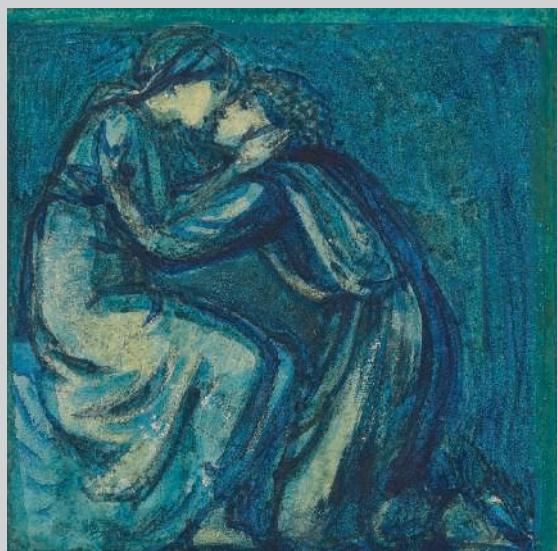
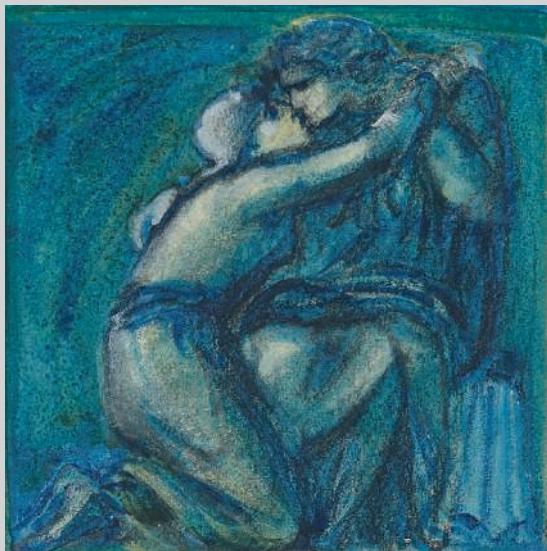
Japan, *International Symbolist Exhibition*, 1983, number untraced.

LITERATURE

B. Elzea, *Frederick Sandys, a catalogue raisonné*, 2001, p. 273, no. 4.49.

The present delicate chalk drawing, dateable to the 1880s, relates to the 1862 oil painting, *Mary Magdalene* or *The Magdalen* (Norwich Museums and Archaeology Service) which depicts Mary Magdalene, tears rolling down her cheeks, dressed in an Oriental style robe and holding an alabaster vial close to her chest. Sandys executed a preliminary double study for this painting (*op.cit.*, 2.A.54) in pen and black ink. The present drawing is a red chalk version of the right hand figure. Another version in black and white chalk, in which the sitter is robed and passion flowers and fruit fill the background, is in Birmingham Museum and Art Gallery. A later drawing, probably post 1896, after the oil painting, also exists (*op.cit.*, 5.26).

The present drawing exemplifies Sandys more mature romantic style, the biblical subject matter operating as a vehicle for a sensuous portrayal of a young woman, the sitter being Mary Emma Jones, who appears in many of Sandys finest works. Mary Emma was an actress with the stage name 'Miss Clive' who became Sandys common-law wife, bearing him numerous children, ten of whom survived to adulthood. The painting of Mary Magdalene is her earliest portrayal in Sandys's oeuvre.



3

SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S. (1833-1898)

Lovers in a passionate embrace: four variations

pencil, black chalk and watercolour with gum arabic, heightened with bodycolour and with scratching out
on paper

14 x 14 in. (35.6 x 35.6 cm.)

£30,000-50,000

\$39,000-64,000

€35,000-57,000

The four compositional designs of embracing lovers on this sheet echo some of Burne-Jones's most romantic compositions. The pair to the lower right are very similar in pose to those in the early pen and ink drawing *The Knight's Farewell* (Ashmolean Museum, Oxford), whilst those in the upper left recall perhaps his most romantic work, *Love Among the Ruins* (sold in these Rooms, 11 July 2013, lot 3). The use of rich tonal blues is stylistically closest to his designs for reliefs, and it is possible that these designs are for a series of unexecuted relief panels.

We are grateful to Professor Colin Cruise for his help in preparing this catalogue entry.



4

SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S. (1833-1898)

Two drapery studies after sculpture

signed with initials (lower right)

white chalk on brown paper

13 3/4 x 9 7/8 in. (35 x 25.1 cm.)

£5,000-7,000

\$6,500-9,000

€5,700-8,000

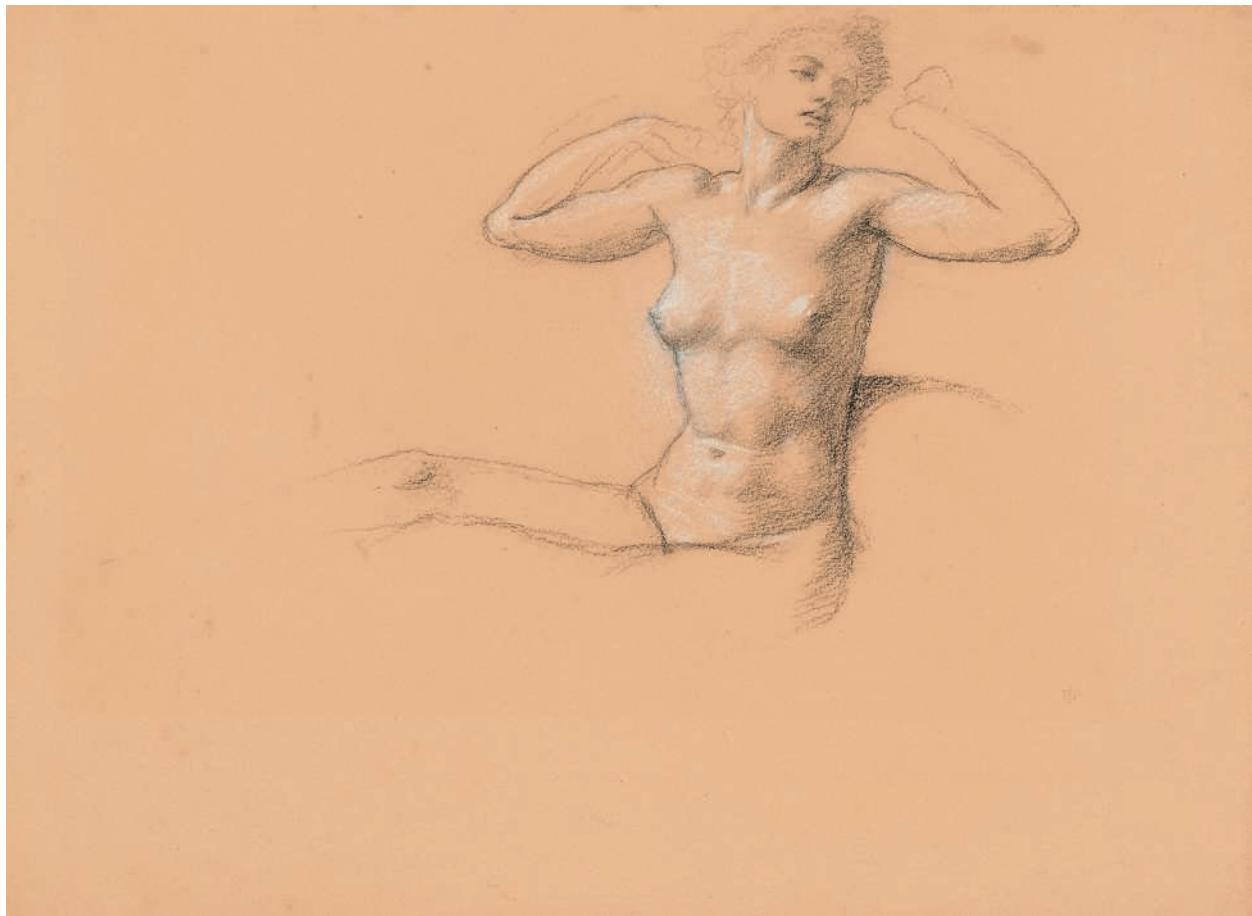
PROVENANCE

Frances Jane Sitwell, later Lady Colvin, 1873, by whom given to Muriel Lee Mathews, 1924 (according to an old label on the *verso* of the frame).

Sir Sidney Colvin was the first director of the Fitzwilliam Museum in Cambridge University, where he established the cast gallery of Antique Sculpture and also held the role of Slade Professor of Fine Art at Cambridge, in which capacity he regularly lectured on classical sculpture. He resigned these posts to become Keeper of Prints and Drawings at the British Museum (1883-1912). Through his friendship with Edward Burne-Jones, Colvin was introduced to Dante Gabriel Rossetti.

Some time in the late 1860s Colvin met Frances Jane Sitwell, née Fetherstonhaugh (1839-1924) who was unhappily married to the Rev. Albert Hurt Sitwell. She separated from her husband in 1874 and for the next thirty years she and Colvin lived apart but maintained a close friendship. She acted as hostess at his official residence at the British Museum, and thanks to her influence it became a literary and artistic hub. Although the Rev. Sitwell died in 1894 Colvin and Sitwell did not marry until 1903; as Colvin did not feel able to support a wife in addition to his mother and he did not marry until after the latter's death.

We are grateful to Professor Colin Cruise for his help in preparing this catalogue entry.



*5

SIR EDWARD JOHN POYNTER, BT., P.R.A., R.W.S. (1826-1919)

Study of a seated female nude, stretching out her arms (recto), with another study of a reclining female nude (verso)

with studio stamp (L. 874, lower right)
black and white chalk on buff paper
10½ x 14½ in. (26.5 x 36 in.)

£4,000-6,000

\$5,200-7,700

€4,600-6,800

It has been suggested that this drawing may be a study for *Didadumene*, exhibited at the Royal Academy, 1885. Another study for this painting was sold in these Rooms, 16 June 2015, lot 26.



PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

6

**SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S.
(1833-1898)**

Study of three female figures, traditionally identified as 'The Fates'
sanguine chalk on paper
11½ x 9¾ in. (29.8 x 24.8 cm.)

| | |
|--------------|----------------|
| £6,000-8,000 | \$7,800-10,000 |
| | €6,900-9,100 |

PROVENANCE

F.S. Ellis, Torquay (†); Christie's, London, 13 December 1918, lot 37 (11 gns to Gooden & Fox).
William Lever, 1st Viscount Leverhulme (†); Anderson Galleries, New York, 2 March 1926, lot 34, as 'Study of three young women'.

Stylistically this drawing can be dated to the late 1860s when Burne-Jones was working on an unrealised composition of *The Fates*, in which the three Fates are seated looking down upon a pair of lovers. Another red chalk study of three seated female figures, also traditionally linked to this subject, was sold in these Rooms on 31 May 2012, lot 12. Other studies for this work are in the Birmingham Museum & Art Gallery and the Art Institute of Chicago. Stephen Wildman has suggested that it could also relate to *The Hours* (1882, Graves Art Gallery, Sheffield).

Frederick Starridge Ellis (1830-1901), an early owner of this drawing, was a publisher and bookseller who published the works of both William Morris and Dante Gabriel Rossetti. He was a great friend of both men, and later took over Rossetti's share of the tenancy of Kelmscott Manor. Through these two men, he also became great friends with Swinburne, Ruskin, and Burne-Jones, several of whose works he acquired.

We are grateful to Stephen Wildman for his assistance in preparing this catalogue entry.

THE PROPERTY OF A PRE-RAPHAELITE COLLECTOR

7

**SIR EDWARD COLEY BURNE-JONES, BT., R.W.S., A.R.A.
(1833-1898)**

The Garland

watercolour and bodycolour, heightened with gum arabic and with scratching out on paper
30 x 17½ in. (76.2 x 44.2 cm.)

| | |
|----------------|-----------------|
| £30,000-50,000 | \$39,000-64,000 |
| | €35,000-57,000 |

PROVENANCE

Charles Augustus Howell.
Colin Franklin; Christie's, London, 16 June 1970, lot 152.
Anonymous sale; Christie's, London, 23 July 1974, lot 66.
with Leger Galleries, London.

LITERATURE

Burne-Jones's autograph work-record (Fitzwilliam Museum, Cambridge), under 1867.
M. Bell, *Sir Edward Burne-Jones: A Record and Review*, 4th ed., London, 1898, pp. 39, 130.
F. de Lisle, *Burne-Jones*, London, 1904, p. 181.
M. Harrison and B. Waters, *Burne-Jones*, London, 1973, p. 82.
A.C. Sewter, *The Stained Glass of William Morris and his Circle*, Yale, 1974-5, 1, pl. 269 (the related window) and 2, pp. 103-4.

This watercolour was one of a series of six that Burne-Jones painted in 1867, based on his designs for stained glass in the Green Dining Room at the South Kensington (now Victoria and Albert) Museum, which had been decorated by William Morris the previous year. The three windows each contain two lights in which girls dressed in white are seen gathering flowers, in a very early expression of Aestheticism. However, in the watercolours, which were probably executed directly on top of the stained-glass cartoons, the figures' dresses are strongly coloured.

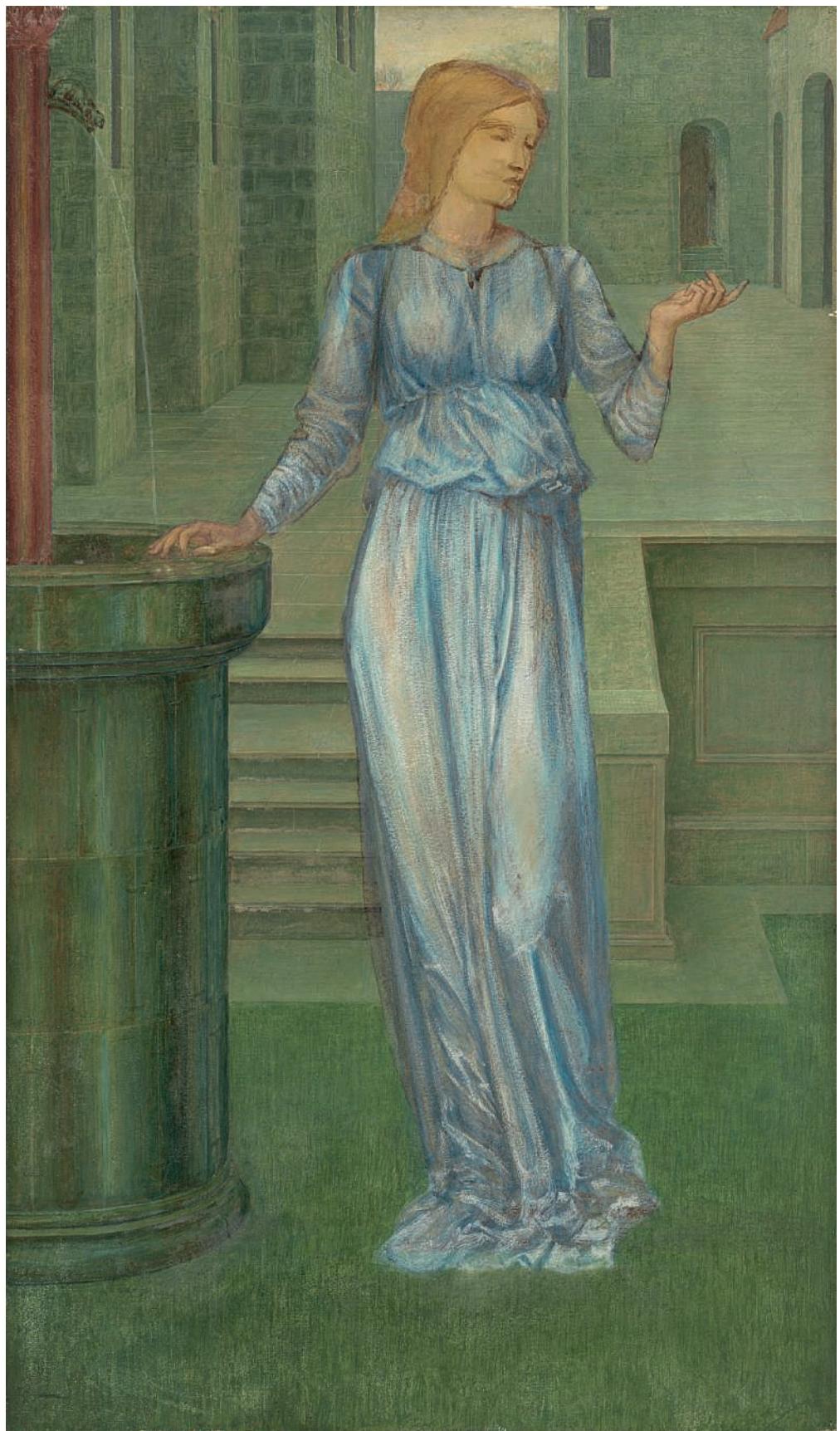
Although some of the watercolours remained unfinished, they were framed together and collectively called *The Garland*. They were then acquired by Charles Augustus Howell, the Anglo-Portuguese adventurer who plays such a sinister role in Pre-Raphaelite annals, no doubt being intended for one of the decorative schemes with which he was involved. Burne-Jones himself refers to them in his autograph work-record as 'unfinished and in the hands of that demon Howell'. At a later date they were split up and framed separately. They are now widely dispersed, another example was sold in these Rooms, 4 September 2014, *The Neil Wilson Collection: A Romantic Vision*, lot 45.

The present picture shows evidence of pentimenti around the figure's head, giving a fascinating insight into Burne-Jones's working practice. Another of the series, more highly finished and now in the Cecil French Bequest, was included in the Arts Council of Great Britain's touring exhibition curated by John Christian, *Burne-Jones - The Paintings, Graphic & Decorative Work of Sir Edward Burne-Jones, 1833-1898*, 1975, no. 195, and again in the exhibition *Burne-Jones and his Followers*, circulated in Japan by the Tokyo Shimbun, 1987, no. 7 (illustrated in catalogue). Most of the other figures are also recorded; for details, see A.C. Sewter, *loc. cit.*

The picture is in a handsome tabernacle frame of a type that Agnew's, Burne-Jones's dealers, often gave his pictures in the 1890s.



8 No Lot



9**SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S. (1833-1898)**

*Study of the figure of Love, for 'Romaunt of the Rose' (recto),
with a figure study for Fraanchise (verso)*

inscribed and dated 'Love - Romaunt of Rose.' (lower left)

pencil on paper

10 x 6 3/4 in. (25.4 x 17.2 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE

Mrs Whitney Pason, Long Island.

with Peter Nahum, London.

Anonymous sale; Sotheby's, New York, 20 July 1994, lot 212.

with The Gallery, Reigate, where purchased by the present owner.

EXHIBITED

London, Peter Nahum, *Pre-Raphaelites and Symbolists*, May-July 1984.

LITERATURE

T. Martin Wood, *The Drawings of Sir Edward C. Burne-Jones*, London, 1900.

O. Von Schleinitz, *Burne-Jones*, Berlin, 1901.

F. De Lisle, *Burne-Jones*, London, 1904, p. 115.

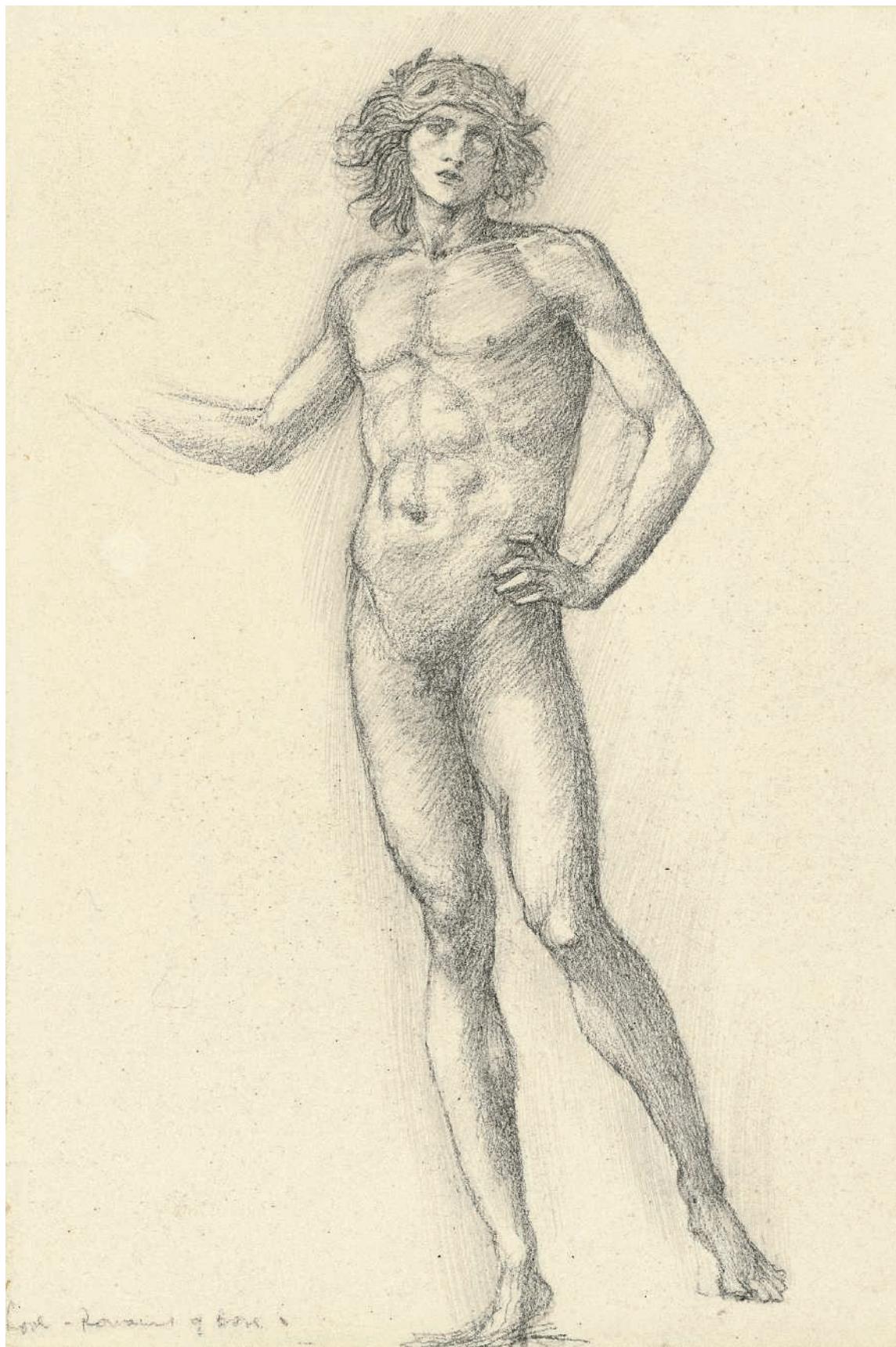
W.R. Leathay, *Philip Webb and his Work*, Oxford, 1935.

This handsome sketchbook drawing belongs to a series illustrating *The Romaunt of the Rose* that Burne-Jones made in the mid-1870s as designs for needlework. Begun by Guillaume de Lorris about 1230 and completed by Jean de Meun some forty-five years later, the *Romaunt* is a meditation on the nature and vicissitudes of love cast in allegorical form. Burne-Jones was a great admirer of a famous manuscript of the *Romaunt* in the British Museum (Hartley 4425), lavishly illuminated in Bruges at the end of the 15th Century with miniatures that conjure up a picturesque and highly-coloured world in keeping with the poem's celebration of courtly love. However, the text itself was familiar to him mainly through the translation into Middle-English made by Chaucer, whom he had been a devotee of ever since he and his lifelong friend William Morris had discovered him as undergraduates at Oxford in the 1850s.

The opportunity to engage pictorially with the *Romaunt* occurred in 1874, when Morris was commissioned to decorate Rounton Grange at Northallerton, Yorkshire, a house built two years earlier to designs by Philip Webb for the industrialist Sir Isaac Lowthian Bell (1816-1904). It was one of the Morris firm's most important schemes, including wallpaper, painted ceilings, furniture, and an early example of the carpets that were woven at Merton Abbey from 1881.

The centrepiece was the dining-room and in particular a needlework frieze with which Morris planned to decorate the upper walls. Illustrating the *Romaunt of the Rose*, it ran round three sides of the room, reaching to the ceiling. Burne-Jones designed the figures and Morris the backgrounds, while the needlework itself was carried out by Sir Isaac's wife Margaret and their daughters Ada and Florence. It took them eight years, finally being completed in 1882 (William Morris Gallery, Walthamstow).

The drawings made by Burne-Jones for the Rounton Grange frieze are among his very finest. Executed within a few years of his last two visits to Italy (1871 and 1873), they vividly reflect these formative experiences in their use of hard pencil and sharp line. The present sheet is a preliminary study for the figure of Love in the pairing of *Love and Beauty* at the centre of *The Pilgrim in the Garden of Idleness* tapestry. Burne-Jones habitually made nude studies of his figures in order to understand the movement of the body before later adding clothes and drapery. There is a larger clothed study of the pairing in a private collection.



Lock - Fauve & boar

***10**

JOHN WILLIAM WATERHOUSE, R.A. (1849-1917)

Isabella and the Pot of Basil

signed and dated 'J.W. Waterhouse/1907.' (lower right)
oil on canvas
41½ x 29½ in. (104.8 x 74 cm.)

£1,000,000-1,500,000

\$1,300,000-1,900,000
€1,200,000-1,700,000

PROVENANCE

H.W. Henderson Esq. (†); Christie's, London, 4 June 1958, lot 56 (35 gns to Gooden & Fox).
Mrs Wigan; Christie's, London, 14 April 1967, lot 55.
Viscount Lambton.
Private Collection, Beverley Hills.
Sir Rod Stewart, C.B.E., by 1981.

EXHIBITED

London, Royal Academy, 1907, no. 78, as *Isabella*.
London, Royal Academy, *Works by Recently Deceased Members of the Royal Academy*, Winter 1922, no. 128, lent by H.W. Henderson Esq.
Sheffield, Mappin Art Gallery, *Burne-Jones*, 23 October - 28 November 1971, no. 37, lent by Viscount Lambton.
Sheffield, Sheffield City Art Galleries, *Exhibition of J. W. Waterhouse, R.A.*, 14 October 1978, no. 26, lent by Viscount Lambton.

LITERATURE

R.E.D. Sketchley, 'The Art of J W Waterhouse, R.A.', *The Art Journal*, [Christmas number] December 1909, illustrated p. 11.
A. Lys Baldry, 'Some Recent Work by Mr. J.W. Waterhouse, R.A.', *The Studio*, August 1911, illustrated p. 181.
J.W. Waterhouse R.A. 1849-1917, exhibition catalogue, Sheffield, 1978, no. 26.
A. Hobson, *The Art and Life of J. W. Waterhouse RA (1849-1917)*, London, 1980, p. 126, pl. 122, no. 152.
A. Hobson, *J. W. Waterhouse*, London, 1989, pp. 89 & 122.
P. Trippi, *J. W. Waterhouse*, London, 2002, p. 193.
'Architectural Digest Visits Rod Stewart: Every Picture Tells a Story in His Beverly Hills House', *Architectural Digest*, October 2004, pp. 218-223, illustrated p. 222.
J.W. Waterhouse (1849-1917): The Modern Pre-Raphaelite, exhibition catalogue, London, 2008, p. 232.

