

THE ASTOR COLLECTION

FROM TILLYPRONIE, ABERDEENSHIRE

London 15 December 2017



CHRISTIE'S



LONDON · KING STREET

THE ASTOR COLLECTION FROM TILLYPRONIE, ABERDEENSHIRE

Friday 15 December 2017

**THE ASTOR COLLECTION
FROM TILLYPRONIE,
ABERDEENSHIRE**
Part II – The Online Sale
4 – 18 December 2017
Sale no: 15547

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CHRISTIE'S

AUCTION

Friday 15 December 2017
at 11 am (Lots 1-230)

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

VIEWING

Saturday	9 December	12.00 pm – 5.00 pm
Sunday	10 December	12.00 pm – 5.00 pm
Monday	11 December	9.00 am – 4.30 pm
Tuesday	12 December	9.00 am – 8.00 pm
Wednesday	13 December	9.00 am – 4.30 pm
Thursday	14 December	9.00 am – 4.30 pm

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Nick Martineau, Bernard Williams

AUCTION CODE AND NUMBER

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BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.



“this supremely comfortable house - lying deep among the brown and purple moors ... glorious views of sweeping hills and gleaming lochs that lie forever before the windows”

Henry James (1843-1916)







Beat Moss Drive to Badnagoach

Date	8.9.1970	
Grouse		21
Black Game		
Capercaillie		
Partridges		
Pheasants		
Snipe		1
Woodcock		
Wildfowl		
Pigeon		
Hares		15
Rabbits		
Various		
TOTAL		37

GUNS — Earl of Ancrum
Lord Cornwallis
Mr. Geoffrey van Cutsem
Hon. Kim Fraser
Earl Haig
Marquess of Lansdowne
Sir John Nelson
Mr. Freddie Stockdale
Mr. Johnnie Astor
Mrs. Gavin Astor

GROUSE BAGS - WEEKLY TOTALS

	10.9	7.6	2.0	4.2	5.0	2.1		KEY	TOTAL
1055	4.8	2.6	1.0	2.6	5.1	1.1		FOURTH	1635
1057	3.2	4.7	5.6	3.9	1.2			SECOND	1554
1058	5.5	3.1	2.0	0				FOURTH	997
1059	2.2	4.5	3.4	1.6	1.1			FIFTH	1283
1060	19.0	8.7	3.0	6.5	10.1	1.1		SECOND	5661
1065	9.0	4.1	7.0	4.9	6.7	3.4		FOURTH	4427
1066	8.0	7.6	7.8	4.6	9.0	2.1		FOURTH	3515
1067	8.7	6.1	8.0	5.0	0.1			SECOND	2500
1068	7.6	6.7	8.0	10.3	10.1	1.2		FOURTH	4790
1069	4.2	6.6	6.8	5.9	4.5	1.1		FOURTH	2675
1070	4.6	0.0	10.8	3.9	6.5	1.1		SECOND	4200
1071	7.6	10.6	11.0					FOURTH	531
1072	12.9	10.9	6.6	7.6	9.3			SECOND	352
1073	5.0	0.7	5.0	5.7	4.9	1.0		FOURTH	4406
1074	3.4	8.5	10.0	5.1	5.7	1.3		SECOND	4101
1075	5.0	9.5	11.7	4.8	3.7	2.0		FOURTH	4070
1076	6.7	4.9	3.0	4.7	1.1			FOURTH	1897
1077	8.2	6.9	5.2	4.8	6.5	1.0		SECOND	3055
1078	7.6	8.5	5.3	7.7	4.1	7.2		FOURTH	4137
1079	8.8	7.1	6.9	5.8	8.1	3.2		SECOND	4101

Beat:	Home Beat
Date:	2.9.69
Grouse	52
Black Game	
Capercaillie	
Partridges	
Pheasants	
Snipe	
Woodcock	
Wildfowl	
Pigeon	2
Hares	4
Rabbits	
Various	
TOTAL	58

Mr. Crispin Agnew
Marquess Douro
Mr. Jamie Hambro
Mr. Christopher Tennant
Mr. Iain Tennant
Hon. Aylmer Tryon
Mr. Michael Waterhouse
Mr. Gavin Astor



<u>TILLYPRONIE</u>	
Best	<u>Morven</u>
Date	<u>17.8.68</u>
Grouse	104
Black Game	
Capercaillie	
Partridges	
Pheasants	
Snipe	1
Woodcock	
Wildfowl	
Pigeon	
Hares	2
Rabbits	
Various	
TOTAL	
GUNS —	107
Hon. G.D. Leslie Melville	
Mr. Michael Melville	
Mr. Michael Burges	
Keepers	
Hon. Gavin Astor	

<u> TILLYPRONIE</u>	
BEAT	<u>Home Bear</u>
DATE	<u>16 - August 1972</u>
NO. OF GUNS	<u>10</u>
GROUSE	<u>152</u>
	<u>99.</u>
	<u>251</u>
BLACK GAME	
CAPERCAILZIE	
PARTRIDGES	
PEACOCKS	
SNIPE	<u>1</u>
WOODCOCK	
WILDFOWL	
HARES	<u>13</u>
RABBITS	<u>3</u>
VARIOUS	
TOTAL	<u>268</u> P.T.O.

TILLYPRONIE

Seat Morven
 Date 25th August, 1975

Grouse	208
Black Game	
Capercaillie	
Partridges	
Pheasants	
Snipe	
Woodcock	
Wildfowl	
Pigeon	
Hares	6
Rabbits	
Various	
TOTAL	214

GUNS —

10 Guns

PTO

TILLYPRONIE	
Best	Lower Deasry
Date	21.8.69
Grouse	78
Black Game	
Capercaillie	
Partridges	
Pheasants	
Snipe	
Woodcock	
Wildfowl	
Pigeon	10
Hares	31
Rabbits	
Various	Golden Plover
TOTAL	120
GUNS	—
Mr. David Bowes Lyon	
lt. Col. Alastair Campbell	
Hon. Sir Evan Forbes	
Mr. Robin Linsee Gordon	
Mr. Charles Mills	
lt. Col. Harold Phillips	
Lord Stafford	
Lord Richard Wellesley	
Mr. Johnnie Astor	
Hon. Gavin Astor	



<u>TILLYPRONIE</u>	
Boot	Morven
Date	26.8.68
Grouse	306
Black Game	
Capercaillie	
Partridges	
Pheasants	
Snipe	
Woodcock	
Wildfowl	
Pigeon	
Hares	39
Rabbits	
Various	
TOTAL	342
GUNS:-	
H.R.H. The Duke of Edinburgh	
H.R.H. Prince of Wales	
Marquess of Hamilton	
Col. H. Phillips	
Mr. Nicky Phillips	
/...	

TILLERSON, VERNON, COUNT

TILLYPRONIE	
BEAT	Morven
DATE	5th September 1977
NO. OF GUNS	11
GROUSE	138
BLACK GAME	
CAPERCAILZIE	
PARTRIDGES	
PHEASANTS	
SNIPE	
WOODCOCK	
WILDFOWL	
HARES	5
RABBITS	
VARIOUS	
TOTAL	146
	PTO.

<u>TILLYPRONIE</u>	
Beat	Morven
Date	19.8.1970
Grouse	181
Black Game	
Capercaillie	
Partridges	
Pheasants	
Snipe	1
Woodcock	
Wildfowl	
Pigeon	
Hares	21
Rabbits	
Various	
TOTAL	203

H.R.H. The Prince of Wales
Mr. Jamie Anderson
Mr. J. R. Colville
Earl Grosvenor
Major Michael Smiley
Mr. Andy Smiley
Captain Michael Taitt
Hon. Hugh Astor
Hon. Johnnie Astor
Lord Astor of Hever

A black and white illustration of a large, multi-story house with a prominent gabled roof and several chimneys, surrounded by trees.

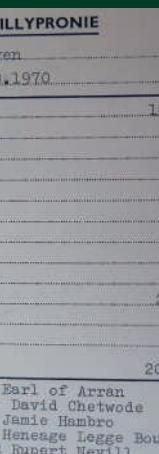
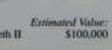
**TILLYPRONIE
TARLAND
ABERDEENSHIRE**

<u>TILLYPRONIE</u>	
Beat	Morven
Date	19.8.1970
Grouse	181
Black Game	
Capercaillie	
Partridges	
Pheasants	
Snipe	1
Woodcock	
Wildfowl	
Pigeon	
Hares	21
Rabbits	
Various	
TOTAL	203

Shooting for
val Deeside,
otland, with
onie Lodge,
Astor, with
e Shooting
ral.

pronie: "This supremely
brown and purple
being the highest placed
views of sweeping
ever before the windows."
Invercauld, the
offering.
6, 2001.

Estimated Value:







Foreword:

An invitation to Tillypronie

An invitation to Tillypronie, whether to shoot, fish or simply recreate was a most precious gift. There are places where the bags were larger, the salmon more willing and the mountains higher, but there was nowhere to match it for fun and congeniality. Turning into the wooded drive, with its own nesting ospreys; the first glimpse of the old house; and then the joy of pushing open the door to find oneself surrounded by wonderful paintings by Thorburn and Lodge, whilst simultaneously catching the distant sound of a Gin and Tonic – such memories are beyond price.

The fact that Tillypronie was always run for the pleasure and satisfaction of its owner and his fortunate guests did not detract from the quality of the sport it provided or from the efficiency of those who presented it. The estate was an exemplar of what is best in game management and a paradise for wildlife of every sort. From Dippers in the Don, to Ptarmigan on the tops, if you had the energy and time you could find an array of biodiversity rarely equalled in our crowded island.

The sport shown was invariably first rate, but the grouse were, as always, the jewel in the crown. There are few moors which provide the extraordinary variety of Tillypronie and a good day there was literally unforgettable. Birds jinking through the rocks, sliding down a precipice with a gale behind them, or 70 yards up with the flank of Morven in their eye. They were the stuff of dreams if you hit them, nightmares if you didn't.

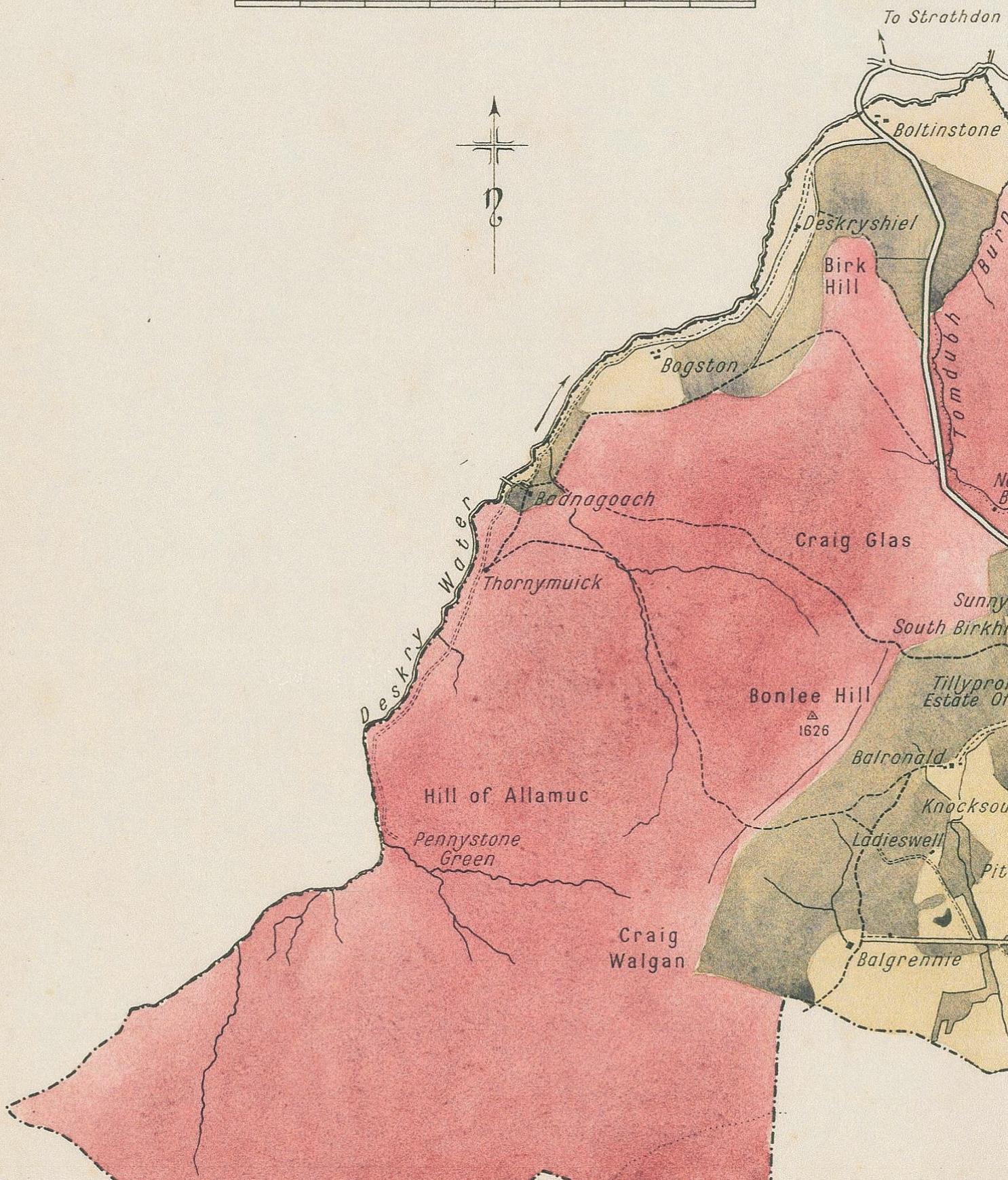
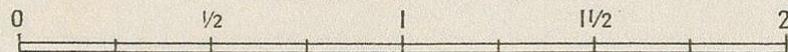
I am lucky enough to have sat often, but not often enough, in that wonderful house, clutching a comforting drink, and contemplating a great day's sport in the presence of some of the greatest wildlife paintings I will ever see. I shall never forget it.

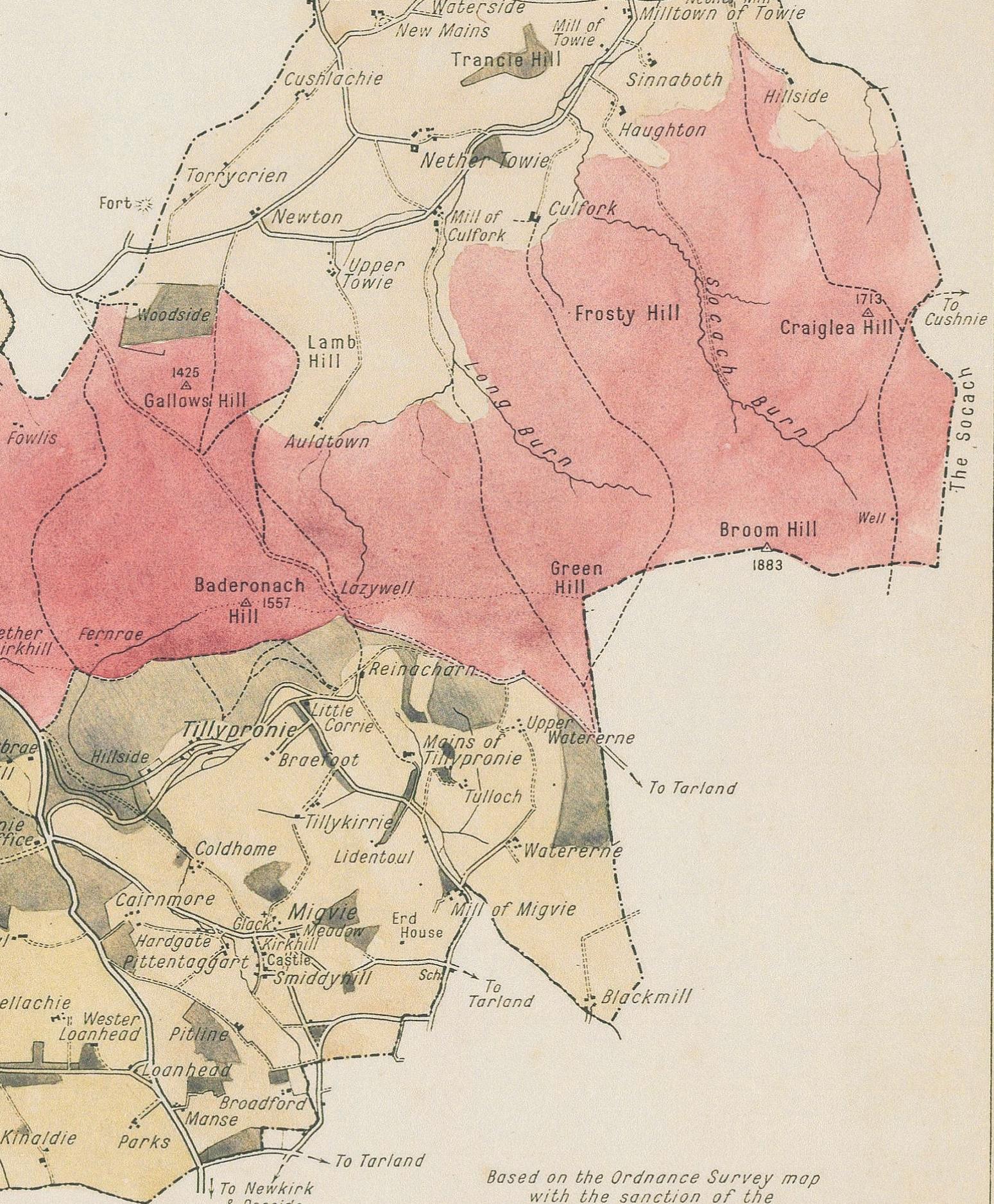
IAN COGHILL
Chairman of the Game & Wildlife Conservation Trust



TILLYPRONIE ESTATE

Scale of Miles





Based on the Ordnance Survey map
with the sanction of the
Controller of H.M. Stationery Office.

Copyright, Stanford London, 1954.

Tillypronie:

The History of the House and Collection by Philip Astor

There are many houses in Scotland that are grander than Tillypronie; but few, I would wager, that can compete with its majestic position and glorious views over the Dee valley; its wonderful gardens and fine collection of trees; the variety of sport it can offer; and its proud historical tradition and associations. Furthermore, it is one of those houses that immediately conveys a sense of good cheer and contentment; certainly for me it was always the happiest of homes, both as a child, and after I inherited it when my father died – far too young – in 1984. My parents had bought the house and estate in 1951, and it was obviously a source of great sadness when the period of Astor stewardship came to an end earlier this year.

The house was originally built 150 years ago in 1867 by Sir John Clark, the diplomat son of Queen Victoria's physician, Sir James Clark, who was himself the son of a butler from Banffshire. The Clark family had played a significant role in introducing the Royal Family to Deeside. For while the Queen was sailing up the west coast of Scotland, with Sir James in attendance, they were beset by constant rain. John Clark in the meantime was staying as a guest of a fellow diplomat who had rented the old castle of Balmoral and wrote regularly to his father extolling both the weather and the beauty of the surrounding countryside. In due course Balmoral was first leased and then bought by Prince Albert in 1852, and the castle was rebuilt in more substantial baronial style.

Sir James Clark himself lived for a period at Birkhall near Balmoral, before buying what was then the small estate of Tillypronie some 15 miles away. In due course Queen Victoria laid the foundation stone of the new house, as recorded in a contemporary newspaper:

'During the residence of the Court at Balmoral the Queen drove over to Tillypronie, where Sir John Clark was erecting a new mansion house.... Her Majesty laid the lintel stone of the principal entrance. The Sovereign stood upon a small raised platform and spread the bed of lime, smiling pleasantly at her own handiwork.'

Queen Victoria continued to be a regular visitor to Tillypronie, often accompanied by her servant and confidant John Brown. Brown considered himself too superior to eat with the servants of the house; the Clarks on the other hand felt it inappropriate for him to eat with them. The compromise was that a wooden hut was built outside the front door where Brown would eat in solitary state. As a nod to this unusual dynamic, I was tickled some years ago to buy from Malcolm Innes a small watercolour painted by Queen Victoria of a stag shot by John Brown (lot 150).



The Aberdeen Deeside and Donside Association at Tillypronie, 3 July 1901.



Lot 150. H.M. Queen Victoria (1819-1901).
A stag shot by John Brown, 1874

Besides being pillars of the local community in Aberdeenshire, the Clarks had established a cosmopolitan assortment of friends who would come and stay at Tillypronie, including several American diplomats and men of letters, notably Henry James, who in 1878 wrote enthusiastically to his sister as follows:

'Behold me in Scotland and very well pleased to be here. I am staying with the Clarks, of whom you have heard me speak and than whom there could not be a more tenderly hospitable couple. Sir John caresses me like a brother, and her ladyship supervises me like a mother. It is a beautiful part of the country - the so-called Deeside - the mountains of Aberdeenshire - the region of Balmoral and Braemar. This supremely comfortable house - lying deep among the brown and purple moors - has the honor, I believe, of being the highest placed laird's house in Scotland. I wish that, in the beautiful weather that we have been having, you might contemplate the glorious view of sweeping hills and gleaming lochs that lies forever before the windows. I have been here for four or five days and I feel that I have done a very good thing in coming to Scotland. Once you get the hang of it, and apprehend the type, it is a most beautiful and admirable little country - fit, for 'distinction' and to make up a trio with Italy and Greece.'



H.M. Queen Elizabeth II planting a tree at Tillypronie, 1960

Lady Clark was not just an exemplary hostess; she was also a highly accomplished cook, as another of their American friends, the writer and historian Henry Adams, related to a niece in 1891:

'If you could only see what wonderful things dear Lady Clark gives us to eat... far better than the best French restaurant.'

After her death in 1897, Sir John arranged for the thousands of recipes she had collected throughout her lifetime, and particularly during his diplomatic postings in Brussels, Paris and Turin, to be edited into a single volume which was published in 1909. Virginia Woolf gave the resulting book a glowing review in *The Times Literary Supplement* at the time; and more recently the cookery writer Elizabeth David cited a number of Lady Clark's recipes with approval. My wife Justine, no mean cook herself, assures me that the book has more than stood the test of time.

Following Sir John Clark's own death in 1910 Tillypronie went through various hands until it was bought in 1925 by Sir Thomas Royden, the Chairman of Cunard-White Star. This was the golden age of ocean travel, and during his chairmanship, Cunard built a magnificent liner which it was proposed should be called the Queen Victoria. It fell to Sir Thomas to ask King George V if he would approve the naming of the new ship after "England's greatest queen", to which the king replied that Queen Mary would be honoured and delighted. And so it was that, many years later, it was on the RMS Queen Mary that I celebrated my second birthday.

At Tillypronie the Roydens made several subtle improvements and additions to the house; and in the garden they laid out a series of terraces, as well as creating a rose garden, herbaceous borders and a water garden, all of which remain to this day. [When my parents bought the estate following the death without issue of Lord Royden (as he had become), they proceeded to develop



The garden at Tillypronie, 2016





Harold Macmillan at Tillypronie

the garden yet further, for example planting extensive heather beds down to the water garden, and a variety of azaleas and rhododendrons to add a blaze of colour in June. Plus my father planted a Pinetum along the drive containing rare specimens that he had collected on his foreign travels, many of them brought back as fir cones in his sponge bag.

When my turn came, I too added some features to the garden, including a rockery, created with weathered rocks brought down from our highest hill Morven, and in 2002 a Golden Jubilee garden, in which the Queen herself graciously planted a Dawick golden beech; she had previously planted a copper beech in front of the house in 1960, when I was clearly a rather precocious infant. Following our wedding in 2012, Justine and I planted a large collection of acers and other trees and shrubs that had been given to us as wedding presents by friends, family members and many of those associated with the estate.

Throughout all these years, Tillypronie has been at its heart a sporting estate, with a grouse moor that during the 1960s and '70s would regularly boast a seasonal average of 2,000 brace. Besides such worthies as Henry James, who I suspect was something of a non-striker, the Tillypronie moors have seen more than their fair share of notable figures. During my parents' time, for example, Harold Macmillan, who was a neighbour of theirs in the south, stayed on several occasions, capturing in his diary on his first visit in August 1952 the following vivid observations:

'A week's shooting is a wonderful rest. All thought of politics, business, family troubles and all the rest is put aside, and for some 8 hours a day everything is concentrated on the vastly exciting and infinitely various problems of trying to kill grouse. When – as during this week – each day has been one of very high winds, the grouse fly very fast and every graduation of feeling, from despair to triumph, is undergone by the shooter. I shot fairly well on the whole; at some drives very badly, at others almost brilliantly. Down wind the birds flew at tremendous speeds; I shot the highest and fastest I have ever killed...'



On the moor at Tillypronie, 1960s

A previous Prime Minister, Neville Chamberlain, was a regular guest of the Roydens. He too, besides waxing lyrical about the beauty of the views and the changing colours of the landscape, couldn't resist in 1933 providing his wife with a commentary of his performance:

'We had a lovely day yesterday. It was a bit cold in places, but when the sun shone & one was in a sheltered place it was deliciously hot. I was shooting pretty well, and though the birds persistently avoided my butts I found at the end of the day I had only got 2 less than the average bag per gun.'

During my own period of stewardship I have done my best to sustain the grouse moors, and I am proud too to have developed – non swanks, as we used to say at school – a pretty spectacular pheasant shoot. The variety of wildlife on the estate, (by no means only gamebirds, of course), is astonishing, and is very largely attributable, I would say, to the fact that we have historically managed the estate as a sporting concern.

Against that background, it is no coincidence that during both my father's ownership and mine, the collection of pictures in the house has concentrated so much on sporting and wildlife subjects. My father built up the remarkable collection of pictures by Archibald Thorburn and George Lodge during the 1950s and early 1960s, establishing a particularly close association with Aylmer Tryon of the Tryon and Moorland Galleries. Indeed, there were times when my father clearly got so carried away, adding yet another peerless representation of a covey of grouse, say, that my mother suggested he was creating almost singlehandedly the market for Thorburn's work. They not only proved to be eminently prudent purchases, but suited perfectly the Victorian and Edwardian milieu of Tillypronie House.

The only concession my father made to a new generation of sporting artists was when in 1977, on Aylmer Tryon's recommendation, he invited a young painter called Rodger McPhail to stay for his first such commission. Unfortunately Rodger's visit coincided with an east wind which invariably brought in a heavy mist that would linger for days on end, so he wasn't able to see the full glory of the place. That said, he captured some evocative scenes on the hill, and for me personally he painted some charming sketches in my game book. Even then, Rodger's priorities were always clear, so it was no coincidence that he managed to complete these timeless images between

tea and drink time. Later that evening, at the end of dinner, when my father suggested that the gentlemen should leave the port and go and re-join the ladies (yes, that was still very much the practice in those days), a distinctive Lancastrian voice piped up, "Well, I wouldn't say no to another brandy".

Not content merely with inheriting my father's inimitable collection, I took it upon myself to expand and diversify the collection with the addition of works by the likes of Audubon (whose dramatic illustrations I regard as having been years ahead of their time), Philip Rickman (whose sketches I have always favoured over his fully worked up paintings), and the under-rated Talbot Kelly. I too used to enjoy inviting up-and-coming painters to stay in the house or a cottage on the estate, perhaps in return for a little sketchbook. Young Darren Woodhead, for example, who is unquestionably one of our leading field artists, would even bed down in our lunch hut up on Morven so that he could sketch ptarmigan on the high tops at dawn. And I was thrilled to persuade the hugely talented Claire Harkess, who has painted birds and wildlife all round the world, but had never been onto a grouse moor, to try and capture the essence and speed of grouse in flight.

I used to be a frequent visitor to the Wildlife Art Gallery at Lavenham in Suffolk, and I still attend the annual show of the Society of Wildlife Artists at the Mall Galleries in London. I would regularly participate in the sporting and bird sales at Christie's (and sundry other auction houses too). Indeed, I remember bidding, many years ago, on a little picture by Lodge, which the eagle-eyed and late-lamented Brian Booth of the Tryon Gallery was also interested in. I decided to let him have it, but went shortly afterwards to the gallery where the picture was already on sale with a thumping mark up. I suggested that as I had been the under-bidder and knew what a saving I had treated him to, we might be able to come to an agreement. "We're not a bazaar, you know", said Brian; although I managed to knock him down in the end.

Well, in the most elegant and professional sense of the term, Christie's really is, I guess, something of a bazaar. My curatorial role has now come to an end: I hope that appreciative new homes will be found for these prized possessions which, like Tillypronie itself, have given such pleasure to me and countless others over so many years.



Thorburn's from the Astor collection on view at the Tryon Gallery, Cork Street, London



The Astor collection at Tillypronie

by Christine E. Jackson,
Fellow of the Linnean Society

The celebrated Astor collection of paintings and studies, with a small number of bronzes, mainly of birds with a few mammals and fish pictures, is dominated by the number of paintings by Archibald Thorburn (around a hundred) and half that number by George Edward Lodge. An additional fifty artists are represented in the collection, half of them by paintings executed after 1984 when Philip Astor inherited the Tillypronie estate.

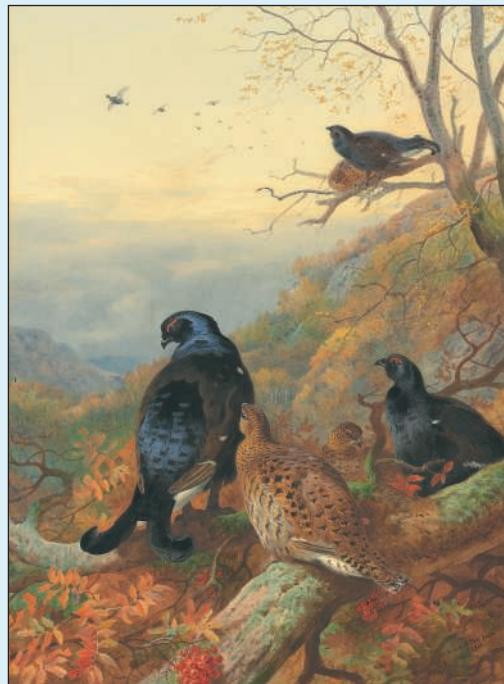
All of the paintings had a central motif – the birds (and a few mammals) were connected with the sport of shooting. These were British species, grouse (black and red), ptarmigan, capercaillie, pheasant, partridge, duck and geese. Fewer, but with some remarkably good examples by Lodge and Thorburn, were birds of prey predating on those same species. With only four exceptions all of the artists were British and three of those were domiciled in Britain: Henrik Grønvold the Dane, Joseph Wolf a Prussian and John Gerard Keulemans, a Dutchman whose original plates for the Ornithology of Shakespeare were purchased from Jan Coldevey, the joint author with Tony Keulemans of the biography of J. G. Keulemans Feathers to brush, 1982. Raymond Harris-Ching, a New Zealand artist, was a visitor to Britain.

The juxtaposition of paintings by Thorburn and Lodge provides a rare opportunity to compare and contrast the work of these two outstanding British artists working across the turn of the 19th and 20th centuries. Opinion has favoured Thorburn as the better artist and the ratio of twice as many paintings by him reflects this. However, it is generally considered that Lodge was the superior painter of birds of prey. Both of these artists were born in 1860 and began their careers in art colleges and then spent time under the tuition of Joseph Wolf, the finest bird painter of the 19th century. Of particular interest is the Greenland Falcon after Joseph Wolf painted by Thorburn on 13 July 1887 (lot 160). Wolf had broken the formulaic mould of an over large bird specimen painted from a stiff taxidermic model imposed on backgrounds that were of little atmosphere. Wolf insisted on a knowledge of the anatomy of the birds, sketching from life and showing them behaving naturally. Thorburn carried this a stage further by painting the game bird in correct size in relation to the fore-, mid- and back-ground. The action in some pictures is of birds on the wing, sometimes fleeing the guns but it is obvious whether the birds are tense or at rest. The consistent use of a full landscape background was a Thorburn hallmark. Today, it is still a necessary feature in bird painting: a good bird painter must also be a good landscapist. Thorburn also painted beautiful flowers and other vegetation in the foreground.

Looking at a Thorburn landscape, often perfect without a bird, one knows what season it is and what time of day it is. This is why so many sportsmen

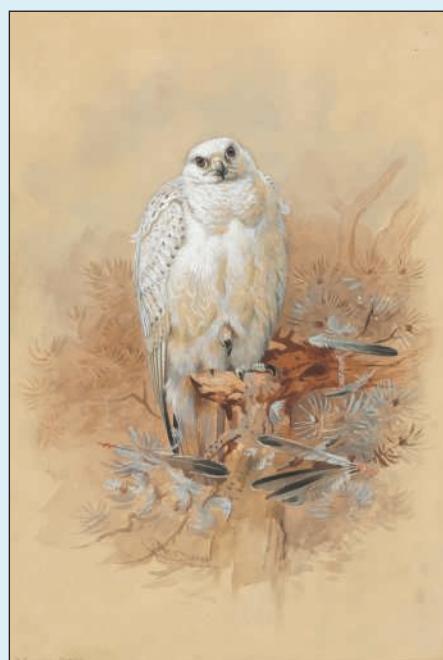


George Edward Lodge, *A golden eagle with outspread wings on a rocky outcrop*, lot 168.



