

VICTORIAN PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

LONDON

13 DECEMBER 2017

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VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

WEDNESDAY 13 DECEMBER 2017

AUCTION

Wednesday 13 December 2017
at 2.30 pm

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

VIEWING

Saturday	9 December	12.00 noon – 5.00 pm
Sunday	10 December	12.00 noon – 5.00pm
Monday	11 December	9.00am – 4.30 pm
Tuesday	12 December	9.00am – 8.00 pm
Wednesday	13 December	9.00am – 12 noon

AUCTIONEER

James Hastie

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THESE DATES

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VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART AUCTIONS

AUCTION CALENDAR 2017

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CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

22 NOVEMBER

BRITISH IMPRESSIONISM, EVENING SALE
LONDON, KING STREET

23 NOVEMBER

BRITISH IMPRESSIONISM, DAY SALE
LONDON, KING STREET

13 DECEMBER

VICTORIAN, PRE-RAPHAELITE
& BRITISH IMPRESSIONIST ART
LONDON, KING STREET

15 DECEMBER

THE ASTOR COLLECTION FROM
TILLYPRONIE, ABERDEENSHIRE
LONDON, KING STREET

Subject to change

26/05/16

SPECIALISTS AND SERVICES FOR THIS AUCTION



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Specialist



Annabel Kishor
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PROPERTY FROM THE COLLECTION OF SIMON TAYLOR (LOTS 1-18)

Simon Taylor fell in love with Victorian art, then deeply unfashionable, at school – whilst his contemporaries had posters of Dali's 'Metamorphosis of Narcissus' or Picasso's 'Demoiselles d'Avignon' on their walls, he had Millais' 'Mariana' and Burne-Jones's 'King Cophetua'. He began collecting drawings in about 1977 while reading History of Art at Pembroke College, Cambridge, specialising in Victorian art and writing his thesis on artist and dealer Charles Fairfax Murray. His first purchase was Lot 3, a small but powerful early drawing, executed in 1857 of 'Jacob and Esau' by Frederic, Lord Leighton. At that time the pioneering dealers Jeremy Maas and Julian Hartnoll were repositories of splendid Victorian works on paper.

This fascination with exquisite academic figure drawings, largely executed 1850-1900, developed further while working in the Victorian Department at Sotheby's Belgravia. Simon joined the department in 1979, and initially worked on bringing more depth to the cataloguing of Peter Nahum's market-making hardback evening sales of Highly Important Victorian Paintings. He went on to lead the department from 1984 until the mid 1990s, handling the sale of numerous Victorian masterpieces: his favourites were George Frederick Watts's 'Hope', which he discovered in a flat in Brighton, and John Brett's 'Val d'Aosta'. He could never afford to buy paintings by the top artists of the period, but as he says, "drawings offered a way of feeling close to the spirit of heroic figures such as Leighton and Watts". In addition, "these drawings often related to paintings I knew – such as Moore's 'Kingcups', or Holman Hunt's 'Shadow of Death'; and were often immensely attractive works of art in their own right, especially if on coloured paper. At the same time they were among the final examples of the academic tradition going back to the Renaissance – literally the last Old Master drawings".

More recently Simon turned his other love into a business by setting up award-winning wine merchant, Stone, Vine & Sun. He has enjoyed these drawings, often rehanging them to keep the images fresh, for around thirty-five years. However, as he now finds himself totally out of space in a modern home he feels it's time for a painful parting.

1

ALBERT JOSEPH MOORE, A.R.W.S. (1841-1893)

Study for 'A Bather'

coloured chalks on buff paper
17 $\frac{3}{4}$ x 8 in. (45.1 x 20.2 cm.)

£7,000–10,000	\$9,300–13,000
	€8,000–11,000

PROVENANCE:

Sir Arthur Lasenby Liberty, and by descent until Sotheby's, Belgravia, 6 October 1980, lot 63.
Anonymous sale; Christie's, London, 1 March 1983, lot 121.
with Tim Hobart, London, March 1984, where purchased by the present owner.

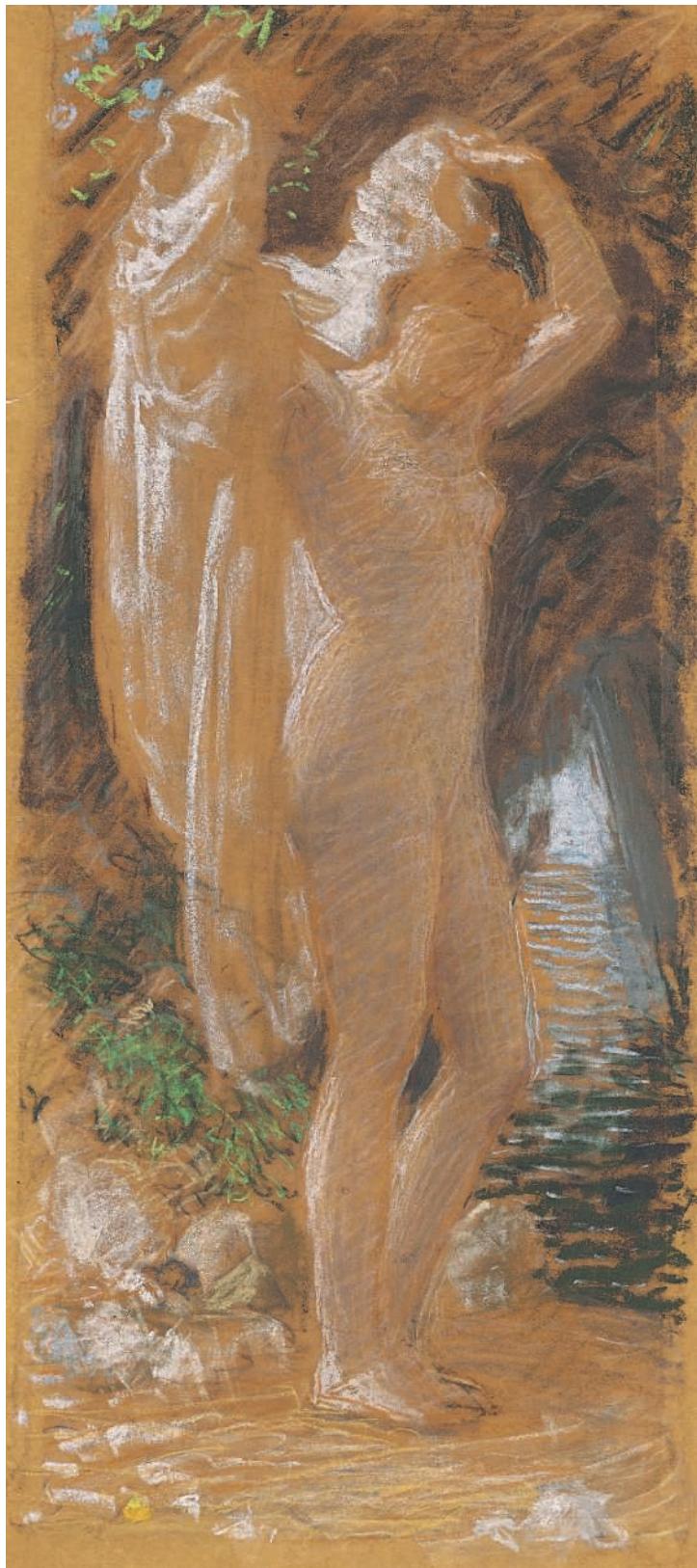
LITERATURE-

R. Asleson, *Albert Moore*, London, 2000, pp. 193, 195, 222 (n. 29), 226 (n. 165), pl. 186.

The present drawing relates to a composition that Moore worked on in 1891, but was never fully completed. A life-size cartoon exists in the Victoria & Albert Museum, but ill-health prevented Moore from developing the picture further. Its vivid and energetic use of the medium contrasts boldly with the delicate brown paper, and Asleson comments that 'the provocative pose, inviting gaze and nuanced light and shadow are without precedent in his art, and would have made an astonishing addition to his oeuvre' (R. Asleson, *op. cit.*, p. 195).

The first two drawings in this sale at one time belonged to the fabric manufacturer and retailer Sir Arthur John Lasenby Liberty (1843-1917). Leaving school at sixteen Liberty began work in a relative's lace warehouse before moving to London to run Farmer & Roger's oriental warehouse in Regent Street, a leading retailer for goods from the Far East. In 1875 he set up his own business, initially called East India House and which, in 1882 expanded into the site where his Liberty department store still stands today.

From early on in his career Liberty came into close contact with artists such as Moore, Whistler, Leighton, Rossetti and Burne-Jones, who were drawn to the exotic textiles and artefacts. In an article in the *Daily Chronicle* Liberty said that 'The soft, delicate coloured fabrics of the East particularly attracted these artists because they could get nothing of European make that would drape properly (on their artist's models) and which was of sufficiently well-balanced colouring to satisfy the eye.... Albert Moore found them so helpful that he gave me a beautiful drawing of a group of classical figures holding up some of these draperies'. Moore formed a working collection of fabrics and needlework, and the influence of this is clearly evident in works such as *Dancing Girl Resting* (1863-4, Private Collection), *Marigolds* (1877, Private Collection) and *Sapphires* (1877, Birmingham Museum and Art Gallery).



**ALBERT JOSEPH MOORE, A.R.W.S.
(1841-1893)**

Study for 'Kingcups'

coloured chalks on tracing paper
15 x 8 in (38.1 x 20.3 cm.)

£6,000-8,000

\$8,000-11,000
€6,900-9,100

PROVENANCE:

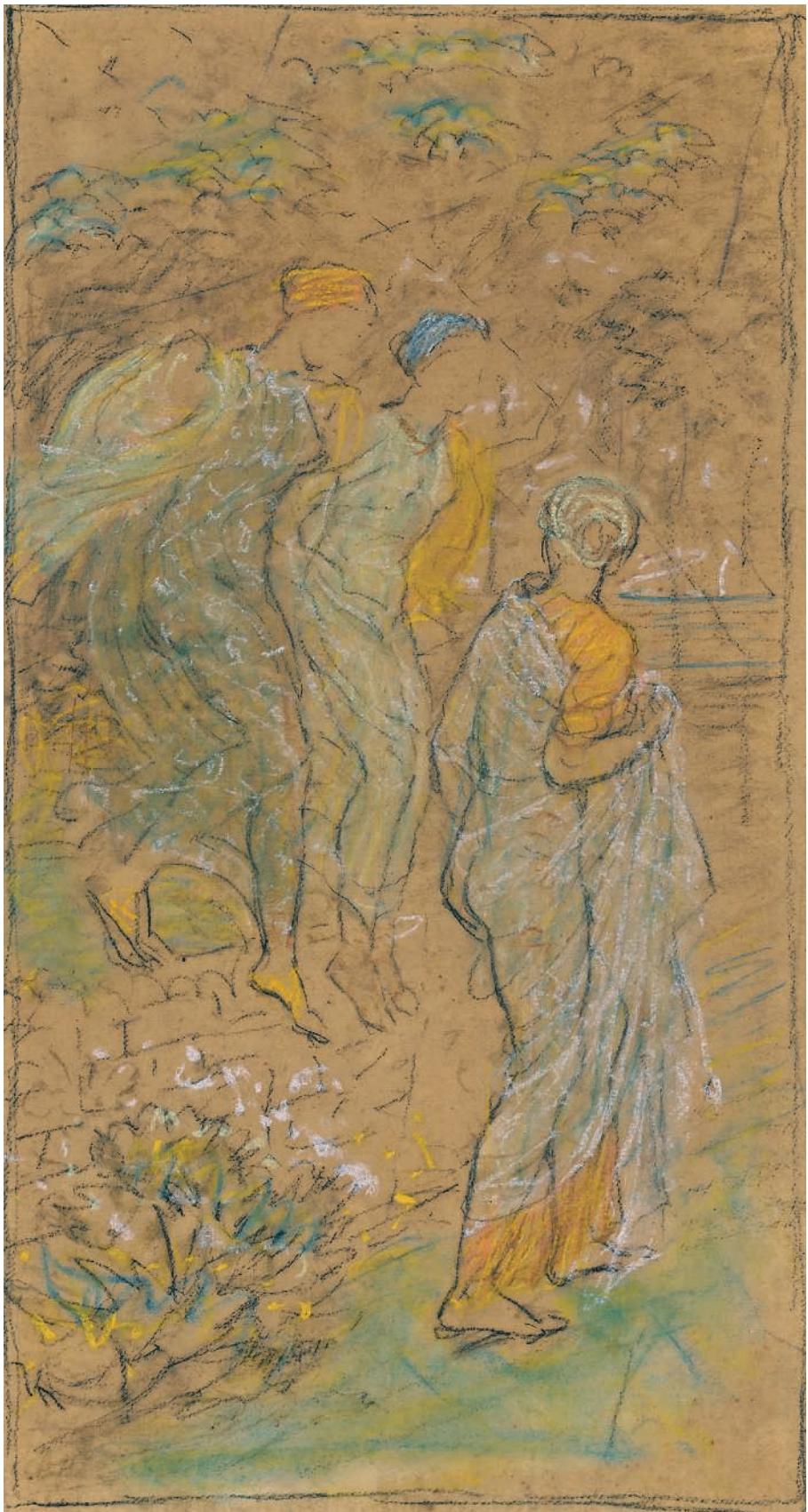
Sir Arthur Lasenby Liberty, and by descent until Sotheby's, Belgravia, 6 October 1980, lot 61. Anonymous sale; Sotheby's, Belgravia, 27 October 1983, lot 242, where purchased by the present owner.

LITERATURE:

R. Asleson, *Albert Moore*, London, 2000, pp. 222 (n. 29), 226 (n. 158).

Kingcups (1883, York City Art Gallery) demonstrates Moore's rarely-illustrated interest in movement, first seen in studies for *Battledore and Shuttlecock* (c. 1868-70, see Yale Center for British Art, New Haven, Victorian & Albert Museum, London, and Ashmolean Museum, Oxford) and *Follow My Leader* (c. 1871, York City Art Gallery). According to his biographer Alfred Lys Baldry, Moore demanded much from his model 'who for hours in succession clambered on to and jumped off a table' (A.L. Baldry, *Albert Moore: His Life and Works*, 1894, p. 84).

See lot 1 for biographical information about Sir Arthur Lasenby Liberty.





3

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

Jacob and Esau

signed with initials and dated 'Jan.1/ 1857' (lower left)
pencil and black chalk, heightened with white on buff paper
9¾ x 7¼ in. (24.8 x 18.4 cm.)

£2,000-3,000

\$2,700-4,000
€2,300-3,400

PROVENANCE:

with Maas Gallery, taken from a Leighton sketchbook, circa 1977, where purchased by the present owner.

The present drawing was made while Leighton was living in Paris, having taken a studio in the Rue Pigalle in 1855. At this time he was predominantly concerned with classical subjects, and so the current subject matter taken from *Genesis* is something of a departure, as it precedes the work Leighton did for Dalziel's Bible in the 1860s.



4

SIR EDWARD JOHN POYNTER, BT., P.R.A. (1836-1919)

Study of a seated female bather with one arm outstretched, probably a study for 'Water Babies'

black and white chalk on salmon pink paper
10% x 10% in. (27 x 26.4 cm.)

£3,000-5,000

\$4,000-6,600

€3,500-5,700

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 23 June 1981, lot 30 (as 'By a pool'), where purchased by the present owner.

Poynter maintained his interest both in the classical and the academic throughout his career, inspired by his training at the Royal Academy, London, and the École des Beaux-Arts, Paris. In the academic tradition he continued to execute sensitively rendered nude studies for all his pictures in order to understand the pose and form of the body. He celebrated the female nude and made a series of pictures of women in classical settings, often by pools of water, including *Water Babies*, for which this appears to be a rejected study.

We are grateful to Donato Esposito for his help in preparing this catalogue entry.

5

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

A sheet of figure studies, one kneeling with arms raised, a seated draped male figure, and two studies of young women

with artist's stamp (L.1741a) (lower left)
black and white chalk on grey paper
9 x 11% in (22.9 x 29.8 cm.)

£2,500-3,500

\$3,400-4,600

€2,900-4,000

PROVENANCE:

Bought in the early 1980s by the present owner.

6

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

A sheet of studies for 'Romola': Monna Brígida's conversion

black and white chalk on grey blue paper
11% x 17% in. (28.6 x 43.8 cm.)

£2,500-3,500

\$3,400-4,600

€2,900-4,000

PROVENANCE:

Bought in the early 1980s by the present owner.



5



6

The present drawing is part of a series of 25 drawings and fourteen decorated initials Leighton executed for George Eliot's *Romola*: a historical romance set in Renaissance Florence and serialised in the *Cornhill Magazine* 1862-3. Initially Eliot disapproved of Leighton's designs and relations between the two were strained. However they were eventually reconciled, and Leighton's drawings were acknowledged to have contributed to the edition's commercial success and the surge in popularity of illustration.

In the 1860s there was a vast increase in the number of books and periodicals published with black and white line plates. Both young artists and more seasoned professionals provided designs for the wood block engravers. Artists such as George John Pinwell (1842-1875) and Frederick

Walker (1840-1875) produced watercolours and engravings for the Dalziel Brothers. Leighton's first commissions as an illustrator came from the *Cornhill Magazine*; his drawings of *The Great God Pan* and *Ariadne* appeared as plates accompanying Elizabeth Barrett Browning's poems 'A Musical Instrument' and 'Ariadne at Naxos' in 1860. Both Leighton and Poynter worked for the Dalziel Brothers and executed designs for Dalziel's *Illustrated Bible* during the 1860s.

For other drawings by Leighton for *Romola* please see Christie's, London, *Stunners: Pre-Raphaelite Art from a Private American Collection*, 16 June 2015, lots 21-22.

7

HENRY JAMES HOLIDAY (1839-1927)

Study of a seated draped female figure

black and white chalk on buff paper, lightly squared

18½ x 10½ in. (47.3 x 16 cm.)

£1,500-2,000

\$2,000-2,700

€1,800-2,300

PROVENANCE:

Anonymous sale; Sotheby's Belgravia, 25 September 1979, lot 141.

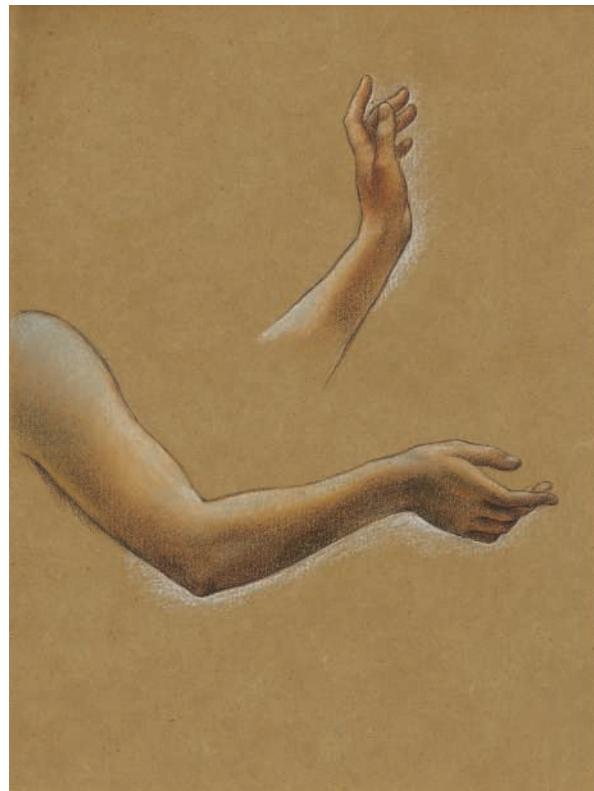
with Chris Beetles, London, where purchased by the present owner.

EXHIBITED:

Newcastle, Laing Art Gallery, *Albert Moore and his Contemporaries*, 1972, no. 103 (as by Leighton).

Holiday entered the Royal Academy schools at the age of fifteen, where he absorbed the elements of Pre-Raphaelitism and became friends with Albert Moore, Simeon Solomon, Edward Burne-Jones and William Morris. He went on to become the chief designer for the stained-glass manufacturers James Powell & Sons, in succession to Burne-Jones. The present drawing clearly shows the influence of Frederic, Lord Leighton in its delicate exploration of drapery.





8

GEORGE FREDERICK WATTS, O.M., R.A. (1817-1904)

A sheet of female figure studies for the figure of Death in 'Love and Death'; and A study of a seated figure with one arm bent for Solon in 'Justice, A Hemicycle of Lawgivers'

pencil and black chalk heightened with white on buff paper
11½ x 9½ in. (28.2 x 23.5 cm.); 12½ x 11 in. (32.1 x 27.9 cm.) (2)

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 24 June 1980, lot 31 (part), where purchased by the present owner.

Love and Death is one of Watts' most enduring images, of which he made several versions. In it the figure of Death slowly advances and calmly overpowers Love, without disturbing the dove at its feet. The present work is a study for the figure of Death, in which Watts explores the possible drapery.

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. Many of the figures are based on studies of Watts' friends.

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

9

EVELYN DE MORGAN (1855-1919)

Studies of ankles and feet; and Studies of arms
coloured chalks on buff paper
13½ x 9 in. (34.3 x 22.8 cm.)

£2,000-3,000

\$2,700–4,000
€2,300–3,400

PROVENANCE:

Bought in the early 1980s by the present owner.

Evelyn De Morgan was greatly influenced by her uncle John Roddam Spencer Stanhope (1829-1908), who introduced her to Italian Renaissance painting. Her own works are immediately distinctive in their rich use of colour, allegory and the dominance of the female form. De Morgan's preliminary studies, of which these works are two, convey the strength of her training at the Slade School of Art, particularly famed for its emphasis on the teaching of life-drawing to its students.

10

ALBERT JOSEPH MOORE, A.R.W.S. (1841-1893)

Study of a draped female figure for the right hand figure in 'The Shulamite'

black and white chalk on brown paper
12½ x 7¾ in. (31.8 x 18.7 cm.)

£2,000-3,000 \$2,700-4,000
€2,300-3,400



11

GEORGE HOWARD, 9TH EARL OF CARLISLE (1843-1911)

Study of a standing draped female figure
pencil and black chalk heightened with white on
buff paper
12 1/4 x 5 7/8 in. (31.1 x 15 cm.), irregular

£1,000-1,500 \$1,400-2,000
 €1,200-1,700





12

SIR WILLIAM BLAKE RICHMOND, R.A. (1842-1921)

Composition study for 'An audience in Athens during "Agamemnon" by Aeschylus'; and Study of a seated draped male figure for St Paul's Cathedral, possibly Cyrus, King of Babylon

black and white chalk on buff paper

3 x 6½ in. (7.1 x 16.9 cm.); and 7½ x 5¾ in. (20 x 13.7 cm.)

£2,000-3,000

\$2,700-4,000

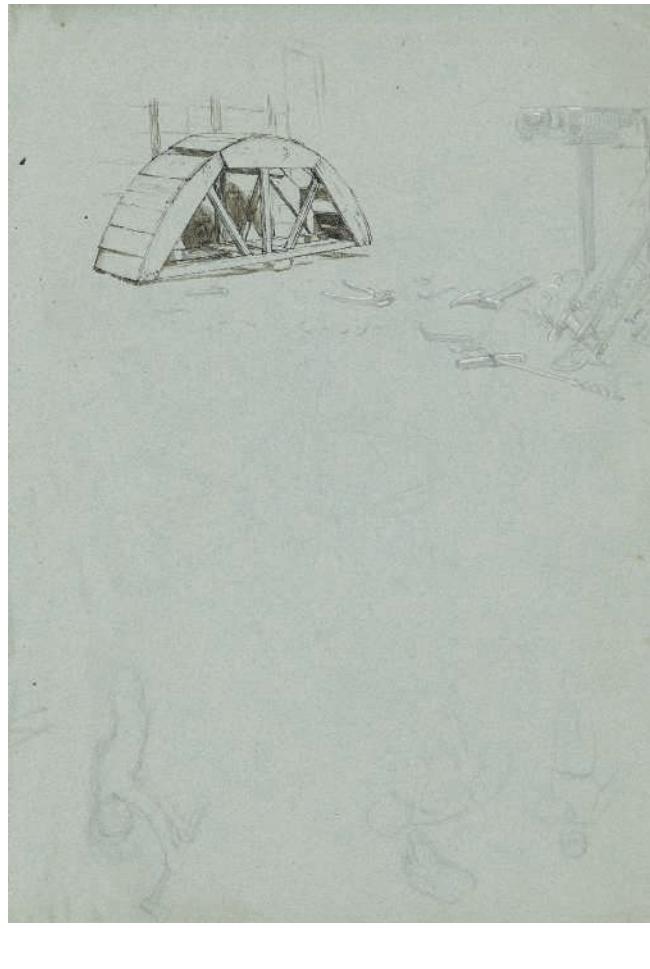
€2,300-3,400

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 22 May 1979, lots 6 and 9, where purchased by the present owner.

Painted in 1884, *An audience in Athens during "Agamemnon" by Aeschylus* (Birmingham Museum and Art Gallery), is typical of Blake Richmond's interest in Antiquity, depicting the auditorium of the theatre at Athens, as seen from the stage during a performance of Aeschylus's *Agamemnon*. The present drawing appears to be a first composition sketch for the painting, roughly laying out the shape of the auditorium and figures.

Blake Richmond began work on his elaborate mosaic decoration for the quire and apse of St Paul's Cathedral in 1891. He was actively involved not only in the design, but also in the actualisation of the project, being named as 'Master Workman' on an 1896 guide to the scheme. The present drawing appears to be a drapery study of *Cyrus, King of Babylon* in the North Clerestory.



13

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

Studies of carpentry tools and the cover of a water wheel for The Shadow of Death

pencil, pen and brown ink heightened with white on paper
13½ x 9½ in. (34.3 x 23.5 cm.)

£800-1,200

\$1,100-1,600

€910-1,400

PROVENANCE:

The artist, and by descent in the family to Mrs Burt; Sotheby's, London, 10 October 1985, lot 53, where purchased by the present owner.

EXHIBITED:

Oxford, Ashmolean Museum, on long-term loan 1965-1985.
Liverpool, Walker Art Gallery, and London, Victoria and Albert Museum, *William Holman Hunt*, 1969, no. 219.