After decades away from public view, the reappearance of J.W. Waterhouse's *Isabella and the Pot of Basil* is cause for celebration. Though it can be admired solely for its compelling composition, glowing colours, and expressive brushwork, this outstanding example of Waterhouse's mature period also offers intriguing thematic and historical insights.

Coursing through Waterhouse's five decades of picture-making is his fascination with melancholy, magic, and the dangers of love. The story of *Isabella and the Pot of Basil* is quintessentially Romantic. The Florentine poet Giovanni Boccaccio (1313-1375) included it in his cycle of 100 tales, *Il Decamerone*, and it was this to which John Keats (1795-1821) turned for his own poem of 1820, *Isabella, or, The Pot of Basil: A Story from Boccaccio*. The Florentine maiden Isabella is in love with Lorenzo, who works as a clerk for her two merchant-brothers. They murder the young man and bury him in a forest, but he appears to Isabella in a vision and tells her where to find his corpse. She exhumes his head and hides it in a pot of sweet basil, sustaining the increasingly vigorous plant with her tears, a particularly intimate form of the feminine element of water. Having discovered her secret, the brothers steal away with the pot, so Isabella withers and dies, having lost her beauty and sanity through obsessive grief.

Making something beautiful from so melancholy a subject was one of Waterhouse's intrinsic talents, and as a third-generation Pre-Raphaelite, he had numerous inspirations on which to draw. The first generation's leaders—William Holman Hunt, John Everett Millais, and Dante Gabriel Rossetti—had all treated the theme of Isabella, but most relevant is Hunt's 1868 painting (Fig. 1, Laing Art Gallery, Newcastle-upon-Tyne), which shows the girl caressing her majolica pot in an opulently decorated chamber. Waterhouse transferred the scene to a Renaissance garden, suggesting the flow of Isabella's tears through the cascading effect of her long hair, gown, and sleeves, which guide our eye along an L-shaped arc leading from the basil leaves to her hem. Flowers and foliage figure prominently in both Keats's poem and Waterhouse's garden; though the latter appears lushly verdant, its aura of decay is symbolized by the ominous skull adorning the pedestal on which Isabella leans.

Various details epitomise Waterhouse's practice in the first decade of the twentieth century; here he revels in the lively patterning of medievalised sleeves, the virtuosic white-on-white brushwork of the loose-fitting over-dress, and the formal yet verdant Renaissance gardens championed by such British landscape designers as Harold Peto. Equally noteworthy is the multi-hued brushwork that enlivens the huge copper planter and also the flickering shadows in the grassy area that connects the staircase to the foreground where Isabella kneels. Waterhouse had already mastered the evocative motif of a kneeling woman in profile with *Mariana in the South*, c. 1897, (Fig. 2, Cecil French Bequest, Hammersmith and Fulham Council, London), based on Tennyson's poem about a Renaissance maiden abandoned by her lover. The faces of Mariana and Isabella belong to the same model, on whom Waterhouse relied from the 1890s onward. Here she is depicted with her customary long red hair and pink cheeks, but also with puffy eyes reddened from crying.

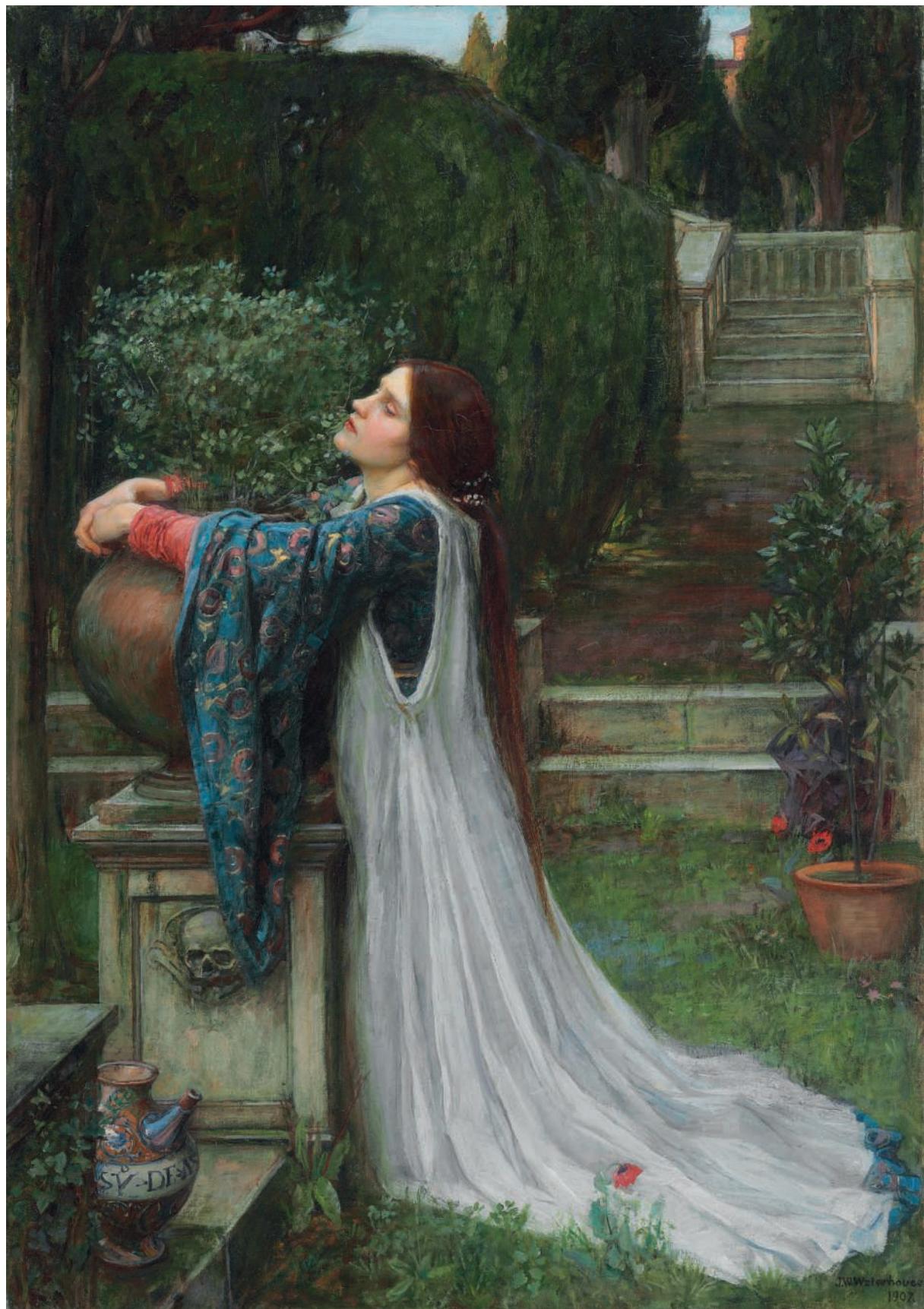




Fig. 1, William Holman Hunt, *Isabella and the Pot of Basil*, 1868
© Tyne & Wear Archives & Museums / Bridgeman Images 2017.



Fig. 2, John William Waterhouse, R.A., *Mariana in the South*, c. 1897
© Cecil French Bequest, Hammersmith and Fulham Council, London / Bridgeman Images 2017.

In 1896, the critic Claude Phillips noted that 'For a cold pseudo-classicism, which to-day convinces neither the painter nor his public, Mr. J.W. Waterhouse substitutes a romanticism with which his own artistic temperament, as well as that of his [English] race, is thoroughly in accord' (Academy 1255, 23 May 1896, p. 432). Because Waterhouse found emotional power in both classical and romantic literature, he celebrated women as wide-ranging as Ovid's Circe and Flora, Psyche, Ariadne, Tennyson's Mariana and Lady Clare, and Shakespeare's Juliet. It makes perfect sense that he also admired the women of Keats. In 1893, he exhibited at the Royal Academy his vision of *La Belle Dame Sans Merci* (Hessisches Landesmuseum Darmstadt), in which a seemingly fragile girl enchants an armoured knight crouching above her in a darkened wood. Keats resurfaced in 1905, when Waterhouse sent to the Academy his first of two treatments of *Lamia*. This shows another knight gazing down into the eyes of a red-haired temptress.

Isabella appeared two years later, and though she is not a femme fatale like her two predecessors, she is not entirely to be pitied. The art journalist Rose E.D. Sketchley's carefully worded monograph on Waterhouse (1909) points to his agenda: Full comprehension of his pictures, she argued, was reserved 'for those alone who can feel the action of the spirit through the shape and course of Greek myth and mediaeval romance' (R.E.D. Sketchley, 'The Art of J.W. Waterhouse, R.A.', *The Art Journal* [Christmas Number], December 1909, p. 18.). Sketchley marked Waterhouse as a Romantic visionary by arguing that his mythic pictures correspond directly with elements in the tapestry of Greek myth's most famous

weaver, Persephone. Various figures such as Isabella, Lamia, Mariana, the Lady of Shalott, and Pandora represent 'the analogy between the unfolding of the rose through earth, and of the soul through suffering' (Ibid., p. 23). Although it is impossible to prove that Waterhouse had begun painting *The Lady of Shalott* in 1886 with these associations in mind, by 1907 he surely encouraged Sketchley to advance this occultist interpretation of his oeuvre.

Sketchley was right to invoke the profound Symbolist meanings within Waterhouse's pictures, which offer insights into the timeless concerns of desire, death, regeneration, and immortality. Again and again he highlighted the magical transformation of mortals' bodies into non-human forms as emblems of the passage from death to eternal life, usually through encounters of intense passion or violence. Emerging from Waterhouse's studio around the same time as *Isabella and the Pot of Basil* were two more transformations of flesh into foliage, both drawn from Ovid's *Metamorphoses*: *Phyllis and Demophoön* (1907) and *Apollo and Daphne* (1908).

Waterhouse's paintings from this period reflect his deep and fluent engagement with narratives from both the romantic and classical traditions. *Isabella and the Pot of Basil* is a superb example of the former, and its return to the limelight after so many years of private ownership will surely be a revelation for those fortunate enough to see it in person this season.

We are grateful to Peter Trippi for his assistance in preparing this catalogue entry.





THE PROPERTY OF A PRE-RAPHAELITE COLLECTOR

11

ARTHUR HUGHES (1832-1915)

Caedmon's awakening

signed 'ARTHUR HUGHES' (lower left), inscribed 'CAEDMON/SING THOU' (upper right) and further signed and inscribed 'Caedmon's awakening/Arthur Hughes/East Side House/Kew Green. S.W.' (on the artist's label attached to the reverse)

oil on canvas
24 x 32 in. (61 x 81.4 cm.)

£20,000-30,000

\$26,000-39,000
€23,000-34,000

PROVENANCE

Susan Lushington, by descent in 1953 to her nephew Godfrey L. Norris, by descent to his widow. Mrs Norris; Sotheby's, Belgravia, 8 April 1975, lot 206, where purchased by the present owner.

EXHIBITED

Richmond, Museum of Richmond, *Arthur Hughes- The Last Pre-Raphaelite*, 10 November 1998-13 March 1999, no. 27.

LITERATURE

L. Roberts, *Arthur Hughes: His Life and Works*, Woodbridge, 1997, p. 244, no. 478, illustrated p. 120, col. pl. 109.

Caedmon is the earliest named English poet, and was an Anglo-Saxon lay brother at Whitby Abbey during the abbacy of St Hilda (c.657-680).

Caedmon's awakening depicts an episode recorded in the 8th Century historian Bede's *Historia ecclesiastica*. Caedmon retires early to sleep with his animals as he knew no songs to sing with the monks, but had a dream in which he was asked to sing of 'the beginning of created things'. After initially refusing he produced a poem praising God. When he told of his dream and recited the poem he was invited by the abbess to take a monastic vow and was taught sacred history which he turned into verse.

Susan Lushington, who first owned the picture, was the daughter of Vernon Lushington, an important patron of the artist. With her sisters and mother she is depicted in Hughes's *The Home Quartet* (Private Collection). Music was close to the family's heart: the subject of *Caedmon's awakening* resonated with Susan and Hughes consulted her frequently during its creation.

We are grateful to David Taylor for his assistance in preparing this catalogue entry.

THE PROPERTY OF A PRE-RAPHAELITE COLLECTOR

12

THOMAS MATTHEWS ROOKE, R.W.S. (1842-1942)

A young girl playing a flageolet

signed with monogram and dated '1884' (lower left)
oil on canvas
25¾ x 9½ in. (65.4 x 23.5 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE

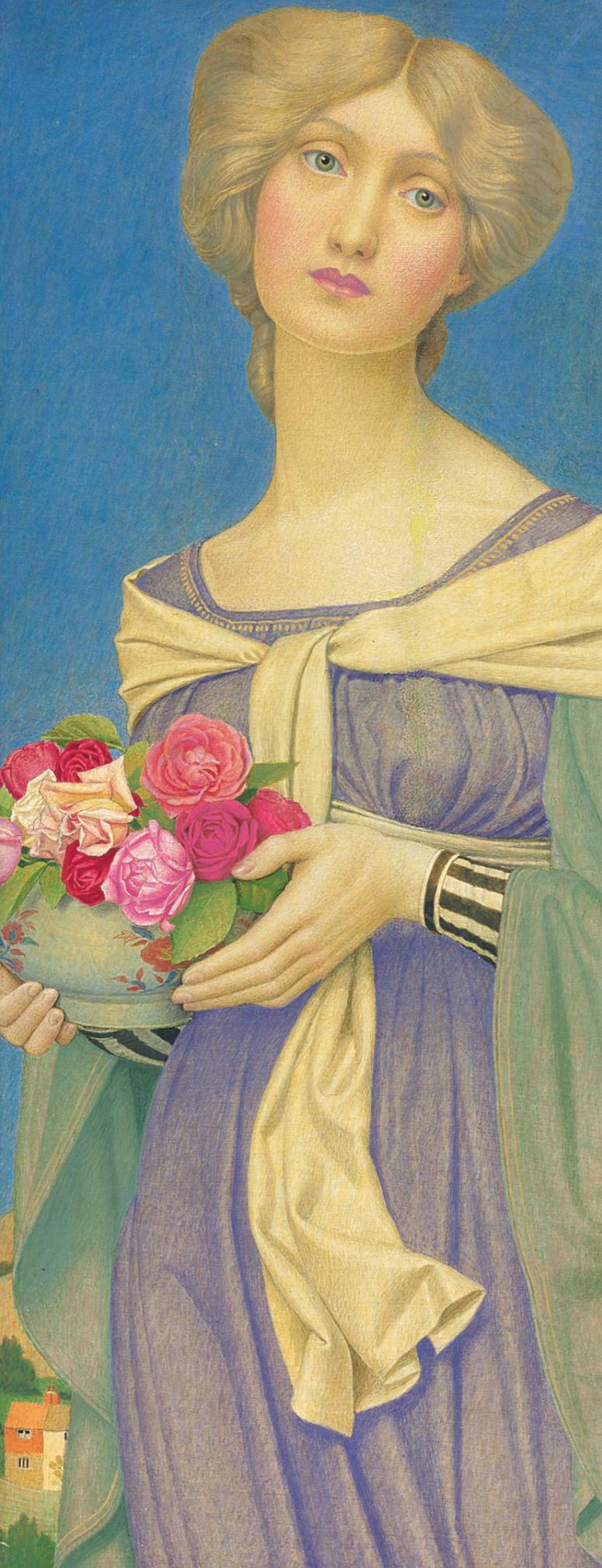
Anonymous sale; Christie's, London, 25 July 1974, lot 78.
Anonymous sale; Sotheby's, Belgravia, 28 January 1975, lot 81,
where purchased by the present owner.

EXHIBITED

Munich, Michael Hasenclaver Galleries, *Burne-Jones und. Einflus der Pra-Rafaliten*, no 20.

Although Rooke is probably best known for his topographical watercolours, he painted a number of figure subjects in oils, mainly during the early part of his career when he was Burne-Jones's studio assistant. Rooke's oil technique of glazing colours over a well-established underpainting owed much to Burne-Jones, whose spirit pervades the present work.





13

JOSEPH EDWARD SOUTHALL, R.W.S. (1861-1944)

The Rose Bowl

signed with monogram and dated '1905' (lower right), further signed with initials, inscribed and dated 'COLOUR BEGUN 16 V 05./ FINISHED 6 VI 05/TEMPERA/NOT TO BE VARNISHED/J.E.S.' (on the reverse) and further signed and inscribed 'THE ROSE BOWL/ PRICE £3[?].0.0./BY JOSEPH E. SOUTHALL/13 CHARLOTTE ROAD/EDGBASTON/BIRMINGHAM.' (on the backboard) tempera on canvas laid down on panel 19¾ x 9¾ in. (50 x 25 cm.)

\$30,000-50,000

€35,000-57,000

PROVENANCE

Armand Point (1860-1932), the artist.

EXHIBITED

London, Carfax & Co., *Society of Painters in Tempera*, June 1905, no. 40 (60 gns).
Birmingham, Royal Birmingham Society of Artists, *Autumn Exhibition*, 1905, no. 326 (60 gns).
Paris, *Salon de la Société Nationale des Beaux-Arts*, no. 1082, as *La tasse rose*.

Southall was one of the most important of the Birmingham Group, the circle of Birmingham artists who came to maturity in the 1880s. Their strong corporate identity was defined by their close association with the Birmingham School of Art, their commitment to the Arts and Crafts, their influence from the Pre-Raphaelites and Burne-Jones, and their preference for tempera as a painting medium. Working so meticulously in tempera, Southall produced a comparatively small number of pictures.

This picture was included in an exhibition arranged by the Society of Painters in Tempera, held at the Carfax Gallery in 1905. Following the success of the first Tempera Exhibition held at Leighton House in 1901 the Society had been set up for 'the improvement in the art of Tempera painting by the interchange of the knowledge and experience of its members' (A. Vallance, *The Studio*, vol. 35, no. 147, 15 June 1905, p. 289). Other Society members included Arthur Gaskin, Spencer Stanhope, Walter Crane, Garstin Harvey and Bernard Sleigh. In his review of the exhibition Aymer Vallance wrote that 'in the work of the Birmingham school of artists, e.g., of Messrs. Southall and Gaskin...there is evident a Pre-Raphaelite richness of beautiful detail in the draperies and other subordinate accessories' (A. Vallance, *op. cit.*, p. 294). These words seem to describe *The Rose Bowl*, with its strong blues and pinks and the exquisite detailing of the fabrics and the eponymous bowl of fragrant roses.





THE PROPERTY OF A PRE-RAPHAELITE COLLECTOR

16

WILLIAM HOLMAN HUNT, O.M., R.W.S. (1827-1910)

View from a cave opening to the sea; Study for 'Miss Flamborough' (Gladys Holman Hunt holding an orange); and Study of a candelabra for 'The Lady of Shallot';
variously inscribed

pencil on paper
14 x 10 in. (35.5 x 25.4 cm.); and smaller, and a disbound sketchbook comprising twenty sheets of studies including architectural details, nude studies, landscape studies, and designs for frame mouldings

£4,000-6,000

\$5,200-7,700
€4,600-6,800

PROVENANCE

i) The artist, and by descent to Mrs Elisabeth Burt; Sotheby's, 10 October 1985, lot 30 (part), where purchased by the present owner.
ii) The artist, and by descent to Mrs Elisabeth Burt; Sotheby's, Belgravia, 9 July 1974, lot 35 (part), where purchased by S. & K. Morris, Stratford-upon-Avon, from whom purchased by R.D. Franklin, 1975 by whom given to Edward Raymond Payne, 1975, from whom repurchased by R.D. Franklin, 1979.
purchased by the present owner February 1993.
iii) The artist, and by descent to

Mrs Elisabeth Burt, from whom purchased by Agnew's, London, 1970.

Anonymous sale; Sotheby's, Belgravia, 27 April 1976, lot 32, where purchased by the present owner.

iv) The artist, and by descent to Gladys Holman Hunt by whom given to Diana Coelho (C.S. Pollitt's daughter) from whom purchased by David Carritt, London, 1972.

Anonymous sale; Christie's, London, 18 November 1980, lot 72, where purchased by the present owner.

EXHIBITED

i) & ii) Oxford, Ashmolean Museum, on loan 1965-1970.
Liverpool, Walker Art Gallery, and London, Victoria and Albert Museum, *William Holman Hunt*, 1969, no. 198, 248, 243 respectively.
ii) London, Agnew's, *From the Pre-Raphaelites to Picasso - II*, June - July 1970, no. 28.
iii) London, National Gallery, Millbank, *Loan Exhibition of Paintings and Drawings of the 1860 period*, April-June 1923, no. 154.

LITERATURE

ii) Providence, Bell Gallery, List Art Center, Brown University, *'Ladies of Shallott': A Victorian Masterpiece and Its Contexts*, 1985, p. 59, pl. 48.
i-iv) Judith Bronkhurst, *William Holman Hunt: a catalogue raisonné*, New Haven and London, 2006, pp. 107, 173, 183, nos. D199, D350, D371, P447-P500.

The drawing of the cave by the sea dates from Hunt's 1860 visit to Kynance Cove, Cornwall. For a full listing of the drawings in the disbound album, formerly in the Pollitt Collection see Judith Bronkhurst *op.cit.*, pp. 253-256.



17



THE PROPERTY OF A PRE-RAPHAELITE COLLECTOR

17

**SIR JOHN EVERETT MILLAIS, BT., P.R.A.
(1829-1896)***Portrait studies of George and Effie Millais, bust length*both signed with monogram (lower centre)
pencil on paper, one stamped 'Erigmore/ Birnam/
Perthshire', both fragmentary watermark
7 x 4½ in. (17.8 x 11.5 cm.)

£3,000-5,000

\$3,900-6,400
€3,500-5,700

As Millais was staying at Erigmore in 1875, the present drawings were probably executed *circa* 1875. The sitters are probably his daughter Effie (b. 1858) and his son George (b. 1857).

We are grateful to Malcolm Warner for his assistance in preparing this catalogue entry.

VARIOUS PROPERTIES

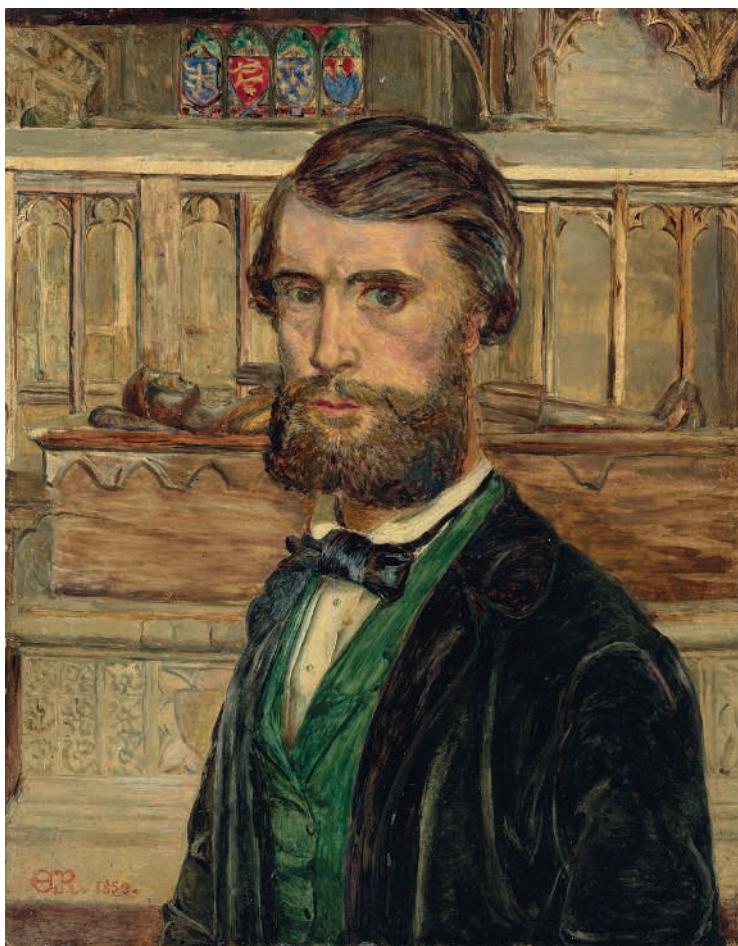
18

EDWARD RADFORD, A.R.W.S. (1831-1920)*Self-portrait of the artist as a young man*signed with initials and dated 'E.R. 1852.' (lower left)
oil on panel
10½ x 8½ in. (26.7 x 21.6 cm.)

£3,000-5,000

\$3,900-6,400
€3,500-5,700

This early self-portrait, painted in 1852 at the age of twenty-one, is the artist's earliest known recorded work and shows the influence of the emerging Pre-Raphaelite Brotherhood, founded four years earlier. Although un-located it is tempting to imagine the picture is set in a college chapel and the artist wearing academic robes. Radford exhibited at the Royal Academy from 1867 and later became known for military subjects and neoclassical watercolours in the style of J.W. Godward.



18

THE PROPERTY OF A PRE-RAPHAELITE COLLECTOR

19

MICHAEL FREDERICK HALLIDAY (1822-1869)*Two highland children by a Scottish stream*signed with monogram and dated '1856-7' (lower left)
oil on panel
12 x 8 in. (30.5 x 20.3 cm.)

£15,000-25,000

\$20,000-32,000
€18,000-29,000

PROVENANCE

with Barbizon House, London.
with Roy Mile Fine Paintings, London, 1970, no. 302.