Archibald Thorburn, *Blackgame in the glen*, lot 26.

find Thorburn's work so attractive. It takes them instantly back to scenes that they had seen themselves and of which they had been a part. In many years, more paintings by Thorburn have been sold than by any other British bird artist. The number of pictures he painted over the years from the late 1890s up to 1930, when illness curtailed his output, is estimated to be between 3000 and 4,000. His creative output was so extensive because he could paint very quickly and achieved this by a fluency in painting technique and envisaging exactly what the content of each painting was to be before taking up the brush.



Archibald Thorburn after Joseph Wolf, *Study of a Greenland Falcon*, lot 158.

Thorburn preferred watercolours to oils. Lodge also painted huge vistas of moorland with majestic birds of prey on the wing or perched on a lofty rock pinnacle, but more often on a large size of canvas with oils. It was one of his birds of prey paintings that Lodge chose to give to Thorburn in 1896 on the occasion of Thorburn's wedding to Constance Mudie. This evocative painting with unique associations was called *A peregrine falcon on a chalk cliff* and signed 'G. E. Lodge' but not dated. Unlike Thorburn, who nearly always both signed and dated his paintings, Lodge did not date his until late in his career.

PRINTS, STUDIES AND SKETCHES

Thorburn ceased to exhibit his paintings at the Royal Academy after 1900 when he had established a private clientele and begun to issue prints of his pictures. Some 203 of these prints have been recorded (David Waters, *Archibald Thorburn: artist and illustrator; the prints and proofs 1889-1934*, Langford Press, 2009), dating from 1900-34. They were produced by Leggatt Brothers in black and white, then by the four colour process after 1914 by A. Baird Carter of 70 Jermyn Street, London whose business was taken over by W. F. Embleton in 1919. The Free Art Society existed from 1895-1907 and published six sets of Thorburn's images between 1895 and 1901. Several of the lots are marked by print makers who were also employed by George Lodge to reproduce some of his paintings.

In addition to the paintings and prints there are some 25 lots of studies and sketches spread between the part I and part II sales, some preparatory for paintings. The Astors had a discerning appreciation of the individual characteristics of each species with which they became familiar in the fields and moors on their estate and bought studies they had commissioned as well as groups of sketches that came on the market. The number of studies is remarkable because far fewer people have an interest in, and appreciation of, the preliminary sketches than for the finished painting. Sketches are often more spontaneous and true to life than the worked up final painting.

Philip Astor invited wildlife artists to spend time on the estate at Tillypronie and bought several groups of studies of the birds that they had found and sketched there. Among these were: an album of sketches done in 1991 by Chris Rose; sketches on the estate by Derek Robertson in 2008; and an album of sketches executed between 2000 and 2001 by Ashley Boon. Red grouse in flight painted at Tillypronie by Richard David Kristupas was a gift from the artist. It was an opportunity for the artists to enjoy the beautiful



George Edward Lodge, *A peregrine falcon on a chalk cliff*, lot 37.

Scottish countryside while recording some of the wildlife in the field that they might not otherwise encounter.

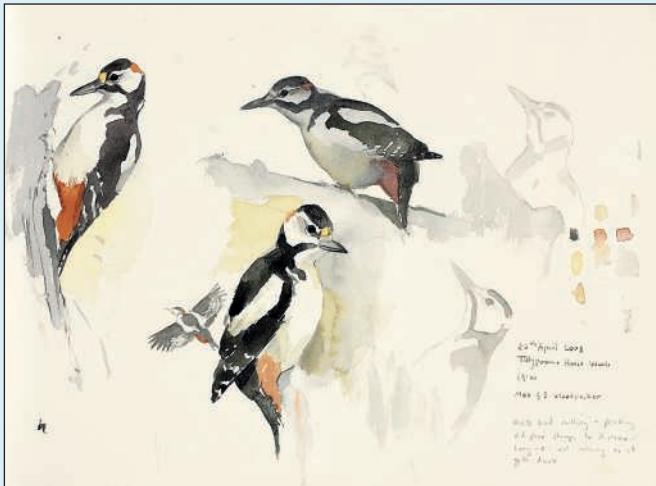
PROVENANCE

Two notable art galleries devoted to pictures of wildlife have been the source of some of the Astor pictures. The Suffolk Wildlife Art Gallery which was established in 1988 and closed in 2016 provided a pleasant visit to the village of Lavenham and an opportunity to browse some of the best bird paintings on the market in any given year. Several paintings in this collection were sourced from this gallery. The Tryon and Moorland Galleries in London were visited over a long period for some of the paintings here. In addition there is an annual Wildlife Artists exhibition in the Mall Galleries, London where pictures of widely varying quality are displayed. The occasion of the Glenbow



Archibald Thorburn, *A covey of red grouse by a spring*, lot 84.





Derek Robertson, *Great Spotted Woodpecker*, lot 60

Museum, Calgary, Canada. selling off its notable bird paintings collection in 1994 gave bird art enthusiasts a rare opportunity to buy some of the most famous bird artists' work.

A less usual source for wildlife pictures was the Rowland Ward establishment in London. Ward (1847-1912) was the most successful taxidermist in the second half of the 19th century. He owned an emporium called 'The Jungle' at 167 Piccadilly, London from 1879 where his models of big game hunting trophies were arranged in panoramas. He also had mounted birds, birds in glass cases and under shades and sold sporting books and paintings. George Lodge held exhibitions of his paintings at Rowland Ward's Piccadilly premises. Thousands of visitors were recorded every year. In this sale there are sporting pictures by Thorburn and Lodge noted as having been "With Rowland Ward".

HUMOUR

Some pictures with a nice sense of humour feature in the collection. One by Norman Thelwell is typical of his situation humour. Fig. 8: Norman Thelwell, *Easy come easy go*, lot 42 [54930636]. A pair of amusing sketches in pen and ink and blue wash by William Heath Robinson were drawn for the Piccadilly Competition 1929: Grouse and Highland tragedy. Graham Laidler Pont and Vincent R Balfour Brown show the British attitude to sport that baffles other nations. A sketch of Queen Victoria labelled "Mrs Brown" by Peter Brookes displayed an irreverent attitude to royalty. A painting by Queen



Archibald Thorburn, *Studies of ducks*, Part II, lot 360.

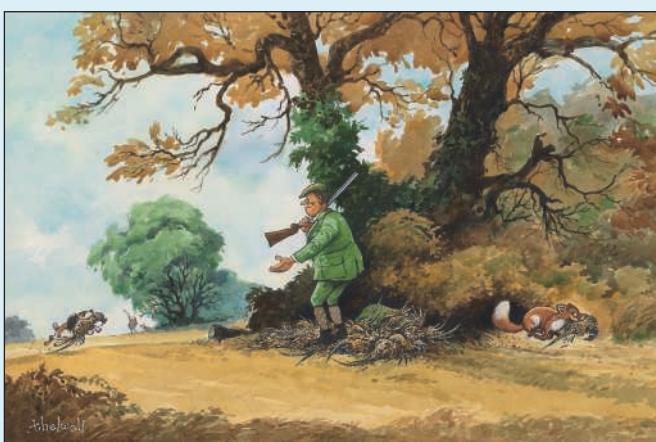
Victoria herself was of the head of a stag that John Brown had shot.

LATER GENERATIONS OF BIRD ARTISTS

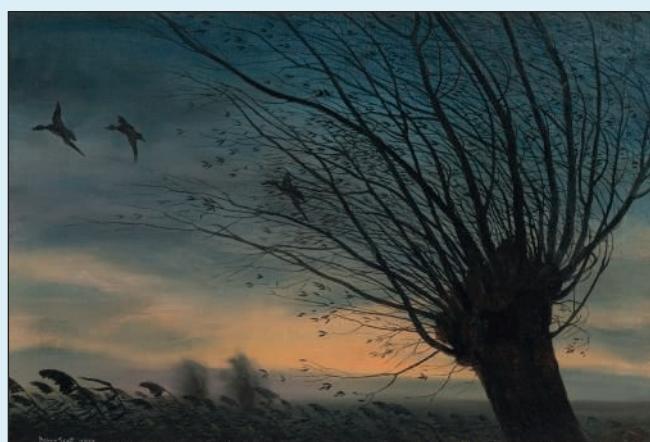
Contemporary with Thorburn and Lodge, born in the last decade of the 19th and first of the 20th Centuries who had individual styles of their own include Winifred Austen, George Morrison Reid Henry, John Charles Harrison, Mildred Eldridge and Peter Scott. Frank Southgate was a respected East Anglian sportsman and artist who captured the distinctive characteristics of the bird rather than painting in detail. He exhibited pictures of herons, geese, peregrines, snipe, wigeon and redshanks in Norfolk landscapes as well as fowling, punt-gunning and shooting.

The next generation of bird painters (born in the 1890s) after Thorburn and Lodge, were clearly influenced by their style and picture content. They included the wildlife artists Philip Charles Rickman who was instructed by Lodge, and Donald Watson who was a close friend of Lodge and painted similar Scottish landscapes.

Just after the second world war a small group of artists, born in the 1950s, emerged as fine painters of birds who were added to this collection more recently. Jonathan Sainsbury, Simon Turvey, who preferred close up views of the birds painted in great detail, and Emma Faull, who likes to paint in delicate colours. Keith Brockie is another Scot who was influenced both by Thorburn and Charles Tunnicliffe.



Norman Thelwell, *Easy come easy go*, lot 42.



Sir Peter Markham Scott, *Teal on a windy evening*, lot 6



Prideaux John Selby, *A Male Kestrel*, lot 157



John James Audubon, *Frigate Pelican*, lot 202

The choice of nine paintings by Claire Harkess (born 1970), who captures the 'jizz' of a bird often with little background, confirms the high regard for her work when she became the recipient of the David Shepherd Wildlife Artist of the Year in 2017. Darren Woodhead, born 1971 and based in Scotland prefers to paint closely observed portraits of birds. Alastair Proud is particularly good at painting birds of prey either in native habitats or at close range in great detail from a familiarity with his subjects.

Still life painters are rare nowadays but Donald Clark and Jonathan Wolstenholme are two represented here.

Pre-Thorburn artists who are represented include Samuel Howitt (1756-1822), who painted sporting pictures and hunting scenes. P.J. Selby's complete set of watercolours for his book *Illustrations of British Ornithology* was broken up in 1989 – one of the watercolours is here.

PLATES FROM BIRD BOOKS AND BOOKS

Five lots come from Audubon's double elephant size aquatinted plates, *The Birds of America* 1827-38. A drawing for the plate of A gyr falcon with grouse

by Joseph Wolf from Gould's *Birds of Great Britain*, 1873 and 27 lithographs from Daniel Giraud Elliott's *The Tetraonidae or grouse* NY1865 are from classic titles. William Lewin (1747-1795) painted, in watercolour, every plate in every copy of his *Birds of Great Britain*, so the 18 plates in eight frames are original watercolours.

Thorburn illustrated 59 books of which he was author of five, (three of them in lots 77 and 78). The classic book Beebe's *Monograph of pheasants* was published in three limited edition and numbered volumes. J. G. Millais' two books on British feeding ducks and Mammals of Great Britain are together. Lord Lilford's *Birds of the British Islands* 1885-97, seven volumes, was instrumental in starting off Thorburn's career illustrating bird books. Colonel T A Thornton is legendary for his sporting activities and his *Sporting tours through England*, published in 1804. There were two sporting artists named Henry Alken, senior and junior. Some aquatints illustrated their *National sports of Great Britain*, 1821 and again 1825 and other authors' publications. The Astor collection presents a wide choice from almost every different format of bird representation and of a consistently high standard.



Keith Brockie, *Ptarmigan in mid-plumage*, lot 220.



Jonathan Wolstenholme, *Still life with an open book on falconry and a pot of quills*, lot 188





1

LUCKNOW SCHOOL, CIRCA 1790

A chukar partridge in a landscape

numbered '423' in Persian (lower left) and further inscribed (lower centre) pencil, ink and watercolour, heightened with bodycolour, on paper watermarked 'J. Whatman'

18½ x 12½ in. (46.4 x 30.8 cm.)

£5,000–8,000

\$6,600–11,000

€5,600–8,900

PROVENANCE:

Paul Beilby Thompson.

Anonymous sale; Christie's, London, 30 September 1997, lot 6, where purchased by the present owner.

2

A VICTORIAN COPPER AND IRON WEATHER VANE

MID-19TH CENTURY, THE STAND LATER

In the form of a pheasant

31½ in. (79.5 cm.) high; 26 in. (66 cm.) wide; 6 in. (15 cm.) deep

£1,500–2,500

\$2,000–3,300

€1,700–2,800



■ 3

AN OAK STICK STAND

FIRST HALF 20TH CENTURY, POSSIBLY SCOTTISH

Together with a collection of walking sticks, with various handles including ram's horn and antler

36½ in. (92 cm.) high; 36 in. (91.5 cm.) wide; 9¾ in. (25 cm.) deep

£300–500

\$400–660

€340–560





λ 4

GEORGE EDWARD LODGE (1860-1954)

A pair of woodcock on the wing in a pine forest

signed 'G.E. Lodge.' (lower right)

oil on canvas

14 x 18½ in. (35.6 x 46.4 cm.)

£2,000-3,000

\$2,700-4,000

€2,300-3,300



λ 5

GEORGE EDWARD LODGE (1860-1954)

Spring in the forest

signed 'G.E. Lodge.' (lower left)

oil on canvas

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

£4,000-6,000

\$5,300-7,900

€4,500-6,700



λ 6

**SIR PETER MARKHAM SCOTT
(1909-1989)**

Teal on a windy evening

signed and dated 'Peter Scott 1933'

signed and dated 'Peter Scott 1968'
and indistinctly inscribed 'THE
EVENING' (on the stretcher)
oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)

£4 000-6 000

\$5,300–7,900
€4,500–6,700

λ 7

GEORGE EDWARD LODGE (1860-1954)

A sportsman shooting woodcock

signed and dated 'G.E. Lodge./1885' (lower right) and with inscription 'one of George Lodge's quite early sketches from his bedroom/wall at Camberley' (on the reverse)

6 x 9½ in. (15.3 x 24.2 cm.)

PROVENANCE:

Anonymous sale; Christie's, London, 25 February 1992, lot 124, where purchased by the present owner.





8



9

λ 8

GEORGE EDWARD LODGE (1860-1954)

A golden eagle on a rocky outcrop

signed 'G.E. Lodge' (lower left)
watercolour and bodycolour on paper
11½ x 17½ in. (28.6 x 43.5 cm.)

£2,500-3,500

\$3,300-4,600
€2,800-3,900



10

λ 9

GEORGE EDWARD LODGE (1860-1954)

A solitary blackcock on a rocky outcrop

signed 'G.E. Lodge' (lower right)
pencil, watercolour and bodycolour on buff paper
11½ x 17 in. (29.2 x 43.2 cm.)

£2,500-3,500

\$3,300-4,600
€2,800-3,900



11

λ 11

GEORGE EDWARD LODGE (1860-1954)

'Stoat on the prowl'

signed 'G.E. Lodge' (lower right)
pencil, watercolour and bodycolour on paper
17½ x 14½ in. (44.7 x 37.2 cm.)

£2,500-3,500

\$3,300-4,600
€2,800-3,900

PROVENANCE:

with Rowland Ward, London.





(part lot)

■12

A LATE-VICTORIAN CAST-IRON FIREBACK
BY THOMAS ELSLEY, LATE 19TH CENTURY

Together with a fire-grate, three oversized wrought-iron fire tools and Renaissance-style andirons
Fireback: 26 in. (66 cm.) high; 30¾ in. (78 cm.) wide; 1½ in. (3 cm.) deep (7)

£2,000–3,000

\$2,700–4,000

€2,300–3,300



■13

AN OAK OPEN ARMCHAIR
17TH CENTURY AND LATER

The top rail carved with a scrolled motif, the back splat carved with the initials 'I' and 'T', restorations and replacements

43½ in. (110 cm.) high; 29½ in. (75 cm.) wide; 21¾ in. (55 cm.) deep

£800–1,200

\$1,100–1,600

€900–1,300

■14

AN OAK REFECTIONARY TABLE
19TH CENTURY, INCORPORATING EARLIER
ELEMENTS

With a flowering vine frieze

30¼ in. (77 cm.) high; 74 in. (188 cm.) wide; 38 in. 96.5 cm.)
deep

£1,500–2,500

\$2,000–3,300

€1,700–2,800







15

15

A BRONZE MODEL OF AN EAGLEEARLY 20TH CENTURY, AFTER THE MODEL
BY ARCHIBALD THORBURN (1860-1935)With cast signature 'A. Thorburn'
6 in. (15 cm.) high; 8 in. (20.3 cm.) wide;
6 1/4 in. (16 cm.) deep

£2,000-4,000

\$2,700-5,300

€2,300-4,500



16

**A BRONZE MODEL OF A RESTING
WOODCOCK**CIRCA 1920, AFTER THE MODEL BY
ARCHIBALD THORBURN (1860-1935)Signed 'A. Thorburn' (on the base)
2 1/2 in (6 cm.) high; 2 3/4 in. (7 cm.) wide;
2 in. (4.8 cm.) deep

£2,000-4,000

\$2,700-5,300

€2,300-4,500



17 (part lot)

17

**FOUR PAINTED-WOOD FIGURES OF A
GROUSE, A SNIPE, A WOODCOCK AND
TWO PARTRIDGE**BY A.J. MILLER, SECOND HALF 20TH
CENTURYEach signed 'A.J. Miller', on a rectangular oak base
largest: 10 1/4 in. (26 cm.) high;
14 in. (35.5 cm.) wide; 6 in. (15 cm.) deep (4)

£1,000-1,500

\$1,400-2,000

€1,200-1,700



18 (part lot)

18

**A COLD-PAINTED BRONZE MODEL OF A
GROUSE**SECOND HALF 20TH CENTURY, POSSIBLY
AUSTRIANTogether with a Japanese bronze group of two
quails, Meiji Period, late 19th century
6 in. (15 cm.) high; 8 1/4 in. (21 cm.) wide;
3 1/4 in. (8.3 cm.) deep
5 1/4 in. (13.5 cm.) high

£500-800

\$660-1,100

€560-890



19 (part lot)

19

**A PAIR OF FRENCH WROUGHT-IRON
BOOK ENDS**CIRCA 1925, IN THE MANNER OF MICHEL
ZADOUNAIISKYIn the form of gazelles leaping foliage
7 3/4 in. (19.5 cm.) high; 6 1/2 in. (16.5 cm.) wide;
3 1/2 in. (9 cm.) deep (2)

£1,500-2,500

\$2,000-3,300

€1,700-2,800



20

**A PAIR OF FRENCH BRONZE FIGURES
OF THE APOLLO BELVEDERE AND THE
MEDICI VENUS**LATE 18TH/EARLY 19TH CENTURY, AFTER
THE ANTIQUEEach on a circular base, Apollo lacking right hand
13 1/2 in. (34 cm.) high (2)

£2,000-3,000

\$2,700-4,000

€2,300-3,300

21

A NORTH EUROPEAN WALNUT AND STAG

ANTLER HEAD

FIRST HALF 20TH CENTURY

51 in. (129.5 cm.) high; 32 1/4 in. (83.5 cm.) wide;
16 in. (40.5 cm.) deep

£700-1,000

\$930-1,300
€780-1,100



22

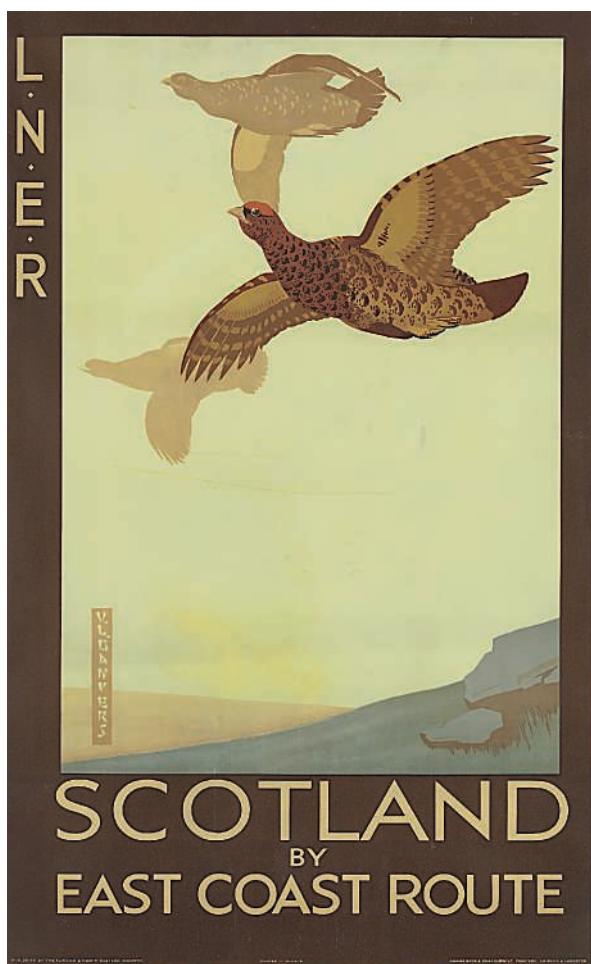
TWO RAILWAY POSTERS, EARLY 20TH
CENTURY

LINGSTROM, Freda, *King's Cross for Scotland*; and
Scotland by East Coast Route, by another hand

39 x 24 in.; and slightly smaller (2)

£700-1,000

\$930-1,300
€780-1,100





23

ARCHIBALD THORBURN (1860-1935)

Snipe drumming

signed and dated 'Archibald Thorburn/ 1908' (lower right)
pencil and watercolour heightened with bodycolour and touches of gum arabic
on paper
11 x 7½ in. (27.9 x 19.4 cm.)

£7,000-10,000

\$9,300-13,000

€7,800-11,000

PROVENANCE:

with Tryon Gallery, London.



24

ARCHIBALD THORBURN (1860-1935)

A pair of red grouse amongst heather

signed and dated 'Archibald Thorburn/1913' (lower right)
pencil and watercolour heightened with bodycolour and touches of gum arabic
on paper
11 x 7½ in. (28 x 19 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

with Tryon Gallery, London.



25

ARCHIBALD THORBURN (1860-1935)

'Woodcock and Young'

signed and dated 'Archibald Thorburn/ 1908' (lower right)

pencil and watercolour heightened with bodycolour and touches of gum arabic
on paper

11 x 7 1/2 in. (27.9 x 19.1 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

PROVENANCE:

with Tryon Gallery, London.



26

ARCHIBALD THORBURN (1860-1935)

Blackgame in the glen

signed and dated 'Archibald Thorburn/ 1911.' (lower right)
pencil and watercolour heightened with bodycolour and touches of gum arabic on
paper laid on board
30 x 21¾ in. (76.3 x 55.3 cm.)

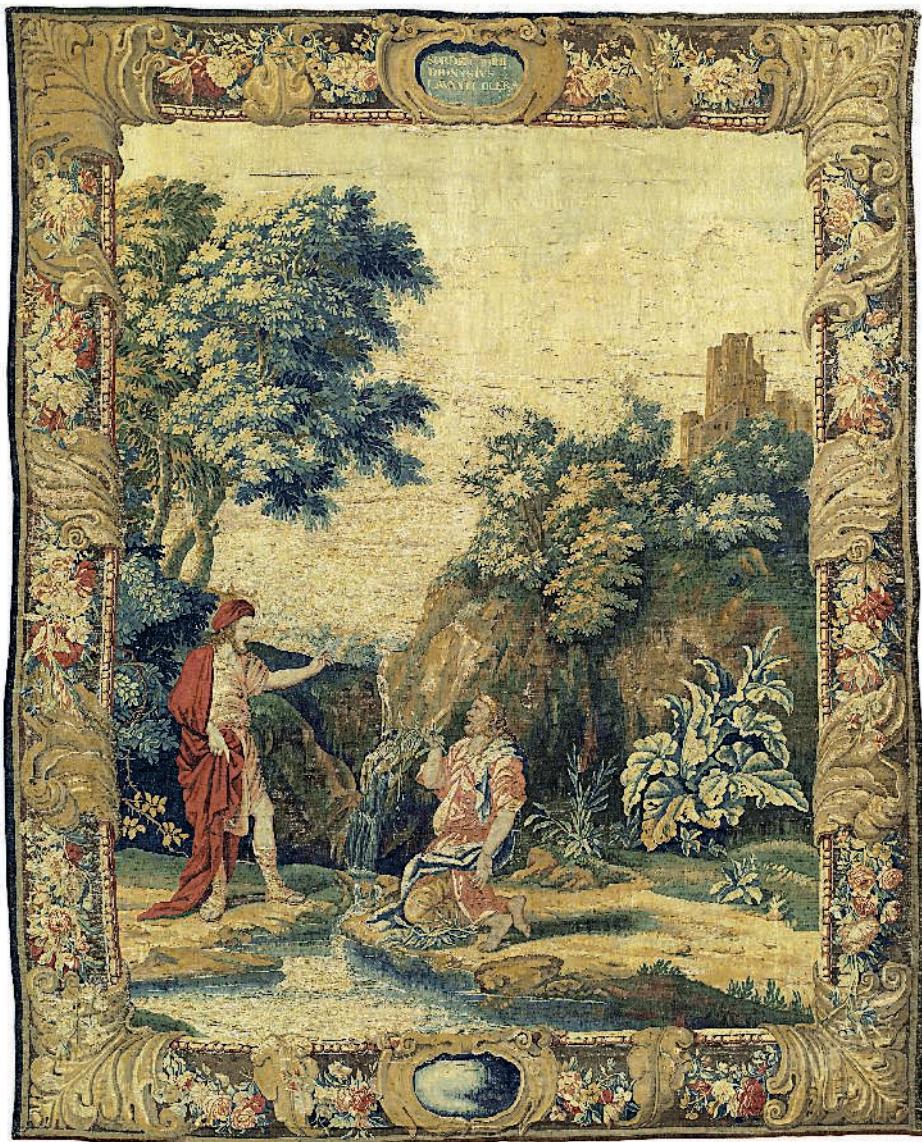
£70,000-100,000

\$93,000-130,000

€78,000-110,000







(part lot)

■ 27

AN ENGLISH MYTHOLOGICAL TAPESTRY

MORTLAKE, SECOND HALF 17TH CENTURY

Woven in silks and wools, depicting Diogenes with herbs in his hand and looking upwards towards Plato on the other side of the stream, the cartouche to the top inscribed 'SORDET MIHI DIONYSIUS LAVANTI OLERA'
 122½ x 98½ in. (311 x 250 cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,700

■ 28

A LATE VICTORIAN EBONIZED OAK GONG

LATE 19TH CENTURY

With associated gong; and a Regency mahogany butler's tray, early 19th Century, on ring-turned X-framed stand, 34½ in. (87 cm.) high; 27½ in. (69 cm.) wide; 21½ in. (54 cm.) deep
 40½ in. (102.5 cm.) high; 34¾ in. (88.5 cm.) wide; 11½ in. (29.5 cm.) deep
 (3)

£600–1,000

\$800–1,300

€670–1,100







29

ARCHIBALD THORBURN (1860-1935)

'A frosty dawn'

signed and dated 'A. Thorburn/1927' (lower left)

pencil and watercolour heightened with bodycolour and touches of gum arabic on paper laid on board
22% x 30 in. (56.8 x 76.2 cm.)

£50,000-70,000

\$66,000-92,000

€56,000-78,000

PROVENANCE:

with Tryon Gallery, London.

Thorburn Museum Sale; Sotheby's, London, 31 March 1993, lot 65.

LITERATURE:

J. Southern, *Thorburn's Birds and Mammals*, Newton Abbott, 1986, p. 84.





30

ARCHIBALD THORBURN (1860-1935)

'The eagle's stoop': a golden eagle snatching a ptarmigan

signed and dated 'Archibald Thorburn - 1902' (lower left)

pencil and watercolour heightened with bodycolour and touches of gum arabic on paper laid on board
21½ x 29¾ in. (54.9 x 75.6 cm.)

£40,000–60,000

\$53,000–79,000

€45,000–67,000

PROVENANCE:

with Rowland Ward, London.





31

ARCHIBALD THORBURN (1860-1935)

'Watching the drift'

signed and dated 'Archibald Thorburn/ 1906'
(lower right)

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

30 x 21½ in. (76.2 x 55 cm.); and a pencil sketch for
the picture, with the artist's studio stamp,
6½ x 5 in. (15.8 x 12.7 cm.) (2)

£20,000-30,000

\$27,000-40,000

€23,000-33,000

PROVENANCE:

The pencil sketch: with Moorland Gallery.

EXHIBITED:

London, Malcolm Innes, *Thorburn's Scotland*, 20
July-27 September 1988.



32

ARCHIBALD THORBURN (1860-1935)

A pair of ravens

signed and dated 'A. Thorburn/ 1928' (lower left)
pencil and watercolour heightened with
bodycolour and touches of gum arabic on paper
laid on board
15 x 22 in. (38.1 x 55.9 cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

PROVENANCE:

with Rowland Ward, London.



33

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

\$27,000-40,000

€23,000-33,000

PROVENANCE:

with Rowland Ward, London.





34

A CHINESE BLUE AND WHITE OVIFORM JAR AND ASSOCIATED COVER

THE JAR KANGXI PERIOD (1662-1722), THE COVER 19TH CENTURY

With panels of archaic vessels on a prunus embellished cracked-ice-pattern ground

9 1/4 in. (13.5 cm.) high overall

£700-1,000

\$930-1,300

€780-1,100

35

**A PAIR OF CHINESE BLUE AND WHITE JARDINIÈRES
19TH CENTURY**

Each reverse-decorated with dragons and peonies on a blue ground

14 1/4 in. (36.3 cm.) diameter

(2)

£800-1,200

\$1,100-1,600

€900-1,300



■~36

**A REGENCY GILT-METAL MOUNTED,
BOXWOOD AND EBONY-INLAID
MAHOGANY LIBRARY TABLE
CIRCA 1815**

The rosewood crossbanded top above four frieze drawers and four false drawers

28 in. (71 cm.) high; 39 1/2 in. (100.5 cm.) wide;

31 in. (79 cm.) deep

£2,500-4,000

\$3,300-5,300

€2,800-4,500

λ 37

GEORGE EDWARD LODGE (1860-1954)

A peregrine falcon on a chalk cliff

signed 'G.E. Lodge' (lower right)

oil on panel

10 x 6 5/8 in. (25.4 x 16.8 cm.)

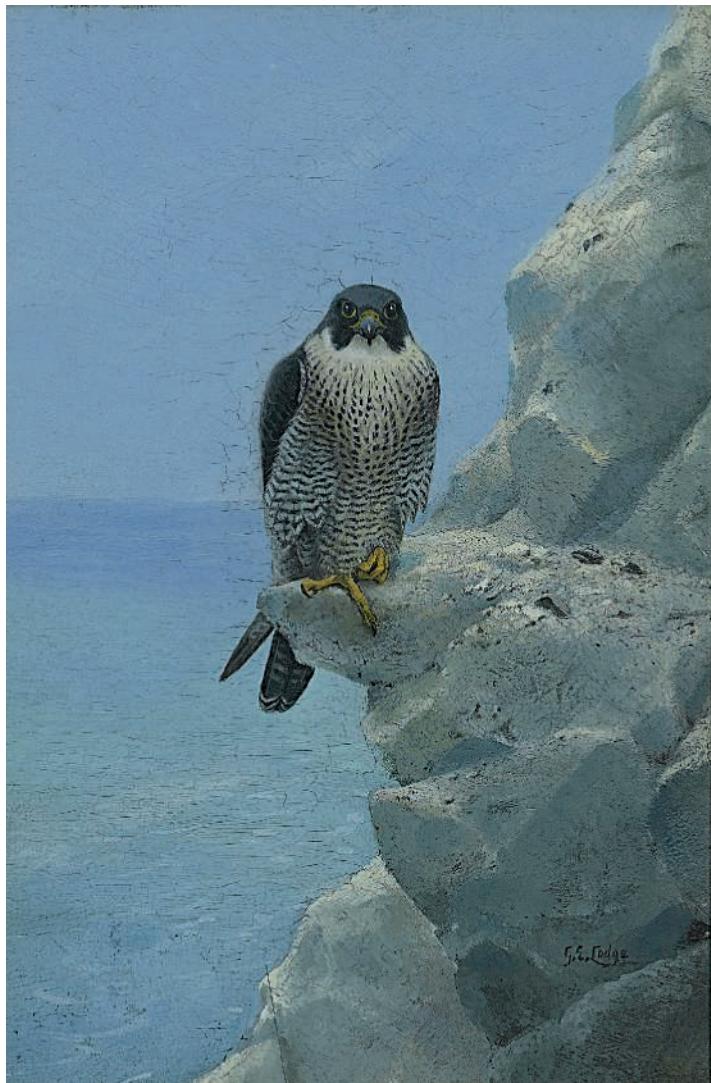
£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

A gift from the artist to Archibald Thorburn on the occasion of his wedding in 1896, according to an inscription on the reverse of the frame.