LITERATURE:

J. Bronkhurst, *William Holman Hunt: A Catalogue Raisonné*, New Haven and London, 2006, p. 144, no. 278.

Hunt set out on his second tour of the Holy Land in 1869, by which time he had already conceived the idea of *The Shadow of Death* (Manchester City Art Gallery), which was painted there between 1870 and 1873. The painting depicts Jesus as a young man, working as a carpenter and surrounded by the tools of his trade. He is depicted stretching his arms, and as he does so, a shadow is cast behind him in the shape of a crucifixion. Judith Bronkhurst suggests that the present drawing was executed in the autumn or winter of 1869, when Hunt was studying tools for inclusion in the painting.



14

CHARLES FAIRFAX MURRAY (1849-1919)

Six studies of 'The Virtues' including: Justice; Fortitude; Trust; Prudence; and Temperance

pencil and brown wash heightened with white on buff paper

6¾ x 9½ in. (17.1 x 23.2 cm.); and a study of a seated draped female figure by the same hand, pencil on paper, 4½ x 7½ in. (11.8 x 19.2 cm.) (7)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

PROVENANCE:

Purchased in the early 1980s by the present owner.

15

CHARLES FAIRFAX MURRAY (1849-1919)

A collection of studies after Old Masters, including Piero della Francesca, Antonella da Messina, Hans Memling, Ambrogio Lorenzetti and others

variously inscribed with details of the artists and titles
pencil, four with watercolour, on paper
8¾ x 11½ (21.3 x 29.2 cm.); and smaller

£1,000-1,500

\$1,400-2,000

€1,200-1,700

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 2 October 1979, lots 7 and 9, where purchased by the present owner.



Charles Fairfax Murray began his career in 1866 as Edward Burne-Jones's studio assistant, recommended by John Ruskin, and over the next five years would also work alongside Dante Gabriel Rossetti and William Morris. He made his first trip to Italy in November 1871, spending four months based in Pisa, copying Old Master paintings and deepening his knowledge. He returned to Italy in 1873, sent by Ruskin to make copies of the Botticelli

frescoes in the Sistine Chapel and the door of the Baptistry at Pisa amongst other things. Ruskin employed him not only for his drawing skills, but for his connoisseurship, writing, '...I counted more on your scholarship than on your drawing from the first' - it was this scholarship which would form the backbone of Murray's later career as a dealer and advisor. The present drawings may well date from one of these early visits.



16

**GEORGE LOUIS BUSSON PALMELLA DU MAURIER, R.W.S.
(1831-1896)**

Removal of Ancient Landmarks

signed 'du Maurier' (lower left) and inscribed in the lower margin,
 'Lady Gwendoline: "Papa says I'm to be a great artist, & exhibit at the Royal Academy."
 Lady Yseulte: "And Papa says I'm to be a great Pianist & play at the Monday Pops.."
 Lady Edelgitha: "And I'm going to be a famous Actress & act Ophelia and cut out Miss
 Ellen Terry! Papa says I may - that is, of course, if I can, you know!"
 The new governess: "Good Heavens, young ladies! Is it possible his grace can allow
 you even to think of such things!! Why, my Papa was only a poor half-pay officer, but
 he would never have permitted me, during his lifetime, to paint for hire or play in
 Public! And as for acting Ophelia - Good Heavens! You take my breath away."
 pencil, pen and brown ink on paper
 4 ¾ x 7 ½ in. (12.1 x 19 cm.)

£2,000-3,000

\$2,700-4,000

€2,300-3,400

PROVENANCE:

with Julian Hartnoll, London.
 Anonymous sale; Sotheby's, Belgravia, 13 May 1980, lot 71, where purchased by the
 present owner.

LITERATURE:

C. Campbell Orr (ed.), *Women in the Victorian Art World*, Manchester, 1995, p. 45.
 (the related print).

ENGRAVED:

Punch, 25 June 1881.

Du Maurier held the post of social cartoonist at *Punch* from 1864 until his death, contributing over 3000 cartoons. He was particularly interested in satirising the idiosyncrasies of social behaviour and expectations. The title *Removal of Ancient Landmarks* refers to a line from *Proverbs* 22:28, 'Remove not the ancient landmark which thy fathers have set', and combined with the caption, demonstrates du Maurier's distaste at the idea of women working in the arts. His granddaughter was the celebrated author Dame Daphne du Maurier (1907-1989).



17



18

17

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

Caricatures made at Rottingdean: A cat scratching behind its ear; and A cat observing a pigeon

one inscribed and dated 'R'dean. 8, '83' (lower centre)

pencil on paper

each 7 1/8 x 4 1/2 in. (18.1 x 11.4 cm.)

(2)

£1,000-1,500

\$1,400-2,000
€1,200-1,700

PROVENANCE:

Cormell Price.

Anonymous sale; Sotheby's, Belgravia, 23 June 1981, lot 18, where purchased by the present owner.

Cormell Price, the first owner of this drawing, was a contemporary and friend of Burne-Jones and William Morris at Oxford University. He held the lease on Broadway Tower, Worcestershire, a 65-foot high folly in which he would entertain friends including Morris and Burne-Jones, who often sent him notes and postcards illustrated with caricatures.

18

GEORGE JOHN PINWELL, A.R.W.S. (1842-1875)

Aesthetic Ladies

signed with monogram and dated '75' (lower right)
pencil, pen and brown ink heightened with white on paper
8 5/8 x 9 3/4 in. (21.9 x 24.8 cm.)

£3,000-5,000

\$4,000-6,600
€3,500-5,700

PROVENANCE:

Dalziel Studio Sale; Sotheby's, Belgravia, 26 May 1978, lot 49.

Anonymous sale; Sotheby's, London, 22 October 1980, lot 25, where purchased by the present owner.

Pinwell trained at St Martin's Lane Academy, and Heatherley's Academy before taking up a role with the printer-publisher Josiah Wood Whymper. Whilst at Whymper's he met Frederick Walker (1840-1875) and John William North (1842-1924), alongside whom he would become a central figure in the 'Idyllists'. As well as his illustrative work he painted jewel-like brightly-coloured watercolours which he exhibited at the Royal Watercolour Society, where he became an Associate Member in 1869. Although predominantly associated with the Idyllists and their idealised depictions of everyday life, by the mid 1870s Pinwell was also interested in Aestheticism, as demonstrated by one of the last watercolours he exhibited at the R.W.S., *Sweet Melancholy* (Harris Museum and Art Gallery, Preston). The present drawing is probably a design for an illustration to *Fun*, a magazine run by the Dalziel brothers from 1870 to 1893, and shows the influence of Du Maurier's aesthetic cartoons.

19

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

The Heart of the Lotus

signed with initials and dated 'E B-J/ 1880' (lower right)
pencil and coloured chalks, heightened with gold on paper
15 1/4 x 13 1/8 in. (40 x 35.3 cm.)

PROVENANCE:

PROVENANCE:
The artist (†); Christie's, London, 16 July 1898, lot 18 (44 gns to Reece);
H. Reece (†); Christie's, London, 28 February 1903, lot 68 (44 gns to Ross).
with Agnew's, London.

with Agnew's, London.
Sir Charles William Chadwick Oman, and by descent to
his granddaughter Julia Trevelyan Oman, by whom left to her husband,
Sir Roy Strong.

EXHIBITED:

Paris, 1889 (according to the Christie's catalogue, 1903, catalogue details untraced).
London, The Fine Art Society, *Studies and Drawings by Sir Edward Burne-Jones, Bart.*, April 1896, number untraced.
London, Burlington Fine Arts Club, *Drawings and Studies by Sir Edward Burne-Jones, Bart.*, 1899, no 37.

LITERATURE:

C. Monkhouse, *Exhibition of drawings and studies by Sir Edward Burne-Jones, Bart.*, London, 1899, p.10, no. 37.

A. Vallance, "Great Masters of Decorative Art: Burne-Jones, Morris and Crane," *Easter Art Annual*, London, 1900, p. 16.

W. Roberts, "Collecting as an investment", *The Connoisseur* (Vol. VII), London, 1903, p. 46.

Influenced by his great friend William Morris, Burne-Jones made designs from embroidery from the outset of his career, alongside designs for stained glass, tiles, and tapestries. One of the earliest is a design for silk embroidery dated 1861, depicting Saints Cecilia and Dorothea (Birmingham Museum and Art Gallery). For all such designs Burne-Jones created crisp, graphic cartoons in pencil from which the embroidery could be copied. Sometimes, as in the present drawing, he then overlaid these with richly coloured chalks in order to explore the possibilities of colour and tone.

The Heart of the Lotus is a design for an embroidered evening bag. Unlike earlier embroidery designs from the 1870s, it was intended to be executed in solid, rather than outline, embroidery, which perhaps explains the rich use of colour. Unusually for Burne-Jones, the subject is somewhat abstract - simply a beautiful girl seated on the petals of a beautiful flower. Aymer Vallance in the *Easter Art Annual*, 1900, wrote that 'The sketch for an embroidered bag is a delightful instance of pure ornament without the least literary taint.' The swirling petals and spontaneous handling recall the 1878 designs for sculptural relief, *Sea Nymph* and *Wood Nymph* sold in these Rooms, 15 December 2010, lot 34. *Sea Nymph* had in fact evolved from an 1875 design made for the William Morris fabric *Mermaid*, demonstrating the symbiosis of the different facets of Burne-Jones work.

Lotus flowers symbolise purity and spiritual awakening in the Buddhist tradition, and beauty, fertility and prosperity in Hinduism.

Sir Roy Strong has been Director of both the National Portrait Gallery and the Victoria & Albert Museum, and is a leading scholar of Elizabethan portraiture. With his late wife, theatre designer Julia Trevelyan Oman, he designed and created the remarkable Laskett Gardens at Much Birch, Herefordshire, which has been bequeathed to Perennial.



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

The Death of Medusa (a fragment)

oil on canvas, unframed
24¾ x 31 in. (63 x 79 cm.)

£15,000-25,000

\$20,000-33,000
€18,000-28,000

PROVENANCE:

The artist (†); Christie's, London, 16 July 1898, lot 75
(100 gns to Charles Fairfax Murray).
Margaret Mackail, the artist's daughter.
Her sale; Christie's, London, 3 December 1954, lot 38 (10 gns to Gribble).

LITERATURE:

S. Wildman et. al., *Edward Burne-Jones: Victorian Artist-Dreamer*,
New York, 1998, p. 228.

This is a fragment of an unfinished canvas representing the death of the gorgon Medusa. One of a series of ten designs illustrating the story of Perseus's search for Medusa and his rescue of Andromeda, the series was commissioned in 1875 by the young Tory politician Arthur Balfour, and was conceived as a frieze running round the music room at his London house, 4 Carlton Gardens. Burne-Jones originally planned to execute some of the designs as oil paintings and others as reliefs in gilt gesso on oak panels, but when the first of these panels (National Museum of Wales, Cardiff) was exhibited in 1878 it met with a hostile reception and he decided to treat all the designs as paintings. Full-scale cartoons in gouache are in the Southampton Art Gallery, and the final oil paintings, some of them unfinished, are in the Staatsgalerie at Stuttgart.

In *The Death of Medusa*, which was conceived as a painting from the outset, Perseus has just cut off the gorgon's head while her two sisters, greatly distressed, circle wildly. The present fragment comes from an early version of the composition and shows the figure of the dying Medusa. The design was later altered radically, and in the oil cartoon the figure of Medusa is clothed. A preparatory study for the subject as it was originally conceived is illustrated here (fig. 1). Another fragment, *A Gorgon* (fig 2.), from the same canvas, was sold in these rooms on 11 July 2013, lot 47 (£217,875).



(fig 2.) Sir Edward Coley Burne-Jones, *A Gorgon (a fragment)*
(Private Collection).



The present lot



(fig 1.) Sir Edward Coley Burne-Jones, from *Designs for 'The Story of Perseus'*: The Finding of Medusa; The Death of Medusa (The Birth of Pegasus and Chrysaor); Perseus Pursued by the Gorgons, 1875-6 ©Tate, London 2017.



21

JAMES SMETHAM (1821-1881)

The Mandolin

signed and dated 'JSmetham/1866-' (centre left)
oil on canvas
19½ x 16 in. (49.5 x 40.7 cm.)

PROVENANCE:

Acquired directly from the artist by James Englebert Vanner (1831-1906), and by descent to his widow.

Anonymous sale; Sotheby's, London, 10 June 1970, lot 258, as 'James Smetham, A young lady in exotic costume playing an Oriental lute'. with J. S. Maas, London, as 'James Smetham and Dante Gabriel Rossetti, The Lute Player'.

EXHIBITED:

London, J. Maas, *Pre-Raphaelitism*, November 1970, no. 18, as 'James Smetham and Dante Gabriel Rossetti, The Lute Player'.

LITERATURE:

J. Smetham, Letter to William Davies, 7 December 1865.

S. Smetham, *List of Paintings*, 1919, as 'Irene' and 'The Mandoline' [sic].

H. Hutton, Copy of Sarah Smetham's *List of Paintings*, 1937 as 'Irene (The Mandolin)'.

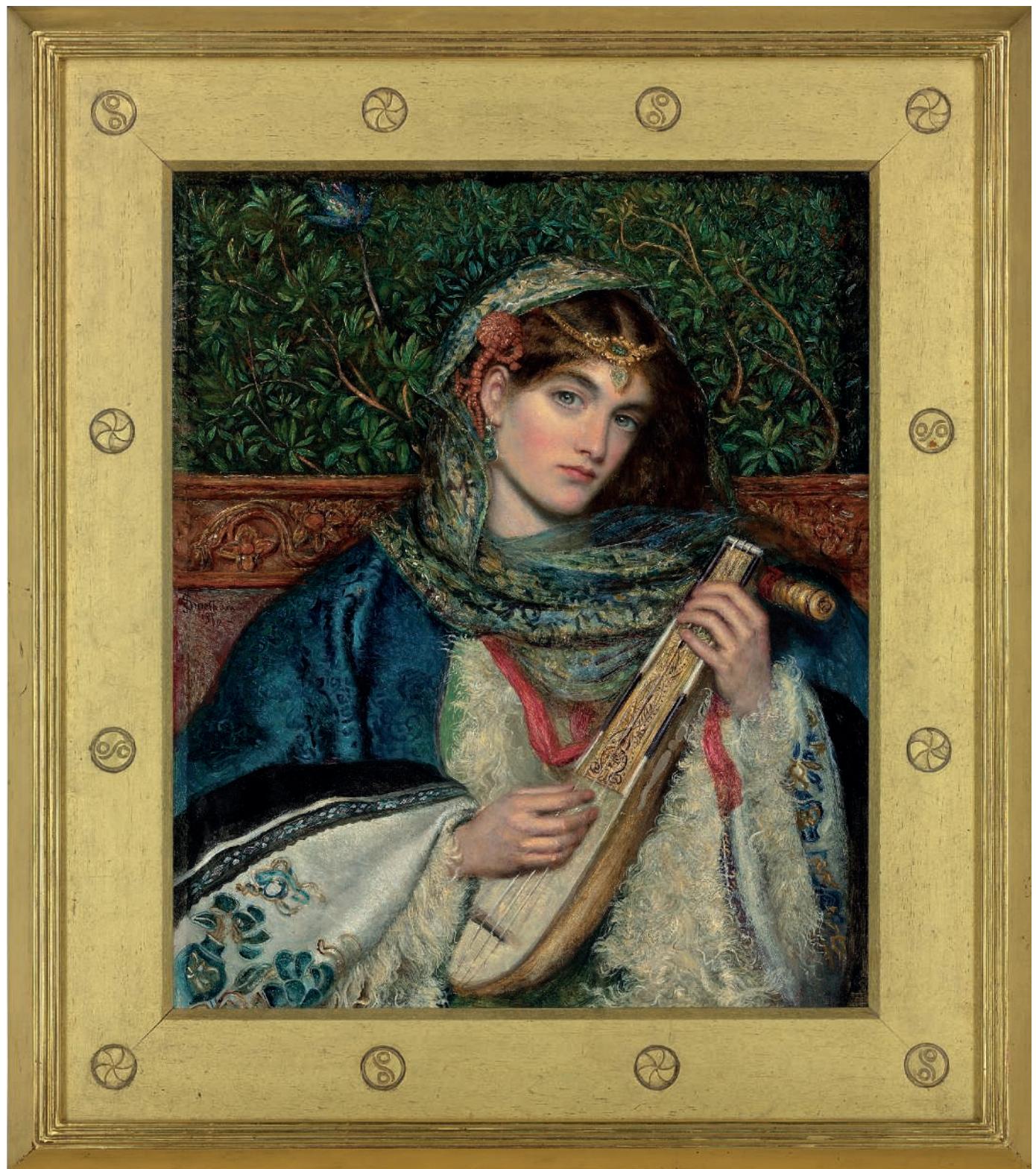
J. Maas, *Pre-Raphaelitism exhibition catalogue*, November 1970, p. 4, no. 18 as 'James Smetham and Dante Gabriel Rossetti, The Lute Player'.

M. Bishop & E. Malins, *James Smetham and Francis Danby: Two 19th Century Romantic Painters*, London, 1974, p. 42, illustrated pl. 21, as 'The Lute Player'.

S.P. Casteras, *James Smetham: Artist, Author, Pre-Raphaelite Associate*, Aldershot, 1995, pp. 86 & 157.

W.E. Fredeman et al (eds.), *The Correspondence of Dante Gabriel Rossetti*, Cambridge, 2002-10, vol. III, 2003, p. 456.

The Mandolin is signed by James Smetham and dated 1866. It may be considered his masterpiece. However, in conception it bears all the hallmarks of Smetham's friend and supporter, Dante Gabriel Rossetti. The half-length female figure presented close to the picture plane and lacking background perspective, richly attired and mesmeric in beauty, characterised Rossetti's oeuvre at this date. Between 1863 and 1868 Smetham was in the habit of spending every Wednesday in Rossetti's studio in Cheyne Walk, Chelsea (*Letters of James Smetham, with an introductory memoir*, S. Smetham and W. Davies (eds.), 1891). Two of Rossetti's studio props feature prominently in the picture: the lute is seen in Rossetti's *Christmas Carol* of 1867 (Sotheby's, London, 4 December 2013, lot 48), and the swansdown scarf is included in *The Blue Bower* of 1865 (Barber Institute of Fine Arts, Birmingham). The model is Ellen Smith who sat to Rossetti in *Joli Coeur* of 1867 (Manchester City Art Gallery).





Dante Gabriel Rossetti, *A Christmas Carol*, 1867
(Private Collection).



Dante Gabriel Rossetti, *The Blue Bower*, 1865
© The Henry Barber Trust, The Barber Institute of Fine Arts, University of Birmingham / Bridgeman Images



Dante Gabriel Rossetti, *Joli Coeur*, 1867
© Manchester Art Gallery, UK / Bridgeman Images

The extent to which the picture may be a collaboration between the two artists is a moot point. A note on the reverse, dated 9 January 1933, states that the then owner was informed by Smetham's widow that the picture was partially painted by Rossetti at the latter's studio. It continues '... when Mr J Smetham went from his home at or near Hackney to continue the painting, Rossetti would point out something he had altered. A comparison of this picture with any other done by Smetham proves that most of this work was done by Rossetti'. The correspondence between the two artists reveals that Rossetti gave Smetham the utmost help and advice at this date, and was concerned for his wellbeing. A postscript to a letter written by Rossetti to Smetham on 18 August 1866 reads 'I hope the transaction for the mandolin picture turned out of some use'.

Jeremy Maas attributed the picture to both Smetham and Rossetti when he sold it in his exhibition *Pre-Raphaelitism* (1970, no. 18). However in the light of current scholarship it has not been possible to precisely identify Rossetti's hand in the modelling of the face and the handling of the flesh tones. Perhaps Smetham, inspired and encouraged by Rossetti, produced this masterpiece unaided despite the anecdotal evidence cited above.

While it is interesting to speculate on questions of authorship, collaboration, friendship and assistance what is indisputable is the picture's quality. Unseen for nearly fifty years it is an exciting rediscovery and an important addition to the Rossetti canon.

We are grateful to Professor Elizabeth Prettejohn and Charlotte Gere for their assistance in preparing this catalogue entry.





* 22

EDWARD CLIFFORD (1844-1907)

Fatima, Bluebeard's wife

inscribed 'Fatima' (in a cartouche upper left)
pencil, watercolour and bodycolour, heightened with
gum arabic on paper
37 x 15 in. (94 x 38.1 cm.)

£30,000-50,000

\$40,000-66,000

€35,000-57,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 2 November
1994, lot 190, where purchased by the father of the
present owner.

The story of Bluebeard is a French folktale, the most famous version of which was written by Charles Perrault and published in 1697. The watercolour depicts the moment when Fatima, Bluebeard's young wife, pauses before she opens the forbidden room in the castle in which she will find the bodies of his former wives: 'When she reached the door of the closet she hesitated for a moment or so, thinking upon her husband's command, and considering what ill might befall her if she disobeyed it. While he uttered it his look had been extremely stern, and a blue beard... might betoken a harsh temper. On the other hand, and though she continued to find it repulsive, he had hitherto proved himself a kind, even an indulgent husband, and for the life of her she could not imagine there was anything unpardonable in opening so small a chamber. The temptation, in short, was too strong for her to overcome. She took the little key and, trembling, opened the door.'

This drawing is after Sir Edward Burne-Jones's 1862 work of the same name (Private Collection). Clifford was heavily influenced by Burne-Jones and copied several of his works in the 1860s. According to a previous catalogue entry, a letter on the back of the frame from Burne-Jones indicated that this drawing was commissioned by him.



* 23

EDWARD CLIFFORD (1844-1907)

Some have entertained angels unawares

signed and dated 'Edward Clifford 1871.' (lower right)
pencil and watercolour heightened with bodycolour and gum arabic on paper
laid on canvas, in the original frame
25½ x 38 in. (63.8 x 96.7 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 2 November 1994, lot 191, where
purchased by the father of the present owner.

EXHIBITED:

London, Dudley Gallery, 1872, no. 418.

LITERATURE:

Art Journal, 'General Exhibition of Watercolour Drawings,
Dudley Gallery', 1872, p. 74.

Edward Clifford was deeply religious, and was honorary Secretary of the evangelical Church Army. His work often takes passages from the Bible as its subject, and the present watercolour is taken from the Epistle of St Paul to the Hebrews: 'Let brotherly love continue. Be not forgetful to entertain strangers; for thereby some have entertained angels unawares.' Alongside Robert Bateman, Walter Crane and others, Clifford was part of a group of followers of Burne-Jones who exhibited at the Dudley Gallery in the late 1860s and 1870s.

24

JOHN ROGERS HERBERT, R.A. (1810-1890)

Study for 'And Mary rising up in those days, went into the mountainous country with haste'

signed and inscribed 'JR Herbert RA./Finished study for picture painted/for
H.M. the Queen.' (lower left)
oil on paper laid down on canvas
17 1/4 x 13 1/4 in. (43.8 x 33.7 cm.)

PROVENANCE:

PROVENANCE:
with Thomas Agnew & Sons, Liverpool.

Herbert studied at the Royal Academy from 1826-28, and began exhibiting there in 1830. Initially a portraitist and book illustrator, he developed a taste for historical genre paintings after a visit to Italy in 1836. These early compositions tend to be characterised by high drama and *contrapposto* figurative groups. A keen admirer of Augustus Welby Pugin (1810-1852), Herbert converted to Catholicism in 1840, and thereafter painted predominantly religious subjects which show a familiarity with the work of William Dyce and the Nazarenes. In 1846 he was chosen as one of a group of artists to decorate the interior of the New Palace of Westminster. His contributions included nine Old Testament scenes on the theme of Human Justice. His most famous religious composition, *Christ in the Carpenter's Shop*, exists in three versions executed between 1847-56, and the picture is said to have prompted Millais to paint *Christ in the House of his Parents* exhibited at the R.A. in 1850.

The present work is a finished study for Herbert's 1860 Royal Academy exhibit of the same name (no. 128), painted for Her Majesty Queen Victoria. Herbert's translation of the inscription on the migillah on Mary's girdle, which is transcribed on a fragmentary label on the reverse, reads:

'And Mary rising up in those days, went into the mountainous country with haste' Gospel of St Luke, ch. 1, v. 39.

'Among the lilies moveth the lily of Israel to make known to others the word which is conceived within her 'a star shall rise out of Jacob and a sceptre shall spring up from Israel' Numbers. ch. 24 v. 17

'A virgin shall conceive and bear a son' Isaiah ch. 7 v. 14



W. Bouguereau 1881
Reproduced by arrangement
with the artist

25**WILLIAM JAMES WEBBE (FL. 1853-1878)***The piping shepherd*

signed with monogram and dated '1864' (lower left)

oil on canvas

31½ x 25¼ in. (79.4 x 64.1 cm.)

£30,000-50,000

\$40,000-66,000

€35,000-57,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 4 June 1997, lot 142.

William Webbe is an interesting and mysterious figure in the Pre-Raphaelite circle. Even the spelling of his name is uncertain, 'Webb' and 'Webbe' both occurring in early records, and we do not know the dates of either his birth or death. He began to exhibit at the Royal Academy in 1853, his earliest pictures are painstaking studies of animals, birds and flowers, often with a touch of humour, such as *The White Owl*, 1856 (sold in these Rooms, 13 December 2012, lot 9, £589,250). By 1861, he had a studio in Langham Chambers, London, where many of the Pre-Raphaelites gathered. Millais and Ford Maddox Brown had a studio there and another resident, the portrait painter Lowes Dickinson organized life classes which were attended during the same period by Rossetti and his two followers, Burne-Jones and William Morris. But the Pre-Raphaelite painter to whom Webbe was most indebted was William Holman Hunt. Webbe's studies of sheep suggest that he was deeply impressed by Hunt's moralising paintings on this theme. In 1862 Webbe paid a visit to Jerusalem and the Holy Land, presumably inspired by the one that Hunt made in 1854-1856 and the works which had resulted from it, *The Scapegoat* (Port Sunlight), exhibited at the Royal Academy in 1856 and *The Finding of the Saviour in the Temple* (Birmingham). It is not known how long Webbe stayed in the East, or whether he made more than one journey. He exhibited his first Eastern subject *A Shepherd of Jerusalem*, at the Royal Academy in 1863 and sent them regularly until 1870, when he showed *The Rain Cloud, Palestine*. Images of sheep and shepherding continued to dominate these works. Webbe continued to exhibit at the Royal Academy until 1878. He also showed at the British Institution (1855-1864), at Suffolk Street and elsewhere. Webbe works tend to be rare. He showed only twenty pictures in all at the Royal Academy and eight at the British Institution.