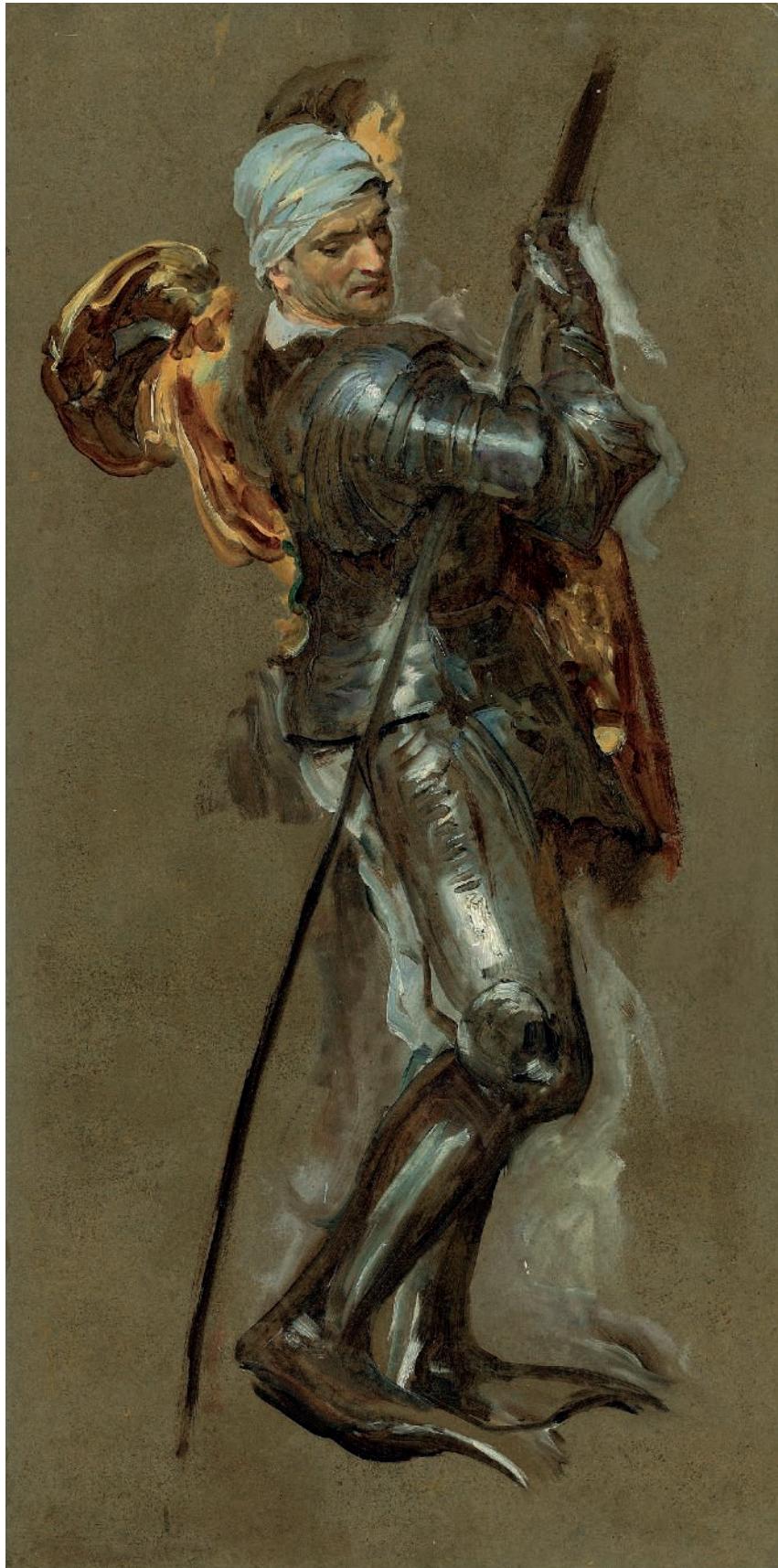
Michael 'Mike' Frederick Halliday was a talented amateur artist and close friend of the Pre-Raphaelite Brotherhood, in particular William Holman Hunt, with whom he shared a Pimlico studio. He exhibited his first picture, *Moel Shabod, from Capel Curing Road* at the Royal Academy in 1853, around which time he made the acquaintance of John Everett Millais. Hunt set out for the Holy Land in 1854, and in his absence, Halliday came directly under Millais' tutelage, accompanying him on hunting and fishing expeditions in the Scottish Highlands.

To what extent, if any, the 1853 picture owed a debt to the Pre-Raphaelites is unknown, however on returning to England in 1856, the same year Halliday began work on *Two highland children by a Scottish stream*, Hunt was purportedly 'amazed at the progress that Halliday had made under Millais' tuition' (A. Clark Amor, *William Holman Hunt: The True Pre-Raphaelite*, London, 1989, p. 140). Halliday's transformation from gifted amateur to accomplished artist was cemented with his masterpieces, both dating from around the same time as the present picture: *Measuring for the Wedding Ring* exhibited at the R.A. in 1856, and *The Blind Basket-maker with his first child*, painted in 1856.

Two highland children by a Scottish Stream certainly betrays the strong influence of Millais, with Halliday's handling of the young girl's blouse bearing a striking similarity to Millais' treatment of the same in *The Violet's Message*, 1854. Moreover, its highland river setting immediately recalls Millais' portrait of Ruskin, painted at Glenfinlas and finished the year before.

While Halliday's models are unknown, the titular 'Scottish stream' is almost certainly found in Sutherland, the very north easterly county of Scotland. The rocks at the children's feet, with their distinctive swirling strata, appear to be 'Lewisian gneiss', a metamorphic rock exclusive in the British Isles to Sutherland and the Hebrides. While there is no evidence to suggest Millais accompanied Halliday on this particular excursion (Millais spent the summer of 1856 in Perthshire) they did visit Sutherland together in 1861, shooting at Lairg, and again the following year, fishing on the river Shin.





20

**SOLOMON JOSEPH SOLOMON, R.A.,
P.R.B.A. (1860-1927)**

Study for St George, c. 1906

oil on paper laid down on board
27 x 13 1/4 in. (68.6 x 33.6 cm.)

£15,000-20,000

\$20,000-26,000
€18,000-23,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 26 May 2016, lot 78 as *French School, 19th Century - Sketch of a man in armour*, where purchased by the present owner.

Solomon J. Solomon, a portraitist and painter of historical, religious and romantic scenes, chose to present *St George* as his diploma work when elected as a Royal Academician in 1906. Although some biographers have argued that the choice of such a patriotic English subject was a very deliberate decision for Solomon as only the second Jewish artist to have been elected to the Academy, *St George* and other depictions of chivalry were extremely popular in the years after the Boer War (1899-1902).

The finished painting shows an armour-clad *St George* standing triumphant on the writhing body of his victim, with his long metal spear piercing the dragon's head, whilst the rescued maiden clings to his neck as she is lifted to safety. The present work is a study for the figure of the saint, the model for which was Solomon's younger brother Albert. The broad brushwork and palette of brown and grey accented with gold and russet reflects Solomon's interest in the works of Rubens and Velasquez. In the final composition Solomon altered the saint's posture, his right leg raised to rest on the body of the dragon and his face turned more in profile than in the study, emphasising *St George's* strength and stability in contrast to the swirling composition and encircling fabric of the maiden's dress and the dragon's body.

***21**

**EDMUND BLAIR LEIGHTON
(1852-1922)**

The Keys

signed with initials and dated 'E.B.L./1909'

(lower left)

oil on canvas

42½ x 22½ in. (107 x 57.5 cm.)

£20,000-30,000 \$26,000-39,000
€23,000-34,000

PROVENANCE

with Royal Exchange Art Gallery, London.

with Frost & Reed Ltd, London.

with Christopher Wood, London.

Anonymous sale; Sotheby's, Belgravia, 18 April 1978, lot 130.

Anonymous sale; Sotheby's, New York, 12 June 1980, lot 30.

EXHIBITED

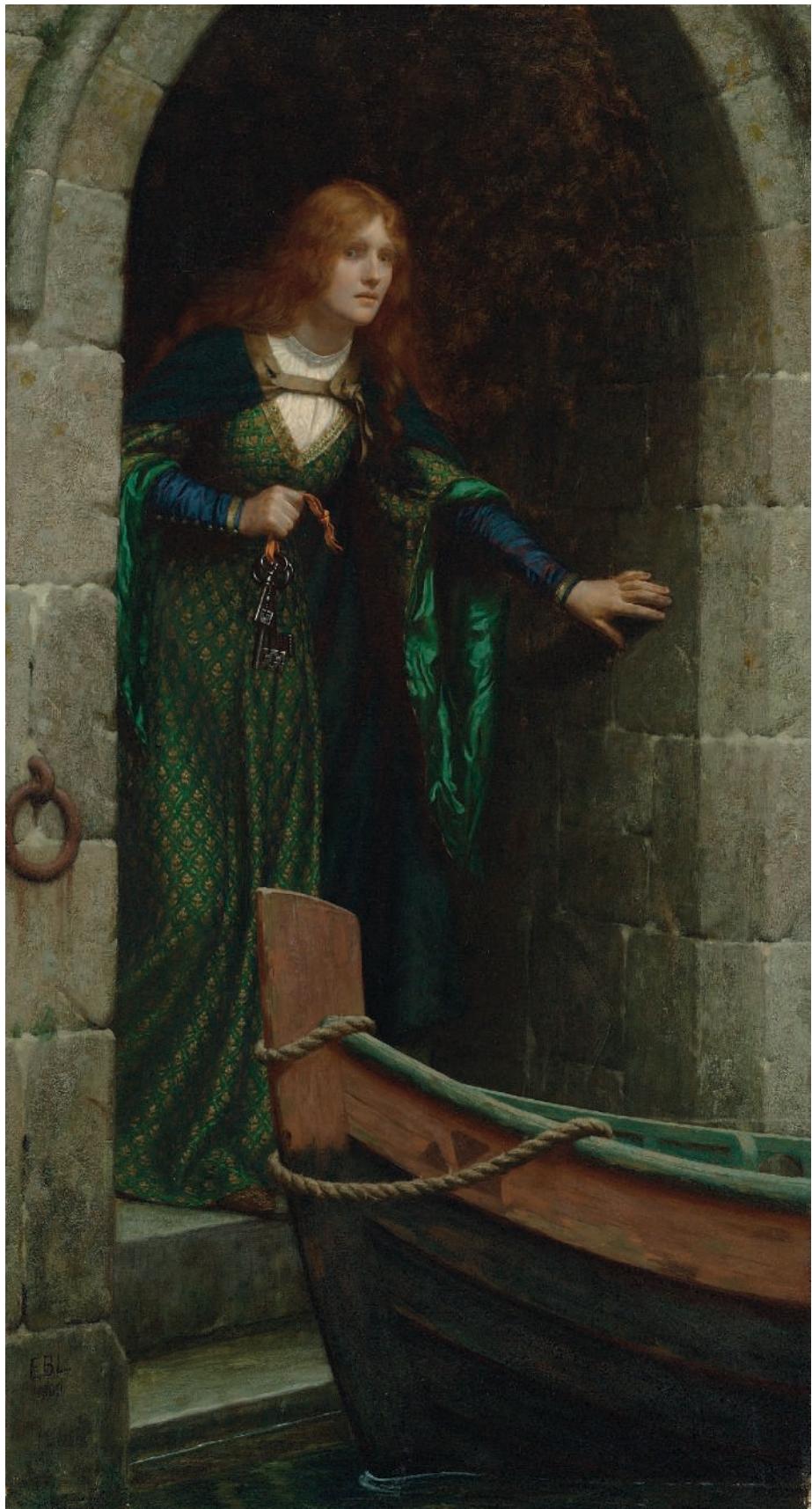
London, Royal Institute of Oil Painters, 27th Autumn Exhibition, 1909, no. 88.

LITERATURE

A. Yockney, *The Art Annual: The Art of E. Blair Leighton*, London, Christmas 1913, p. 32.

Documented in Edmund Blair Leighton's personal records, put together from documents and letters from the estate.

We are grateful to Kara Lysandra Ross for her assistance in preparing the catalogue entry for this picture, which will be included in her forthcoming *catalogue raisonné* on Edmund Blair Leighton.







23

PROPERTY FROM THE COLLECTION OF SIR ROD STEWART, C.B.E.

22

ALEXANDER M. ROSSI (1840-1916)

Reflections

signed 'A.M. Rossi' (lower left)
oil on canvas
60 x 42 in. (152.5 x 106.7 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROPERTY FROM THE COLLECTION OF SIR ROD STEWART, C.B.E.

23

POLLIE CLARKE (FL. 1893-1902)

A moment of victory

dated '1902.' (lower left)
oil on canvas
54 1/4 x 84 1/4 in. (137.8 x 214 cm.)

\$39,000-64,000
€35,000-57,000

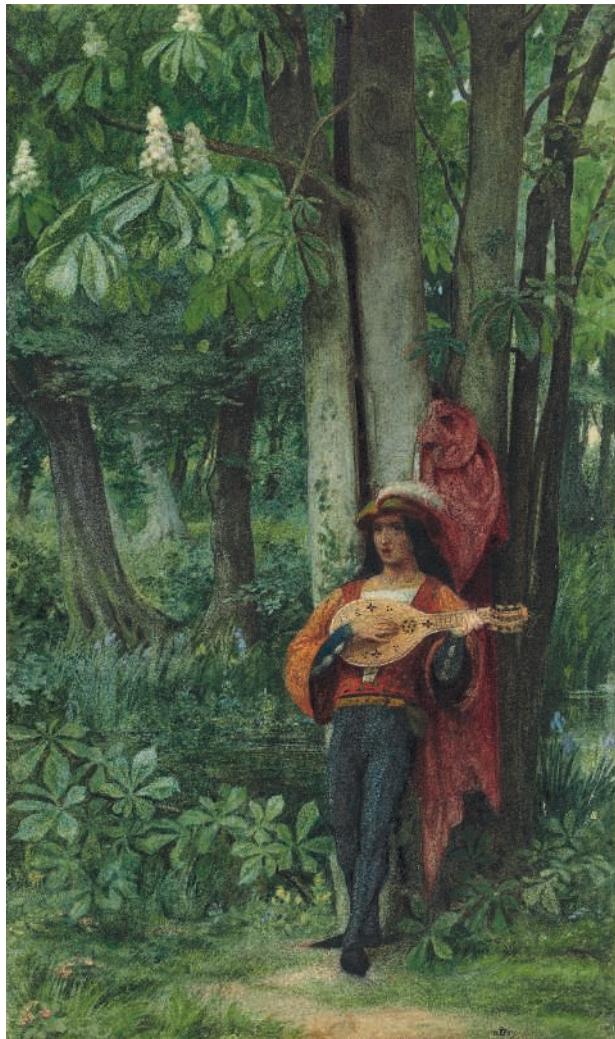
PROVENANCE

Anonymous sale; Christie's, London, 13 March 2013, lot 93, where purchased by the present owner.

Pollie Clarke was a pupil of Sir Hubert von Herkomer (1849-1914) who founded the Bushey School of Art in Hertfordshire in 1883. She studied at the school from 1888 until its closure in 1904, by which time Bushey had become a thriving artistic colony with a number of art schools at which Clarke taught alongside Lucy Kemp-Welch. Clarke exhibited pictures at the Royal Academy, The Society of Women Artists, Manchester City Art Gallery and the Walker Art Gallery in Liverpool. Her works rarely come on to the open market but a similarly large scale Romantic, Arthurian inspired painting, *The Embarkation of Elaine*, was sold at Christie's, South Kensington on 26 November 2014.



24



25

PROPERTY FROM THE COLLECTION OF SIR ROD STEWART, C.B.E.

24

JEAN-BAPTISTE JAMES (BERTRAND) (FRENCH, 1823-1887)
Ophelia

signed and dated 'James Betrand/1871' (lower left)
oil on canvas
35 1/4 x 71 1/2 in. (89.5 x 181.5 cm.)

£15,000-25,000

\$20,000-32,000
€18,000-29,000

VARIOUS PROPERTIES

25

SIR EDWARD JOHN POYNTER, BT., P.R.A., R.W.S. (1826-1919)
The Troubadour

signed with monogram and dated '1859' (lower right)
pencil and watercolour with gum arabic, heightened with bodycolour and with
scratching out on paper
11 x 6 1/2 in. (27.9 x 16.5 cm)

£3,000-5,000

\$3,900-6,400
€3,500-5,700

PROVENANCE

with The Fine Art Society, London, 1975.





*26

GEORGE WOOLLISCHROFT RHEAD (1855-1920)

O Salutaris Hostia

signed with monogram and dated '1885' (lower left) and inscribed 'O
SÀLVÀRIS. HOSTI QVÀE. COELI. PÀNDIS. OSTIVM. BELLÀ. PREMVNT
. HOSTILIÀ. DÀ...OBVR. FER. ÀVXILIVM.' (lower centre)
oil on canvas, unframed
36 x 79 in. (91.4 x 200.7 cm.)

£30,000-50,000

\$39,000-64,000

€35,000-57,000

PROVENANCE

P. Claas.

with The James Coats Gallery, New York.

Anonymous sale; Sotheby's, New York, 24 May 1995, lot 133.

Mr. Sylvester Stallone; Christie's, New York, 12 October 2011, lot 56, where
purchased by the present owner.

EXHIBITED

London, Royal Academy, 1885, no. 677.

London, The Fine Art Society Ltd, June 1969, no. 4231.

Palm Beach, The Society of the Four Arts, no. 66-4-15.



George Wooliscroft Rhead was born in North Staffordshire in 1855. His father was a talented pottery designer and George moved to London in 1871 to work for the Minton studio under the directorship of W. S. Coleman. He then gained a scholarship to study at the South Kensington School of Art. He studied painting under the Pre-Raphaelite artist Ford Madox Brown, and etching under the French master Alphonse Legros. A painter, etcher, and designer of stained glass and ceramics, George Wooliscroft Rhead was a central figure of the English Arts and Crafts Movement. He was married twice, to Louise in 1894, and to the Scottish artist Annie French in 1914.

O Salutaris Hostia (O saving victim) is a hymn, written in the 13th Century by St Thomas Aquinas for the feast of Corpus Christi. It is often sung during the Eucharist and has had many musical settings over the centuries by composers such as Palestrina, Beethoven and Liszt. The present painting is perhaps inspired by Donatello's and Luca della Robbia's *Cantorie* in the Museo dell'Opera del Duomo.



27

PROPERTY FROM THE COLLECTION OF SIR ROD STEWART, C.B.E.

27

**ATTRIBUTED TO ARTHUR HERBERT BUCKLAND, R.B.A.
(FL. 1895-1927)**

The Flower Maiden

pencil, watercolour and bodycolour on paper
39 1/4 x 23 1/2 in. (99.5 x 59.7 cm.)

£6,000-10,000

\$7,800-13,000
€6,900-11,000

PROVENANCE

with Christopher Wood, London (as Henry Stock).

Buckland was a painter of romantic landscapes, and allegorical and mystical subjects. He exhibited at the Royal Academy from 1895-1927, and at the Royal Institute of Painters in Watercolour and the Royal Society of British Artists.

VARIOUS PROPERTIES

Eleanor Fortescue Brickdale established a career as an illustrator, painter and designer. She entered the Royal Academy schools, where she won a prize for her mural design in 1897. She exhibited regularly at the Royal Academy and Royal Watercolour Society throughout her career and continued the Pre-Raphaelite tradition, adapting romantic and moralizing medieval subjects such as the following watercolours.

28

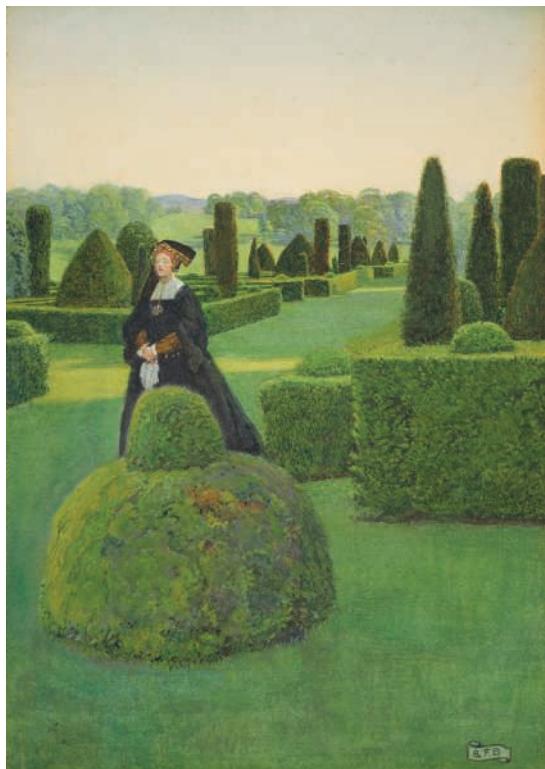
ELEANOR FORTESCUE BRICKDALE, R.W.S. (1871-1945)

Fair Rosamund

signed with initials (lower right, in a cartouche)
pencil, watercolour and bodycolour on paper
14 1/8 x 10 1/2 in. (37.8 x 26.8 cm.)

£4,000-6,000

\$5,200-7,700
€4,600-6,800



28

***29**

ELEANOR FORTESCUE BRICKDALE, R.W.S. (1871-1945)

Petrarch's 'Laura at Avignon'

signed 'E.F.BRICKDALE' (lower right, in a cartouche)
pencil and watercolour with gum arabic, heightened with touches of
bodycolour and with scratching out on artist's board
14 1/8 x 10 in. (36.5 x 25.5 cm.)

£25,000-35,000

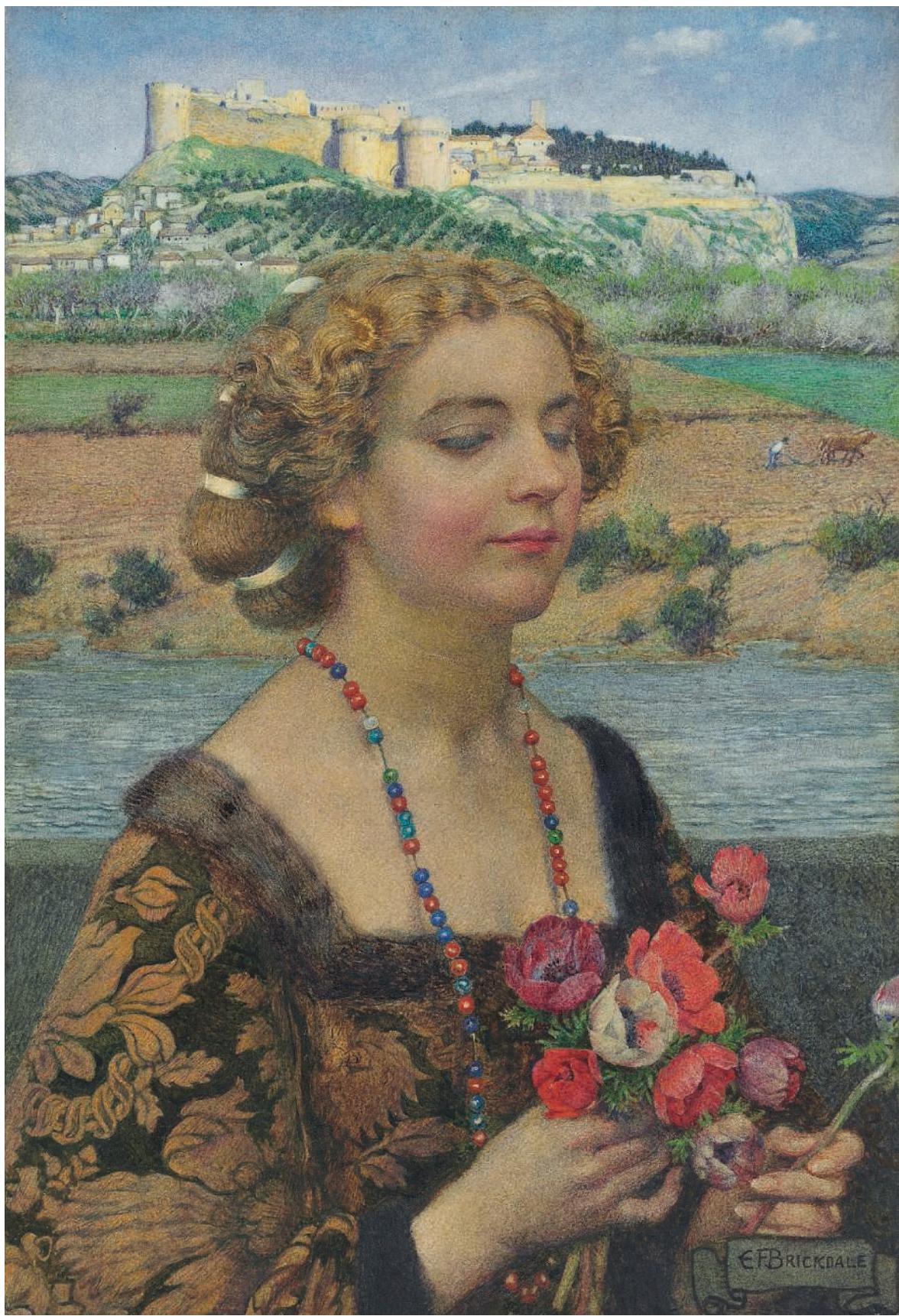
\$33,000-45,000
€29,000-40,000

PROVENANCE

Anonymous sale; Sotheby's, London, 12 July 2007, lot 45.

Born in Arezzo, Italy, Petrarch was still a child when he and his family moved to Avignon, following the Papal court in 1312. A poet and scholar, Petrarch was regarded as the father of Humanism and of the modern Italian language and his writings and beliefs are widely held to have set the stage for the birth of the Renaissance.

The most celebrated of his vernacular poetry was about Laura, a woman with whom he fell in love after seeing her in a Church in Avignon in 1327. Her true name is unknown, yet she was immortalised in a series of poems in which Petrarch praises her beauty and character.





30

HENRY JOHN STOCK (1853-1930)

The poet in the flames of first love

signed with initials and dated 'H.J.S. 1883.' (lower centre) and inscribed 'The Poet in the Flames of First-Love.' (on the backing, overmounted)
pencil, pen and brown ink on paper
10 1/4 x 14 in. (25.4 x 35.6 cm.)

£5,000-8,000

\$6,500-10,000
€5,700-9,100

PROVENANCE

Anonymous sale; Sotheby's, London, 27 March 1996, lot 40.

Anonymous sale; Christie's, London, 16 November 2006, lot 211, where purchased by the present owner.

EXHIBITED

London, Tate Britain; Munich, Haus der Kunst; Amsterdam, Van Gogh Museum, *The Age of Rossetti, Burne-Jones and Watts, Symbolism in Britain: 1860-1910*, 16 October 1997 - 30 August 1998, no. 618.

Stock is a relatively unknown but highly individual artist who was an exponent of the English Romantic tradition. He enjoyed success as a society portrait painter, but his main area of interest was always imaginative subjects. This interest was almost certainly ignited as a result of his going blind as a child. His eyesight was miraculously restored after being sent to live at Beaulieu, Hampshire.

He drew inspiration from a wide variety of artistic and literary sources such as The Bible, Dante, Shakespeare and Wordsworth, the Pre-Raphaelites, Rembrandt, Blake and G. F. Watts. The subject of the present drawing derives from Dante, a source of great inspiration to Rossetti, whose pen and ink technique is imitated in this drawing. Stock's idiosyncratic style is epitomised in this present drawing. Infused with emotional charge, we can feel his personal response to the subject matter.



THE PROPERTY OF A PRE-RAPHAELITE COLLECTOR

31

HENRY HOLIDAY (1839-1927)

Illustration for Wagner's centenary programme at the Royal Albert Hall, 1913: 'The Ride of the Valkyries'

signed 'Henry Holiday' (lower right) and inscribed 'Die Walküre.' (lower left, in a cartouche)
pencil, pen and brown ink, within the artist's pen and ink border, on paper
12½ x 9¾ in. (31.7 x 23.7 cm.)

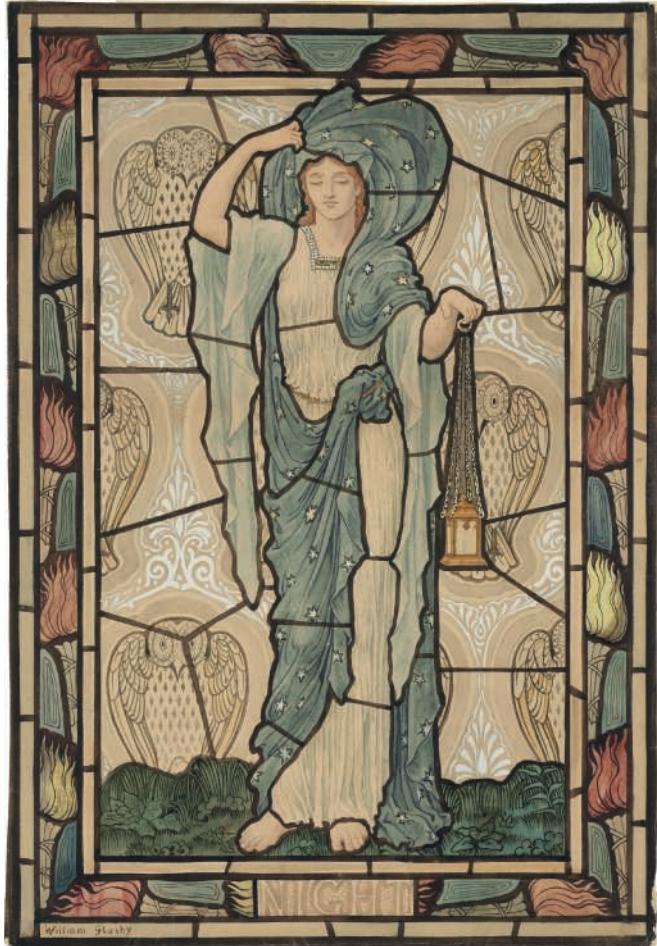
£8,000-12,000

\$11,000-15,000
€9,200-14,000

LITERATURE

Henry Holiday, *Reminiscences of my Life*, London, 1914, . illustrated p. 377.