λ 38

GEORGE EDWARD LODGE (1860-1954)

Blackcock displaying

signed 'G.E. Lodge.' (lower right) and inscribed 'Blackcock displaying' (on the stretcher)

oil on canvas

12 x 18 in. (30.5 x 45.7 cm.)

£2,500-3,500

\$3,300-4,600

€2,800-3,900

PROVENANCE:

with Rowland Ward, London.

Anonymous sale; Christie's, London, 30 September 1997, lot 58, where purchased by the present owner.





λ 39

TERENCE LAMBERT (B. 1951)

Studies of red grouse in flight

signed 'Terence Lambert' (lower left)
pencil on paper
26 x 39½ in. (66 x 100.3 cm.)

£800-1,200

\$1,100-1,600
€900-1,300



40

GRAHAM LAIDLER (PONT) (1908-1940)

The British Character - Importance of the Twelfth of August

signed 'PONT' (lower right) and dated '17th July 1936' (on the reverse,
according to a label on the back of the frame)
pencil, pen and ink on paper
7¾ x 10 in. (19.7 x 25.4 cm.)

£300-400

\$400-530
€340-450

PROVENANCE:

with Abbott & Holder, London.

ENGRAVED:

Graham Laidler, *The British Character Studied and Revealed*, not found.



λ 41

JONATHAN SAINSBURY (B. 1951)

Grey partridge in the snow

signed 'Jonathan Sainsbury' (lower right)
pencil, charcoal and watercolour on paper
27 x 36 1/4 in. (68.6 x 92.1 cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,700

λ 42

NORMAN THELWELL (1923-2004)

'Easy come easy go'

signed 'thelwell.' (lower left)
pencil, pen and ink and watercolour heightened with touches of bodycolour on paper
11 1/2 x 17 in. (29.3 x 43.2 cm.); and Arthur Briscoe (1873-1943), *Got one at last*,
signed 'A. Briscoe' (lower left) and inscribed as title (lower right), pencil, pen
and ink and watercolour heightened with bodycolour on grey paper, 7 3/4 x 10 1/4
in. (19.7 x 26 cm.) (2)

£400-600

\$530-790
€450-670





(part lot)

43

A SET OF SIX CHARLES-II STYLE SILVERED-BRASS TWIN-BRANCH WALL-LIGHTS
SECOND HALF 20TH CENTURY

Each fitted for electricity

11½ in. (28.5 cm.) high; 10½ in. (26.5 cm.) wide; 6¼ in. (16 cm.) deep (6)

£1,000–1,500

\$1,400–2,000

€1,200–1,700



44

AN ENGLISH OAK AND BENTWOOD BEER COASTER
SECOND HALF 18TH CENTURY

On later castors; together with four carved wood utensils
3½ in. (9 cm.) high; 2½ in. (62 cm.) wide; 10¼ in. (27 cm.) deep

£800–1,200

\$1,100–1,600

€900–1,300

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 2 July 2003, lot 552, where purchased by the current owner.

45

A GROUP OF TWELVE DUTCH DELFT CHARGERS
18TH CENTURY, TWO WITH BLUE FACTORY MARKS

The largest - 13½ in. (34.2 cm.) diameter

£2,500–4,000

\$3,300–5,300

€2,800–4,500







■ 46

A PAIR OF FRENCH BRONZE-MOUNTED ALABASTER PLAFFONIERS
CIRCA 1920

Each wired for electricity
20 in. (51 cm.) high; 16 $\frac{1}{4}$ (42.5 cm.) diameter (2)

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



~ 47

A VICTORIAN TONBRIDGE WARE AND ROSEWOOD WRITING-SLOPE AND BOOK RACK
MID-19TH CENTURY

Both inlaid with a view of Hever Castle; together with an inkwell, money box, paperweight and desk accessories; and a Victorian Mauchline-ware cigar case

The writing-slope: 3 $\frac{3}{4}$ in. (9.5 cm.) high;
15 $\frac{1}{4}$ in. (39 cm.) wide; 11 $\frac{1}{2}$ in. (29.5 cm.) deep (14)

£800-1,200 \$1,100-1,600
€900-1,300

PROVENANCE:

Hever Castle.

The cigar case with Eureka Antiques, London.

■ 48

A VICTORIAN OAK LIBRARY TABLE
CIRCA 1840

The top with an inset with a brown leather writing surface
28 $\frac{1}{4}$ in. (72 cm.) high; 84 in. (213.5 cm.) wide; 29 $\frac{1}{4}$ in. (74.5 cm.) deep

£800-1,200 \$1,100-1,600
€900-1,300

PROVENANCE:

The In and Out Club, Piccadilly, London.



■ 49**AN ENGLISH BROWN-LEATHER AND OAK LIBRARY ARMCHAIR AND FOOT-STOOL**

BY HOWARD & SONS LTD, EARLY 20TH CENTURY

The armchair stamped '1166/7751', the castors stamped 'Howard & Sons/London'
 Armchair: 31½ in. (80 cm.) high;
 27½ in. (70 cm.) wide; 33½ in. (85 cm.) deep (2)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

**■ 50****TWO ENGLISH BROWN-LEATHER AND OAK EASY ARMCHAIRS**

BY HOWARD & SONS LTD, EARLY 20TH CENTURY

One stamped '7740/HOWARD & SONS LTD/BERNERS ST', the other 1166/7750/HOWARD & SONS LTD/BERNERS ST, both with castors stamped 'HOWARD & SONS/LONDON'
 33 in. (84 cm.) high; 30¼ in. (77 cm.) wide; 41¾ in. (106 cm.) deep
 32½ in. (82 cm.) high; 28¾ in. (73 cm.) wide;
 36½ in. (92.5 cm.) deep (2)

£2,000–3,000

\$2,700–4,000

€2,300–3,300

**■ 51****AN ENGLISH BROWN-LEATHER AND OAK SOFA**

EARLY 20TH CENTURY

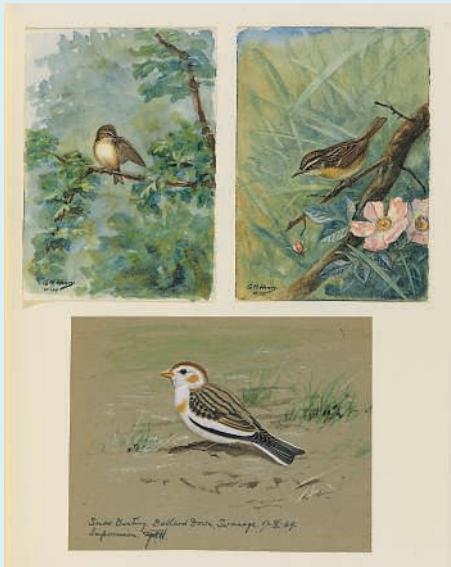
With two squab cushions, the back leg stamped '1184/7768', the castors stamped 'Howard & Sons/London'
 33¼ in. (84.5 cm.) high; 81¼ in. (206.5 cm.) wide;
 37¼ in. (94.5 cm.) deep

£2,500–4,000

\$3,300–5,300

€2,800–4,500





52



λ 52

GEORGE MORRISON REID HENRY (1891-1983)

Collected field studies, the majority of English birds, including red-throated diver, dabchick, mergansers, mallard, widgeon, shelduck, golden eagle and bunting, and of plants

some signed and variously dated '1930-1977'

pencil, some pen and ink, many with watercolour and bodycolour on paper laid on the pages of an album in a green cloth binding with title 'SKETCHES BY GEORGE MORRISON REID HENRY 1891-1983' tooled in gilt on the cover, approx. 225 sheets

10% x 14% in. (27 x 36.5 cm.); and smaller

the album 16½ x 13 in. (41.9 x 33 cm.) overall

£4,000-6,000

\$5,300-7,900

€4,500-6,700

λ 53

GEORGE MORRISON REID HENRY (1891-1983)

Collected field studies of birds, including crows, orioles, tailor birds, hoopoe, tree sparrow, greenfinches, including many Ceylonese subjects

many signed, inscribed 'Columbo' and many annotated with identifications of birds and dated variously '1909-31'

many pencil, some with watercolour on paper, bound in cloth with corners in darker leather, with 'FIELD SKETCHES/OF BIRDS/ BY G.M.REID HENRY/ 1891-1983' tooled in gilt on the spine

15 x 8 in. (38.1 x 20.3 cm.); and smaller

the album 20% x 18% in (51.7 x 47.7 cm.)

£2,000-3,000

\$2,700-4,000

€2,300-3,300

PROVENANCE:

Anonymous sale; Christie's, London, 16 March 1993, lot 157, where purchased by the present owner.



53



54

λ 54

GEORGE MORRISON REID HENRY (1891-1983)

Collected field studies of English and Rhodesian birds, including: racket-tailed roller, black eagle, steppe buzzard, malachite kingfisher, dabchick, African scops owl and crested barbet

the majority signed, many dated variously '1972-77', one dated '1955', one dated '1956'

pencil, biro, pen and ink, many with watercolour, some on lined paper, some on coloured paper in a light-brown cloth bound album with title 'COLLECTED SKETCHBOOKS BY G M REID HENRY' tooled in gilt on the cover and the spine, approx. 133 sheets

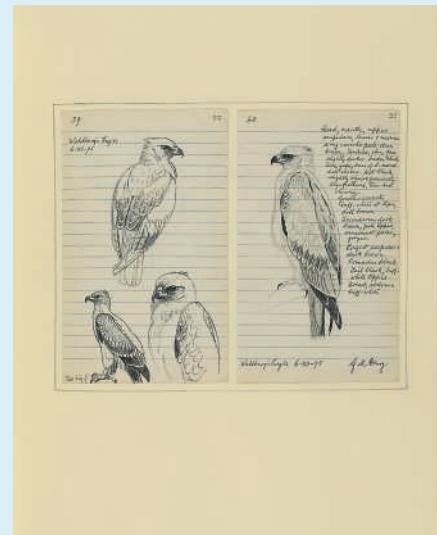
7 x 4 1/4 in. (17.7 x 10.5 cm.); and smaller

the album 14 1/2 x 12 1/2 in. (36.8 x 31.8 cm.), overall; Together with 25 sketches and 6 notebooks collected in a binding entitled 'Miscellaneous sketches'

£2,500-3,500

\$3,300-4,600

€2,800-3,900



55



53



λ 55

GEORGE MORRISON REID HENRY (1891-1983)

Two albums of field studies, many in Ceylon, the majority of birds including: I) peacock; gulls; owl; chucker, bittern snipe and II) parrots, pygmy cormorant, swallow, India roller, peacock crow, laughing thrush, owls

the majority signed, variously dated '1914-1971'

pencil, many with watercolour on paper laid on the pages of an album, bound in a bottle-green cloth binding with leather corners with 'I' and 'II' tooled in gilt, I approx. 155 sheets, II approx. 98 sheets
18 7/8 x 12 in. (48 x 30.5 cm.); and smaller
the albums 20 1/2 x 18 1/2 in. (52.1 x 47 cm.), overall

£2,000-3,000

\$2,700-4,000

€2,300-3,300

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 3 June 1994, lot 73 (part), where purchased by the present owner.



56

56

ARCHIBALD THORBURN (1860-1935)

Seven sketchbooks of natural history studies, the majority of birds, some otters, some landscapes at Kelso, one study of a dog entitled 'Suspense' and also including studies after the antique, and life studies. One with 26 loose sheets from another sketchbook.

a few variously signed and dated '78-83', one sketchbook signed and inscribed 'A. Thorburn/Hascombe/Godalming' (on the interior cover) and with various inscriptions
the majority pencil, a few with watercolour on paper
8 x 9 3/4 in. (20.3 x 24.7 cm.); and smaller

£2,500-3,500

\$3,300-4,600
€2,800-3,900

PROVENANCE:

Glenbow Museum, Calgary; Sotheby's, London, 23 November 1994, lots 84-6, where purchased by the present owner.



57

ARCHIBALD THORBURN (1860-1935)

A collection of correspondence to Philip Rickman, 20 March 1930 - 24 February 1934, comprising: seven autograph letters signed ('A. Thorburn'), three receipts signed, and one postcard initialled, the letters mentioning works that Thorburn has sent (including 'the water colour of P. Colchinus') or finished and their prices, thanking Rickman for photographs or prints which the latter has provided for inspiration (of Red-breasted geese, he comments: 'These show the character and markings of the birds very clearly'), and offering to complete further works for Rickman, the receipts acknowledging payment for 'Chinese Ring-necked Pheasant', 'Wood cock', 'Brown owl', and others, 17 pages in total [With:] Four envelopes [And:] an invoice addressed to Philip Rickman from E. Stacy-Marks Gallery, Eastbourne, for works supplied.

A delightful series of letters from Thorburn to a fellow artist Philip Rickman (1891-1982) studied art in Paris and London, later specialising in ornithological works. His technique owed much to Thorburn, to whom he had been introduced by George Edward Lodge; evidently, his own collection included a number of the older man's works from which he could draw inspiration. (24)

£800-1,200

\$1,100-1,600

€900-1,300



λ58

PHILIP RICKMAN (1891-1982)

An album of landscapes and bird studies at Gaick, Inverness-shire

many signed, some dated variously '1920-6'

pencil heightened with white, most on grey paper, some with watercolour, in a bottle-green cloth binding with leather spine and entitled 'PHILIP RICKMAN/SKETCHES' tooled in gilt on the cover
the album 14 1/4 x 20 1/2 in. (36.2 x 52.1 cm.)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

Anonymous sale; Christie's, London, 16 May 1995, lot 165, where purchased by the present owner.





λ59

ASHLEY BOON (B. 1959)

Album of sketches, 2000-01, including oystercatcher, plover, grouse, short eared owl, grebe, red throated diver, sea eagle, heron, widgeon, blackgame, whooper swan, capercaillie, dunnocks and green woodpecker

variously inscribed and dated '4 VI.00-9 X 01'
pencil, some with watercolour on paper, 59 sheets bound in tan leather, 'ASHLEY BOON SKETCHES
2000-2001' tooled in gilt on the spine
the album 12 1/8 x 8 5/8 in. (30.8 x 21.9 cm.)

£800-1,200

\$1,100-1,600

€900-1,300



60

λ 60

DEREK ROBERTSON (B. 1967)

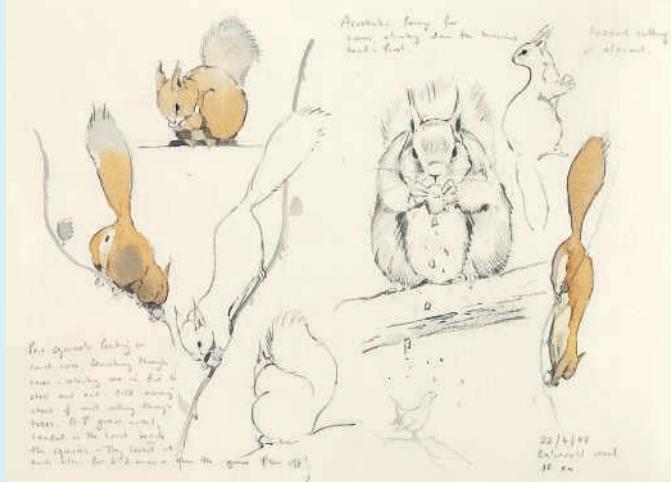
Album of sketches on the Tillypronie Estate, April 2008, including great spotted woodpecker, long eared owl, Scottish crossbill, red squirrel, curlew, merlin, ptarmigan, redshank, red grouse, osprey and others

extensively inscribed and dated '20-26 April 2008'

twelve sheets, pencil and watercolour on paper, some with biro, bound in tan leather with 'DEREK ROBERTSON 2008' tooled in gilt on the cover
the sketchbook 10 1/4 x 14 1/4 in. (26 x 36.2 cm.)

£1,500-2,500

\$2,000-3,300
€1,700-2,800



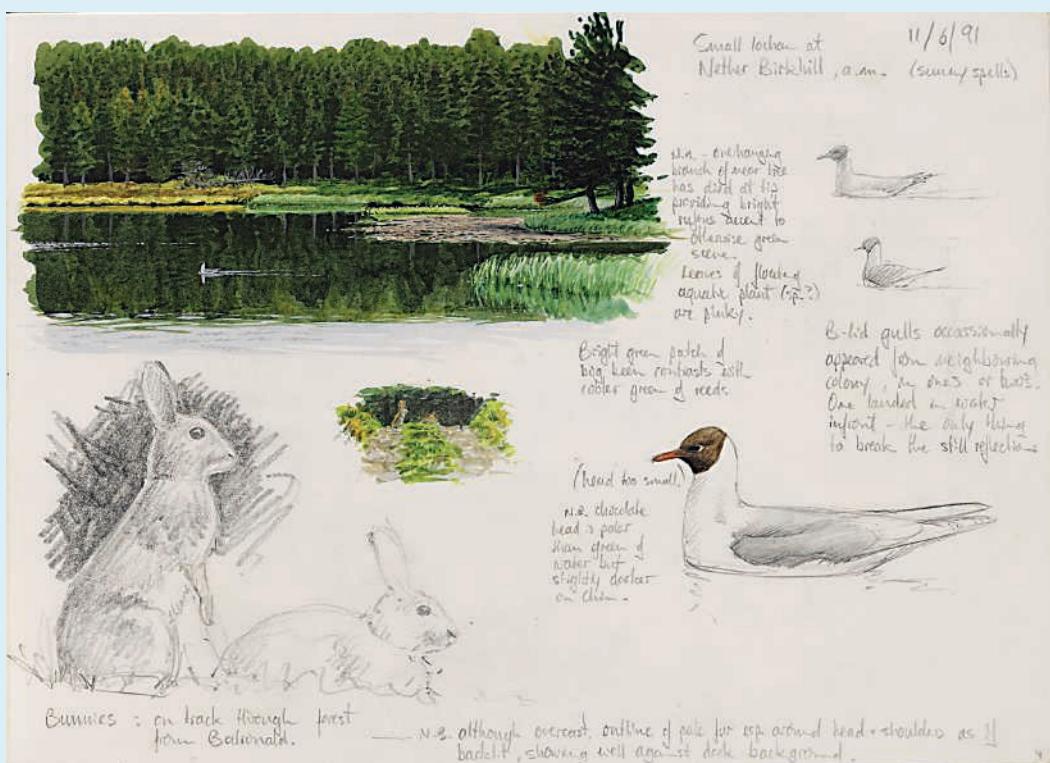
λ 61

CHRIS ROSE (B. 1959)

Album of sketches at Tillypronie, 1991, including sheep, dipper, oystercatcher, curlew, woodcock, ptarmigan and red grouse
extensively inscribed and dated '9-15 June 1991'
pencil and watercolour on paper, 11 sheets bound in tan leather, 'CHRIS ROSE / TILLYPRONIE / JUNE 1991' tooled in gilt on the cover
the book 8 5/8 x 11 5/8 in. (19.4 x 30.2 cm.)

£1,500-2,000

\$2,000-2,600
€1,700-2,200



61





62

θ 62

ALKEN, Henry. *The national sports of Great Britain*. London: Thomas McLean, 1821. Folio (474 x 311mm). Hand-coloured aquatint additional title and 50 hand-coloured plates by J. Clark after Alken, one bound in as frontispiece, parallel text in English and French (2 plates with reinforced outer margin, some spotting and finger-soiling). Contemporary straight-grained red morocco, covers with wide roll-tool border in gilt and blind and central emblem of a stag within a cartouche of foliage and flowers, all-over gilt spine, gilt edges (rebacked preserving original backstrip, recornered, rubbed). Provenance: Boies Penrose, presumably, the United States senator from Pennsylvania from 1897 to 1921 (bookplate).

First edition, second issue of 'perhaps Alken's best known and most comprehensive work' (Schwerdt). Whereas he was so often the humourist, he here provides a grand panorama of sports being properly conducted. Schwerdt I, p. 19 & IV, Tooley 41.

Sold not subject to return.

£6,000-8,000

\$8,000-11,000

€6,700-8,900

θ 63

ALKEN, Henry (1785-1851). *The National Sports of Great Britain*. London: T. McLean, 1825.

First octavo edition of Alken's celebrated work on sports including racing, shooting, hunting, and baiting. This copy is extra-illustrated with 24 additional plates published 1825-26. Unusually, the 50 plates called for by the bibliographies are here both uncoloured and undated. Mellon/Podeschi 121; Schwerdt I, p. 19; Tooley 43 (all with plates coloured and dated).

Royal octavo (276 x 175mm). 50 engraved plates by Alken and 24 additional plates (some light offsetting). Later 19th-century blind-stamped cloth (spine faded). Provenance: Lewis Richard Ashurst (bookplate on front pastedown).

Sold not subject to return.

£1,200-1,800

\$1,600-2,400

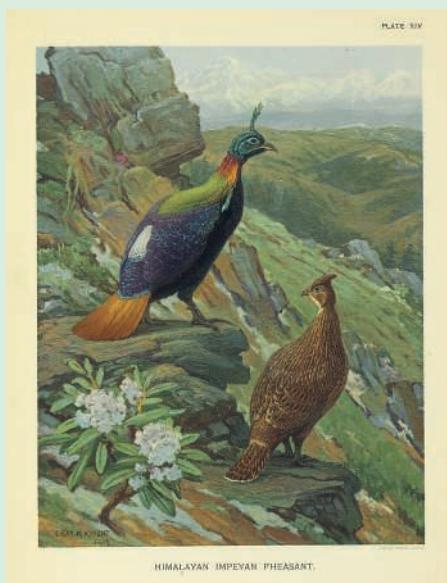
€1,400-2,000



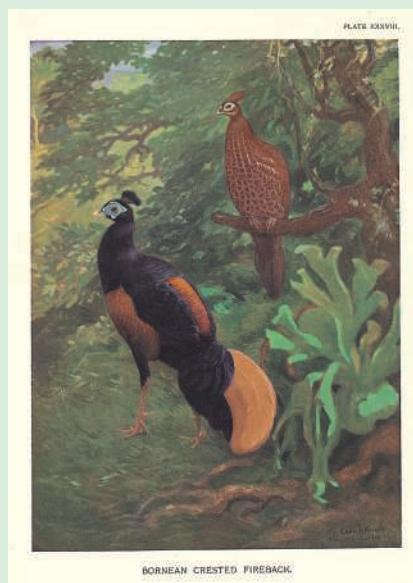
63



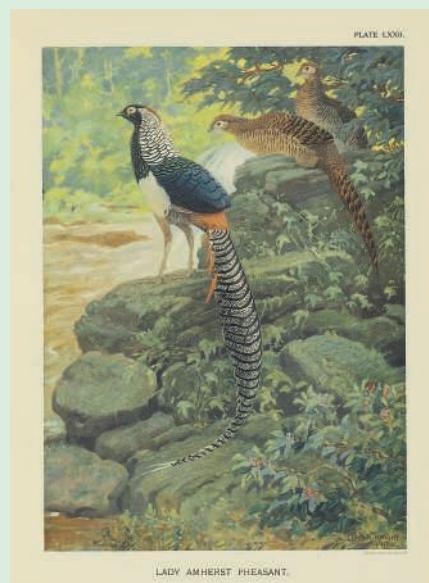
64



HIMALAYAN IMPEYAN PHEASANT.



BORNEAN CRESTED FIREBACK.



LADY AMHERST PHEASANT.

65

θ 64

[APPERLEY, Charles James.] *Memoirs of the Life of the Late John Mytton...* by Nimrod. London: Rudolph Ackermann, 1835.

First edition of 'a most valuable and important book for the sporting life of the period', aptly described by Newton as "a biography of a real man that reads like a work of fiction" (Tooley).

Octavo (195 x 125mm). Aquatint frontispiece and 11 plates, all hand-coloured, by Alken (1 small repaired tear, some light marginal soiling). 20th-century polished calf gilt by Rivière (a few minor scratches).

Sold with 3 other volumes: WALTON, Izaak and Charles COTTON. *The Complete Angler* (London, 1815); SCROPE, William. *The Art of Deer-Stalking* (London, 1838); -- *Days and Nights of Salmon Fishing in the Tweed* (London, 1843).

Sold not subject to return.

£800-1,200

(4)

\$1,100-1,600
€900-1,300

θ 65

BEEBE, William Charles (1877-1962). *A Monograph of the Pheasants*. London: published under the auspices of the New York Zoological Society by Witherby & Co., 1918-1922.

'Perhaps the greatest ornithological work of the [20th-] century' (Mengel). **Limited to 600 copies.** Mengel 203; Nissen IVB 84.

4 volumes, quarto (396 x 295mm). Half-titles. 90 coloured lithographic or collotype plates after Thorburn, Lodge, Grönvald, Fuertes, C.R. Knight, H. Jones and C. Megargee, 88 photogravure plates from photographs by Beebe and others and 20 distribution maps (occasional very faint spotting). Contemporary red half morocco (spines faded, extremities faintly rubbed). Anker 31; Mengel 203; Nissen IVB 84; Wood 228; Zimmer p.49.

Sold not subject to return.

(4)

£1,000-1,500

\$1,400-2,000
€1,200-1,700





066

ELLIOT, Daniel Giraud (1835-1915). *A Monograph of the Tetraoninae, or family of the Grouse*. New York: published by the author, [1864-]1865. Folio (591 x 471 mm). Mounted on guards throughout. Title, dedication, list of subscribers (65 names for 71 copies), 7pp. introduction, explanation page, list of plates. 25 fine hand-colored lithographic plates by C.F. Tholey after Elliot and J. Wolf, 2 hand-colored plates of eggs after W.S. Morgan, all printed by Bowen & Co. of Philadelphia (title and plates with marginal library stamps, light fingersoiling, occasional light spotting). Contemporary green morocco (scuffed). Provenance: Wolverhampton Free Library (bookplate, stamps).

'Next only to Audubon's, the Elliot works are the most valuable American bird plates' (Bennett). This is **one of only three works by Elliot produced in the United States**; his later works were printed in Europe, though some retain a New York imprint. Anker/Copenhagen 128; Ayer/Zimmer p.205; Bennett, p.19; Fine Bird Books p.74; Nissen IVB 293; Wood p.331.

Sold not subject to return.

£4,000-7,000

\$5,300-9,200

€4,500-7,800

67

FIELDING, Newton & John CALLOW. *Album de chasse et pêche*. [N.P.: c.1830].

A handsome album of 20 aquatint plates illustrating the hunting of the wild boar, the shooting of woodcocks and partridges, and the catching of whales and oysters, among other subjects.

Oblong folio (256 x 343mm). 20 aquatint plates by Himely after Fielding and Callow, with titles in English and French (some light spotting). Contemporary red cloth gilt (rebacked, lightly rubbed).

Sold with: ALKEN, Henry. *Mitchell's Game Book*. London: J. Mitchell, [c.1837].

Sold not subject to return. (2)

£300-500 \$400-660
€340-560



67

68

[WILLIAMSON, Thomas]. *Foreign Field Sports, Fisheries, Sporting Anecdotes from drawings by Messrs. Howitt, Atkinson, Clark, Manskirch ... with a supplement of New South Wales*. London: H. R. Young, 1819.

Second edition, containing the same plates, though bound in a different order, as the first edition of 1814. The plates include a series of twelve on bullfighting and a supplement of ten illustrating hunting as practised by aborigines in Australia. Tooley 225.

Folio (324 x 222m). Half-title, 110 hand-coloured aquatint plates (occasional light marginal stains). Contemporary red straight-grained morocco, gilt spine, gilt and blind-tooled borders (spine slightly faded, some scratches to covers).

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



68

69

The Gun at Home and Abroad. London: The London & Counties Press Association Ltd., 1912-1915.

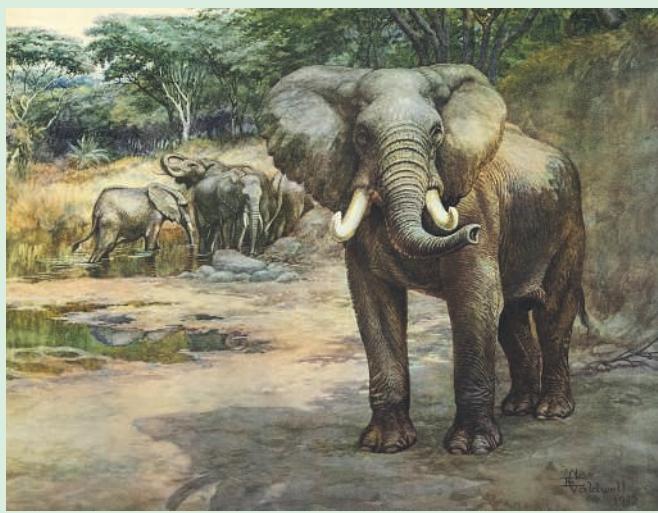
The first edition, one of 500 complete sets of this comprehensive work, with contributions by such distinguished authorities as Abel Chapman, J.G. Millais, F.C. Selous, D. Carruthers, and J.E. Harting. The set comprises: *British Game Birds and Wildfowl* (limited to 950 copies, this number 330 of 500); *British Deer & Ground Game, Dogs, Guns & Rifles* (limited to 950 copies, this number 244 of 500 copies); *The Big Game of Africa & Europe* (limited to 750 copies, this number 327 of 500 copies); *The Big Game of Asia and North America* (limited to 600 copies, this number 223 of 500 copies).

4 volumes, quarto (320 x 255mm). Titles printed in red and black, initials printed in red, photogravure portrait frontispieces, coloured lithographed plates after George Edward Lodge, Archibald Thorburn and others, numerous photogravures and other illustrations, retaining tissue-guards where required (occasional light spotting). Original morocco gilt (lightly rubbed and scuffed). Provenance: Duke of Sutherland (bookplate and inscription on limitation page in vol. I) – unidentified bookplate in vol. III.

Sold with: MAXWELL, Herbert. *Fishing at Home and Abroad*. London: The London & Counties Press Association Ltd., 1913.

Sold not subject to return. (5)

£800-1,200 \$1,100-1,600
€900-1,300



69





70



71



72

070

[LAWRENCE, John (1753-1839)] - William Henry Scott [pseud.]. *British Field Sports; embracing Practical Instructions in Shooting - Hunting - Coursing... Fishing...*. London: Sherwood, Neely, and Jones, 1818. Octavo (238 x 153mm). Engraved half-title, 34 engraved plates (occasional light spotting and staining). Later green half-morocco (lightly rubbed, small loss on lower cover).

First edition, charmingly illustrated with 34 engraved plates and numerous woodcut head- and tailpieces.

Sold with: THORNTON, [Robert] (1757-1823). *A Sporting Tour through Various Parts of France, in the Year 1802*. Longman, Hurst, Rees, and Orme, 1806. 2 volumes; -- *A Sporting Tour through the Northern Parts of England*. London: Verner and Hood, 1804.

Sold not subject to return.

(4)

£600-900

\$800-1,200

€670-1,000

071

BARON THOMAS L. POWYS LILFORD (1833-1896). *Coloured Figures of the Birds of the British Islands*. London: R.H. Porter, 1885-1897.

First edition of 'perhaps the finest and most perfect ornithological iconography' (Nissen), illustrated with over 400 chromolithograph plates. Nissen IVB 563 and p.65.

7 volumes, octavo (250 x 158mm). Photogravure portrait of the author, 421 chromolithographic plates mounted on linen guards throughout. Slightly later green crushed half morocco preserving printed wrappers to the original 36 parts (some minor wear at extremities). *Provenance*: Sir Reginald Arthur Tatton (1857-1926, bookplate).

(7)

£700-1,000

\$930-1,300

€780-1,100

072

MARKHAM, Col. Frederick (1805-1855). *Shooting in the Himalayas. A Journal of Sporting Adventures and Travel in Chinese Tartary, Ladac, Thibet, Cashmere, &c.* London: Richard Bentley, 1854.

First edition of Markham's account of his six-year hunting expedition through Tibet and the Himalayas.

Octavo (253 x 158 mm). Frontispiece and seven lithographic plates after Sir E. P. Campbell by Hullmandel & Walton, woodcut title, folding map, woodcuts throughout (some spotting and light soiling, folding map repaired). Original green cloth, gilt decorated (some fading, spine repaired). *Provenance*: contemporary inscription on verso of frontispiece - bookplate adapting the device of William Caxton.

Sold with: K.C.A.J. *The Sportsman's Vade-Mecum for the Himalayas*. London: H. Cox, 1891.

Sold not subject to return.

(2)

£700-1,000

\$930-1,300

€780-1,100

073

MILLAIS, J. G. *The Mammals of Great Britain and Ireland*. London, New York & Bombay: 1904-1906.

**First edition, limited to 1025 copies, this set
being number 90 (vols. I and II) and 89 (vol. III).**
Nissen ZBI 2819.

3 volumes, quarto (346 x 320mm). Half-titles, titles in red and black, chromolithograph and photogravure plates after Millais, Archibald Thorburn and G. E. Lodge (some occasional spotting). Original cloth gilt, top edge gilt (spines faded, lightly rubbed).

Sold not subject to return.



THE FOX.

73

θ 74

MILLAIS, J.G. *The wildfowler in Scotland*. London: Longmans, Green and Co, 1901. Folio (304 x 257mm). Title in black and red, tissue-guarded frontispiece and 8 illustrations in photogravure, numerous illustrations, some in colour (very occasional marginal finger-soiling). Original paper-backed boards gilt (some soiling and rubbing). Provenance: Robert Hall (bookplate dated 1902).