26

JOHN ROGERS HERBERT, R.A. (1810-1890)

Outside Jerusalem

signed and dated 'J.R. Herbert R.A./1878' (lower left)
oil on canvas
29 x 48 in. (74 x 122 cm.)

£15,000-20,000

\$20,000-27,000
€18,000-23,000

PROVENANCE:

with The Ruskin Gallery, Stratford-on-Avon.
Anonymous sale; Christie's, London, 13 March 2013, lot 48, where purchased
by the present owner.

EXHIBITED:

Possibly, London, Royal Academy, 1879, no. 208, as 'The Youth of St John the
Baptist: the desert between Jerusalem and the Jordan, looking north-east, etc,
Isaiah, XI, 8.'
London, The Fine Art Society, *Eastern Encounters*, 1978, no. 70.
London, The Fine Art Society, *The Fine Art Society Story, 125 years 1876-2001*,
14 May-14 June 2001, no. 78.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***27**

EDWIN LONG, R.A. (1829-1891)

The Ionian Pottery Seller

signed with the artist's monogram and dated '18 EL 81' (centre right)
oil on canvas
46½ x 35 in. (117.2 x 89 cm.)

£30,000-50,000

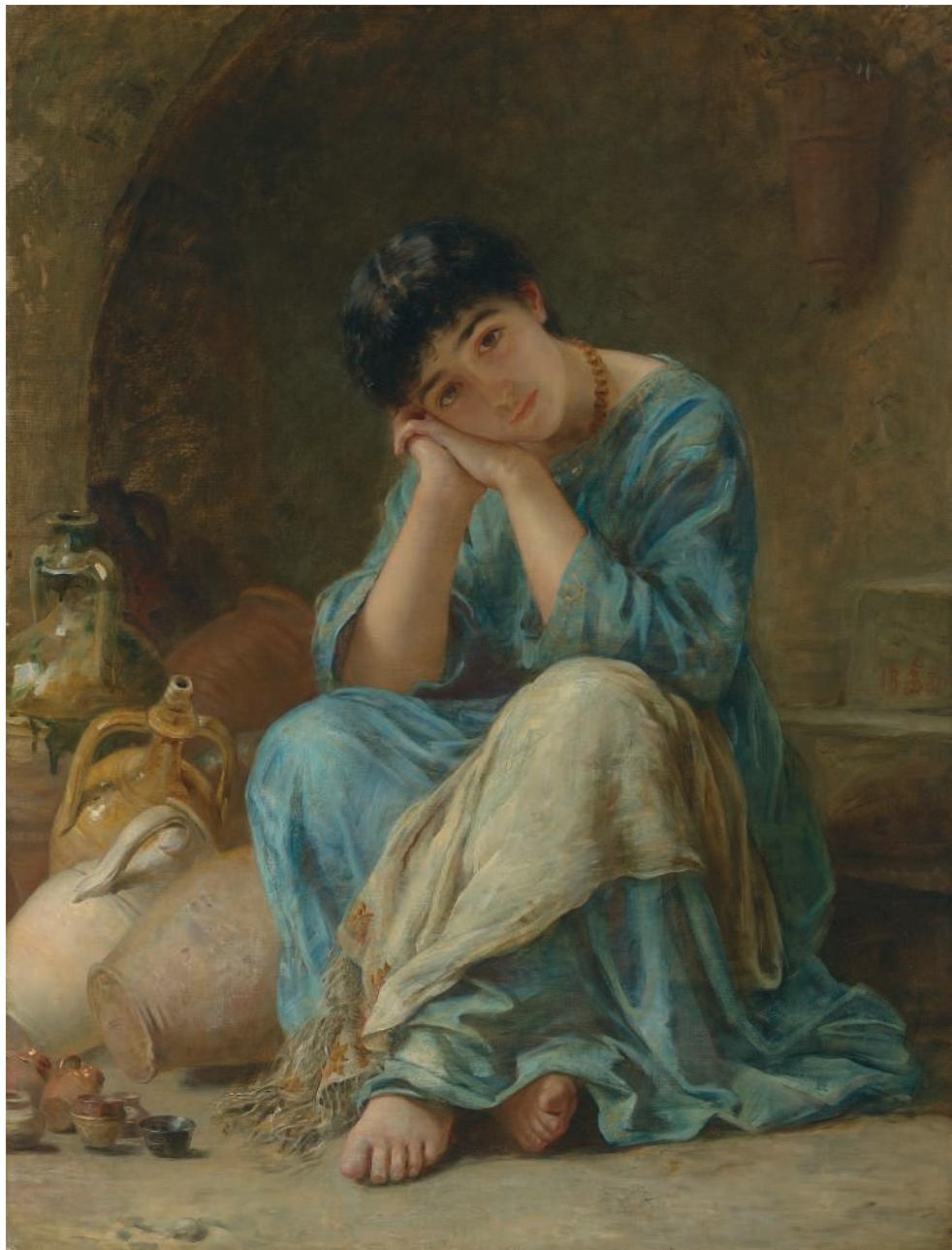
\$40,000-66,000
€35,000-57,000

PROVENANCE:

with Nathan Mitchell Gallery, London.
His sale; Christie's, London, 14 February 1936, lot 128 (5½ gns to Mitchell).

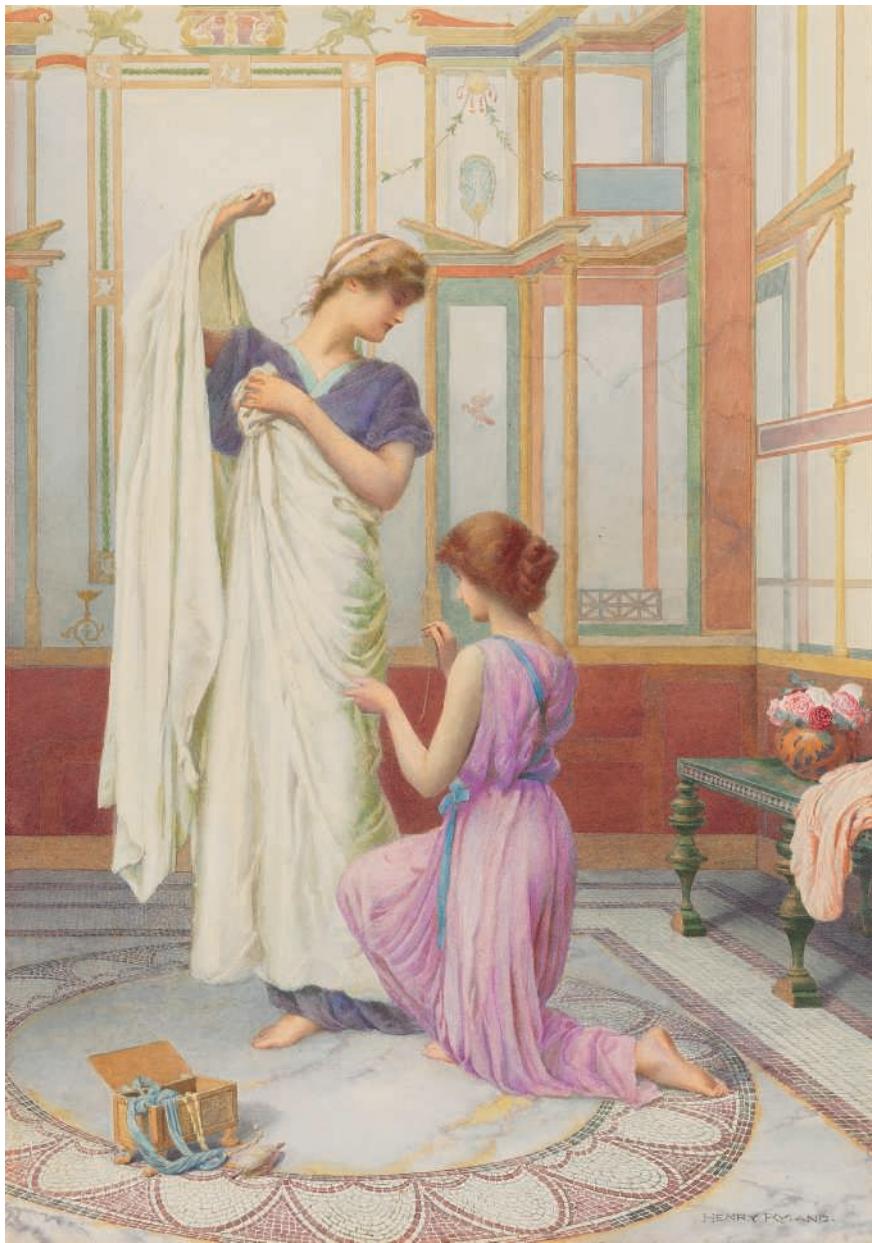
LITERATURE:

M. Bills, *Edwin Longsden Long RA*, London, 1998, p. 33, no. 187.



The turning point in Edwin Long's career came in the mid-1870s, when he fell under the spell of the Middle East following a trip to Egypt and Syria in 1874. These ancient and exotic lands supplied him with a vast repertoire of new subjects, which fed his imagination and allowed him to excel in his *métier*. Upon his return to England, Long immersed himself in these ancient cultures, reading exhaustively on the subject and visiting the British Museum to study its extensive collections. Although the subject was new to Long, his penchant for intensive research for his paintings began much earlier in his career with his Spanish genre scenes. This combination of historical accuracy and interesting and accessible subject matter, made Long very popular with the public. Indeed, the success of the oriental, classical and biblical scenes secured his fortune and enabled him to build the magnificent studio house, designed by the Arts and Crafts architect Norman Shaw.

Long's greatest success came in 1875 when he exhibited *The Babylonian Marriage Market* at the Royal Academy. Hailed by critics and the public alike, this work finally secured the long-awaited membership as an Associate Royal Academician. In 1882, *The Babylonian Marriage Market* achieved further notoriety when it was sold at Christie's for £6,235, an auction record for a work by a living artist and a feat which remained unsurpassed for the next decade. It was acquired by Thomas Holloway and remains in the Royal Holloway Collection. Painted in 1881, the year that Long achieved full membership in the Royal Academy, *The Ionian Pottery Seller* demonstrates all the elements of Long's mature style. Long's avid research in ancient history is evident in the costumes and jewellery that adorn the seated young woman and the various pots and vessels scattered around her.



28

HENRY RYLAND (1856-1924)

The Torn Robe

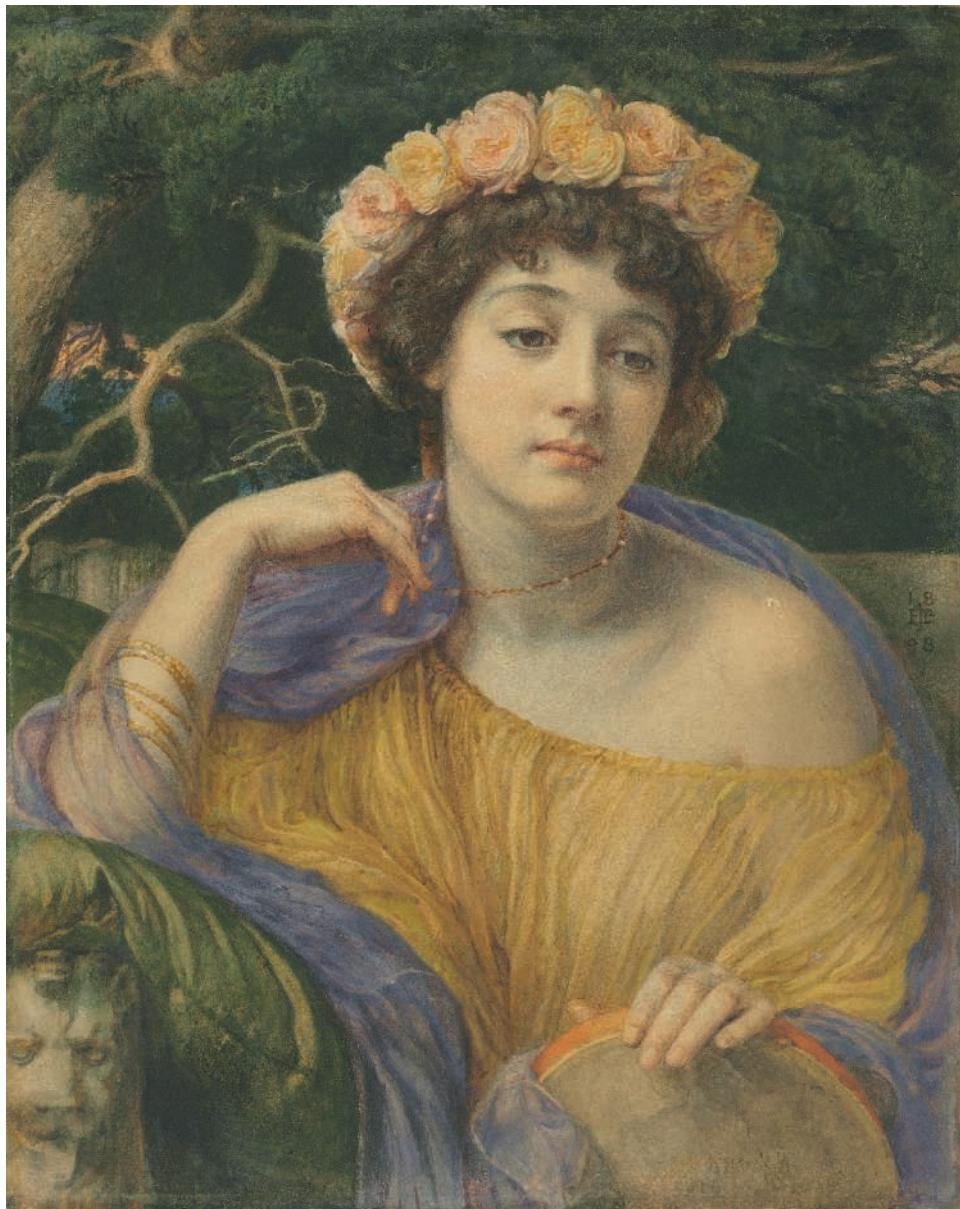
signed 'HENRY RYLAND.' (lower right)
pencil and watercolour on paper
21½ x 15¼ in. (39.4 x 38.7 cm.)

£5,000-8,000

\$6,700-11,000
€5,700-9,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 November 1997, lot 143.



PROPERTY OF A FAMILY TRUST

29

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

The Dancer

signed with monogram and dated '18/98' (centre right)
pencil and watercolour heightened with bodycolour on paper
12 x 9½ in. (30.5 x 24.2 cm.)

£8,000-12,000

\$11,000-16,000
€9,100-14,000

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 18 April 1978, lot 38.
Anonymous sale; Christie's, London, 4 November 1994, lot 48, where
purchased by the present owner.

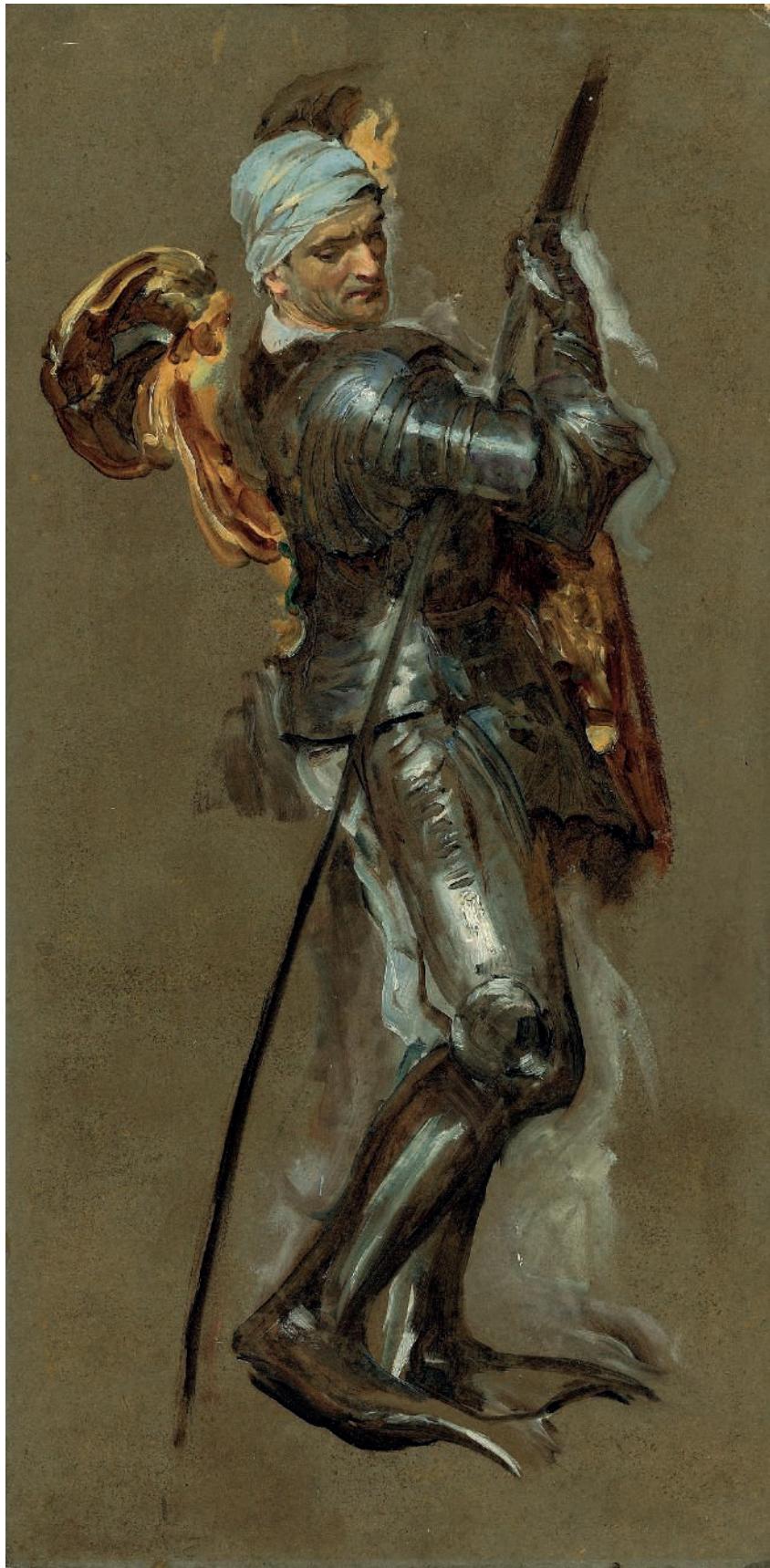
EXHIBITED:

London, Royal Society of Painters in Watercolours, 1896, no. 205.

LITERATURE:

C. Monkhouse, 'The Life and Work of Sir Edward J. Poynter', *Easter Art Annual*, 1897, pp. 22 (repr.), 23, 32.

This picture has been known as *Glycera* in recent years, but is clearly the watercolour reproduced as *The Dancer* in Cosmo Monkhouse's account of Poynter's career. The sitter holds a tambourine with which she presumably accompanies her dance, and seems to be the same model that posed for the dancer in Poynter's picture *The Ionic Dance*, exhibited at the Royal Academy in 1895 (repr. Monkhouse, p. 27). Features, headdress and drapery are all similar.



30

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

Study for St George, circa 1906

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

£10,000-15,000

\$14,000-20,000
€12,000-17,000

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.



* 31

HENRY JOHN STOCK (1853-1930)

The great red dragon and the woman clothed with the sun; and The Whore of Babylon

both signed and dated '1902/ H.J. Stock' (lower right)
pencil and watercolour heightened with bodycolour on paper, one heightened with gum arabic
both 13½ x 9½ in. (34.3 x 24.1 cm.) (2)

£4,000-6,000

\$5,400-8,000
€4,600-6,800

PROVENANCE:

The artist, from whom acquired by Francis P. Osmaston, and by descent until Anonymous sale; Christie's, London, 4 November 1994, lots 57 and 59, where purchased by the father of the present owner.

Both subjects are taken from the *Book of Revelation*. The first illustrates the

'woman clothed with the sun' who represents Israel and the Church and is about to give birth to a child who will rule the world, being chased into the wilderness by Satan in the form of a great red dragon. The second takes as its subject the Whore of Babylon as described by St John. Both watercolours show the influence of William Blake's biblical watercolours painted for Thomas Butts in the 1800s.

Francis Osmaston (1857-1925) was a musician and author who supported several contemporary artists. These watercolours were part of a series of eight illustrations to *Revelation* which he purchased from Stock and which were sold in these Rooms, 4 November 1994.



THE PROPERTY OF A PRE-RAPHAELITE COLLECTOR

32

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 Walkure.'

(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.)

£3,000-5,000

\$4,000-6,600

€3,500-5,700

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.

33

FORD MADOX BROWN (1821-1893)

Four designs for the Manchester Jubilee Exhibition 1887: Shearing the Sheep - Wool; The Weaver; The Merchant - Commerce; and The Farrier - Iron and Machinery

three signed with monogram and dated '87' (two lower left, one lower right)
black chalk, two on green paper, two on buff paper
each 10 x 10 in. (25.4 x 25.4 cm.), circular

(4)

£5,000-8,000

\$6,700-11,000

€5,700-9,100

LITERATURE:

J. Treuherz, *Ford Madox Brown, Pre-Raphaelite Pioneer*, Manchester, 2012, pp. 310-315 (the project).

Ford Madox Brown was commissioned in November 1886 to paint figure groups for the eight spandrels of the great dome in the centre of the temporary building which housed the Manchester Royal Jubilee Exhibition. Each spandrel was 36 feet long, and eighteen feet high. As there was little time - the exhibition opened in May 1887 - Brown decided against figure



groups, and instead came up with a scheme that each spandrel would contain a figure representing a Lancashire worker, each accompanied by a 'spirit of Lancashire energy', a winged figure with a trumpet. They were originally intended to be drawn in red chalk on a gold background, but it was decided that this would not be visible at a height of 40 feet, and so they were painted in these colours in oil.

Brown recorded that the designs were 'made from nature', and so it seems likely that there are several stages and versions of the drawings. Certainly a more fully worked up set of these drawings are now in the Whitworth Art Gallery, Manchester.



34

EDMUND BLAIR LEIGHTON
(1853-1922)

Tristram and Isolde

signed with initials 'E.B.L.' (lower left) and further signed and inscribed "Tristram and Isolde/E. Blair Leighton" (on a label attached to the reverse)
oil on panel
6 x 10 1/4 in. (15.2 x 27.3 cm.)

£20,000-30,000 \$27,000-40,000
€23,000-34,000

PROVENANCE:

Anonymous sale; Sotheby's, London,
25 September 1988, lot 186.

LITERATURE:

Royal Academy Pictures, London, 1907, p. 70.

This is a working study for Leighton's much larger painting *Tristram and Isolde*, which was exhibited at the Royal Academy in 1907 (no. 207).



*35

TALBOT HUGHES (1869-1942)

Care

signed and dated 'Talbot/Hughes/98' (lower left), inscribed 'TIMIDUS PLUTUS .x. NON EST IN REBUS VITIUM SID IN ANIMO .x. NON ANIMA CURAS DEMUNT AURI.' (upper centre) and further signed and inscribed 'Care/Talbot Hughes/8 Gloucester Mansion/Harrington Gardens./Gloucester R /S.W.' (on an exhibition label attached to the reverse) oil on panel, in its original frame 16 x 11½ in. (40.7 x 29.5 cm.)

£8,000–12,000 \$11,000–16,000
€9,100–14,000

PROVENANCE:
Anonymous sale; Sotheby's, Belgravia, 11 March
1975, lot 104.
with Julian Hartnoll, London.

EXHIBITED:
London, The New Gallery, *Summer Exhibition*,
1898, untraced.



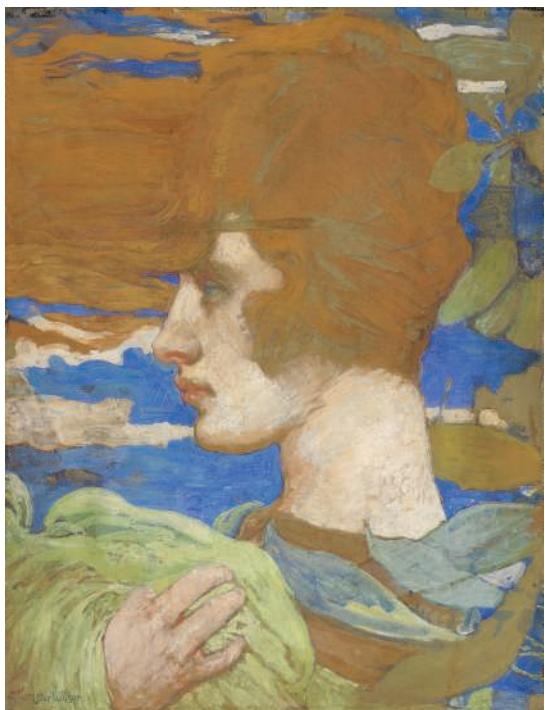
λ 36

DAVID FORRESTER WILSON, R.S.A. (1873-1950)

Wind

signed 'D. Forrester Wilson' (lower left)
pencil and bodycolour on paper laid on board
18½ x 14½ in. (47 x 35.9 cm.)

The son of a lithographer, David Forrester Wilson studied at Glasgow School of Art under the Belgian Symbolist Jean Delville (1867-1953). He became a professor at Glasgow, and exhibited at the Royal Glasgow Institute from 1895-1950. Forrester Wilson was favourite artist of Andy Warhol, and a large oil painting entitled *The Wind* was sold in Warhol's studio sale. Sotheby's, New York 29 April 1988, lot 2812.



37

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

Study of a standing female nude, with subsidiary studies of a female nude leaning on a table, and two of a female nude kneeling, for 'Idle Fears'

with studio stamp (L.874) (lower right)
black and white chalk on buff paper

14½ x 10½ in. (35.9 x 26.7 cm.)

