



VICTORIAN, PRE-RAPHAELITE
& BRITISH IMPRESSIONIST ART
MARITIME ART
SPORTING & WILDLIFE ART

South Kensington
3 December 2015

CHRISTIE'S









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VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART MARITIME ART SPORTING & WILDLIFE ART

Thursday 3 December 2015

AUCTION

Thursday 3 December 2015
at 10.30 am Lots 1-255
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **TURNER-10454**

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Saturday	28 November	11.00 am – 5.00 pm
Sunday	29 November	11.00 am – 5.00 pm
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For general enquiries about this auction, email should be addressed to the auction administrator.

Front cover: Lot 243
Back cover: Lot 26
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Inside back cover: Lot 40

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VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART AUCTIONS

AUCTION CALENDAR 2015

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CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

16 DECEMBER

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



1

***1**

SIR GEORGE CLAUSEN, R.A., R.W.S. (1852-1944)

Landscape at dusk

signed with initials 'G C' (lower left)

pastel

6 $\frac{3}{8}$ x 8 $\frac{5}{8}$ in. (16.2 x 21.9 cm.)

£1,500-2,500

\$2,400-3,800

€2,100-3,500

PROVENANCE:

Robert Kime & Piers von Westenholz - An English Taste; Christie's, London, 26 September 2012, lot 54.



2

2

SIR GEORGE CLAUSEN, R.A., R.W.S. (1852-1944)

Interior of a barn

signed and dated 'G. CLAUSEN. 1900.' (lower right)

and further signed and inscribed '(1.)/ Interior of a Barn./ George Clausen/ Widdington. Newport'

(on the artist's label, on the reverse)

pencil, pen and black ink, coloured chalks, watercolour and bodycolour

13 x 9 $\frac{3}{4}$ in. (33.1 x 24.8 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

with Martyn Gregory, London.

Anonymous sale; Christie's, London, 6 November 1992, lot 2.

Christopher Cone; Sotheby's, London, 22 May 2014, lot 156.

In April 1896, Clausen played host to Prince Eugen of Sweden at Widdington in Essex. He had moved to the village five years earlier and was still discovering new subject matter in the surrounding fields and villages. One day he took the Prince to a 'very dirty' local farmyard and they stood in an old barn which interested him. These impressive, ancient structures in many instances dated back to the Middle Ages. 'It has the effect of a church', he later wrote to the Prince, 'and some mysterious rite going on' (Kenneth McConkey, *George Clausen and the Picture of English rural life*, London, 2012, pp. 118, 124-7). The 'mysterious rite' could be threshing, winnowing or milling grain. The first of these processes was often carried out by the open barn door so that a through-draught might blow away the chaff. This is clearly seen in a small canvas, *The Barn Door*, c. 1909 (Private Collection). The artist would essentially work in the dark on such occasions, observing the labourers in a halo of light. In the present instance they appear to be loading grain into sacks – a motif to which the painter returned in a memorable oil painting, several watercolours and a popular etching.

KMc.

*3

PAUL FORDYCE MAITLAND (1863-1909)

Summer evening in Kensington Gardens

signed with initials 'P M' (lower left) and further signed, inscribed and dated 'Summer evening in Kensington Gardens/Paul Maitland./V 1905' (on a label attached to the reverse)

oil on panel

4½ x 9½ in. (11.4 x 24.2 cm.)

£2,000-4,000

\$3,100-6,200

€2,800-5,500

PROVENANCE:

Anonymous sale; Christie's, London, 9 March 1984, lot 5.

Robert Kime & Piers von Westenholz - An English Taste; Christie's, London, 26 September 2012, lot 53.



3



4

*4

PAUL FORDYCE MAITLAND (1863-1909)

Kensington Gardens at sunset

signed with initials 'P M' (lower left) and further signed and inscribed 'Kensington Gardens at Sunset/By Paul Maitland.' (on a label attached to the reverse)

oil on panel

5 x 7½ in. (12.7 x 19 cm.)

£2,000-4,000

\$3,100-6,200

€2,800-5,500

PROVENANCE:

Robert Kime & Piers von Westenholz - An English Taste; Christie's, London, 26 September 2012, lot 52.

*5

PAUL FORDYCE MAITLAND (1863-1909)

Kensington Gardens in August

signed 'P Maitland' (lower right)

oil on board

4¾ x 7 in. (12 x 17.8 cm.)

£2,000-4,000

\$3,100-6,200

€2,800-5,500

PROVENANCE:

Mrs Severine.

EXHIBITED:

London, Leicester Galleries, *Paul Maitland (1860-1909)*, November 1962, no. 56.



5



6



7

λ*6
SIR WILLIAM RUSSELL FLINT, R.A., P.R.W.S., R.S.W. (1880-1969)
On exotic shores
 signed 'W. RUSSELL FLINT-' (lower left)
 watercolour
 9½ x 13 in. (24.1 x 33 cm.)
 £5,000-8,000

\$7,700-12,000
 €7,000-11,000

λ*7
SIR WILLIAM RUSSELL FLINT, R.A., P.R.W.S., R.S.W. (1880-1969)
The secluded beach
 signed 'W. RUSSELL FLINT -' (lower right)
 watercolour
 9½ x 13 in. (24.1 x 33 cm.)
 £5,000-8,000

\$7,700-12,000
 €7,000-11,000

λ*8

WILFRID GABRIEL DE GLEHN, R.A. (1870-1951)

The lagoon, Venice

with studio collection stamp and numbered '439' (lower right)

pencil and watercolour

15½ x 19½ in. (39.4 x 49.6 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

with David Messum, London.

We are grateful to Laura Wortley for examining an image of this lot.



8

*9

ARTHUR MELVILLE, R.W.S., A.R.S.A., R.S.W. (1855-1904)

Sails against the morning sky, Venice

pencil and watercolour

32¾ x 23 in. (83.3 x 58.4 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Dr George Melville.

with The Fine Art Society, London, by 1996.

EXHIBITED:

Nottingham, Museum and Art Gallery, *Exhibition of works by the Late Arthur Melville, R.W.S., A.R.S.A.*, January 1907, no. 38.

Glasgow, Royal Glasgow Institute of the Fine Arts, *Exhibition of the Works of Arthur Melville, R.W.S., A.R.S.A.*, 1907, no. 112, as 'Sails against the Morning Sky, Venice, 1894.'

Edinburgh, Bourne Fine Art and London, The Fine Art Society, *Arthur Melville*, August-October 1996, no. 65.

Arthur Melville visited Venice for the first time in 1894 and found the city challenging. *La Serenissima* was arguably the single most painted location in the world. Such was its fame that even the *gondolieri* would immediately deliver visiting artists to the best viewpoints. While he did not shy away from St Mark's, the Ducal Palace, San Giorgio Maggiore and the Rialto, in this most challenging setting, Melville's task was to find motifs that were not already familiar to collectors. Like Turner painting *The Sun of Venice*, he set out into the Lagoon and on more than one occasion painted the *bragozzi*. As is evident in the present watercolour, the geometry of tall, triangular sails greatly appealed to his sense of abstraction. Such was their attraction that they came to be incorporated in more elaborate compositions such as *A Garnet Sail* (Private Collection) and *A Sirocco Day* (Dumfriesshire Educational Trust). While these show the boats tied up at their city moorings, out in the swirling mists of the lagoon the famous sites were effectively banished from view and the eye, came to rest on simple shapes, tones and colours, as here, in *Sails against the Morning Sky, Venice*.

KMc.



9



10



11

THE PROPERTY OF A GENTLEMAN

λ10

ARTHUR HAYWARD (1889-1960)

Sailing boats in the harbour of St. Ives

signed '-A. HAYWARD-' (lower right)

oil on canvas

16 x 22 in. (40.6 x 55.1 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

VARIOUS PROPERTIES

λ11

WILLIAM LEE HANKEY, R.W.S., R.O.I., R.I. (1869-1952)

The Louvain Basin, Boulogne

signed 'W. LEE HANKEY' (lower right)

oil on canvas

20¼ x 24 in. (51.4 x 60.9 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900



12



13

A PRIVATE COLLECTION FROM BELGRAVIA

12

CARL WILHELM WILHELMSON (1866-1928)

A bright day in St Ives, Cornwall

signed 'C. Wilhelmson' (lower left)

oil on canvas

20¼ x 27 in. (51.4 x 68.6 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Mrs Wilhelmson.

Anonymous sale; Bukowski, Stockholm, 10 November 1971, lot 186.

EXHIBITED:

Gothenburg, 1926.

Gothenburg and Stockholm, 1929.

Stockholm, National Museum, 1930.

Stockholm, Liljevalchs, *Retrospective exhibition*, 1934, no. 451.

Kiel, Germany, 1929.

LITERATURE:

A. Romdahl, *Carl Wilhelmson*, Stockholm, 1938, no. 745.

VARIOUS PROPERTIES

13

JULIUS OLSSON, R.A., R.B.A., P.R.O.I., R.W.A., N.E.A.C. (1864-1942)

Atlantic rollers

signed 'Julius Olsson' (lower right)

oil on canvas

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

£2,000-3,000

\$3,100-4,600

€2,800-4,100



*14

WALTER LANGLEY, R.I. (1852-1922)

Meditation

signed 'W LANGLEY' (lower left)

oil on canvas

19 x 19 in. (48.3 x 48.3 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

EXHIBITED:

Birmingham, Royal Birmingham Society of Artists, Spring Exhibition, 1904, no. 87, listed at £50.0.0.

Birmingham, Royal Birmingham Society of Artists, *Walter Langley - Memorial Exhibition*, 10-25 January 1923, no. 64.

LITERATURE:

R. Langley, *Walter Langley: Pioneer of the Newlyn Art Colony*, Bristol, 1997, p. 169.

Walter Langley settled in Newlyn in 1882, the first major artist to do so. Drawn by the landscape, people, and a culture that was rapidly changing due to advancing technologies, Langley captured the life – and inherent drama – of the fisherfolk that inhabited the Cornish coast with an observational sensitivity arguably surpassed by no other artist.

Life as a fisherman was incredibly precarious, with only folklore, the wind and sky available for predicting conditions at sea. Boats could set out in the early morning on calm waters (such as those in the distance), but within hours – or less – find themselves caught in life-threatening storm fronts. With such conditions the mortality rate of fisherman was very high.

Meditation subtly captures this drama and presents the viewer with much to contemplate – indeed, it could be said that the title refers as much to the viewer as to the old lady in the painting. She sits on a mound with a basket to her right, her eyes shut, facing downwards with her hands in a prayer-like position. Dressed in black, it is suggested that she is in mourning and thinking about someone close to her who has recently died. With the fishing fleet in the distance and the absence of the child's mother (who is probably at work), it is possible that it is her son – the child's father – who has passed. To her left, her granddaughter leans against the mound, blissfully unaware of the recent tragedy and the dangers that the fishing fleet beyond will inevitably face, possibly that very day.



15



16

15
JOHN ROBERTSON REID (1851-1926)

The fisherman's family

signed and dated 'John R. Reid 08' (lower right)

oil on canvas

24¼ x 36½ in. (61.6 x 92.7 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

16
JULIUS OLSSON, R.A., R.B.A., P.R.O.I., R.W.A., N.E.A.C. (1864-1942)

The rising moon

signed 'Julius Olsson' (lower left)

oil on canvas

24¼ x 30¼ in. (61.5 x 76.7 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100