First edition of this beautifully illustrated work.

Sold with 4 other volumes by the same author: *Game birds and shooting sketches* (London, 1892) – *British deer and their horns* (London, 1897) – *The natural history of British game birds* (London, 1909) – *British Sports and Sportsmen: Shooting and Deer Stalking* (London, n.d., ca. 1913).

Sold not subject to return.

(4)

£800-1200

\$1,100–1,600
€900–1,300



The morning flight.
See J. C. Miller, *Bent. P.R.A.*

74





Gadwall drakes courting.

75



76

075

MILLAIS, J. G. *The Natural History of the British Surface-Feeding Ducks.* London: Longmans, Green, and Co., 1902.

First edition, limited edition: number 428 of 600 large paper copies of this copiously illustrated ornithological work.

Folio (340 x 310mm). 6 photogravures, 41 coloured plates (8 plates after Archibald Thorburn, 34 after Millais) and numerous other illustrations. Original cloth gilt (a few light marks, corners slightly bumped).

Sold with: -- *British Diving Ducks.* London: Longmans, Green, and Co., 1913. 2 volumes, folio (395 x 300m). Modern red half-morocco. Limited edition: number 160 of 450 copies.

Sold not subject to return.

(3)

£600-900

\$800-1,200

€670-1,000

076

MORRIS, Beverley Robinson. *British Game Birds and Wildfowl.* London: Groombridge and Sons, 1855.

First edition of this popular large format work which went through three further editions.

Quarto (310 x 240mm). 60 hand-coloured wood-engraved plates by Benjamin Fawcett (occasional light spotting mainly confined to preliminary text leaves). Contemporary (publishers?) red half morocco (extremities lightly rubbed). Provenance: Hugh Fattorini (bookplate). Mullens and Swann p.414; Nissen IVB 644 (without date on title).

Sold not subject to return.

£500-800

\$660-1,100

€560-890

077

ROOSEVELT, Theodore. *Big game hunting*. New York: G. P. Putnam's sons, 1899. 8vo (278 x 202mm). Photogravure portrait frontispiece, 55 plates by Remington, Frost, Beard, and others. Contemporary brown morocco gilt, top edge gilt, others uncut (rebacked, extremities rubbed, spine faded).

Number 220? Of 1,000 copies signed by Roosevelt below his portrait and by the publisher below the limitation.

Sold not subject to return.

£1,000-1,500

\$1,400-2,000

€1,200-1,700



77

078

SWANN, H. Kirke. *A Monograph of the Birds of Prey (Order Accipitres)*. London: Wheldon & Wesley, Ltd, 1924-1945.

First edition of this attractively illustrated work, limited to 412 copies, bound from the original parts. Nissen IVB 917.

16 parts in 4 volumes, quarto (320 x 155m). 56 plates, mostly coloured, the majority after H. Gronvold (some light spotting). Modern crushed green quarter morocco preserving printed wrappers to the original 16 parts. (4)

£400-600

\$530-790

€450-670



AQUILA CHRYSAETOS CHRYSAETOS (upper fig., ad. Archangel)
AQUILA CHRYSAETOS FULVUS (lower fig., ad. Scotland)

78





79



80

θ 79

THORBURN, Archibald. *A naturalist's sketch book*. London: Longmans, Green and Co, 1919. 4to (314 x 254mm). Title in red and black, numerous tissue-guarded plates, top edge gilt. Original red cloth gilt (spine and upper board head sunned).

A beautifully illustrated first edition.

£500-700

\$660-920
€560-780

θ 80

THORBURN, Archibald (1860-1935). *British Birds*. London, New York & Bombay: Longmans, Green and Co., 1917-1918.

An attractive ornithological work illustrated by the author with 82 colour plates. Nissen IVB 938.

4 volumes, quarto (315 x 260 mm). Half titles, 82 coloured plates after Thorburn. Original cloth gilt (spines faded, extremities lightly rubbed). Mixed editions, vols. I & II third edition, vols. III & IV second edition.

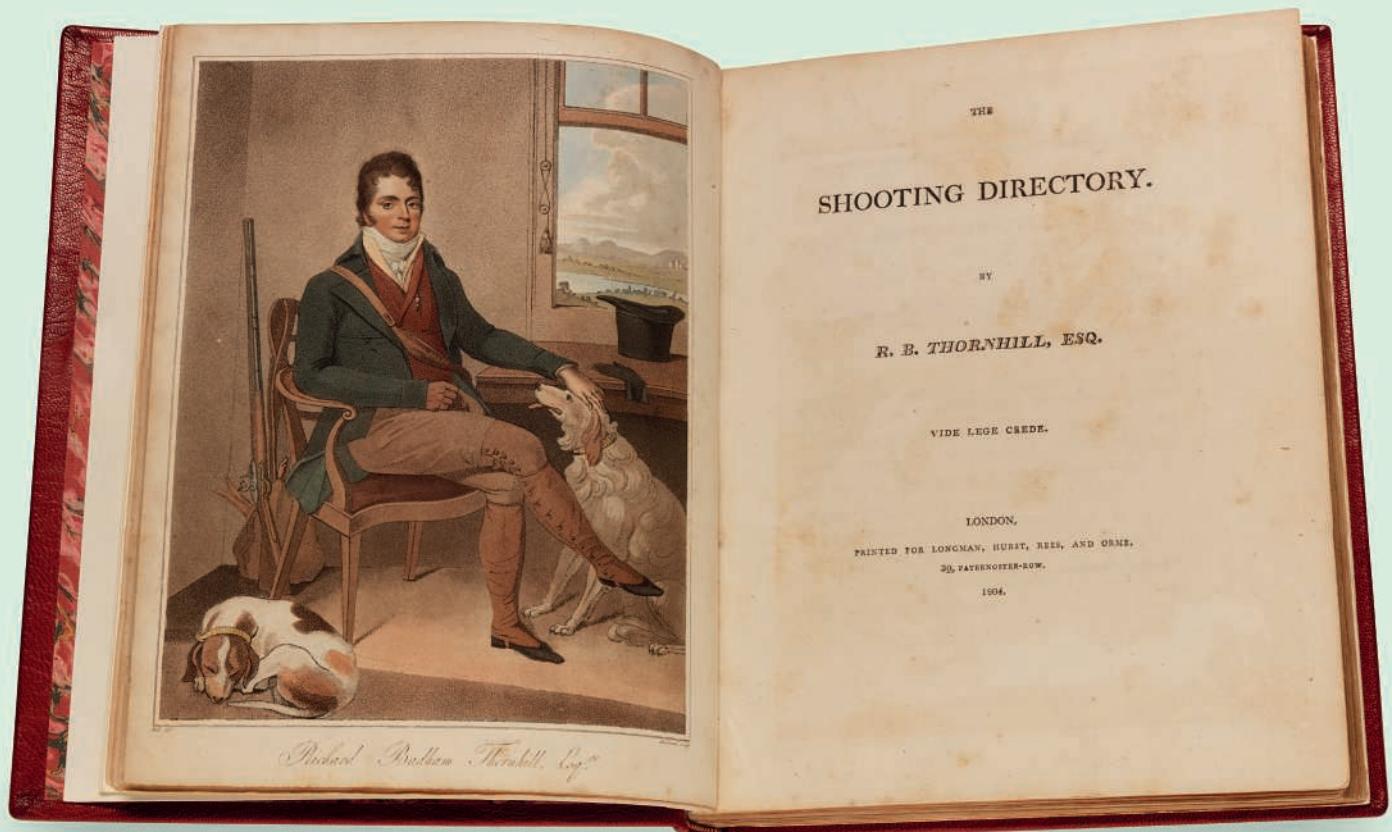
Sold with: -- *British Mammals*. London, New York & Bombay: Longmans, Green and Co., 1920-1921. 2 vols.

Sold not subject to return.

(6)

£800-1,200

\$1,100-1,600
€900-1,300



θ 81

THORNHILL, Richard Badham. *The Shooting Directory*. London: Longman, Hurst, Rees, and Orme, 1804.

First edition, first issue, with the later cancelled pp. 214-220. These pages were cancelled in the later two issues because 'the author had been a little too outspoken over a controversy concerning the Manton Patent Breech, that arose between Mr. Manton and the Duke of Richmond'.

Quarto (259 x 210mm). Half-title, hand-coloured aquatint frontispiece and 6 plates, 2 uncoloured engraved plates, 3 folding letterpress tables. (Variable browning throughout). Modern red morocco. Abbey Life 393; Schwerdt II, 258-59.

Sold not subject to return.

£500-800

\$660-1,100
€560-890





82

ARCHIBALD THORBURN (1860-1935)

A pair of red grouse in moorland

signed and dated 'Archibald Thorburn/1897' (lower left)

pencil and watercolour heightened with bodycolour and touches of gum arabic on paper laid on board
21½ x 30 in. (54.6 x 76.2 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-33,000

PROVENANCE:

with Rowland Ward, London.









83

ARCHIBALD THORBURN (1860-1935)

Blackgame in the snow

signed and dated 'A. Thorburn/ 1917' (lower right)

pencil and watercolour heightened with touches of bodycolour and gum arabic on duck-egg blue paper
22 x 15 in. (55.8 x 38.1 cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

PROVENANCE:

with Rowland Ward, London.



84

ARCHIBALD THORBURN (1860-1935)

A covey of red grouse by a spring

signed and dated 'A. Thorburn/1930' (lower left)
pencil and watercolour heightened with bodycolour and touches of gum arabic on paper laid on board
22 x 30 1/4 in. (55.8 x 76.8 cm.)

£50,000-80,000

\$66,000-110,000

€56,000-89,000

PROVENANCE:

with Rowland Ward, London.





85

ARCHIBALD THORBURN (1860-1935)

A woodcock in snow

signed and dated 'Archibald Thorburn/1908' (lower right)
pencil and watercolour heightened with bodycolour and touches of gum arabic on grey paper
18½ x 20½ in. (47.3 x 51.5 cm.)

£25,000-35,000

\$33,000-46,000

€28,000-39,000

PROVENANCE:

with Tryon Gallery, London.

EXHIBITED:

London, Malcolm Innes, *Thorburn's Scotland*, 20 July-27 September 1998.



86

ARCHIBALD THORBURN (1860-1935)

Mallard disturbed

signed and dated 'A. Thorburn/1891' (lower left)
pencil and watercolour heightened with bodycolour and touches of gum arabic on paper laid on canvas
24 x 36 in. (61 x 91.4 cm.)

£35,000-45,000

\$47,000-59,000

€39,000-50,000

PROVENANCE:

with Rowland Ward, London.







87

ARCHIBALD THORBURN (1860-1935)

A covey of eleven red grouse beside a sheep track

signed and dated 'A. Thorburn/1930' (lower left)

pencil and watercolour heightened with touches of bodycolour and gum arabic on paper laid on board
22 x 30 1/4 in. (55.8 x 76.8 cm.)

£40,000-60,000

\$53,000-79,000

€45,000-67,000

PROVENANCE:

with Rowland Ward, London.





88



88



88

88**A MEISSEN MODEL OF A MAGPIE**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, 23. IN GREY

Naturalistically modelled perched on a tree-stump, together with a 20th century Schwarzburger porcelain model of a black grouse and a continental stoneware model of a capercaillie

The magpie - 21½ in. (54 cm.) high

(3)

£800-1,200

\$1,100-1,600
€900-1,300

89

A GROUP OF FOURTEEN COLD-PAINTED BRONZE MODELS OF GAME BIRDS AND DEER

SECOND HALF 20TH CENTURY

Together with a cold-painted bronze model of a red grouse mounted on a green onyx ashtray; and a painted-wood model of a mallard duck

3 in. (7.5 cm.); and similar

(16)

£500-800

\$660-1,100
€560-890**90****A GROUP OF TEN CONTINENTAL AND ENGLISH PORCELAIN MODELS OF BIRDS**
18TH CENTURY AND LATER, VARIOUS FACTORY MARKS

Comprising: A Vienna model of a bird of prey, a Meissen model of a mallard duck, a Berlin model of a jay, a Rosenthal model of a water bird, four Royal Crown Derby models of various birds, a Staffordshire model of a seagull and a Royal Worcester model of a kingfisher

The Vienna example - 10½ in. (26 cm.) high (10)



90



91

FOUR VICTORIAN COPPER PRESERVE PANS

LATE 19TH CENTURY

One engraved with the initials 'W.W.A.' (William Waldorf Astor), and stamped 'TEMPLE & CROOK/IRONMONGERS/MOTCOMB ST S.W.' and numbered '19'

The largest: 6½ in. (16.5 cm.) high; 25¾ in. (65.5 cm.) diameter

£400-600

\$530-790

€450-670

■ 92

AN ENGLISH EASY ARMCHAIR

BY HOWARD & SONS LTD., EARLY 20TH CENTURY

Stamped '16446/ 8981/ HOWARD & SONS LTD./ BERNERS ST.', the castors stamped 'HOWARD & SONS/ LONDON'; together with a Howard-style easy armchair

The first: 33½ in. (84.5 cm.) high; 30 in. (76 cm.) wide; 40 in. (101.5 cm.) deep

The second: 30½ in. (77.5 cm.) high; 32 in. (81.5 cm.) wide; 37 in. (94 cm.) deep (2)

£1,000-1,500

\$1,400-2,000

€1,200-1,700



■ ~93

A REGENCY BRASS-INLAID ROSEWOOD LIBRARY TABLE

CIRCA 1815-20, THE LEGS REPOSITIONED

The top inset with gilt-tooled turquoise leather writing surface above a frieze drawer and false drawer

29 in. (73.5 cm.) high; 60½ in. (153 cm.) wide; 35¾ in. (91 cm.) deep

£2,000-3,000

\$2,700-4,000

€2,300-3,300





94

**A SET OF FIVE CHARLES-II STYLE
SILVERED-BRASS TWIN-BRANCH
WALL-LIGHTS**

SECOND HALF 20TH CENTURY

Each fitted for electricity

9 in. (23 cm.) high; 10½ in. (26.5 cm.) wide; 5¾ in.
(14.5 cm.) deep; excluding fitments (5)

£800-1,200

\$1,100-1,600

€900-1,300



λ 95

HARRIET MEAD (B. 1969)

Three cormorants sitting on groyne posts

Oxidised steel, unsigned

15½ in. (39 cm.) high; 27¾ in. (70.5 cm.) wide;
7 in. (17.5 cm.) deep

£400-600

\$530-790

€450-670

■ 96

**A GEORGE III MAHOGANY SERPENTINE
COMMODE**

CIRCA 1760

The moulded top above two cupboard doors enclosing
a fitted shelf, on bracket feet

34½ in. (87 cm.) high; 48¾ in. (124 cm.) wide; 24 in. (61
cm.) deep

£3,000-5,000

\$4,000-6,600

€3,400-5,600





**■97****A SET OF EIGHTEEN MAHOGANY DINING CHAIRS**

Comprising two armchairs and sixteen sidechairs; covered in close-nailed green leather, six chairs late 18th Century, six 19th Century and six 20th Century

The armchairs: 36 in. (91.5 cm.) high; 21¾ in. (55.5 cm.) wide; 21¼ in. (54 cm.) deep
The sidechairs: 35½ in. (91 cm.) high; 20¾ in. (53 cm.) wide; 20 in. (51 cm.) deep (18)

£6,000-10,000

\$8,000-13,000

€6,700-11,000

**■98****A GEORGE III MAHOGANY DINING TABLE**
LATE 18TH CENTURY, ALTERED IN THE
EARLY 19TH CENTURY TO ACCOMMODATE
PEDESTALS

With three leaves, the gate-leg central section part 18th Century
28½ in. (72 cm.) high; 183 in. (465 cm.) long; 52 in. (132 cm.) deep

£2,000-3,000

\$2,700-4,000

€2,300-3,300





99

ARCHIBALD THORBURN (1860-1935)

A pair of pheasant rising from bracken

signed and dated 'Archibald Thorburn/ 1901' (lower left)
pencil and watercolour heightened with bodycolour and touches of gum arabic on paper laid on board
18½ x 30¾ in. (47 x 78.1 cm.)

£30,000-50,000

\$40,000-66,000

€34,000-56,000





100

ARCHIBALD THORBURN (1860-1935)

Mallard in a pool in winter

signed and dated 'Archibald Thorburn/ 1907' (lower right)
pencil and watercolour heightened with bodycolour and gum arabic and with
scratching out on paper laid on board
18½ x 30¾ in. (46.7 x 78.1 cm.)

£30,000-50,000

\$40,000-66,000
€34,000-56,000

101

ARCHIBALD THORBURN (1860-1935)

A pair of ptarmigan in mid-plumage

signed and dated 'Archibald Thorburn 1912' (lower right)
pencil and watercolour heightened with bodycolour and touches of gum arabic
on light-blue paper
11½ x 7½ in. (28.2 x 19 cm.)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:
with Rowland Ward, London.



102

ARCHIBALD THORBURN (1860-1935)

Blackgame in snow, evening

signed and dated 'Archibald Thorburn 1907' (lower right)

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

18½ x 30¾ in. (46.4 x 78.5 cm.)

£50,000-80,000

\$66,000-110,000

€56,000-89,000

PROVENANCE:

with Rowland Ward, London.





103



104



105

103

ARCHIBALD THORBURN (1860-1935)

A covey of grey partridge amongst stubble
signed and dated 'Archibald Thorburn/ 1907'
(lower left)
pencil and watercolour heightened with
bodycolour and gum arabic on paper laid on board
18¾ x 30⅜ in. (46.7 x 78.4 cm.)

£40,000-60,000 \$53,000-79,000
 €45,000-67,000

PROVENANCE:
with Rowland Ward, London.

104

ARCHIBALD THORBURN (1860-1935)

*Golden plover and lapwing in a coastal
landscape at low tide*
signed and dated 'Archibald Thorburn/ 1907'
(lower right)
pencil and watercolour heightened with
bodycolour and touches of gum arabic and with
scratching out on paper laid on board
18¾ x 31 in. (46.7 x 78.8 cm.)

£20,000-30,000 \$27,000-40,000
 €23,000-33,000

PROVENANCE:
with Rowland Ward, London.

105

ARCHIBALD THORBURN (1860-1935)

A covey of red grouse on the moor
signed and dated 'Archibald Thorburn/ 1907'
(lower left)
pencil and watercolour heightened with
bodycolour and gum arabic on paper laid on board
18¾ x 31⅓ in. (46.7 x 79 cm.)

£40,000-60,000 \$53,000-79,000
 €45,000-67,000

PROVENANCE:
with Rowland Ward, London.





106

A GEORGE III SILVER CUP AND COVER

MARK OF RICHARD SIBLEY, LONDON, 1812

Vase shaped and on spreading foot with gadrooned rim, the lower body chased with foliage, the rim applied with fruiting grapevines with beaded borders and with intertwined cast branch handles, the detachable cover chased with acanthus and with fruiting finial, *marked near handle and inside cover*
16½ in. (42 cm.) high

149 oz. 2 dwt. (4,639 gr.)

£4,000-6,000

\$5,300-7,900

€4,500-6,700



107

THE ASTOR CHALLENGE CUP

AN EDWARD VII SILVER TANKARD

MARK OF ELKINGTON AND CO., BIRMINGHAM, 1908

In the form of an 18th century tankard, tapering cylindrical and with scroll handle, the hinged cover with scroll thumbpiece and chased with an inscription centring a National Rifle association medal, stamped underneath 'Property of the N.R.A.' marked near handle and on cover bezel, the base stamped 'Elkington & Co., 22 Regent St. S.W.', together with a letter from the National Rifle Association dated 15th May 1973 signed by A. B. Riall, Air Commodore, confirming the sale of the present tankard, along with 14 others, and a second letter from the same to Major N. W. McCaw confirming his ownership of the present tankard, being that of Linlithgow, and with a further inscription from his daughter confirming the gift of the tankard and correspondence to the Hon. Philip Astor

7 1/2 in. (19.7 cm.) high

41 oz. 14 dwt. (1,298 gr.)

The inscription reads 'Astor Challenge Cup Rifle Clubs'

£700-1,000

\$930-1,300

€780-1,100

PROVENANCE:

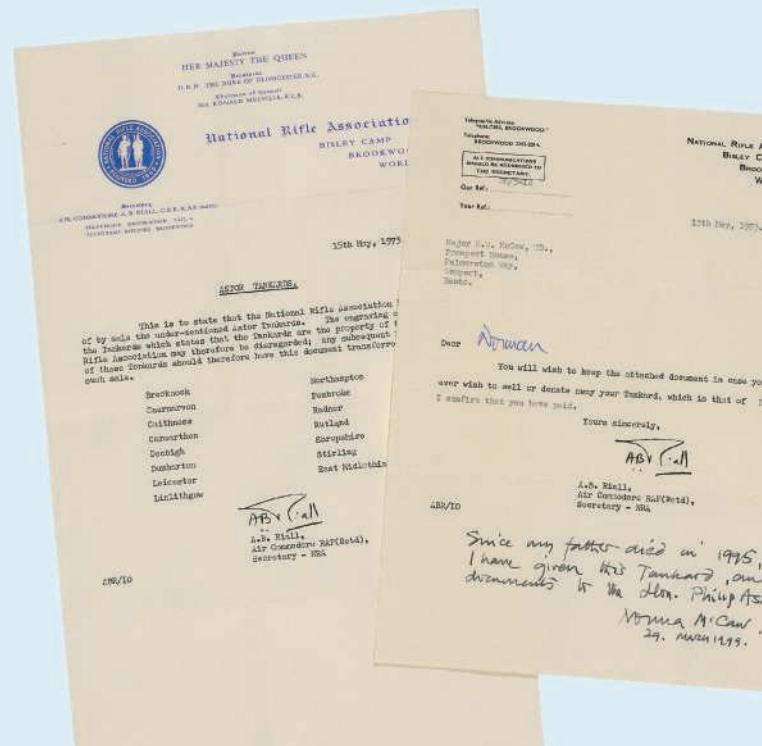
Funded as part of a donation of £10,000 from Mr Waldorf Astor in 1901 for the Linlithgow branch of the National Rifle Association.

Sold by the National Rifle Association by 15 May 1973 and presumably purchased by

Major N. W. McCaw, T.D. and by descent to his daughter

Norma McCaw by March 1999 and given to

The Hon Philip Astor 29 March 1999.





108

108

A PAIR OF GEORGE III SILVER MEAT-DISHES
MARK OF WILLIAM STROUD, LONDON, 1808

Each shaped oval and with foliage heightened gadrooned border, marked underneath, together with a George IV silver entree-dish, oval and with a similar border, marked underneath with mark of Richard Sibley, London, 1823
the meat-dishes 17½ in. (44 cm.) wide

147 oz. 2 dwt. (4,575 gr.)

(3)

£2,000-3,000

\$2,700-4,000

€2,300-3,300



109

109

A GEORGE III SILVER SALVER
MARK OF JOHN CARTER, LONDON, 1767

Shaped circular and on three pad feet, with gadrooned border, engraved with a coat-of-arms, marked underneath
12½ in. (30.5 cm.) diam.
29 oz. (903 gr.)

£700-1,000

\$930-1,300

€780-1,100



110

A GEORGE I SILVER STRAWBERRY-DISH AND A SET OF THREE EDWARD VII SILVER STRAWBERRY-DISHES

THE FIRST MARK OF WILLIAM LUKIN, LONDON, CIRCA 1720, THE SECOND MARK OF JOHN WAKELY AND FRANK CLARKE WHEELER, LONDON, 1905, BRITANNIA STANDARD

Each shaped circular, the first engraved with a coat-of-arms, *each marked on rim, the first with maker's mark only four times*

9 in. (22.5 cm.) diam.

69 oz. 1 dwt. (2,147 gr.)

The arms are those of Carew quartering others and with another in pretence for the Carew Baronets of Beddington.

(4)

£2,000-3,000

\$2,700-4,000

€2,300-3,300





111

111**TWO SETS OF FOUR ELIZABETH II SILVER CANDLESTICKS**

ONE SET WITH MARK OF RICHARD COMYNS, LONDON, 1966, THE OTHER WITH MARK OF RICHARD WOODMAN BURBRIDGE LONDON, 1959 AND 1960, PROBABLY RETAILED BY HARRODS

Each on stepped circular base and with baluster tapering stem, terminating in a spool shaped socket, *each marked on base*, the bases filled
10 in. (25.5 cm.) high and smaller

(8)

£1,500-2,500

\$2,000-3,300

€1,700-2,800

112

112**A SET OF FOUR GEORGE III SILVER CANDLESTICKS**

MARK OF JOSEPH TIBBITS, SHEFFIELD, 1776, THREE NOZZLES
MARK OF JOHN PARSONS AND CO., SHEFFIELD, CIRCA 1785, TWO
OVERSTRUCK BY MARK OF JOSEPH TIBBITS, ONE NOZZLE OLD
SHEFFIELD PLATE

Each on square base, stamped with classical figures, the tapering stems
similarly stamped and with tapering sockets, with detachable beaded nozzles,
marked on base and nozzles, the bases filled
11½ in. (29.8 cm.) high

(4)

£1,500-2,500

\$2,000-3,300

€1,700-2,800

**113****A GEORGE V SILVER CIGARETTE-BOX AND A GEORGE VI SILVER CIGARETTE-BOX**

THE FIRST MARK OF ALBERT CARTIER, BIRMINGHAM, 1920, THE
SECOND MARK OF ASPREY, LONDON, 1938

Oblong, the first with an engine turned cover, the second engine-turned
all over, *each marked on side and cover*, the second further stamped 'Asprey
London', with wood fitted interiors together with a silver-plate mounted glass
claret jug, by Asprey

the cigarette-boxes 8½ in. (21.5 cm.) wide and smaller

(3)

£500-800

\$660-1,100

€560-890

114**SIX ELIZABETH II SILVER GROUSE ORNAMENTS**

MARK OF HENRY HODSON PLANTE, LONDON, 1962

Each realistically modelled, *marked on tails*, together with a continental silver
pepperette in the form of a grouse, with English import marks of London, 1905,
sponsors mark of Berthold Muller and an Elizabeth II green onyx bell push,
applied with a silver grouse, mark of Edward Barnard and Sons, London, 1961
the bell push 5¼ in. (13.2 cm.) long
weighable silver 20 oz. 17 dwt. (648 gr.)

(7)

£1,500-2,500

\$2,000-3,300

€1,700-2,800





115

A SIX-PIECE VICTORIAN AND GEORGE V

SILVER TEA AND COFFEE-SERVICE

MARK OF GOLDSMITHS AND
SILVERSMITHS COMPANY, LONDON AND
SHEFFIELD, 1918, THE KETTLE, STAND
AND LAMP LONDON, 1900, MAKER'S MARK
WORN

Each piece octagonal and engraved with a badge, comprising: a kettle, stand a lamp; a coffee-pot; a teapot; a hot water-jug, each with wood handle; a cream-jug and a sugar-bowl

Together with: an octagonal tray, later engraved with an inscription, *mark of Thomas Bradbury and Sons, London, 1901* and a similar three-piece tea service, engraved with a badge, the teapot with wood handle, *Birmingham, 1922*

the tray 14 in.(36 cm.) wide

gross weight 199 oz. 14 dwt. (6,211 gr.)

The inscription reads: 'From the Staffs (Past and Present) at Hever and Carlton House Terrace to Captain Gavin Astor on his Marriage 4th October 1945'

(10)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

The tray presented to Captain Gavin Astor, later 2nd Baron Astor of Hever (1918-1984) on the occasion of his marriage to Lady Irene Haig (1919-2001), daughter of Field Marshall Douglas Haig, 1st Earl Haig (1861-1928) by the Staff at Hever and Carlton House Terrace.

-116

AN AMERICAN SILVER FOUR-PIECE TEA-SERVICE

MARK OF TIFFANY AND CO., NEW YORK,
THE KETTLE, STAND AND LAMP 1870-1875,
THE REMAINDER 1873-1891

Compressed spherical and with strawberry finials and wickerwork banded waists, comprising: a kettle, stand and lamp; a teapot, each with ivory insulated handles; a cream-jug and a sugar-bowl
the kettle, stand and lamp 9 3/4 in. (24.7 cm.) high
gross weight 68 oz. 4 dwt. (2,122 gr.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700





118

ARCHIBALD THORBURN (1860-1935)

A brown trout jumping

signed and dated 'A. Thorburn/ 1915.' (lower right)

pencil and watercolour heightened with bodycolour and touches of gum arabic on light brown paper
8 1/4 x 11 in. (21 x 27.9 cm.)

£3,000-5,000

\$4,000-6,600
€3,400-5,600

PROVENANCE:

with Tryon Gallery, London.

117

ARCHIBALD THORBURN (1860-1935)

Rising mallard

signed and dated 'A. Thorburn/ 1905' (lower centre)

pencil and watercolour heightened with bodycolour and touches of gum arabic on buff paper laid on board
10 x 7 in. (25.4 x 17.8 cm.)

£5,000-7,000

\$6,600-9,200
€5,600-7,800

PROVENANCE:

with Rowland Ward, London.



119

ARCHIBALD THORBURN (1860-1935)

An angler; and a study of a keep net

pencil and watercolour on grey paper

8 1/2 x 10 in. (21.6 x 25.4 cm.); 7 x 10 in. (17.8 x 25.4 cm.) (2)

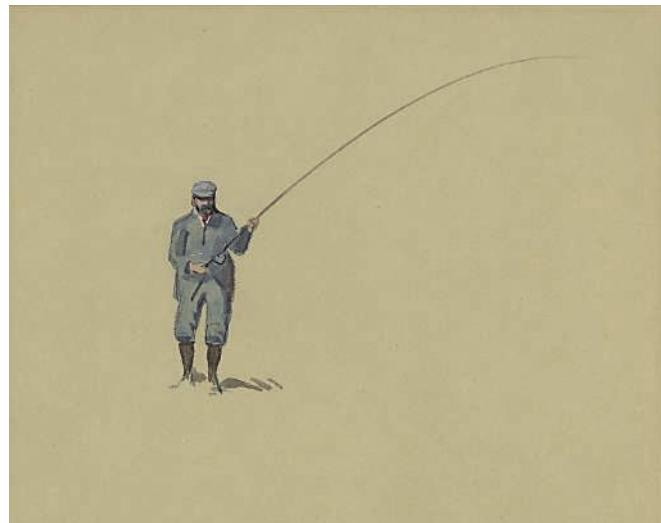
£600-800

\$800-1,100
€670-890

PROVENANCE:

Anonymous sale; Christie's, London, 12 October 1971, lot 15 (part).
with Albany Gallery, London.

with Malcolm Innes, London, where purchased by the present owner.



120**ARCHIBALD THORBURN (1860-1935)***Blackgame in a tree*

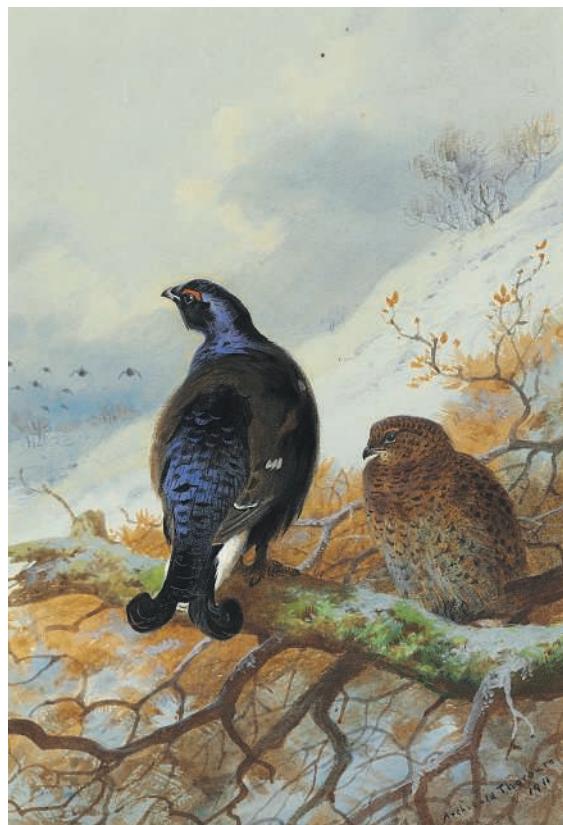
signed and dated 'Archibald Thorburn/ 1911' (lower right)
 pencil and watercolour heightened with bodycolour and touches of gum arabic
 on paper laid on board
 10½ x 7½ in. (27 x 18.1 cm.)

£8,000-12,000

\$11,000-16,000
 €9,000-13,000

PROVENANCE:

with Tryon Gallery, London.

**121****ARCHIBALD THORBURN (1860-1935)***A pair of pheasant on the base of a moss covered oak tree*

signed and dated 'Archibald Thorburn/ 1911' (lower right)
 pencil and watercolour heightened with touches of bodycolour and touches of
 gum arabic on paper laid on board
 11 x 7½ in. (27.9 x 18.7 cm.)

£10,000-15,000

\$14,000-20,000
 €12,000-17,000

PROVENANCE:with A. Baird Carter, London.
 with Tryon Gallery, London.