£4,000-6,000

\$5,400-8,000

€4,600-6,800

PROVENANCE:

Anonymous sale; Christie's, London, 9 May 1989, lot 190.

Idle Fears was exhibited at the Royal Academy in 1894, two years prior to Poynter's appointment as President of the Academy. The painting depicts a mother or attendant preparing a nervous adolescent girl for a bath in ancient Rome. Poynter has used Michelangelo's powerful Libyan Sibyl in the Sistine Chapel as inspiration for the pose of the central figure, depicted in the present drawing. Poynter was a meticulous draughtsman and made several preliminary sketches for this work in various media, beginning with pencil and chalk sketches and working up to significantly more finished sketched executed in oil.



THE PROPERTY OF A GENTLEMAN

38

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

The Sluggard

signed 'Fred Leighton' and titled 'THE SLUGGARD' with foundry inscription 'FOUNDED BY J.W. SINGER & SONS/FROME SOMERSET', the reverse further inscribed 'PUBLISHED BY ARTHUR LESLIE COLLIE/39B OLD BOND STREET LONDON/ MAY 1ST 1890'
bronze, brown patina
20¾ in. (52.8 cm.) high

£20,000-30,000

\$27,000-40,000

€23,000-34,000



39

EVELYN DE MORGAN (1855-1919)

A drapery study for 'The Love Potion'

with later inscription 'The Love Potion/No 62 completed work in/ De Morgan Foundation' (on the reverse)

black and white chalk on brown paper
21 x 14 1/4 in. (53.4 x 36.2 cm.)

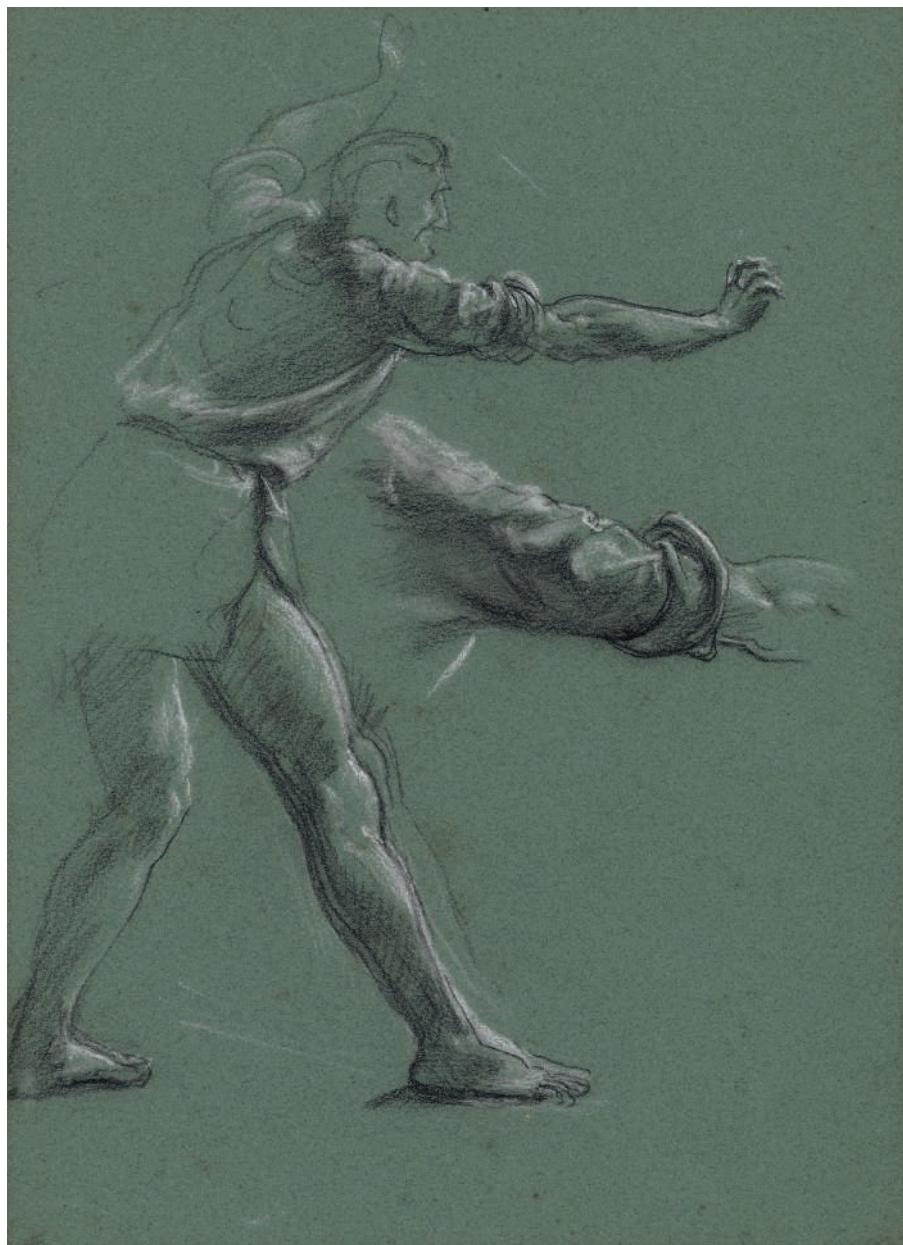
£7,000-10,000

\$9,300-13,000

€8,000-11,000

Evelyn De Morgan painted a series of allegorical pictures on the progress of the soul towards enlightenment, of which *The Love Potion* is one. In the painting a scholarly sorceress concocts a potion in a book-lined study, while a small black cat sits at her feet. One of the books behind her is inscribed 'Paracelsus', the Renaissance physician, alchemist and occultist who was the leading expert of his time on the 'spiritual', creating an allegorical narrative which references De Morgan's understanding of Spiritualism.

The model for the sorceress was Jane Morris, and a head study is in the De Morgan Foundation, Compton, Surrey.



40

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

*Study of a male figure with arms raised, and a subsidiary study of an arm (recto);
and A further study of the same figure (verso)*

numbered '13' (lower left, overmounted) and with studio stamp (L.874) (lower right)
black and white chalk on blue-green paper
14 x 10 in. (35.6 x 25.4 cm.)

£4,000-6,000

\$5,400-8,000

€4,600-6,800

PROVENANCE:

Anonymous sale; Christie's, London, 9 May 1989, lot 191, where purchased by the present owner.



41

SIR WILLIAM BLAKE RICHMOND, R.A. (1842-1921)

Study of a nude female figure for 'The Wise and Foolish Virgins' (recto), and a partial nude figure study (verso)

inscribed 'For the Wize [sic] and Foolish/ Virgins' (lower right)
black and white chalk on buff paper
12 1/4 x 13 in. (31.1 x 33 cm.); and George Frederic Watts, O.M., R.A. (1817-1904),
Study for the figure of Death in 'Love and Death', pen and brown ink on paper
watermark WOOBURN, 8 x 5 1/4 in. (20.3 x 13 cm.) (2)

£3,000-5,000

\$4,000-6,600
€3,500-5,700

The whereabouts of Blake Richmond's *The Wise and Foolish Virgins* is currently unknown, but it was exhibited at the Grosvenor Gallery in 1881, (no. 75), at the Munich International Exhibition in 1888, and at the New Gallery in 1900-1901. The subject derives from Christ's parable, told in Matthew's Gospel, Chapter 25. Richmond conceived the composition while staying at Assisi in 1880, and working in the academic tradition of Leighton and Watts, made nude studies for the clothed figures in order to understand the underlying human form.

For another study for Watts' *Love and Death*, see lot 8.

PROVENANCE:

with the Leicester Galleries, London.
Anonymous sale; Christie's, London, 9 May 1989, lot 183, where purchased by the present owner.



42

ROBERT ANNING BELL, R.A. (1863-1933)

The mandolin player

signed and dated 'Robert Anning Bell. '18' (lower right)
oil on canvas
24 x 20 in. (61 x 50.8 cm.)

£5,000-8,000

\$6,700-11,000
€5,700-9,100

* 43

ROBERT ANNING BELL, R.A. (1863-1933)

Ariadne

signed and inscribed 'R.A. Bell 1.2.' (upper left)
plaster relief, painted and gilt
24½ x 14½ in. (62.2 x 36.2 cm.)

£3,000-5,000

\$4,000-6,600
€3,500-5,700

PROVENANCE:

Anonymous sale; Christie's, London, 4 November 1994, lot 81.

EXHIBITED:

Probably, London, Royal Academy, 1896, no. 1872.

Anning Bell's plaster reliefs were an attractive and characteristic product of the Arts and Crafts movement. He evolved the technique in the 1880s in collaboration with the sculptor George Frampton, a close friend since their student days; and the results featured regularly in the exhibitions of the Arts and Crafts Exhibition Society and the pages of the *Studio*, which, from the very first issue in April 1893, promoted Bell's work and ensured, through

its wide international circulation, that he became one of the most influential British designers in Europe. Bell was still producing reliefs in 1907 when he included four in his one-man exhibition at The Fine Art Society, noting in the catalogue that 'the reliefs can be repeated, the issue being limited to fifteen examples of each subject, worked upon, coloured and numbered by the Artist.' Not long after this, however, he seems to have lost interest in the medium, turning to other forms of decorative art, such as mosaic and stained glass.

The present relief would appear to date from about 1896, when Bell exhibited a relief of *Ariadne* at the Royal Academy (no. 1872), no doubt the same design and possibly the identical piece. The colouring - predominantly blue, warm red and gold - is found on other reliefs of this period, such as the pair entitled *A Skein of Wool*, dated 1895. They differ both from Bell's earliest reliefs, *circa* 1890, which have a clear pale tonality, and the later ones, *circa* 1904-1907, which tend to be much darker in colour.

The subject of *Ariadne* abandoned by Theseus on Naxos, the shabby sequel to her helping him slay the Minotaur, is typical of Bell's works in this medium, most of which show female figures, singly or in groups



44

NELLIE JOSHUA (FL. EARLY 20TH CENTURY)

Under the sea

signed 'N. Joshua.' (lower left)

oil on canvas laid down on board, feigned circle
23 x 22 1/2 in. (58.4 x 57.8 cm.)

£15,000–25,000

\$20,000–33,000
€18,000–28,000

During the Victorian age few women managed to successfully navigate the hurdles that both society and the art establishment placed in their way, with the result that the majority of female artists found themselves confined to the outer circles of this exclusive world. Nellie Joshua, however, belonged to the next generation of artists, for whom things had, in some areas, begun to change. She was a pupil at Heatherley's School of Art in the 1890s, along with her sister, Joan, a miniature painter. Heatherley's was the first art school to admit women on an equal basis with men in the 1860s and their numbers increased in the subsequent decades.

Although Joshua was painting on the cusp of the 20th century, the paintings that she executed in her studios in St John's Wood, trailed the paths established by her Victorian predecessors. The present painting with its submerged perspective arises out of the Victorian fascination with fairies, nymphs and the supernatural, popularised by the earlier exponents of Victorian fairy painting, such as Richard Dadd, John Anster Fitzgerald and Joseph Noel Paton. The last flourishing of fairy painting came with the illustrations of Arthur Rackham. The story of the water spirit Undine translated by William Leonard Courtney and illustrated by Arthur Rackham was published in 1909, and shares several compositional similarities with the present painting. One of Joshua's most well-known works is *Dragonfly*, exhibited at the Royal Academy in 1909 and issued subsequently as a popular print. The crouching water-spirit, seen from behind in the present work, echoes the pose of the Dragonfly and displays the painter's technical skill in depicting the translucent wings and the underwater effects.

Nellie Joshua ceased exhibiting a couple of years before her marriage to Bernard Henry Daniel Horkheimer (1878–1932) in 1913 and when he changed his name by deed poll in 1919 she too became Mrs Hawke. She exhibited at the Royal Academy, Royal Institute of Oil Painters and Society of Women Artists between 1902 and 1911.



45

GEORGE FREDERIC WATTS, O.M., R.A. (1817-1904)

Watford Railway Bridge (Sunset in Hertfordshire)

signed with initials and dated 'GFW/1872' (lower right)
oil on canvas

9½ x 27½ in. (24.1 x 69.2 cm.)

£7,000-10,000

\$9,300-13,000

€8,000-11,000

PROVENANCE:

Collection of the artist and by descent to
Ronald Chapman, son of Watts's adopted daughter, Lilian Chapman
(née Mackintosh).
with Julian Hartnoll, London.

EXHIBITED:

Manchester, City Art Gallery, *G.F. Watts Memorial Exhibition*, 1905,
number untraced.
On loan to the Watts Gallery, Compton, Surrey, by 1929.
Manchester, City Art Gallery; Minneapolis, Institute of Arts; and New York,
Brooklyn Museum, *Victorian High Renaissance*, 1978-9, no. 22
(lent by Ronald Chapman).

LITERATURE:

Mrs Watts's MS catalogue, vol. 1, p. 159
(as in the Watts Collection, Limnerslease).
R. Alston, *The Mind and Work of G.F. Watts*, London, 1929, p. 21, no. 13
(in 'A Catalogue of the Pictures of G.F. Watts...at the Picture Gallery,
Compton, in Surrey').
R. Dorment et al, *Victorian High Renaissance exhibition catalogue*, Minneapolis,
1978, p. 80, no. 22.

The picture is dated 1872 but according to Watts's widow it was based on a watercolour sketch made in 1848. It exemplifies his later landscapes, which were painted in the studio from memory and from sketches, often, as in this instance, made many years earlier. His aim was not to record some fleeting effect but to capture what he called 'the general truth of nature', and even to invest the motif with symbolic significance. Watts spent the years 1843-7 laying the foundations for his career in Italy, and Allen Staley, discussing our picture in the catalogue of the *Victorian High Renaissance* exhibition, has suggested that since the original sketch was made not long after his return, he may have been attracted to the subject of a railway viaduct because it reminded him of the Roman aqueducts he had seen abroad. Staley also observes that Watts has deliberately chosen to depict the viaduct by twilight in order to emphasise the 'general truth' of his theme.

A very comparable landscape by Watts, in which the same approach was applied to a group of haystacks, was sold in these Rooms on 11 June 2002, lot 118. It was ten years later than the present example, appearing at the Grosvenor Gallery (as *Study on Brighton Downs*) in 1883.



46

GEORGE FREDERICK WATTS, O.M., R.A. (1817-1904)

Vesuvius; and The Bay of Naples

one inscribed 'Naples' (on the reverse)

watercolour and bodycolour on blue-grey paper
3 x 5 7/8 in. (7.6 x 15 cm.)

£3,000-5,000

\$4,000-6,600

€3,500-5,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 June 1998, lot 196, where purchased by the present owner.



47

**CHARLES HASLEWOOD SHANNON, R.A.
(1863-1937)**

Self-portrait

indistinctly signed and dated 'Charles Sh..... 1907' (lower left)

oil on canvas, unframed

48 x 43 in. (122 x 109 cm.)

£7,000-10,000

\$9,300-13,000

€8,000-11,000

PROVENANCE:

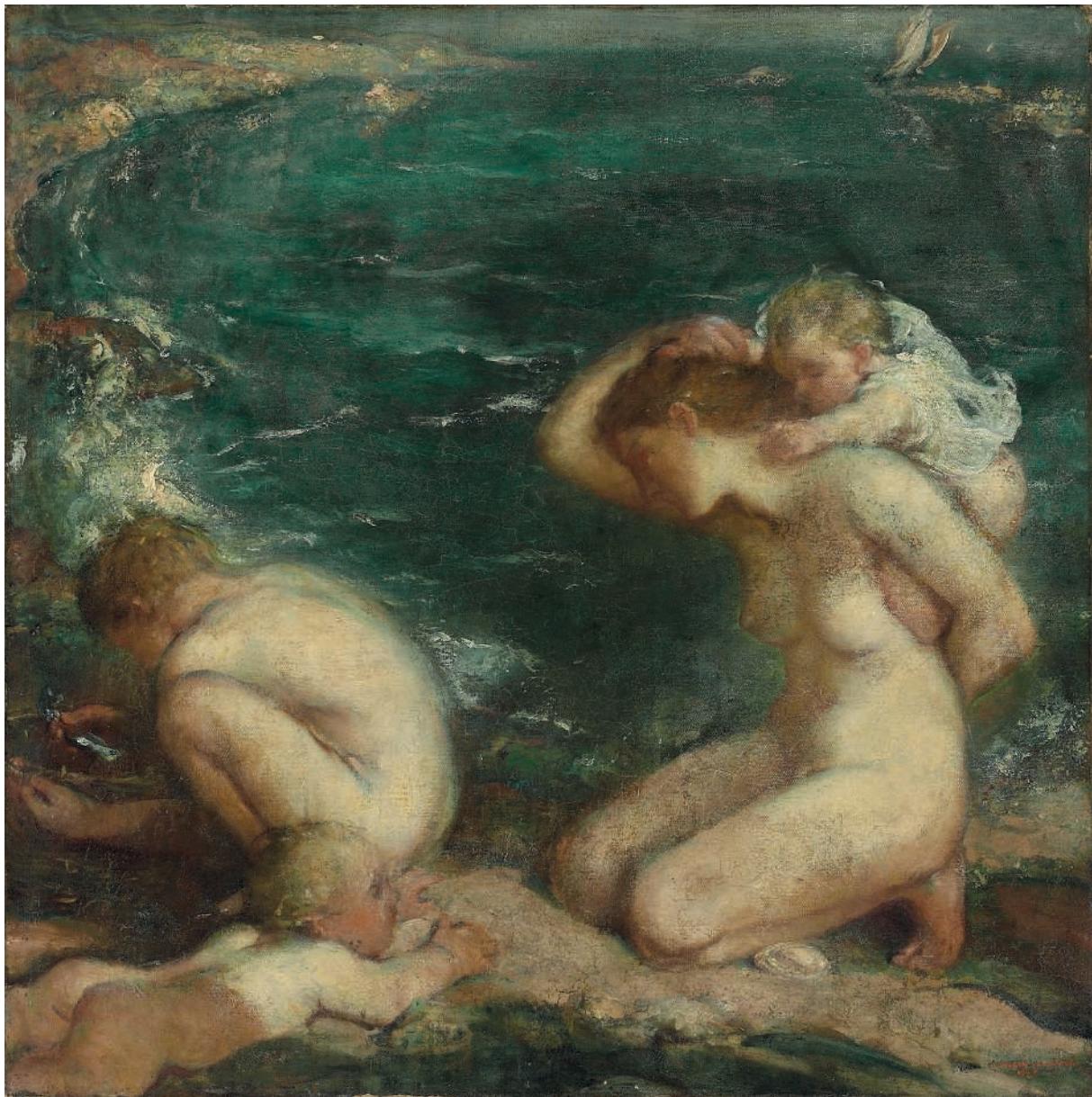
with Stibbard, Gibson & Co, London.

Their sale; Christie's, London, 25 November 1955, lot 202 (8 gns to Dent).

EXHIBITED:

Rome, British Fine Arts Palace, *International Fine Arts Exhibition*, April-November 1911, no. 316.

A lithographer and painter, Charles Shannon is perhaps best remembered for his artistic partnership with Charles de Sousy Ricketts (1866-1931) with whom he shared a deep interest in literature, the Pre-Raphaelites, and French symbolism. They were part of the literary and artistic set living in Chelsea in the last decades of the 19th century and William Rothenstein commented of their partnership that it 'seemed perfect; each set off the other in looks as in mind.' Together they collaborated on the design and illustration for Oscar Wilde's books, and wood-engravings for editions of *Daphnis and Chloe* (1893) and *Hero and Leander* (1894). The pair also formed one of the most magnificent collections of Old Master drawings and paintings, Egyptian and Greek antiquities, Japanese woodblock prints and Persian miniatures. When Shannon died in 1937, the superb Ricketts and Shannon Collection entered the Fitzwilliam Museum, Cambridge by bequest. Amongst the bequest is another self-portrait by Shannon, dated 1917.



48

**CHARLES HASLEWOOD SHANNON, R.A.
(1863-1937)**

Sea and Breeze

signed and dated 'CHARLES SHANNON/1907' (lower right)

oil on canvas, unframed

37½ x 37½ in. (95.5 x 95.5 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

The same figure group is depicted in a lithograph of 1894, entitled
Sea and Breeze.



49

HELEN ALLINGHAM, R.W.S. (1848-1926)

In a Surrey garden, Brook, near Witley

signed 'H. Allingham' (lower right) and inscribed 'Letters/ In a Surrey Garden/ (Brook, Witley)' (on the reverse)
pencil and watercolour heightened with gum arabic and with
scratching out on paper
5½ x 6¾ in. (13.4 x 17.2 cm.)

£3,000-5,000

\$4,000-6,600

€3,500-5,700

50

EDITH MARTINEAU, A.R.W.S. (1842-1909)

Aurora Leigh

signed 'Edith Martineau. 1881.' (lower left) and further signed and inscribed
'Aurora Leigh/ by/ Edith Martineau/ 35 Gordon Sq./ London' (on the artist's
label on the reverse)
pencil and watercolour heightened with bodycolour and gum arabic on paper laid
on board
23 x 12½ in. (58.4 x 31.8 cm.)

£5,000-8,000

\$6,700-11,000

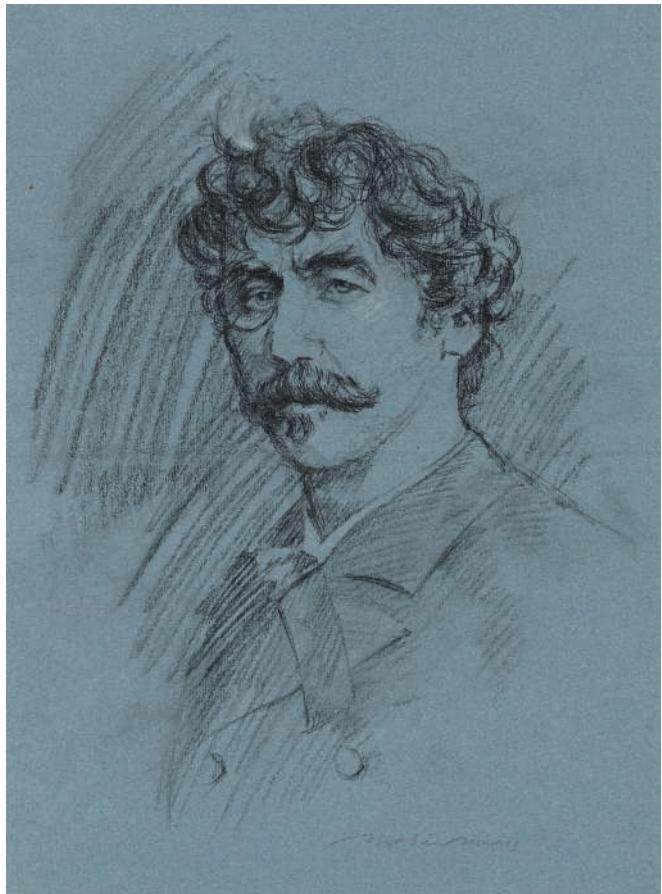
€5,700-9,100

PROVENANCE:

Benjamin Armitage Esq.
with Charles Nicholls, Manchester.
Anonymous sale; Sotheby's, Sussex, 25 October 1994, lot 180
Anonymous sale; Phillips, London, 6 November 2000, lot 86, where purchased
by the present owner.

Edith Martineau was one of the first female artists to be admitted to the Royal Academy Schools and as an Associate Member of the Royal Society of Painters in Watercolours. Her delicate handling and use of colour owes much to the Pre-Raphaelites, and she exhibited with many of their followers at the Dudley Gallery in the 1880s. *Aurora Leigh* is an epic novel in blank verse by Elizabeth Barrett Browning in which the heroine devotes herself to writing a great poem and breaking free from the expectations of women's roles.





51

**MORTIMER LUDDINGTON MENPES, R.I., R.B.A., R.E.
(1855-1938)**

Two portrait studies of James Abbott McNeill Whistler (1834-1903)
both signed 'Mortimer Menpes' (lower right), and one inscribed '... young/ J.A. Mc. N. Whistler' (lower left)
black and white chalk on blue paper
each 19 1/4 x 14 1/8 in. (48.9 x 35.9 cm.) (2)

£6,000-8,000

\$8,000-11,000
€6,900-9,100

Menpes, born in Port Adelaide, South Australia, came to England in 1875 to study at the National Art Training School, South Kensington, under Sir Edward Poynter. Whilst studying there he met Whistler, and alongside Walter Sickert became his studio assistant, printing up many of Whistler's etchings. They worked together closely until 1888, and these drawings must have been executed during that time. Menpes published a memoir of their friendship, *Whistler as I Knew Him*, in 1904, the frontispiece of which is a lithographed portrait of Whistler in the same outfit as the present drawing.



52

JOHN SINGER SARGENT, R.A. (1856-1925)

Portrait of Horatio P. Symonds (1878-1915)
signed 'John S. Sargent' (lower left) and dated '1914' (lower right)
black chalk on paper
24 x 19 in. (61 x 48.3 cm.)