17
EDWARD ATKINSON HORNEL, R.B.C., I.S. (1864-1933)

The echo

signed and dated 'EA Hornel. 1910.' (lower left)
oil on canvas

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

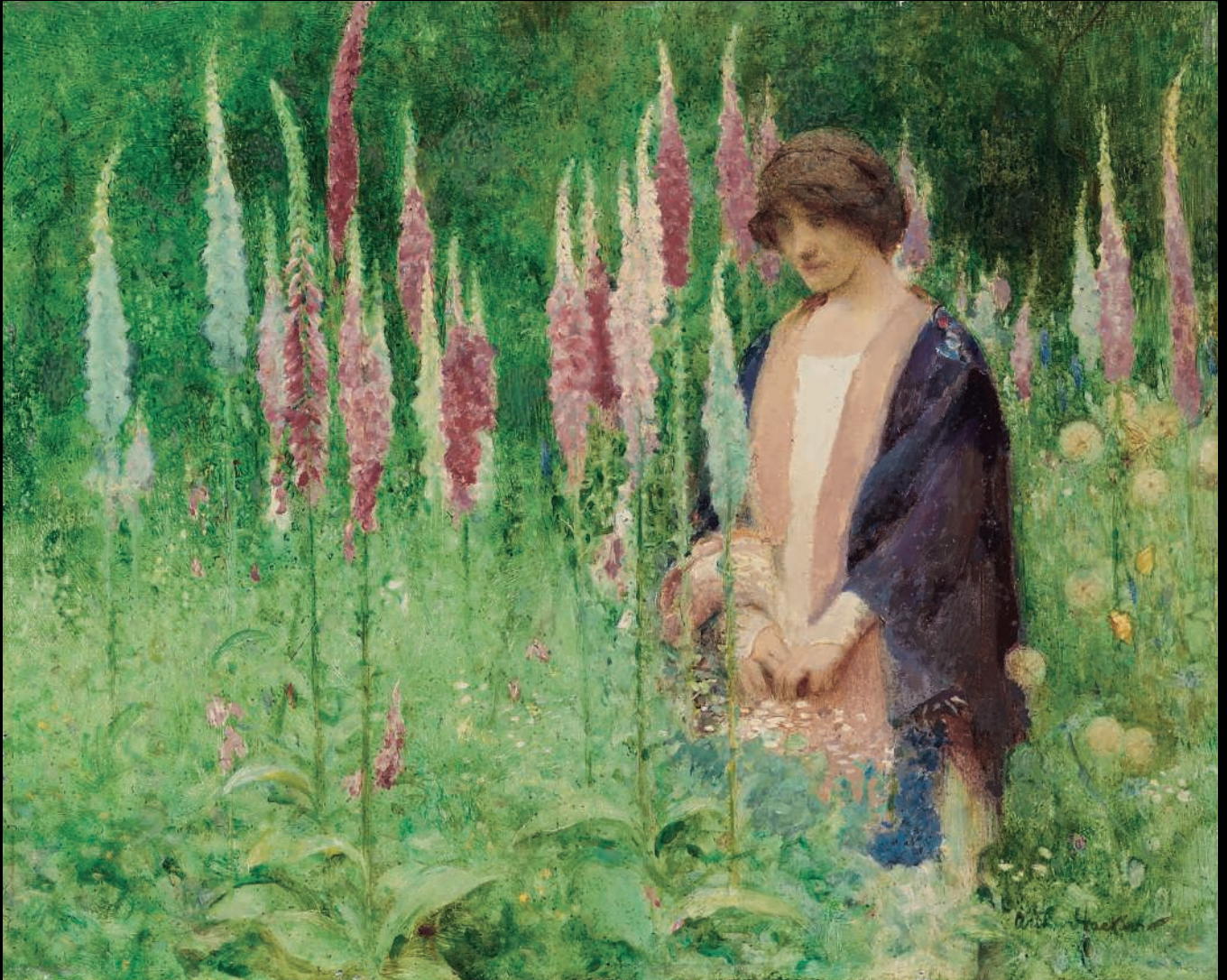
£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

with Aitken, Dott & Son, Edinburgh.



18
ARTHUR HACKER, R.A. (1858-1919)

The drone: a study

signed 'Arthur Hacker' (lower right)

oil on metal

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

£4,000-6,000

\$6,200-9,200

€5,600-8,300

With Pre-Raphaelite intensity, Hacker has painted the present lot on a white ground, and built up glazes of colour, in order to give the work a rich luminosity and glow. The title refers to the low buzz emitted by bees and insects, synonymous to a summer's day in the English countryside.

The present lot was a study for *The drone*, London, Royal Academy, 1899, no. 33.



■ 19
FREDERIC WHITING, R.S.W., R.I., R.P. (1873-1962)

Morning ride

signed 'FREDERIC WHITING' (lower right)

oil on canvas

33 x 41¾ in. (83.7 x 106 cm.)

£6,000-10,000

\$9,300-15,000

€8,300-14,000

PROVENANCE:
with Ian MacNicol, Glasgow, November 1962.

EXHIBITED:
London, Richard Green Gallery, May 1984, no. 23, as 'Exercising'.

THE PROPERTY OF A GENTLEMAN

20

CIRCLE OF ARTHUR AMBROSE McEVROY (1878-1927)

Ready for the ball

pencil and watercolour
28 x 18 in. (71.1 x 45.7 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800



VARIOUS PROPERTIES

***21**

AFTER JOHN WILLIAM GODWARD

The yellow shawl

with signature 'J.W. Godward' (lower left)
oil on canvas

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

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

Anonymous sale; Christie's, London, 25 July 1947, lot 210 (28 gns to Buchnell).



22

■ 22

WALTER ERNEST WEBSTER (1878-1959)

Sweet lavender

signed 'WEBSTER' (lower left)

oil on canvas

40 x 30½ in. (101.6 x 77.5 cm.)

£5,000-8,000

\$7,700-12,000

€7,000-11,000

PROVENANCE:

with Messum's, London.

EXHIBITED:

London, Royal Institute of Oil Painters, [?], no. 1.



23

*23

PHILIP ALEXIUS DE LÁSZLÓ (1869-1937)

Portrait of Norman Louis Cappel Esq., half-length

signed and indistinctly dated 'de Laszlo 1933 [?]' (lower right)

oil on canvas

32½ x 23½ in. (82.6 x 59.7 cm.)

in a hand-carved 18th century frame.

£1,500-2,000

\$2,400-3,100

€2,100-2,800

PROVENANCE:

Mary, Lady Brighton.

Anonymous sale; Christie's, London, 11 May 2005, lot 47.

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

The Hon. Mrs de Laszlo and a team of editors are compiling the *catalogue raisonné* of the artist's entire *oeuvre*. Katherine Field is the British and North American Editor. Please see www.delaszloarchivetrust.com or contact catalogue@delaszlo.com for more information or to offer any contribution.

Norman Louis Cappel was born in Liverpool in 1887, the eldest son of Louis Cappel and his wife Anna Springmann. He attended Charterhouse School in Godalming, Surrey and served in the Royal Naval Volunteer Reserves in the First World War.

■*24

SIR JAMES JEBUSA SHANNON, R.A., R.B.A. (1862-1923)

Mrs George Harland-Peck, seated three-quarter length, in a white dress

signed 'J. J. SHANNON' (lower right)

oil on canvas

50 x 44 in. (127 x 111.8 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Mrs Harland-Peck, 9 Belgrave Square.

Sir Francis Hercy, 80 South Audley Street.

Mr David Russell, Radner House, Holmbury-St-Mary.

Anonymous sale; Christie's, London, 13 February 1997, lot 9.



24

*25

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

Portrait of James Panton Esq., in the uniform of the King's Royal Rifle Corps (60th Foot)

oil on canvas

36 x 28¼ in. (91.5 x 71.7 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

James Albert Panton Esq., and by descent to

Sir Philip Panton; Christie's, London, 20 April 1951, lot 5 (4 gns to Abbott).

James Albert Panton (b.1842) was a brewer and maltster in Wareham, Dorset who married one of William Powell Frith's daughters, Jane Ellen (nicknamed 'Cissie'), in August 1869.

We are grateful to Ruth Wood for her assistance in preparing this catalogue entry.



25



■26

THOMAS YOUNGMAN GOODERSON (FL. 1846-1860), AFTER SIR FRANCIS GRANT

*Anne Emily Sophia Grant (known as 'Daisy' Grant),
Mrs William Markham (1836-1880)*

signed and inscribed 'T.Y. Gooderson./ after/ F. Grant. R.A.' (lower right)
oil on canvas

88¼ x 52 in. (224.2 x 132.1 cm.)

After the painting in the Scottish National Gallery.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Kilgraston School, Perthshire.

The present lot, a detailed and meticulously rendered 19th century copy of one of Grant's masterpieces, depicts the artist's second daughter, Anne Emily Sophia, who was always known as 'Daisy'. The original portrait was listed under 1857 in

the artist's sitters book, and was no doubt painted to mark Daisy's marriage on 15 April that year to William Thomas Markham of Becca Hall, Yorkshire. Since the composition shows her standing in a snowy landscape, heavily caped and wearing a red flannel petticoat against the cold, we can assume that the original was executed in the previous January or February. In anticipation of her marriage, Daisy was identified as 'Miss Grant (Mrs Markham)' in her father's sitters book, but the catalogue gave her married name when the portrait appeared at the Royal Academy that summer, where it was warmly received by critics.

Although little is known about Thomas Youngman Gooderson, he was clearly a talented artist and appears to have made his name as a copyist of Sir Francis Grant's works – there are several other paintings by him after Grant's portraits in public collections. Interestingly, the picture originally hung on the walls of Kilgraston, the mansion house built by Sir Francis Grant's father Francis Grant, J.P., D.L. and inherited by Grant's elder brother John. The house remained in private hands until it was requisitioned during the First World War and used as a hospital, before being purchased in 1930 by the Society of the Sacred Heart and opened as a school with 40 boarders. To this day, the building remains an independent boarding and day school for girls.

27

EDWARD JOHN GREGORY, R.A. (1850-1909)*The pose*

signed with initials 'EJG' (lower right) and further signed and inscribed '[The] Pose/E.J. [Gr]egory R.A.' (on a label attached to the stretcher)
oil on canvas

16¼ x 12½ in. (41.3 x 30.8 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

T.J. Nichols; Christie's, London, 3 December 1917, lot 143 (9 gns to Carroll).
Carroll Gallery; Christie's, London, 29 November 1918, lot 49
(35 gns to Wormald).
Sir John Wornald, K.B.E.; Christie's, London, 17 December 1928, lot 44 (unsold).
Anonymous sale; Christie's, London, 19 December 1969, lot 254.
Anonymous sale; Sotheby's, Belgravia, 27 June 1978, lot 117.
with Christopher Wood, London, where purchased by the present owners.
For further information on this lot please visit www.christies.com

■*28

PHILIP ALEXIUS DE LÁSZLÓ (1869-1937)

*La Comtesse Jean de Castellane,
née Mademoiselle Dorothée de Talleyrand Périgord*

signed, inscribed and dated 'László/1905/Paris' (lower left)
oil on panel, oval

39½ x 30¼ in. (100.3 x 76.9 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

Anonymous sale; Peschateau, Paris, 5 May 1986, lot 22.

EXHIBITED:

Paris, Paris Salon, 1906, no. 941.
London, The Fine Art Society, *Portrait Paintings and Drawings by Philip A. László*,
May - June 1907, no. 24.

LITERATURE:

De László Archive (DLA) 062-0032, letter from Comtesse Jean de Castellane to de László, 1 September 1905.
DLA068-0066, letter from Comtesse Jean de Castellane to de László,
2 January 1906.
DLA068-0063, letter from Comtesse Jean de Castellane to de László,
8 January 1907.
L. de László, *1902-1911 diary*, 23 December 1905 entry, private collection, p. 87.
R. de Montesquiou, *L'Art et Les Artistes*, 'Philip László', Paris, February 1906,
pp. 93-102, illus. p. 93.
Femina, Paris, 1 July 1906, illus. no. 131.
L'Art et les artistes, revue d'art des deux mondes, Paris, June 1906, issue 15, illus. p. 93.
Arena, Boston, January 1907.
O. von Schleinitz, *Künstler Monographien*, vol. 106, 'Ph. A. von László', Bielefeld
& Leipzig, 1913, p. 61, illus. pl. 71.
O. Williams (ed.), *Selections from the Work of P.A. de László*, London, 1921, p. 18
C. Rutter, *Portrait of a Painter*, London, 1939, pp. 178 & 227.
D. Hart-Davis & C. Corbeau-Parsons, *De László: His Life and Art*, New Haven
& London, 2010, pp. 60-61 & 90.

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entry which will be included in the Philip de László *catalogue raisonné*, currently
presented in progress online: www.delaszlocatalogueraisonne.com

The Hon. Mrs de Laszlo and a team of editors are compiling the *catalogue
raisonné* of the artist's entire oeuvre. Katherine Field is the British and
North American Editor. Please see www.delaszloarchivetrust.com or contact
catalogue@delaszlo.com for more information or to offer any contribution.

For further information on this lot please visit www.christies.com



27



28



29



30

29

RICHARD DOYLE (1824-1883)

Fairies and squirrels in a forest

signed with monogram (lower left) and numbered '36' (on the reverse)

pencil and watercolour

14 x 20 in. (35.5 x 50.8 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

30

ARTHUR WILLIAM REDGATE (1860-1906)

Poppies in bloom

signed 'A. W. Redgate.' (lower right)

oil on canvas

18 x 32 in. (45.7 x 81.3 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

PROVENANCE:

with The Maas Gallery, London.

Anonymous sale; Christie's, London, 15 December 2011, lot 54.



31



32

PROPERTY OF A GENTLEMAN

***31**

WILLIAM A. BREAKSPEARE (1855-1914)

Etched with love

signed 'W. A. Breakspeare' (lower right)

oil on panel

13 x 9 in. (33 x 22.8 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

VARIOUS PROPERTIES

32

WILLIAM A. BREAKSPEARE (1855-1914)

The rendez-vous

signed 'W A Breakspeare' (lower right)

oil on panel

13 x 8 in. (33 x 20.3 cm.)