122

ARCHIBALD THORBURN (1860-1935)

'Autumn Sunshine': a covey of eight red grouse amongst heather, rising mist beyond

signed and dated 'Archibald Thorburn/ 1908' (lower right)

pencil and watercolour heightened with bodycolour and touches of gum arabic on paper laid on board
19 1/4 x 30 5/8 in. (48.9 x 77.8 cm.)

£50,000-80,000

\$66,000-110,000

€56,000-89,000

PROVENANCE:

with Mitchell Galleries, London.

with Tryon Gallery, London.



123

ARCHIBALD THORBURN (1860-1935)

Blackgame packing

signed and dated 'Archibald Thorburn/ 1908' (lower right)

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

19 x 30½ in. (48.3 x 77.5 cm.)

£50,000-80,000

\$66,000-110,000

€56,000-89,000

PROVENANCE:

with Mitchell Galleries, London.

with Tryon Gallery, London.





124

ARCHIBALD THORBURN (1860-1935)

Ptarmigan in winter plumage, flying across the snow

signed and dated 'Archibald Thorburn/-1900' (lower left)
pencil and watercolour heightened with bodycolour and gum arabic on paper laid on board
17½ x 31 in. (45.1 x 78.7 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-33,000

PROVENANCE:

with A. Baird Carter, London.
with Tryon Gallery, London.



125

ARCHIBALD THORBURN (1860-1935)

A large covey of grey partridge in flight over gorse

signed and dated 'Archibald Thorburn/ 1904' (lower left)

pencil and watercolour heightened with bodycolour and touches of gum arabic on paper laid on board
21½ x 31 in. (54.3 x 78.7 cm.)

£30,000-50,000

\$40,000-66,000

€34,000-56,000

PROVENANCE:

with A. Baird Carter, London.

with Tryon Gallery, London.





126

ARCHIBALD THORBURN (1860-1935)

Pheasant in a late autumn woodland landscape

signed and dated 'Archibald Thorburn/1904' (lower left)

pencil and watercolour heightened with bodycolour and touches of gum arabic on paper laid on board
21½ x 31 in. (53.7 x 78.7 cm.)

£25,000-35,000

\$33,000-46,000

€28,000-39,000

PROVENANCE:

with Tryon Gallery, London.



127

ARCHIBALD THORBURN (1860-1935)

'Delusive hopes': mallard amongst the bullrushes startled by a fox

signed and dated 'Archibald Thorburn/ 1908' (lower left)
pencil and watercolour heightened with bodycolour and touches of gum arabic
and with scratching out on paper laid on board
19 x 30% in. (48.3 x 77.8 cm.)

£25,000-35,000

\$33,000-46,000

€28,000-39,000

PROVENANCE:

with Mitchell Galleries, London.
with Tryon Gallery, London.

128

ARCHIBALD THORBURN (1860-1935)

Pintail and teal on a river bank, mallard flighting above

signed and dated 'Archibald Thorburn. 1912.' (lower left)
pencil and watercolour heightened with bodycolour and touches of gum arabic
on paper laid on board
8 1/8 x 12 in. (20.7 x 30.5 cm.)

£7,000-10,000

\$9,300-13,000

€7,800-11,000

PROVENANCE:

with Rowland Ward, London.



128





129

ARCHIBALD THORBURN (1860-1935)

A pair of capercaillie perched high on a pine tree

signed and dated 'A. Thorburn 1916.' (lower left)
pencil and watercolour heightened with
bodycolour and touches of gum arabic on paper
7½ x 11 in. (19 x 27.9 cm.)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

with Tryon Gallery, London.



130

ARCHIBALD THORBURN (1860-1935)

Widgeon on the frozen loch

signed and dated 'Archibald. Thorburn. 1916.'
(lower left)
pencil and watercolour heightened with
bodycolour and touches of gum arabic on paper
7½ x 11 in. (19 x 27.9 cm.)

£6,000-8,000

\$8,000-11,000
€6,700-8,900

PROVENANCE:

with Tryon Gallery, London.



131

ARCHIBALD THORBURN (1860-1935)

*A garganey drake and duck amongst rushes
at the edge of a loch*

signed and dated 'A. Thorburn/1915' (lower left)
pencil and watercolour heightened with
bodycolour and touches of gum arabic on paper
laid on board
5½ x 11 in. (14.3 x 27.9 cm.)

£5,000-7,000

\$6,600-9,200
€5,600-7,800

132

ARCHIBALD THORBURN (1860-1935)

A pair of wood pigeon perched on a pine
signed and dated 'Archibald Thorburn 1917.' (lower
left)
pencil and watercolour heightened with
bodycolour and touches of gum arabic on paper
7½ x 11 in. (19.1 x 27.9 cm.)

PROVENANCE:



133

ARCHIBALD THORBURN (1860-1935)

A pair of grey partridge on the moor
signed and dated 'Archibald Thorburn/1917'
(lower right)
pencil and watercolour heightened with
bodycolour and touches of gum arabic on paper
 $7\frac{1}{4} \times 11$ in. (18.4 x 27.9 cm.)

£8,000–12,000 \$11,000–16,000
€9,000–13,000



134

ARCHIBALD THORBURN (1860-1935)

'Snipe rising'

signed and dated 'A. Thorburn/1931' (lower left)
pencil and watercolour heightened with
bodycolour and touches gum arabic on paper laid
on board
7½ x 11 in. (19.4 x 27.9 cm.)

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





λ135

GEORGE EDWARD LODGE (1860-1954)

A gyrfalcon perched on boulder by the sea

signed 'G.E. Lodge' (lower left)

watercolour and bodycolour on paper

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

£2,500-3,500

\$3,300-4,600

€2,800-3,900



λ136

GEORGE EDWARD LODGE (1860-1954)

Blackgame in a rocky landscape

signed 'G.E. Lodge' (lower right)

pencil, watercolour and bodycolour on paper

11 x 17 1/2 in. (27.9 x 44.5 cm.)

£2,500-3,500

\$3,300-4,600

€2,800-3,900



λ137

GEORGE EDWARD LODGE (1860-1954)

Blackgame perched on a drystone wall

signed 'G.E. Lodge' (lower right)

watercolour and bodycolour on paper

11 x 17 1/2 in. (27.9 x 44.5 cm.)

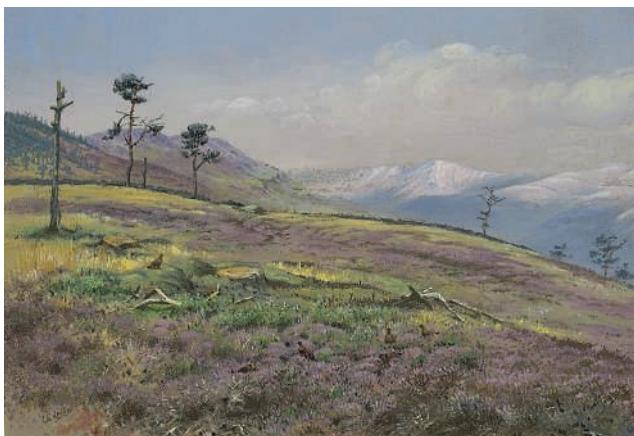
£2,500-3,500

\$3,300-4,600

€2,800-3,900

PROVENANCE:

with Tryon Gallery, London.



λ138

GEORGE EDWARD LODGE (1860-1954)

Red grouse, Cortachy, Angus

signed 'G.E. Lodge' (lower left)

pencil, watercolour and bodycolour on buff paper

13 x 19 in. (33 x 48.2 cm.)

£1,500-2,000

\$2,000-2,600

€1,700-2,200

PROVENANCE:

with Rowland Ward, London.

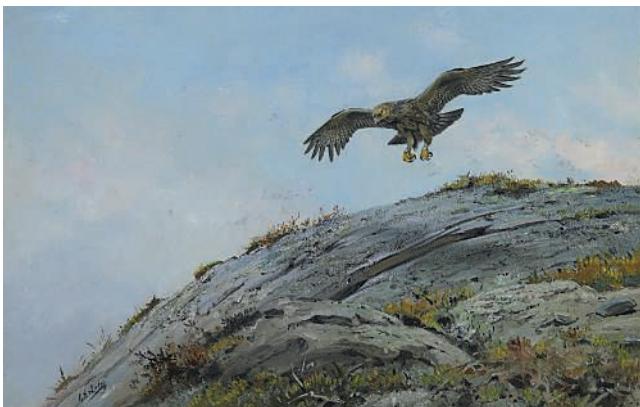
λ139

GEORGE EDWARD LODGE (1860-1954)

A golden eagle hovering over the summit of a crag
signed 'G.E. Lodge' (lower left)
pencil, watercolour and bodycolour on paper
11 x 17½ in. (27.9 x 44.5 cm.)

£2,000-3,000

\$2,700-4,000
€2,300-3,300



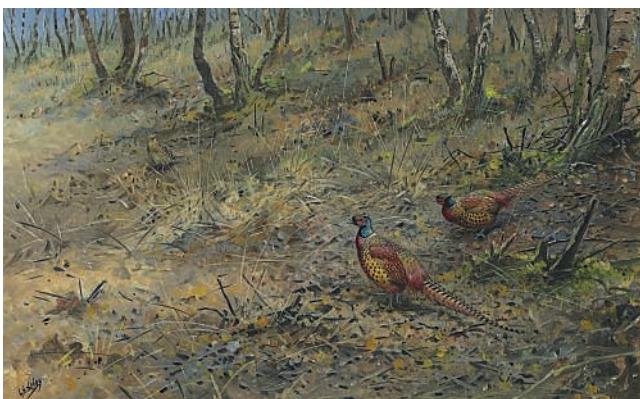
λ140

GEORGE EDWARD LODGE (1860-1954)

'Disputed courtship'
signed 'G.E. Lodge' (lower left)
pencil, watercolour and bodycolour on paper
11 x 17½ in. (27.9 x 44.5 cm.)

£2,500-3,500

\$3,300-4,600
€2,800-3,900



λ141

GEORGE EDWARD LODGE (1860-1954)

Blackgame resting among corn stalks
signed 'G.E. Lodge' (lower left)
pencil, watercolour and bodycolour on paper
11 x 17½ in. (27.9 x 44.5 cm.)

£2,500-3,500

\$3,300-4,600
€2,800-3,900



λ142

GEORGE EDWARD LODGE (1860-1954)

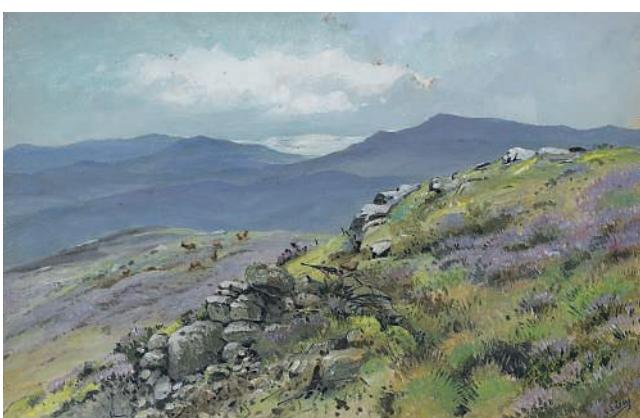
A sportsman aiming at deer, Inchnacardoch, Inverness-shire
signed 'G.E. Lodge' (lower right)
watercolour and bodycolour on buff paper
11½ x 17 in. (28.2 x 43.2 cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,700

PROVENANCE:

with Rowland Ward, London.





λ 143

GEORGE EDWARD LODGE (1860-1954)

'Blackgame suspicious'

signed 'G.E. Lodge' (lower left)
watercolour heightened with bodycolour on paper
13 x 18 1/4 in. (33 x 47.6 cm.)

£2,500-3,500

\$3,300-4,600
€2,800-3,900

PROVENANCE:

with Rembrandt Gallery, Liverpool.



λ 144

GEORGE EDWARD LODGE (1860-1954)

'Study of two fine cock pheasant amongst
oak leaves in autumn'

signed 'G.E. Lodge' (lower left)
pencil and watercolour heightened with
bodycolour on grey paper
20 x 29 in. (50.8 x 73.7 cm.)

£3,000-5,000

\$4,000-6,600
€3,400-5,600

PROVENANCE:

with Rembrandt Gallery, Liverpool.



λ 145

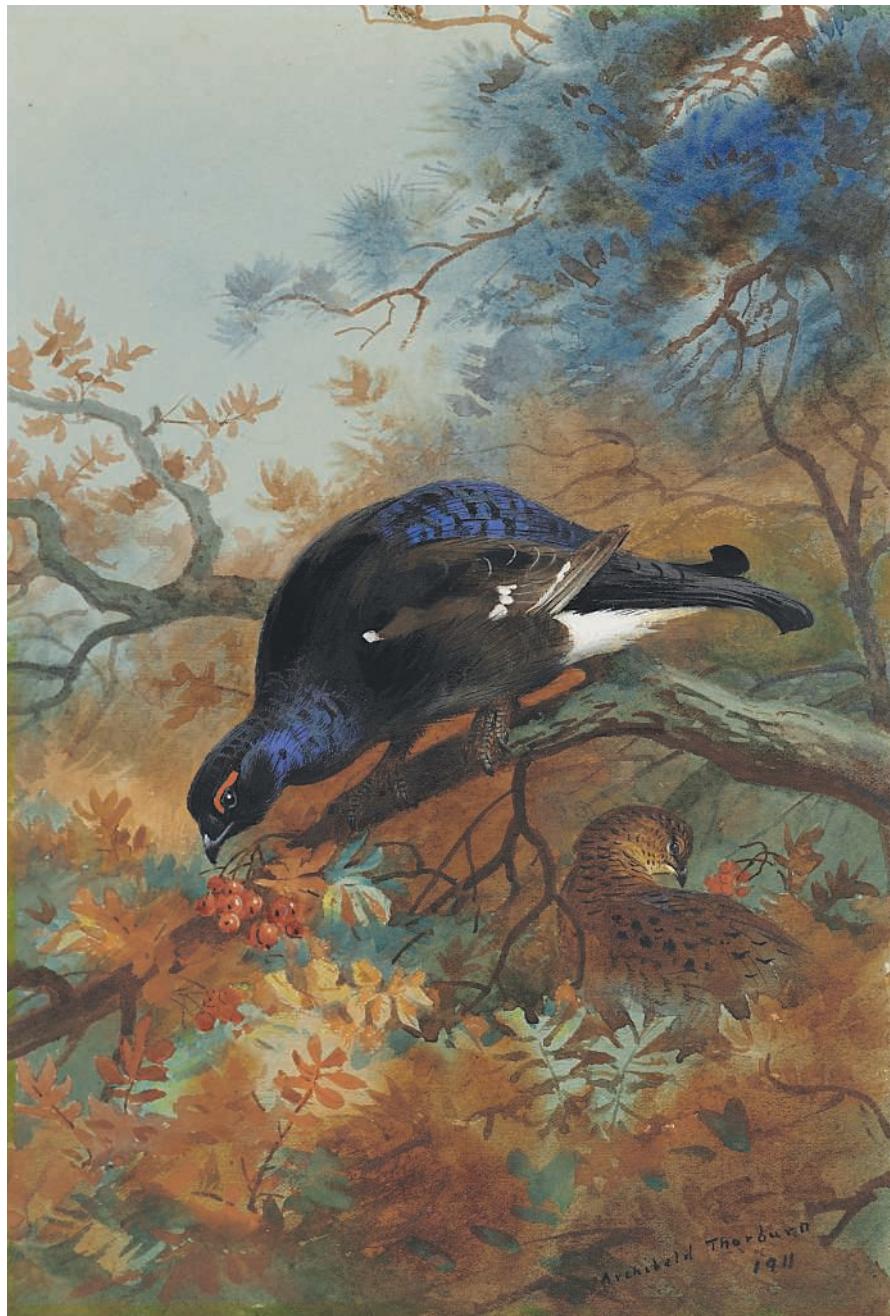
GEORGE EDWARD LODGE (1860-1954)

'Driven grouse'

signed 'G.E. Lodge' (lower right)
pencil, watercolour and bodycolour on grey paper
9 x 15 in. (22.9 x 38.1 cm.)

£1,500-2,000

\$2,000-2,600
€1,700-2,200



146

ARCHIBALD THORBURN (1860-1935)

Blackgame perched on a rowan tree

signed and dated 'Archibald Thorburn/1911' (lower right)

pencil and watercolour heightened with bodycolour and touches of gum arabic on light green paper
11½ x 7½ in. (28.2 x 19 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

with Rowland Ward, London.









λ147

DAVID LLOYD EVANS (B. 1916)

Three swans in flight

signed and dated 'I Lloyd Evans-1945' (upper left)

coloured chalks on buff paper

24½ x 18½ in. (62.2 x 47 cm.)

£2,000-3,000

\$2,700-4,000

€2,300-3,300

PROVENANCE:

with John Mathieson, Edinburgh.

with Campbell Wilson, Aberdeenshire.

EXHIBITED:

Newcastle, Laing Art Gallery, date unknown (lent by the artist).



λ148

RICHARD BARRETT TALBOT KELLY (1896-1971)

Eider in flight

signed with monogram/ device (lower right)

pencil and watercolour on paper

21½ x 27 in. (54 x 68.6 cm.)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

EXHIBITED:

Suffolk, Wildlife Art Gallery, 21 July - 8 November 1992.





λ149

SIR PETER MARKHAM SCOTT (1909-1989)

Pintails and green-winged teal

signed and dated 'PETER SCOTT 1939' (lower right)
oil on canvas
20 x 30 1/4 in. (50.8 x 76.8 cm.)

£5,000-8,000

\$6,600-11,000

€5,600-8,900

PROVENANCE:

with Tryon Gallery, London.

150**H.M. QUEEN VICTORIA (1819-1901)***A stag shot by John Brown*

with extensive inscription 'Stag/ shot by J.
Brown./ Weighed 14-12 In Pess Lak na ghon/
Length of antlers 35.14 inches, width of antlers 34
inches/ Oct 6 1874/ V.R.'
pencil and watercolour heightened with touches
of white, on paper watermark J.WHATMAN/
TURKEY MILL/18...'
10 x 7½ in. (25.4 x 19 cm.)

£6,000-10,000 \$8,000-13,000
€6,700-11,000

PROVENANCE:
with Malcolm Innes, London.

**151****ARCHIBALD THORBURN (1860-1935)***A red grouse taking off*

signed 'A. Thorburn' (lower right)
pencil and watercolour heightened with
bodycolour on buff paper
17½ x 24 in. (44.5 x 61 cm.)

£5,000-7,000 \$6,600-9,200
€5,600-7,800

PROVENANCE:
Anonymous sale; Sotheby's, London, 28 August
1990, lot 713 (part).
with Spink, London, where purchased by the
present owner.





152

152

ARCHIBALD THORBURN (1860-1935)

A sheet of studies of grey partridge

signed and dated 'A. Thorburn. Aug. 1907' (lower right)
pencil and watercolour heightened with touches of bodycolour on grey-blue
paper
10½ x 14¾ in. (27.7 x 37.5 cm.)

£2,500-3,500

\$3,300-4,600
€2,800-3,900

PROVENANCE:

with the Wildlife Art Gallery, Suffolk.

153

ARCHIBALD THORBURN (1860-1935)

A sportsman and setters on point

signed and dated 'A. Thorburn 1893.' (lower left)
pencil and watercolour heightened with bodycolour and with scratching out
on buff paper
11¼ x 17¾ in. (28.6 x 44.8 cm.)

£6,000-8,000

\$8,000-11,000
€6,700-8,900



153



154

154**ARCHIBALD THORBURN (1860-1935)***Honey buzzard*

signed 'A. Thorburn' (lower right)
pencil and watercolour heightened with bodycolour on blue-grey paper
9½ x 11½ in. (24.1 x 29.2 cm.)

£2,500-3,500

\$3,300-4,600
€2,800-3,900

155**ARCHIBALD THORBURN (1860-1935)***A highland burn*

signed with initials 'A.T.' (lower right)
pencil and watercolour heightened with bodycolour on buff paper
15 x 21 in. (38.1 x 53.3 cm.)

£1,500-2,000

\$2,000-2,600
€1,700-2,200

PROVENANCE:

Anonymous sale; Christie's, London, 31 July 1979, lot 405.
with Spink, London.



155





156

WILLIAM LEWIN (1747-1795)

A partial set of illustrations to Birds of Great Britain including red grouse, cock pheasant, ptarmigan, blackgame, lapwing, wader, avocet, goldeneye, gadwall, pintail, tufted duck, diver, woodcock, snipe and teal

pencil and watercolour on paper
8% x 6% in. (21.3 x 17.5 cm.)

£3,000-5,000

(18)

\$4,000-6,600
€3,400-5,600

PROVENANCE:

with Vanburgh House Antiques, Gloucestershire.



157

PRIDEAUX JOHN SELBY (1788-1867)

signed and inscribed 'P J Selby' (lower right), 'Kestrel/ Male' (lower centre) and 'Kestrel Male./ 17' (upper centre)

pencil and watercolour heightened with bodycolour on paper, unidentified watermark
16½ x 9¾ in. (41 x 25.1 cm.)

£4,000-6,000

\$5,300-7,900

€4,500-6,700

PROVENANCE:

The Library of H. Bradley Martin; Sotheby's, New York, 8 June 1989, lot 500, where purchased by the present owner.

LITERATURE:

P. J. Selby, *Illustrations of British Ornithology*, London, 1819-1-34, vol. 4, plate 1.17.





158

ARCHIBALD THORBURN (1860-1935), AFTER JOSEPH WOLF (1820-1899)

Study of a Greenland gyrfalcon

signed and inscribed 'A.T. after J. Wolf-' (lower left) and dated 'July 13 1887' (lower centre)

pencil and watercolour heightened with bodycolour on buff paper
13½ x 8½ in. (33.3 x 22.8 cm.)

£2,500-3,500

\$3,300-4,600

€2,800-3,900

PROVENANCE:

with Rowland Ward, London.



159

JOSEPH WOLF (1820-1899)

Gyrfalcon

numbered '1.15' (lower right)

pencil and watercolour heightened with white on paper
21 $\frac{1}{8}$ x 14 $\frac{3}{8}$ in. (55.6 x 37.5 cm.)

£5,000-7,000

\$6,600-9,200

€5,600-7,800

PROVENANCE:

A.G. Tregear; Christie's, London, 4 October 1994, lot 11 (£8,000).

LITERATURE:

J. Gould, *Birds of Great Britain*, I, London, 1873. pl. 15.





160

ARCHIBALD THORBURN (1860-1935)

A rabbit on a bank: study for Thorburn's 'British Mammals'

signed and dated 'A. Thorburn/ Feb. 25. 1919'
(lower right)

pencil and watercolour heightened with
bodycolour and touches gum arabic on buff paper
10¾ x 14 in. (26.3 x 35.6)

£4,000-6,000

\$5,300-7,900
€4,500-6,700

PROVENANCE:

with Tryon Gallery, London.

LITERATURE:

A. Thorburn, *British Mammals*, London, 1920, II, pl.
36, opposite p. 35.



161

ARCHIBALD THORBURN (1860-1935)

Wood pigeon in a glade

signed and dated 'Archibald Thorburn - 1913.'
(lower left)

pencil and watercolour heightened with
bodycolour and touches of gum arabic on board
10½ x 17 in. (25.7 x 43.2 cm)

£8,000-12,000

\$11,000-16,000
€9,000-13,000

PROVENANCE:

with A. Baird-Carter, London.



162

ARCHIBALD THORBURN (1860-1935)

'Monarch of the Glen'

signed and dated 'Archibald Thorburn/1901.'
(lower right)
pencil and watercolour heightened with
bodycolour and touches of gum arabic on board
14 1/4 x 21 1/4 in. (36.2 x 54 cm.)

£12,000-18,000 \$16,000-24,000
€14,000-20,000

PROVENANCE:

with Rowland Ward, London.

163

**A GERMAN BRONZE MODEL OF A ROE
DEER**

BY A. DAVMILLER, CIRCA 1930

On a white marble base, inscribed 'A. DAVMILLER'
8 1/2 in. (21.5 cm.) high; 12 in. (30.5 cm.) wide; 4 3/4 in.
(12 cm.) deep

£800-1,200 \$1,100-1,600
€900-1,300





164

ARCHIBALD THORBURN (1860-1935)

A pair of snipe on the marshes

signed and dated 'Archibald Thorburn/ 1913.' (lower right), with manuscript poem entitled 'In Memory of Nov. 1, 1913' (on the reverse)
pencil and watercolour heightened with bodycolour and touches of gum arabic on paper
10½ x 7 in. (26.6 x 17.8 cm.)

£8,000-12,000

\$11,000-16,000

€9,000-13,000

PROVENANCE:

with Tryon Gallery, London.

165**ARCHIBALD THORBURN (1860-1935)***Lapwing on the mud flats at low tide*

signed and dated 'A. Thorburn. 1915.' (lower left)

pencil and watercolour heightened with bodycolour and touches of gum arabic
on blue-grey paper
11 x 7½ in. (27.9 x 19 cm.)

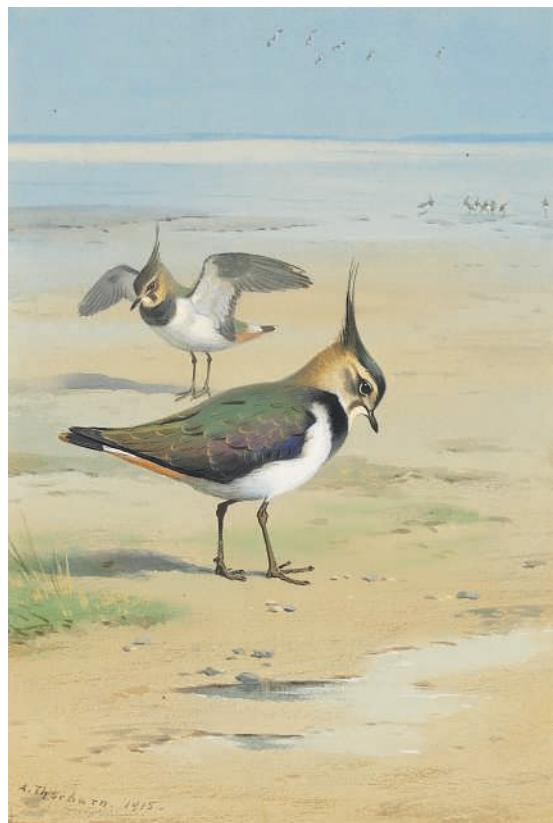
£7,000-10,000

\$9,300-13,000

€7,800-11,000

PROVENANCE:

with Tryon Gallery, London.

**166****ARCHIBALD THORBURN (1860-1935)***A mallard drake and duck on the banks of a loch*

signed and dated 'Archibald Thorburn 1913' (lower right)

pencil and watercolour heightened with bodycolour and touches of gum arabic
on paper
11 x 7½ in. (27.9 x 19 cm.)

£6,000-8,000

\$8,000-11,000

€6,700-8,900

PROVENANCE:

with Tryon Gallery, London.





λ 167

GEORGE EDWARD LODGE (1860-1954)

A golden eagle with outspread wings on a rocky outcrop

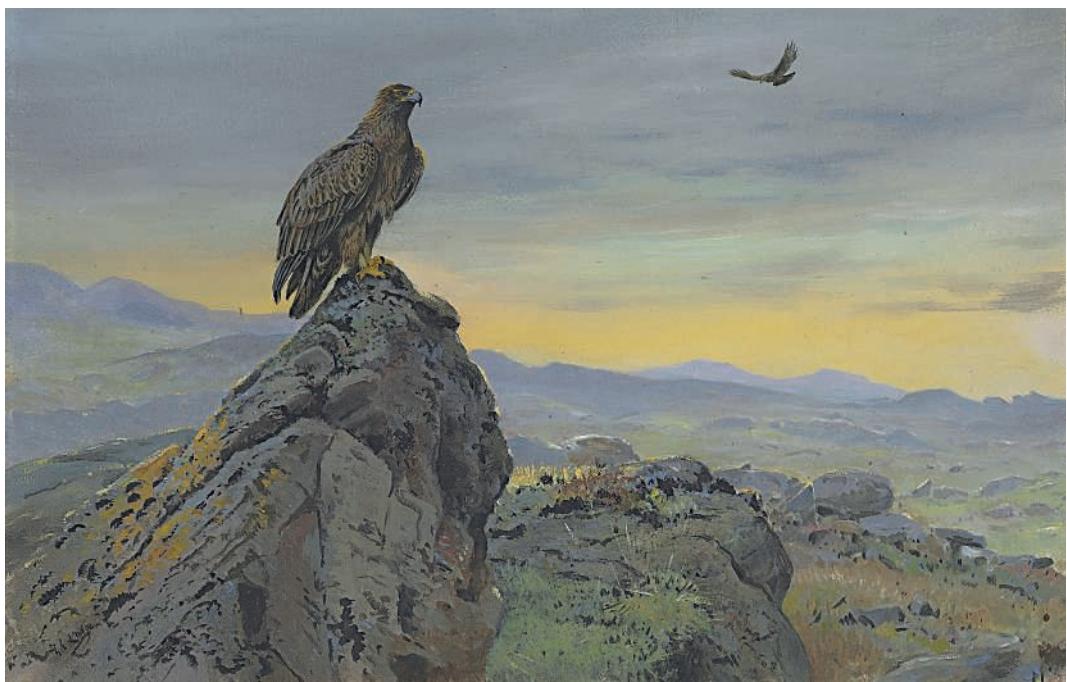
signed 'G.E. Lodge.' (lower left)
pencil, watercolour and bodycolour on paper
27 x 20 1/4 in. (68.6 x 51.4 cm.)

£6,000-8,000

\$8,000-11,000
€6,700-8,900

PROVENANCE:

with Tryon Gallery, London.
Anonymous sale; Christie's, London, 25 February
1992, lot 106.



λ 168

GEORGE EDWARD LODGE (1860-1954)

Study of a golden eagle on a rocky outcrop, evening

signed 'G.E. Lodge' (lower left)
pencil, watercolour and bodycolour on paper
10 7/8 x 17 1/8 in. (27.8 x 43.5 cm.)

£2,000-3,000

\$2,700-4,000
€2,300-3,300

PROVENANCE:

with Rowland Ward, London.



169

λ 169

GEORGE EDWARD LODGE (1860-1954)

Spy Rock: a golden eagle on a rocky outcrop

signed 'G.E. Lodge' (lower right)
pencil, watercolour and bodycolour on paper
20% x 28½ in. (51.8 x 72.4 cm.)

£5,000-7,000

λ 170

GEORGE EDWARD LODGE (1860-1954)

A hen sparrow-hawk at her nest

signed 'G.E. Lodge' (lower left)
pencil, watercolour and bodycolour on buff paper
11 x 17¼ in. (27.9 x 43.8 cm.)

£2,500-3,500

\$3,300-4,600

€2,800-3,900

PROVENANCE:

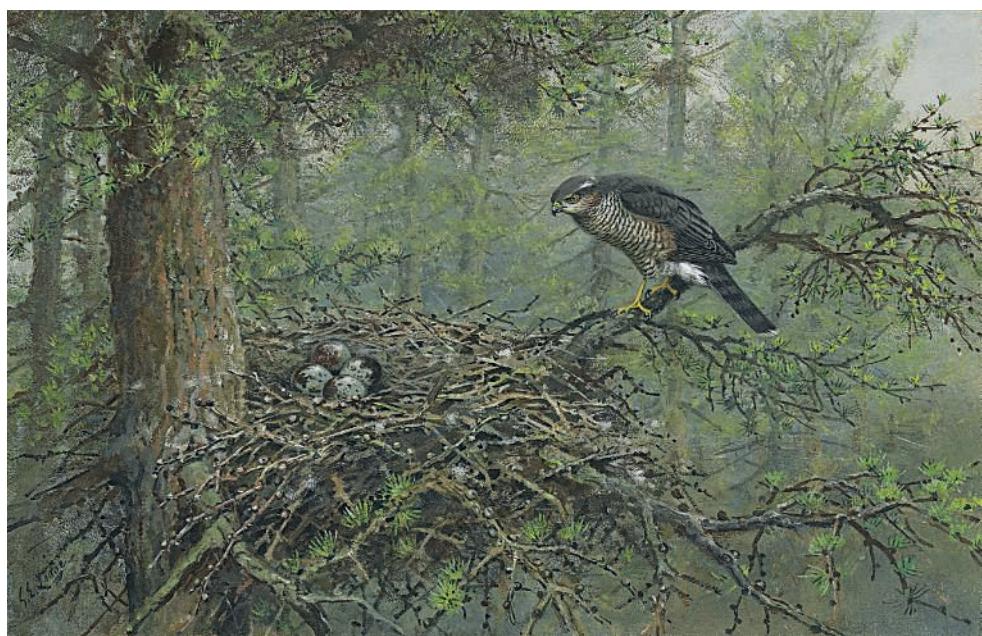
with Tryon Gallery, London

PROVENANCE:

with Rowland Ward, London.