Holiday describes in his autobiography, *op.cit.*, pp. 372-3 how in 1894, Herr Alfred Schulz-Curtius asked him to design the programmes for a series of concerts given at the Queen's Hall. They included a frontispiece of the Nine Muses for the outside and scenes from Wagner's operas for the inside. These drawings were also used to illustrate the programmes of the Wagner Centenary Concerts at the Albert Hall, 1913.



32

WILLIAM GLASBY (1863-1941)

Designs for stained glass: Day and Night

both signed 'William Glasby' (lower left) and inscribed with titles (lower centre, in cartouches), *Day* signed again (lower right), both further inscribed 'PSEUD^M MULLION.' (on the reverse)
pencil and watercolour heightened with white on paper
each 19 1/4 x 13 1/8 in. (48.9 x 33.3 cm.)

(2)

£3,000-5,000

\$3,900-6,400

€3,500-5,700

LITERATURE

The Studio, vol. X., 1897, p. XI.

D. Green, D. Hadley, J. Hadley, 'The life and work of William Glasby, *The Journal of Stained Glass*, 2008, XXXII, p. 95.

Glasby joined the stained glass firm James Powell & Sons as an apprentice in 1876, eventually becoming chief painter, before working for Henry Holiday and Morris & Co. and making his own designs from the 1890s. The present pair of works are his first known independent designs, and received an honourable mention in the stained-glass category of *The Studio* magazine prize competition of 1897. 'Mullion' was the pseudonym under which Glasby entered the competition. Their non-religious subjects are unusual in Glasby's oeuvre, and it seems that the glass panels may have been made for the fledgling South Kensington Museum as a demonstration of the art form. They were later purchased by J. Pierpoint Morgan, and are now in the Metropolitan Museum, New York.

*33

JOHN RODDAM SPENCER STANHOPE (1829-1908)

The Temptation of Eve

pencil and watercolour with gum arabic, heightened with bodycolour and gold, on paper wrapped around a wooden stretcher
23 x 11 in. (58.4 x 28 cm.)

£25,000-35,000

\$33,000-45,000
€29,000-40,000

PROVENANCE

Charles Alfred Swinburne (†); Christie's, London, 2 July 1904, lot 47 (24 gns to Gooden & Fox).
with Gooden & Fox, London.

Unlike the majority of the other artists in the Pre-Raphaelite circle, Stanhope came from an aristocratic background and as a man of private means did not have to paint for his living. He was certainly independent from the vagaries of the market place. As John Christian wrote 'what strikes us most is his unique contribution to the Aesthetic and Symbolist movements which evolved out of the Pre-Raphaelitism's second, Rossetti phase'. He initially trained under G. F. Watts and accompanied him to Italy in 1853. This visit had a profound effect on Stanhope, who apparently decided that 'all the great painters lived before Raphael's time' (A.M.W. Stirling, *A painter of dreams and other biographical studies*, 1916, p. 325). Watts was not a charismatic teacher and Stanhope soon felt the sway of Rossetti and Burne-Jones. In 1857, he was invited by Rossetti to work on the Oxford Union murals alongside both Rossetti and Burne-Jones, both of whom deeply influenced his early style.

In 1860, Stanhope married and initially settled in Surrey, in a house designed for him by Philip Webb, who had previously built the Red House for William Morris. However, his chronic ill health (he suffered from severe asthma), meant that he moved several times and began to spend his winters in Italy. In 1873, he bought Villa Nuti, just outside Florence and from 1880, he settled there permanently, remaining there until his death twenty-eight years later.

Burne-Jones lamented the implications of this self-imposed exile: 'His absence from London', he told his assistant T.M. Rooke in 1896, 'has removed him...from his contemporaries and their criticism, and he's got to think more and more exclusively of old pictures to the extent that he'll almost found his own pictures on them and give up his own individuality' (Mary Lago (ed.), *Burne-Jones Talking*, London, 1981, p. 78). Yet Stanhope remains a fascinating phenomenon, a second-generation Pre-Raphaelite whose long residence in Florence and day-to-day exposure to the old masters profoundly influenced his later style and helped to give it its characteristic flavour.

Although Stanhope exhibited fourteen pictures at the Royal Academy, he never felt entirely comfortable there. He preferred less conventional venues such as the Dudley Gallery, which opened at the Egyptian Hall, Piccadilly in 1865 and he was invited to contribute to Sir Coutts Lindsay's Grosvenor Gallery in Bond Street from 1877, where he continued to exhibit until 1888. He then transferred to the New Gallery in Regent Street, exhibiting there until 1900.

There is a tempera on panel painting of the same subject in Manchester Art Gallery. In the Manchester version, Eve has long blonde hair and stands on a dense carpet of flowers, the serpent's hair is dark and its coils blue and in the background there are glimpses of an Italianate architectural scene.





34

34**GEORGE FREDERICK WATTS, O.M., R.A. (1817-1904)***Study for Chaos*

oil on canvas

21 x 26 in. (53.4 x 66 cm.)

£5,000-7,000

\$6,500-9,000

€5,700-8,000

The picture is one of several studies and versions of *Chaos* (Tate, London), which formed part of Watts' never-realised 'House of Life' project, a great hall to be painted with a series of allegorical subjects of his own devising. In many beliefs 'chaos' represents the formless state before the creation of the universe. In Watts' final composition he demonstrates a form of evolution with figures of giants struggling to release themselves from flames and vapour on the left half of the canvas, in contrast to the emergence of a line of female figures on the opposite side. The present, and unusually colourful, study focuses on the right hand side of the composition, with the line of female figures emerging below the group of giants on the mountainside above.

We are grateful to Nicholas Tromans, curator of the Watts Gallery, for his assistance in preparing this catalogue entry.

35**GEORGE FREDERICK WATTS, O.M., R.A. (1817-1904)***Head study for 'Justice, A Hemicycle of Lawgivers'*

numbered '8.' (lower right)

black chalk on buff paper

19 1/8 x 12 3/4 in. (48.6 x 32.4 cm.)

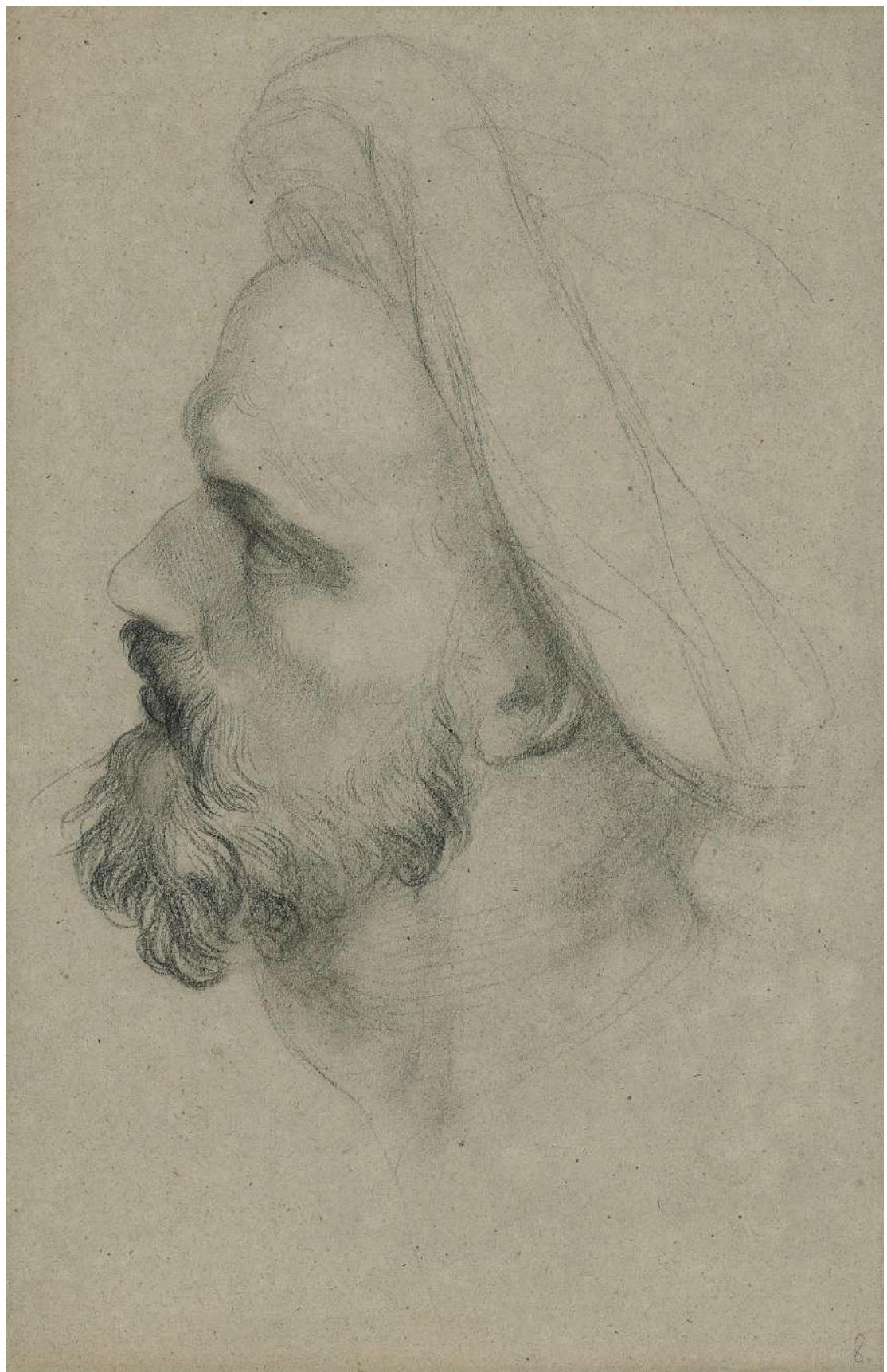
£5,000-7,000

\$6,500-9,000

€5,700-8,000

Watts was commissioned to paint a fresco for the Great Hall of Lincoln's Inn in the mid 1850s, following his conception of a mural of Edmund Spenser's *The Triumph of the Red Cross Knight* for the new Palace of Westminster in 1852. The Lincoln's Inn project is vast, some 45 feet wide and 40 feet high, filling the north wall. Watts has gathered the great lawmakers and decision makers from throughout history in a composition which depicts 24 named figures, including Solon, Draco, Moses, and Confucius, and ten others, including monks, scribes, and a druid. The present drawing relates to the head of the Prophet Mohammed. Many of the figures are based on studies of Watts's friends.

We are grateful to Nicholas Tromans for his assistance in preparing this catalogue entry.



The Property of
THE BEN URI GALLERY AND MUSEUM
(lots 36-38A)

Founded in 1915 in London's East End, Ben Uri Gallery and Museum has followed a remarkable trajectory from Jewish émigré beginnings to mainstream art museum operating under the banner 'Art, Identity and Migration'. Ranging from late 19th-century painting to 21st-century new media, this distinct visual survey by artists of Jewish descent, including Auerbach, Bomberg, Chagall, Gertler, Kossoff and Soutine, has since 2001 widened to embrace émigrés from all backgrounds and ethnicities, including most recently, British-Caribbean artist Tam Joseph. This sale is part of the refinement and redefinition of the collection.

In 2015 Ben Uri celebrated its centenary with the masterpiece exhibition Out of Chaos: Ben Uri - 100 Years in London at Somerset House, revised and expanded as 100 for 100: Ben Uri, Past, Present and Future at Christie's, South Kensington (2016), touring to the Laing Art Gallery, Newcastle (2016-17). In this era of intense political debate around migration, the current exhibition programme reflects the enrichment of visual culture by refugees and immigrants to the UK from Germany (2016), Poland (2016) and the Indian sub-continent (2017).

Simeon Solomon

Simeon Solomon first met Dante Gabriel Rossetti and Edward Burne-Jones in about 1858, by which time he was already producing drawings and watercolours very much in the Pre-Raphaelite style. His earliest work generally takes Hebrew history as its subject, and during the 1860s he worked for William Morris and produced delicate and elaborate book illustrations. As the decade progressed, he became increasingly associated with the group of artists and writers emerging as the Aesthetic movement, and influenced by them, took a greater interest in classical themes and subjects. He was disgraced in 1873 when he was arrested for homosexual behaviour, and following this worked on the fringes of society, producing increasingly symbolist drawings.

This group of drawings are strong examples from Solomon's later period, demonstrating his remarkable fluidity and delicacy of handling, and his enduring interest in the classical and mystical.



Portrait of Simeon Solomon, 1886, photograph,
Private Collection © Prismatic Pictures /
Bridgeman Images 2017.

36

SIMEON SOLOMON (1840-1905)

Head of a youth

signed with initials and dated '1888' (lower left)

red chalk on paper

15 x 11 1/4 in. (38.1 x 28.6 cm.)

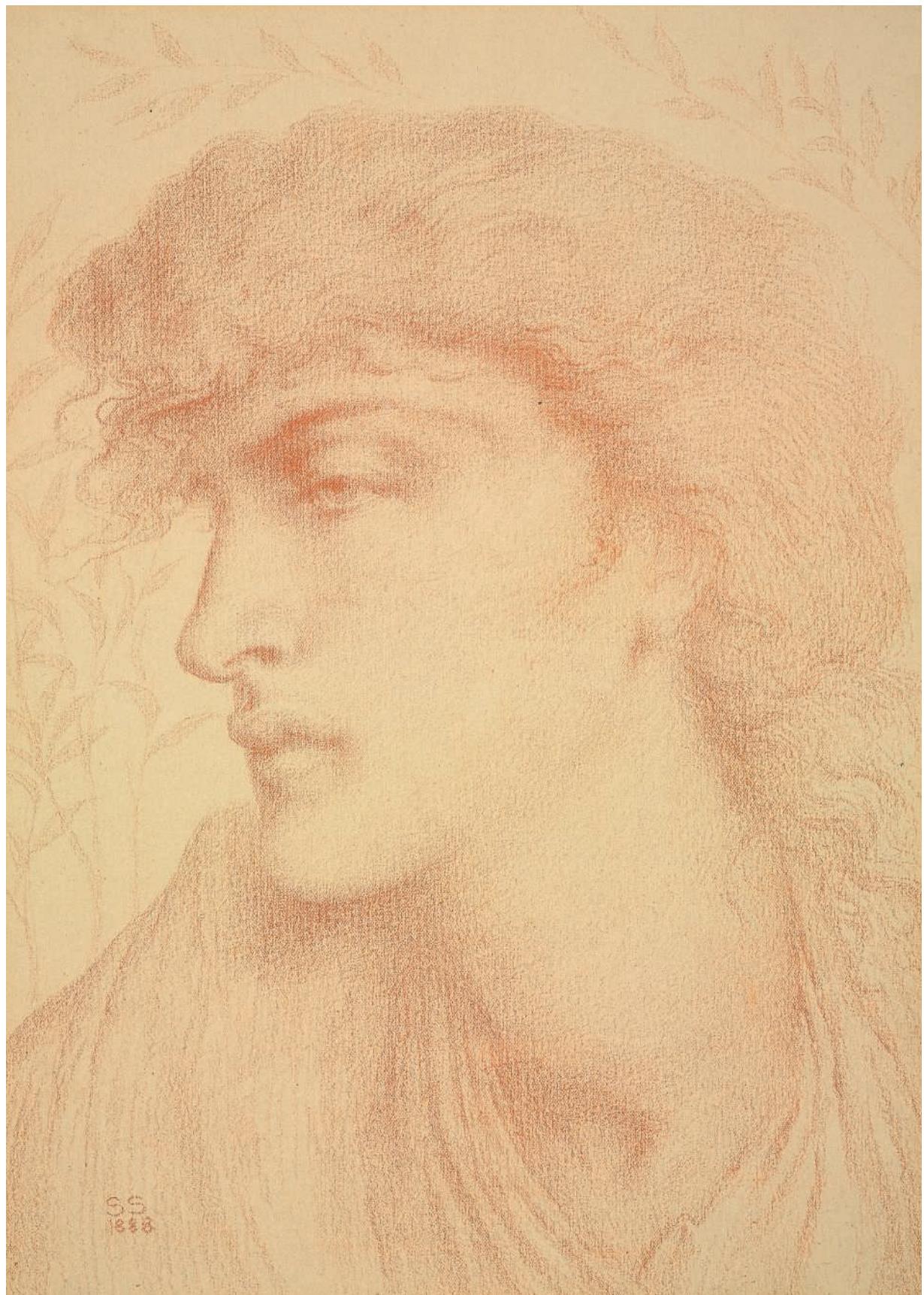
£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE

Ethel Solomon, by whom given to
Ben Uri Gallery and Museum.







38

37

SIMEON SOLOMON (1840-1905)

Requiem et Pacem Nobis Dom

signed and dated 'SIMEON/ SOLOMON/ 1893' (lower right) and inscribed 'REQUIEM ET PACEM NOBIS DOM.' (lower centre)
red chalk on paper
14½ x 10½ in. (36.8 x 27 cm.)

£15,000-25,000

\$20,000-32,000
€18,000-29,000

In this delicate red chalk head Solomon reprises one of his favourite themes, that of sleep and death or eternal rest, but with reference to the requiem mass. Solomon bestows the sitter with a garland of noble laurel leaves, interspersed with poppies to further reiterate his theme.

38

SIMEON SOLOMON (1840-1905)

Giotto di Bondone

inscribed 'FIRENZE VERONA RAVENNA' (lower centre, in a cartouche) and 'GIOTTO/ DI/ BONDONE' (lower right, in a cartouche)
black chalk and grey wash on paper, watermark 'JWHATMAN'
15¾ x 21½ in. (40 x 53.7 cm.)

£7,000-10,000

\$9,100-13,000
€8,000-11,000

Stylistically the present powerful grey wash drawing dates from the 1890s.

We are grateful to Professor Colin Cruise for his assistance in preparing these catalogue entries.



38A

SIMEON SOLOMON (1840-1905)

Dawn

signed with initials and dated 'SS/1897' (lower right) and inscribed 'DAWN' (along the lower edge)
pencil on paper

16½ x 10½ in. (42 x 27 cm)

£8,000-12,000

\$11,000-15,000
€9,200-14,000

39

SIMEON SOLOMON (1840-1905)*Saint Cecilia, in a swoon*

signed with monogram and dated '7162' (lower right)
 pencil and watercolour with gum arabic, heightened with bodycolour on paper
 7 $\frac{1}{4}$ x 5 $\frac{3}{4}$ in. (18.4 x 14.6 cm.)

£5,000-7,000

\$6,500-9,000

€5,700-8,000

This watercolour clearly demonstrates the influence of Rossetti upon Solomon's early work. The pose of the young woman wearing a garland of roses, fallen backwards, her eyes closed as if in death, the inclusion of an organ, at which she is seated and the second, possibly angelic, figure are all strongly reminiscent of Rossetti's drawing of Saint Cecilia (1856-7), executed for the Moxon Tennyson. The seated woman appears to be modelled on Lizzie Siddal, who had died of a laudanum overdose in February of that year. The present work is similar in style and degree of finish to *The Painters Pleasance*, 1861, The Whitworth Art Gallery, University of Manchester. An early exercise in Aestheticism with the disposition of strong colours, the arts and crafts style chair and the objects placed in the background.

We are grateful to Professor Colin Cruise for his assistance in preparing this catalogue entry.



39

40

SIMEON SOLOMON (1840-1905)*Portrait of a young woman*

signed with initials and dated 'SS/ 1894' (lower right)
 sanguine chalk on paper
 18 $\frac{1}{2}$ x 15 in. (47 x 38.1 cm.)

£4,000-6,000

\$5,200-7,700

€4,600-6,800

PROVENANCE

Anonymous sale; Sotheby's, London, 27 March 1996, lot 41.

This late red chalk drawing is an exercise in Symbolism by Solomon. The drawing presents itself as a portrait, but is probably not a depiction of a real person but rather a head that is suggestive of a mood or emotion.

We are grateful to Professor Colin Cruise for his assistance in preparing this catalogue entry.



40



41

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

The Sluggard

signed 'Fred Leighton' and titled 'THE SLUGGARD' and with further foundry

inscription 'SINGERS FROME / FOUNDERS'

bronze, dark-brown patina

20½ in. (52 cm.) high

£15,000-25,000

\$20,000-32,000

€18,000-29,000



42

*42

SIR WILLIAM HAMO THORNYCROFT, R.A. (1850-1925)

Teucer

signed 'HAMO ThorNY[CROFT]' and titled 'Teucer', the reverse inscribed
'Mst b(?)', the underside with a circular white label inscribed in black 'HAM...
THORN / YCROFT, RA / Study for Teucer / £ ...'

bronze, green patina
8½ in. (21 cm.) high

£2,000-3,000

\$2,600-3,900

€2,300-3,400



43

43

HERBERT WARD (1863-1919)*The Charm Doctor dancing*

signed 'Hebert Ward' and with foundry inscription 'ALEXIS RUDIER / FONDEUR. PARIS', on mottled green marble base
bronze, dark green patina
16½ in (41 cm.) high
18½ in (46 cm.) high, overall

£7,000-10,000

\$9,100-13,000

€8,000-11,000

PROVENANCE

Anonymous sale; Christie's, London, 26 February 1980, lot 181, where purchased by the present owner.

The subject of a tribesman dancing holding an idol aloft is taken from Herbert Ward's travels in the Congo as described in his book *Five Years with the Congo Cannibals*, London, 1890 (the

illustration 'The Antics of the Charm Doctor' clearly has a relationship to this sculpture, p. 41). The present bronze is possibly cast from a preliminary sketch which was worked up into the life-size bronze titled *The Sorcerer* in the Musée des Beaux-Arts, Nantes.

Ward was an English explorer, once in the service of the Congo Free State and a member of Henry Morton Stanley's Emin Pasha Relief Expedition (1886-1889). Inclined towards art as a youth, he set up a studio in London in about 1890, moving his family to Paris a decade later and exhibiting frequently, and winning medals, at the Paris Salon. He created sculpture reflecting his informed fascination with Africans and African life and assembled in his studio 'a great collection of curios second only to that of the King of the Belgians.'



44

44

THOMAS NELSON MACLEAN (1845-1894), AFTER SIR LAWRENCE ALMA-TADEMA*Spring Festival*

signed 'Nelson MacLean / Sculpt 1881' and with inscription 'Suggested by / Alma Tadema's picture' and titled 'SPRING FESTIVAL'
bronze, dark-brown patina
28½ in. (72 cm.) high

£6,000-8,000

\$7,800-10,000

€6,900-9,100



45

JOHN WILLIAM GODWARD, R.B.A. (1861-1922)

A Siesta

signed and dated 'J.W. GODWARD. 91.' (lower right)

oil on canvas

10½ x 20¼ in. (26 x 51.4 cm.)

£60,000-80,000

\$78,000-100,000
€69,000-91,000

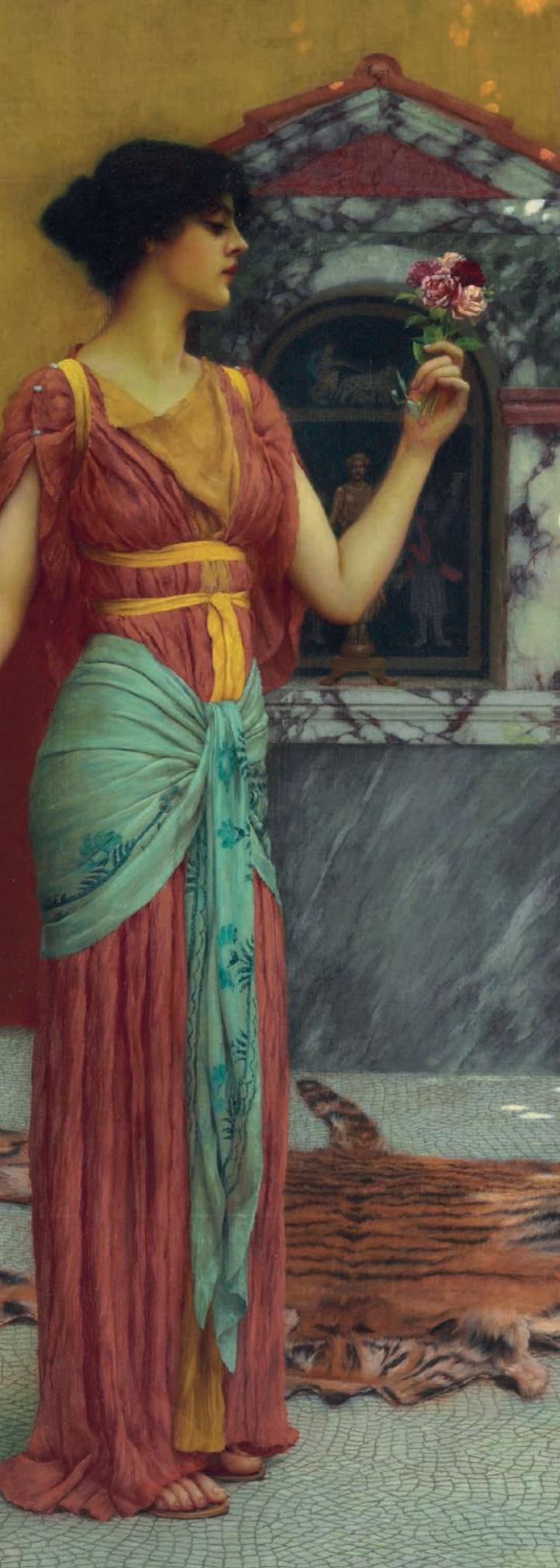
This is an early work by the renowned neo-classicist John William Godward. Inspired by his predecessors Sir Lawrence Alma-Tadema and Frederic, Lord Leighton, his vision of a serene world featuring models within ornate interiors or against Mediterranean landscapes is singular and instantly recognisable.

In the last decade of the 19th Century Godward's compositions were often full of detail; in the 20th he pared them down and used bolder primary colours. This charming portrayal of a girl reclining on a marble bench



compares to many contemporary images in which the figure cuts a horizontal axis through the picture. It is most strikingly similar to *The sweet siesta of a summer day* (1890; see V. Swanson, *J.W. Godward: The Eclipse of Classicism*, 1997, p. 41) in which the same girl is seen inverted, with her head to the right and her elbow propped on a pink cushion. She forms the centrepiece of a lush interior and is attended by a companion who plays pipes. A *Siesta* was perhaps begun at an earlier date, and the artist subsequently decided to adapt the successful pose for a new composition.