£1,500-2,500

\$2,400-3,800

€2,100-3,500

33

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

Woodland flowers

signed 'H. Allingham.' (lower right)

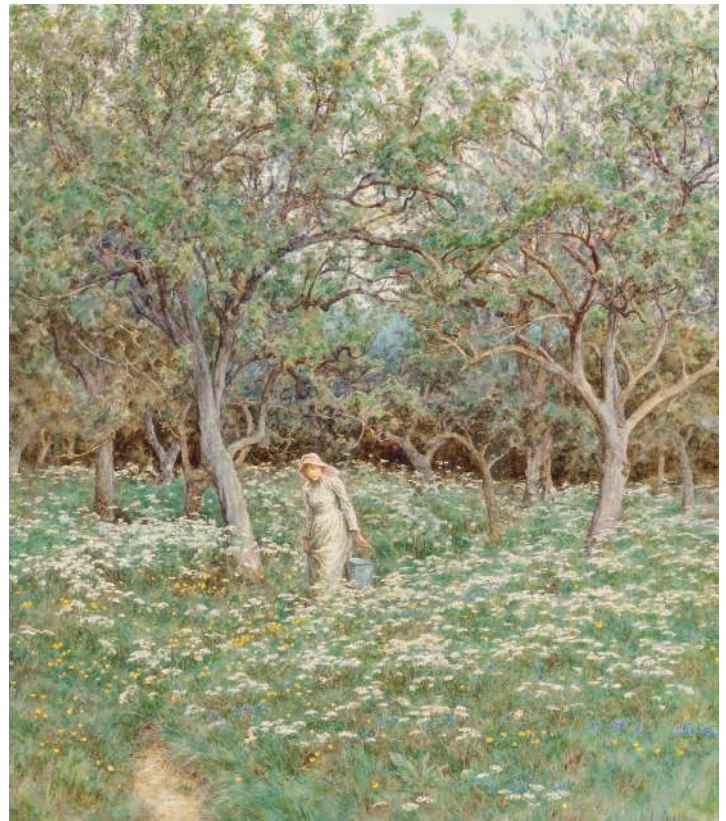
pencil and watercolour with scratching out

14 $\frac{7}{8}$ x 12 $\frac{5}{8}$ in. (37.9 x 32.8 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900



33

FROM A DISTINGUISHED COLLECTION OF WORKS BY THOMAS SIDNEY COOPER, R.A.
(LOTS 34-41)

A forger of Old Masters, a coach painter, a theatrical set painter (forced by the manager to also tread the boards), a drawing master, an artist traveller who sold his sketches to pay for board and meals, a friend of Belgian revolutionaries, a father of four, a self-made Victorian and eventual Royal Academician (who to this day holds the record for exhibiting more works than any other member), Thomas Sidney Cooper was an exceptional artist who led an exceptional life.

Friends with, and mentored by, Eugène Verboeckhoven and profoundly influenced by the Dutch Masters, notably Albert Cuyp and Paulus Potter, Cooper was a master of depicting agricultural views, most often featuring cattle or sheep. Highly prolific, he exhibited 266 works at the Royal Academy from 1833-1902, when he was 99 years old. Cooper is one of the most imitated, copied, and faked artist's in the annals of British art. So prolific were the copyists and forgers of the time that Cooper began to sell his works with autograph drawings to guarantee their authenticity. However, when the artist is at his best – as illustrated by the present lots – Cooper was unmatched in his chosen subject and stands apart from even from his most able imitators. From spontaneously executed and wonderfully animated studies such as *Study of a ram's head* (lot 36), to landscapes that make the viewer feel that they are standing in the heart of the English countryside (lot 35) or trekking through the cold Scottish Highlands (lot 40), the present collection shows Cooper at the height of his powers: a master in his own right, who rightly deserves to be recognised in the present among the masters of the past.



34

**THOMAS SIDNEY COOPER, R.A. (1803-1902)
AND FREDERICK RICHARD LEE, R.A. (1798-1879)**

Umberleigh Mill, River Taw, Devon

signed by both artists and dated 'F.R. Lee/1830/T.S. Cooper' (lower centre)
and further signed and inscribed 'Umberleigh Mill/River Tew_Devon/F.R. Lee'
(on a label attached to the stretcher)

oil on canvas

27³/₄ x 36 in. (70.5 x 91.5 cm.)

£7,000–10,000

\$11,000–15,000

€9,700–14,000

PROVENANCE:

with William C. Holmes, Birmingham.

Anonymous sale; Christie's, London, 21 January 1966, lot 113 (100 gns to the present owner).

EXHIBITED:

London, British Institution, 1831, no. 237.

LITERATURE:

S. Sartin, *Thomas Sidney Cooper, C.V.A., R.A., 1803-1902*, Leigh-on-Sea, 1976, p. 63, no. 88, as 'Amberleigh on the River Taw, Devonshire'.

K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*, David Leathers Publishing, Somerset, 2011, vol. II, p. 8, no. L/C 1.



35

35

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

Sheep in Canterbury Meadow

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

oil on canvas

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

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

(Possibly) Ernest Speakman, of Hazelwood, Berkshire;
Christie's, London, 6 May 1949, lot 35 (8 gns to Bignell).

LITERATURE:

(Possibly) K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*,
David Leathers Publishing, Somerset, 2011, vol. I, p. 335,
no. O.1866.24.

36

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

Study of a ram's head

oil on board

10¼ x 12¼ in. (26 x 31 cm.)

£1,500-2,500

\$2,400-3,800

€2,100-3,500

PROVENANCE:

with T. Richardson, London.



36



37

37

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

A frosty morning

signed and dated 'T Sidney Cooper RA/1875' (lower right)

oil on board

8 x 13 in. (20.3 x 33 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Captain W.G. Clarke; Christie's, London, 14 July 1972, lot 116, where purchased by the present owner.

LITERATURE:

S. Sartin, *Thomas Sidney Cooper, C.V.A., R.A., 1803-1902*, Leigh-on-Sea, 1976, pp. 36 & 68, no. 220, fig. 30.

K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*, David Leathers Publishing, Somerset, 2011, vol. I, p. 383, no. O.1875.5.

38

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

A goat in a landscape, cattle beyond

signed and dated 'T.S. Cooper/1845' (lower left)

oil on panel

13¾ x 18 in. (35 x 45.7 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

LITERATURE:

S. Sartin, *Thomas Sidney Cooper, C.V.O., R.A. 1803-1902*, Leigh-on-Sea, 1976, p. 61, no. 55, as 'A Goat standing by a Trough'.

K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*, David Leathers Publishing, Somerset, 2011, vol. 1, p. 233, no. O.1845.13.



38



39

39

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

Three lambs on a hillock

signed, inscribed and dated 'from Nature. T.S. Cooper

ARA/1852' (lower right)

oil on panel

9 7/8 x 14 in. (25 x 35.5 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

LITERATURE:

K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*, David Leathers Publishing, Somerset, 2011, vol. I, p. 262, no. O.1852.30.



■40

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

Through the glen in a snowdrift

signed and dated 'T Sidney. Cooper. R.A./1894' (lower left) and further incised with initials (on the stretcher) and further signed, inscribed and dated 'Ths Sidney Cooper RA/42 Chepstow Villas/Bayswater/N2/1894' (on a label attached to the stretcher)

oil on canvas

30 x 50¼ in. (76.2 x 127.7 cm.)

£15,000-20,000

\$24,000-31,000

€21,000-28,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 December 1920, lot 145 (250 gns to Sampson).

EXHIBITED:

London, Royal Academy, 1894, no. 517.

LITERATURE:

K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*, David Leathers Publishing, Somerset, 2011, vol. I, p. 472, no. O.1894.4.



41

41

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

Sheep resting in a Highland landscape

signed and dated 'T. Sid^y Cooper A.R.A./1851' (lower right)

oil on canvas

20 x 28 $\frac{1}{8}$ in. (50.8 x 71.5 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

Anonymous sale; Sotheby's, London, 26 October 1966, lot 52 (£70 to the present owner).

LITERATURE:

S. Sartin, *Thomas Sidney Cooper, C.V.A., R.A., 1803-1902*, Leigh-on-Sea, 1976, p. 63, no. 95, fig. 16.

K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*,

David Leathers Publishing, Somerset, 2011, vol. I, p. 256, no. O.1851.8.

VARIOUS PROPERTIES

■42

HENRY GARLAND (1854-1890)

Highlanders going South

signed 'H. GARLAND' (lower left) and further signed and inscribed

'HIGHLANDERS/ GOING SOUTH/ PAINTED/ BY/ H. GARLAND' (on the reverse)

oil on canvas

30 $\frac{1}{4}$ x 25 in. (76.8 x 63.5 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900



42



43



44

43

LOUIS BOSWORTH HURT (1856-1929)

Cattle crossing the river Garie, Kinlochewe, Scotland

signed and dated 'Louis B Hurt. 1888' (lower right) and further signed and inscribed 'Crossing the River/Glarie, Kinlochewe/Ross-shire by/Louis B Hurt.' (on an old label attached to the reverse)

oil on canvas

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

£8,000-12,000

\$12,000-18,000

€11,000-17,000

44

DAVID GAULD, R.S.A. (1865-1936)

Ayrshire calves

signed 'D GAULD' (lower left)

oil on canvas

20 x 30 in. (50.7 x 76.2 cm.)

£5,000-8,000

\$7,700-12,000

€7,000-11,000

PROVENANCE:

with James Connell & Sons, Glasgow.

Anonymous sale; Christie's, London, 16 April 2008, lot 41.



45

λ45

EDGAR HUNT (1876-1955)

Fowl friends

signed and dated 'E Hunt 1924' (lower left)

oil on canvas

14 x 12 in. (35.6 x 30.5 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

with Burlington Paintings, London.



46

λ46

EDGAR HUNT (1876-1955)

In the farmyard

signed and dated 'E Hunt 1924' (lower right)

oil on canvas

14 x 12 in. (35.6 x 30.5 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,300

λ47

ARTHUR JOHN ELSLEY (1860-1952)

Sugar lumps

signed 'Arthur J. Elsley' (lower right)

oil on canvas

35 x 24¾ in. (88.9 x 62.8 cm.)

£15,000-20,000

\$24,000-31,000

€21,000-28,000

For further information on this lot please visit www.christies.com





48



49

■48

JOHN FREDERICK HERRING, SNR. (1795-1865)

In the barn

signed and dated 'J.F. Herring Senr. 1844' (lower right)

oil on canvas

34 x 44 in. (86.4 x 111.7 cm.)

£7,000-10,000

\$11,000-15,000

€9,700-14,000

PROVENANCE:

J. Colling Esq.; Christie's, London, 12 February 1886, lot 273 (sold for 56 gns).

■49

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

AND THOMAS CRESWICK, R.A. (1811-1869)

Cattle and sheep at the river's edge

with strengthened signatures 'T. Sidney Cooper R.A./T Creswick' (lower right)

oil on canvas

38 x 50 in. (96.5 x 127 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

with Thomas Agnew & Son, London.

with Galerie Galetzki, Stuttgart.

■50

FREDERICK WATERS WATTS (1800-1862)

The country lane

oil on canvas

37 x 52 in. (94 x 132.1 cm.)

in a hand-carved wooden 18th Century frame.

£3,000-5,000

\$4,700-7,700

€4,200-6,900



50

■51

JOHN FREDERICK HERRING JNR. (1815-1907)

Horses and pigs grazing by a cottage;

and Horses drinking from a stream

the first signed 'J F Herring' (lower centre); and the second signed 'J F Herring' (lower left)

oil on canvas

12 x 18 in. (30.5 x 45.8 cm.)

a pair (2)

£3,000-5,000

\$4,700-7,700

€4,200-6,900



51



51



52



53

52

HENRY HERBERT LA THANGUE, R.A. (1859-1929)

Windswept walk, Carrara mountains, Italy

inscribed 'Carrara Mountains' (on an old label attached to the reverse)

oil on canvas

14³/₈ x 19¹/₂ in. (36.5 x 49.5 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,300

We are grateful to Kenneth McConkey for his assistance in cataloguing this lot.

53

SIR DAVID MURRAY, R.A., H.R.S.A., R.S.W., R.I. (1849-1933)

In flowery mead

signed and dated 'DAVID MURRAY 89' (lower right) and further signed and inscribed 'In flowery mead/David Murray A.R.S.A., A.R.W.S./1 Langham Chambers Portland Place W' (on a label attached to the reverse)

oil on canvas

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

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:
with Findlay Galleries, New York.

EXHIBITED:
London, Grosvenor Gallery, *Summer Exhibition*, 1889.



54



55

■ 54

CHARLES WALTER SIMPSON (1885-1971)

In the shade of the sycamore

signed 'Charles Simpson' (lower right)

oil on canvas

32¾ x 36 in. (83.2 x 91.4 cm.)

£6,000-8,000

\$9,300-12,000

€8,300-11,000

PROVENANCE:

with Burlington Paintings, London.

EXHIBITED:

Glasgow, Royal Glasgow Institute of Fine Arts, 1951, no. 370.

For further information on this lot please visit www.christies.com

■ 55

JOHN MENZIES (FL. 1871-1938)

Under the willow

signed 'John Menzies' (lower left)

oil on canvas

20 x 26¼ in. (50.8 x 66.8 cm.)

£5,000-7,000

\$7,700-11,000

€7,000-9,700



256

SIR HERBERT JAMES GUNN, R.A., R.W.S. (1893-1964)

*Portrait of Mrs Francine Clore née Halphen, in a black dress,
wearing a diamond and emerald bracelet*

signed 'James Gunn' (lower right)

oil on canvas

36 x 28 in. (91.5 x 71.1 cm.)

£6,000-8,000

\$9,300-12,000

€8,300-11,000

Erroneously identified as Gunn's second wife Pauline in a previous sale due to a Royal Society of Portrait Painters exhibition label attached to the frame, this picture has been confirmed to portray Mrs Francine Clore née Halphen. Francine, a relation of the Sassoons and the Rothschilds, was a war heroine who was awarded the Croix de Guerre for her part in the French Resistance. She married the millionaire entrepreneur turned philanthropist Sir Charles Clore who, from a modest start in London's East End, built up the Sears empire with assets that included Selfridges and Mappin & Webb. They had two children, Vivien and Alan, and their marriage was dissolved in 1957.