LITERATURE:

G. E. Lodge, *Memoirs of an Artist Naturalist*, London, 1946, p. 34.



170





λ 171

GEORGE EDWARD LODGE (1860-1954)

A covey of red grouse flighting over heather

signed 'G.E. Lodge' (lower left)

pencil, watercolour and bodycolour on paper
11 x 17 1/4 in. (27.9 x 43.8 cm.)

£2,500-3,500

\$3,300-4,600

€2,800-3,900

PROVENANCE:

with Rowland Ward, London.



λ 172

GEORGE EDWARD LODGE (1860-1954)

A woodcock on oak leaves

signed 'G.E. Lodge' (lower left)

pencil, watercolour heightened with bodycolour on
buff paper
11 1/4 x 17 1/4 in. (28.6 x 43.8 cm.)

£1,500-2,000

\$2,000-2,600

€1,700-2,200

PROVENANCE:

with Rowland Ward, London.



λ 173

GEORGE EDWARD LODGE (1860-1954)

A cock pheasant in the snow, a cock and hen pheasant beyond

signed 'G.E. Lodge.' (lower left)

pencil and watercolour heightened with
bodycolour on grey paper
8 x 12 1/2 in. (20.3 x 31.4 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

PROVENANCE:

with Rembrandt Gallery, Liverpool.

λ 174

GEORGE EDWARD LODGE (1860-1954)

A pair of capercaillie perched on the bough of a fallen pine

signed 'G.E. Lodge' (lower right)

pencil, watercolour and bodycolour on paper
11 x 17½ in. (27.9 x 43.8 cm.)

£3,000-5,000

\$4,000-6,600
€3,400-5,600



λ 175

GEORGE EDWARD LODGE (1860-1954)

A cock pheasant in snow

signed 'G.E. Lodge' (lower right)

pencil and watercolour heightened with
bodycolour on paper
12½ x 19½ in. (29.7 x 49.5 cm.)

£2,500-3,500

\$3,300-4,600
€2,800-3,900



λ 176

PHILIP RICKMAN (1891-1982)

A peregrine falcon

signed 'Philip Rickman' (lower right)

pencil and watercolour heightened with
bodycolour on paper
12½ x 17½ in. (31.8 x 44.5 cm.)

£1,500-2,000

\$2,000-2,600
€1,700-2,200





177

A SWISS GILT-BRASS ATMOS CLOCK
JAEGER-LECOULTRE, SWITZERLAND,
THIRD QUARTER 20TH CENTURY, NO.
300869, CALIBRE 526-5

The case of typical form with canted angles, the dial with Arabic quarters and brass hour marks, with torsion pendulum, the reverse with presentation plaque *TO GAVIN ASTOR/FROM HIS FRIENDS AT ELECTROLUX/11.8.70*
8 ¾ in. (22 cm.) high; 7 in. (18 cm.) wide; 5 ¼ in. (13.5 cm.) deep

£800-1,200

\$1,100-1,600
€900-1,300

■ 178

A SET OF SIX REGENCY MAHOGANY DINING CHAIRS

CIRCA 1820, POSSIBLY SCOTTISH

Each with drop-in dyed-green horsehair seat
33 ¾ in. (86 cm.) high; 19 ½ in. (49.5 cm.) wide; 20 ¾ in. (53 cm.) deep (6)

£800-1,200

\$1,100-1,600
€900-1,300



■ 179

A GEORGE III MAHOGANY AND CROSSBANDED HUNT TABLE

CIRCA 1800

Of concave form, with boxwood-strung tablet-centred frieze drawer
28 ½ in. (72.5 cm.) high; 76 in. (193 cm.) wide; 30 in. (76 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,300-3,300





■ 180

A GROUP OF EIGHT LOUIS-XV STYLE
GILT-BRONZE WALL-APPLIQUES
EARLY 20TH CENTURY

Comprising six two-branch and two three-branch wall-appliques wired for electricity
16 in. (40.5 cm.) high; 15 in. (38 cm.) wide; (8)



■ 181

A MATCHED PAIR OF ENGLISH WHITE AND GREEN-PAINTED OPEN ARMCHAIRS

ONE LATE 18TH CENTURY, THE OTHER LATER

Each covered in striped watered silk, one chair stamped 'b2713', redecorated
38 1/4 in. (98.5 cm.) high; 23 3/4 in. (60.5 cm.) wide; 24 in. (61 cm.) deep (2)

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

182

A GEORGE III MAHOGANY STOOL CIRCA 1760

Covered in close-nailed blue cotton
18 in. (46 cm.) high; 24 in. (61 cm.) wide; 18 in. (46 cm.) deep





183

ARCHIBALD THORBURN (1860-1935)

Fox and crow

signed and dated 'A. Thorburn/ 1883' (lower centre)
pencil and watercolour heightened with

bodycolour on paper
12½ x 9 in. (32.1 x 22.8 cm.)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

with Tryon Gallery, London.



184

ARCHIBALD THORBURN (1860-1935)

A wood pigeon amongst stubble

signed and dated 'A. Thorburn/1925.' (lower left)
pencil and watercolour heightened with
bodycolour and touches of gum arabic on blue-
green paper

7½ x 11¼ in. (20 x 28.6 cm.)

£4,000-6,000

\$5,300-7,900

€4,500-6,700

PROVENANCE:

with Tryon Gallery, London.

LITERATURE:

A. Thorburn, *British Birds*, London, 1926, vol. III, pl. 117, opp. p. 89.



185

ARCHIBALD THORBURN (1860-1935)

Driven grouse

signed and dated 'A. Thorburn. 1928.' (lower left)
pencil and watercolour heightened with bodycolour and touches of gum arabic on paper laid on board
12½ x 8¾ in. (31.1 x 22.3 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

PROVENANCE:

with Tryon Gallery, London.





186

HENRIK GRØNVOLD (1854-1940)

Studies of Endangered Species: A collection of twenty-four watercolours for W.H. Hudson and L. Gardiner, 'Rare, Vanishing and Lost British Birds' including: pelicanus onocrotalus (pelican); grus cinerea (crane); platalea leucorodia (white spoonbill); tetrao urogallus (capercaillie); recurvirostra avocetta (avocet); otis tarda (great bustard); limosa belgica (black-tailed godwit); alca impennis (great auk); astur palumbarius (goshawk); locustella luscinoides (red night-reeler or savi's warbler); hydrochelidon nigra (black tern); botaurus stellaris (bittern); circus ruginosus (marsh harrier); machetes pugnax (ruff and reeve); circus cyaneus (hen harrier); circus cineraceus (montagu's harrier); pernis apivorus (honey buzzard); pandion haliaetus (osprey); sterna dougalli (roseate tern); endromias morinellus (dotterel); gialitis cantiana (Kentish plover); oriolus galbula (golden oriole); and coturnix communis (common quail)

the majority signed 'H. Grønvold' lower edge and further inscribed with the printing instructions
pencil and watercolour heightened with bodycolour and touches of gum arabic
on paper and card
10 x 8 in. (25.4 x 20.2 cm.); and smaller (24)
£10,000-15,000 \$14,000-20,000 €12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 March 1999, lot 149, where purchased by the present owner.

ENGRAVED:

W.H. Hudson and L. Gardiner, *Rare, Vanishing and Lost British Birds*, London, 1923, pls. I-XVIII and XX-XXIV.

The present collection of watercolours are the artist's original drawings, that were worked up for the plates to illustrate W.H. Hudson's book *Rare, vanishing and lost British birds*. The collection comprises 23 of the 25 plates that were published and one unpublished watercolour, also by Grønvold.

The book was compiled by Linda Gardiner from notes written by Hudson, in anticipation of publishing an enlarged edition of the pamphlet *Lost British Birds*, which he wrote in 1894 for the Society (now the Royal Society) for the Protection of Birds. Gardiner writes in her preface to the book 'By the publication....he hoped to arouse public attention and public feeling in regard to the passing of the birds, birds lost to our country, birds threatened, and birds becoming scarce, seeing behind these a dim vista of yet others, and others again, growing fewer and still more few...' (p. ix).

The inscriptions such as 'same size as avocet', 'same size picture as honey buzzard' and 'with stork' offer an insight into the make-up of the book and the size and positioning of the plates in the final publication.

Grønvold was a Danish artist who moved to England and worked on a number of ornithological publications.







λ 187

MILDRED E. ELDRIDGE, R.W.S. (1909-1991)

Hare, drawn at Aberdaron, Gwynedd
signed 'M.E. ELDRIDGE' (lower right) and
inscribed and dated 'Aberdaron May 25. 1978' and
with measurements (lower right)
pencil and watercolour on paper
20½ x 38½ in. (52.1 x 97.5 cm.)

£2,000-3,000

\$2,700-4,000
€2,300-3,300

PROVENANCE:

with Abbott and Holder, London.

λ 188

JONATHAN WOLSTENHOLME (B. 1950)

Still life with an open book on falconry and a pot of quills

signed and dated 'JONATHAN
WOLSTENHOLME 1995' (lower right)
pencil and watercolour heightened with white on
paper
11½ x 13½ in. (29.2 x 34.3 cm.)

£1,200-1,800

\$1,600-2,400
€1,400-2,000

PROVENANCE:

with John Campbell Gallery, London.





λ 189

MILDRED E. ELDRIDGE, R.W.S. (1909-1991)

Studies of a woodcock and lapwing

with subsidiary studies of feathers, beaks, wings and feet, both signed 'M.E. ELDRIDGE' and inscribed with colour notes, *Woodcock 'Aberdare'* (lower centre), *Lapwing '1972'* (lower left) pencil and watercolour heightened with bodycolour on paper

19 x 14 in. (48.3 x 35.5 cm.); and 14 1/4 x 10 1/4 in. (36.2 x 26 cm.)

(2)

£1,500-2,000

\$2,000-2,600

€1,700-2,200

PROVENANCE:

with Abbott and Holder, London.





λ 190

ARTHUR WARDLE (1864-1949)

Rabbits pursued by greyhounds

signed 'Arthur/ Wardle' (lower right)
oil on linen

24½ x 20 in. (62.3 x 50.8 cm.)

£4,000-6,000

\$5,300-7,900

€4,500-6,700



λ 191

VINCENT BALFOUR BROWNE (1880-1963)

'That's torn it'

signed with initials and dated '1937.' (lower left)
pencil and watercolour on paper
11½ x 18½ in. (30.2 x 47 cm.)

£2,000-4,000

\$2,700-5,300

€2,300-4,500

PROVENANCE:

with Rowland Ward, London.
with Malcolm Innes, London.



192

ARCHIBALD THORBURN (1860-1935)

A polecat

signed and dated 'A. Thorburn/ Nov. 16 1896' (lower left)
pencil and watercolour heightened with bodycolour and touches of gum arabic
on buff paper
17 x 24 3/8 in. (43.2 x 61.9 cm.)

£6,000-8,000

\$8,000-11,000
€6,700-8,900

λ193

RODGER McPHAIL (B. 1953)

Studies of salmon, grayling and trout

each signed with initials 'RM.'
pencil and watercolour heightened with white on paper
9 1/4 x 16 in. (23.5 x 40.6 cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,700

PROVENANCE:
with Tryon Gallery, London.





λ194

CHRIS ROSE (B. 1959)

Ice Maiden, a whooper swan

signed and dated 'Chris Rose '94' (lower left)
acrylic on board
30 x 46 in. (76.2 x 116.8 cm)

£3,000-5,000

\$4,000-6,600
€3,400-5,600

PROVENANCE:

with The Wildlife Art Gallery, Suffolk.

EXHIBITED:

London, The Mall Galleries, *Society of Wildlife Artists Annual Exhibition*, 1994.

λ195

CHRIS ROSE (B. 1959)

A kestrel on a branch

signed 'Chris Rose' (lower left)
oil on board
28 x 40 in. (71.1 x 101.6 cm.)

£4,000-6,000

\$5,300-7,900
€4,500-6,700

PROVENANCE:

Anonymous sale; Christie's, London, 31 May 1996, lot 238, where purchased by the present owner.



λ196

ALAN M. HUNT (B. 1947)

An otter amid the swirling currents

signed and dated '© Alan M. Hunt/1997' (lower left)
acrylic on panel
12 x 18 in. (30.5 x 45.7 cm.)

£2,000-3,000

\$2,700-4,000
€2,300-3,300

PROVENANCE:

Anonymous sale; Christie's, London, 24 April 1998, lot 245, where purchased by the present owner.

λ197

SIMON TURVEY (B. 1957)

Mute swan

signed 'Simon Turvey' (lower left)
oil on board
10 x 15½ in. (25.4 x 39.1 cm.)

£1,200-1,800

\$1,600-2,400
€1,400-2,000

EXHIBITED:

London, The Mall Galleries, *Society of Wildlife Artists 36th Annual Exhibition*, 1999.



λ198

RAYMOND HARRIS-CHING (B. 1939)

Study of the head of an eider drake

signed and dated 'R.HARRIS-CHING/1993' (lower left) and inscribed 'Portrait of a Drake Eider' (upper right, obscured by the mount)
oil on board, arched top
10 x 14 in. (25.4 x 35.6 cm.)

£4,000-6,000

\$5,300-7,900
€4,500-6,700

EXHIBITED:

London, The Tryon Gallery, *Ray Harris-Ching, Recent Paintings and Drawings*, 30 June-13 July 1993.





199

FRANK SOUTHGATE, R.B.A. (1872-1916)

Partridge alighting on a corn field

signed 'Frank Southgate R.B.A.' (lower left)
pencil and watercolour heightened with bodycolour on paper
9 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in. (23.8 x 34.3 cm.)

£2,000-3,000

\$2,700-4,000
€2,300-3,300

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 24 April 1998, lot 71, where purchased by the present owner.

λ 200

EMMA FAULL (B. 1956)

A kestrel on a post

signed and dated 'Emma Faull/89' (lower centre)
pencil, pen and ink and watercolour on paper
28½ x 19¼ in. (72.4 x 48.9 cm.)

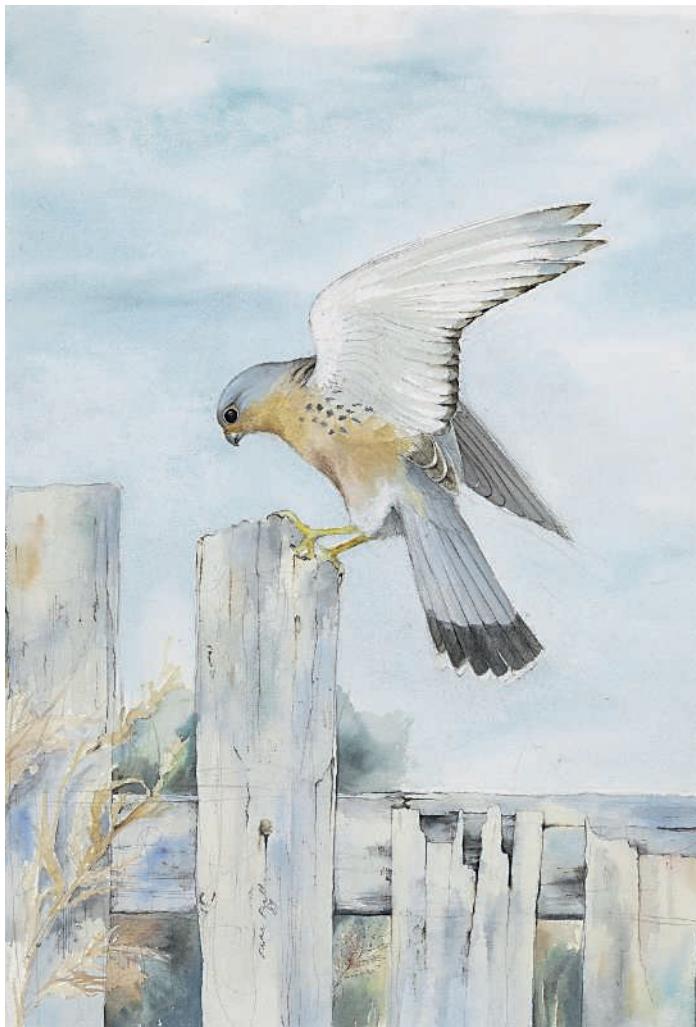
£1,000-1,500

\$1,400-2,000

€1,200-1,700

PROVENANCE:

with Addison-Ross Gallery, London.
Anonymous sale; Christie's, London, 15 March
1994, lot 21, where purchased by the present
owner.



λ 201

JOHN CYRIL HARRISON (1898-1985)

Shinshu, her 523rd head of quarry, 19th April 1976

signed 'JC Harrison' (lower right)
pencil, watercolour and bodycolour on paper
22 x 30¾ in. (55.9 x 77.2 cm.)

£3,000-5,000

\$4,000-6,600

€3,400-5,600





202

202

AFTER JOHN JAMES AUDUBON (1785-1851) BY ROBERT HAVELL (1793-1878)

Frigate Pelican (Plate CCLXI) *Tachypterus Aquilus*

engraving with aquatint and hand-colouring on paper, 1835

S. 37½ x 24½ in. (95.3 x 62.3 cm.)

£7,000-10,000

\$9,300-13,000

€7,800-11,000

203

AFTER JOHN JAMES AUDUBON (1785-1851) BY ROBERT HAVELL (1793-1878)

Eider Duck (Plate CCXLVI) *Fuligula Mollissima*

engraving with aquatint and hand-colouring on paper, 1835

S. 23 x 35¼ (58.4 x 89.5 cm.)

£5,000-8,000

\$6,600-11,000

€5,600-8,900

204

AFTER JOHN JAMES AUDUBON (1785-1851) BY ROBERT HAVELL (1793-1878)

Brant Goose (Plate CCCXCI) *Anser Bernicla*

engraving with aquatint and hand-colouring on paper, 1837

S. 39 x 25¾ in. (99.1 x 65.4 cm.)

£2,000-3,000

\$2,700-4,000

€2,300-3,300



203



204





205

A GROUP OF TWELVE ROYAL DOULTON ORNITHOLOGICAL CABINET PLATES
MID-20TH CENTURY, GREEN PRINTED FACTORY MARK AND IMPRESSED NUMERALS

Each painted with a bird specimen and signed H. Perry, each inscribed to the reverse: *Mountain quail, Brant, Teal, Pheasant, Bob White, Snipe, ruffed Grouse, mallard, canvasback, Golden Plover, Partridge and Red Grouse*
9¾ in. (23.8 cm.) diameter (12)

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



206

A COMMEMORATIVE FOOTED CUP AND A TWO-HANDED LOVING-CUP
DATED 1897 AND 1902

The first commemorating sixty years of Queen Victoria's reign, the second commemorating the coronation of Edward VII
The loving-cup - 6¾ in. (16.8 cm.) high (2)

£800-1,200 \$1,100-1,600
€900-1,300



207

A FRENCH BRONZE GROUP OF LEDA AND THE SWAN
LATE 19TH CENTURY

7 in. (18 cm.) high; 9½ in. (24 cm.) wide

£800-1,200 \$1,100-1,600
€900-1,300



■ 208

A NORTH EUROPEAN CARVED OAK PANEL
LATE 19TH CENTURY

Depicting a lion-drawn carriage surrounded by revelling satyrs and putti
15½ x 54½ in. (38.5 x 138.5 cm.)

£1,000–2,000

\$1,400–2,600
€1,200–2,200



■ 209

A GEORGE IV MAHOGANY BREAKFAST TABLE
CIRCA 1825

The tilt-top on scrolled quadripartite support headed by moulded roundels with gilt-metal caps and castors
29 in. (73.5 cm.); 48½ in. (122.5 cm.) diameter

£800–1,200

\$1,100–1,600
€900–1,300



■ 210

A GEORGE III OAK DRESSER
MID-18TH CENTURY, POSSIBLY IRISH

The moulded cornice above a shaped frieze, two shelves flanked by fluted pilasters, the base with three drawers
80½ in. (204.5 cm.) high; 69¼ in. (175.5 cm.) wide; 19½ in. (49 cm.) deep (2)

£1,000–1,500

\$1,400–2,000
€1,200–1,700



λ 211

WILLIAM NEAVE PARKER (1910-1961)

Shoreline birds, and other assorted birds

both signed 'NEAVE PARKER' (lower right)
pencil, grey and black wash heightened with white

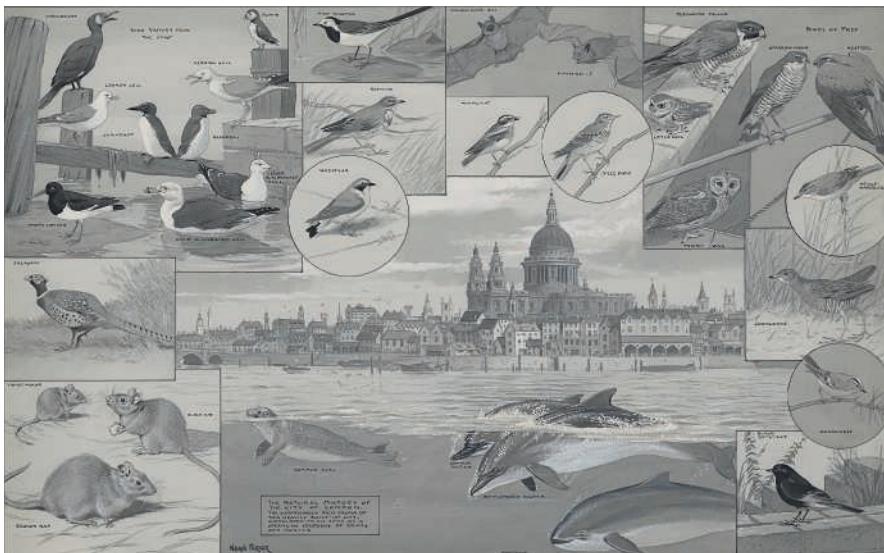
on board
18½ x 29½ in. (47 x 74 cm.); and Eric Manning,
*'Parallels between the design of aeroplanes and of
birds'*, pencil, grey and black wash heightened with
white on board, 16½ x 26 in. (41 x 66 cm.)

(3)

£2,000-3,000

\$2,700-4,000

€2,300-3,300

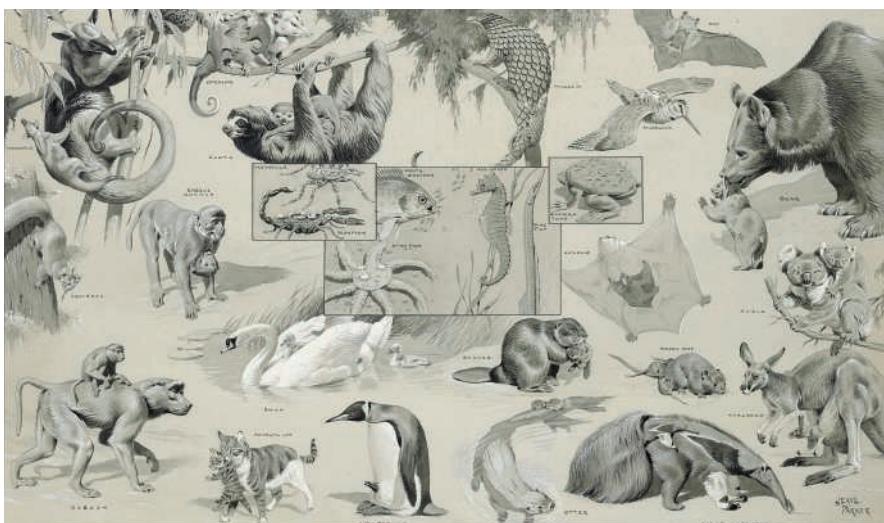


λ212

WILLIAM NEAVE PARKER (1910-1961)

The Natural History of the City of London; and British animals in winter

one signed (lower left), one signed (centre right)
and extensively inscribed
pencil, grey and black wash, heightened with white
on paper
(16.224) (16.225) (16.226) (16.227)



λ213

WILLIAM NEAVE PARKER (1910-1961)

Three illustrations of animals and their young and animal groups

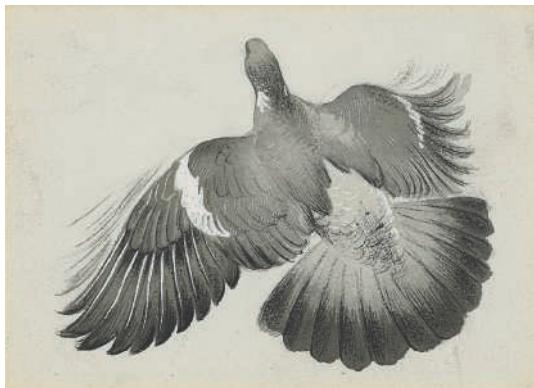
all signed 'NEAVE/ PARKER' (two lower right, one lower left) and extensively inscribed pencil, grey and black wash heightened with white on paper.

21½ x 29¾ in. (54.5 x 75.5 cm.); and smaller (2)

£1,000-1,500

\$1,400-2,000

€1,200-1,700



λ 214

CHARLES FREDERICK TUNNICLIFFE, R.A. (1901-1979)

Studies of Birds: Pheasant, oyster catcher, pigeon, lapwing, divers, and guillemot
en grisaille

5 1/8 x 5 1/2 in. (13 x 14 cm.) (6)
£2,000-3,000

\$2,700-4,000
€2,300-3,300

PROVENANCE:

Anonymous sale; Christie's, London, 15 March 1994, lot 122, where purchased by the present owner.



λ 215

PETER MARKHAM SCOTT (1909-1989)

119 Original illustrations for 'Adventures amongst birds', 1926

all numbered variously '1-700'
pencil and pen and black ink on paper
2 1/8 x 1 1/8 in.; and smaller, irregular; with a copy of J. Brereton, M. Dilke and P. Scott, *Adventures amongst birds*, Oundle, 1928, edition 10 of 25 specially bound and numbered copies. a set of one hundred and nineteen in two frames (2)

£1,000-2,000

\$1,400-2,600
€1,200-2,200

PROVENANCE:

with the Wildlife Art Gallery, Suffolk (studio sale), where purchased by the present owner.





λ 216

JONATHAN SAINSBURY (B. 1951)

'Seashaped': Blackbirds singing on hawthorn branch

signed and dated 'Jonathan Sainsbury 2001' (lower right)

pencil, charcoal, chalk and watercolour heightened with touches of bodycolour on grey paper
23 x 50 in. (58.4 x 127 cm.)

£2,000-3,000

\$2,700-4,000

€2,300-3,300

PROVENANCE:

with the Society of Wildlife Artists, Mall Galleries, London, 2001.

λ 217

EDWIN PENNY (B. 1930)

Ptarmigan in a winter landscape

signed 'Edwin Penny' (lower right)
pencil and watercolour heightened with bodycolour on paper
28½ x 19¾ in. (71.7 x 50.2 cm.)

£4,000–6,000

\$5,300–7,900
€4,500–6,700

PROVENANCE:

with Frost & Reed, London.



λ 218

ALISTAIR PROUD (B. 1954)

Falcon waiting on; and Grouse in flight

the first signed 'Alistair Proud' (lower right); the second signed 'Alistair Proud'
(lower left)
oil on board
10½ x 8¼ in. (26.7 x 21 cm.); and 9½ x 14½ in. (24.1 x 36.2 cm.) two in the lot (2)

£800–1,200

\$1,100–1,600
€900–1,300

EXHIBITED:

London, The Mall Galleries, *Society of Wildlife Artists Annual Exhibition*, 1992
and 1997 (respectively).





219



220





221

λ 219

DARREN WOODHEAD (B. 1971)

Ptarmigan

signed 'Darren Woodhead.' (lower right) and extensively inscribed and dated '19th June 2007...' (lower left)
watercolour on paper
15 x 22 in. (38.1 x 55.9 cm.)

£600-800

\$800-1,100
€670-890

λ 220

KEITH BROCKIE (B. 1955)

Ptarmigan in mid-plumage; and study of a 53-day old chick

the first signed and dated 'Keith Brockie 92' (lower left) and the second signed and inscribed '53 day old ptarmigan/Keith Brockie' (lower left)
pencil and watercolour on paper
each 11 x 8½ in. (27.9 x 21.6 cm.); together with
Wing development of rock ptarmigan, extensively inscribed and as title and signed and dated 'Keith Brockie 92' (lower right), pencil and watercolour on paper, 11 x 17 in. (27.9 x 43.2 cm.) (3)

£1,200-1,800

λ 221

STEVEN PORWOL (B. 1973)

Peregrine and hen pheasants

signed and dated 'S Porwol 2001' (lower right)
pencil and watercolour on buff paper
40½ x 61¾ in. (102.9 x 155.9 cm.)

£3,000-5,000

\$4,000-6,600
€3,400-5,600

PROVENANCE:

The first with The Wildlife Art Gallery, Suffolk.





λ 222

PETER BROOKES (B. 1943)

Mrs Brown...

signed and dated '27.vi.07/ Peter Brookes'
(lower left)
pencil, pen and ink and brown wash on paper
8½ x 11½ in. (21.6 x 28.2 cm.); and Arthur Stuart
Michael Cummings (1919-1997), 'Tell me Mr
President, am I now the First Lady?', pencil, pen and
ink and watercolour, 12½ x 15½ in. (30.8 x 39.7 cm.)
(2)

£1,200-1,800

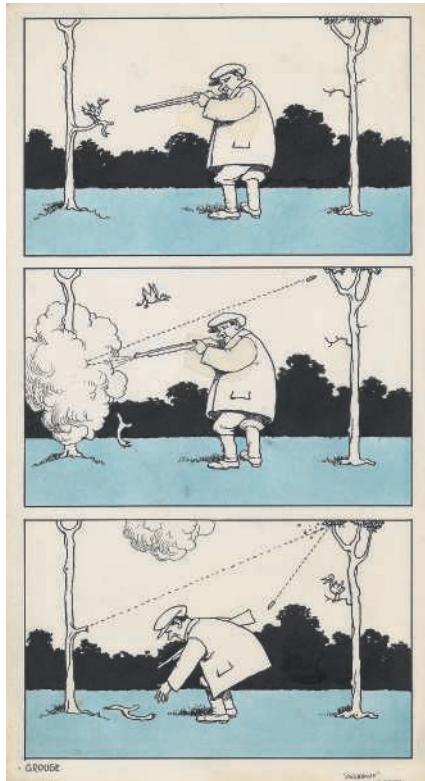
\$1,600-2,400
€1,400-2,000

PROVENANCE:

Mrs Brown with Chris Beetles, London.

ENGRAVED:

Tell me Mr President... 'The Times, 27 June 2007.



223

WILLIAM HEATH ROBINSON (1861-1945)

Original drawings for 'The Piccadilly Competition', 1929: Grouse; and Highland Tragedy

Grouse inscribed, 'GROUSE' (lower left) and
'PICCADILLY/ COMPETITION' (lower right);
Highland Tragedy inscribed 'HIGHLAND
TRAGEDY' (lower left) and 'PICCADILLY/
COMPETITION' (lower right)
pen and black ink, one with blue wash, on paper
14¾ x 8½ in. (37.5 x 20.7 cm.)

£2,500-3,500

\$3,300-4,600
€2,800-3,900

■ 224

A GHANAIAN COTTON APPLIQUE

'FANTE' FLAG

MID-20TH CENTURY

Together with 'Threshing Board' by Anne Keith,
signed 'A. Keith' (lower right)

40 x 60 in. (101.5 x 152.5 cm.) (2)

£800-1,200

\$1,100-1,600

€900-1,300



λ 225

GUY TAPLIN (B. 1939)

Swifts

signed and inscribed 'Swifts/Guy Taplin'
(on the undersides of the birds)

painted gesso on wood

11 1/4 x 25 1/2 x 61 1/2 in. (32.4 x 64.8 x 156.2 cm.)

£4,000-6,000

\$5,300-7,900

€4,500-6,700

PROVENANCE:

with Andrew Usiskin, London.





226

A GROUP OF NINE ENGLISH PORCELAIN DOG-HEAD WHISTLES

19TH CENTURY

The largest - 2 in. (5 cm.) wide approximately (9)

£250-300

\$330-400

€280-330

227

A WILLIAM IV SIMULATED-ROSEWOOD LIBRARY ARMCHAIR

CIRCA 1830

Covered in close-nailed green leather

38¾ in. (98.5 cm.) high; 29¾ in. (75.5 cm.) wide; 32¼ in. (82 cm.) deep

£800-1,200

\$1,100-1,600

€900-1,300



228

AN ENGLISH BRASS-MOUNTED LEATHER AND OAK CARTRIDGE CASE

BY JAMES PURDEY & SONS, LTD, FIRST HALF 20TH CENTURY

With label and debossed 'JAMES PURDEY & SONS LTD', with initials 'G.A.'; together with a leather gun case, by Westley Richards, with initials 'I.A.'; two double leather gun-slips, five leather cartridge belts and four leather cartridge bags, two with initials 'G.A.'

The cartridge case: 11¾ in. (30 cm.) high; 15¾ in. (40 cm.) wide; 10¼ in. (26.5 cm.) deep (13)

£700-1,000

\$930-1,300

€780-1,100



Shooting Seasons

GROUSE	August 12 - December 10
PTARMIGAN	August 12 - December 10
SNIPE	August 12 - January 31
BLACK GAME	August 20 - December 10
PARTRIDGE	September 1 - February 1
WILD DUCK & GEESE	* September 1 - January 31
PHEASANT	October 1 - February 1
WOODCOCK	† October 1 - January 31
PERCAILLIE	October 1 -

* Except in areas below high-water mark of ordinary spring tides where September 1 - February 20.
† In SCOTLAND September 1 - January 31.