We are grateful to Professor Vern Swanson for his assistance in preparing this catalogue entry.



*46

JOHN WILLIAM GODWARD, R.B.A. (1861-1922)

The bouquet

signed and dated 'J.W. GODWARD. 99.' (lower left)

oil on canvas

29¾ x 19¾ in. (74.5 x 50.4 cm.)

£200,000-300,000

\$260,000-390,000

€230,000-340,000

PROVENANCE

Anonymous sale; Christie's, New York, 25 February 1983, lot 232.

Anonymous sale; Sotheby's, New York, 4 November 2010, lot 57,

where purchased by the present owner.

LITERATURE

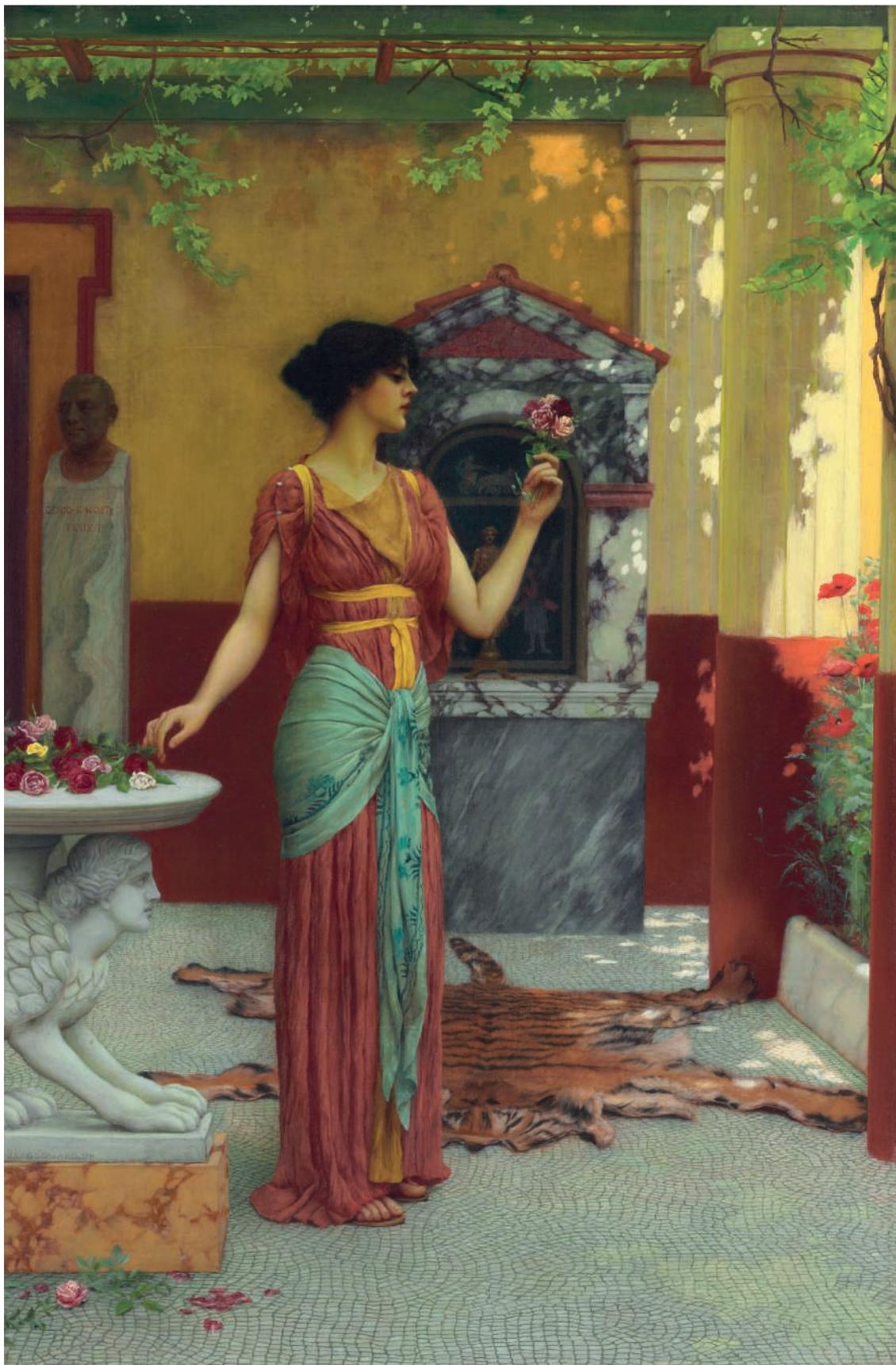
V. Swanson, *John William Godward, the Eclipse of Classicism*, Suffolk, 1997, p. 198, no. 1899.2, illustrated p. 158, pl. 130.

Godward belonged to the second generation of classical painters, and stayed faithful to Neo-Classicism throughout his career, continuing to paint idealised Mediterranean scenes even when they fell out of favour at the turn of the century. *The Bouquet* depicts Godward's favoured subject; that of an enchantingly beautiful female model arranged in rich classical surroundings, rendered in meticulous detail.

Painted in 1899, *The Bouquet* displays Godward's technical mastery of texture, with the sumptuous fabrics and tiger skin rug mitigating the coolness of the marble, and softening the severity of the rational classical features. Godward had trained as an architect, after initially following his father into the insurance trade, and this formal knowledge clearly informs his artfully and geometrically arranged compositions.

A beautiful young woman arranging flowers is typical of Godward's oeuvre, such as in *An Offering to Venus* (1912, sold in these rooms, 13 July 2016, lot 126); and here a dark haired classical Italian beauty is lost in a reverie, poised in profile, admiring the beauty of a bouquet of roses she is selecting. The model's fingers trail on another pile of roses lying on a marble table, which surmounts a sculpted sphinx base. Discarded petals and leaves litter the pristine tiled floor. Godward frequently employed a rich colour palette, but in the present lot the tones are particularly vibrant, as displayed in the model's costume of a deep crimson *stola*, with a teal coloured *limbus*, set off with a bright yellow ribbon. The whole scene is suffused with a warm Mediterranean light, and the sun dappled shadows of the vines that entwine the pergola are echoed in the strata of the marble; lending depth and complexity to the composition.

Godward was fascinated by Classical civilisation, particularly Ancient Rome, as can be demonstrated from the bronze herm situated to the left of the composition and the mosaic altar niche in the centre. The herm is inscribed *Genio L nostril Felix*, clearly alluding to a statue excavated from 1844 to 1875 from the Casa di Cecilio Giocondo in Pompeii, which can be seen today displayed at the Naples Archaeological Museum. These archaeological excavations fired the collective imagination of Victorian Britain, and Godward took care to accurately represent the classical components within his paintings. Godward's painstaking brushwork reproduces the delicacy of the detailed marble carving, depicting the variegated tones of the marble strata.



47

WILLIAM ETTY, R.A. (1787-1849)

Pluto carrying off Proserpine:

"That fair field of Enna, where Proserpine gathering flowers, herself a fairer flower, by gloomy Dis was gathered."

with inscription 'No 1' (on the reverse)

oil on canvas

51½ x 77½ in. (130.8 x 196.5 cm.)

£70,000-100,000

\$91,000-130,000

€80,000-110,000

PROVENANCE

Purchased from the artist for £350 by John Rushout, Lord Northwick, in 1839. with Pennell, from whom purchased by Joseph Gillott, October 1846. Joseph Gillott; Christie's, London, 27 April 1872, lot 263, when sold for 1,000 gns to Baron Albert Grant; Christie's, London, 28 April 1877, lot 177, when sold for 710 gns to John Rhodes. Anonymous sale; Christie's, London, 27 March 1918, lot 116, when sold for 10 gns to Coleman. Colonel Fairfax Rhodes (†); Sotheby's, London, 11 July 1934, lot 44, when sold for £90 to Cooling Galleries, London. Mrs J.R. Freeman; Christie's, London, 24 July 1936, lot 135, when sold for 36 gns to Vicars Brothers, London. W.R. Fasey; Christie's, London, 24 June 1949, lot 150, when sold for 45 gns to Leger Galleries, London, until March 1955. Señor I. Oscar Herner, Gallerias Iturbidas, S.A., Mexico. Anonymous sale; Sotheby's, London, 22 November 1967, lot 68 (£2,500 to Leggatt). The Hon. Bobby Wills. The Wills Collection; Sotheby's, London, 5 July 2005, lot 46.

EXHIBITED

London, Royal Academy, 1839, no. 241. Birmingham, Birmingham Society of Artists, 1847, no. 56 (lent by Joseph Gillott). London, Society of Arts, *Pictures and Studies of William Etty, R.A.*, 1849, no. XXVII (lent by Joseph Gillott). Dublin, *Exhibition of Art and Art-Industry*, 1853, no. 45, as *The Rape of Proserpine* (lent by Joseph Gillott). London, Royal Academy, *Winter Exhibition*, 1872, no. 42 (lent by Joseph Gillott). York, *Yorkshire Fine Art and Industrial Exhibition*, 1879, no. 114. Saltaire, *Royal Yorkshire Jubilee Exhibition*, 1887, no. 313, as *Pluto running away with Proserpine* (lent by John Rhodes). London, Guildhall Art Gallery, 1892, no. 101 (lent by John Rhodes). London, Royal Academy, *Old Masters*, 1894, no. 14. (lent by John Rhodes). York, City of York Art Gallery, *William Etty Centenary Exhibition*, 13 November - 31 December 1949, no. 22 (lent by Leger Galleries).

LITERATURE

Letter from Etty to Henry Howard, R.A., 9 April 1839 (Etty family collection). 'The Royal Academy', *The Times*, 7 May 1839. '[The Royal Academy:] The East Room', *Art-Union*, 1839, vol. 1, p. 69. Michael Angelo Titmarsh [pseudonym of William Makepeace Thackeray], 'A Second Lecture on the Fine Arts...The Exhibitions', *Fraser's Magazine*, 1839, vol. 19, p. 745. *Hours in the Picture Gallery of Thirlestane [sic.] House, Cheltenham, being Notices of some of the Principal Paintings in Lord Northwick's Collection*, Cheltenham and London, 1843, p. 11, no. XXI, as *The Rape of Proserpine*, hanging on the north wall of the picture gallery. *Hours in the Picture Gallery of Thirlestane [sic.] House, Cheltenham, being a Catalogue, with Critical and Descriptive Notices, of some of the Principal Paintings in Lord Northwick's Collection*, revised edition, Cheltenham and London, 1846, p. 48, no. CCXXXIX, as *The Rape of Proserpine*, hanging in the saloon (but probably referring to a copy of Etty's painting commissioned by Lord Northwick from Robert Huskisson). W. Etty, 'Autobiography' [in the form of a letter to a cousin, probably John Clark, dated November 1848], *Art Journal*, 1849, vol. 9, p. 40. A. Gilchrist, *Life of William Etty, R.A.*, London, 1855, vol. 2, pp. 28, 95-99 & 338. Dr G. Waagen, *Galleries and Cabinets of Art in Great Britain* [supplement to the author's three-volume *Treasures of Art in Great Britain*], London, 1857, p. 403. D. Farr, *William Etty*, London, 1958, pp. 85-87 & 152, no. 80, pl. 64. C. Forbes, *The Royal Academy (1837-1901) Revisited: Victorian paintings from the Forbes Magazine Collection*, New York, 1975, p. 48, illustrated. O. Bradbury and N. Penny, 'The Picture Collecting of Lord Northwick: Part II', *Burlington Magazine*, 2002, vol. 144, p. 610, note 41. L. Robinson, *William Etty: The Life and Art*, Jefferson NC and London, 2007, pp. 232-33, 260, 283, 288, 314 & 393.

William Etty was exceptional among British artists of his time in forging a highly lucrative career as a history painter. His extraordinary success stemmed from an ability to exploit the genre for the opportunities it afforded him of painting the nude, demonstrating his widely acknowledged talent in this area. *Pluto carrying off Proserpine* was one of Etty's most ambitious history paintings and a work towards the creation of which he devoted a great deal of thought and preparation. In his 'Autobiography', published in the year of his death, Etty listed it (as *The Rape of Proserpine*) among his 'principal works', apart from the 'nine large pictures' - from *The Combat to the Joan of Arc triptych* - which he regarded as the core of his lifetime's achievement. Alexander Gilchrist, Etty's biographer, extolled the painting as 'one of the noblest poems which ever glowed on canvas; a lyric burst of mute eloquence, imaginative in the deeper sense of the word; and musical in expression, as in conception vital.' *Pluto carrying off Proserpine* is now rare as an example of Etty's major history pieces remaining outside museum collections.



Pluto carrying off Proserpine is among Etty's most old-masterly paintings. Farr suggests as a source of inspiration Charles le Brun's design for the *Rape of Proserpine* sculpted for Versailles by François Girardon, a marble group engraved by Bernard Picart. However, Robinson proposes that Etty was remembering two large rape scenes painted by Valerio Castello that he could have seen in Genoa in 1816 on his journey home from Italy that year. Etty's picture is particularly close in composition to one of these, *The Rape of Proserpine* (Palazzo Reale, Genoa), but reversed laterally. The sale of Etty's studio contents at Christie's in 1850 included many engravings after Italian and other old masters, so it is possible that he owned a print after the Valerio Castello, which might well have been in the reverse sense. If so, it is likely that this prompted Etty's version of the subject rather than the memory of something seen around twenty years earlier, especially taking into account the considerably lighter key of his painting compared with Valerio Castello's.

Etty finished his painting in April 1839, in time for that year's Royal Academy exhibition (where the title in the catalogue was accompanied by lines from John Milton's translation of Ovid's *Metamorphoses*). The picture had in fact been maturing in the artist's mind since 1834 as he wrote to the dealer Richard Colls early in 1835 'There is a subject I hope to paint, before I am much older, - after my own heart, and I think of your sort ... It is one I have often thought on ... Pluto carrying off Proserpine.' Although Etty began making compositional sketches for the picture shortly after this and researching horse anatomy at the wharf of his friend Mr Wood in the City, it was not until January 1839 that he started to draw the outlines of the composition on to the canvas. The model for the figure of Pluto was Mendoo, an Indian, who often posed for Etty at this time, and the artist purchased

flowers, grass and moss from Covent Garden to assist him in his work on the foreground. Even during the varnishing days at the Academy Etty continued to amend certain details that had been disparaged by 'the Noodles' as he contemptuously referred to his critics. The picture nevertheless attracted praise from some of the press, in particular for the beauty of the female figures: for example, 'The Proserpine is admirable in form and colour, but the finest part of the picture is the water nymph in the foreground.' (*The Art-Union*, 1839, p. 69.) It is interesting to note *The Times* reviewer's comment regarding a 'young Love, in flame-covered taffeta' floating above the main action in the painting as originally exhibited. In 1839 the picture also featured a fourth horse to the right of the group of three now visible, as evidenced in a photograph from 1892 and the lot illustration from the Sotheby's 1934 catalogue. However, by the time Dennis Farr's book was published in 1958 these two features had been removed.

This monumental work was purchased after the exhibition by the renowned collector John Rushout, 2nd Baron Northwick and remained in his gallery at Thirlestaine House, Cheltenham until 1846 when it was sold to Joseph Gillott who amassed a celebrated collection, including many works by Etty, in Edgbaston, Birmingham. Since then it has passed through the hands of several other renowned collectors of British art such as Baron Albert Grant, John Rhodes and his son Colonel Fairfax Rhodes, as well as residing for a number of years in Mexico.

We are grateful to Richard Green, curator of York Art Gallery (1977-2003), for his assistance in preparing this catalogue entry.



48

48

ROBERT SCOTT LAUDER, R.S.A. (1803-1869)*Ruth*

inscribed and numbered 'No. 1 Ruth' (on the artist's card attached to the reverse)

oil on canvas

50 x 40 in. (127 x 101.6 cm.)

in the original gilt composition frame

£4,000-6,000

\$5,200-7,700

€4,600-6,800

PROVENANCE

Ralph Richardson Esq., 10 Magdalen Place, Edinburgh, by 1901.

Anonymous sale; Christie's, London, 28 October 1999, lot 53.

with The Fine Art Society, London.

EXHIBITED

London, Royal Academy, 1842, no. 109.

Edinburgh, Royal Scottish Academy, 1843, no. 48.

Edinburgh, Royal Scottish Academy, *Loans Exhibition of Works by Sir Henry Raeburn and other deceased painters of the Scottish School*, 1901, no. 108.London, The Fine Art Society, *Spring*, 2000, no. 6.

49

49

WILLIAM ETTY, R.A. (1787-1849)*Seated nude in a woodland landscape*

oil on panel

26½ x 19¾ in. (67.3 x 50.2 cm.)

£8,000-12,000

\$11,000-15,000

€9,200-14,000

PROVENANCE

Anonymous sale; Sotheby's, London, 8 February 1967, lot 81.

We are grateful to Richard Green, curator of York Art Gallery (1977-2003), for his assistance in cataloguing this lot.



50

CHARLES LANDSEER, R.A. (1799-1879) AND SIR EDWIN HENRY LANDSEER, P.R.A. (1802-1873)

Portrait of the children of the Rev. Edward Coleridge (1800-1883) of Eton College

oil on canvas
40 x 50 in. (101.6 x 127 cm.)

| | |
|----------------|-----------------|
| £40,000-60,000 | \$52,000-77,000 |
| | €46,000-68,000 |

PROVENANCE

By descent in the family to Lord Coleridge (b. 1937), The Chanter's House, Ottery St Mary, Devon.
The Chanter's House sale; Sotheby's, Olympia, 24 October 2006, lot 68.

EXHIBITED
London, Royal Academy, 1834, no. 334 as *Portraits of the children of the Rev. Edward Coleridge of Eton College. The dog by E. Landseer, R.A.*

This charming family portrait is a rare collaboration between Charles Landseer and his younger brother Sir Edwin Henry Landseer, the most celebrated animal painter of the Victorian period. One of the few group portraits exhibited by Charles Landseer at the Royal Academy between 1828-1879, the exhibition description for the present work places particular emphasis on the fact that the magnificent dog in the centre of the picture was painted by 'E. Landseer, R.A.' Although both brothers were trained in their formative years by their father, the engraver John Landseer, and later

Benjamin Robert Haydon, their chosen subject matter soon diverged with Charles specialising in historical subject matter and genre scenes, whilst Edwin became the painter of such seminal animal images as *Monarch of the Glen*, c. 1851 (National Gallery of Scotland, Edinburgh).

Edwin Landseer's empathy with animals, and his skill at capturing every nuance of their interaction with humans is clearly demonstrated in the beautiful, gentle St Bernard that dominates this composition. Practically larger than the three children who surround it, the dog nevertheless seems happy to submit to the caresses and attention of his three small owners, whilst loyally watching over them. A celebration of the freedom of children, the picture nevertheless presages the responsibilities of the adult life that is to come: the eldest child, already in miniature adult costume, gently and firmly holds his youngest sibling in place, whilst the middle child carefully holds the lead of the dog and watches over the proceedings.

These three young sitters are the eldest of the five children of the Rev. Edward Coleridge (1800-1873), then Assistant Master at Eton, and Mary Keate (d. 1859), one of the six daughters of Eton's diminutive but formidable Headmaster John Keate (1778-1852). Edward Coleridge came from a long line of clergymen and teachers originating from Ottery St Mary, Devon, and his uncle was the poet Samuel Taylor Coleridge (1772-1834), the family's sole rebel. The picture hung in the family's seat, The Chanter's House at Ottery St Mary, for over a hundred years until its sale alongside many other celebrated objects from the Coleridge Collection in 2006.



51

HENRY WILLIAM BANKS DAVIS, R.A. (1833-1914)

Harvest rest, Boulogne

oil on canvas

11½ x 20½ in. (28.5 x 51.1 cm.)

£7,000-10,000

\$9,100-13,000

€8,000-11,000

Henry William Banks Davis specialised in paintings of landscapes with animals, mostly sheep, in Wales, Scotland and on the cliffs and hills of the areas around Boulogne, where he lived from 1861 to 1865. His paintings of the 1850s and early 1860s, such as the present lot, are heavily indebted to the Pre-Raphaelites, with their high level of observation, vivid colouring and detailed technique. Although the original title has been lost to us, it can be presumed that this painting is one of the number of views of the Pas de Calais that Davis exhibited at the Royal Academy and British Institution from 1860 to 1865.



52

JOHN LINNELL (1792-1882)

The potato field - Isle of Wight

signed and dated 'J. Linnell f./1829' (lower right), further signed and indistinctly inscribed 'The Potato field J Linnell/***** of ***' (on an old label attached to the reverse) and further inscribed, numbered and dated 'No 2 The Potato Field/1832' (on the artist's card attached to the reverse)
oil on panel
11. 127 in. (28. 5 cm.)

600 000 30 000

£20,000-30,000

PROVENANCE

Purchased

Purchased from the artist by Ralph Thomas, 1318.
James Orrock Esq., 13 Bedford Square, London, by

James Clegg Esq., 16 Bedford Square, London, by 1888.
A.T. Hollingsworth Esq., by 1898.

Winnipegger in 1883.

EXHIBITED

London, British Institution, 1830, no. 37 (30 ghs).
Glasgow, Glasgow Dillettanti Society, 1830, no. 4.

Glasgow, Glasgow Dillettanti Society, 1830, no. 40 (£3 10s).
London, Royal Academy, *Exhibition of works by the Old Masters*.

London, Royal Academy, Exhibition of works by the Old Masters and by deceased masters of the British School including a special selection from the works of John Linnell and Dante Gabriel Rossetti, Winter 1883, no. 108 (lent by James Orrock).

Edinburgh, *International Exhibition of Industry, Science & Art*, 1886, no. 1453
(lent by James Orrick).

Probably, Glasgow, Kelvingrove Park, *International Exhibition of Science, Art and Industry*, 1888, no. 47 as *The Potato Harvest* (lent by James Orrock).

London, New Gallery, 1898, no. 204 (lent by A.T. Hollingsworth).

London, Royal Academy, 1903, no. 104 (lent by A.T. Hollingsworth).

LITERATURE

G. Crayon, Jun., *A Glance at the Exhibitions of the works of Living Artists: Under the Patronage of the Glasgow Dilettanti Society*, Glasgow, 1830, p. 54.
D. Linnell, *Blake, Palmer, Linnell & Co., The life of John Linnell*, Sussex, 1994, 1-202-257, p. 161.

Dating from 1829, *The Potato Field- Isle of Wight*, is a replica of a picture first painted in 1816. Linnell's handling of light and shadow gives an indication of the poetic landscapes that we're yet to come. It was one of seven works he sent to the British Institution in 1830. He saw a great deal of Samuel Palmer at this time, giving him advice and encouragement. He copied Old Masters in the National Gallery and visited him in Shoreham.



53

53

LOUIS BOSWORTH HURT (1856-1929)

Highland cattle in a glen

signed and dated 'Louis B. Hurt. 1891' (lower left)
oil on canvas
24 x 36 in. (61 x 91.5 cm.)

£12,000-18,000

\$16,000-23,000
€14,000-21,000

54

WILLIAM H. BARTLETT (1858-1932)

On the beach, Connemara

signed and dated 'W.H. Bartlett./78' (lower right)
oil on canvas
23 x 18½ in. (58.4 x 46.4 cm.)

\$39,000-64,000
€35,000-57,000

PROVENANCE

with The Parker Gallery, London.
Anonymous sale; Sotheby's, Gleneagles, 30 August 2000, lot 1245.

PROVENANCE

with Pym's Gallery, London.





55

WILLIAM COLLINS, R.A. (1788-1847)

Morning - Boulogne

signed and dated 'William Collins 1844' (on the barrel, lower centre)
oil on canvas
27½ x 37 in. (69.8 x 94 cm.)

£10,000-15,000 \$13,000-19,000
€12,000-17,000

PROVENANCE

with Thos. Agnew & Sons, London.
Sir William Ogilvy-Dalgliesh, Bt., of Errol Park
(1832-1913), and thence by descent.

EXHIBITED

Probably, London, Royal Academy, 1844, no. 111.
London, *Franco-British Exhibition*, 1908, no. 37, as
Cromer Sands.

Although traditionally identified as Cromer Sands in Norfolk, recent research suggests that this picture is in fact *Morning - Boulogne*, Collins's Royal Academy exhibit of 1844. The picture drew acclaim from reviewers for its realistic depiction of the shoreline 'Nor would we overlook no. 111, albeit the clouds are somewhat painty, for the wet sands and the shallow water have a natural and pleasant appearance.' (*The Times*). The costume of the fisherfolk and the baskets they carry bear a strong resemblance to those in *Les Causeuses*, 1830 (Victoria & Albert Museum, London), which is certainly set in Boulogne.

Collins kept an account of the pictures he sold, and these records reveal that *Cromer Sands*, painted between 1843-1844 was only 15 x 21 in. and was sold to Mr Weathered for £50, whereas a much larger picture *A scene of Boulogne* fetched three times that amount when sold to the dealer Hogarth for £150 in 1844. There is still at least one part of the jigsaw that remains a mystery - how the title of the picture was lost between 1844 and the time it found its way into the collection of Sir William Ogilvy-Dalgliesh by the end of the 19th century.

We are grateful to Alan Bean for his assistance in preparing this catalogue entry.



55



56

56

HENRY PETHER (FL. 1828-1865)

The Rose and Crown at Tw St Mary's Church beyond

oil on canvas
24 x 36 in. (61 x 91.5 cm.)

£6,000-8,000

€8,900-9,100



57

SOPHIE ANDERSON (1823-1903)

Spring blossom

signed 'S. Anderson' (lower right)
oil on canvas
13% x 11% in. (34.7 x 29.9 cm.)

£20,000-30,000

\$26,000-39,000
€23,000-34,000

PROVENANCE

Anonymous sale; Christie's, London, 23 November 2005, lot 108.
with Oakham Galleries Ltd, London.

Sophie Anderson was born in Paris but spent much of her early life in America, where she met and married her husband, the English artist Walter Anderson. She exhibited regularly at the Royal Academy between 1855 and 1896, but from 1871 sent works from Capri where she moved for the sake of her health. This appealing child was probably a native of the island.



58

CHARLES EDWARD HALLÉ (1846-1914)

Reverie

signed 'C.E. Hallé' (lower left), further signed and inscribed 'Reverie/C.E. Hallé' (on the reverse) and further signed, inscribed and numbered 'Reverie/Charles E Hallé/17.1. No 16' (on the artist's label attached to the reverse)

oil on canvas

21 x 17 in. (53.3 x 43.2 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000



*59

ANTHONY FREDERICK AUGUSTUS SANDYS, A.R.A. (1829-1904)

Portrait of Miss Doris Simonette Catto

signed, inscribed and dated 'Doris Simonette Catto. 1893/ F Sandys' (in a cartouche, upper right)

coloured chalks on four joined sheets of duck egg blue paper
32% x 32% in. (82.5 x 82.4 cm.)

£40,000-60,000

\$52,000-77,000

€46,000-68,000

PROVENANCE

Commissioned by the parents of the sitter and by descent to the sitter.
Anonymous sale; Sotheby's, London, 13 November 2012, lot 3.

EXHIBITED

London, New Gallery, 4th Exhibition of the Society of Portrait Painters, 1894, no. 107.