We are grateful to Paul Gunn and Chloe Gunn Blackburn for their assistance in preparing this catalogue entry.

PROVENANCE:

Anonymous sale; Christie's, London, 12 June 1987, lot 102, as 'Pauline.'



57 (in frame)

λ57

ARCHIBALD GEORGE BARNES, R.I., R.O.I., R.P. (1887-1972)

The purple cloche

indistinctly signed 'Barnes' (lower right)

oil on canvas

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

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

with The Fine Art Society Ltd., London.

Anonymous sale; Christie's, London, 12 May 1994, lot 272.



57



58

λ58

JAMES BOLIVAR MANSON (1879-1945)

Portrait of a seated lady in a blue dress

oil on board

13¾ x 9¾ in. (34.9 x 24.8 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

PROVENANCE:

Mrs Elizabeth Manson.

with Maltzahn Gallery Ltd., London.

The identity of the sitter of this portrait is unknown, although it has traditionally been suggested that she is Manson's first wife Lillian. However, photographs of Lillian indicate that she was fair-haired. In 1938 Manson and Lillian separated and he moved to Bolton Studios with his mistress Elizabeth Hayward who, in 1941, changed her name by deed poll to Manson. The present work was presumably one of several left to her on his death in 1945.

■ 7.59

GERALD LESLIE BROCKHURST, R.A. (1890-1978)

Zeitgeist

signed 'BROCKHURST' (lower right) and further signed, numbered and inscribed 'ZEITGEIST/by Gerald L Brockhurst ARA/4 ...

Studio/ ... / no. 4' (on a label attached to the stretcher)

oil on canvas

44 x 35 in. (111.8 x 88.9 cm.)

together with a Christmas card, from Dorette to Colonel Benton Elliott and his wife, referring to the painting.

two in the lot (2)

£30,000-50,000

\$47,000-77,000

€42,000-69,000

PROVENANCE:

W.S. Robinson Esq.

with Portraits Inc., New York.

The artist and sitter.

Colonel and Mrs Elliott, and by descent to the present owner.

EXHIBITED:

London, Royal Academy, 1935, no. 279.

Liverpool, Walker Art Gallery, 1936, no. 948 (lent by W. S. Robinson Esq.).

Gerald Leslie Brockhurst first met Kathleen Woodward at the Royal Academy Schools in 1928, where she was a model. At only 16 – twenty two years junior to the artist – Brockhurst was mesmerised by her youthful beauty and elegance. In the mode of Augustus John (whom he and his first wife Anais had become great friends with, whilst living in Ireland from 1915-19), he renamed her 'Dorette': she was to become his second wife, model, and muse, and he would exhibit works of her annually at the Royal Academy, from 1933-1939.

Exhibited at the Royal Academy Summer Exhibition in 1935, *Zeitgeist* sold for £1,500, the highest price paid for a painting that year, presumably to W.S. Robinson Esq. who loaned the picture to the Walker Art Gallery in Liverpool in 1936. This extraordinary price was largely thanks to the huge interest in the two portraits of Dorette exhibited by Brockhurst in the previous two years. In 1934 *Jeunesse Dorée* had set the record for highest price in the Summer Exhibition when it was purchased by Lord Leverhulme on the show's opening day for £1,000. Leverhulme acknowledged that the disappointment of losing out on *Dorette* in the 1933 exhibition to the Harris Museum & Art Gallery made him determined to buy *Jeunesse Dorée* at all costs.

Wearing a grey kimono-style top, and seated on a brown furred sofa with a simple Far Eastern style chest beyond, Dorette is presented with an unearthly Vermeer-like stillness. However, the serenity is ruptured by the red-flash of her lipstick, strikingly accentuating her voluptuous mouth, which is closed, but in a manner that makes it appear that there is something that she wishes to say. This is emphasized by her body-language: side on, her hands placed firmly down, and above all, her connecting, impatient gaze – it is as if she has something to discuss, with a distracted artist, too absorbed in his work to speak. One can sense the intimacy between artist and muse – an almost other-worldly connection, conveyed by a communion of the sitter's expression, and the artist's hand. It was perhaps this moment between the couple, as much as the striking beauty of the portrait and sitter, that the Brockhursts were acquiring when they reclaimed the painting, probably from Portraits Inc., New York.

Of the era, and in keeping with the title, Dorette's hair is drawn back, to reveal strong, yet porcelain-like sculpted features: her beauty echoes film noire actresses such as Rita Hayworth, Greta Garbo, Marlene Dietrich and Merle Oberon (the latter two Brockhurst also painted). Indeed, many promotional photos of such actresses are worthy of comparison with *Zeitgeist*: they too, often employ simple, plain backgrounds, to accentuate the elegant form of each sitter, while the limited palette used in the painting recalls such black and white studio shots.

Although named *Zeitgeist*, it is to the 15th, 16th and 19th Centuries that one must turn, to fully understand the aesthetics of the painting. In 1914, after being awarded the prestigious Royal Academy Gold Medal, and Travelling Scholarship of £200, Brockhurst visited Italy, where he was captivated by the Great Masters: they were to have a profound influence on his work. Indeed, the striking greys, the otherworldly pallor, and serene stillness, recall such Renaissance greats as Leonardo da Vinci, Piero della Francesca and Botticelli. However, the red of her lips, draws upon influences much closer to home – most notably Turner and Constable, who recurrently employed red spots (often representing distant figures or ships) in their landscapes and seascapes, to draw in the eye and aesthetically disrupt compositions.

Zeitgeist was at some point sold by Portraits Inc., in New York; from the age of the gallery label, one would suspect within a decade after being exhibited in London and Liverpool. It is possible that Brockhurst re-acquired the painting from the gallery – it would certainly make sense geographically, for the couple had moved to the States in 1939 and were living in New Jersey, to be married in 1947.

Brockhurst had a volatile temperament, and tensions within his passionate relationship with Dorette on occasion came to a head with tempestuous arguments. It was as a result of one of these, that Brockhurst attacked the canvas with a knife, and the slashes visible bear testament to the ferocity of the action. Whatever caused such an attack must have been resolved, for the couple stayed together until the artist's death in 1978.

It was a decade after this that Dorette sold the portrait to their lifelong friends, the Elliotts, with whom they had become great friends in the 1940s, when Colonel Benton Elliott and his wife Billy had been seconded to New York. It is an interesting connection that besides being a decorated war hero (he had served in the Marine Corps in the Second World War, Korea and Vietnam), Colonel Elliott was also a keen portrait painter, who received a two year mentorship from Brockhurst.

In a Christmas card to the Elliotts, dated 1989, Dorette refers to *Zeitgeist*, enquiring 'how's the old painting doing?' She also alludes to her writing about her life with the artist – 'Brock was not an easy person to live with – but I still miss him terribly – trying to chronic[le] the rather unique way of life that was ours – very very difficult going!'. *Zeitgeist* is a portrait of this life, and, like a living entity, bears marks of their relationship. Created with poetic sensitivity, and later attacked with a volatile artist's fury, the painting will forever speak of passionate extremes of love and anger; in equal measures, it is likely to continue to enchant, fascinate and perplex viewers for centuries to come.





60

60

KATE GREENAWAY, R.W.S. (1846-1901)

Winter

pencil and watercolour heightened with gum arabic
and bodycolour
11¼ x 9½ in. (29.9 x 24.2 cm.)

£5,000-7,000

\$7,700-11,000

€7,000-9,700

PROVENANCE:

with Deighton's Strand Gallery, London.

61

EDWIN HARRIS, R.B.S.A. (1855-1906)

A quiet moment

signed 'Edwin Harris.' (lower right)

oil on canvas
16 x 20 in. (40.6 x 50.8 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

Anonymous sale; Christie's, London,
26 September 2007, lot 20.

62

SIR FRANCIS BERNARD DICKSEE, P.R.A. (1853-1928)

The daughters of Eve

signed and dated 'FRANK DICKSEE/1925' (lower
right) and further signed and inscribed 'Daughters of
Eve./Frank Dicksee' (on the artist's label attached
to the stretcher)

oil on canvas
35 x 21¼ in. (88.9 x 54 cm.)

£30,000-50,000

\$47,000-77,000

€42,000-69,000

PROVENANCE:

Colonel J.R. Danson (†); Christie's, London,
29 July 1977, lot 163.

Anonymous sale; Sotheby's, London, 18 April 1978,
lot 94.

with Roy Miles, London.

EXHIBITED:

London, Royal Academy, 1925, no. 83.

Liverpool, Walker Art Gallery, *Liverpool Autumn
Exhibition*, 1925, no. 940.

LITERATURE:

Times, 18 October 1928, p. 21.

Dicksee initially established his reputation as one of the principal artists of the late 19th Century for his highly-romantic subject paintings, but by the 1920s the majority of Dicksee's exhibits at the Royal Academy were portraits, including the *Duchess of Westminster* (1906), the *Marchioness Camden* (1908) and the *Hon. Mrs Ernest Guinness* (1912). However, he continued to paint several successful subject pictures, the most important of which is *The Daughters of Eve*. The primary model for the painting was a girl named Beatrice Stuart, who sat for many artists in this period, including Harold and Laura Knight, John Singer Sargent, and Alfred Munnings. Laura Knight described her as 'a beautiful young creature...by her grace and poise'. *The Daughters of Eve* was admired at the Royal Academy exhibition of 1925 and on Dicksee's death in 1928 a critic for *The Times* recalled the picture with admiration; 'Granting the gentleness of the theme and sentiment, it could hardly have been bettered, being perfectly consistent throughout.' (*Times*, 18 October 1928, p. 21).



61





63



64

■ 63

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

Poor Louise, the Gleemaiden: an illustration from Sir Walter Scott's 'Fair Maid of Perth'

oil on canvas
52½ x 40 in. (133.4 x 101.6 cm.)
£5,000-8,000

\$7,700-12,000
€7,000-11,000

PROVENANCE:

with J.B. Bennett & Sons, Glasgow.
R.J. Barclay Esq.
with The Fine Art Society Ltd., London, April 1971, no. 1074.
Anonymous sale; Sotheby's, Gleneagles, 30 August 2006, lot 816.

EXHIBITED:

London, Royal Academy, 1844, no. 514.
Edinburgh, Royal Scottish Academy, 1845, no. 19.
Glasgow, *Scottish National Exhibition*, 1901 and 1911, as 'The Gleemaiden'.

LITERATURE:

W. Hardie, *Scottish Painting 1837-1939*, Glasgow, 1976, illustrated pl. 12.
For further information on this lot please visit www.christies.com

■ 64

ROBERT KEMM (1837-1895)

The apothecary

signed 'R Kemm' (lower left)
oil on canvas
28 x 36 in. (71.1 x 91.5 cm.)
£2,500-3,500

\$3,900-5,400
€3,500-4,800

■ 65

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

La malade imaginaire

signed and dated 'W.P. Frith 1876' (lower right)
oil on canvas
20½ x 18 in. (52 x 45.7 cm.)
£2,000-4,000

\$3,100-6,200
€2,800-5,500

PROVENANCE:

Sir F. Skinner, Bart.
Ellis Collection, 1878.
with The Fine Art Society Ltd., London, December 1965.



65



66

66
SOPHIE ANDERSON (1823-1903)

Best friends

signed 'S. Anderson' (lower right)

oil on canvas

10 x 12 in. (25.4 x 30.5 cm.)

£5,000-7,000

\$7,700-11,000

€7,000-9,700

PROVENANCE:

C.C. Grace (according to an inscription on the canvas).

with W. Sulley, 88 Upper Parliament Street, Nottingham, 17 February 1873,

where purchased by Sam Moreton.

with Christopher Wood, London, where purchased by the present owners.

Born in France, Anderson moved with her family to America at the outbreak of the revolution in France in 1848. She remained in America, where she had established herself as a successful artist, until her marriage to the English artist Walter Anderson with whom she settled in London in 1854; she later moved to Capri. Anderson's works can be seen in many public collections such as *The Children's Story Book* (Birmingham Museum and Art Gallery), *Capri Girl with Flowers* (Russell-Cotes Art Gallery and Museum) and *Her Pet Canary* (New Art Gallery, Walsall).

67
HAYNES KING, R.B.A. (1831-1904)

Waiting for the boats

signed 'HKing' (lower left)

oil on board

10 x 8 in. (25.4 x 20.2 cm.)

£1,200-1,800

\$1,900-2,800

€1,700-2,500



67

68
WILLIAM POWELL FRITH, R.A. (1819-1909)

The veil

oil on paper laid down on canvas

13¼ x 10 in. (33.6 x 25.4 cm.)

£2,000-4,000

\$3,100-6,200

€2,800-5,500



68

PROVENANCE:

with Thomas Agnew & Sons Ltd., London.



69

PROPERTY OF A GENTLEMAN

***69**

EDWIN HUGHES (1872-1892)

Old friends

signed and dated 'Edwin Hughes 1879' (lower left) and inscribed 'Old Friends' (on the stretcher)

oil on canvas

22 x 17¼ in. (55.9 x 43.8 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

Miss N. Woodward; Christie's, London, 17 October 1958, lot 51 (sold for £33.12.0 to Bond Street Gallery).