£10,000-15,000

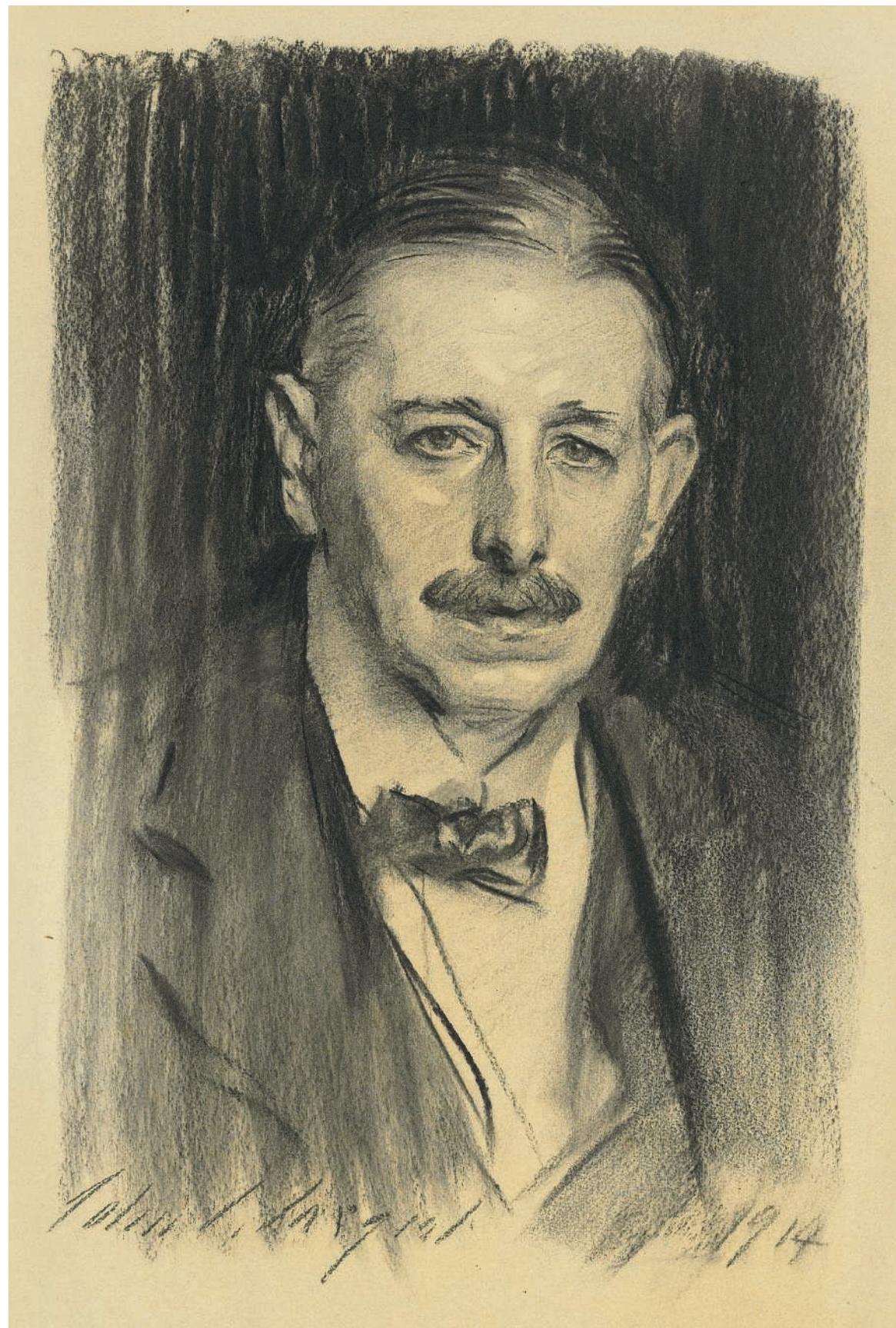
\$14,000-20,000
€12,000-17,000

PROVENANCE:

H. Cushing, *Life of Sir William Osler*, Oxford, 1940, p. 1105.
D. McKibbin, *Sargent's Boston*, Boston, 1956, p. 125.

Horatio P. Symonds (1878-1915) was a distinguished British surgeon specialising in bacteriology and pathology who worked for many years at the Radcliffe Infirmary in Oxford. The commission of this drawing was arranged via the great American surgeon Sir William Osler (1849-1919), who was also drawn by Sargent and appears in his great group portrait of the *Four Doctors* (John Hopkins University, Baltimore).

We are grateful to Richard Ormond for his help in preparing this catalogue entry.





53

SIR EDWARD JOHN POYNTER, P.R.A, R.W.S. (1836-1919)

Autumn: Apples and convolvulus

signed with monogram and dated '1880' (lower left)

oil on canvas

7½ x 9½ in. (18.1 x 23.2 cm.)

£5,000-7,000

\$6,700-9,300

€5,700-8,000

λ54

MAXWELL ASHBY ARMFIELD, R.W.S. (1881-1972)

The Grail-Cup: Lily and Rose series

inscribed and numbered 'J M XI' (on the cup) and signed and inscribed 'LILY

AND ROZE [sic.] / Series / To J.M./No 2 / (The GRAIL-CUP) / by / Maxwell

Armfield/RWS' (on the artist's label attached to the reverse)

pencil and tempera on card laid down on board

13 x 8½ in. (33 x 21.6 cm.)

£7,000-10,000

\$9,300-13,000

€8,000-11,000

PROVENANCE:

with The Fine Art Society, London, October 1971, no. A3/20.





THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

55

EDWARD LADELL (1821-1886)

A roemer with grapes, peaches, plums, white currants and cobnuts on a marble ledge

signed with monogram (lower left)
oil on canvas

17 x 14 in. (43.2 x 35.5 cm.)

£15,000-20,000

\$20,000-27,000

€18,000-23,000

PROVENANCE:

with M. Newman, London.
with MacConal-Mason, London, where purchased by the present owner.



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

56

EDWARD LADELL (1821-1886)

A roemer, grapes, peaches, plums, raspberries and walnuts on a wooden ledge

signed with monogram (lower left)
oil on canvas

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

£12,000-18,000

\$16,000-24,000

€14,000-20,000

PROVENANCE:

with Frost & Reed, London.
with Fine Art of Oakham, Leicestershire.
Anonymous sale; Sotheby's, London, 15 July 2008, lot 66,
where purchased by the present owner.



57

HENRY PETHER (FL. 1828-1865)

Moonlit fishing on the riverbank

oil on canvas

25 x 30 1/4 in. (63.5 x 76.8 cm.)

£8,000-12,000

\$11,000-16,000

€9,100-14,000



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

58

JOHN ATKINSON GRIMSHAW (1836-1893)

Lovers on a moonlit lane

signed and dated 'Atkinson Grimshaw/1873 +' (lower left) and further signed and inscribed 'Moonlight _ Landscape_ /Atkinson Grimshaw/Leeds' (on the backboard)
oil on card

14½ x 9 in. (36 x 22.8 cm.)

£70,000-100,000

\$93,000-130,000

€80,000-110,000

PROVENANCE:

Charles and Lavinia Handley-Read.
with MacConal-Mason, London, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, *Victorian and Edwardian Decorative Art, The Handley-Read Collection*, 4 March-30 April 1972, no. D134.

London, The Fine Art Society, *The Paintings, Watercolours and Drawings from the Handley-Read Collection*, 11-28 June 1974, no. 33.





PROPERTY FROM THE COLLECTION OF THE LATE JAMES O. FAIRFAX AC

James Oswald Fairfax AC (1933-2017) was a passionate and discerning connoisseur whose interest in the fine and decorative arts spanned eras, cultures and continents. The art he collected over the years reflects both his eye for beauty and also his love of travel, and was acquired to adorn the beautiful homes that he created for himself both in Australia and the United Kingdom.

The great-grandson of the founder of the *Sydney Morning Herald* and Chairman, from 1977 to 1987, of publishers John Fairfax Ltd., James was educated in Sydney, Melbourne and then at Balliol College, Oxford. His kindness and generosity extended to artists, collectors and amateurs, and not least to public institutions: among his many generous bequests to Australian galleries were important works by Rubens, Ingres, Canaletto and Watteau, given to the Art Gallery of New South Wales; the National Gallery of Australia; the National Gallery of Victoria; Gallery of Modern Art, Brisbane and the Art Gallery of South Australia, ensuring that his taste will be shared with a wide public. Christie's is delighted to be offering works from this fascinating and varied collection in a series of sales in London.

***59**

JOHN ATKINSON GRIMSHAW (1836-1893)

Liverpool Lights

signed 'Atkinson Grimshaw +' (lower right) and further signed and inscribed 'Liverpool lights/Atkinson Grimshaw' (on the reverse)
oil on canvas
24¾ x 36¼ in. (61.9 x 92.1 cm.)

£200,000-300,000

\$270,000-400,000

€230,000-340,000



PROVENANCE:

with Richard Green, London.



PROPERTY FROM THE ESTATE OF THE LATE
JAMES O. FAIRFAX AC

***60**

JOHN ATKINSON GRIMSHAW (1836-1893)

Autumn Glory

signed and dated 'Atkinson Grimshaw/1887 +' (lower left) and further signed, inscribed and dated "'Autumn glory./Atkinson Grimshaw/1887-' (on the original canvas)

oil on canvas

24 x 36 in. (61 x 91.5 cm.)

£200,000-300,000

\$270,000-400,000

€230,000-340,000

PROVENANCE:

with Christopher Wood, London.

One of the most recognisable subjects created by Grimshaw is of a quiet lane flanked by high walls, trees, a partly hidden mansion, and a single figure, usually female, positioned somewhere along a leaf strewn road, highlighting the peaceful stillness of the moment. The detail is remarkable in the mass of intricate tracery of branches silhouetted against the bold, golden sky, masterfully reflected in the windows of the house and in the small pools of water in the lane.

The compositional motif was first created in the early 1870s, when Grimshaw and his family had moved to Knostrop Hall, a seventeenth-century manor house near the River Aire to the east of Leeds city centre. The house in the present painting is very similar in architectural details to that of Knostrop Hall, particularly in the gabling, entrance porch and gateposts surmounted with spherical ornaments, but these have been placed in the roadside wall, rather than at the entrance to a sweeping circular driveway as was the case at Knostrop.







PROPERTY FROM THE ESTATE OF THE LATE JAMES O. FAIRFAX AC

***61**

JOHN ATKINSON GRIMSHAW (1836-1893)

Nearing home

signed and dated 'Atkinson Grimshaw/1872 +' (lower right)
oil on card laid down on board
22 x 17½ in. (55.9 x 44.5 cm.)

£120,000-180,000

\$160,000-240,000
€140,000-200,000

PROVENANCE:

with Richard Green, London.



PROPERTY FROM A DISTINGUISHED
BRITISH COLLECTION

62

JOHN ATKINSON GRIMSHAW (1836-1893)

Boar Lane, Leeds by lamplight

signed and dated 'Atkinson Grimshaw 1881 +' (lower right) and further signed, inscribed and dated 'Boar Lane - Leeds./by Lamplight -/Atkinson Grimshaw/Knostrop Hall. Leeds/1881 +' (on the original canvas)
oil on canvas
19½ x 30½ in. (48.6 x 76.5 cm.)

£150,000-250,000 \$200,000-330,000
€180,000-280,000

PROVENANCE:

with Walker Galleries, London, where purchased
by the present owner.

EXHIBITED:

Leeds, Leeds City Art Gallery and Temple Newsam
House, *Atkinson Grimshaw Exhibition*,
13 October - 10 November 1979, no. 50.

LITERATURE:

A. Robertson, *Atkinson Grimshaw*, Oxford, 1988,
pp. 84 & 93, no. 81, illustrated.

Boar Lane, Leeds by Lamplight has been described as 'one of Grimshaw's most lovingly painted street scenes, not only in the suggestion of night-time atmosphere, but also in the way the light from shop windows is reflected on the wet pavement and cobbles.' (A. Robertson, *Atkinson Grimshaw*, London, 1988, p. 84). These details, along with the twinkling street lights and scudding moonlit clouds, demonstrate Grimshaw's skill at elevating an everyday street scene to a glowing world of magic and wonder. Grimshaw constantly drew inspiration from his home city of Leeds throughout his career, and a larger variant from the same year, *Boar Lane, Leeds*, now hangs in Leeds City Art Gallery.

In 1867, the south side of Boar Lane was demolished and rebuilt to allow for the widening of the road. On the north side, the Church of Holy Trinity is seen set back from the road; the church was built in 1727 though the tower was rebuilt in 1839.

The painting featured in the 1979 exhibition at Leeds that helped re-establish Grimshaw as one of the leading landscape artists of the 19th century.





PROPERTY FROM A DISTINGUISHED
BRITISH COLLECTION

63

**JOHN ATKINSON GRIMSHAW
(1836-1893)**

Whitby docks

signed and dated 'Atkinson Grimshaw 1876 J. N

4-+' (lower left)

oil on card laid down on board

8 $\frac{1}{8}$ x 18 $\frac{1}{4}$ in. (22.5 x 46.4 cm.)

£60,000-80,000

\$80,000-110,000

€69,000-91,000

PROVENANCE:

Anonymous sale; Christie's, London, 16 October 1981, lot 94.

Anonymous sale; Christie's, London, 4 November 1999, lot 156.

with Walker Galleries, London, where purchased by the present owner.

EXHIBITED:

London, Richard Green, *Atkinson Grimshaw 1836-1893*, November 1990, no. 8.







64

SIR ERNEST ALBERT WATERLOW, R.A., P.R.W.S. (1850-1919)

Friends or Foes

signed 'E Waterlow' (lower left) and further signed, inscribed and numbered '2/Friends or Foes/by Ernest A Waterlow A.R.A./
5 St Petersburg Place/Bayswater'
(on the artist's label attached to the reverse)
oil on canvas
34 x 54 in. (86 x 137.2 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

Mr George Wood.
Miss Dove, Middlesbrough.
Her sale; Christie's, London, 1 October 1948, lot 115 (4 gns to Mrs Davidson).
Anonymous sale; Bonham's, London, 29 October 2008, lot 160.

EXHIBITED:

London, Royal Academy, 1890, no. 937.
Bristol Art Gallery (undated), no. 94
Middlesbrough, Municipal Art Gallery, November 1938, number untraced
(lent by Miss Dove).

Waterlow travelled extensively in Ireland and on the Continent yet it was the gentle rural life in England which appealed to him more. According to Martin Hardie 'his somewhat idyllic landscapes found mainly in Southern England, are marked by harmony of colour and quiet refinement.' (*Watercolour Painting in Britain*, vol. II, London, 1967). Like Sir Alfred East, Waterlow worked throughout his life in watercolour as well as oils, being elected a member of the Royal Academy a year after receiving his Knighthood in 1902.



65

DAVID FARQUHARSON, A.R.A., R.S.W. (1840-1907)

The Windings of the Forth

signed and dated 'D. Farquharson/1881-2' (lower left)

oil on canvas

45 x 72 in. (114 x 182.9 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-28,000

PROVENANCE:

Walter Ogilvy (b. 1852), Pitfoar, Clackmannanshire, and by descent to the present owner.

EXHIBITED:

Edinburgh, Royal Scottish Academy, 1883, no. 904, as 'On the Forth'.

Born in Blairgowrie, Farquharson moved to Edinburgh in 1872. Largely self-taught, he was influenced by the Hague School of painters, and in addition to his views of England and Scotland he found many of his subjects in Holland. He had an instinctive feel for tonal balance within his paintings which were principally landscapes depicted in contrasting atmospheric conditions reminiscent of Corot.

The work was probably purchased by Walter Ogilvy directly from the Royal Scottish Academy exhibition. Family repute has it that Ogilvy's Clackmannanshire estate is visible in the distance, which perhaps prompted this purchase.



66

HENRY NELSON O'NEIL, A.R.A. (1817-1880)

The Last Farewell

oil on canvas

30¾ x 37 in. (78 x 94 cm.)

£20,000-30,000

\$27,000-40,000
€23,000-34,000

PROVENANCE:

Anonymous sale; Phillips, London, 14 June 2000, lot 4.

The Last Farewell is a related work, and possibly a preliminary study for O'Neil's *The Parting Cheer*, exhibited at the Royal Academy in 1861 and now in the National Maritime Museum, Greenwich. In 1857 O'Neil had established his reputation with *Eastward Ho! August, 1857* in which troops are seen embarking to quell the Indian Mutiny. Scenes of embarkation and return gave O'Neil the opportunity to depict complex crowd scenes, in the manner of Frith, in which a variety of emotions could be expressed by a multitude of different characters. Emigration was a poignant topic in mid-Victorian England. Urban and rural poverty led up to one in six British citizens (according to some estimates) to seek a better future in the colonies abroad. The theme was also treated by contemporary novelists, such as the stirring depiction in Dickens's *David Copperfield*: 'As the sails rose to the wind, and the ship began to move, there broke from all the boats, three resounding cheers, which those on board took up and echoed back, and which are echoed and re-echoed. My heart burst out when I heard the sound, and beheld the waving of the hats and handkerchiefs.'



67

THOMAS BROOKS (1818-1891)

Relating the perils of a first long cruise: "She lov'd him for the dangers he had pass'd"

signed and dated 'Thos . Brooks/1852.' (lower left), further signed and inscribed 'Relating the perils of a first long/cruise -/ "She lov'd him for the dangers he had pass'd"/ Thos Brooks/24 Campden Grove/Kensington' (on the artist's label attached to the reverse) and with transcription 'No 1-/Thos Brooks./24 Campden Grove/Kensington/Birmingham' (on the reverse)
oil on canvas
34½ x 46¾ in. (87 x 117.8 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

Exhibited with a quote from Shakespeare's *Othello* (Act 1, Sc. 3) this painting illustrates a young sailor regaling his family and friends with an account of his recent expedition. Evidence of his exotic destinations can be seen throughout the composition, and the critic for the *Athenaeum* commented on the children who 'play with the shells, the parrot, and the other marvels produced from the young sailor's chest as the evidences and guarantees of his tales and travels. The heroine of the scene is a fair and blue-eyed maiden who listens intensely, losing her little heart to the youthful sailor "for the dangers he has passed". Mr Brooks, who has considered his subject carefully, and has spared no pains in the execution, is fully entitled to the general commendation bestowed on his Sailor on Shore.' (*loc. cit.*).

EXHIBITED:

London, Royal Academy, 1852, no. 1106.

Birmingham, Royal Society of Birmingham Artists, 1853, no. 270.

LITERATURE:

Athenaeum, 1852, no. 1286, p. 679.



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

68

DAVID JAMES (1853-1904)

Cornish rollers

signed and dated 'D. James 95' (lower right)

oil on canvas

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

£30,000-50,000

\$40,000-66,000

€35,000-57,000

PROVENANCE:

Dr E.R. Dingley.

with MacConnal-Mason, London, where purchased by the present owner.

MARITIME ART



PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION (LOTS 69-73)



69

DOMINIC SERRES, R.A. (1719-1793)

The attack on the island of Gorée, off the coast of Senegal, on 29 December 1758, under the command of Commodore The Honourable Augustus Keppel

oil on canvas

6¾ x 12¾ in. (17.2 x 32.5 cm.)

£6,000-8,000

\$8,000-11,000

€6,900-9,100

In 1758 The Hon. Augustus Keppel (1725-1786), the second son of the 2nd Earl of Albemarle, in command of the *Torbay*, was appointed as Commodore to lead a small squadron of four ships-of-the-line, three frigates, and three auxiliary vessels, accompanied by six transports carrying seven hundred troops to secure Gorée, a small island base off Dakar in West Africa. At the time, the island was an important staging post on the route to the Cape of Good Hope, and was, therefore, a strategic outpost from which the French were able to menace British trading vessels on their way to India and the

East. It was consequently crucial for the British to capture it every time they were at war with France. Despite losing several of the smaller ships in a severe gale, Keppel captured the island on 29 December 1758, after a fierce bombardment and the British hoisted their flag over Fort St Michael.

Keppel would prove to be one of Serres's most important patrons, and in 1766 he approached the artist with his first commission, a series of four large-scale paintings of the attack on Gorée in order to commemorate one of his most important early victories. These four pictures, two of the attack, and two peaceful scenes of the fleet at anchor after the battle, formed part of the Keppel bequest to the National Maritime Museum, Greenwich. The present work is a significantly smaller version of the first painting in this series, and although many of the details of the composition are similar, there are enough variations to make a convincing argument that this painting is a working study for the final picture, as opposed to a later commission from another officer who served at Gorée.



70

PETER MONAMY (1681-1749)

The morning gun

signed and dated 'P: Monamy: Pinx/1720' (lower centre, on a rock)

oil on canvas

38½ x 45% in. (97.8 x 115.9 cm.)

£30,000-50,000

\$40,000-66,000

€35,000-57,000

PROVENANCE:

The Rt. Hon. the Third Viscount Astor, Cliveden, Buckinghamshire.

His sale; Christie's, London, 7 July 1967, lot 33, as 'A British man o'war firing a salute, with other craft in a calm sea offshore' (850 gns to Spink).

with Spink, London.

with Richard Green, London, 1968.

John Irwin Esq.

His sale; Christie's, London, 21 March 1975, lot 95, as 'The Morning Gun: a British man o'war firing a salute, and other shipping in an estuary', where purchased by the present owner.

The youngest son of a Guernsey man, Peter Monamy was born in London in 1681. Throughout his career he was heavily influenced by the works of Willem van de Velde, the Younger, and other North European, Dutch and French masters. Monamy was a collector of van de Velde's drawings and these clearly influenced his development as a maritime painter resulting in numerous commissions from mercantile and naval patrons, including the famous Channel Island's naval families, the Durrells and the Saumarezs. In 1726, he was elected a Liveryman of the Company of Painter-Stainers, to which he presented a very large painting of the 'Royal Sovereign' at anchor which still remains in their collection today. Although his paintings usually depict actual ships, they rarely record specific events as, up until 1739, his career coincided with a long period of peace. From the 1730s until his death, Monamy was at the centre of London's artistic life and was a friend and companion of Hogarth, sometimes collaborating with the celebrated younger artist. Despite his many commissions however, he was never particularly prosperous. Monamy's eldest daughter, Mary, married the marine painter Francis Swaine and their son, Monamy Swaine, following the family tradition, also became a marine artist.



71

PETER MONAMY (1689-1749)*After the storm*

oil on canvas

26 1/4 x 42 in. (66.6 x 106.7 cm.)

£6,000-8,000

\$8,000-11,000

€6,900-9,100

PROVENANCE:

Anonymous sale; Christie's, London, 17 March 1972, lot 22, where purchased by the present owner.

71



72

72

**RICHARD B. SPENCER (FL. 1840-1870),
AFTER THOMAS WHITCOMBE***The Battle of Camperdown, 11 October 1797*

oil on canvas

34 x 54 1/2 in. (86.4 x 138.5 cm.)

£4,000-6,000

\$5,400-8,000

€4,600-6,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 14 May 1986, lot 248, where purchased by the present owner.

Following the French occupation of Holland soon after the outbreak of the Revolutionary Wars, the Royal Navy suddenly found itself having to face the not inconsiderable Dutch fleet in addition to the naval forces of France herself. Adopting the usual strategy of blockading all the enemy's ports, a powerful squadron under Admiral Duncan was sent to stand off the Texel and thereby prevent the Dutch either menacing the security of Britain or simply harrying English merchantmen. Duncan mounted his blockade throughout the summer of 1797 but was ordered home for a refit early in October. Leaving several frigates to maintain a watch, he had barely anchored in Yarmouth Roads when a despatch boat arrived with the news that the Dutch fleet had taken advantage of his absence and put to sea. Weighing anchor immediately, Duncan sped back to the Dutch coast to prepare for battle and engaged the enemy fleet just after mid-day on 11 October, three miles NW of Kamperduin (Camperdown). The two fleets each had sixteen ships-of-the-line but the Dutch had more frigates and also the advantage of position. Duncan, in H.M.S. *Venerable*, attacked the Dutch in two columns and a furious action ensued lasting several hours. The Dutch flagship *Vrijheid* attracted some of the bitterest fighting and by the time Admiral de Winter surrendered her at about 3.15p.m., she was a total wreck and he himself was the only unwounded man aboard her. Eight Dutch men-o'-war and a frigate had already surrendered with the result that when their flagship struck her colours, the battle was effectively ended. It was not only a decisive victory for Duncan but it also marked the end of Dutch sea power and the eclipse of the Dutch navy as a significant force in European history.

The present work appears to be a copy after Thomas Whitcombe's 1798 painting of the same subject (Tate Britain), which was subsequently engraved by Thomas Hellyer.



73

CORNELIS VAN DE VELDE (C. 1675-1729)

An admiralty yacht firing a salute as she prepares to depart from the anchorage

signed 'C. vn. Velde.' (lower right)
oil on canvas
36 1/4 x 55 3/4 in. (92 x 141.6 cm.)

£25,000-35,000	\$34,000-46,000
	€29,000-40,000

PROVENANCE:

with Rupert Preston Gallery, London, 1980.
with Julian Simon Fine Art, 1988, where purchased by the present owner.

LITERATURE:

F. Cockett, *Early Sea Painters 1660-1730*, Woodbridge, 1995, p. 121.

One of the sons of Willem van de Velde II (1633-1707), Cornelis was born after the family moved to England, *circa* 1672-1673. Little is known about the artist but he worked in the van de Velde Studio alongside his father, whose style is clearly evidenced in this painting. In 1699 he married Bernada, daughter of the marine artist Johann van der Hagen at the Knightsbridge Chapel. The present work has the characteristic pink sky and creamy tone of the other paintings known to be by Cornelis van de Velde, and unusually for the artist the painting is signed in the lower right corner. It demonstrates the quality of van de Velde's draughtsmanship, rightfully deserving of the praise heaped upon him by J.C. Weyerman in *De levens-beschrijvingen der Nederlandsche Kunst Schilders*, 1729, who described him as 'the best of all marine painters we could name'.

THOMAS BUTTERSWORTH (1798-1827)

The Battle of Trafalgar, 21 October 1805: the height of the action
signed 'T. Buttersworth' (lower left) and with inscription 'Battle of

Trafalgar, October 21st. 1805./The Victory breaking through the
Spanish and/French lines (on the left) and the Temeraire/engaging the
Redoutable (French) in the Centre' (on a partial label attached to the
stretcher)

oil on canvas

28½ x 44½ in. (71.8 x 112.4 cm.)

£50,000-80,000

\$67,000-110,000

€57,000-91,000

PROVENANCE:

Margaret, Lady Gretton (d. 1999), The Old Rectory, Ufford, Lincolnshire.
with Richard Green, London, where purchased by the present owner.

Lord Nelson's final campaign to bring the French fleet to action and annihilate it proved both long and frustrating. From the moment he hoisted his flag in *Victory* in May 1803, he devoted all his waking hours to the task that lay ahead of him and shortly before the fateful encounter almost two-and-a-half years later, he wrote this potent maxim that could usefully serve as his epitaph:

'The business of the English Commander-in-Chief being first to bring an Enemy's fleet to battle on the most advantageous terms to himself; and secondly to continue them there until the Business is decided.'