LITERATURE

B. Elzea, *Frederick Sandys 1829-1904, A Catalogue Raisonne*, 2001, p. 280, no. 5.10.

Elzea, *loc.cit.* quotes an undated contemporary newspaper cutting, which carries a review of the Society of Portrait Painters 1894 exhibition, 'The finish, delicacy, and beauty of line in this work are equal to anything he has already achieved.' Towards the end of the preceding year Sandys executed a pastel portrait of Mrs Emma E. Catto, probably the child's mother, (Spencer Museum of Art, The University of Kansas, Elzea, *op.cit.*, p. 279, no. 5.9, colour pl. 69).



PROPERTY FROM A PRIVATE COLLECTION

60

ANTHONY FREDERICK AUGUSTUS SANDYS, A.R.A. (1829-1904)

Portrait of Adele Donaldson, half-length, with forget-me-nots in her hair

signed, inscribed and dated 'Adele 1897./ A Sandys' (upper left)
pencil and coloured chalks on duck-egg blue paper
23 $\frac{3}{4}$ x 18 $\frac{1}{2}$ in. (60.6 x 46 cm.)

| | |
|----------------|-----------------|
| £15,000-25,000 | \$20,000-32,000 |
| | €18,000-29,000 |

PROVENANCE

George Donaldson and by descent to the sitter and by descent to
Major E.M. Crofton; Christie's, London, 4 June 1982, lot 69, where purchased
by
Victor and Gretha Arwas.

EXHIBITED

London, Royal Academy, *Winter Exhibition*, 1905, no. 288, lent by Sir George
Donaldson.

LITERATURE

P. Bate, 'The late Frederick Sandys: A Retrospect', *The Studio*, vol XXXIII, October 1904, reproduced p. 11.
B. Elzea, *Frederick Sandys, a catalogue raisonné*, Woodbridge, 2001, p. 284, no. 5.27

The present portrait depicts Adele Donaldson, daughter of Sir George Donaldson, art expert and pioneering furniture dealer, who donated 30 pieces of Art Nouveau to the Victoria and Albert Museum in 1900. She married Sir Morgan George Crofton, 6th Bt. in 1919, becoming his second wife. Donaldson had commissioned Sandys twenty years earlier to paint his wife, Alice Stronach as *Alcestis* (*op.cit.*, no. 3.75) and owned two further works by Sandys (*op.cit.*, nos. 3.64 and 3.76).

Sandys has depicted Adele with a garland of forget-me-nots in her hair and apple blossoms behind her. As a young woman on the verge of adulthood the blossoms may signify good fortune, the promise of things to come, while the forget-me-nots traditionally symbolise faithful love and memories.



*61

EDMUND BLAIR LEIGHTON (1852-1922)

The request

signed with initials and dated 'E B L/92' (lower right) and further signed, inscribed and numbered '2/The Request/E Blair Leighton/7 Priory Road/ Bedford Park. W.' (on an exhibition label attached to the reverse)
oil on panel
14 x 10 in. (35.6 x 25.4 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

EXHIBITED

London, Institute of Painters in Oil Colours, 1892, no. 2.

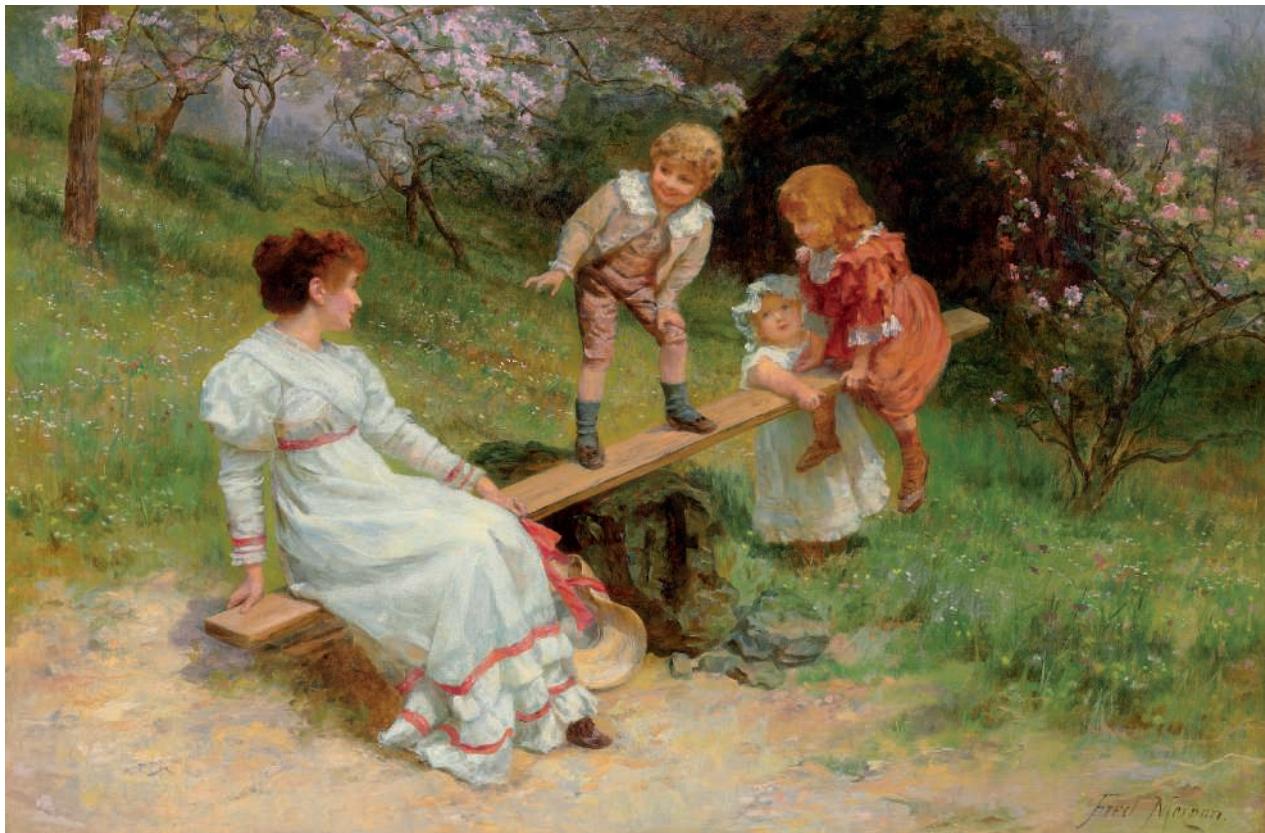
LITERATURE

K. Ross, 'E. Blair Leighton: The Prominent Outsider', *Fine Art Connoisseur*, May/June 2011, illustrated p. 27.
K. Ross, 'E. Blair Leighton: The Prominent Outsider', *The Epoch Times*, 18 August 2011, illustrated.

We are grateful to Kara Lysandra Ross for her assistance in preparing the catalogue entry for this picture, which will be included in her forthcoming catalogue raisonné on Edmund Blair Leighton.

PROVENANCE

Private Collection.
Maintie Mason, London, and by descent.
R. Steven Lawson, Virginia, by 1974, from whom acquired by the present owner.



62

FREDERICK MORGAN (1847-1927)

The See-saw

signed 'Fred Morgan.' (lower right)
oil on canvas
24¾ x 37 in. (62.9 x 94 cm.)

£60,000-80,000

\$78,000-100,000
€69,000-91,000

PROVENANCE

with Frederick Thom Gallery, Toronto.
Private Collection, Ontario.
Anonymous sale; Ritchies, Toronto, 4 May 2004, lot 30 (as *The Teeter-Totter*).
with Oakham Galleries Ltd, London.

ENGRAVED

The alternative version (with fox terrier) sepia photogravure 14 x 19 in. (35.5 x 48.3 cm.), © C.W. Faulkner & Co., London, 1906 [produced as a pair with *Queen Alexandra, Her Grandchildren and Her Dogs*, 1905.]
Also colour photo-litho 9 x 14 in. (23.5 x 36 cm.), © 1909, the Phelps Publishing Co., USA.

This version was also reproduced as a black and white jacquard woven silk tapestry 11 x 15 in. (29.2 x 38.8 cm.) by Neyret Freres, France.

This work dates from around 1898 and features the artist's second wife Mary and their two children; the boy Courtenay (b. June 1894) and the little girl Dorothea (b. April 1896). The model for the other girl is unknown. It was painted during the happiest period of Morgan's life. He had married the love of his life in 1890 and they now had two lovely children. His happiness is very much reflected in Mary and Courtenay's smiling faces, and the bright colours of the spring blossoms around them. This sylvan setting follows in the tradition of Morgan's painting *May* sold in these rooms on 7 June 2007, lot 74, for £216,000.

Children often sing a rhyme to accompany the game:

*Seesaw Margery Daw
Johnny shall have a new master
He shall earn but a penny a day
Because he can't work any faster.*

Another version of the painting, painted in 1906, includes an additional fox terrier in the foreground bottom right, and the fulcrum of the see-saw is clearly defined as a tree stump.

This timeless children's pastime features in numerous paintings throughout the centuries. One of the most popular depictions of a see-saw was painted in 1848 by Thomas Webster, R.A. (1800-1886). The young John Morgan (1823-1885), Fred's father and mentor, made a copy of Webster's work when he was a student, but it was over half a century later that Fred painted his two versions of the scene. Arthur Elsley (1860-1952) while the junior partner in Morgan's studio in St. John's Wood, North London painted *Happy Days: The See-Saw*, 1891. It shows a reluctant terrier puppy on the raised end and a delighted girl controlling the game on the lower.

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



63

BRITON RIVIERE, R.A. (1840-1920)

Old playfellows

signed with monogram and dated '1883' (lower right) and further signed, inscribed and dated 'Old Playfellows/ Briton Riviere/82 Finchley Road/N.W./April 1883' (on an old label attached to the reverse)
oil on canvas
52 x 61½ in. (132.1 x 156.9 cm.)

£70,000-100,000

\$91,000-130,000
€80,000-110,000

PROVENANCE

Jesse Haworth, by 1887.
with Thos. Agnew & Sons, Manchester.
Mrs E.C. Thompson; Sotheby's, Belgravia, 9 July 1974, lot 85.
Anonymous sale; Christie's, London, 4 November 1994, lot 86.

EXHIBITED

London, Royal Academy, 1883, no. 392.
Manchester, Royal Jubilee Exhibition, 1887, no. 370.

LITERATURE

H. Blackburn (ed.), *Royal Academy Notes*, 1883, no. 392.
Art Journal, 1887, p. 251.

Old Playfellows was painted at the height of Briton Riviere's career and was chosen by the artist to be exhibited at the Manchester Jubilee Exhibition of 1887; he also showed four other works, but it was judged by the critic of the *Art Journal* to be 'the best'. The painting is representative of the work of Riviere who was at his most impressive when painting animals. His love and knowledge of the subject was based on anatomical study and frequent visits to London Zoo. His paintings of dogs are often humourous and of a sentimental nature.

Old Playfellows recalls the work of Riviere's predecessor Sir Edwin Landseer, who was an important influence on him. It is reminiscent of Landseer's famous picture *The Old Shepherd's Chief Mourner* (1837, Victoria and Albert Museum) which portrays a poignant scene of canine devotion. The work was highly praised by John Ruskin, who described it as 'one of the most perfect poems or pictures ... which modern times have seen.' Ruskin showed similar enthusiasm for Briton Riviere's work *Sympathy* (1877, Royal Holloway College) which, like *Playfellows*, depicts a young girl with her dog: he wrote: 'it is long since I have been so pleased in the Royal Academy as I was by Mr Briton Riviere's *Sympathy*. The dog is uncaricatured doggedness, divine as Anubis, or the Dog Star; the child entirely childish and lovely ...'

Sympathy, which hung alongside our picture at the Manchester Jubilee Exhibition, proved to be extremely popular with the general public and was engraved by Frederick Stackpole and published by Agnew's. The sentimental subject was a formula that Briton Riviere often repeated and both works demonstrate his ability to capture the touching aspects of canine and human nature, successfully transmitting the feelings of animals to canvas without succumbing to the trap of giving them human expressions. It was works such as these that led the *Spectator* to describe Riviere as 'the only animal painter in England who has taken the place that was vacated by the death of Landseer.'







65

64

WILLIAM LOGSDAIL (1859-1944)

Portrait of Esther Kenworthy Waterhouse in the artist's studio, Primrose Hill

with inscription 'Manet' (lower right) and signed 'Logsdail pinx' (on the reverse)

oil on canvas, unframed
23¾ x 19 in. (60.4 x 48.4 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

This recent rediscovery by William Logsdail gives us a rare and fascinating insight into the lives of the artists working in London at the end of the 19th century.

Primrose Hill Studios was a group of 12 houses purposely designed by Alfred Healey in 1877 in order to attract the bachelor artists of the day. With charming gabled, red-bricked exteriors the studios resembled cottages, yet they featured all the modern conveniences that an artist might need such as electricity and a lodge keeper and his wife, who supervised the cleaning and provided meals. A total of 39 artists worked at the Primrose Hill Studios from 1878-1899, including J.C. Dollman, John William Waterhouse and William Logsdail. Waterhouse moved to 3 Primrose Hill Studios in 1878 before transferring to number 6 in 1887, whilst Logsdail worked there at number 4 in 1882 and again from 1887 to 1892. The community spirit that the studios fostered was recalled by Logsdail, who remembered how the inhabitants 'formed a happy family, in and out of each other's studios during the day, and in the evening swapping stories over the cards and whisky or dining at "The Bull and Bush" on Hampstead Heath.'

The present work reflects something of that collaborative ethos with Logsdail depicting his fellow artist and friend Esther Kenworthy Waterhouse (1857-1944), who had married Waterhouse in 1883, dressed in white and

wearing a fashionable peaked cap resting in one of the studios. Her informal pose and direct gaze testify to the intimacy between artist and sitter, whilst the props such as the artist's folio propped up beside Esther's chair, the paintings and prints adorning the walls and the fashionable blue and white ceramic plate ornamenting the grand fireplace not only underline the subject's artistic credentials but also offer the viewer a glimpse into the private spaces of the creators of some of the most enduring images of the late Victorian era.

We are grateful to Peter Trippi and Robert Upstone for their assistance in cataloguing this lot.

65

GEORGE HAMILTON BARRABLE (FL. 1873-1887)

Dolce far niente

signed with monogram (lower left) and further signed and inscribed 'by G H Barrable/44 Piccadilly/W' (on the reverse)

oil on canvas

27¼ x 44½ in. (69.2 x 113 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

Although undated the artist's address on the reverse, 44 Piccadilly, indicates it was painted between 1876 and 1878 when interest in 'Aestheticism' reached its peak. The idea of 'the house beautiful' is encapsulated in this interior which has all the hallmarks of aestheticism including the Japanese silk hanging, ebonised furniture and blue and white china. This could possibly be Barrable's exhibit at the Royal Academy of 1877 (no.947) entitled *The Coquette*. The model's voluptuous pink and white gown, peacock feather fan in hand and languorous pose give it an air of luxuriant ease.



λ66

STANHOPE ALEXANDER FORBES, R.A. (1857-1947)

Study for The Great Fire of London, 1898

oil on canvas

33 x 24 in. (83.8 x 61 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,100

PROVENANCE

Anonymous sale; Christie's, London, 4 March 1983, lot 13.

Anonymous sale; Sotheby's, London, 14 October 1987, lot 73 as *The leave taking*.

The present picture is a study for the central figures in Stanhope Forbes' large mural *The Great Fire of London*, designed for the Royal Exchange in 1898, as part of the regeneration programme that followed its demise in the fire of January 1838. Stanhope Forbes contributed two panels. The first, for which the present picture is a study, depicts the Great Fire of 1666. It was presented by the Sun Fire Office in 1899 on the anniversary of the Royal Exchange's third opening some 50 years earlier. The Daily Graphic reported in February 1899 that the company had 'been housed almost on the spot where the picture [is] now'.

Forbes turned to Pepys's account of the Great Fire for inspiration and required a special pit and pulley to be built within his Cornish studio to help him negotiate the huge canvas span; the canvas had been acquired in the Low Countries as its dimensions exceeded the British prototypes.

67

VALENTINE CAMERON PRINSEP, R.A. (1838-1904)

Watching the procession, Venice

signed with initials 'VCP' (lower left) and inscribed 'Venice' (lower centre)
oil on canvas
59 1/4 x 22 in. (150.5 x 55.9 cm.)

The present lot is a strip cut from Prinsep's 1866 R.A. exhibit, *La Festa di Lido*, sold in these rooms for £85,850 as part of The Forbes Collection on 19 February 2003 (lot 293). Interestingly the same sale included another strip from *La Festa di Lido* (lot 294), probably cut from the right hand side of the painting as the level of the Lido on the horizon corresponds exactly. It is more likely that the picture presented here was cut from the left hand side of the painting as the figures are angled to the right looking towards the central picnicking figures, and the wooded background matches the trees on the fringes of the left hand side of the larger painting. Even the fragment as we have it is probably not the whole piece that was cut away. A strip seems to be lost on the right since neither the figures nor the foliage join up with the main picture.

When the original, very large painting was exhibited in 1866, the catalogue explained that it showed 'a fête held in the public gardens of Venice during the month of October.' Both the subject and the scale of the picture fascinated critics when it appeared at the R.A. They commented on it at length, even if they found fault with certain aspects. F.G. Stephens, writing in the *Athenaeum*, thought that 'Mr V. Prinsep's large picture....would be highly interesting if only it had 'more vitality... The figures group themselves regularly and inartistically, rather in the manner of a stage composition.' Paradoxically it was this very grouping that enabled Prinsep to later divide the painting into three fragments.







THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

68

JOHN ATKINSON GRIMSHAW (1836-1893)

Whitby, from the East side

signed and dated 'Atkinson Grimshaw/1877/+ (lower right)

oil on canvas

32½ x 48¼ in. (82.6 x 123.2 cm.)

£300,000-500,000

\$390,000-640,000

€350,000-570,000

PROVENANCE

Anonymous sale; Sotheby's, London, 2 December 2002, lot 94.

Private Collection, UK

with Willow Gallery, London, 2010, from whom purchased by the present owner.

Looking inland from the eastern side of Whitby, Grimshaw has captured the beautiful tranquillity of a moonlit night in Whitby harbour, one of his favourite subjects between 1867 and 1888. Bathed in a golden light from the full moon in the centre of the canvas the nearly deserted harbour is elevated from the mundane to the sublime. As the clouds scud eerily across the sky they throw the ruined Abbey on the cliffs into dramatic relief, connecting the subject in the modern viewer's mind with Bram Stoker's 1897 thriller, *Dracula*. It was perhaps on such a night as this in July 1890 that Stoker was inspired to use Whitby as the setting for some of the most important early scenes in the novel.



***69**

JOHN ATKINSON GRIMSHAW (1836-1893)

Old Hall, Cheshire, early morning, October

signed and dated '1880+/Atkinson Grimshaw' (lower right)
oil on canvas
30 x 50 in. (76.2 x 127 cm.)

£120,000-180,000

\$160,000-230,000

€140,000-210,000

PROVENANCE

Anonymous sale; Christie's, London, 10 October 1969, lot 131.
Anonymous sale; Bonham's, London, 10 July 2013, lot 63.





70

JAMES (JACQUES) JOSEPH TISSOT (1836-1902)

October

etching and drypoint, 1878, on laid paper, a fine impression printing with plate-tone, signed in pencil, with the artist's red monogram stamp (Lugt 1545), from the edition of about 100

Image 548 x 278 mm., Sheet 610 x 451 mm.

£20,000-30,000

\$26,000-39,000
€23,000-34,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 30 April-1 May 2004, lot 225.

LITERATURE

Wentworth 33

The relatively large size of this etching reflects the scale of the original painting, *October*, one of Tissot's largest works. Both the painting and etching were exhibited together at the Grosvenor Gallery in 1878, alongside another etching *Mavourneen*, showing Kathleen Newton wearing the same hat and jacket.

71

JAMES (JACQUES) JOSEPH TISSOT (1836-1902)

By Water (Waiting at a Dockside), London

signed with initials 'J.J. Tissot' (lower left, on a barrel) and signed twice with monogram (upper right, on crates)
pencil and watercolour heightened with touches of bodycolour on paper
19 3/4 x 10 1/4 in. (50 x 26 cm.)

£70,000-100,000

\$91,000-130,000
€80,000-110,000

PROVENANCE

with Leicester Galleries, London.

N. Ronald,

Anonymous sale; Sotheby's, London, 16 November 1976, lot 251.

Anonymous sale, Sotheby's, London,
with Christopher Wood, London

with Owen Edgar Gallery, London.

EXHIBITED

Paris, Palais de l'Industrie, *Exposition des œuvres de M. J.-J. Tissot* organisée par *L'Union centrale des arts décoratifs*, March 1883, no. 23, as *Un Quai d'embarquement à Londres (aquarelle)* [An Embarkation Quay in London (watercolour)].

London, Barbican Art Gallery, and Manchester, Whitworth Art Gallery, *James Tissot*, November 1984–March 1985, no. 138, lent by Owen Edgar Gallery.

Paris, Musée du Petit Palais, *James Tissot 1836-1902*, April-June 1985, no. 128, lent by Owen Edgar Gallery.

LITERATURE

M. Wentworth, *James Tissot*, Oxford, 1984, pp. 132, 159, 204, pl. 149

K. Matyjaszkiewicz (ed.), *James Tissot*, Oxford, 1984, p. 128, no. 138, illustrated.
Musée du Petit Palais, Paris, *James Tissot 1836-1902*, Paris, 1985, no. 128,
illustrated.

Departures, arrivals, waiting for ferries or sitting on board ship were favourite subjects of James Tissot. He was born in the busy Atlantic-port city of Nantes, at the mouth of the river Loire in north-west France, and developed a love of maritime travel, as well as a deep understanding of ships based on close observation. Tissot travelled frequently between France and England from his student years onwards, becoming sufficiently expert on routes and sights for fellow artists, such as Edgar Degas and Berthe Morisot, to seek his advice. His preferred cross-Channel route was by ferry direct to or from London via the Thames and Kent coast. While living in London from 1871 to 1882, Tissot travelled also by sea when visiting cities in northern England and Scotland, such as Liverpool and Glasgow. Travel by regularly-scheduled coastal steamers could be easier than by rail and was more convenient when taking large pieces of luggage like the trunk in this watercolour. Titled (in French) 'An Embarkation Quay in London' when it was shown at Tissot's 1883 Paris one-man exhibition, the watercolour depicts a crowded Thames scene, with freight being loaded onto two quayside steamers, each belching black smoke, while two passengers and their baggage await boarding.

In the distance we can see the grey mass of the opposite Thames bank, with shipping on the pale greenish river waters. Sailors are busy loading freight onto the quayside steamers. A white-bearded mariner and colleague look towards the two travellers, whose stillness contrasts with the activity around them. To their left a young porter puts down a large black Gladstone bag while saluting with his free left hand someone outside the picture to our right, towards whom the lady passenger looks. She is warmly dressed in a caped greatcoat and black hat, scarf and gloves, with a red plaid shawl on her lap. Her male companion wears a thick overcoat, buttoned up over a muffler, and is gloved and hatted. He carries a fur rug over his arm, ready to cover their laps on board ship, and an umbrella to shield them from sea-spray. A brown portmanteau and lighter suitcase await loading with the trunk that provides a useful seat while they wait.



Tissot titled the untraced oil version of this watercolour *By Water* when it was shown in his 1882 one-man exhibition at the Dudley Gallery in London. Its companion piece, *By Land* (oil untraced, watercolour version sold in these Rooms, 10 June 1999, lot 3), is set in Victoria Station and depicts travel by rail. Both feature the lady in caped greatcoat, modelled by Tissot's great love, Mrs Kathleen Newton. A grisaille oil study of her for *By Water* is in the National Trust collection at Wimpole Hall, Cambridgeshire. Watercolour versions of oil paintings were often made by Tissot to meet demand from exhibition organisers and buyers.

We are grateful to Krystyna Matyjaszkiewicz for her assistance in preparing this catalogue entry.



72

ANNA ALMA-TADEMA (1867-1943)

Returning light

signed and dated 'Anna Alma Tadema/1891' (lower right), further signed, inscribed and dated 'Returning light./Anna Tadema./1891./£20:00' (on the artist's label attached to the reverse) and further indistinctly signed and inscribed 'Returning Light/Anna, Alma Tadema/ [?] Grove End Road' (on an exhibition label attached to the reverse)

oil on panel

17½ x 6½ in. (44.1 x 15.6 cm.)

£7,000-10,000

\$9,100-13,000

€8,000-11,000

PROVENANCE

Anonymous sale; Christie's, London, 29 July 1977, lot 4.

EXHIBITED

London, The New Galleries, Summer Exhibition, 1891.

73

WALTER GREAVES (1846-1930)

Portrait of James McNeill Whistler (1834-1903), seated at an easel

signed and dated 'W. Greaves/1876' (lower right) and further signed and inscribed 'Portrait of/James McNeill Whistler/By W. Greaves' (on the reverse)

oil on canvas

48 x 31¾ in. (122 x 80.6 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE

with Roland Browne & Delbanco, London.

Anonymous sale; Sotheby's, London, 13 November 1985, lot 7.