VARIOUS PROPERTIES

70

JAMES JOHN HILL, R.B.A. (1811-1882)

Sweet dreams

signed and dated 'J.J. Hill/ 1868' (lower left)

oil on canvas

36 x 28 in. (91.4 x 71.1 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

with Fine Art of Oakham Ltd., Rutland.



70



PROPERTY FORMERLY FROM THE ESTATE OF THE LATE ARTHUR HOLMES

λ71

CHARLES SPENCELAYH, H.R.B.S.A., R.M.S., V.P.B.W.S. (1865-1958)

A modest pension

signed 'C. SPENCELAYH' (lower right)

oil on canvas

14 x 18¼ in. (35.5 x 46.4 cm.)

£15,000-20,000

\$24,000-31,000

€21,000-28,000

PROVENANCE:

with H. & P. Casseres, Harrogate.

Arthur Holmes Esq., and by descent to the present owner.



72



73

PROPERTY OF A GENTLEMAN

■*72

WILLIAM FREDERICK YEAMES, R.A. (1835-1918)

Welcome as flowers in spring

signed 'W.F. YEAMES 1882' (lower left)

oil on canvas

30½ x 42¼ in. (77.4 x 107.9 cm.)

£6,000-10,000

\$9,300-15,000

€8,300-14,000

PROVENANCE:

London, Royal Academy, 1882, no. 418.

■*73

GEORGE HILLYARD SWINSTEAD, R.B.A., R.I. (1860-1926)

Hide and seek

signed 'G HILLYARD SWINSTEAD' (lower right)

oil on canvas

44¼ x 32½ in. (112.4 x 82.5 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900



74



75

VARIOUS PROPERTIES

74

FOLLOWER OF ALBERT JOSEPH MOORE

A classical beauty

oil on canvas

16¾ x 8½ in. (42.5 x 21.5 cm.)

£1,500–2,000

\$2,400–3,100

€2,100–2,800

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTOR

***75**

CHARLES SILLEM LIDDERDALE, R.B.A. (1831-1895)

The broken pitcher

signed with monogram and dated '75' (lower left)

oil on canvas

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

£4,000–6,000

\$6,200–9,200

€5,600–8,300

VARIOUS PROPERTIES

76

EDMUND BLAIR LEIGHTON (1852-1922)

The trysting place

signed with initials and dated 'E.B.L. 1901' (lower right)

oil on panel

14 x 10 in. (35.6 x 25.4 cm.)

£3,000–5,000

\$4,700–7,700

€4,200–6,900

PROVENANCE:

with Arthur Tooth & Sons, London.

Frank Collings Esq.; Christie's, London, 21 March 1941, lot 82 (sold to Beck).



76



77



78

77

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

Satyr spying on a reclining nymph

with signature 'Wm Etty' (lower right)

oil on canvas

25 x 32¼ in. (63.5 x 82 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Anonymous sale; Bonham's, London, 27 November 1996, lot 59.

We are grateful to Richard Green for his assistance in cataloguing this picture.

78

TOM EDWIN MOSTYN, R.O.I., R.W.A., R.C.A. (1864-1930)

Romance

signed 'MOSTYN' (lower right)

oil on canvas

20¾ x 27¼ in. (51.8 x 69.2 cm.)

£2,500-3,500

\$3,900-5,400

€3,500-4,800

PROVENANCE:

with The Fine Art Society Ltd., London, 1950.

Anonymous sale; Christie's, London, 18 November 1977, lot 175.



79

■79

EDWARD WILKINS WAITE, R.B.A. (1854-1924)

Reposing in decay serene

signed 'E.W. Waite' (lower left)

oil on canvas

60 x 48½ in. (152.3 x 123.2 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,300

EXHIBITED:

London, Royal Academy, 1902, no. 349.

*80

ARTHUR JAMES STARK (1831-1902)

Farmyard friends

signed and dated 'Arthur. J. Stark/1855' (lower left) and indistinctly signed and inscribed '56 Fitzroy Square/Arthur J Stark/No. 2/A Farm Yard' (on an old label attached to the reverse)

oil on panel

14 x 18 in. (35.5 x 45.8 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

PROVENANCE:

with Thomas Agnew & Sons, Ltd., Manchester.

Mr F. Wroe.

We are grateful to Peter Kennedy-Scott for his assistance in cataloguing this picture.



80

SIR JAMES JEBUSA SHANNON, R.A., P.R.B.A. (1862-1923)
(LOTS 81-89)

Born in rural Auburn, New York, the highly successful society portrait painter Sir James Jebusa Shannon spent his youth in Canada. In 1878, at the age of sixteen, he travelled alone to England, where he trained under Sir Edward John Poynter (1836-1919) at the South Kensington School of Art (now the Royal College of Art) until 1881. The first of his many international honours was a gold medal at the 1889 Paris Exposition Universelle. Over the course of his career he engaged a variety of styles, and exhibited widely at the Grosvenor Gallery, the New Gallery, the New English Art Club, and the London Royal Academy of Arts, where he was elected a full member in 1909.

Shannon was a founding member of the Royal Society of Portrait Painters where he was president from 1910 to 1923. His contributions to the arts were officially recognized when he received a knighthood from King George V in 1922, and his work is represented in major public and private collections throughout the United Kingdom and the United States, including Tate Britain, The Metropolitan Museum of Art, Smithsonian American Art Museum, and The Royal Academy of Arts.

We are grateful to Barbara Dayer Gallati for her assistance in preparing these catalogue entries.



81

81

**SIR JAMES JEBUSA SHANNON, R.A., P.R.B.A.
(1862-1923)**

*Florence and Kitty Shannon
(The Artist's Wife and Daughter), c. 1892*

signed 'J.J. Shannon' (lower right)

oil on canvas

21 x 24 in. (53.4 x 61 cm.)

£5,000-7,000

\$7,700-11,000

€7,000-9,700

PROVENANCE:

The artist's estate, and by descent.

EXHIBITED:

London, Leicester Galleries,

Paintings by the Late James J. Shannon, R.A., 1923, no. 17.

LITERATURE:

K. Shannon, *For My Children*, London, 1933, illustrated opposite p. 13.



82

82

**SIR JAMES JEBUSA SHANNON, R.A., P.R.B.A.
(1862-1923)**

The artist's brother, Tom

signed 'J.J. SHANNON' (upper right) and inscribed
'TO MY BROTHER TOM' (upper left) and further
inscribed 'TO MY BROTHER' (on the reverse)

oil on canvas, unframed

23¾ x 29 in. (60.3 x 73.6 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

The artist's estate, and by descent.

According to the artist's daughter Kitty Shannon (author of *For My Children*, London, 1933), Tom Shannon, the artist's younger brother, was an actor. It might have been he who is listed as having had two bit parts on Broadway (in *A Princess of Kensington*, 1903 and in *The Gay White Way*, 1907-1908).

■83

SIR JAMES JEBUSA SHANNON, R.A., P.R.B.A. (1862-1923)

The Merman and the Maid

indistinctly signed 'J.J. Shannon' (lower left) and further signed and inscribed 'Little Mermaid/J.J. Shannon' (on an exhibition label attached to the reverse)

oil on canvas

34 x 44 in. (86.4 x 111.7 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

The artist's estate, and by descent.

EXHIBITED:

Pittsburgh, Carnegie Institute, 3 November 1897 -

3 January 1898, no. 136 as 'Little Mermaid'.

London, International Society of Sculptors, Painters and Gravers, 26th Exhibition, 1919, no. 83.



83

■84

SIR JAMES JEBUSA SHANNON, R.A., P.R.B.A. (1862-1923)

Portrait study of a woman, bust-length;
and Female nude gazing into the water

the second numbered '323' (lower right)

the first, oil on canvasboard; the second,
oil on panel

17 x 11½ in. (43.2 x 29.2 cm.);

19½ x 13¼ in. (49.5 x 33.6 cm.)

£3,000-5,000

two in the lot (2)

\$4,700-7,700

€4,200-6,900

PROVENANCE:

The artist's estate, and by descent.



84



84



85

85

SIR JAMES JEBUSA SHANNON, R.A., P.R.B.A. (1862-1923)

Still life of flowers, a statue and a globe on a mantelpiece

oil on canvas, unframed
34½ x 28 in. (87.5 x 71.1 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

The artist's estate, and by descent.

86

SIR JAMES JEBUSA SHANNON, R.A., P.R.B.A. (1862-1923)

Reading by the fountain

oil on canvas, unframed
42 x 32 in. (106.8 x 81.3 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

The artist's estate, and by descent.



86

87

SIR JAMES JEBUSA SHANNON, R.A., P.R.B.A. (1862-1923)

Rose Pink, c. 1888

indistinctly signed 'J.J. SHANNON' (lower left)
oil on canvas

47 x 27 in. (119.4 x 68.6 cm.)

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

The artist, and by descent.

EXHIBITED:

London, Institute of Painters in Oil-Colours, 1888/89, no. 53.

LITERATURE:

'Institute of Painters in Oil Colours', *Times*, 3 November 1888, p. 8.

'The Oil Institute' Exhibition,' *Pall Mall Gazette*, 5 November 1888, p. 6.

'The Institute of Painters in Oil', *Glasgow Herald*, 5 November 1888, p. 4.

'Institute of Painters in Oil Colours', *Athenaeum*, 10 November 1888, p. 631.

'The Institute of Painters in Oils. Second Notice', *Illustrated London News*, 17 November 1888, p. 600.

'Institute of Painters in Oil Colours. II', *The Graphic*, 17 November 1888, p. 519.

The cut of the pink silk dress worn by the elegant young woman (probably Florence Shannon) in this picture suggests it was painted in the mid-1880s. The square-brush technique deployed by Shannon can also be seen in the works of Henry Herbert La Thangue and John Singer Sargent during that period. This method of applying paint and the interest in high fashion reflect influences from Parisian art and a desire to capture the epoch of the *fin-de-siècle*.





88

**SIR JAMES JEBUSA SHANNON, R.A., P.R.B.A.
(1862-1923)**

*Seven oil studies for portraits of women,
including two of Florence and Kitty*

one signed with initials 'JJ S' (lower left)

oil on canvas (5); oil on cardboard (1); oil on

canvasboard (1), all unframed

28½ x 16 in. (72.4 x 40.6 cm.);

27 x 20 in. (68.6 x 50.8 cm.);

two, 24 x 20 in. (61 x 50.8 cm.);

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

18 x 13½ in. (45.7 x 34.3 cm.);

17¾ x 14 in. (45 x 35.6 cm.)

seven in the lot (7)

£1,000-1,500

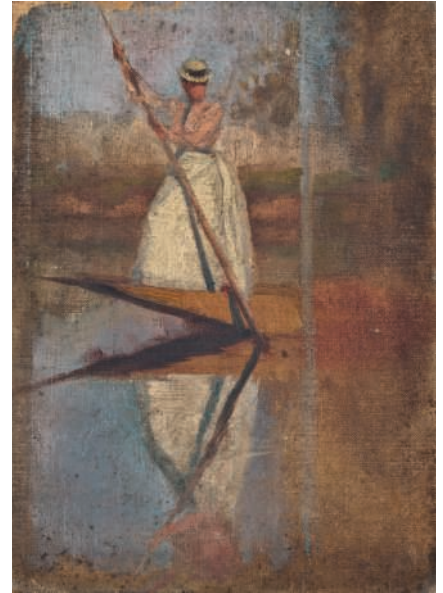
\$1,600-2,300

€1,400-2,100

PROVENANCE:

The artist's estate, and by descent.





89

SIR JAMES JEBUSA SHANNON, R.A., R.B.A. (1862-1923)

Five oil studies of ladies punting

oil on canvasboard (3); oil on canvas (1); oil on panel (1); all unframed

two, 14 x 10 in. (35.6 x 25.4 cm.); 18 x 14 in. (45.7 x 35.6 cm.); two, 10 x 14 in. (25.4 x 35.6 cm.)

£3,000-5,000

five in the lot (5)

\$4,700-7,700

€4,200-6,900

PROVENANCE:

The artist's estate, and by descent.

These works relate to Shannon's *A Sketch on the River*, shown at his one-man exhibition at the Fine Art Society, London, in 1896. Kitty Shannon recalled that the family were 'great river people' and often spent their weekends punting up the Cleveland Reach.





90



91

VARIOUS PROPERTIES

90
WILLIAM KAY BLACKLOCK (1872-1924)

Market day, Bruges
 signed, inscribed and dated 'W KAY BLACKLOCK/BRUGES.08' (lower left)
 oil on board
 8½ x 11 in. (21.6 x 28.9 cm.)
 £1,500-2,500

\$2,400-3,800
 €2,100-3,500

91
WILLIAM LEE HANKEY, R.W.S., R.I., R.O.I. (1869-1952)

Market day, San Remo, Italy
 signed 'W LEE HANKEY.' (lower left) and further signed and inscribed
 'T. SAN REMO by W Lee Hankey' (on the stretcher)
 oil on canvas
 20 x 24 in. (50.7 x 61 cm.)
 £2,500-3,500

\$3,900-5,400
 €3,500-4,800



■ 092

PHILIP CONNARD, R.A. (1875-1958)

The young dancers

signed 'CONNARD' (on the stretcher) and further signed and inscribed 'CONNARD CHELSEA'
(on the frame)

oil on canvas

56¼ x 44¼ in. (143 x 102.4 cm.)