It was written in response to the news that Admiral Villeneuve, the French commander, had managed to combine the Spanish fleet with his own to bring a formidable thirty-three ships under his control against Nelson's total of twenty-seven. To compensate for this serious lack of numerical superiority, Nelson had evolved his celebrated plan to break the enemy line in two places - a radical departure from conventional tactics - and activated it as soon as the opposing fleets sighted each other off Cape Trafalgar on the morning of 21 October 1805. With the British ships formed into two columns, Nelson himself led the Weather Division in *Victory* whilst Vice-Admiral Collingwood, his second-in-command, spearheaded the Leeward Division in *Royal Sovereign*, 100-guns.

As the fleets closed for action, *Royal Sovereign* drew ahead and battle was joined just before noon when the French 74-gun *Fougueux* opened fire. At 12.10pm, *Royal Sovereign* broke through the line but it was another half-hour before *Victory* was able to do the same and, in the meantime, she was subjected to a withering fire which caused fifty casualties and peppered her sails with holes. Peering into the smoky inferno ahead of him, Captain Hardy coaxed *Victory* under the stern of Villeneuve's flagship *Bucentaure* where there was so little room to manoeuvre that, as *Victory* passed along the Frenchman's starboard side, it seemed that the two flagships would collide. Without a moment's hesitation, Hardy ordered a broadside from *Victory*'s larboard (port) guns which raked *Bucentaure* with devastating effect. Within minutes *Victory*, with *Téméraire* close behind her, was engaged in a tremendous struggle with *Bucentaure* and *Révolution*, the most dramatic result of which was Nelson himself being shot and mortally wounded by a sharpshooter in one of *Révolution*'s fighting tops. Even this could not affect the outcome, however, and the battle of Trafalgar remains, arguably, the most decisive victory in the history of war at sea.







PROPERTY OF A PRIVATE COLLECTOR

75

FRANCIS HOLMAN (1729-1790)

The Royal Yacht Princess Augusta with His Majesty King George III on board, reviewing his fleet at Spithead on 25 June 1773

signed and dated 'F. Holman/1774' (lower left)

oil on canvas

26 x 58½ in. (66 x 149.2 cm.)

£50,000-70,000

\$67,000-93,000

€57,000-80,000

PROVENANCE:

with Frank T. Sabin, London.

with Richard Green, London, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1774, no. 126, as 'The Augusta Yacht, with His Majesty on board, reviewing his Fleet at Spithead.'

LITERATURE:

Connoisseur, May 1956.

Since the 14th century the British Royal Naval fleet has gathered in the Solent, at Spithead, a sheltered area of water between Portsmouth and Ryde, for the monarch to inspect the collective ships of the navy. The review originally occurred when the fleet was mobilised for war, but increasingly acted as a 'show of strength' to discourage potential enemies. The first recorded gathering of ships was in June 1346 when Edward III inspected the fleet before it sailed to war with France, but the first acknowledged Fleet Review on record was in 1415 when Henry V reviewed his navy before the French campaign that ultimately led to the Battle of Agincourt.

However, it was George III who set the Fleet Review standards when in June 1773 he used the anchorage to display the entire fleet of twenty-five ships. George III took a great interest in the event, staying in Portsmouth for several days during which time he held a levee, dined on H.M.S. *Barfleur*, conferred knighthoods and visited the dockyard buildings. He also used the opportunity



to sail on the Royal yacht, the newly renamed *Princess Augusta*. Launched in 1771 at Deptford as the *Augusta*, 184 tons, and formally renamed *Princess Augusta* in 1773, in honour of George III's second daughter, she replaced the previous Royal yacht, the smaller *Augusta* (1761-1771), herself a rebuild of the outmoded *Charlotte* (1677-1761).

Shown here in the centre of the canvas, flying the Royal Standard on her main mast and with the flag of the Lord High Admiral atop her foremast to indicate that the King is on board, the *Princess Augusta* is surrounded by other smaller yachts with the larger ships of the fleet visible in the distance. Given the significance of the 1773 Fleet Review, and the spectacle it created, it is more than likely that Holman witnessed the scene at first hand before creating this striking composition. Others of Holman's contemporaries, such as John Copley, were almost certainly present as evidenced in a detailed watercolour of *George III reviewing the Fleet at Spithead, 22 June 1773*,

depicting HMS 'Royal Oak' (National Maritime Museum, Greenwich). Holman was justifiably proud of the painting, and its companion piece, *The fleet saluting His Majesty when on board the Barfleur*, and the two works were the first paintings that he exhibited at the Royal Academy in 1774.

The spectacle of the amassed ships of the Royal Navy caught both the monarch and populace's imaginations and since the 19th century Fleet Reviews have often been held to celebrate the coronation of a new monarch, or to mark royal jubilees. Perhaps one of the most remarkable was held on 28 June 2005 as part of the bi-centenary celebrations of the Battle of Trafalgar when a total of 167 ships representing over 35 countries gathered at Spithead to be inspected by H.M. the Queen, Elizabeth II. The review was followed in the evening by a *son et lumiere* show where 17 tall ships re-enacted the battle with blazing canon broadsides, gun smoke and state of the art pyrotechnics



76

THOMAS BUTTERSWORTH, JUN. (1807-1842)

A Royal Navy First Rate outward bound from Lisbon, passing the Belem Tower on her starboard bow; and An armed merchantman passing the Torre de Bugio, as she enters the Tejo estuary, Lisbon

the second signed with initials and dated 'TB. Jun. 1841.' (lower right)

oil on canvas

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

a pair (2)

£8,000-12,000

\$11,000-16,000

€9,100-14,000



77

FRANCIS HOLMAN (1729-1790)

'Ready for Inspection': the brand new East Indiaman Dutton lying in the Thames at Deptford in the autumn of 1781 as her owner, Mr Henry Rice, and his party prepare to board and inspect her in advance of her maiden voyage

signed and dated 'F. Holman/1781' (lower right)

oil on canvas

38¾ x 55¾ in. (98.4 x 141.6 cm.)

£7,000-10,000

\$9,300-13,000

€8,000-11,000

PROVENANCE:

with Leggatt, London, 1925.

Constructed 'on the stocks' as the *Director* but renamed before completion, the *Dutton* was launched from Barnard's Yard at Deptford on 13 July 1781. Built for Mr Henry Rice, she was measured at 761 tons and began her career under the command of Captain James West. After loading her first cargo in the Thames, she headed for Portsmouth where she waited for other vessels to form up into a convoy before sailing on her maiden voyage on 6 February 1782, bound for India and then China. Returning home safely in May 1784, she then completed four more round trips to the East before being chartered as a troop transport for the West Indian Expedition in July 1795. After a disastrous start to her military duties, during which she had to put back into Plymouth as most of the troops aboard her were sick, she was then caught in a heavy gale, dragged her anchors and was wrecked off the Citadel at Plymouth on 26 January 1796. Declared a total loss, her wreck was sold for £850.

We are grateful to Michael Naxton for his assistance in preparing this catalogue entry.



PROPERTY OF A PRIVATE COLLECTOR

78

FRANCIS SWAINE (C. 1715-1783)

Ships of the Red Squadron at anchor, one firing a salute as she prepares to leave the anchorage; and An English third-rate of the Red Squadron at anchor off the Low Countries, surrounded by coastal craft and with an Admiralty yacht firing a salute off her stern

both signed 'F. Swaine' (lower left, one on a spar)

oil on canvas

14 x 17½ in. (35.6 x 44.5 cm.)

a pair (2)

£25,000-35,000

\$34,000-46,000

€29,000-40,000

PROVENANCE:

with The Palser Gallery, London.

William Legge, 7th Earl of Dartmouth (1881-1958), and by descent to his daughter, Lady Elizabeth Basset (1908-2000), and by descent.

Anonymous sale; Phillips, London, 10 July 2001, lot 36.

with Richard Green, London, where purchased by the present owner.

A close contemporary of Charles Brooking, whose work he sometimes copied, Francis Swaine was also influenced by the work of his father-in-law, Peter Monamy, which is clearly in evidence in these two highly detailed calms. Swaine exhibited regularly at both the Free Society and the Society of Artists from 1761 until his death, and seven works were exhibited posthumously at the Free Society in 1783.





79

EDWARD WILLIAM COOKE, R.A. (1811-1880)

Brig on Sands: Vessels on the Sands at Hastings

oil on canvas

21½ x 30 in. (54.6 x 76.2 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-28,000

PROVENANCE:

Acquired directly from the artist by William Wells of Redleaf, Kent (£60.)
His sale; Christie's, London, 10 May 1890, lot 11 as 'A Coast Scene With
Stranded Brig, Fishing Boats and Figures' (90 gns to Agnews).
with Thomas Agnew & Sons, London, no. 5583, as 'Coast Scene',
where purchased by W. Vivian, 12 May 1890.
William George Percival Miller, and thence by descent.

EXHIBITED:

London, British Institution, 1837, no. 42.

LITERATURE:

J. Munday, *E.W. Cooke 1811-1880: A Man of his Time*, Woodbridge, 1996,
pp. 87, 287 & 315, no. 36/11.

One of Cooke's early works in oils, this was the second commission by a new patron, William Wells of Redleaf, a Trustee of the National Gallery and Director of the British Institution. A former naval officer and part of a ship merchant family, Wells of Redleaf, known as such for his fine estate near Penshurst, gathered an important collection of marine works, with a design to show 'all the vessels, boats, up to vessels of the largest size, used in every part of the world'. It eventually included six E.W. Cookes, twenty Landseers and a Turner (sold for a remarkable £7,100 in 1890).

Wells earned a reputation amongst artists for his pronounced taste in detail and an essential truth in the image. An experienced sailor, he required a degree of realism and accuracy, which if not found he would reject, as he did with the work of Constable. He found in Cooke's work the exacting standards

which he sought, just as he did in acquiring Old Master works by Willem van de Velde and Charles Brooking. This is made evident by the extreme care to detail given in this picture, the rigging of both brig and lugger rendered with every exactness. Cooke would have produced this commission at home, from his studio in Barnes. It was the focus of many days and numerous initial sketches on location at Hastings. He travelled to location immediately following a visit to his patrons estate in April, later noting of another commission for Wells: 'painted the sky from Nature'. It is without doubt also the case here.

Produced within less than two years of taking up painting in oils, the present work is an insight in the defining influence of young Cooke's mentors, Clarkson Stanfield and R.P. Bonington. It is recorded in Cooke's diary of 1834 that Bonington's works seen in exhibition that year had made a strongest impression on him and were a marking point for his decision to take up oil painting.

Recognisable as Hastings beach, the present work is based on two compositions by Bonington exhibited in the *Cosmorama Exhibition*, February 1834 in London's Regent Street. These are *Calais Jetty, France* (Yale Center for British Art) and *On the coast of Picardy* (Wallace Collection). In addition to the leitmotif of the two fishing boats to the right and central pool of reflection, he employs Bonington's compositional format of a low horizon line and clustered groups off-centre; something learnt from Dutch painters.

The lesson of his master Clarkson Stanfield is made evident by the use of colour, strong effects of light and sharpness of detail. A sandy beach at low tide, under tall blue skies, sets the backdrop unto which he details the activity of fisherfolk.

Much as in Clarkson Stanfield's compositions of the period, such as *A Market Boat on the Scheldt*, 1926 (Victoria and Albert Museum), the painting is set as stage, with a long line of sight at the centre. Elements such as the buoys in the left and right foreground are placed as a device to anchor the spectator's presence in the scene.





λ 80

CHARLES SPENCELAYH (1865-1958)

Writing a letter

signed 'C. SPENCELAYH' (lower right)

oil on canvas

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

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

with MacConnal-Mason, London.

81

**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.)

£6,000-8,000

\$8,000-11,000

€6,900-9,100

PROVENANCE:

with Barbizon House, London.

with Roy Miles 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.





82

* 82

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

Portrait of Mrs Charles Wertheimer

signed and dated 'John E. Millais/1891' (upper right)
oil on canvas
50 1/4 x 33 in. (127.6 x 83.9 cm.)

£10,000-15,000	\$14,000-20,000
	€12,000-17,000

PROVENANCE:

Commissioned by Charles J. Wertheimer, the husband of the sitter.
Anonymous sale; Christie's, London, 22 November 1968, lot 25.
Anonymous sale; Christie's, London, 6 March 1970, lot 167.
Anonymous sale; Christie's, London, 1-2 November 1990, lot 289, where purchased by the present owner.

EXHIBITED:

London, New Gallery, *Summer Exhibition*, 1891, no. 156, as 'Portrait of a Lady'.
London, Society of Portrait Painters, 1894, no. 138.
London, Whitechapel Art Gallery, St Jude's Schoolhouse, Commercial Road, *Annual Exhibition*, 1898, no. 43.
London, Royal Academy, *Works of the late Sir John Everett Millais*, Winter 1898, no. 178.



83

LITERATURE:

Times, 29 April 1891, p. 10.
Times, 8 May 1891, p. 13.
The Athenaeum, no. 3314, 2 May 1891, p. 580.
M.H. Spielmann, *Millais and His Works*, Edinburgh and London, 1898, p. 177.
J.G. Millais, *The Life and Letters of Sir John Everett Millais*, 1899, II, pp. 286, 289 & 485.
J. Mordaunt Crook, *The Rise of the Nouveaux Riches*, London, 1999, pl. XIV.
J. Rosenfeld, *John Everett Millais*, London, 2012, p. 228.

For more information please visit www.christies.com

83

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
23 1/4 x 19 in. (60.4 x 48.4 cm.)

£5,000-7,000	\$6,700-9,300
	€5,700-8,000

For more information please visit www.christies.com



84

WILLIAM POWELL FRITH, R.A. (1819-1909)

Portrait of a woman in a brown silk dress

signed 'W.P. Frith.' (lower left)

oil on canvas

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

£8,000-12,000

\$11,000-16,000

€9,100-14,000

It has been suggested that the young girl in this charming portrait could be the artist's second daughter, Jane Ellen (b. 1847), known by the family as Cissie. Frith regularly used his family as extras in his subject paintings, for instance Cissie appears as the child offering her grandfather a glass of wine in *Many Happy Returns of the Day* (Mercer Art Gallery, Harrogate), but he rarely painted finished portraits of them, as they would detract from his focus on his commercial output.

We are grateful to Jane Sellers, Curator at Mercer Art Gallery, Harrogate, for her assistance in preparing this catalogue entry.

ENGLISH SCHOOL, CIRCA 1910

Portrait of a lady, full-length, seated, in a white dress with a fan

oil on canvas

56¾ x 35 in. (144.1 x 88.9 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Simon Sainsbury.

His sale; Christie's, London, 18 June 2008, lot 319, where purchased by the present owner.

Few portrait painters in the late 19th century were so daring as to pose the female sitter directly confronting the spectator. As George Moore and many others pointed out, it was the artist's task to capture more transient qualities in the *belle allure* of the subject, by suggesting movement, offstage glances and the fashions of the moment. This was the goal of international portraitists like John Singer Sargent, Giovanni Boldini, John Lavery and James Jebusa Shannon. It is only at the beginning of their careers in the early 1880s, before these new objectives became clear, that we find more studied, regal and hieratic images which in the prevailing climate of naturalism looked back to sixteenth century Flemish painting and Holbein in particular. Bastien-Lepage, when he painted *La Première Communiaante*, 1875 (Musée des Beaux Arts, Tournai), was likened to the Master of Augsburg whose *Anne of Cleves* (Musée du Louvre, Paris) provided a much studied precedent for art students. *La Premire Communiaante*, described by Vincent van Gogh as a 'white on white' composition, engages the spectator in a most challenging way.

It is likely that the unidentified artist responsible for the present portrait worked in the wake of Bastien-Lepage's small retrospective held within the Grosvenor Gallery summer exhibition of 1880. Much discussed by critics and art students who noted the elegance of its handling and the simplicity of the sitter's pose, the 'white on white' communicant updated a Whistlerian formula, while presenting the subject with strict factual accuracy. In the Paris ateliers, it was emulated by Henry Herbert La Thangue in his *Portrait of a Breton Girl in White* (Private Collection) and echoed by painters like John Lavery and James Guthrie. Its striking confrontational pose was extended to take in the full figure by John Singer Sargent in *Miss Elsie Palmer*, 1890 (Colorado Springs Fine Art Center), and also by the unknown painter of the present portrait.

Bastien-Lepage precedents were frequently cited by the young painters who formed the Newlyn school, among whom was Thomas Cooper Gotch. In later years, Gotch adopted the monumental format of the present work as his signature. After visiting Italy, he abandoned Cornish fisherfolk for an elaborate pageant of rich brocades and Renaissance furnishing, announced in *The Child Enthroned*, 1894. Accurately described as semi-Symbolist, these retained elements of naturalistic portraiture in their treatment of surfaces, but alluded, at the same time, to a vague fairyland in which Lewis Carroll meets Botticelli.

While the artist responsible for the present work may not be Gotch, its obvious aestheticism and competent handling suggest an artist who had gone through similar experiences - whose basic training was carried out in Britain before he or she travelled to the ateliers in Paris. These intriguing possibilities could be confidently pursued were it not for other visual evidence - notably in the sitter's dress and hairstyle which suggest a date of *circa* 1900. There are apparent incongruities in that although the sitter's dress may not be an evening gown, it is matched with what appears to be a fur-trimmed pink cloak draped over the back of the chair. The high frilled collar edges the lower part of the woman's face, just as the ruffs in a Rembrandt or van Dyck, while the ruched or pleated bodice place it around the turn of the century. The sitter's hair is centrally parted and swept back at the sides. Although this was possible with 1880s aesthetes - as for instance in Sargent's *Mrs J Comyns Carr*, c. 1889 - such coiffing was more readily associated with that of the 'Gibson Girls' of the early 20th century. This extended dating admits other possibilities for the work's author, taking us into the generation of William Nicholson and William Orpen. Nevertheless Tudor associations add to the regal quality of the work - the chair is throne-like and we, the spectators, become supplicants. Gotch played up these aspects in work such as *The Child Enthroned*.

One further detail is noteworthy - the striking diagonal provided by the black fan has may precedents and antecedents - most notably in Lavery's *Lady Lyle*, shown at the Royal Academy in 1895.

However, Lavery's fashionable sitter provides evidence of the direction portrait painting was to take in the Edwardian years. Dresses, accessories, hairstyles and make-up came together in the social elite of the London Season, inaugurated at Royal Academy Private Views where painters such as Sargent, JJ Shannon, Arthur Hacker and others would unveil their latest creations. This was the world that Moore was addressing - the world of secrets folded in fans and silk dresses rustling on polished parquet. But painters such as the unknown author of the present canvas, cast themselves increasingly in the role of mystics, using the sitter to project an aura. The way for the Symbolist icons of painters as diverse as Fernand Khnopff and Gustave Klimt was clear.

We are grateful to Professor Kenneth McConkey for his assistance in preparing this catalogue entry.





86

86

GEORGE SPENCER WATSON, R.A., R.W.S. (1869-1934)*Portrait of Clotilda von Derp (Frau Sakharoff)*

signed, inscribed and dated 'Clotilda von Derp/[Frau Sakharoff.]/Dancer 1912/by George Spencer Watson R.A.' (on the backboard) and further signed and inscribed 'Spencer Watson/Dunshay.Langton Matravers/Dorset' (on the backboard)

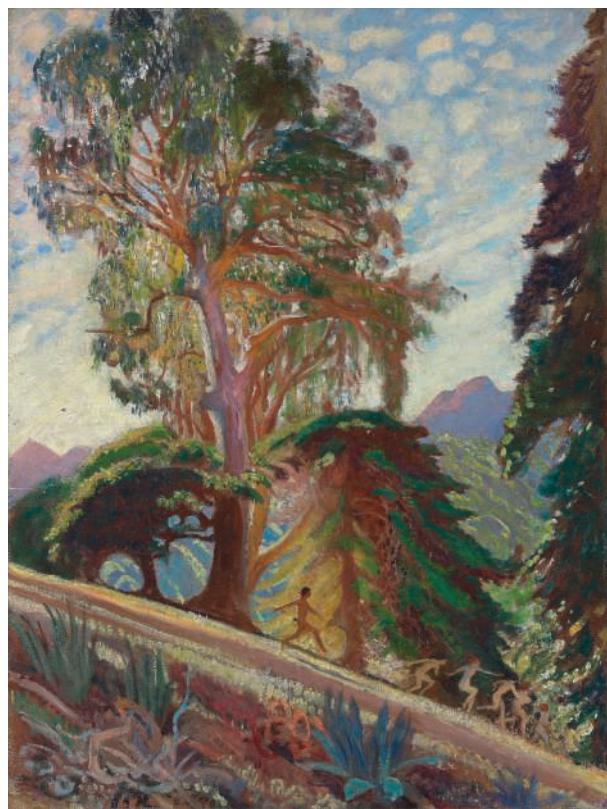
oil on canvas laid down on board
31 x 23 in. (78.8 x 58.4 cm.)

£7,000-10,000

\$9,300-13,000
€8,000-11,000

PROVENANCE:

The Estate of the late Mary Spencer Watson, and by descent to the present owner.



87

87

GEORGE SPENCER WATSON, R.A., R.W.S. (1869-1934)*The wood nymphs*

indistinctly inscribed 'The E..... /M.....' (on the reverse)
oil on canvas
40 x 30 in. (101.6 x 76.2 cm.)

£6,000-10,000

\$8,000-13,000
€6,900-11,000

PROVENANCE:

The Estate of the late Mary Spencer Watson, and by descent to the present owner.

88

GEORGE SPENCER WATSON, R.A., R.W.S. (1869-1934)*The mirror*

signed and dated 'G Spencer Watson/30' (lower left)
oil on canvas
36 x 30 in. (91.5 x 76.2 cm.)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

The Estate of the late Mary Spencer Watson, and by descent to the present owner.

EXHIBITED:

London, Royal Academy, 1930, no. 596.
Liverpool, Walker Art Gallery, *Autumn Exhibition*, 1930, no. 896.
London, The Fine Art Society, *George Spencer Watson*, 1934, no. 59.
Dorchester, Dorset County Museum; Southampton, Southampton Art Gallery; and Bath, Victoria Art Gallery, *George Spencer Watson*, 1981-1982, no. 28.
London, Jane Roberts and Max Rutherford, *George Spencer Watson, R.A., R.S.P.P., R.O.I. (1869-1934)*, 15 November - 21 December 1984, no. 19.





89

MARK LANCELOT SYMONS (1887-1935)

The pianist

signed 'MARK SYMONS' (lower right) and with inscription 'Mr John Harris, 11 Wall St. New York, U.S.A.' (on the stretcher)
oil on canvas
21 x 14 in. (53.4 x 35.6 cm.)

£8,000-12,000

\$11,000-16,000
€9,100-14,000

PROVENANCE:

Mr John Harris, New York.

Mark Symons was an award-winning student at the Slade (1905-09) where his contemporaries included Stanley Spencer. He was born into an artistic and staunchly Roman Catholic family and his father W. C. Symons produced decorative work for Westminster Cathedral. Although he rejected a life in the church his strong faith characterised his work which is rich in religious symbolism, often celebrating the purity of childhood. He was included in the ground-breaking exhibition *The Last Romantics* (Barbican 1989). His own children feature in his works, often painted in domestic settings. The sitter in the present picture is unidentified and it may have been a private commission. Nonetheless its high perspective, low light source and strong shadows imbue it with a rich atmosphere.

λ 90

SIR GERALD FESTUS KELLY, K.C.V.O., P.R.A., R.H.A. (1879-1972)

Saw Ohn Nyun IX

signed 'Kelly' (lower left), inscribed 'Saw Ohn Nyun ix/B.f103' (on the stretcher) and further signed, inscribed and dated 'Royal Hibernian Academy/ Dublin. 1934/"Saw Ohn Nyun IX"/by Gerald Kelly .R.A./65 Gloucester Place/London./W1.' (on the artist's label attached to the reverse)
oil on canvas
18½ x 15 in. (46.4 x 38.1 cm.)

£15,000-25,000

\$20,000-33,000
€18,000-28,000

PROVENANCE:

Anonymous sale; James Adam & Sons, Dublin, 24 September 1997, lot 58.

EXHIBITED:

Dublin, Royal Hibernian Academy, 1934, no. 1.

Of Irish heritage, Gerald Festus Kelly was born in London. Upon moving to Paris to study in 1900, he was introduced to Monet, Degas, Sickert, Renoir, Gauguin, Cezanne and Sargent, the latter two having a strong influence on his early portraiture.

Kelly experienced a failed love affair in 1908, and partly in reaction to this, sailed to Burma, where he became captivated by the landscape, people, and dancers; the latter inspired an important series in the artist's oeuvre, compatible the exoticism and rich palate he so admired in Gauguin's work. His friend, Somerset Maugham observed that 'his Burmese dancers.... have a strange impenetrability. Their gestures are enigmatic and very significant. They are charming, and there is something curiously erratic in their manner; with a sure instinct, and with a more definite feeling for decoration, than is possible in a portrait, Mr Kelly has given us the character of the East and we of our generation see it'.





91

CHARLES HENRI HILAIRE MICHEL (FRENCH, 1817-1905)

Portrait of a young boy, full-length, wearing Highland dress

signed and dated 'C. H. MICHEL/1892' (lower right)

oil on canvas

52½ x 35¾ in. (133.4 x 90.8 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000



λ 92

FRANCIS OWEN SALISBURY, R.I., R.O.I., R.P (1874-1962)

*Portrait of Alice 'Maude' Salisbury, the artist's wife,
in a fur-trimmed coat carrying a bunch of violets*

signed 'Frank O. Salisbury' (lower left)

oil on canvas

56 1/4 x 40 3/4 in. (142.9 x 103.5 cm.)

In a Sunderland frame

£8,000-12,000

\$11,000-16,000
€9,100-14,000

PROVENANCE:

Anonymous sale; Christie's, London, 25 September 1985, lot 16.

EXHIBITED:

Possibly, Bournemouth, Russell Cotes Gallery, 1949, no. 4.

Possibly, Kettering, Alfred East Gallery, 1949, no. 39.

LITERATURE:

B.A. Barber, *The Art of Frank O. Salisbury*, London, 1936, p. 51.



PROPERTY OF A PRIVATE COLLECTOR

λ 93

CECIL KENNEDY (1905-1997)

Late summer roses

signed 'CECIL KENNEDY' (lower right)

oil on canvas

16 x 20 in. (40.6 x 50.8 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

with The Fine Art Society, London, 1961.