Remember

It is illegal in England and Wales to shoot grouse, blackgame, partridge, pheasant on Sundays or Christmas day. The open seasons for the other birds listed above may be restricted in any area by order of the Secretary of State. If in doubt about local conditions check with your dealer or Police Station.

For clean kills in the right Season always use

ELEY-KYNOCHE SHOTGUN CARTRIDGE

ELEY-KYNOCHE SHOTGUN CARTRIDGE

END OF PART I

PART II - ONLINE SALE



300

300

ARCHIBALD THORBURN
(1860-1935)

A sheet of studies of grouse in flight, seen from behind

signed with initials 'A.T.' (centre)
pencil and watercolour heightened
with bodycolour on buff paper
8 3/4 x 10 1/2 in. (22.2 x 25.7 cm.)

£800-1,200

\$1,100-1,600

€900-1,300



301

301

REGINALD BADHAM LODGE
(FL. 1881-1890)

A young sea eagle on a rocky outcrop

signed 'R.B. Lodge' (lower left)
oil on canvas
12 x 16 in. (30.5 x 40.7 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700



302

λ 302

PHILLIP RICKMAN (1891-1982)

Snipe: 'The swamp where hums the dropping snipe'; and 'Flitting through the birches'

signed with initials (lower right)
pencil and watercolour on paper
5 1/8 x 3 3/8 in. (13 x 8.6 cm.) (2)

£800-1,200

\$1,100-1,600

€900-1,300



303

λ 303

JOHN CYRIL HARRISON
(1898-1985)

Studies of Hen harrier, American marsh harrier, Pallid harrier, and Montagu's harrier

signed 'JC Harrison.' (lower right)
pencil and grey and brown wash
heightened with bodycolour on
paper

19 1/2 x 14 1/2 in. (49.5 x 36.8 cm.)

£800-1,200

\$1,100-1,600

€900-1,300



304

304

ARCHIBALD THORBURN
(1860-1935)

A carrion crow

signed 'A. Thorburn' (lower left)
pencil and watercolour heightened
with bodycolour and touches of gum
arabic on paper
5 1/2 x 8 7/8 in. (14 x 22.6 cm.)

£2,000-3,000

\$2,700-4,000

€2,300-3,300



305

305

ARCHIBALD THORBURN
(1860-1935)

A snipe by rushes in the snow

signed and dated 'A. Thorburn/
1905' (lower left)
pencil and watercolour heightened
with bodycolour and touches of gum
arabic on buff paper
10 x 7 in. (25.4 x 17.7 cm.)

£7,000-10,000

\$9,300-13,000

€7,800-11,000

λ 306**GEORGE EDWARD LODGE
(1860-1954)***Red Kites*

signed 'G.E. Lodge' (lower left)
watercolour and bodycolour on buff
paper
18¾ x 26½ in. (47 x 66.4 cm.)

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



306

λ 307**DONALD WATSON
(1918-2005)***Short-eared owl in flight; and
Coots*

the first signed, inscribed and dated
'SEOwl/Tynson 6/48/ Donald
Watson' (lower left); the second
signed 'DW' (lower right)
watercolour; pencil and bodycolour
on green-grey paper
8½ x 11½ in. (21.9 x 29.2 cm.); 9¾ x
6½ in. (23.8 x 15.6 cm.) (2)

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



307

308**SAMUEL HOWITT (1755-1822)***Blackcock*

signed 'Howitt' (lower left) and
inscribed 'Tetrao tetrix.' (lower
centre)
pencil and watercolour on paper
6 x 4¾ in. (15.2 x 11.1 cm.)

£500-700 \$660-920
€560-780



308

309**WILLIAM THOMAS LEWIN
(B. 1771)***A kingfisher*

pencil and watercolour heightened
with bodycolour on vellum
8 x 6½ in. (20.3 x 16.5 cm.)

£800-1,200 \$1,100-1,600
€900-1,300



309

310**GERMAN SCHOOL, 19TH
CENTURY**

*Studies of dead game, including
woodcock; a brace of partridge;
mallard; and widgeon*

pencil and watercolour on paper
9½ x 6 in. (24.1 x 15.2 cm.) (4)

£1,500-2,500 \$2,000-3,300
€1,700-2,800



310

λ 311**DONALD CLARK (B. 1965)***Final Flight*

signed, inscribed and
dated 'DONALD CLARK/
UNTITLED/1999/2000/FINAL
FLIGHT' (on the reverse, upper
right) and further signed and dated
'Donald Clark 99/2000' (on the
reverse, lower right)
oil on panel
28 x 24 in. (71.1 x 61 cm.)

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



311





312

312

ARCHIBALD THORBURN
(1860-1935)

A pair of pheasants by a moorland burn

signed and dated 'Archibald Thorburn 1912' (lower left)
pencil and watercolour heightened with bodycolour and gum arabic on paper
11 x 7½ in. (27.9 x 19 cm.)

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



313

313

ARCHIBALD THORBURN
(1860-1935)

A cock and hen pheasant at the base of an oak tree

signed and dated 'Archibald Thorburn/1921' (lower right)
watercolour heightened with bodycolour and gum arabic on paper
7½ x 11½ in. (19.1 x 28.2 cm.)

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



314

314

ARCHIBALD THORBURN
(1860-1935)

A shoveller drake and duck on the edge of a river

signed and dated 'A. Thorburn/1915.' (lower right)
pencil and watercolour heightened with bodycolour and gum arabic on blue-grey paper
5½ x 10½ in. (13.4 x 27 cm.)

£5,000-8,000 \$6,600-11,000
€5,600-8,900



315

315

ARCHIBALD THORBURN
(1860-1935)

Two lapwings in a moorland landscape

signed and dated 'Archibald Thorburn 1916.' (lower left)
pencil and watercolour heightened with bodycolour and touches of gum arabic on paper
7½ x 10½ in. (18.4 x 27 cm.)

£7,000-10,000 \$9,300-13,000
€7,800-11,000



316

316

ARCHIBALD THORBURN
(1860-1935)

Rooks

signed and dated 'Archibald Thorburn/ 1917' (lower right)
pencil and watercolour heightened with bodycolour and gum arabic on paper
7½ x 10½ in. (18.1 x 26.4 cm.)

£4,000-6,000 \$5,300-7,900
€4,500-6,700



317

317

ARCHIBALD THORBURN
(1860-1935)

Peregrine falcon

pencil and watercolour heightened with bodycolour on blue-grey paper
13 x 9 in. (33 x 22.9 cm.)

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

λ 318

**GEORGE EDWARD LODGE
(1860-1954)**

A woodcock amongst oak leaves

signed 'G.E. Lodge' (lower right)
pencil, watercolour and bodycolour
on buff paper
11 x 17½ in. (27.9 x 44.5 cm.)

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



318

λ 319

**GEORGE EDWARD LODGE
(1860-1954)**

Five teal flighting

signed 'G.E. Lodge.' (lower left)
pencil and watercolour heightened
with bodycolour on grey paper
9½ x 14 in. (25.1 x 35.6 cm.)

£1,200-1,800 \$1,600-2,400
€1,400-2,000



319

λ 320

NO LOT

λ 321

**GEORGE EDWARD LODGE
(1860-1954)**

Driven pheasant

signed 'G.E. Lodge' (lower left)
watercolour and bodycolour on buff
paper
11¼ x 17 in. (28.6 x 43.2 cm.)

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



321

λ 322

**GEORGE EDWARD LODGE
(1860-1954)**

Blackgame

signed 'G.E. Lodge' (lower left)
pencil, watercolour and bodycolour
on paper
11½ x 17½ in. (29.2 x 44.5 cm.)

£1,500-2,000 \$2,000-2,600
€1,700-2,200



322

λ 323

**GEORGE EDWARD LODGE
(1860-1954)**

Waiting for the drive

signed 'G.E. Lodge' (lower right)
watercolour and bodycolour, on grey
paper
7¼ x 10¼ in. (18.4 x 26 cm.)

£800-1,200 \$1,100-1,600
€900-1,300



323





324

324

ARCHIBALD THORBURN
(1860-1935)*Scotch thistle*

signed and dated 'A. Thorburn'
(lower centre) 'Aug.5./95' (lower
right)
pencil and watercolour heightened
with bodycolour on blue-grey paper
16 1/4 x 21 1/4 in. (41.3 x 54 cm.)

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



325

325

ARCHIBALD THORBURN
(1860-1935)*Bilberry leaves*

signed with initials and dated 'Oct.
1929'
pencil and watercolour heightened
with bodycolour on dark-grey paper
6 x 8 1/8 in. (15.2 x 20.7 cm.)

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



326

326

ARCHIBALD THORBURN
(1860-1935)*Primroses, ivy and buttercups*

signed with initials (lower right)
pencil and watercolour heightened
with bodycolour on buff paper
7 3/8 x 9 1/2 in. (18.7 x 24.1 cm.)

£1,200-1,800 \$1,600-2,400
€1,400-2,000



327

327

ARCHIBALD THORBURN
(1860-1935)*A spray of rhododendron*

signed and dated 'A. Thorburn/1916'
(lower centre)
pencil and watercolour heightened
with bodycolour on grey-blue paper
12 1/2 x 10 1/2 in. (31.8 x 26.7 cm.)

£800-1,200 \$1,100-1,600
€900-1,300



328

328

ARCHIBALD THORBURN
(1860-1935)*Polygonum*

pencil, watercolour and bodycolour
on blue-grey paper
6 x 7 1/2 in. (15.2 x 19 cm.)

£500-700 \$660-920
€560-780



329

329

ARCHIBALD THORBURN
(1860-1935)*Mayflower*

signed 'A. Thorburn' (lower right)
pencil and watercolour heightened
with bodycolour on grey paper
8 3/4 x 14 1/2 in. (22.2 x 35.9 cm.)

£600-800 \$800-1,100
€670-890



330

330

ARCHIBALD THORBURN
(1860-1935)*Stag-moss*

signed and dated 'A. Thorburn/ Nov.
1. 1929' (lower right)
pencil, watercolour and bodycolour
on grey paper
8 x 14 1/2 in. (20.3 x 36.8 cm.)

£500-700 \$660-920
€560-780



331

331

ARCHIBALD THORBURN
(1860-1935)*A spray of dog-rose in flower*

signed with initials (lower right)
pencil and watercolour heightened
with touches of bodycolour on paper
5 7/8 x 8 7/8 in. (14.9 x 22.6 cm.)

£700-1,000 \$930-1,300
€780-1,100

332

ARCHIBALD THORBURN
(1860-1935)

A spray of heather

signed with initials (lower centre)
and dated 'Aug. 3½9' (lower right)
pencil and watercolour heightened
with bodycolour on blue-grey paper
13½ x 9½ in. (33.3 x 24.2 cm.)

£500-700 \$660-920
€560-780

**332****333**

ARCHIBALD THORBURN
(1860-1935)

A wild orchid

signed and dated 'A. Thorburn/June
21' (lower right)
pencil and watercolour heightened
with bodycolour on paper
12½ x 4¾ in. (32.4 x 12.1 cm.)

£600-800 \$800-1,100
€670-890

**333****334**

ARCHIBALD THORBURN
(1860-1935)

Study of bird's nest

signed with initials (lower right)
pencil and watercolour heightened
with bodycolour on blue-grey paper
10½ x 14½ in. (25.7 x 35.9 cm.)

£400-600 \$530-790
€450-670

**334****335**

ARCHIBALD THORBURN
(1860-1935)

Bittern on nest

pencil and watercolour heightened
with bodycolour on grey-blue paper
4½ x 7 in. (12.4 x 17.8 cm.)

£800-1,200 \$1,100-1,600
€900-1,300

**335****336**

ARCHIBALD THORBURN
(1860-1935)

Ptarmigan Ground, Scaur Diarg

signed, inscribed and dated 'A.
Thorburn/ Octr ¾9' and '(Ptarmigan
Ground)/Top of Scar Deang/ Gaick'
(lower left)
pencil and watercolour heightened
with bodycolour on buff paper
11 x 17 in. (27.9 x 43.2 cm.)

£700-1,000 \$930-1,300
€780-1,100

**336****337**

ARCHIBALD THORBURN
(1860-1935)

*A burn through silver birches in
autumn*

signed with initials (lower right)
pencil and watercolour heightened
with bodycolour on buff paper
9½ x 14½ in. (24.1 x 36.2 cm.)

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

**337****338**

ARCHIBALD THORBURN
(1860-1935)

A clearing in a pine plantation

signed 'A. Thorburn' (lower right)
pencil and watercolour heightened
with bodycolour on paper
10½ x 16¾ in. (27.3 x 42.5 cm.)

£700-1,000 \$930-1,300
€780-1,100

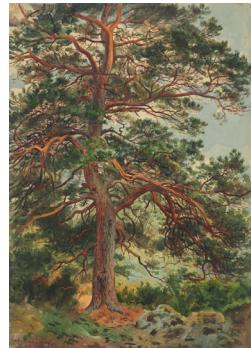
**338****339**

ARCHIBALD THORBURN
(1860-1935)

A great tree, Rothiemurcus

inscribed 'Rothiemurcus Oct 5. 1900
(lower left)
pencil and watercolour heightened
with bodycolour on buff paper
21½ x 15 in. (54.6 x 38.1 cm.)

£1,500-2,000 \$2,000-2,600
€1,700-2,200

**339**



340

λ 340

PHILIP RICKMAN (1891-1982)*Six studies of eagles*

four signed and two dated '1929-1950', and variously inscribed with notes
pencil on paper
11 1/8 x 15 5/8 in. (30.1 x 39.7 cm.) (6)

£1,500-2,000 \$2,000-2,600
 €1,700-2,200



341

λ 341

PHILIP RICKMAN (1891-1982)*Seven studies of peregrine falcon and kestrel*

two signed, one with initials, one dated 1921 and variously inscribed
pencil on paper
9 x 14 1/8 in. (22.9 x 35.9 cm.); and smaller (7)

£1,200-1,800 \$1,600-2,400
 €1,400-2,000



342

λ 342

PHILIP RICKMAN (1891-1982)*Six studies of ptarmigan, pheasant, red grouse, mallard and finch*

one signed 'Phillip Rickman' (lower left) and two signed 'P. Rickman' (lower left), and variously inscribed
pencil on paper
15 1/2 x 11 1/4 in. (39.4 x 29.8 cm.) (6)

£800-1,200 \$1,100-1,600
 €900-1,300



343

λ 343

PHILIP RICKMAN (1891-1982)*Eight studies of red grouse, snipe, pigeons, widgeon, shoveller duck and plants*

one signed 'Phillip Rickman' (lower right) and variously inscribed
pencil on paper
8 3/8 x 13 1/4 in. (21.3 x 33.7 cm.) 8 in 6 frames (8)

£600-800 \$800-1,100
 €670-890



344

λ 344

PHILIP RICKMAN (1891-1982)*Landscape studies: A covey of grouse above moorland, Eskhill; A capercaillie in flight among pines, Montreithment Moor; Blackgame in a landscape, between Forfar and Bly; Pheasant in clearing*

two signed 'Philip Rickman' (lower left and lower right), and one signed with initials and inscribed with colour notes
pencil and watercolour heightened with bodycolour on paper
4 1/4 x 6 1/2 in. (10.8 x 16.5 cm.); and slightly smaller (4)

£800-1,200 \$1,100-1,600
 €900-1,300



345

λ 345

PHILIP RICKMAN (1891-1982)*Ptarmigan; Blackgame, Balnasboth; Pheasant in a clearing; Blackgame in flight; and Ptarmigan, Balnasboth*

pencil and watercolour heightened with bodycolour on paper
4 1/4 x 6 1/2 in. (10.8 x 16.5 cm.); and smaller (5)

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



345

λ 346

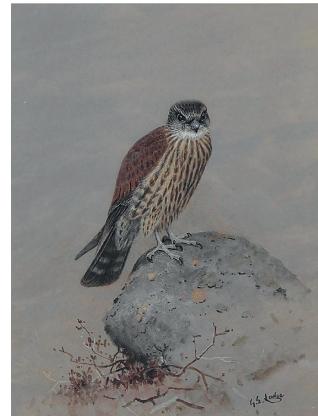
GEORGE EDWARD LODGE
(1860-1954)

A young female merlin

signed 'G.E. Lodge' (lower right)
pencil and watercolour heightened
with bodycolour on buff paper
10½ x 7½ in. (26.7 x 19 cm.)

£800-1,200

\$1,100-1,600
€900-1,300



346

λ 347

GEORGE EDWARD LODGE
(1860-1954)

A merlin perched on a fallen tree
signed 'G.E. Lodge' (lower right)
watercolour and bodycolour on buff
paper
11½ x 17½ in. (28.2 x 43.8 cm.)

£2,000-3,000

\$2,700-4,000
€2,300-3,300



347

λ 348

GEORGE EDWARD LODGE
(1860-1954)

*A widgeon drake and duck on an
islet at low tide*

signed 'G.E. Lodge' (lower left)
pencil, watercolour heightened with
bodycolour on grey paper
9½ x 13¾ in. (24.1 x 34 cm.)

£800-1,200

\$1,100-1,600
€900-1,300



348

λ 349

GEORGE EDWARD LODGE
(1860-1954)

A flock of golden plover in flight
signed 'G.E. Lodge' (lower right)
pencil and watercolour heightened
with bodycolour on blue-grey paper
14¾ x 21¾ in. (36.5 x 51.7 cm.)

£800-1,200

\$1,100-1,600
€900-1,300



349

λ 350

GEORGE EDWARD LODGE
(1860-1954)

*Study of rabbits; and Study of a
blue hare*

both signed 'G.E. Lodge' (lower
right and left respectively) the first
inscribed 'Rabbit' (lower centre) and
the second 'Blue Hare' (lower centre)
pencil and watercolour heightened
with bodycolour, vignette; and
pencil, watercolour and bodycolour
on buff paper
10¾ x 16½ in. (27.3 x 41.9 cm.); and
11¾ x 17½ in. (29.5 x 44.5 cm.) (2)

£2,000-3,000

\$2,700-4,000
€2,300-3,300



350

λ 351

GEORGE EDWARD LODGE
(1860-1954)

*A cock and hen capercaillie
flying from a pine forest*

signed 'G.E. Lodge.' (lower left)
watercolour and bodycolour on
paper
10 x 14 in. (25.4 x 35.6 cm.)

£2,000-3,000

\$2,700-4,000
€2,300-3,300



351





352

352

**ARCHIBALD THORBURN
(1860-1935)***Ptarmigan on a snow slip*
signed 'A. Thorburn' (lower left)
en grisaille
11½ x 17½ in. (29.2 x 44.5 cm.)£5,000-7,000 \$6,600-9,200
€5,600-7,800

353

353

**ARCHIBALD THORBURN
(1860-1935)***A covey of nine red grouse
bathing in the sun, a storm
brewing*signed and dated 'Archibald
Thorburn/1897.' (lower left)
en grisaille
14½ x 20½ in. (36.2 x 51.5 cm.)£5,000-8,000 \$6,600-11,000
€5,600-8,900

354

354

**ARCHIBALD THORBURN
(1860-1935)***Deer on the move, Kinlochewe*
signed 'Archibald Thorburn' (lower
left)
en grisaille
13½ x 22 in. (35.3 x 55.9 cm.)£5,000-7,000 \$6,600-9,200
€5,600-7,800

355

355

**ARCHIBALD THORBURN
(1860-1935)***Golden eagle and grouse*
signed 'A. Thorburn' (lower left)
en grisaille
11½ x 17½ in.£4,000-6,000 \$5,300-7,900
€4,500-6,700

356

356

**ARCHIBALD THORBURN
(1860-1935)***A death trap*
signed 'A. Thorburn.' (lower left)
en grisaille
11½ x 17½ in. (29.2 x 44.2 cm.)£3,000-5,000 \$4,000-6,600
€3,400-5,600

357

357

**ARCHIBALD THORBURN
(1860-1935)***The wounded hare: Muff's work*
signed 'A. Thorburn.' (lower left)
en grisaille
11½ x 17½ in. (28.9 x 44.5 cm.)£1,500-2,000 \$2,000-2,600
€1,700-2,200

358

358

**ARCHIBALD THORBURN
(1860-1935)***Death of the thirteen pointer*
signed 'A. Thorburn' (lower left)
en grisaille
17¾ x 11¾ in. (45.1 x 29.8 cm.)£2,500-3,500 \$3,300-4,600
€2,800-3,900

359

359

**ARCHIBALD THORBURN
(1860-1935)***Faithful Guardian*
signed 'A. Thorburn' (lower left)
en grisaille
11½ x 17½ in. (28.9 x 44.5 cm.)£3,000-5,000 \$4,000-6,600
€3,400-5,600

360**ARCHIBALD THORBURN
(1860-1935)***Studies of eider and tufted ducks*

all signed with initials and three dated variously 'March 13 1915 - April 5 1918'
pencil, two with watercolour heightened with white, one on blue-grey paper
6½ x 5 in. (16.5 x 12.7 cm.); and slightly smaller (6)

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



360

362**ARCHIBALD THORBURN
(1860-1935)***Studies of fox and dead stag; Lapwing; snipe; and Capercaillie; thirteen drawings, one letter*

pencil on paper
4½ x 7½ in. (11.5 x 18.1 cm.); and smaller a set of fourteen in four frames (14)

£1,500-2,000 \$2,000-2,600
€1,700-2,200



362

364**ARCHIBALD THORBURN
(1860-1935)***Willow herb*

signed and dated 'A. Thorburn/January 2. 1924' (lower right)
pencil and watercolour heightened with bodycolour on buff paper
11½ x 9¾ in. (29.5 x 25.1 cm.)

£300-500 \$400-660
€340-560



364

λ 366**JOHN CYRIL HARRISON
(1898-1985)***A golden eagle in flight above a rocky landscape*

signed 'J.C. Harrison' (lower right)
pencil and watercolour on paper
18¾ x 13 in. (46.8 x 33 cm.)

£800-1,200 \$1,100-1,600
€900-1,300



366

361**ARCHIBALD THORBURN
(1860-1935)***Studies of bills and webbed feet; and The feet and tail of a stoat*

the first signed and inscribed 'Drawn by A. Thorburn/ P...' (lower centre) and dated 'Aug-8-99' (lower right) and further dated 'Aug 8/99' (lower left); the second inscribed 'Stoat' (upper right) and further inscribed with notes
pencil and watercolour heightened with white, one on buff paper, one on grey-blue paper
6 x 10½ in. (15.2 x 26.4 cm.); and slightly smaller (2)

£600-800 \$800-1,100
€670-890



361

363**ARCHIBALD THORBURN
(1860-1935)***Studies of a lark*

signed with initials (lower right)
pencil on paper
6½ x 4¾ in. (16.5 x 11.1 cm.)

£200-300 \$270-400
€230-330



363

λ 365**GEORGE EDWARD LODGE
(1860-1954)***Golden eagle on a branch*

signed 'G.E. Lodge' (lower left)
en grisaille
13¾ x 9¾ in. (34.6 x 24.7 cm.)

£1,200-1,800 \$1,600-2,400
€1,400-2,000



365

367**JOHN GUILLE MILLAIS (1865-1931)***Peregrine falcon and duck*

signed and dated 'JG Millais/1886.' (lower right) and with initials
pencil and watercolour heightened with bodycolour and gum arabic on paper
13 x 9½ in. (33 x 24.2 cm.)

£800-1,200 \$1,100-1,600
€900-1,300



367





368

368

**CHARLES WHYMPER, R.I.
(1853-1941)***Red grouse in flight*signed 'C. Whymper' (lower left)
pencil and watercolour on buff paper
12½ x 18 in. (31.8 x 45.7 cm.)

£800-1,200

\$1,100-1,600

€900-1,300



369

369

**JOHN CYRIL HARRISON
(1898-1985)***Blackgame at the lek*signed 'J.C. Harrison.' (lower right)
pencil and watercolour heightened
with bodycolour on paper
8½ x 11½ in. (21 x 30.2 cm.)

£1,500-2,000

\$2,000-2,600

€1,700-2,200



370

370

E.J. WALLER*Ptarmigan, tufted duck and
blackgame*one signed (lower right,
overmounted) and variously
inscribed with species (in the
margin)
en grisaille
2½ x 3½ in. (6.7 x 9.9 cm.) (4)

£400-600

\$530-790

€450-670



371

371

**GEORGE EDWARD LODGE
(1860-1954)***Herring gulls struggling against
a heavy wind*signed 'G.E. Lodge' (lower right) and
inscribed as titled (on the reverse)
pencil and watercolour heightened
with bodycolour on paper
13 x 19½ in. (33 x 49½ cm.)

£1,800-2,500

\$2,400-3,300

€2,100-2,800



372

372

OWEN WILLIAMS (B. 1956)*Ptarmigan; a glimpse of a red
grouse; oyster catchers flying low
above a river; and deer on a hill*
all signed 'O. Williams' (lower right),
three dated '94' and one dated '96'
(lower right)
pencil and watercolour on paper
8½ x 14½ in. (21 x 35.9 cm.); and
smaller (4)

£800-1,200

\$1,100-1,600

€900-1,300



373

373

ASHLEY BOON (B. 1959)*Fourteen studies including hare,
lapwing, grebe, teal, grouse,
heron, blackgame, mallard,
golden eagle, tits, and goldfinch*one dated '2000'
pencil and watercolour heightened
with bodycolour on grey paper
11½ x 14½ in. (30.1 x 36.2 cm.); and
smaller

£2,000-3,000

\$2,700-4,000

€2,300-3,300



372

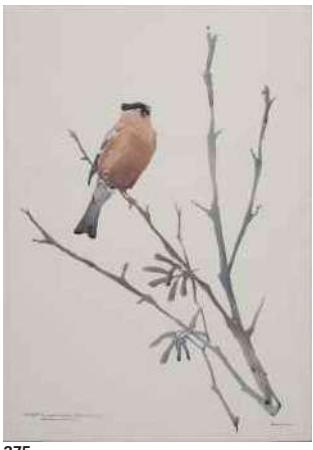
374

BRUCE PEARSON (B. 1950)*A sheet of studies of a red-
throated diver; A sheet of studies
of widgeon and other birds; and
A sheet of studies of snipe*the first extensively inscribed and
signed and dated 'Bruce Pearson/ 31
July 1989' (lower right), the second
extensively inscribed and signed and
dated 'Bruce Pearson' (lower right)
and 'Ouse washes/ Jan 14/ 90', the
third extensively inscribed 'Bruce
Pearson' (lower left) and inscribed
and dated 'Snipe/ Ouse washes/ 14/
Sept/ 89'
pencil and watercolour on paper
8 x 11½ in. (20.3 x 29.2 cm.) (3)

£600-1,000

\$800-1,300

€670-1,100



375

375

**DARREN WOODHEAD (B.
1971)***Bullfinch; doterill; sea eagle;
warbler; and redshank*signed 'Darren Woodhead' (four
lower right, one lower left) and
variously inscribed and dated '26
Dec 2001-9 Feb 2007'
watercolour on paper
15 x 22½ in. (38.1 x 56.8 cm.); and
smaller (5)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

376

HARTING, James Edmund. *The Birds of Shakespeare*. London: John van Voorst, 1871.

Accompanied with 20 original drawings by Keulemans of the illustrations in the book.

Octavo (222 x 139mm). Half title, wood-engraved portrait frontispiece and text illustrations, additional 4pp letterpress 'List of works and authors quoted' with accompanying autograph letter signed by Harting to Feilden, dated 28 July 1914 with explanation of such (very tiny marginal tear to half-title, faint spotting to title). Original green cloth (extremities faintly rubbed). Provenance: Henry Weymss Feilden (bookplate) -- C.J. Coldey (bookplate). Sold with 20 original drawings by J.G. Keulemans, pencil and grey wash, heightened with white on paper, each approx. 1 x 3 3/4 in., contained within cloth box. (2)

£800-1,200 \$1,100-1,600
€900-1,300



376

377

ENGLISH SCHOOL

A pair of cock pheasant

pencil, watercolour and feathers on paper
13 1/4 x 15 1/4 in. (33.7 x 38.7 cm.)

£500-700 \$660-920
€560-780



377

378

GERMAN SCHOOL

Studies of reedling, carnival razor bill, and another unidentified species of duck

one inscribed 'Carl Friedrich... pinx 1814' (verso)
pencil and watercolour heightened with white, two on brown paper
8 7/8 x 13 in. (22.6 x 33 cm.); and
smaller



378

379

RICHARD DAVID KRISTUPAS
(B. 1954)

Studies of a goshawk, eyass falcon, female lanar falcon and male peregrine

signed and dated 'RDK/92' (lower right) and extensively inscribed with names and breeds of bird (upper right)
pencil and watercolour heightened with bodycolour on buff paper, lightly squared
14 x 19 1/2 in. (35.6 x 50.5 cm.)

£800-1,200 \$1,100-1,600
€900-1,300



379

380

RICHARD DAVID KRISTUPAS
(B. 1954)

Red grouse in flight at Tillypronie

signed 'R D. Kristupas' (lower left)
watercolour and bodycolour on paper
14 x 20 3/8 in. (35.6 x 51.7 cm.)

£600-800 \$800-1,100
€670-890



380

381

RICHARD DAVID KRISTUPAS
(B. 1954)

Twenty-one game cards, including pheasant, partridge, woodcock, snipe, mallard, grouse, hares and deer

each signed with initials (lower right)
pencil and watercolour heightened with bodycolour on paper
each 2 3/8 x 1 3/4 in. (6 x 4.5 cm.)

£800-1,200 \$1,100-1,600
€900-1,300



381

382

JAMES McCALLUM (B. 1970)

Pink feet coming into land in the fog

signed 'James McCallum.' (lower right) and inscribed 'Overy/22.11.08' (lower left)
watercolour on paper
21 1/2 x 29 1/2 in. (56 x 75 cm.)

£800-1,200 \$1,100-1,600
€900-1,300



382

383

JULIAN NOVOROL (B. 1949)

Pintail flighting

signed and dated 'Julian Novorol/1986' (lower right)
oil on canvas
16 x 22 in. (40.7 x 55.9 cm.)

£600-800 \$800-1,100
€670-890



383





384

λ 384

HAROLD FRANK WALLACE (1881-1962)*The unwelcome visitor*signed 'F. Wallace' (lower right)
pencil, watercolour and bodycolour
on buff paper
19½ x 28 in. (48.9 x 71.1 cm.)

£800-1,200

\$1,100-1,600

€900-1,300



385

λ 385

IAN MACGILLIVRAY (B. 1964)*Rutting study*each signed with initials 'I. M.'
(lower right) and further signed
inscribed and dated 'Rutting Series Ian
MacGillivray 1990' (on the reverse)
oil on board
12½ x 9 in. (31.8 x 22.8 cm.)

£800-1,200

\$1,100-1,600

€900-1,300



386

λ 386

RICHARD BARRETT TALBOT KELLY (1896-1971)*Study of a ringed plover on the sand*signed with device and dated '49'
(upper left)
pencil, watercolour and bodycolour
on buff paper
18½ x 23¼ in. (47 x 59 cm.)

£1,500-2,000

\$2,000-2,600

€1,700-2,200



387

λ 387

RICHARD BARRETT TALBOT KELLY (1896-1971)*Teal and mallard in flight*signed with device (lower right)
pencil, watercolour and bodycolour
on buff paper
19½ x 29 in. (49.5 x 73.7 cm.)

£1,200-1,800

\$1,600-2,400

€1,400-2,000



388

λ 388

HARRIET BANE (B. 1958)*Godwit and stints*signed with initials and dated 'HAB
03' (lower left)
acrylic and watercolour on board
13½ x 9½ in.

£1,000-1,500

\$1,400-2,000

€1,200-1,700



389

λ 389

MARY MILLNER (B. 1960)*Two studies of Ptarmigan*both signed and dated 'Mary Millner/
August 1997' (lower right)
pencil and coloured chalk, one with
green wash on paper
each 18½ x 15¾ in. (46.4 x 40 cm.) (2)

£700-1,000

\$930-1,300

€780-1,100

390

AFTER JOHN JAMES
AUDUBON (1785-1851) BY
ROBERT HAVELL (1793-1878)

Goldeneye Duck (Plate CCCXLII) Fubigula Clangula

engraving with etching, aquatint and
hand-colouring on paper, 1835
S. 22 x 30 1/4 in. (55.9 x 76.8 cm.)

£1,500-2,000 \$2,000-2,600
€1,700-2,200



390

391

AFTER JOHN JAMES
AUDUBON (1785-1851) BY
ROBERT HAVELL (1793-1878)

Black backed gull (Plate CCXLI) Larus Marinus

engraving and aquatint with hand-
colouring on paper, 1935
25 1/4 x 39 in. (65.4 x 99.1 cm.)