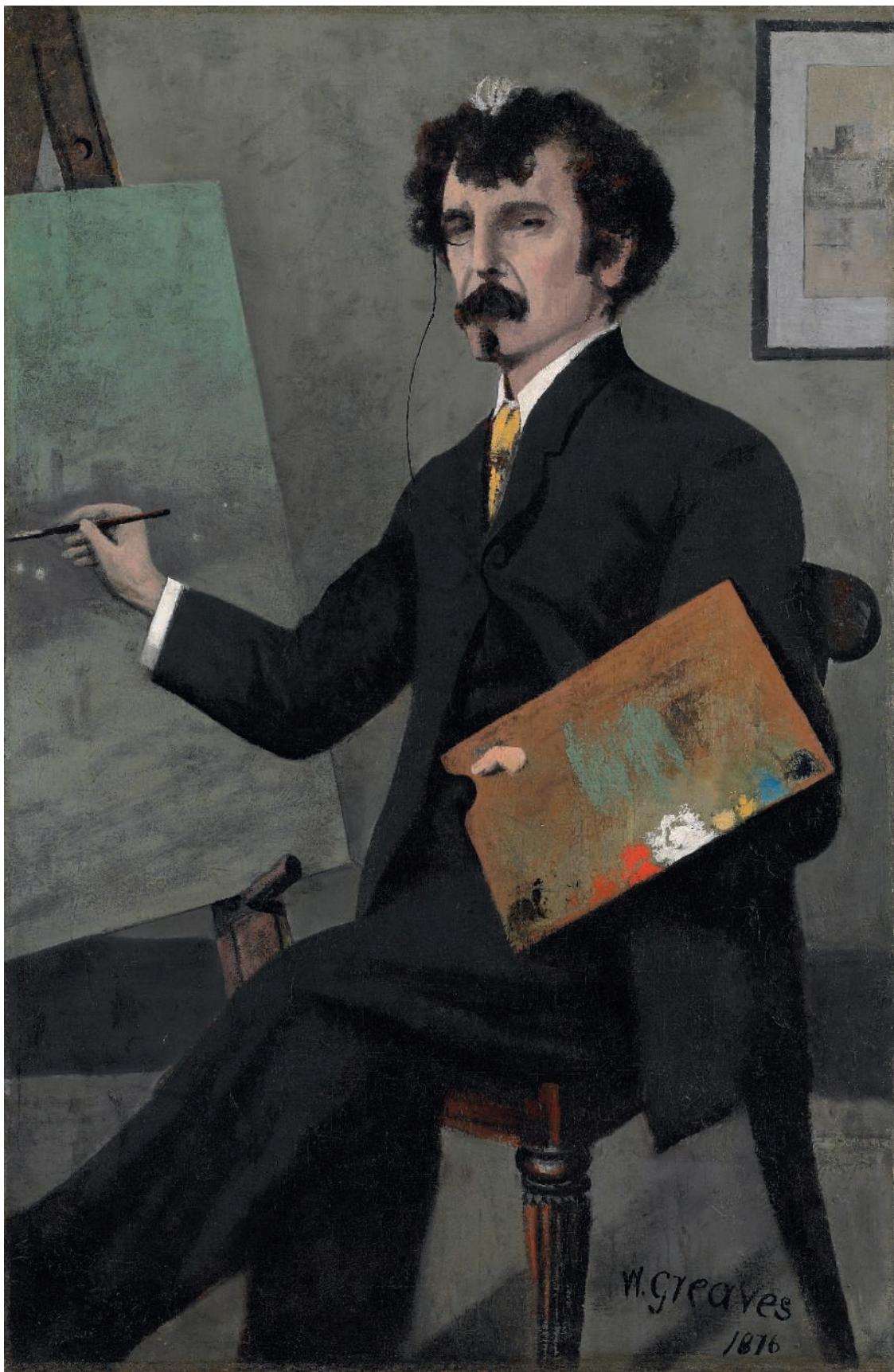
EXHIBITED

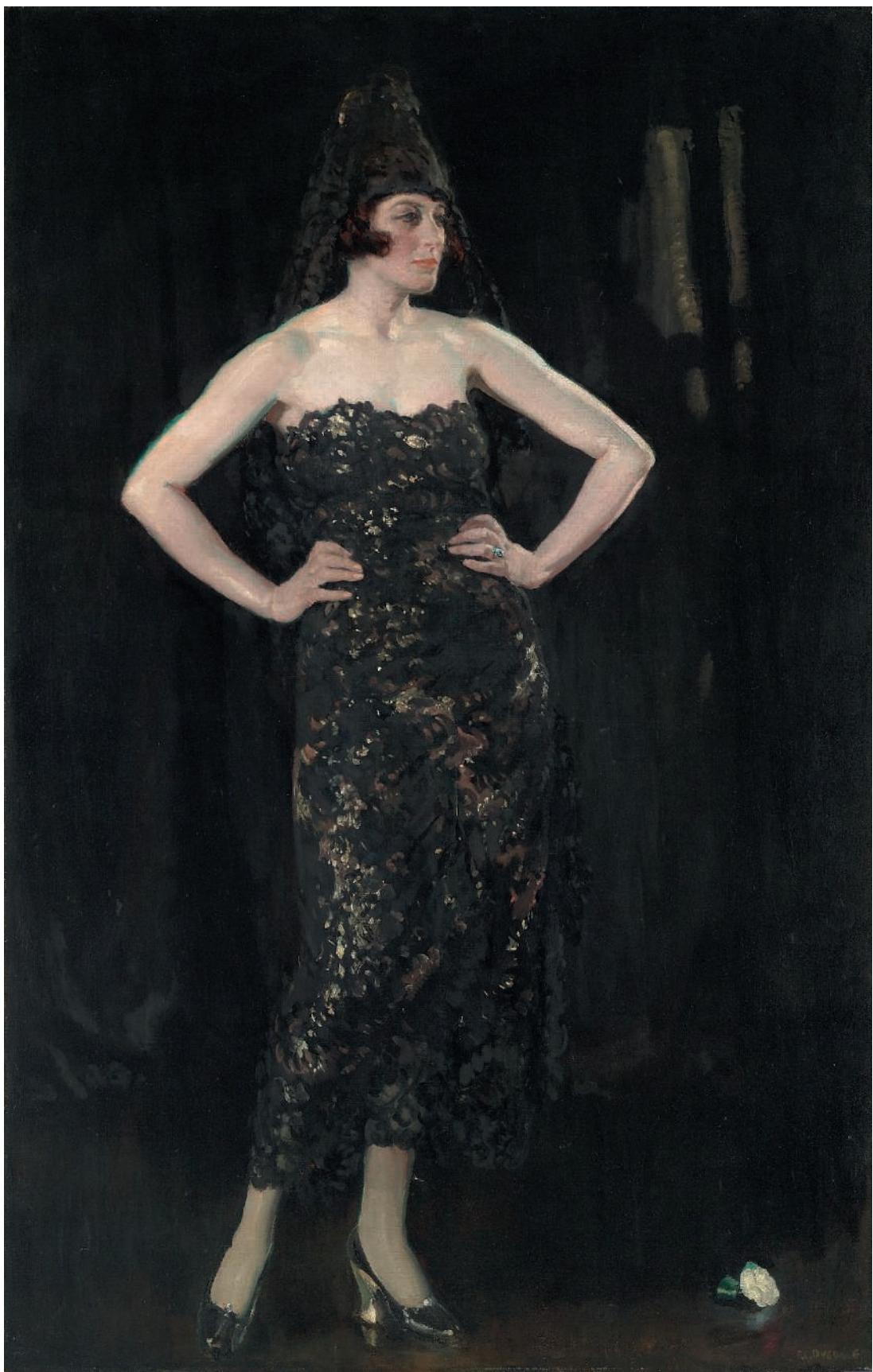
London, Michael Parkin Fine Art Ltd., *Round and About Whistler*, 5 October - 11 November 1994.

Greaves and his brother Harry met Whistler in 1863 when he moved to 7 Lindsey Row, only two doors away from the Greaves's house. Nearby neighbours included Rossetti and Algernon Swinburne. The brothers soon became enthralled with the cosmopolitan American, working as his studio assistants, buying his art supplies, and preparing his canvases and pigments. Walter and Henry Greaves had begun painting at an early age, choosing local Chelsea views as their subject matter and often working and signing their pictures together. Walter focussed on the composition and Henry's talent was in the details.

Walter Greaves later recalled that he 'lost my head over Whistler when I first met him and saw his painting', and as Gordon Fleming notes 'Whistler's domination over the brothers was total. They even tried to look like him. They wore hats, ties and gloves like his, and they grew little moustaches' (G. Fleming, *James Abbott McNeil Whistler: A Life*, New York, 1991, p. 100). Whistler also influenced Greaves's technique away from a tight, detailed style to a much looser, bolder method.

74 No Lot





75

λ ■ 75

THOMAS CANTRELL DUGDALE, R.A., R.O.I.
(1880-1952)

(1930-1932),

signed 'T.C. DUGDALE' (lower right) and inscribed and numbered 'Ottoline Morrell./The Paris Mantilla)/R.A./No. 2.' (on the reverse)
oil on canvas
78½ x 50½ in. (199.4 x 127.6 cm.)

PROVENANCE

with The Fine Art Society, London.
Anonymous sale; Sotheby's, London, 26 November
1997, lot 25.
Anonymous sale; Sotheby's, London, 19 January 2000,
lot 80.

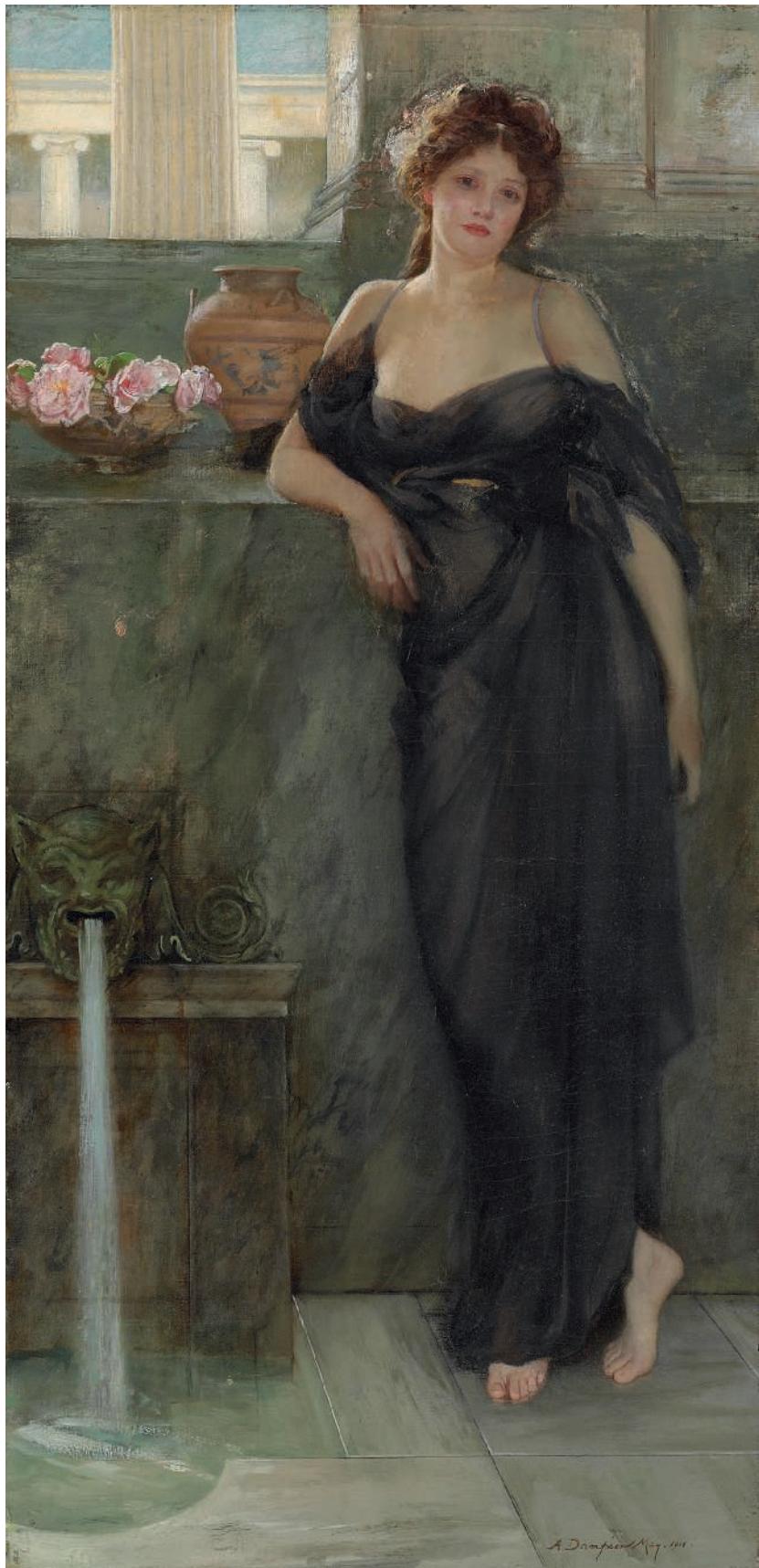
EXHIBITED

London, Royal Academy, 1924, no. 227.
London, Messum's, *From Camden Town to St Ives Twentieth Century British Art*, 2007, no. 8.

LITERATURE

Royal Academy Illustrated, London, 1924, p. 127.

We are grateful to Richard Shone for his assistance in preparing this catalogue entry.



*76

ARTHUR DAMPIER MAY (El 1872-1910)

Contemplation

signed and dated 'A. Dampier May. 1910.' (lower right)
oil on canvas
31 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in. (80.3 x 39 cm.)

£10,000-15,000 \$13,000-19,000
€12,000-17,000



77



78

PROPERTY FROM A CORPORATE COLLECTION

λ77

JOHN BULLOCH SOUTER (1890-1972)

The fortune teller

signed 'J.B. SOUTER' (lower centre)
oil on board
13½ x 16½ in. (34 x 42.3 cm.)

£6,000-8,000

\$7,800-10,000
€6,900-9,100

PROVENANCE

Anonymous sale; Christie's, London, 1 March 2001, lot 22.

VARIOUS PROPERTIES

λ78

DAVID JAGGER, R.P., R.O.I. (1891-1958)

Portrait of a young girl in a grey dress

oil on canvas
36 x 28 in. (91.5 x 71.1 cm.)

£4,000-6,000

\$5,200-7,700
€4,600-6,800

PROVENANCE

with Dennis Ewen Fine Art Associates, London.



79

GEORGE SPENCER WATSON, R.A., R.S.P.P., R.O.I. (1869-1934)

Portrait of Miss Dewitt wearing a leopard stole

signed and dated 'G. Spencer Watson 1929' (lower left) and further signed and indistinctly inscribed
'SPENCER WATSON MISS ****A DEWITT' (on the reverse)

oil on canvas

37 $\frac{3}{4}$ x 30 in. (96 x 76.2 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

EXHIBITED

London, Jane Roberts - Max Rutherford, *George Spencer Watson, R.A., R.S.P.P., R.O.I. (1869-1934)*, 15
November - 21 December 1988.

80

PHILIP ALEXIUS DE LÁSZLÓ (1869-1937)

*The Hon. Mrs Henry Dundas, née Catherine Ann Carrington Napier (1841-1929) (recto);
an unidentified portrait of a Lady (verso)*

signed and dated 'P. A. de László/1912 - may' (lower right) and further signed and inscribed 'The
Honble M^{rs} Henry Dundas/P.A. de László' (on the backboard)
oil on board
36 x 27 $\frac{1}{8}$ in. (91.5 x 70.8 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE

By descent in the family.

We are grateful to Katherine Field for writing the catalogue entry for this portrait, which will be included in the Philip de László *catalogue raisonné*, currently presented in progress online: www.delaszlocatalogueraisonne.com.



(verso)



(recto)



PROPERTY FROM A CORPORATE COLLECTION

81

ROBERT GEMMELL HUTCHISON, R.S.A., R.S.W. (1855-1936)

Threading the needle

oil on canvas laid down on board
16½ x 20 in. (41.3 x 50.8 cm.)

£6,000-10,000

\$7,800-13,000
€6,900-11,000



VARIOUS PROPERTIES

λ82

DOROTHEA SHARP, R.B.A., R.O.I., P.S.W.A. (1874-1955)

On the beach

signed 'DOROTHEA SHARP.' (lower left)

oil on canvas

25 1/4 x 30 1/4 in. (64.1 x 76.8 cm.)

£40,000-60,000

\$52,000-77,000

€46,000-68,000

PROVENANCE

Anonymous sale; Sotheby's, London, 12 November 1986, lot 130.



λ83

DOUGLAS STANNUS GRAY (1890-1959)

The artist's drawing room, King's Avenue

signed 'D.S. GRAY' (upper right)

oil on canvas

30 x 25 1/4 in. (76.2 x 64.1 cm.)

£2,500-3,500

\$3,300-4,500

€2,900-4,000

PROVENANCE

with Spink, London, no. K2 5501007.

EXHIBITED

London, Spink & Son Ltd and Nevill Keating Pictures Ltd, *Douglas Stannus Gray (1890-1959): A Second Exhibition of Paintings*, 2 - 25 November 1988, no. 12.

The Gray family moved to King's Avenue from Thornton Heath in 1913. They brought with them the fireplace and the silk panelling, depicted here, from their previous house.



(actual size)

84

CHARLES RENNIE MACKINTOSH (1868-1928)

*Sketch for a block of studios and flats for the Arts League of Service,
Glebe Place, Chelsea*

pencil and bodycolour on board
5½ x 5 in. (13.3 x 12.7 cm.)

£4,000-6,000

\$5,200-7,700
€4,600-6,800

PROVENANCE

The artist, by whom given to
Major Desmond Chapman-Huston, by whom given to
Francis Webb
and by descent to the present owner.

EXHIBITED

Glasgow, McLellan Galleries, *Mackintosh Memorial Exhibition*, May 1933,
un-numbered.

In early 1920, Mackintosh received several commissions for buildings on the site of Old Chelsea House, including designs for three studios for Arthur Cadogan Blunt, Harold Squire and Francis Derwent Wood. The Arts League of Service also commissioned this block of studios and flats for the south side of Glebe Place, facing Upper Cheyne Row. Founded in a spirit of idealism after the First World War, the Arts League of Service set itself the task of 'placing within the reach of everyone higher forms of entertainment, and opportunities for the enjoyment of any art or craft', and set out to bring the arts into everyday life. The dramatic design was never executed as the Arts League ran out of money, but its experimental form is one of Mackintosh's most compelling late schemes.



PROPERTY FROM THE COLLECTION OF THE LATE SIR JASPER & LADY MORE

85

ARTHUR MELVILLE (1855-1904)

La Toilette des Mules

with number and inscription '3./"La Toilette des Mules"/By Arthur Melville/
R.W.S., A.R.S.A./From the Trust Collection/S.M.' (on the reverse)

oil on canvas

20½ x 31 in. (52 x 78.7 cm.)

£8,000-12,000

\$11,000-15,000

€9,200-14,000

PROVENANCE

Acquired by Justin Coldwell *circa* 1990 and hung in the drawing room at Linley Hall, Shropshire.



VARIOUS PROPERTIES

λ86

STANHOPE ALEXANDER FORBES, R.A. (1857-1947)

Street corner, Cahors

signed, inscribed and dated 'Stanhope A. Forbes/Cahors 1925' (lower right)

oil on canvas

24 x 20 in. (61 x 50.8 cm.)

£8,000-12,000

\$11,000-15,000

€9,200-14,000

PROVENANCE

with David Messum, Beaconsfield.

Professor L. Hudson; Sotheby's, London, 10 November 1981, lot 93.

Anonymous sale; Sotheby's, London, 13 May 1987, lot 12.



THE PROPERTY OF A LONDON COLLECTOR

λ.87

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

The embarrassed cleric

signed and dated 'A.J. MUNNINGS/01' (centre right)
oil on canvas
14 x 8 in. (35.5 x 20.3 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE

Anonymous sale; Christie's, London, 20 June 1995,
lot 290, where purchased by the present owner.

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in her forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.



VARIOUS PROPERTIES

λ*88

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

Peaceful, a study of a Pytchley hound

signed 'A.J. MUNNINGS' (centre right), inscribed 'Study of Pytchley/with Peaceful/for picture/Freeman' (lower right) and further inscribed 'Peaceful' (lower left)
oil on panel
8½ x 16¾ in. (21.6 x 42.5 cm.)

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE

Seymour H. Knox II Collection, Buffalo, New York, and by descent.

A study for the hound in the right foreground of *Frank Freeman on 'Pilot', with the Pytchley hounds*, painted in the spring of 1925. Munnings recalled the process in his autobiography: 'I made my first visit to Cottesbrooke to paint Frank Freeman of the Pytchley Hounds...From Cottesbrooke each morning I went in the car to Brixworth to finish painting the huntsman and to go on with the horse and hounds.' (Sir Alfred Munnings, *The Second Burst*, London, 1951, pp. 304-5.)

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in her forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.

λ89

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

The Exmoor Shepherd - a study

oil on canvasboard

14 x 18½ in. (35.6 x 47 cm.)

£70,000-100,000

\$91,000-130,000

€80,000-110,000

PROVENANCE

S.H. Miller, Esq.; Sotheby's, London, 16 June 1976, lot 32.
Private Collection, U.K.

LITERATURE

A.J. Munnings, *The Finish*, Bungay, 1952, p. 105.

Munnings, a countryman at heart, had a particular love of the dramatic and distinctive landscapes around Exmoor in Devon and Withypool in particular, where he and his wife had a house. The works that Munnings produced there have an especially intimate and personal feel since typically they were unsolicited and painted purely for pleasure. In 1940 Castle House, in Dedham, their principal residence, was requisitioned by the army and they decamped to Exmoor on a more permanent basis while making regular trips to London where Munnings fulfilled his responsibilities as President of the Royal Academy.

The Exmoor Shepherd is a study for a picture of the same title that was exhibited at the Royal Academy in 1947, no. 8 (sold Christie's, New York, 30 May 2002, lot 105, \$724,500). Munnings describes in his autobiography how it came to be painted, using a local sheep farmer and friend, Froude Bawden as the model:

'Being known as a painter of horses, pictures of sheep were not saleable. For all that, I had a long spell of sheep studies in Bawden's yard. - "I know every one of 'em in the picture," he would say. The painting of him and his white pony and sheep, with the stone wall in the background, led to one which was hung in the Academy, called "An Exmoor Shepherd", and which in spite of the sheep in it, was sold for a good figure to an American.

It may interest readers to know how pictures sometimes accidentally happen. For a week, a big landscape - painted at Oare - had been sitting on a side-table against the end wall of our sitting-room. It was of a dark hillside with gorse in the foreground. The smaller picture of Bawden and the sheep was finished [most probably the present lot]. One evening, bringing it back from the farm, I placed it on the table in front of the large Oare landscape, and stepped back to see how it looked. Then I saw a new picture! A shepherd on a white pony, driving his sheep along a track by a stone wall, the dark hill above, making a fresh background, the gorse showing at either side in the foreground. I was all for beginning the new idea at once... I opened the cupboard and toasted my accidental conception in a whisky-and-soda, and soon I saw a magnificent picture growing.

This may sound like a fairy story. It was pouring with rain the next day - no new thing in Withypool. A good-sized canvas was got out, the picture begun.' (A.J. Munnings, *The Finish*, Bungay, 1952, p. 105).

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in her forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.





7.90

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

Going to the Meet: Captain F.G. Chamberlin and his sister on Household Heath, Norwich

signed and dated 'A.J. Munnings 1907' (lower left)

oil on canvas

50 x 65½ in. (127 x 166.4 cm.)

£400,000-600,000

\$520,000-770,000

€460,000-680,000

PROVENANCE

Probably commissioned by Captain F.G. Chamberlin from the artist.
Anonymous sale; Christie's, New York, 9 December 2004, lot 54 (sold for \$847,500).

EXHIBITED

London, Royal Academy, 1907, no. 569.

London, Sotheby's, *An English Idyll*, January 2001, no. 13.

Dedham, The Sir Alfred Munnings Art Museum, on loan until 2004.

LITERATURE

Sotheby's, *An English Idyll*, London, 2001, p.61, no.13.



Going to the Meet: Captain F.G. Chamberlin and his Sister is one of the most ambitious canvases that Munnings had attempted to this date and certainly one of the largest commissions. Previously, he had painted *A Suffolk Horse Fair* (1901, Sir Alfred Munnings Art Museum) and *The Vagabonds* (1902, Private Collection) both of which measured 50 x 80 inches, but neither were commissions, which by their very nature were always more demanding. Although Munnings' style was clearly recognisable at an early stage, there is considerable variation in his paint application in the early years of the 20th Century. This work clearly draws on the conventions of John Charlton and Charles Wellington Furse whilst setting the scene for what became the most important strand of his work in the 1920s. It was exhibited at the Royal Academy in 1907 along with another work dating from 1905 entitled *Charlotte's Pony* (Private Collection) which showed the influence of Henry Herbert La Thangue, whose densely worked surfaces were intended to convey the flicker of sunlight on foliage. The glistening highlights on the horses in the present work clearly illustrate the fluidity of Munnings' brushwork which became a hallmark of his work.

Munnings had already established a reputation as a painter of hunting scenes, for which he used various grooms. These began in 1902 with a suite of four pictures now in the Philadelphia Museum of Art. In 1907 he also undertook *Huntsman in Cover* (Private Collection) which shows similar long and determined brushstrokes as in the present work and also follows the same compositional construction where the figure and horse dominate

the picture plane and thus have a monumentality and importance that is absent from much 19th Century sporting art. Later he abandons this format in favour of presenting his sitters in the context of their property, drawing on the traditions of 18th Century portraiture. Another effective compositional element, again breaking with tradition, giving a sense of spontaneity is the position of the head of the near horse. The hunter stretches his head and neck, probably in an attempt to loosen the tension on the reins. The lowered head mimics the movement of the front leg of the other horse and it also creates an arch from its hind leg, giving a sense of movement to the composition. The evocative setting of Mousehold Heath, which lies to the north east of the city, ties this picture into the great tradition of Norwich School painting and was a location immortalised by the Norwich School artists including John Crome and John Sell Cotman a century earlier.

Captain F.G. Chamberlin was the scion of the eponymous and long established Norwich drapers and manufacturers, Messrs. Chamberlin Sons & Co. He was a member of the Volunteer Battalion of the Norfolk Regiment. He fought in the Boer War and at the time this painting was undertaken he was the Sheriff of Norwich in 1907.

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in her forthcoming catalogue raisonné of the works of Sir Alfred Munnings.



91

HEYWOOD HARDY (1842-1933)

The morning ride

signed 'Heywood Hardy' (lower right)
oil on canvas

24 x 18 in. (61 x 45.7 cm.)

£8,000-12,000

\$11,000-15,000
€9,200-14,000



92

THOMAS BLINKS (1853-1912)

Trotting home

signed and dated 'T Blinks. 1900.' (lower right)
oil on canvas

32½ x 52¼ in. (82.5 x 133.3 cm.)

£20,000-30,000

\$26,000-39,000

€23,000-34,000





94

93

EDWIN DOUGLAS (1848-1914)

A Cavalier King Charles spaniel

oil on canvas

32½ x 27½ in. (82.6 x 69.8 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE

with Messrs Gooden & Fox, London.

EXHIBITED

London, Royal Academy, 1882, no. 625, as *The dog-stealer's cellar*.

94

THOMAS SIDNEY COOPER, R.A. (1803-1902)

Sheep in an open hilly landscape

signed and dated 'T. Sidney Cooper. 1866' (lower left)

oil on canvas

28 x 38 in. (71.1 x 96.5 cm.)

£8,000-12,000

\$11,000-15,000

€9,200-14,000

PROVENANCE

Gambart & Co; by whom bought from the artist.

Private Collection, Lowick Bridge, Lancashire, by 1976.

with B. Cohen & Sons, London.

LITERATURE

S. Sartin, *Thomas Sidney Cooper, C.V.O., R.A.*, Leigh-on-Sea, 1976, p. 66, no. 180 as *Sheep in Canterbury Meadows*.

K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*, David Leathers Publishing, Somerset, 2011, vol. I, p. 333, no. O.1866.5.



95

95

ARCHIBALD THORBURN (1860-1935)

Grey partridge in flight, over a field of stubble

signed and dated 'Archibald Thorburn - 1900' (lower left)
pencil and watercolour, heightened with bodycolour, on artist's board
17½ x 31 in. (44.2 x 78.8 cm.)

£20,000-30,000

\$26,000-39,000
€23,000-34,000

PROVENANCE

with Baird Carter, London.
Anonymous sale; Sotheby's, Gleneagles, 27 August 1991, lot 922, where
purchased by the present owner.



96

96

**MYLES BIRKET FOSTER, R.W.S.
(1825-1899)**

Going to market

signed with monogram (lower right)
watercolour and bodycolour with scratching out
13 x 18 in. (33 x 45.7 cm.)

£6,000-8,000

\$7,800-10,000
€6,900-9,100



97

WILLIAM FRASER GARDEN (1856-1921)

Houghton Mill, Huntingdon, Cambridgeshire

signed and dated 'W.F. GARDEN: '03' (lower right)
pencil and watercolour

11½ x 7¾ in. (28.3 x 20 cm.)