Anonymous sale; Sotheby's, London, 1 October 1997, lot 161.

with Richard Green, London, where purchased by the present owner.

SPORTING & WILDLIFE ART





94

JOHN FREDERICK HERRING, SEN. (1795-1865)

Ducks and ducklings

signed and dated 'J.F. Herring Senr. 1853.' (lower left)
oil on panel
10 x 12 in. (25.4 x 30.5 cm.)

£7,000-10,000

\$9,300-13,000
€8,000-11,000

PROVENANCE:

Mrs Fulcher, by 1946.
with Arthur Ackermann & Son, London.

***95**

JOHN FREDERICK HERRING, SEN. (1795-1865)

A doe rabbit and her kits in an interior

signed and dated 'J.F. Herring: Senr./1852.' (lower right) and inscribed
and numbered 'No 11 BB' (on the reverse)
oil on panel
14 x 18 in. (35.6 x 45.8 cm.)

£7,000-10,000

\$9,300-13,000
€8,000-11,000

PROVENANCE:

V.H. Jones.
His sale; Christie's, London, 13 November 1953, lot 71 (4 gns to Dent).



PROPERTY OF A PRIVATE COLLECTOR

96

JACQUES-LAURENT AGASSE (1767-1849)

A pointer in a landscape

signed with monogram (lower left)

oil on board

9½ x 12 in. (24.1 x 30.5 cm.)

£30,000-40,000

\$40,000-53,000

€35,000-45,000

PROVENANCE:

Barthélémy Bouvier, Geneva.

Private Collection, U.S.A.

Anonymous sale; Sotheby's, New York, 29 May 2003, lot 148.

with Richard Green, London, where purchased by the present owner.

EXHIBITED:

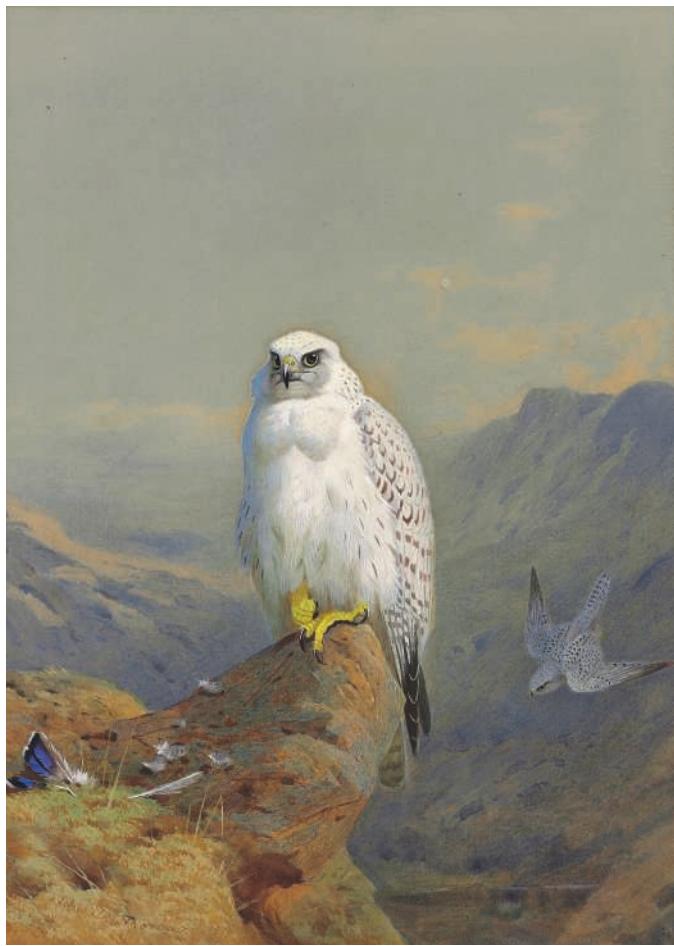
Geneva, Cercle des Arts et Lettres, *L'Ancienne Ecole Genevoise de Peinture*, 1901.

Geneva, Musée d'Art et d'Histoire, *Exposition d'Oeuvres de Peintre Cénevois*

Jacques-Laurent Agasse appartenant à des Collections Privées, à l'Ariana et au Musée d'Art et d'Histoire, 1930, no. 6.



97



98

97

ARCHIBALD THORBURN (1860-1935)

Study of a common pipistrelle bat

pencil and watercolour heightened with

bodycolour on board

11 x 17 1/4 in. (27.9 x 43.8 cm.)

£4,000-6,000

\$5,400-8,000

€4,600-6,800

PROVENANCE:

The Thorburn Museum; Sotheby's, London, 31 March 1993, lot 13, where purchased by the present owner.

LITERATURE:

J. Southern, *Thorburn's Birds and Mammals*, Newton Abbott, 1986, p. 23.



99

98

ARCHIBALD THORBURN (1860-1935)

A Greenland falcon on a rocky outcrop

signed and dated 'Archibald Thorburn 1913' (lower left)
pencil and watercolour heightened with bodycolour and touches of gum arabic
on board
15 x 11 in. (38.1 x 27.9 cm.)

£7,000-10,000

\$9,300-13,000
€8,000-11,000

PROVENANCE:

The Thorburn Museum; Sotheby's, London, 31 March 1993, lot 39,
where purchased by the present owner.

LITERATURE:

J. Southern, *Thorburn's Landscape, the Major Natural History Paintings*,
London, 1981, p. 98.
J. Southern, *Thorburn's Birds and Mammals*, Newton Abbott, 1986, p. 62.

Thorburn's first drawings of the Greenland falcon were made in the aviaries
of Lilford Hall, Northamptonshire, in the 1880s while he was working for Lord
Lilford on his *Birds of the British Isles*, and it was a subject he returned to
making sketches and studies both in Regent's Park Zoo, London, and in the
wild.

99

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

Some of the best harts in the forest

black and red chalk with stump on buff paper
26 x 34½ in. (66 x 86.7 cm.)

£15,000-20,000

\$20,000-27,000
€18,000-23,000

PROVENANCE:

Lady Olivia, Countess of Tankerville, and by descent.
Anonymous sale; Sotheby's, London, 6 June 2007, lot 253.
Anonymous sale; Arader Galleries, Philadelphia, 19 September 2015, lot 57.

The present drawing appears to be based on another pastel of the same title
which forms part of a triptych and was commissioned by Lord Breadalbane.
Landseer spent many weeks shooting and painting at Blackmount, Lord
Breadalbane's estate in the highlands, where the 6th Earl and Countess of
Tankerville were also frequent guests. It seems likely that Lady Tankerville
commissioned this drawing after admiring the earlier work.

**100****THOMAS BLINKS (1853-1912)***Walter Winans driving a carriage*

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

\$27,000-40,000
€23,000-34,000

PROVENANCE:

By descent to the previous owner.

Walter Winans (1852-1920), depicted driving a carriage in the present picture, was a polymath and heir to a fortune built on constructing the vast Russian railway network. This gave him the opportunity to indulge his passions for shooting, trotting, painting, sculpting and writing. He was one of the finest shots of his generation, winning two Olympic gold medals and he was also active in the sport of trotting, both as a breeder and as a driver

in England and Austria. By the 1880s he owned more sporting rights over Scotland than any other individual. His rented estates stretched from sea to sea, covering more than 200,000 acres. As well as painting highland scenery, many of his sculptures celebrate the heroes of the Wild West and the frontier spirit of his paternal homeland, the United States. He died in 1920 during a trotting race at Parsloe Park, London, aptly just as his horse was crossing the finishing line.

Winans was an avid patron of Thomas Blinks and commissioned many works including a portrait on the Running Deer Range, Wimbledon Common (sold in these rooms, 7 November 1997, lot 144, £74,100). On Blinks' death Winans was moved to write to the *Daily Mail* proclaiming '[Blinks was] one of the best painters of a horse in action that has ever existed. I bought some 40 of his pictures during his lifetime, and I sold one, getting three times what I paid for it, and now that he is dead, of course, their value has greatly increased. It is obvious nobody seems to appreciate good painting till someone else has bought it'.



PROPERTY OF A PRIVATE COLLECTOR

λ 101

ARTHUR WARDLE (1864-1949)

The rising generation

signed 'ARTHUR/WARDLE' (lower left)

oil on canvas

18 x 26 in. (45.7 x 66 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Private Collection, England.

Anonymous sale; Sotheby's, Billingshurst, 27 January 1998, lot 218.
with Richard Green, London, where purchased by the present owner.



102

PEDRO VEGA Y MUÑOZ (SPANISH, FL.1866-1882)

Derby Day, Epsom

signed 'Pedro de Vega' (lower left)

oil on canvas

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

£15,000–25,000

\$20,000–33,000

€18,000–28,000

PROVENANCE:

Anonymous sale; Christie's, London, 26 September 2007, lot 61.

Anonymous sale; Sotheby's, New York, 23 October 2008, lot 92.



λ 103

**LIONEL DALHOUSIE ROBERTSON EDWARDS
(1878-1966)**

Colonel Elwes foxhounds at Colesbourne, Gloucestershire, with members of the Elwes family in the field

signed and dated 'Lionel Edwards/ 1934' (lower left)
pencil and watercolour, heightened with bodycolour on paper
20 x 30 in. (50.8 x 76.2 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

The sitter, and by descent to the present owner.

Lionel Edwards hunted with 91 different packs of hounds across the country, and his deep understanding of the sport is reflected in his pictures. By 1933 he was living in West Tytherley, Hampshire, and regularly visiting other packs.

Colonel Elwes kept a private pack of hounds at Colesbourne Park, Gloucestershire. The other figures here are Cecilia, John, Gerda and Judith Elwes.



λ * 104

LIONEL DALHOUSIE ROBERTSON EDWARDS (1878-1966)

Nimrod Capell, huntsman to the South Atherstone, leaving the meet at Newnham Paddox, Monks Kirby, Warwickshire, 1933

inscribed 'Nimrod Capell huntsman to the South Atherstone 1933' (on the mount, overmounted)
pencil and watercolour heightened with touches of bodycolour on blue-grey paper
14 x 19 3/4 in. (35.5 x 50.2 cm.)

£4,000-6,000

\$5,400-8,000
€4,600-6,800

λ * 105

LIONEL DALHOUSIE ROBERTSON EDWARDS (1878-1966)

The South Atherstone, Monks Kirby, Warwickshire

signed and dated 'Lionel Edwards/ 1933' (lower right) and inscribed 'The South Atherstone/ Monks Kirby' (lower left)
pencil, watercolour and bodycolour heightened with touches of gum arabic on blue-grey paper laid on board
14 x 19 3/4 in. (35.5 x 50.5 cm.)

£3,000-5,000

\$4,000-6,600
€3,500-5,700

The present group of drawings are of the Atherstone South, now amalgamated into the Atherstone Hunt, based in South Leicestershire and North Warwickshire.



λ*106

LIONEL DALHOUSIE ROBERTSON EDWARDS (1878-1966)

A fox escaping across a river

signed and dated 'Lionel Edwards/ 1934' (lower right)
pencil, watercolour and bodycolour on blue-grey paper
14 x 19½ in. (35.5 x 49.6 cm.)

£4,000-6,000

\$5,400-8,000
€4,600-6,800

λ*107

LIONEL DALHOUSIE ROBERTSON EDWARDS (1878-1966)

Heading for home: the South Atherstone on Coal Pit Lane, Wolvey, Warwickshire

signed, inscribed and dated 'Lionel Edwards. 1935/ The South
Atherstone-/ Coal Pit Lane' (lower left)
pencil, watercolour and bodycolour, heightened with touches of gum arabic
on blue-grey paper
14 x 20 in. (35.5 x 50.8 cm.)

£5,000-8,000

\$6,700-11,000
€5,700-9,100

λ108

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

Portrait of Jaunty, in the park at Toulston, Tadcaster

signed 'A.J. MUNNINGS' (lower left)
oil on canvas
20 x 24½ in. (50.8 x 61.6 cm.)

£120,000-180,000

\$160,000-240,000
€140,000-200,000

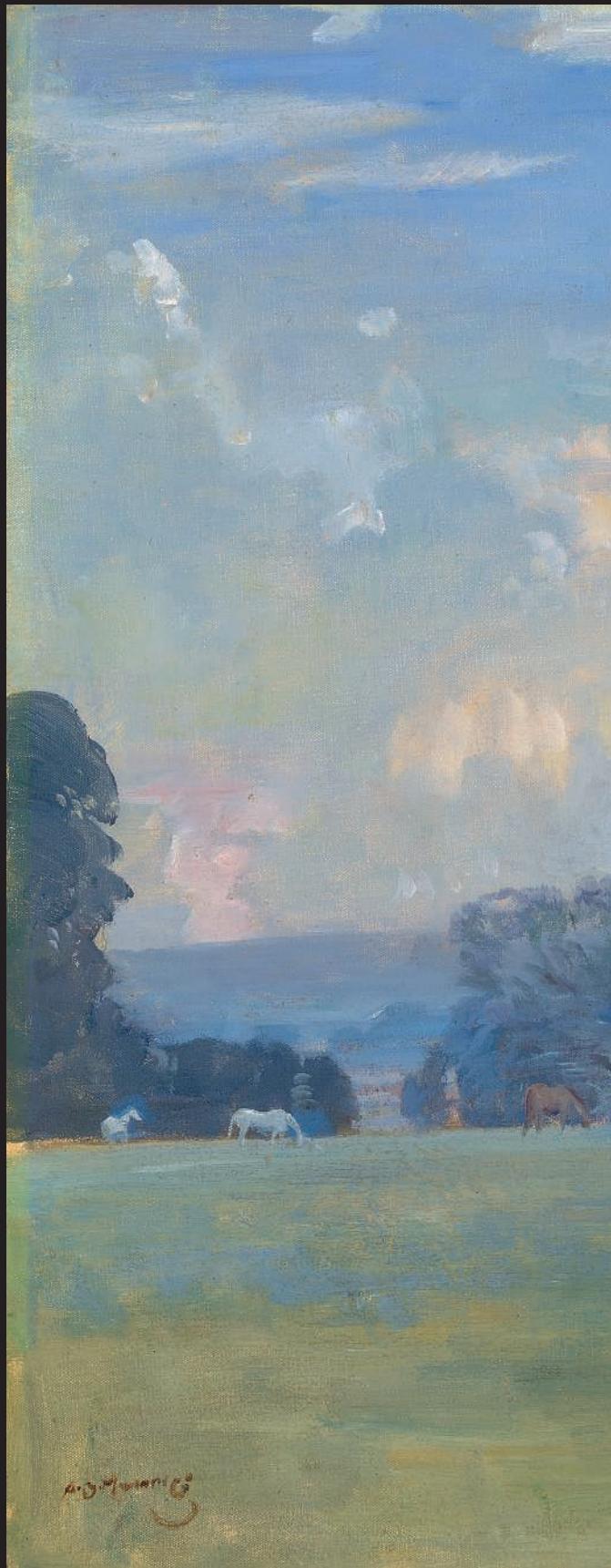
PROVENANCE:

Commissioned by Mr and Mrs William Riley-Smith, *circa* 1926,
and by descent.
with Messum's, London.
Private Collection, New York.

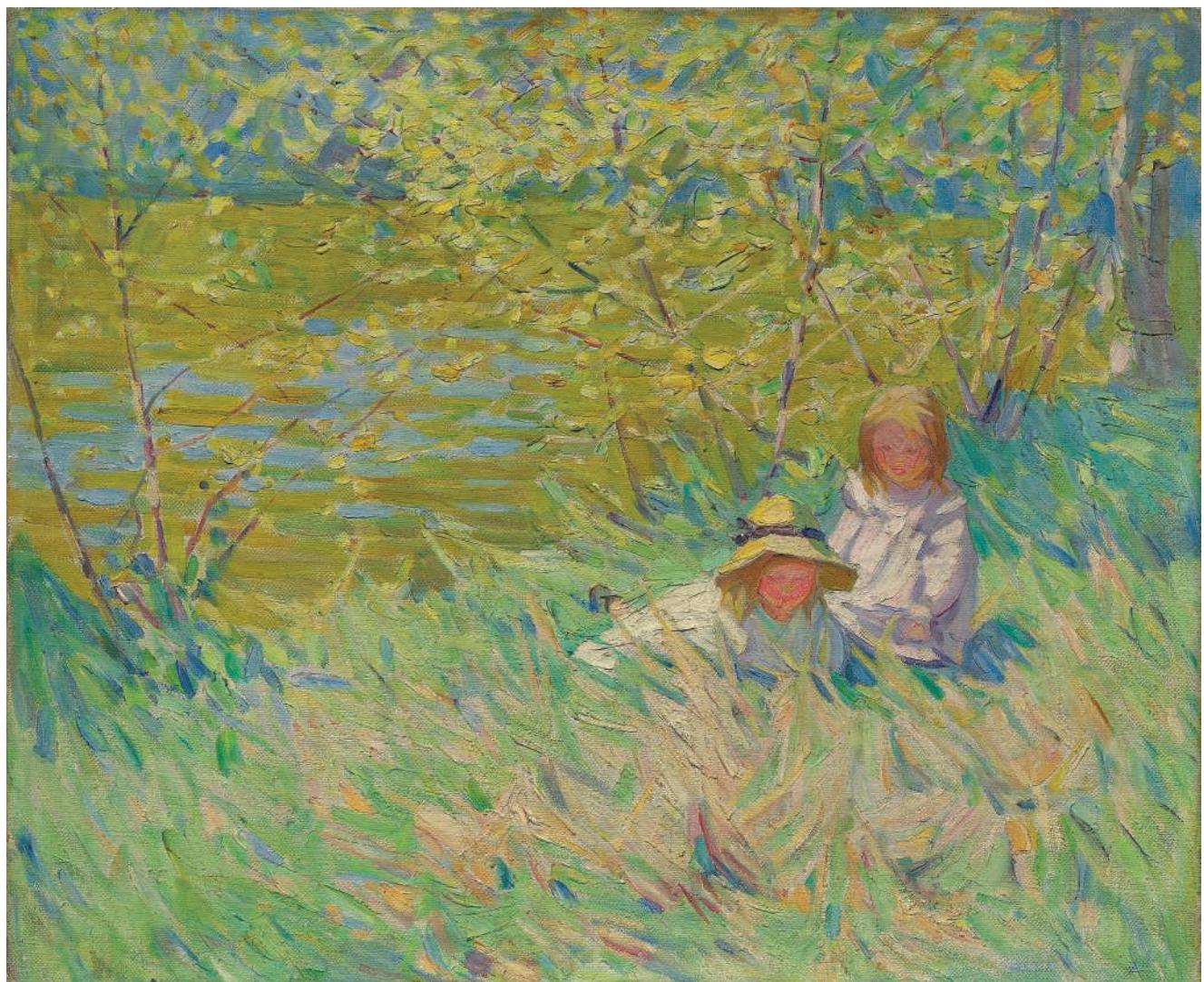
William Riley-Smith bought *Jaunty* from T.R.R. Thompson in 1926 for £420
as a gift to his wife Beryl. He recorded the purchase in his Horse Log book
and described *Jaunty* as a bay gelding with blaze.

Munnings was commissioned to paint portraits of both William and Beryl
around the same time. *Beryl Riley-Smith on Snowflake* is an exquisite large
portrait (sold in these rooms on 27 November 2002, lot 61) and it has been
suggested that *Snowflake* is one of the grey horses that is featured in the
background of *Jaunty*. Munnings wrote of his visit to the Riley-Smith home
in his memoirs, 'To get back to Toulston, and the pianola, the ponies and the
rooks in the rookery, the principal reason for my visit was to paint a large
portrait of Riley-Smith's wife on a wonderful mare-a grey called *Snowflake*,
for which he paid seven hundred and fifty. This dappled grey mare was
perfection -- in looks and manners. The last time that I saw Mr. Riley-Smith
was at the Gimcrack dinner in York the winter before that. I do not think I had
seen him since my stay in Toulston in 1926, twenty-four years ago. - Time
flies!' (Munnings, *The Second Burst*, London, 1951, p. 226).

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







λ109

DOROTHEA SHARP (1874-1955)

By the riverbank

oil on canvas

20 x 24½ in. (50.8 x 61.6 cm.)

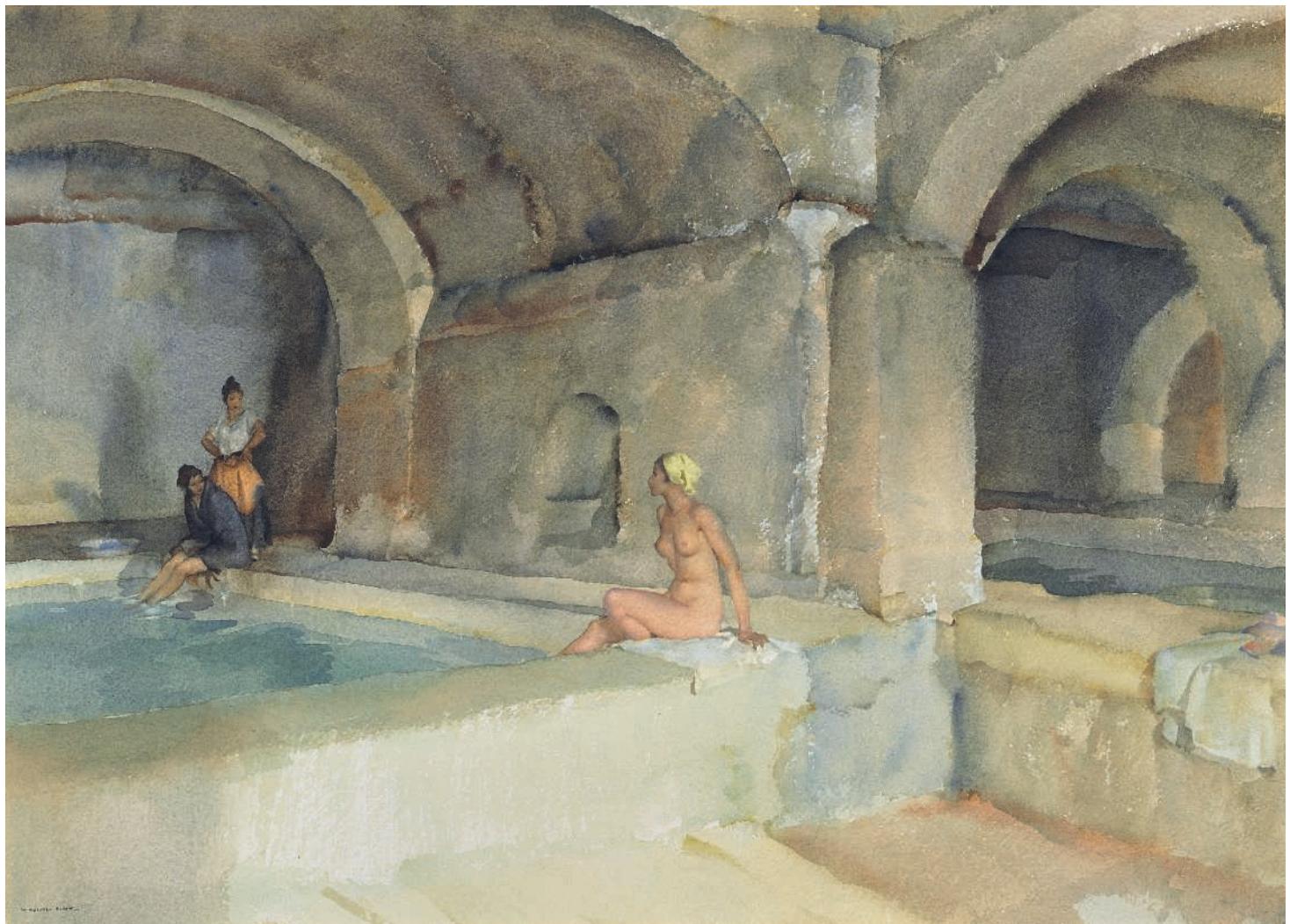
£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 March 1991, lot 23.



λ110

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

Echoing ripples, at Privat, Languedoc.

signed 'W. RUSSELL FLINT' (lower left) and further signed and inscribed
'Echoing Ripples/ W. Russell Flint' (on the reverse)
pencil and watercolour on board
21 x 28 in. (53.3 x 71.1 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

with The Fine Art Society, London.

EXHIBITED:

London, Royal Academy, *Summer Exhibition*, 1952, no. 1017.



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX (LOTS 110-112)

λ 111

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

The model with a newspaper

signed 'W Russell Flint.' (lower right)
black and white chalk on buff paper
14¾ x 19½ in. (36.5 x 48.6 cm.)

£5,000-8,000

\$6,700-11,000
€5,700-9,100

PROVENANCE:

with Richard Green, London.
Anonymous sale; Bonham's, London, 12 March 2008, lot 69, where purchased
by the present owner.



λ 112

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

Study for 'Reclining Venus'

signed and inscribed 'W. Russell Flint' / Study for Reclining Venus' (lower left)
coloured chalks on blue paper
9½ x 15¾ in. (24.2 x 40.3 cm.)

£3,000-5,000

\$4,000-6,600

€3,500-5,700

PROVENANCE:

with Williams & Son, London.

Anonymous sale; Christie's, South Kensington, 14 March 2002, lot 15.

with Richard Green, London, where purchased by the present owner.



λ 113

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

The Blonde Minx - Yolande Donlan

signed 'W RUSSELL FLINT' (lower right)
oil on canvas
22½ x 40½ in. (57 x 102.3 cm.)

£30,000-50,000

\$40,000-66,000
€35,000-57,000

PROVENANCE:

Purchased by the sitter from the artist, and by descent to the previous owner.
Anonymous sale; Christie's, London, 16 June 2015, lot 107, where purchased by
the present owner.