£2,500-3,500

\$3,900-5,400

€3,500-4,800

PROVENANCE:

with Goupil Gallery, London.

Anonymous sale; Christie's, London, 28 November 1996, lot 135, where purchased by the present owner.

EXHIBITED:

Venice, Biennale, *International Exhibition*, 1912, no. 15.

Bradford, Cartwright Hall Museum and Art Gallery (on loan).

The present lot depicts the artist's daughters Jane and Helen with their cat James. Another painting of 1913, also featuring Connard's daughters, their nurse, and James, is at Tate Britain. The children appear on the same chaise in *The Guitar Player* in the Art Gallery of South Australia, Adelaide.



■93

WALLER HUGH PATON, R.S.A. (1828-1895)

Upper Morelaggan, Loch Long

signed and dated '1876/Waller H. Paton R.S.A.' (lower right) and numbered and inscribed 'No. 5/ Upper Morelaggan' (on the artist's label attached to the reverse)

oil on canvas

36¼ x 54¼ in. (93.3 x 137.8 cm.)

£7,000-10,000

\$11,000-15,000

€9,700-14,000

PROVENANCE:

Anonymous sale; Sotheby's, Gleneagles, 30 August 2006, lot 811.

EXHIBITED:

Edinburgh, Royal Scottish Academy, 1876, no. 219.



94



95

94
SIDNEY RICHARD PERCY (1821-1886)

Embarking on a fishing trip

signed 'S R Percy' (lower left)

oil on canvas

9 x 14 in. (22.8 x 35.6 cm.)

£5,000-8,000

\$7,700-12,000

€7,000-11,000

95
WALTER HEATH WILLIAMS (1835-1906)

The harvest field

signed with initials 'WW' (lower left)

oil on canvas

24 x 42 in. (61 x 106.6 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:
 with Burlington Paintings, London.



96



97

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

96
HENRY JOHN YEEND KING, R.B.A., V.P.R.I., R.O.I. (1855-1924)

A young fisherman
 signed 'YEEND KING' (lower right)
 oil on canvas
 20 x 30 in. (50.8 x 76.2 cm.)
 £6,000-8,000

\$9,300-12,000
 €8,300-11,000

PROVENANCE:
 with Royal Exchange Gallery, London.

97
SIR DAVID MURRAY R.A., H.R.S.A., R.S.W. (1849-1933)

The heat of the day, Flatford
 signed 'DAVID MURRAY.' (lower right)
 oil on canvas
 24 x 36 in. (60.9 x 91.4 cm.)
 £8,000-12,000

\$13,000-18,000
 €12,000-17,000

PROVENANCE:
 Anonymous sale; Sotheby's, London, 19 May 1982, lot 29.
 This is a study for a picture of the same subject exhibited at the Royal Academy,
 1904, no. 326.



98



99

98

SIR DAVID MURRAY, R.A., H.R.S.A., R.S.W. (1849-1933)

At Ringwood, Hampshire

signed and dated 'David Murray 92' (lower left)

oil on canvas

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

£8,000-12,000

\$13,000-18,000

€12,000-17,000

VARIOUS PROPERTIES

99

HENRY JOHN YEEND KING, R.B.A., V.P.R.I., R.O.I. (1855-1924)

Second thoughts

signed 'Yeend King' (lower left)

oil on canvas

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

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

Peacock sale; Knight, Frank & Rutley, London, 23-26 July 1928, lot 307.



100

λ100

CECIL KENNEDY (1905-1997)

Still life with roses

signed 'CECIL KENNEDY' (lower right)

oil on canvas

20 x 16 in. (50.8 x 40.7 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

with The Fine Art Society Ltd., London, 1949.

Anonymous sale; Christie's, London, 5 November 1999,

lot 197, where purchased by the present owner.



101

λ101

HERBERT DAVIS RICHTER, R.I., R.S.W., R.O.I. (1874-1955)

The golden witch bowl

signed 'H. DAVIS RICHTER' (lower right) and further

initialled and dated 'H.D.R./1943' (on the reverse)

oil on canvas

25½ x 30 in. (64.8 x 76.3 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

PROVENANCE:

with The Fine Art Society Ltd., London, 1946.

λ102

CECIL KENNEDY (1905-1997)

Winter roses with freesias and mistletoe

signed 'CECIL KENNEDY' (lower right)

oil on canvas

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

£3,000-5,000

\$4,700-7,700

€4,200-6,900



102

PROPERTY OF A GENTLEMAN

*103

CIRCLE OF JOHN WAINWRIGHT (1855-1931)

Tulips, peonies, delphiniums and other flowers on a marble ledge, with peaches, corn and grapes

oil on panel

14 $\frac{3}{8}$ x 12 $\frac{1}{8}$ in. (37.2 x 30.8 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

with Mandell's Gallery, Norwich.

Anonymous sale; Christie's, London, 16 July 1976, lot 110.



103



104



105

VARIOUS PROPERTIES

104
TOM EDWIN MOSTYN, R.O.I., R.W.A., R.C.A. (1864-1930)

An enchanted evening, Venice
 signed 'MOSTYN' (lower left)
 oil on canvas laid down on board
 19³/₄ x 24 in. (50.2 x 60.9 cm.)
 £4,000-6,000

\$6,200-9,200
 €5,600-8,300

105
JULIUS OLSSON, R.A., R.B.A., P.R.O.I., R.W.A., N.E.A.C. (1864-1942)

Gleaming light
 signed 'Julius Olsson' (lower left)
 oil on canvas
 24 x 30 in. (61 x 76.2 cm.)

£3,000-5,000

\$4,700-7,700
 €4,200-6,900



106



107

106
ALFRED POLLENTINE (1836-1890)
The Grand Canal, Venice
 signed 'A Pollentine' (lower right)
 oil on canvas
 19¼ x 29¼ in. (48.9 x 74.3 cm.)
 £1,500-2,500

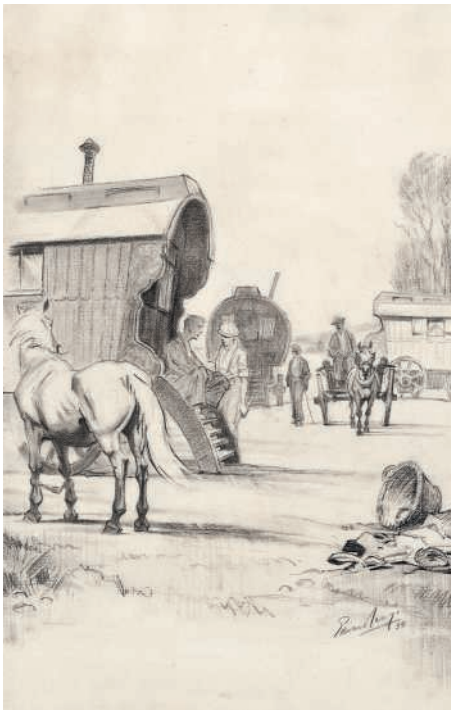
\$2,400-3,800
 €2,100-3,500

107
ALEXANDER MANN, R.O.I. (1853-1908)
San Pietro, Portovenere, Tuscany
 oil on canvas
 40 x 50 in. (101.6 x 127 cm.)
 £3,000-5,000

\$4,700-7,700
 €4,200-6,900



108



109

λ108

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

Village on the coast – Norfolk

signed 'Edward Seago' (lower left) and with inscription by Peter Seymour

'Village on the coast - Norfolk' (on the reverse)

oil on board

11¾ x 15¾ in. (32.4 x 40 cm.)

£12,000–15,000

\$19,000–23,000

€17,000–21,000

A comparable, larger work by the artist was sold in these rooms on 8 July 2015, lot 50 for £47,500.

λ109

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

The gypsy encampment

signed and dated 'Edward Seago/33' (lower right)

pencil

13¾ x 8¾ in. (33.3 x 20.9 cm.)

£1,200–1,800

\$1,900–2,800

€1,700–2,500



λ110

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

Evening sunlight, Cascais, Portugal

signed 'Edward Seago' (lower left)

oil on board

12 x 16 in. (30.5 x 40.7 cm.)

£7,000-10,000

\$11,000-15,000

€9,700-14,000

PROVENANCE:

with E. Stacy-Marks Ltd., Eastbourne.



111



112

λ111

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

Landscape near Siena

indistinctly inscribed 'To R*****gh/ *****/*****from/ Ted' (on the reverse) and with inscription 'Edward Seago/ Landscape near Siena/ See plate 2 With the Allied Armies in Italy (Collins 1945) (on the reverse)

oil on board

7 x 10 in. (17.8 x 25.4 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

λ112

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

Woodland light

signed 'Edward Seago' (lower left)

watercolour

12½ x 19¾ in. (31.8 x 50.3 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

EXHIBITED:

(Possibly) London, P. & D. Colnaghi & Co., *With The Allied Armies in Italy*, 12-29 December 1945, no. 24 as 'Sunlight after Rain, near Siena.'



λ113

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

Coldharbour Loke, Winter

signed 'Edward Seago' (lower left) and with inscription by Peter Seymour 'COLDHARBOUR LOKE, WINTER' (on the reverse)

oil on board

20¼ x 30 in. (51.4 x 76.2 cm.)

£15,000-25,000

\$24,000-38,000

€21,000-35,000

PROVENANCE:

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

PROPERTY FROM A PRIVATE COLLECTION
(LOTS 114-118)

114

HENRY SCOTT TUKE, R.A., R.W.S. (1858-1929)

Variant on A Bathing Group

signed 'H.S. TUKE' (lower left)

oil on canvas

26¼ x 16¼ in. (66.7 x 41.3 cm.)

£30,000-50,000

\$47,000-77,000

€42,000-69,000

PROVENANCE:

sold to Thomas Bunt, Falmouth (£27).

with Falmouth Gallery, Falmouth.

with Bayswater Gallery, London.

Brian D. Price, Cornwall.

EXHIBITED:

Falmouth, Falmouth Art Gallery, *Coming Home to Falmouth*, 1985, no. 44.

Falmouth, Falmouth Art Gallery, *Henry Scott Tuke, R.A., R.W.S. (1858-1929)*, 27 March-20 May 1989, no. 30.

LITERATURE:

B.D. Price (ed.), *The Registers of Henry Scott Tuke (1858-1929)*, Falmouth, 1983, no. R791.

D. Wainwright and C. Dinn, *Henry Scott Tuke 1858-1929: Under Canvas*, London, 1989, p.114, pl. 93, as 'Study for Tuke's Diploma Work, A Bathing Group', 1913.

The present lot is listed in Tuke's register as a variant of *A Bathing Group* (R790) which was deposited as his diploma picture at the Royal Academy as part of his election as a full academician in 1914, and was probably one of the most important paintings Tuke was to create in his artistic career.

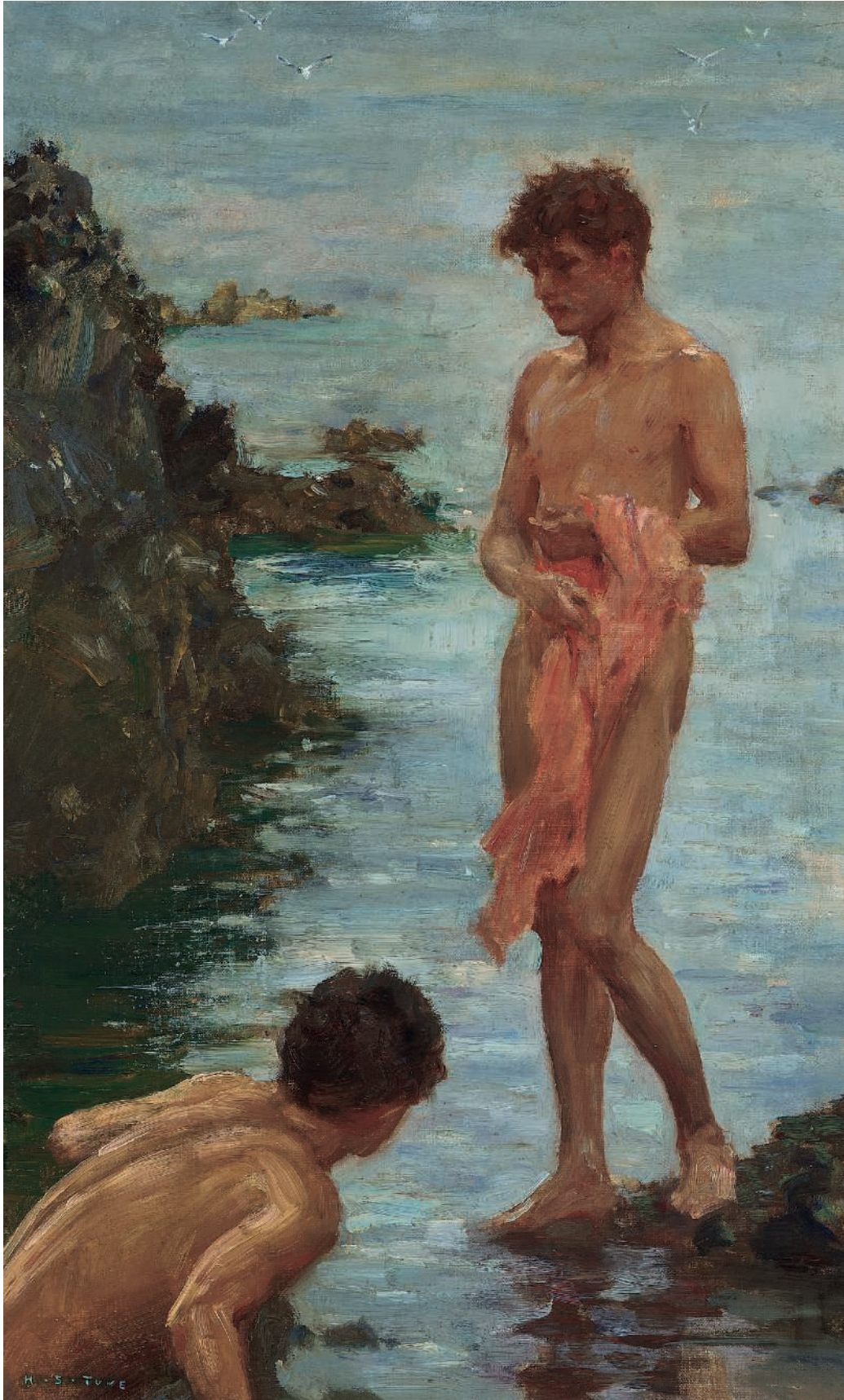
Smaller than the final Royal Academy painting, this study was sold for £27 to Thomas Bunt in Falmouth, Cornwall. The main model for both works was Nicola Lucciani, an Italian model whom Tuke had met in London, probably when he was working as a visiting tutor at the Royal Academy Schools. Tuke brought Nicola to Falmouth in 1913, and he featured in several paintings by Tuke at this time. His olive coloured skin and dark features created a contrast to Tuke's usual Falmouth models and probably reminded him of his frequent trips to Italy where he painted Italian youths on several occasions.