£4,000-6,000

\$5,200-7,700
€4,600-6,800

Fraser Garden's watercolours are a demonstration of the late nineteenth-century revival of painstakingly observed realism. His style of work is almost photographic in detail with crisp colouring and his landscapes have an eerie clarity and are often flooded with an almost supernatural light.

Houghton Mill is a watermill on the River Ouse, near Fraser Garden's home in Huntingdonshire and he made several studies of it from different viewpoints.



98

98

WILLIAM DUFFIELD (1816-1863)

A black grouse, a greyhen, a wood pigeon and a pheasant beside grapes, pears and a melon in a wicker basket, on a partially draped ledge

indistinctly signed and dated 'William Duffield 18[?]' (lower left) and further signed, numbered and inscribed 'No 1/Game and Fruit/ by William Duffield/14 Bladu[?]d[...]' (on the artist's label attached to the stretcher)
oil on canvas
40½ x 50½ in. (101.9 x 157.6 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE

Thomas Cooper, Westfield House, Park Gate, Rotherham.
Anonymous sale; Sotheby's, London, 29 March 1995, lot 150.

99

ANNIE FERAY MUTRIE (1826-1893)

The flowering cactus

signed and dated 'A F Mutrie/1872' (lower right) and indistinctly signed 'Miss A. F. Mu[trie]' (on a partial label attached to the stretcher)
oil on canvas
37 x 24 in. (94 x 61 cm.)

£4,000-6,000

\$5,200-7,700
€4,600-6,800

PROVENANCE

with H. S. Welby, London.

Annie Mutrie and her elder sister Mary studied under George Wallis at the Manchester School of Design, and both specialised in painting flowers. The truthfulness of Annie's work was much praised by Ruskin 'All these flower paintings are remarkable for very lovely, pure, and yet unobtrusive colour - perfectly tender and yet luscious, and a richness of petal texture that seems absolutely scented. The arrangement is always graceful...' (Academy Notes, 1855).





100

DAVID JAMES (1853-1904)

Evening Tide

signed and dated 'D James 99' (lower right) and further signed, inscribed and dated 'Evening tide/D James 99' (on the reverse)

oil on canvas

25 x 50 in. (63.5 x 127 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE

with Newman Galleries, London.



***101**

CHARLES NAPIER HEMY, R.A. (1841-1917)

Beating to sea

signed with initials and dated 'C.N.H. 1912' (lower left) and further signed, inscribed and dated 'Beating to Sea./ C. Napier Hemy. Falmouth 1912' (on an extra canvas attached to the reverse)
pencil, watercolour and bodycolour on paper laid down on canvas
28 x 51 in. (71.1 x 129.5 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,100

In 1962 Russell Flint was one of only nine members of the Royal Academy to exhibit his work in the Diploma Gallery during his lifetime. The exhibition attracted considerable attention; Eric Newton in his article for *The Guardian*, 19 October 1962, noted how Flint had made the art of nudes his realm 'Other artists have inhabited it in the past - Boucher, Ingres and Etty among them. Greater artists than they have strolled through it, taking it in their stride - Titian and Rubens for example- but never making it their permanent home.'



102

λ^*102

SIR WILLIAM RUSSELL FLINT, R.A.,
P.R.W.S., R.S.W. (1880-1969)

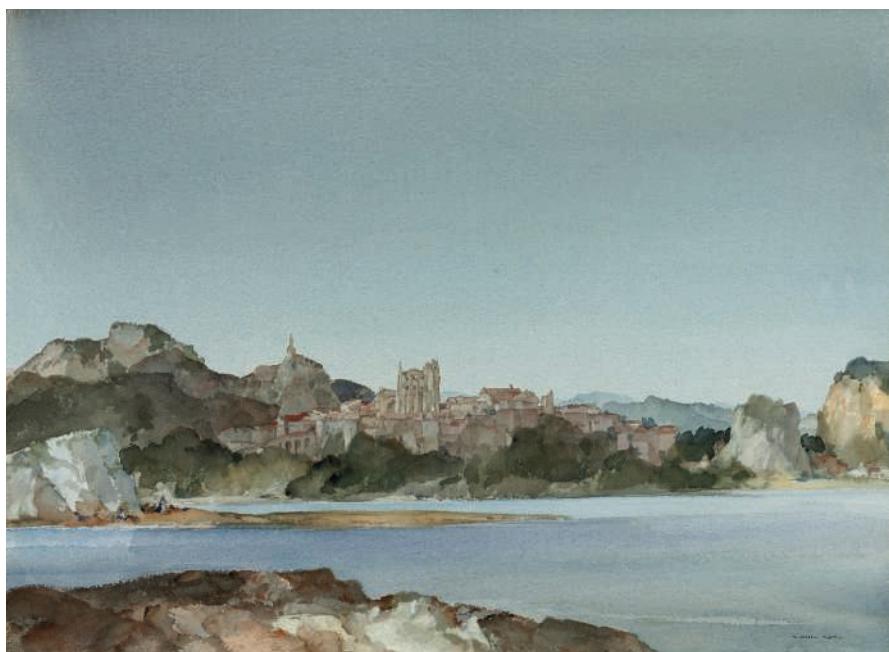
Three Beauties Bathing

signed 'W. RUSSELL FLINT-' (lower left)
pencil and watercolour on paper
22 $\frac{3}{8}$ x 30 $\frac{7}{8}$ in. (56.8 x 78.5 cm.)

£12,000-18,000 \$16,000-23,000
€14,000-21,000

PROVENANCE

PROVENANCE
with The Fine Art Society, London.
Mr. R.D. McClelland; Sotheby's, New York, 26
January 1979, lot 234 as *Among Misty Isles*.



103

103

SIR WILLIAM RUSSELL FLINT, R.A.,
P.R.W.S., R.S.W. (1880-1969)

Viviers on the Rhône, Southern France
signed 'W. RUSSELL FLINT -' (lower right) and
further signed, inscribed and dated 'Viviers on the
Rhône/W Russell Flint/ May. 1960' (on the
reverse).

reverse)
pencil and watercolour on paper
20 $\frac{5}{8}$ x 27 $\frac{7}{8}$ in. (52.3 x 70.8 cm.)

£10,000-15,000

PROVENANCE
with Frost and Reed, London.
Mrs Lucas, Bristol.
Anonymous sale; Christie's, London, 5 June 2007,
lot 186.
Anonymous sale; Christie's, London, 11 December
2014, lot 87, where purchased by the present
owner.

EXHIBITED

EXHIBITED
London, Royal Academy, 1961, no. 938.
London, Royal Academy, *Sir William Russell Flint*,
1962, no. 182.

λ*104

**SIR WILLIAM RUSSELL FLINT, R.A.,
P.R.W.S., R.S.W. (1880-1969)**

The Great Scales

signed 'W. RUSSELL FLINT-' (lower right) and signed again, inscribed and dated '(Scales from Bruges) The Great Scales/ W Russell Flint/ 1956-1961' (on the reverse) and with further indistinct inscription, possibly regarding framing measurements (lower left)
pencil and watercolour on paper
15½ x 22½ in. (39.4 x 57.2 cm.)

£12,000-18,000

\$16,000-23,000
€14,000-21,000

PROVENANCE

with Frost and Reed, London.



104

λ*105

**SIR WILLIAM RUSSELL FLINT, R.A.,
P.R.W.S., R.S.W. (1880-1969)**

From a Window in Venice

signed 'W. RUSSELL FLINT-' (lower left) and signed again, inscribed and dated 'From a Window in Venice/ W Russell Flint/ May 1958' (verso), and further signed and inscribed 'From a Window in Venice/ W Russell Flint' (on the backboard)
pencil and watercolour on artist's board
11½ x 15¾ in. (29.2 x 40 cm.)

£8,000-12,000

\$11,000-15,000
€9,200-14,000

PROVENANCE

with Frost and Reed, 1958.

EXHIBITED

London, Royal Watercolour Society, 1958[?], no. 2.



105

λ*106

**SIR WILLIAM RUSSELL FLINT, R.A.,
P.R.W.S., R.S.W. (1880-1969)**

Four Against One

signed 'W. RUSSELL FLINT-' (lower left) and signed again and dated 'W Russell Flint/ Sept. 1957-Jan. 1958' (on the reverse)
pencil and watercolour on paper
15½ x 23¼ in. (39.4 x 59 cm.)

£15,000-20,000

\$20,000-26,000
€18,000-23,000

PROVENANCE

with Frost and Reed, London.

Anonymous sale; Sotheby's, London, 6 October 1993, lot 183.

EXHIBITED

London, Royal Institute of Painters in Water Colours, no. 2.



106

λ107

**EDWARD SEAGO, R.W.S., R.B.A.
(1910-1974)***An Autumn Day, Pin Mill, the Orwell, Suffolk*signed 'Edward Seago' (lower left) and with
indistinct inscription 'AN AUTUMN DAY, PIN
MILL' (on the reverse)

oil on board

11 x 16 in. (28 x 40.7 cm.)

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE

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

The Late Sir Emmanuel Kaye, C.B.E. (†); Christie's,
London, 23 November 2001, lot 70, where
purchased by the present owner.**VARIOUS PROPERTIES**

λ108

**EDWARD SEAGO, R.W.S., R.B.A.
(1910-1974)***The Orwell near Felixstowe*signed 'Edward Seago' (lower left) and with
inscription 'THE ORWELL NEAR FELIXSTOWE'
(on the reverse)

oil on board

14 x 20 in. (35.6 x 50.8 cm.)

£18,000-25,000

\$24,000-32,000

€21,000-29,000

λ109

**EDWARD SEAGO, R.W.S., R.B.A.
(1910-1974)***September clouds, Norfolk*signed 'Edward Seago' (lower left) and with
inscription 'SEPTEMBER CLOUDS - NORFOLK'
(on the reverse)

oil on board

20 x 26 in. (50.8 x 66 cm.)

£30,000-50,000

\$39,000-64,000

€35,000-57,000

PROVENANCE

with Frost & Reed Ltd, London.

with Kennedy Galleries Inc., New York.

with The Taylor Gallery, London, from whom
purchased by the present owner.

λ110

**EDWARD SEAGO, R.W.S., R.B.A.
(1910-1974)***The gleam*

signed 'Edward Seago' (lower left)

oil on canvas

26 x 36 in. (66 x 91.5 cm.)

£30,000-50,000

\$39,000-64,000

€35,000-57,000

PROVENANCE

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



107



108



109



110



111

THE PROPERTY OF A LONDON COLLECTOR

λ111

**EDWARD SEAGO, R.W.S., R.B.A.
(1910-1974)**

The derelict mill

signed and dated 'Edward Seago/51' (lower left)
oil on board
12 x 16 in. (30.5 x 40.7 cm.)

£10,000-15,000 \$13,000-19,000
 €12,000-17,000

PROVENANCE

with P. & D. Colnaghi & Co. Ltd, London.
with Marlborough Fine Art, London.
Anonymous sale; Christie's, London, 23 November
2001, lot 76, where purchased by the present
owner.

A large version of this subject (40 x 50 in.) is
in the collection of Her late Majesty Queen
Elizabeth, The Queen Mother (see F.W. Hawcroft,
Edward Seago A Review of the Years 1953-1964,
London, 1965, pl. 3).



112

VARIOUS PROPERTIES

λ112

**EDWARD SEAGO, R.W.S., R.B.A.
(1910-1974)**

Snow and ice, St Benet's Abbey, Norfolk
oil on board
20 x 30 in. (50.8 x 76.2 cm.)

£20,000-30,000 \$26,000-39,000
 €23,000-34,000

PROVENANCE

with Thomas Gibson Fine Art Ltd., London.
with The Taylor Gallery, London, from whom
purchased by the present owner.

λ113

EDWARD SEAGO, R.W.S., R.B.A.

(1910-1974)

The backwater

signed 'Edward Seago' (lower left) and with
inscription 'The Backwater' (on the reverse)
oil on board

20 x 26 in. (50.8 x 66 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000



113

λ114

EDWARD SEAGO, R.W.S., R.B.A.

(1910-1974)

*Portrait of Jeremy Spenser (b. 1937) in a
black jumper*

signed and dated 'Edward Seago 56' (upper left),
with inscription 'PORTRAIT OF JEREMY' (on the
reverse) and with further inscription 'JEREMY
SPENSER' (on the stretcher)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

£8,000-12,000

\$11,000-15,000

€9,200-14,000

Seago first met the actor Jeremy Spenser after
seeing him perform in Henry James's *The Turn
of the Screw* at the age of 14, when he asked to
paint his portrait. The two became close friends,
and Seago painted him a number of times over
the years. Spenser was one of four executors
appointed by Seago to administer his estate.



114



λ115

EDWARD SEAGO, R.W.S., R.B.A. (1910-1974)

The watch tower at Hoorn, Holland

signed 'Edward Seago' (lower left)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE

with P & D Colnaghi & Co. Ltd, London.
Kenneth Langmuir, Esq., Toronto.

λ116

**EDWARD SEAGO, R.W.S., R.B.A.
(1910-1974)**

Vardos, gypsy caravans

oil on board

10 1/4 x 13 3/4 in. (26 x 34.9 cm.)

£6,000-8,000

\$7,800-10,000
€6,900-9,100



116

λ117

**EDWARD SEAGO, R.W.S., R.B.A.
(1910-1974)**

The Bridge at Petit Andely

signed 'Edward Seago' (lower left) and with
inscription 'THE BRIDGE AT PETIT ANDELY' (on
the reverse)

oil on board

12 x 16 in. (30.5 x 40.6 cm.)

£6,000-8,000

\$7,800-10,000
€6,900-9,100

PROVENANCE

Patrick Parker, Esq.

Anonymous sale; Sotheby's, London, 7 November
1990, lot 169.



117



118

λ118

EDWARD SEAGO, R.W.S., R.B.A.
(1910-1974)

A windy day, Lisbon harbour

signed 'Edward Seago' (l)
oil on canvas
18 x 24 in. (45.7 x 61 cm.)

PROVENANCE

with P. & D. Colnachi & Co. Ltd, London.

THE PROPERTY OF A LONDON COLLECTOR

λ119

EDWARD SEAGO, R.W.S., R.B.A.
(1910-1974)

Château Gaillard on the Seine

signed 'Edward Seago' (lower left) and with inscription 'CASTLE ON THE SEINE' (on the reverse)
oil on board
14 1/4 x 20 in. (35.8 x 50.8 cm.)

£10 000-15

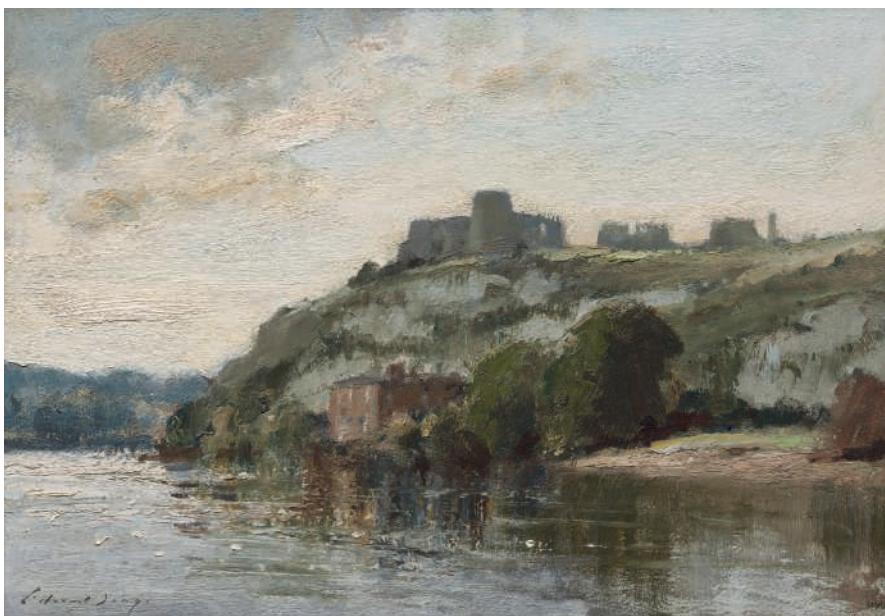
£10,000-15,000
€12,000-18,000

PROVENANCE

PROVENANCE
with Pieter Wenning Gallery, Johannesburg

with Halcyon Gallery, Birmingham.
Anonymous sale; Christie's, London, 27
September 1991, lot 20.
Anonymous sale; Christie's, London, 22 November
1994, lot 47, where purchased by the present
owner.

Built between 1196 and 1198 on a beautiful meander of the Seine overlooking Les Andeleys in Normandy, Château Gaillard was constructed by Richard the Lionheart to protect the Seine and the city of Rouen from the ambitions of the King of France, Philip Augustus. Regarded as a perfect military model of its time, it was lost to the French after a long siege lasting from September 1203 to March 1204. Over the following centuries it was used as a royal residence and refuge, as well as a military stronghold, until Henry IV was ordered by the Estates General in 1598 to demolish the fortress. By 1611 this demolition stopped and the remaining impressive ruins have inspired artists and poets for centuries.



119



VARIOUS PROPERTIES

£120

EDWARD SEAGO, R.W.S., R.B.A. (1910-1974)

Flowers in a glass vase

signed 'Edward Seago' (lower left)
oil on board
24 x 18 in. (61 x 45.7 cm.)

£12,000-18,000

\$16,000-23,000
€14,000-21,000

PROVENANCE

with P & D Colnaghi & Co. Ltd, London.
Anonymous sale; Christie's, London, 6 March 1992, lot 92.

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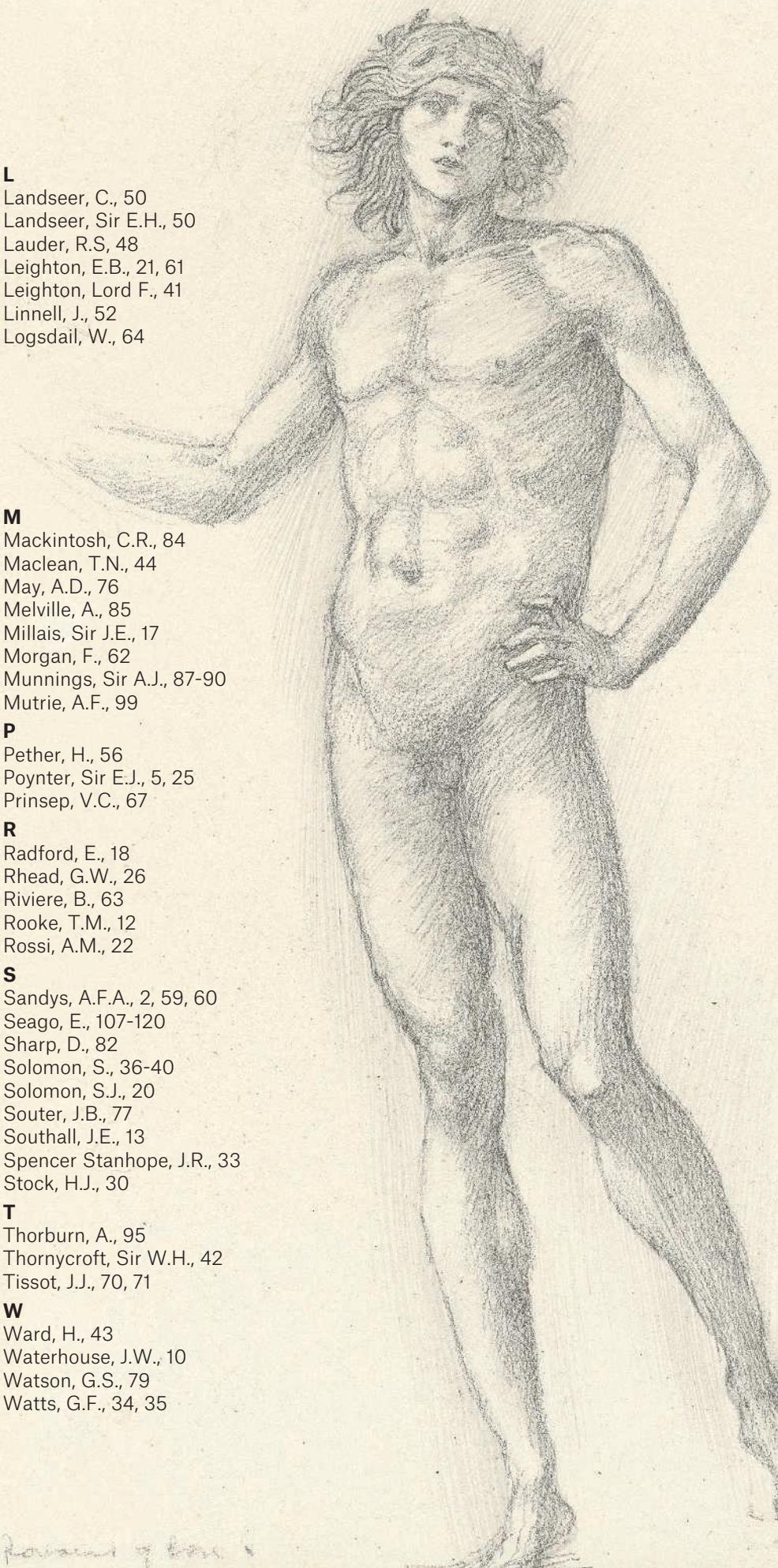
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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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.

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(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'.

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2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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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 that 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.

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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.

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(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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g).

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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 documents 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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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 on 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

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 **A** 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 will 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 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 collection 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.

(c) **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 E2(h)(ii) 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. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) **Cash**

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department 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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 30th 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;

(vi) 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;

(vii) 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

(viii) 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 30 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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** by the end of the 30th day following the date of the auction, 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 administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage 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 artransport.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 artransport_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 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.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 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.

(g) Watches

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 V 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) We do not 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 RECORDING 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: <ul style="list-style-type: none"> 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. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing 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.

△

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 incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ 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 △ 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 ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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.

EXPLANATION OF CATALOGUING PRACTICE

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

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm.

Lots are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@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 Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

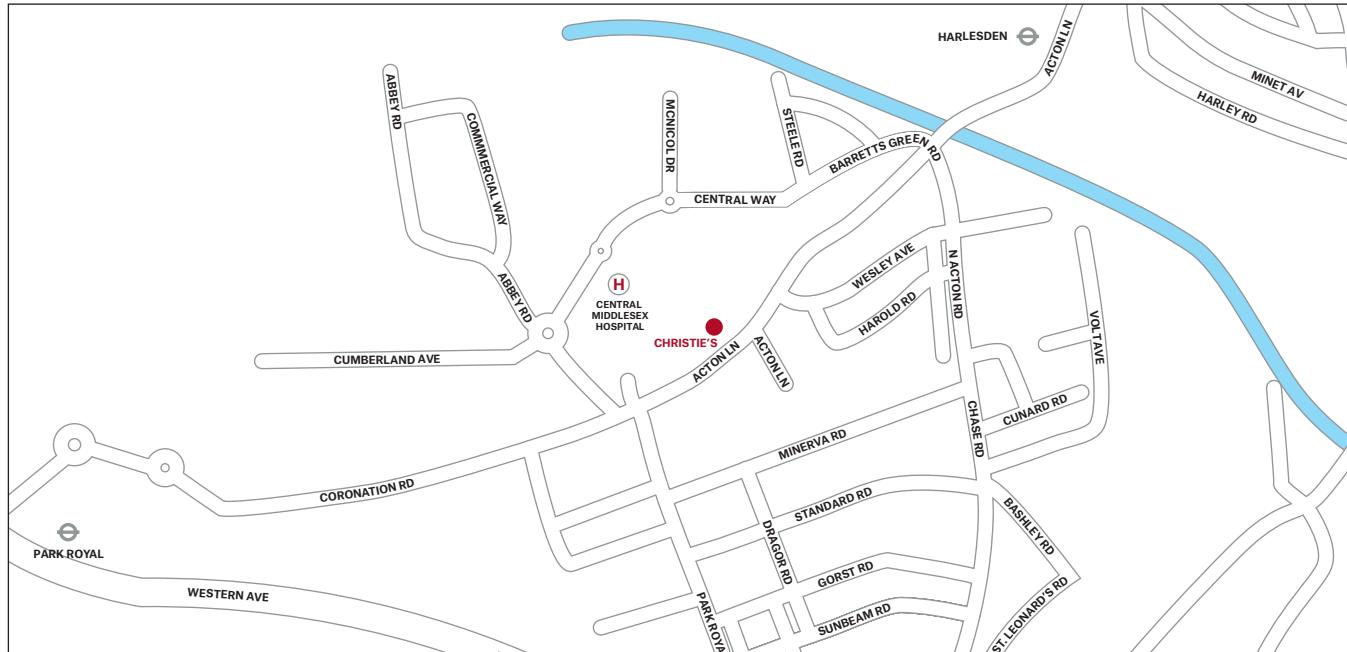
| ADMINISTRATION FEE, STORAGE & RELATED CHARGES | | |
|--|---|---|
| CHARGES PER LOT | LARGE OBJECTS | SMALL OBJECTS |
| | E.g. Furniture, Large Paintings & Sculpture | E.g. Books, Luxury, Ceramics, Small Paintings |
| 1-30 days after the auction | Free of Charge | Free of Charge |
| 31st day onwards: Administration Fee Storage per day | £70.00 £8.00 | £35.00 £4.00 |
| Loss & Damage Liability | Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount. | |

CHRISTIE'S WAREHOUSE

Unit 7, Central Park
Acton Lane
London NW10 7EY

COLLECTION FROM
CHRISTIE'S PARK ROYAL

Please note that Christie's Park Royal's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.



18/05/17



SIR EDWIN HENRY LANDSEER, R.A. (LONDON, 1802-1873)

Lions at a Kill

oil on canvas

13 $\frac{7}{8}$ x 18 in. (35.2 x 45.6 cm.)

£60,000-80,000

**OLD MASTERS
DAY SALE**

London, King Street, 7 July 2017

VIEWING

1-6 July 2017

8 King Street

London SW1Y 6QT

CONTACT

Amparo Martinez-Russotto

amartinez-russotto@christies.com

+44 (0) 207 752 3245

CHRISTIE'S



PROPERTY FROM A PRIVATE COLLECTION
FRANS HALS (ANTWERP 1581/5-1666 HAARLEM)
Two Fisherboys
Length: 30½ x 28 in. (76.5 x 71 cm.)
Conceived in Nice in 1929 and cast in 1931
£1,000,000-1,500,000

**OLD MASTERS
EVENING SALE**

London, King Street, 6 July 2017

VIEWING

1-6 Month 2017
8 King Street
London SW1Y 6QT

CONTACT

Henry Pettifer
hpettifer@christies.com
+44 (0) 207 389 2084

CHRISTIE'S



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
JOAQUÍN SOROLLA Y BASTIDA (SPANISH, 1863-1923)

Llegada de las barcas

signed 'J Sorolla' (lower right)
oil on canvas
11½ x 17½ in. (29 x 44 cm.)
Painted *circa* 1903
£300,000 – 500,000

**19TH CENTURY EUROPEAN
& ORIENTALIST ART**

London, King Street, 13 July 2017

VIEWING

9-13 July 2017
8 King Street
London SW1Y 6QT

CONTACT

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

CHRISTIE'S

Guildford, Surrey

40 minutes from London Waterloo

Watts Gallery - Artists' Village transformed in a one-off exhibition



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