EXHIBITED:

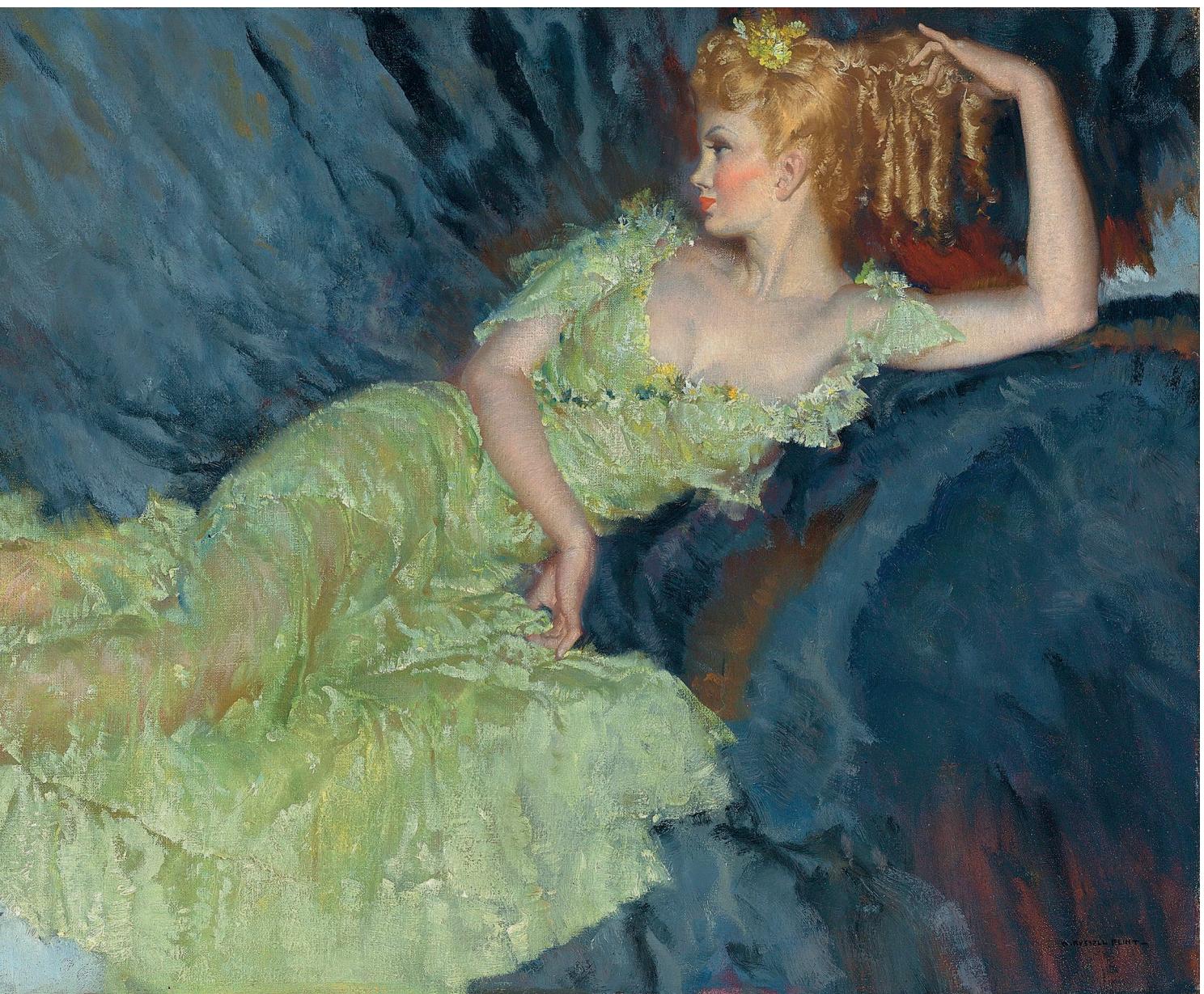
London, Royal Academy, 1949, no. 322.

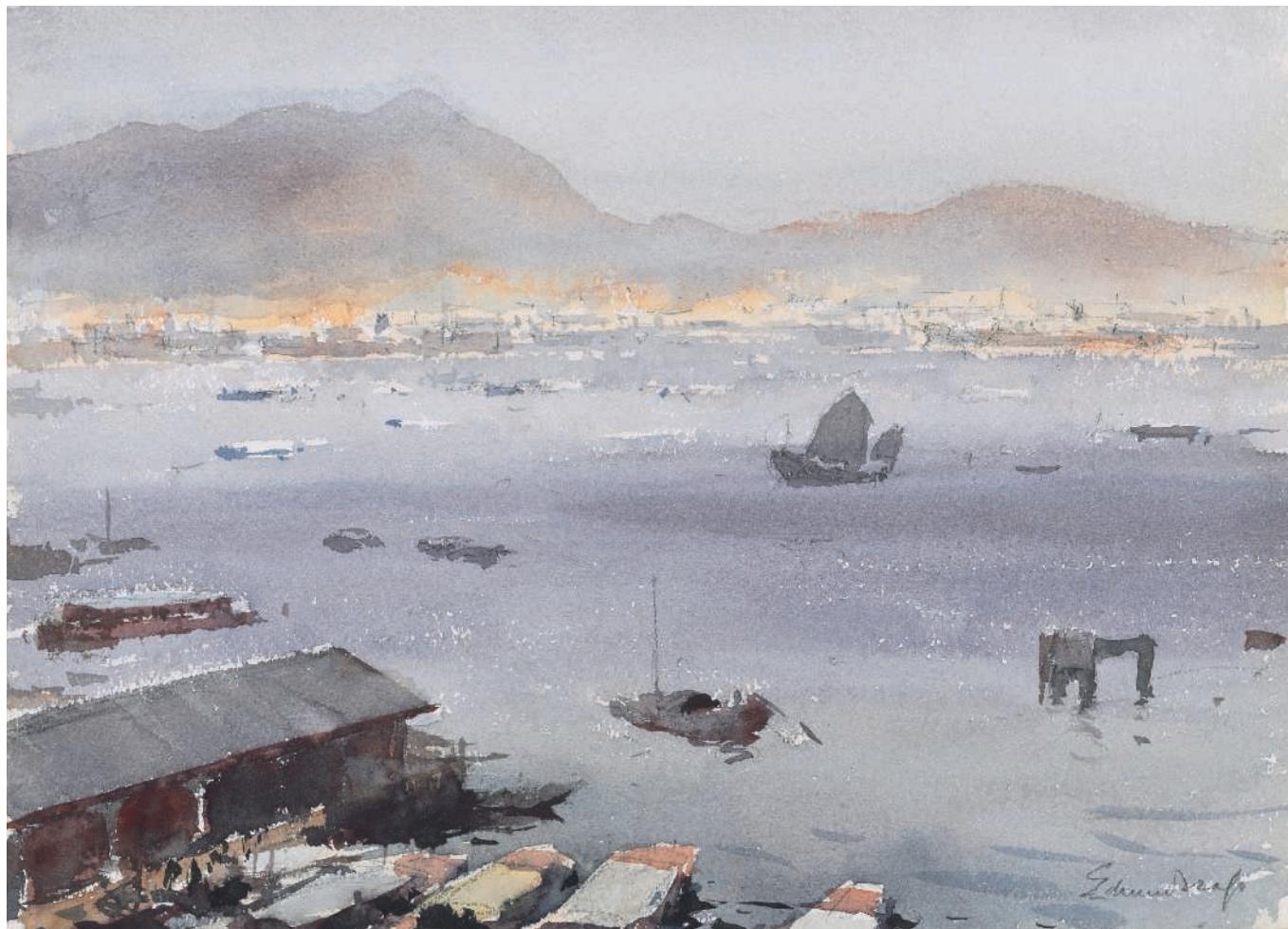
Russell Flint's *The Blonde Minx - Yolande Donlan*, encapsulates the Hollywood glamour that the American actress Yolande Donlan (1920-2014) brought to post-war London, bewitching theatre goers and making her the toast of the town. When exhibited at the Royal Academy in 1949 it attracted stellar reviews and was voted the picture of the exhibition. Flint was extremely well suited to capture such theatrical beauty and the portrait followed his depiction of Vivian Leigh as *Cleopatra* (1945, Royal Academy) and a triple portrait of the ballerina Moira Shearer (1948, Royal Academy).

After a string of parts in Hollywood and on Broadway, Yolande Donlan came to the attention of Sir Lawrence Olivier, who flew to Boston to audition her for the starring role in his West End production of *Born Yesterday* (1947) which became a huge success. Flint saw her the following year as *Lucrece* in Noel Langley's musical romp set in ancient Rome, *Cage Me a Peacock*. He presented his card at the stage door and proposed that she sit for him. Although initially reluctant, her future husband, the film director Val Guest, persuaded her that she shouldn't pass up this opportunity with 'the most popular British painter alive today'. Flint chose to portray her in the diaphanous green chiffon costume she wore as *Lucrece* and, as befitting the star of the moment, the sittings were eagerly recorded in the press. Donlan bought the picture on the opening night of the Royal Academy exhibition.

Donlan went on to appear on stage with Sir Richard Attenborough in *To Dorothy a Son* (1950) and in film, often directed by her husband. She starred with Douglas Fairbanks, Jun. in *Mister Drake's Duck* (1951), Dirk Bogarde in *Penny Princess* (1952) and Cliff Richard in *Expresso Bongo* (1959). She recorded her love of travel in her book *Sand in my Mink* (1955) and published an autobiography *Shake the Stars Down* (1976). She retired with her husband to Palm Springs in California and in 2004 the couple were awarded a plaque on the city's Walk of Stars.







λ114

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

The harbour, Hong Kong

signed 'Edward Seago' (lower right) and inscribed

'THE HARBOUR - HONG KONG' (on the reverse)

pencil and watercolour on paper

11 1/4 x 15 1/8 in. (28.5 x 38.5 cm.)

£7,000-10,000

\$9,300-13,000

€8,000-11,000

PROVENANCE:

with P. D. Colnaghi, London.



λ* 115

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

Junks at North Point, Hong Kong

signed 'Edward Seago' (lower left) and with inscription
'JUNKS AT NORTH POINT - HONG KONG' (on the reverse)
oil on board
20 x 26 in. (50.8 x 66 cm.)

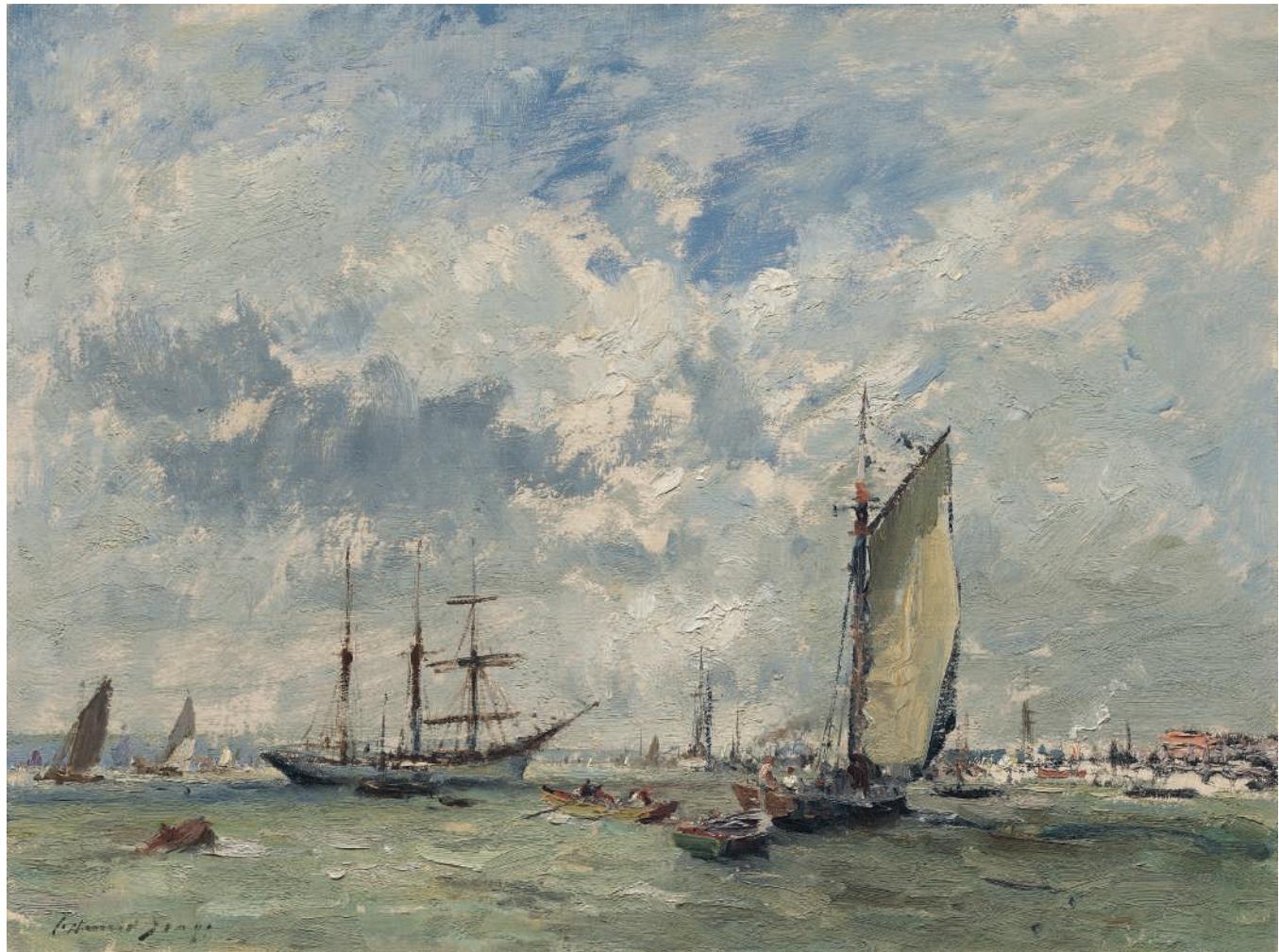
£30,000-50,000

\$40,000-66,000

€35,000-57,000

PROVENANCE:

with G. Blair Laing, Toronto.



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

λ 116

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

The barquentine Gazela, off Lisbon

signed 'Edward Seago' (lower left) and with inscription
'THE BARQUENTINE 'GAZELA' OFF LISBON' (on the stretcher)
oil on canvas
18 x 24 in. (45.7 x 61 cm.)

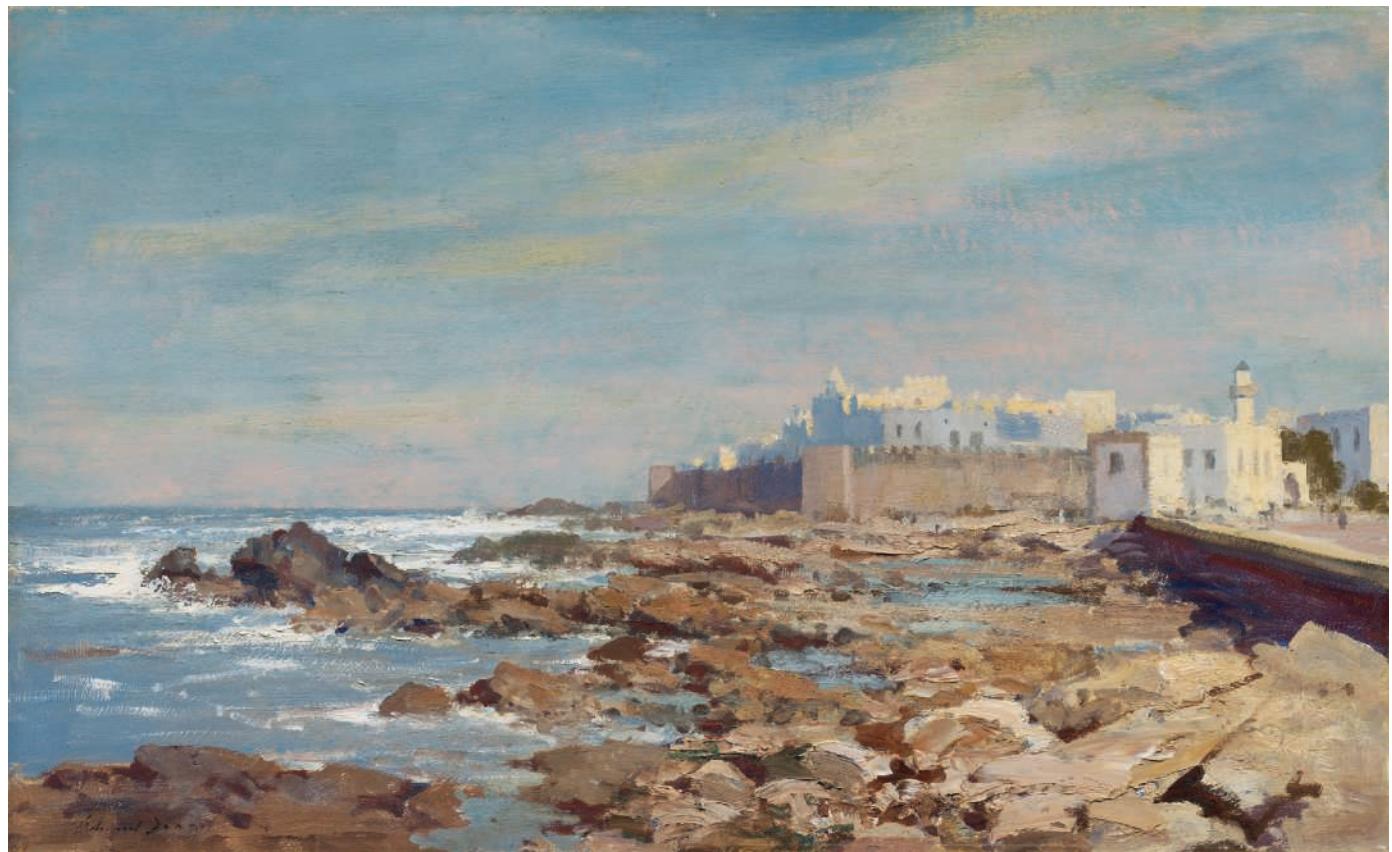
£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

with MacConnal-Mason, London, where purchased by the present owner.



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

λ 117

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

Essaouira, Morocco

signed 'Edward Seago' (lower left) and with inscription
'ESSAOUIRA - MAROCCO' (on the reverse)

oil on board

22 x 36 in. (55.9 x 91.5 cm.)

£30,000-50,000

\$40,000-66,000

€35,000-57,000

PROVENANCE:

with Richard Green, London, where purchased by the present owner.



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

λ 118

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

The narrow canal, Venice

signed 'Edward Seago' (lower left)

pencil and watercolour on paper

15 x 21½ in. (38.1 x 54.3 cm.)

£6,000-10,000

\$8,000-13,000

€6,900-11,000

PROVENANCE:

Anonymous sale; Christie's, London, 21 November 2007, lot 142.

EXHIBITED:

London, Richard Green, *Edward Seago 1910-1974*, February 1999, no. 50.



λ119

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

In the covered market, Istanbul

signed 'Edward Seago' (lower left) and with inscription
'IN THE COVERED MARKET, ISTANBUL' (on the reverse)
oil on board

15½ x 12 in. (38.7 x 30.5 cm.)

Sold with the original invoice.

£6,000-8,000

\$8,000-11,000

€6,900-9,100

PROVENANCE:

with Marlborough Fine Art, London, 1972, where purchased by the present owner.



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

£120

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

Dusty bottles

signed and dated 'Edward Seago/57' (lower left)

oil on board

12 x 16 1/4 in. (30.5 x 41.3 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

with Spink, London.

Anonymous sale; Bonham's, London, 30 June 2011, lot 111, where purchased by the present owner.

LITERATURE:

R. Ranson, *Edward Seago*, London, 1987, illustrated p. 68.



λ121

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

Barges in the Harwich estuary

signed 'Edward Seago' (lower left) and with inscription 'BARGES IN THE HARWICH ESTUARY' (on the reverse)

oil on board

10¾ x 14¼ in. (27.3 x 36.2 cm.)

Sold with the original invoice.

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

with P.D. Colnaghi, London, 1967, where purchased by the present owner.



λ 122

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

An Essex creek, Winter

signed 'Edward Seago' (lower left)
oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)

£15,000-25,000

\$20,000-33,000
€18,000-28,000

PROVENANCE:

with P.D. Colgnah, London.
with Mandell's Gallery, Norwich.



λ 123

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

The flooded fen, Norfolk

signed 'Edward Seago' (lower left) and with inscription 'THE FLOODED FEN NORFOLK' (on the reverse)
oil on board

16 x 24 in. (40.7 x 61 cm.)

Sold with the original invoice.

£18,000-22,000

\$24,000-29,000

€21,000-25,000

PROVENANCE:

with P.D. Colnaghi, London, 1967, where purchased by the present owner.

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

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We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

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(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

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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 you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

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Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

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(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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.

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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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

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. 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 any lot you purchase. (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 **Ψ** 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 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <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 CONSIGNIED 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 5.00pm 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 9.00am to 5.00pm. **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

CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS 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.	

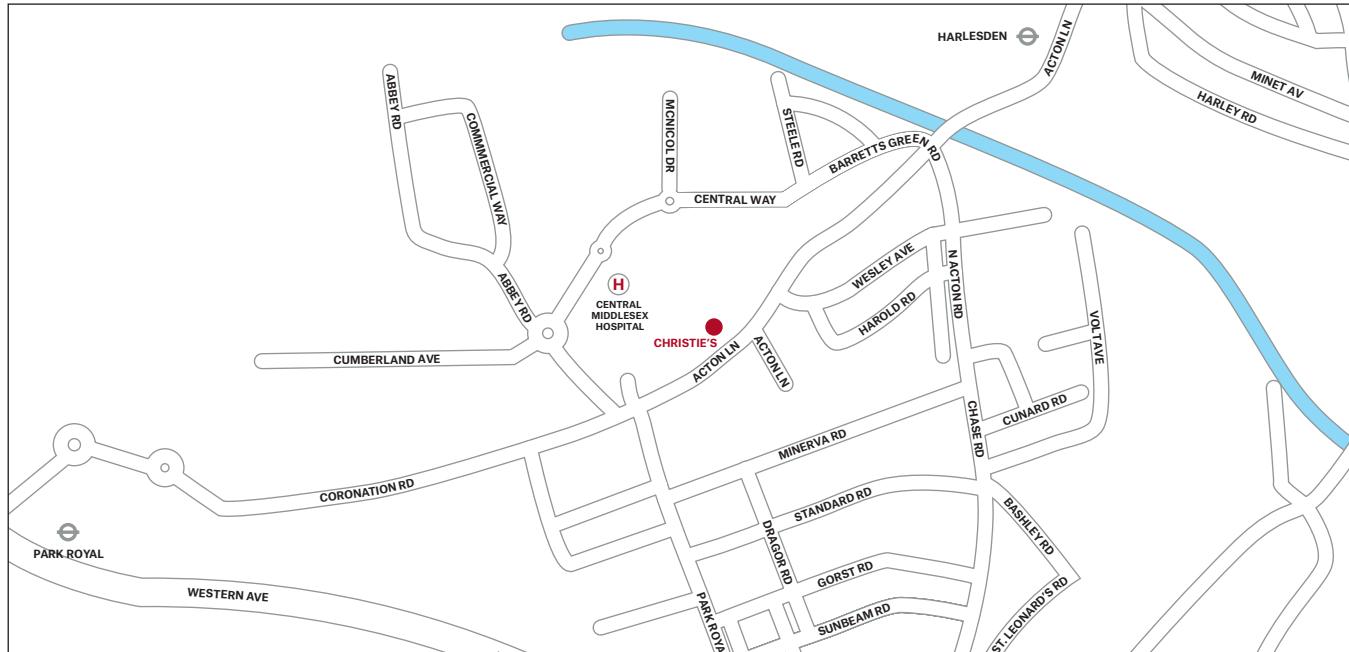
All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY
Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

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



11/10/17



ARCHIBALD THORBURN (1860-1935)

A pair of pheasants in snow

signed and dated 'Archibald Thorburn/1909' (lower left)

pencil and watercolour heightened with bodycolour and gum arabic on paper laid on board

14½ x 21¾ in. (37.2 x 55.3 cm.)

£20,000-30,000

THE ASTOR COLLECTION FROM TILLYPRONIE, ABERDEENSHIRE

London, 15 December 2017

Online • 4-18 December 2017

VIEWING

9-14 December 2017

8 King Street

London SW1Y 6QT

CONTACT

Annabel Kishor

akishor@christies.com

+44 (0) 20 7389 2709

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property from an Important Collection
SIR EDWIN HENRY LANDSEER, R.A. (LONDON, 1802-1873)
Alpine Mastiffs Reanimating a Distressed Traveller
oil on canvas
74½ x 93¾ in. (189 x 237 cm.)
£500,000-800,000

OLD MASTERS
EVENING SALE
London, 7 December

VIEWING
2-7 December
8 King Street
London SW1Y 6QT

CONTACT
Eugene Pooley
epooley@christies.com
+44 (0)20 752 3319

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



TERENCE CUNEO (1907-1996)

Castle Estates I

signed and dated 'CUNEO./MAY '64' (lower left)

oil on canvas

24 x 30 in. (61 x 76.2 cm.)

£15,000-25,000

MODERN / BRITISH
ART ONLINE

London, 17-24 November 2017

VIEWING

18-22 November 2017

8 King Street

London SW1Y 6QT

CONTACT

Alice Murray

amurray@christies.com

+44 (0)20 7389 2423

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



JEAN LEON PALLIÈRE (1823-1887)

A caravan of travellers, Argentina

oil on card laid down on canvas

9½ x 17¾in. (24 x 44.2cm.)

£50,000-80,000

TOPOGRAPHICAL PICTURES

London, 14 December 2017

VIEWING

9-13 December 2017

8 King Street

London SW1Y 6QT

CONTACT

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nlambourn@christies.com

+44 (0)20 7389 2040

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



GIOVANNI BOLDINI (ITALIAN, 1842-1931)

Portrait of Madam Arnold Seligmann

signed and dated 'Boldini 1900' (lower left)

oil on canvas

57 7/8 x 38 1/4 in. (146.9 x 97.2 cm.)

£80,000 - 120,000

19TH CENTURY EUROPEAN & ORIENTALIST ART

London, 14 December 2017

VIEWING

9-14 December

8 King Street

London SW1Y 6QT

CONTACT

Arne Everwijn

aeverwijn@christies.com

+44 (0) 20 7389 2453

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Immerse yourself in the art world, *wherever you are.*

This October, Christie's Education will launch online learning programmes in English, Mandarin and Arabic.
Learn the way you want to.

Find out more
christies.com/christies-education-online

CHRISTIE'S
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