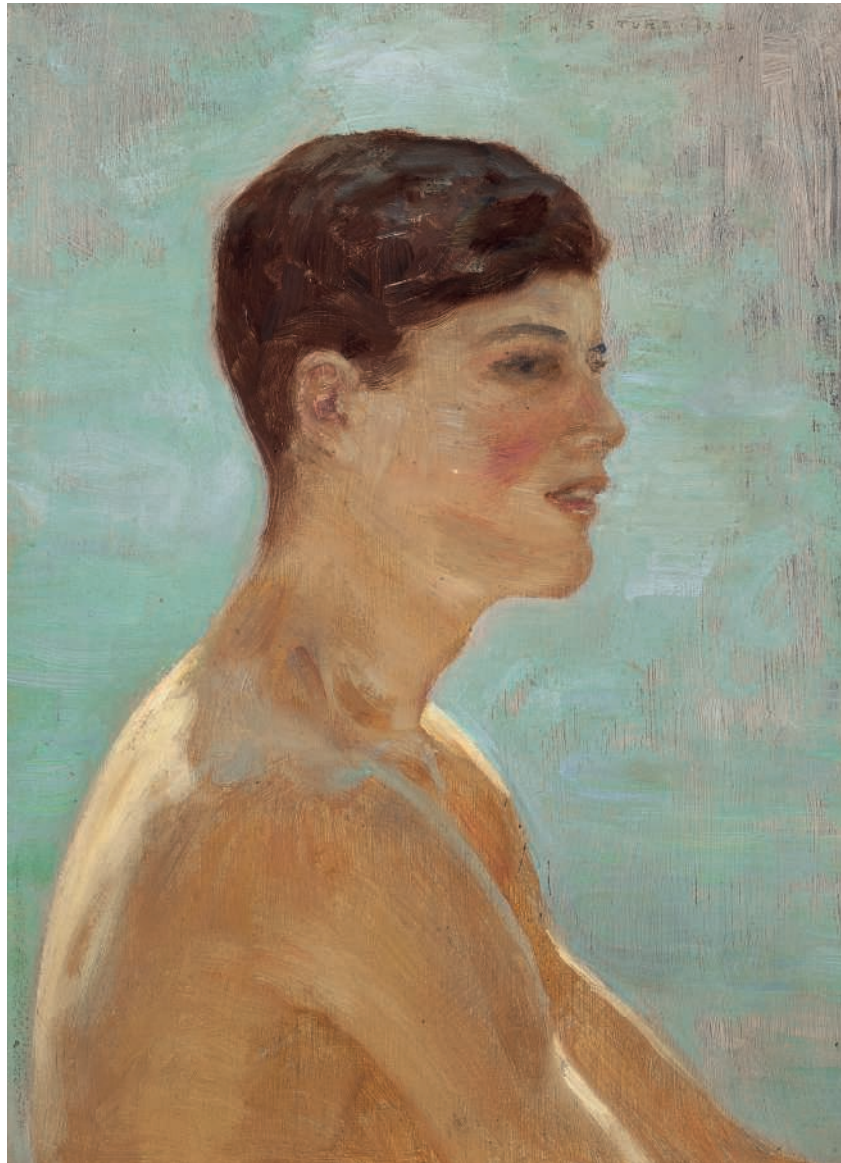
Sadly Nicola was to be one of the many casualties of the First World War, as he died in action at Trentino in 1916. Indeed, the picture resonates with a profound contrast between a sunny moment on the idyllic Cornish coast, and the violent, brutal realities of the looming conflict that would take the young man's life.

This work can be seen as the first attempt at Tuke's composition for his diploma work, and if the two are compared, it is evidence of how he worked to get the final composition. In both works, Nicola is standing in a *contrapposto* pose with his weight on one leg and the other leg having the knee bent, the shoulder above the straight leg is slightly dropped creating a twist in the body, a pose used by Michelangelo in his sculptures, which Tuke saw on his visits to Italy. In the final work Nicola is more in profile set against barnacle encrusted rocks and seen from the side, whereas in this painting we see his full form silhouetted against the sea standing on a rock. Nicola is holding a pink shirt across his middle, which was changed to a lilac colour in the R.A. version. This is because the palette of colours Tuke uses in the study is in harmony with lower light levels and the light blue background of the sea. However, he made the lighting more dramatic in his diploma work with Nicola's chest, arms and feet illuminated by strong sunlight.

The other major difference between the two works is the figure bending forward in the foreground faces right in this work leading your eye to the main figure whereas in the RA version Tuke has changed the position of the foreground figure to lean to the left.

We are grateful to Catherine Wallace for her assistance in preparing this catalogue entry.





115

HENRY SCOTT TUKE, R.A., R.W.S. (1858-1929)

Profile of Donald Rolph

signed and dated 'H.S. TUKE. 1922' (upper right)

oil on panel

13 x 9½ in. (33.1 x 24.1 cm.)

£6,000-10,000

\$9,300-15,000

€8,300-14,000

PROVENANCE:

Brian D. Price, Cornwall.

Anonymous sale; Phillips, London, 8 March 1994, lot 3.

LITERATURE:

B.D. Price, *The Registers of Henry Scott Tuke (1858-1929)*, Falmouth, 1983, no. R1023.

D. Wainwright and C. Dinn, *Henry Scott Tuke 1858-1929: Under Canvas*, London, 1989, p.130, pl. 113 as 'Sketch for Lovers of the Sun, oil, 1922'.

This head and shoulders portrait of Donald Rolph, aged 17, was used by Tuke as a study for the head of the seated figure on the left, in his major Royal Academy painting *Lovers of the Sun*, exhibited in 1923. Tuke makes a specific reference in his registers that Rolph was the model for the head.

Tuke met Rolph through his friend Arthur Stanley Towsey (1888-1927), who was a teacher at St. Paul's School, Hammersmith, where Rolph was a pupil. Rolph was an orphan and although he had a guardian, Towsey often took him with others on holidays to Devon and Cornwall. He came with Towsey to Falmouth, Cornwall to visit Tuke in the summer of 1922 and posed as a model for several of Tuke's paintings.

Donald Rolph went on to study at Trinity College, Cambridge. By this time *Lovers of the Sun* was being exhibited at the British Empire exhibition at Wembley in 1924, which resulted in Rolph being teased by his fellow undergraduates for appearing in a nude painting. In his memoirs of 1981, Rolph wrote of his time at Falmouth, and meeting Tuke 60 years earlier. Recalling the artist painting a "head and shoulders" of him at Stanley Towsey's House in 1921, he remembered that "it was completed in about two days. We talked while he painted. I do not think he made use of a photograph."

Although the present lot is dated 1922, Tuke often dated works when they were exhibited, which was usually the year after he painted them. If this is the portrait that Rolph is referring to, then it was executed at Parkgate House, Petersham in Surrey, the home of Stanley Towsey, his mother and sister. Rolph went on to become a Lieutenant Colonel and was awarded an MBE.

We are grateful to Catherine Wallace for her assistance in preparing this catalogue entry.

116

HENRY SCOTT TUKE, R.A., R.W.S. (1858-1929)

Ships moored near King Harry Ferry, on the river Fal

watercolour

5½ x 8¼ in. (13.9 x 20.7 cm.)

£800-1,200

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Brian D. Price, Cornwall.

LITERATURE:

D. Wainwright and C. Dinn, *Henry Scott Tuke 1858-1929: Under Canvas*, London, 1989, p.135, pl.118.

Tuke made several studies of cargo ships moored up in Falmouth, with their distinctive black and red hulls, including two examples currently in the Royal Cornwall Polytechnic Society's Tuke Collection, Falmouth (A151 *Harbour Scene* and A173 *Steam vessels*).

Immediately after the First World War, there was a great surplus of shipping, and due to its deep water (both in the harbour and on the river Fal) Falmouth was often used to store cargo ships.

We are grateful to Catherine Wallace for her assistance in preparing this catalogue entry.



116

117

HENRY SCOTT TUKE, R.A., R.W.S. (1858-1929)

Lowestoft fishing boats moored at Falmouth

signed with initials and dated 'H.S.T. 1914' (lower right)

watercolour

6½ x 9¼ in. (16.6 x 23.5 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

B.D. Price, Cornwall.

LITERATURE:

D. Wainwright and C. Dinn, *Henry Scott Tuke 1858-1929: Under Canvas*, London, 1989, p. 131, pl. 115.

This rapidly executed watercolour study depicts Lowestoft fishing boats moored at Falmouth docks. The subject was a favourite of Tuke's, who painted the boats at Falmouth as well as when he went to Lowestoft in 1905. A steam-powered crane used on the dockside at Falmouth features on the far left of the picture.

We are grateful to Catherine Wallace for her assistance in preparing this catalogue entry.



117

118

HENRY SCOTT TUKE, R.A., R.W.S. (1858-1929)

A windjammer at anchor

signed with initials and dated 'H.S.T. 1904.' (lower left)

watercolour

5¼ x 8¼ in. (13.3 x 20.9 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

PROVENANCE:

Brian D. Price, Cornwall.

LITERATURE:

D. Wainwright and C. Dinn, *Henry Scott Tuke 1858-1929: Under Canvas*, London, 1989, p. 130, pl. 113A.

We are grateful to Catherine Wallace for her assistance in preparing this catalogue entry.



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119

VARIOUS PROPERTIES

119

HENRY SCOTT TUKE, R.A., R.W.S. (1858-1929)

Windjammers at anchor in Carrick Roads

signed and dated 'H.S. TUKE 1906' (lower left)

watercolour

11½ x 17¾ in. (29.5 x 45.1 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

We are grateful to Catherine Wallace for her assistance in preparing this catalogue entry.

λ120

PAUL LUCIEN MAZE (1887-1979)

A steam yacht entering the harbour of Monte Carlo, Monaco

signed 'Paul Maze.' (lower right)

pastel

14 x 21 in. (35.6 x 53.4 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100



120

121

CHARLES EDWARD DIXON (1872-1934)

With wind & tide, Greenwich

signed, inscribed and dated 'With wind & tide, Greenwich/ Charles Dixon/ 98.' (lower right)

pencil and watercolour heightened with white

15½ x 22 in. (38.4 x 55.9 cm.)

£2,000-4,000

\$3,100-6,200

€2,800-5,500

122

JOHN BRETT, A.R.A. (1831-1902)

Dartmouth

with signature 'J. Brett' (lower right), inscribed and dated 'Dartmouth 5 Oct 85' (upper left), signed 'John Brett' (on the reverse, lower right) and inscribed and numbered '87./ Dartmouth.' (on the artist's label attached to the reverse)

oil on canvas

7 x 14 in. (17.8 x 35.6 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

The Estate of the Artist; Christie's, London,

15 February 1902, lot 14 (sold 6 gns to Nasmyth).

Private Collection, Sweden.

LITERATURE:

C. Payne and C. Brett, *John Brett: Pre-Raphaelite Landscape Painting*, London, 2010, p. 231, no. 1142.

The present lot would have been painted from *The Viking*, the 110 Schooner Brett bought to use, partly as a floating studio. 1885 was sadly the last year he could afford to run the boat, with its large crew and, although he kept her for another ten years, he never went to sea in her again.

The chronology of the last ten days of Brett's voyage in 1885 involved some short cruises off the south coast of England and is very approximate. This was due to his forgetting to bring the Log with him. As a result he had to write up the period a month later, when details were not quite as clear.