£800-1,200 \$1,100-1,600
€900-1,300



391

λ 392

WILLIAM NEAVE PARKER
(1910-1961)

*Montage of animals in foreign
landscapes; and another of
animals eyes*

both signed 'NEAVE/ PARKER' (one
lower right, one centre right)
en grisaille

17 1/2 x 28 1/2 in. (44.8 x 72.7 cm.) (2)

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



392

λ 393

WILLIAM NEAVE PARKER
(1910-1961)

*A montage of African birds and
animals; and another of African
birds*

both signed 'NEAVE/ PARKER'
(lower left)
en grisaille

21 x 29 in. (53.3 x 73.7 cm.) (2)

£1,500-2,000 \$2,000-2,600
€1,700-2,200



393

λ 394

WILLIAM NEAVE PARKER
(1910-1961)

*A montage of animals in snow
in winter and summer coats;
and prints and tracks of British
wildlife in the snow*

en grisaille
17 1/2 x 28 1/2 in. (45 x 72.7 cm.) (2)

£1,200-1,800 \$1,600-2,400
€1,400-2,000



394

λ 395

WILLIAM NEAVE PARKER
(1910-1961)

*Animal Husbandry; and the life-
cycle of the house fly*

both signed 'NEAVE/ PARKER' (one
lower left, one lower right)
pencil, grey and black wash
heightened with white on board

21 x 29 in. (54 x 73.5 cm.) (2)

£800-1,200 \$1,100-1,600
€900-1,300



395





396

λ 396

CLAIRE HARKESS (B. 1970)*Three studies of pheasant in flight*

two signed, 'Claire Harkess', one lower left, one lower right
watercolour on card
24 x 30½ in. (61 x 76.8 cm.); and smaller

£1,200-1,800 \$1,600-2,400
 €1,400-2,000



396



397

λ 397

CLAIRE HARKESS (B. 1970)*Red grouse in flight; and a covey of grouse in flight*

the second signed 'Claire Harkess' (lower left)
pencil and watercolour heightened with bodycolour on paper;
watercolour on paper
18 x 24½ in. (45.7 x 63.2 cm.); 23½ x 31½ in. (59.1 x 80 cm.)

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



397



398

λ 398

CLAIRE HARKESS (B. 1970)*A covey of red grouse in flight over moorland*

pencil and watercolour on paper
21¾ x 30½ in. (55.3 x 77.5 cm.)

£700-1,000 \$930-1,300
 €780-1,100



399

λ 399

CLAIRE HARKESS (B. 1970)*A white tailed eagle, Perth*

signed 'Claire Harkess' (lower right)
pencil and watercolour on paper
20 x 32¾ in. (51.8 x 83.2 cm.)

£600-800 \$800-1,100
 €670-890



400

λ 400

CLAIRE HARKESS (B. 1970)*Red grouse in flight*

pencil and watercolour
14¾ x 36½ in. (37.5 x 91.8 cm.)

£600-800 \$800-1,100
 €670-890



401

λ 401

CLAIRE HARKESS (B. 1970)*Two studies of Fulmer, St. Kilda and one of a shoreline sanderling*

all signed 'Claire Harkess' (lower right)
pencil and watercolour on paper
19½ x 27 in. (48.6 x 68.6 cm.); and smaller
(3)

£700-1,000 \$930-1,300
 €780-1,100

λ 402

DARREN WOODHEAD
(B. 1971)

Two ptarmigan; peregrine falcon; ptarmigan

all signed 'Darren Woodhead.' (lower right) and extensively inscribed '19th June 2007-5 June 2008.'
watercolour
15½ x 22½ in. (38.5 x 57.2 cm.)

£1,200-1,800 \$1,600-2,400
€1,400-2,000



402

404

DON ROBERTSON

'Turn the Tide - Tionndadh na Tide-Mhara'

mixed media
24½ x 19 in. (62.3 x 48.2 cm.)

£500-700 \$660-920
€560-780



404

λ 406

JONATHAN SAINSBURY (B.
1951)

*Sketchbook 2007-2008,
including studies of deer,
blackgame, boxing hares,
pheasant, partridge, red grouse
and fox*

extensively inscribed and the first
dated '22.1.2007'
pencil, some with grey and brown
wash, 24 sheets bound in tan
leather, 'JONATHAN SAINSBURY/
SKETCHBOOK/2007-2008' tooled
in gilt on the cover
the book 12½ x 12½ in. (31.1 x 31.1
cm.)

£800-1,200 \$1,100-1,600
€900-1,300



406

403

NO LOT

405

DON ROBERTSON

*'Chase: Hermann Melville'
bookcase; and 'Spring Lament
(Station's sequence)'*

mixed media
12½ x 14½ in. (32.1 x 37.5 cm.); 21½ x
15½ in. (55.6 x 40 cm.) (2)

£400-600 \$530-790
€450-670



405

λ 407

CLAIRE HARKESS (B. 1970)

Pajaro Pirata II

signed 'Claire Harkess' (lower right)
pencil and watercolour on paper
31¼ x 46½ in. (79.4 x 118.1 cm.)

£700-1,000 \$930-1,300
€780-1,100



407

END OF PART II



SELECT ARTIST BIOGRAPHIES

JOHN JAMES AUDUBON (1785-1851)

John James Audubon was born in 1785 in Santa Domingo, and brought up in France. At 18 he was sent to a plantation belonging to his father in Pennsylvania, where he settled, and which was to provide the inspiration for his art throughout his life. He made wild journeys across eastern America, drawing and collecting birds, many of which were previously unrecorded. These were brought together in his extraordinary *The Birds of America*, the largest and most expensive bird book in the world. The plates for this, aquatinted in London by Robert Havell, were designed to show the birds life-size with hand-coloured illustrations. Audubon used specimens pinned and wired into position, and exploited his knowledge of their habitats and landscapes to create images far more lively and naturalistic than those seen before. His watercolours, and the plates Havell produced, have set the standard for bird painting until the present day.

VINCENT BALFOUR BROWNE (1880-1963)

Balfour Browne is best known as a painter of stalking subjects. He lived mainly in Dumfriesshire and was an active deer-stalker for many years. There is a tale, possibly apocryphal, that he and his contemporary Archibald Thorburn made an agreement that Browne would not paint birds if Thorburn agreed not to paint deer.

GEORGE MORRISON REID HENRY (1891-1983)

George Morrison Reid Henry was born in Ceylon in 1891, on the tea estate managed by his father. A self-taught artist, he began by sketching the insects, animals and plants in the jungle around his home. He worked as an entomologist at Colombo museum, but became increasingly interested in birds, building an aviary in his garden. The Ceylon government sponsored the production of his *Coloured Plates of the Birds of Ceylon* which launched his career as an ornithological artist. He retired to England in 1946, and continued to draw throughout his life, publishing *A Guide to the Birds of Ceylon* nine years later.

RICHARD BARRETT TALBOT KELLY (1896-1971)

Richard Barrett Talbot Kelly was heavily influenced by Chinese brush painting, and employed matt watercolour washes over a fine black outline. He captured the movement of birds as they alighted or flew, particularly in groups, and his style was innovative and decorative. A major retrospective of his work was held in 1992.

WILLIAM LEWIN (1747-1795)

Born in London, Lewin's first interest was insects, and they were the subject of his first book. His greatest achievement was using original watercolours to illustrate the first edition of his *Birds of Great Britain*, painting 323 illustrations for each of his 60 subscribers. A later edition had etched and hand-coloured plates, and was completed by his sons after his death.

GEORGE EDWARD LODGE (1860-1954)

An ornithologist, taxidermist and falconer as well as an artist, George Edward Lodge's knowledge and understanding of birds was unsurpassed. The seventh of twelve children, he grew up in Lincolnshire in a family where an interest in the natural world

was strongly encouraged. George's oldest brother, Reginald Badham Lodge, was also a naturalist and artist, but his particular focus was as a pioneer of bird photography, and he could often be seen pushing his camera in a wheelbarrow across the Lincolnshire Fens with a young George assisting.

Lodge was given the first woodcock he shot, at the age of about 10, and he stuffed it rather badly, sparking a life-long interest in taxidermy. By the age of 14 he was studying at the Lincoln School of Art, from where he went on to learn wood engraving at Whympers, the London engravers, illustrating publications including *The Illustrated London News*.

By 1881 Lodge was living in London, and began to visit Joseph Wolf, from whom he learnt much of his craft as a bird painter. He frequently sketched birds and animals at London zoo, and his family sent down twigs and foliage which he would use to create the backgrounds of his pictures. He was also becoming a keen falconer and was well known for carrying a hawk around London on his fist.

Falcons became his first love, not only in sport, but also to paint, and he travelled all over the world studying and painting them; they are the subjects of many of his greatest works.

In 1920 he moved out of London to Camberley, Surrey, where he built a vast studio which was hung floor to ceiling with his pictures, and filled with taxidermy, both his own, and others.

LUCKNOW SCHOOL

The Lucknow School style of drawing is derived from the late Mughal school of painting which flourished at Lucknow in the late 18th Century, with its emphasis on the meticulous rendering of every line and feather in the bird's plumage. The landscape, with its flat ground fading to blue in the distance, bisected by a river, and with highly distinctive diminutive trees, is derived from that introduced into Lucknow painting in the 1760s by the artist Mihr Chand, who was very receptive to European ideas on the rendering of space and volume. Another western feature is the preoccupation shown with the casting of shadows. These exceptional paintings are rare as many must have been destroyed in the sack of the Lucknow palaces in 1857.

WILLIAM NEAVE PARKER (1910-1961)

William Neave Parker sent much of his career working at the Natural History Museum, where he worked on the reconstruction of their palaeontological specimens. He published books and articles on prehistoric animals. From 1950 onwards, he also produced work for the *Illustrated London News*, and was interested in engaging a wider audience with Natural History.

PHILIP RICKMAN (1891-1982)

Philip Rickman, born in 1891, was a generation younger than Thorburn and Lodge, and spent time training in Lodge's London studio. Lodge introduced him to Thorburn, and the two corresponded for many years, with Thorburn often sending Lodge drawings or bird specimens, as well as giving him advice (see lot x for a group of their letters). Following in Thorburn and Lodge's footsteps, he wrote and illustrated a number of ornithological books between 1931 and 1979. He worked predominantly in watercolour and bodycolour, and his work was heavily collected by the Glenbow Museum, Calgary, among others.

PRIDEAUX JOHN SELBY (1788-1867)

Born in Northumberland, Selby took over the running of his estates in 1809 and became the local magistrate. However his great interest was in the natural world, be it shooting birds, collecting insects or fishing. He produced his own illustrations of British Ornithology between 1818 and 1833, painting 219 plates and etching most of them himself. Many of the illustrations were life-size portraits, and the work introduced new British species to science.

FRANK SOUTHGATE (1872-1916)

Frank Southgate was an East Anglian naturalist and sportsman. He was also an avid wildfowler, and often lived in a small tent in order to better observe birds. He had a particular talent for capturing the movement and form of birds in flight and exhibited at the Royal Society of British Artists 1904-1912.

ARCHIBALD THORBURN (1860-1935)

Archibald Thorburn, the best-known wildlife and ornithological artist of all time, was born in Lasswade, Midlothian, in May 1860. His father was Robert Thorburn, portrait miniaturist to Queen Victoria, who imparted much of his sons early training with a ruthless demand for accuracy and anatomical detail.

By the age of twelve, Thorburn was making delightfully appealing watercolour sketches from life, largely of wildflowers, an interest which would remain with him and is immediately obvious in the delicately detailed flora of many of his greatest paintings. He had little formal training apart from a brief spell at St. John's Wood Art School, and his skill and understanding in depicting wildlife was largely developed from looking at the work of earlier artists.

In 1882 Thorburn's first coloured plates appeared in W.F. Swaysland's *Familiar Wild Birds* – these are neat and accurate, but often somewhat mechanical and formulaic. Following his father's death in 1886, Thorburn moved from Scotland to London, and it is largely this move which influenced the great development in his style over the next few years.

Settling in Belsize Park, Thorburn met the great Joseph Wolf (1820-1899), a German-born bird and animal painter who had come to Britain in 1848 and whose work would have been known to him through his illustrative projects for George Robert Gray's *Genera of Birds* (1844-9). Wolf also exhibited regularly at the Royal Academy, first in 1849 with *Woodcocks Seeking Shelter*. Wolf's work was widely admired in natural history circles for its accuracy and verisimilitude, and he was a great inspiration not only to Thorburn but also to other wildlife artists of his generation, including George Edward Lodge (1860-1954) and Charles Whymper (1853-1941). His influence on Thorburn cannot be underestimated; the younger artist wrote, 'Wolf's work is not only faultless as regards truth to nature, but there is, besides, an indescribable feeling of life and movement never attained by any other artist.' It was this sense of life which Thorburn would go on to create so successfully in his own work.

Thorburn's second major project was the plates he produced for Lord Lilford's extraordinarily wide-ranging publication *Coloured figures of the Birds of the British Islands*, published in seven volumes between 1885 and 1898. The first volumes had been

illustrated by the Dutch J.G. Keulemans and after he became ill in 1885, Thorburn took over the project. These works are delicate and detailed, often drawn as vignettes, and several of the first volume reference Wolf's great influence by copying his drawings and signing them as such.

It was Wolf's insistence on sketching birds and mammals from life, preferably in the wild, which would have the greatest impact on Thorburn. The younger artist made extensive sketching tours around the British countryside, and took particular pleasure in returning to Gaick, Inverness-shire, where in 1889 he saw his first ptarmigan and red deer. During the 1880s and 1890s, Thorburn exhibited extensively, largely in watercolour, at the Royal Academy – predominantly vast pictures of game-birds, eagles and stags, but gave up after 1900 as he became disillusioned with the hanging of his work and the demand for commissions increased.

Although Thorburn had ceased to shoot in the early 1900s, and was later to become Vice President of the R.S.P.B., he continued to draw game birds in woodland, on the moor, or in flight for sporting clients throughout his life, and was particularly popular with the great shots of the early 20th century, including Edward VII and George V. His early interest in wildflowers and love of the countryside gives the landscapes and settings of his pictures an intense sense of place which sets his work apart, and ensures its appeal to both a shooting audience and that of the R.S.P.B., for whom Thorburn produced Christmas cards for many years.

Thorburn remains the the most popular ornithological artist of all time, and his influence continues to be felt in the work of contemporary wildlife artists today.

CHARLES FREDERICK TUNNICLIFFE, R.A. (1901-1979)

Charles Frederick Tunnicliffe's early interest in birds and mammals came from his upbringing on a farm near Macclesfield. He used a process of studying movement and shape from life in the field, and then referring to specimens in the studio for details such as correct plumage. He trained in etching and wood-engraving – skills that are reflected in the bold linear qualities of his work. He illustrated over seventy books, and exhibited large watercolours each year at the Royal Academy.

JOSEPH WOLF (1820-1899)

Joseph Wolf was born and brought up in Germany, where he showed an early talent for wildlife art, and at sixteen he was apprenticed to a firm of lithographers at Koblenz. He became acquainted with Eduard Rüppell, the ornithologist and explorer, and began to execute drawings for him. In 1847 he went to study at the Antwerp Academy in order to solidify his artistic training, and in 1848 he travelled to London at the invitation of the secretary of the Zoological Society of London. His first project there was to assist with the illustration of George Robert Gray's *Genera of Birds* (1844-9), before working on John Gould's *Birds of Great Britain* (1862-73). He spent hours studying birds and mammals in the field, trying to achieve verisimilitude in his work, and his realism and accuracy made him a huge inspiration for all later wildlife artists. He exhibited at the Royal Academy 1849-1863, and in the opinion of Sir Edwin Landseer was 'without exception, the best all-round animal painter that ever lived'.

SELECT CONTEMPORARY ARTIST BIOGRAPHIES

KEITH BROCKIE (B. 1955)

Born in East Lothian, Brockie has been based in Scotland throughout his career, but has painted in countries including Tanzania, India, Greenland and Scandinavia. He often captures birds and animals using a telescope in order not to disturb them. He is actively involved in the monitoring of bird of prey populations in Perthshire and Angus, and has published seven books of his work.

CLAIRE HARKESS (B. 1970)

Claire Harkess is a Scottish wildlife artist based in Perth. Since spending a year as artist in residence at Edinburgh Zoo in 1998, she has focused on painting wildlife in watercolour, travelling around the world in search of subject matter. She exhibits across Scotland, and won the David Shepherd Wildlife Artist of the Year Award in 2017 for her watercolour 'Walrus of the Magdelene Fjord I'.

EMMA FAULL (B. 1956)

Emma Faull began her career as an archaeological draughtsman in Greece, before turning to natural history. She captures the immediacy of birds in the wild, particularly endangered species, in delicate watercolours.

RAYMOND HARRIS CHING (B. 1939)

A New Zealand born artist, Harris-Ching first exhibited his bird paintings in Auckland in the 1960s. He came to the UK in the mid-1960s and was commissioned to paint 230 full-colour studies for The Reader's Digest Book of British Birds in 1969, which became the world's most successful and biggest selling ornithological book. He has since published eleven more natural history books, and continues to paint his incredibly life-like bird portraits.

ALAN HUNT (B. 1947)

Having studied at Middlesborough Art College, Alan Hunt went on to study zoology at Leeds College and Bristol University. He is fascinated by all aspects of the natural world, and is an active conservationist as well as a painter.

RODGER MCPHAIL (B. 1953)

Rodger McPhail is a countryman, sportsman, cartoonist and painter. His keen interest in all forms of country sport gives him a deep understanding of the movement and characteristics of his subjects. His witty cartoons of country life have illustrated fifteen books and many greetings cards.

HARRIET MEAD (B. 1969)

Harriet Mead is a sculptor who works in steel and with found objects to portray birds and animals. She has travelled across the world in search of her subject matter, and is also actively involved in conservation. She is the president of the Society of Wildlife Artists.

EDWIN PENNY (B. 1930)

Edwin Penny trained at Bath College of Art and the Royal West of England Academy, before taking up an apprenticeship as a lithographer. From 1951-53 Penny served as an army illustrator with the Royal Tank Regiment in Hong Kong, where he trained

further under a Chinese watercolour master. His sparse backgrounds and simple washes reflect this training, as does his habit of painting from memory, in order to capture the animation of his subjects.

STEVEN PORWOL (B. 1973)

Steven Porwol is a self-taught artist who works in the historical traditions of bird painters such as Hondecoeter and Audubon. Using pinned and measured specimens, his highly detailed birds are depicted at life size, giving them a hugely powerful presence.

CHRIS ROSE (B. 1959)

Chris Rose was born in Uganda, and gained a degree in Biology from Nottingham University. Inspired by earlier wildlife painters such as Thorburn, he began painting wildlife at an early age. He has exhibited in the UK, Paris, Singapore, Japan and the USA, and is currently the secretary of the Society of Wildlife Artists.

JONATHAN SAINSBURY (B. 1951)

Perhaps the best-known contemporary wildlife artist, Jonathan Sainsbury captures fleeting moments in nature using watercolour and charcoal. He moved to Perthshire in the late 1980s, and has lived there ever since, predominantly capturing songbirds and gamebirds in their natural habitats.

SIR PETER MARKHAM SCOTT (1909-1989)

The only child of Captain Robert Falcon Scott (1868-1912), Scott of the Antarctic, Peter Scott read zoology, botany and history of art at Trinity College, Cambridge, before spending two years at the Royal Academy Schools in London. His first one-man exhibition at Ackermann's Galleries was a huge success, and he forged a career both painting wildfowl and producing lavishly illustrated books on the subject. Whilst searching for rare geese in Gloucestershire in 1945, he decided to establish a research organisation dedicated to wildfowl, and the Severn Wildfowl Trust (later the Wildfowl and Wetlands Trust) was founded at Slimbridge. Scott painted and carried out research across the world, and remained honorary director of the Trust until his death.

GUY TAPLIN (B. 1939)

Taplin is a self-taught sculptor, whose fascination with birds was sparked when he worked in Regent's Park as a gardener with responsibility for the birds which lived there. He works in bronze and wood, predominantly using reclaimed materials from the seashore which give a sense of place and of the past.

SIMON TURVEY (B. 1957)

Simon Turvey's subject matter is broad, ranging from natural history to portraiture, landscape and still life, however wildlife painting was his first love. He is a member of the Society of Wildlife Artists, and exhibits with them regularly.

DARREN WOODHEAD (B. 1971)

Darren Woodhead is a wildlife artist based in East Lothian, Scotland. He paints entirely from nature in the field, capturing birds, butterflies and mammals in their natural environment. His use of watercolour is free and spontaneous, using the white of the paper to give his work a remarkable sense of light. He has been a member of The Society of Wildlife Artists since 2000, and has published several books of his paintings and drawings.

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Lot 219

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent documents showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid; and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As **authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) As **agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 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 £ 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 callation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the **same condition** as at the time of sale, within 14 days of the date of the sale.

(c) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty** provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) **Wire transfer**

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY, IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) **Credit Card**

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

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

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

(iii) **Cash**

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) **Banker's draft**

You must make these payable to Christie's and there may be conditions.

(v) **Cheque**

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **'due date'**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **'due date'** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vi) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(vii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(viii) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **'due date'**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at artransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at artransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

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

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol 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 RECORDING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see * symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a * symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a * symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a * symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a * symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; and
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7389 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 CONSIGNING 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 FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

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.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER
bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein."A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

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 **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

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 **authenticity 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 3.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

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

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

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

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

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

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.	

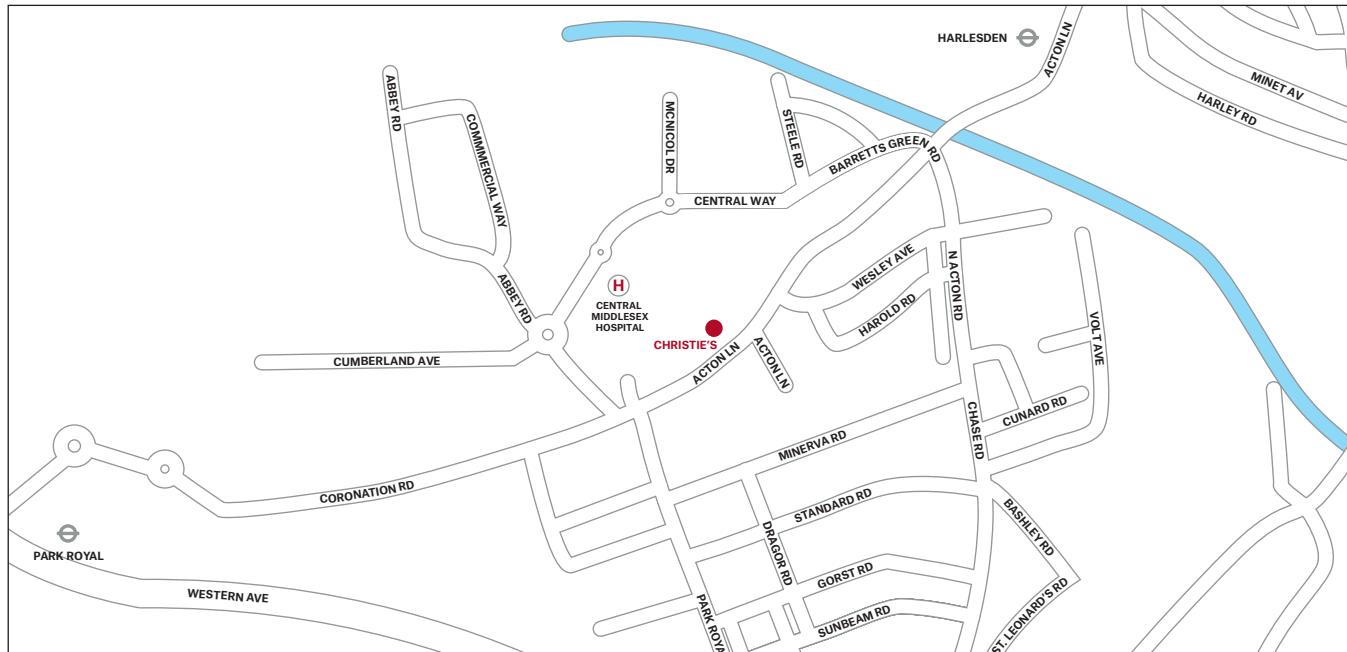
All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.

CHRISTIE'S WAREHOUSE

Unit 7, Central Park
Acton Lane
London NW10 7FY

COLLECTION FROM CHRISTIE'S PARK ROYAL

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



THE ASTOR COLLECTION

FRIDAY 15 DECEMBER 2017 AT 11.00 AM

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

CODE NAME: GROUSE
SAFE NUMBER: 15544

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS FORM

CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT:
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15544

Client Number (if applicable)	Sale Number
Billing Name (please print)	
Address	Postcode
Daytime Telephone	Evening Telephone
Fax (Important)	E-mail
<input type="checkbox"/> Please tick if you prefer not to receive information about our upcoming sales by e-mail	
I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement	

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)
Address of Bank(s)
Account Number(s)
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If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS
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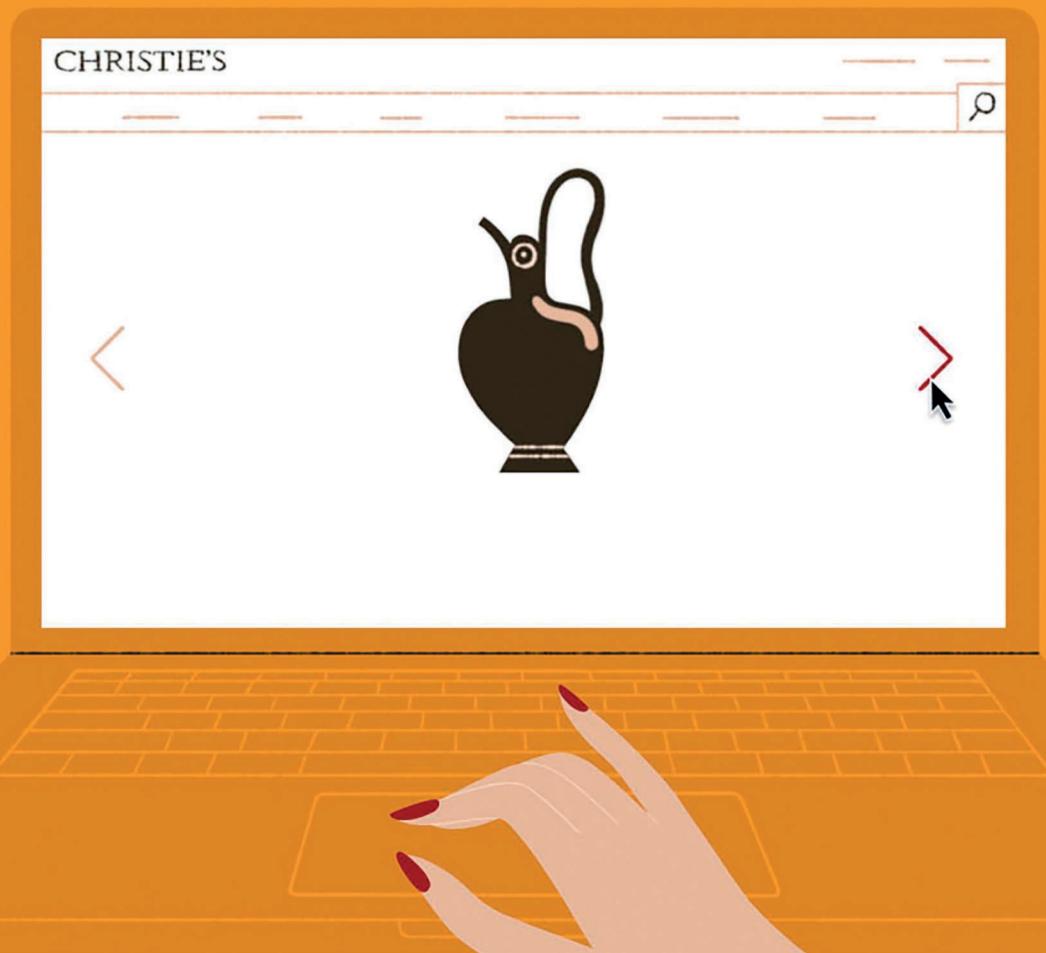
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Property from the Collection of the late James O. Fairfax AC

JACQUES BARRABAND (1767-1809)

Electus Parrot (Electus roratus)

signed 'Barraband.' (lower centre)

pencil, watercolour and bodycolour on paper

20% x 15% (52.4 x 38.3cm.)

£10,000-15,000

TOPOGRAPHICAL PICTURES

London, King Street, 14 December 2017

VIEWING

9-13 December 2017

8 King Street

London SW1Y 6QT

CONTACT

Nicholas Lambourn

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



Property from an Important Collection
SIR EDWIN HENRY LANDSEER, R.A. (LONDON, 1802-1873)
Alpine Mastiffs Reanimating a Distressed Traveller
oil on canvas
74 $\frac{1}{2}$ x 93 $\frac{3}{8}$ in. (189 x 237 cm.)
£500,000-800,000

OLD MASTERS
EVENING SALE

London, King Street, 7 December 2017

VIEWING

1-7 December 2017
8 King Street
London SW1Y 6QT

CONTACT

Eugene Pooley
epooley@christies.com
+44 (0)20 7752 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



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

VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

London, King Street, 13 December 2017

VIEWING

9-13 December 2017

8 King Street

London SW1Y 6QT

CONTACT

Peter Brown

pbrown@christies.com

+44 (0)20 7389 2435

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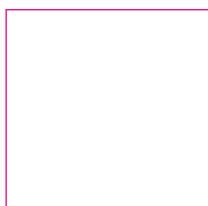
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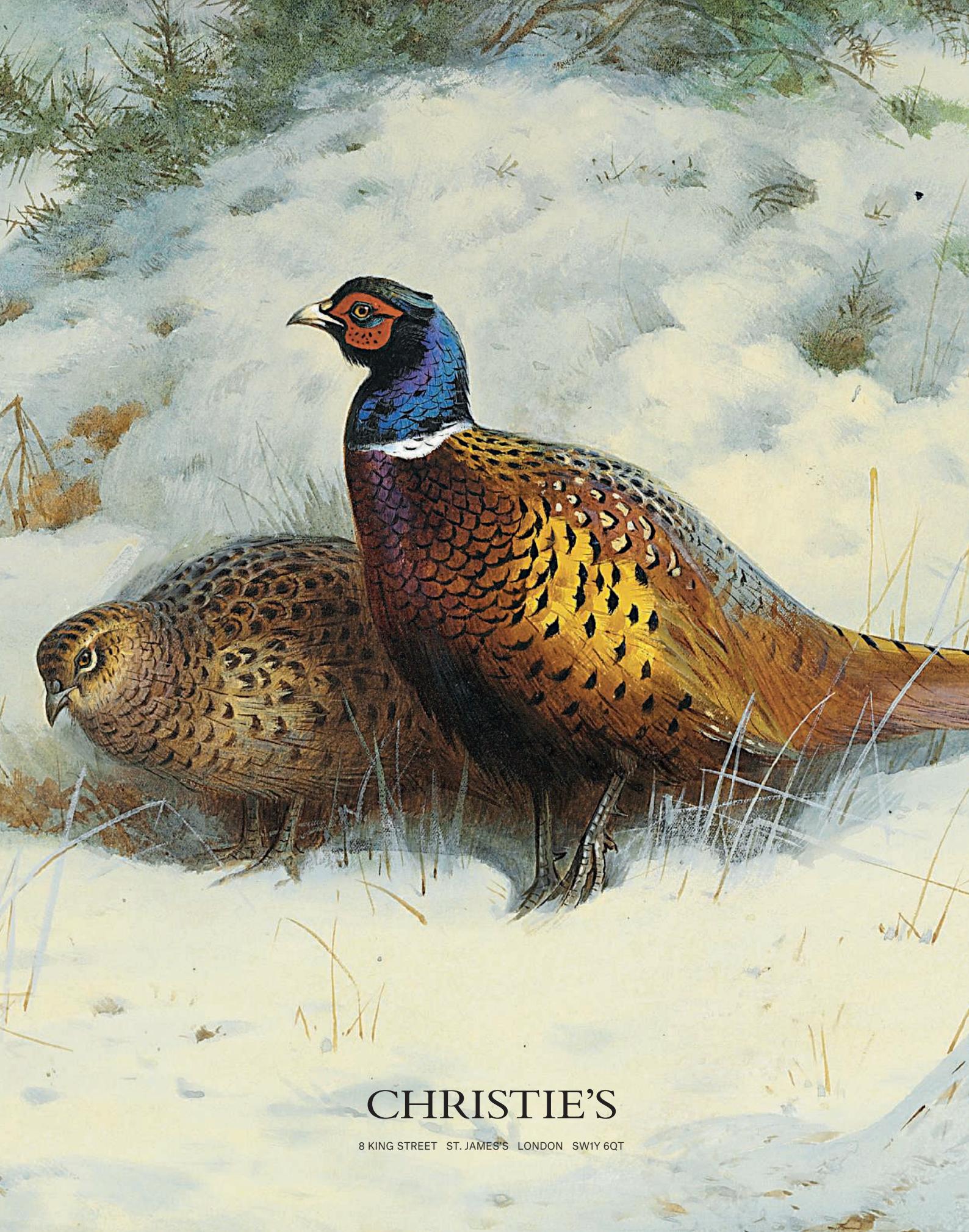
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