We are grateful to Charles Brett for his assistance in preparing this catalogue entry.



121





123



123



124

123

FREDERICK CALVERT (FL. 1815-1844)

*Congested waters off Cowes;
and Fishermen hauling in the nets, Ryde*

the first signed 'CALVERT' (lower left) and further signed, inscribed and numbered 'Cowes, Isle of Wight/by Calvert 23' (on a remnant of the old stretcher); the second signed and inscribed 'Ryde, Isle of Wight/by Calvert' (on a remnant of the old stretcher)

oil on canvas

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

£3,000-5,000

a pair (2)

\$4,700-7,700

€4,200-6,900

124

ROBERT SALMON (1775-1848)

Dumbarton Castle on the Clyde

signed with initials and dated 'R.S. 1817' (lower left) and further signed, dated and numbered 'No 275/R.S. 1817' (on the reverse)

oil on panel

8 x 10 in. (20.3 x 25.4 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100



125



126

125

JOSEPH SCHRANZ (1803-1853)

View of the fleet at anchor off Corfu, taken from the Island of Vido

signed 'Schranz' (lower right)

pencil and watercolour heightened with touches of white

6¾ x 9¾ in. (15.7 x 23.7 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

Renowned for his topographical views of the harbours and islands of the Mediterranean, Joseph Schranz was particularly fascinated with the citadel and town of Corfu, painting the impressive setting from a variety of viewpoints.

A similar view of Corfu from the Island of Vido by Schranz was sold in the sale of the Collection of Giorgio Marsan and Umberta Nasi at Christie's, King Street on 13 December 2007, lot 598 for £18,500.

Δ126

GIROLAMO GIANNI (1837-1895)

The sea approach to Marsa Scirocco, Malta

signed and dated 'G Gianni 1875' (lower right)

oil on canvas

15 x 29 in. (38.1 x 73.7 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100



127

127

THOMAS LUNY (1759-1837)

Fishermen sitting by their boat, low-tide, Devon

signed and dated 'Luny 1832' (lower left)

oil on panel

9 x 12 in. (22.8 x 30.5 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

EXHIBITED:

London, N.R. Omell, *Exhibition of Marine Paintings of the 18th, 19th and 20th Century*, no. 37 (year untraced).



128

128

DOMINIC SERRES (1722-1793)

A Royal Navy frigate drying her sails off Calshot Castle, Southampton

signed with initials and dated 'D.S. 1786.' (lower right) and further

signed, inscribed and dated 'Calshot Castle at the mouth/of

Southampton River/Drawing by D. Serres/1786.' (on the reverse)

pencil, pen and grey ink and watercolour

8½ x 11½ in. (21.5 x 28.9 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



129

129

HENRY REDMORE (1820-1888)

Fishing boats and a frigate in a stiff breeze

oil on canvas

13¾ x 21 in. (34.9 x 53.3 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

The attribution has been confirmed from photographs by Arthur Credland.



130



130

130

LIEUTENANT ROBERT STRICKLAND THOMAS, R.N. (1787-1853)

H.M.S. Britannia being towed out of Portsmouth Harbour; and Fishermen at low tide, with hulks at anchor in the upper reaches of Portsmouth Harbour

the first signed and indistinctly dated 'R.S. Thomas 18**' (lower right); the second signed and dated 'R.S. Thomas 48' (lower right)

oil on panel

9 x 12 in. (22.8 x 30.5 cm.)

£5,000-7,000

a pair (2)

\$7,700-11,000

€7,000-9,700



131



132



133

***131**

ATTRIBUTED TO FRANCIS SWAINE (C. 1715-1782)

A flagship firing a salute to signal the arrival of the fleet at the anchorage

oil on canvas

14¼ x 25¼ in. (36.2 x 64.2 cm.)

£2,000-4,000

\$3,100-6,200

€2,800-5,500

PROVENANCE:

with Frank T. Sabin, London.

Anonymous sale; Christie's, London, 24 November 2010, lot 16.

132

FOLLOWER OF WILLEM VAN DE VELDE II

The English ship Resolution in a gale with another ship ahead, and a small fishing boat in the foreground

oil on canvas, unframed

15½ x 22¼ in. (39.4 x 56.5 cm.)

£2,000-4,000

\$3,100-6,200

€2,800-5,500

The two men-o'-war in this work are clearly copied from Willem van de Velde II's iconic portrait *The English Ship Resolution in a Gale with Another Ship ahead* in the National Collection at Greenwich, BHC3582. The unknown artist has, however, painted the present lot in a horizontal format and added in the small fishing vessel on the left of the picture as well as the rocks in the foreground.

133

CIRCLE OF PETER MONAMY (1681-1749)

A First Rate at anchor with sailors rowing out to join her

oil on canvas

23½ x 19 in. (59.7 x 48.3 cm.)

£1,500-2,500

\$2,400-3,800

€2,100-3,500



134

PETER MONAMY (1681-1749)

*Admiralty yachts competing in a trial of sailing off Harwich,
in a fresh breeze*

oil on canvas, unframed
28 x 44 in. (71.1 x 111.7 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Hotel Drouot, Paris, 5 April 1978, lot 132, as 'Attributed to Ludolf Bakhuizen.'

LITERATURE:

M.S. Robinson, *The Paintings of the Willem van de Velde*, London, 1990, vol. II, pp. 993-994, no. 795 [2], as 'English Yachts at Sea in a Fresh Breeze'.

Following the restoration of the monarchy in 1660 a number of Dutch influences were soon felt in English society at large, and particularly in the fields of marine painting and ship development. The arrival of the van de Velde family in London in 1672, commissioned to paint sea battles for Charles II, shaped the course of Maritime Art in Britain for over a century. The generation of artists that followed the van de Velde, such as Peter Monamy, Samuel Scott and Charles Brooking, were not only stylistically indebted to Willem van de Velde II and his father, but often copied their compositions adding some of their own variations and flourishes.

The current painting is a clear case in point. The original painting by Willem van de Velde II is currently untraced, but a rare mezzotint after van de Velde by Richard Houston (1721-1775) survives, *A Fresh Gale, with Several Ships turning to Windward, Also a distant View of a Fleet at Anchor* (see *The Mariner's Mirror*:

Journal of the Society for Nautical Research, vol. I, January 1911, p. 28). The present lot is in reverse of the mezzotint although the proportions of the painting differ, the mezzotint is more compact in shape, and there are numerous small differences which are enough to suggest that this is not the original van de Velde used by the engraver. The principal feature, according to Michael Robinson, who lists this work as no. 795 version [2] in his *catalogue raisonné*, that suggests this is later than the original of the Houston mezzotint is that the gaffs of the mainsail and foresail of the two schooner-rigged yachts are considerably longer than in the engraving, which dates it well into the 18th century. It may also be a later feature that the two foreground yachts appear from the figures on board to be larger than the same yachts in the mezzotint. The present work clearly shows the church spire of St Nicholas, Harwich on the distant shoreline, in contrast to the lack of land visible in the engraving.

The elongated shape of the current lot indicates that it may have been designed as an over-mantel or over-door piece, a format favoured by Peter Monamy. Although the van de Velde composition was clearly the inspiration for the painting, Monamy has adjusted the rigging of the shipping to bring it in line with 18th century designs, as well as clearly setting his scene off Harwich.

The subject appears to be a trial of sailing between two admiralty yachts, each rigged with two bezan sails, such as early Dutch *speeljachts* (pleasure yachts) had to distinguish them from the single masted States yachts. It has been suggested that the yacht on the left of the composition with five gun ports, is Sir Phineas Pett's *Isabella Bezan*. Built by Pett in 1680 at Chatham as the *Bezan*, the second of that name, the Admiralty ordered her to be delivered to the Duke of Grafton, Vice-Admiral of England in June 1681 with the instruction that she was to be known as *Isabella Bezan*. At some point she must have been returned to the Admiralty because in 1683 it was ordered that she should be sold to Sir Phineas Pett. The clearly depicted figures on board the yacht in the foreground, all shown mid-action, capture the excitement and frenzy of the race to prove her superiority over the smaller yacht visible just beyond.



135



136

135

WILLIAM ANDERSON (1757-1837)

Sailors pushing off from shore to join the fleet

signed and dated 'W. Anderson 1817' (lower centre)

oil on panel

11¼ x 14 in. (28.5 x 35.5 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

with Calton Gallery, Edinburgh.

EXHIBITED:

Edinburgh, Calton Gallery, *Edinburgh Festival*, 1990, no. 117.

136

FRANCIS SWAINE (C.1740-1782)

A cutter yacht passing two frigates in a freshening breeze

signed 'FSwaine' (lower left)

oil on panel

11½ x 16 in. (29.2 x 40.7 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,300



PROPERTY OF A NOBLEMAN

137

CHARLES BROOKING (1723-1759)

A dismantled English ship at sea driven before a gale, her headsails aback, with other ships in a heavy sea

oil on canvas

17½ x 26¼ in. (44.4 x 68 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 April 1996, lot 4, as 'Shipping in rough seas'.



THE PROPERTY OF A GENTLEMAN

138

WILLIAM BARTON (D. 1814)

The Stoney Smith off a shipyard, Hull, with the South Blockhouse beyond; and The Stoney Smith in two positions off Hull

the first signed with initials and dated 'W B 1809' (lower left)

oil on canvas

23 x 30 in. (58.4 x 76.2 cm.)

£12,000-18,000

a pair (2)

\$19,000-28,000

€17,000-25,000

PROVENANCE:

with T.W. Best, Hull, until 1953.

Anonymous sale; Bonhams, London, 17 February 2004, lot 80.

EXHIBITED:

London, Messum's, *The Call of the Running Tide*, 2008, nos. 44a and 44b.

LITERATURE:

A.G. Credland, *Marine Painting in Hull through Three Centuries*, Beverley, 1993, pp. 39-41.

It is unusual for works by William Barton to appear on the market. He was active at the beginning of the 19th century and has left us a number of interesting topographical pieces with a greater or lesser degree of nautical content. His brief obituary notice in the *Hull Advertiser* on the 20 August 1814 describes him as a panorama painter and his 'signature' of elongated figures in his pictures suggests that he was experimenting with perspective.

The first picture in this pair shows a brig entering the river Hull, looking east toward the South Blockhouse with a portion showing of the shipyard at South End on the west bank. The pair of pictures show the same vessel, the *Stoney Smith* flying the flags of the same owner and is probably a Baltic trader.

There are two examples of Barton's work in the Ferens Art Gallery, Hull.



PROPERTY OF A NOBLEMAN

■ 139

SAMUEL SCOTT (C.1701/2-1772)

A large First Rate, thought to be the Royal William (formerly the Prince), lying at her anchorage, surrounded by other vessels and preparing to receive a distinguished – possibly Royal – visitor

oil on canvas

50 x 72 in. (127 x 183 cm.)

in a hand-carved and gilded frame

£20,000–30,000

\$31,000–46,000

€28,000–41,000

PROVENANCE:

Sir Walter George Stirling, Bt. (1802–1888), Borthwood, Isle of Wight; Christie's, London, 29 June 1878, lot 66, (sold for 15½ gns to Rudd) as 'W. van de Velde, A calm, with a fleet at anchor'.

M. Bernard, London.

Anonymous sale; Sotheby's, London, 13 November 1996, lot 3A.

LITERATURE:

The Connoisseur, London, February 1954.

Samuel Scott, born in London in 1701/2, was with Peter Monamy, one of the two principal English marine painters in the first generation which followed the van de Veldes. His earliest sea painting dates from 1726 and his first recorded commission came in 1732, when he was invited by the East India Company to 'embellish with ships' six views of their settlements which were being executed by George Lambert. Some of his earliest paintings of naval engagements were done for the Vernon family, documenting Admiral Vernon's celebrated capture of Porto Bello in 1739 and subsequent operations, and these were so well received that other commissions for the so-called 'War of Jenkin's Ear' (1739) and the War of the Austrian Succession (1740–48) soon followed. His final naval scenes date from the Seven Years' War (1756–63). Scott admired the paintings of Canaletto and that influence can be seen in the exactness of his work. Painting from his studio in Covent Garden, he attracted many commissions through his social connections, but was plagued greatly by sea-sickness and thus did not make many sea voyages.



PROPERTY OF A PRIVATE COLLECTOR

■140

THOMAS WHITCOMBE (C. 1752-1824)

H.M.S. Spartan engaging a French squadron in the Bay of Naples and capturing the brig Sparvière, 3 May 1810

signed and dated 'Tho.s Whitcombe 1811' (lower left) and further signed and indistinctly inscribed 'Painting of the *** ***/12 4/Fame, Corvetta 28 Guns and Sparviere -/Brig of 8 Guns Achilles Cutter of 10 Guns and/ 8 Gunboats 1 Twenty four Pounder ***/in the Bay of Naples - May 3. 1810/No 47 ***** Thos Whitcombe'

(on a fragment attached to the stretcher)

oil on canvas

32 x 48 in. (81.3 x 121.9 cm.)

£30,000-50,000

\$47,000-77,000

€42,000-69,000

PROVENANCE:

Captain M.P.R. Boyle, Ashe Park, near Basingstoke.

Anonymous sale; Christie's, London, 20 June 1975, lot 101.

Anonymous sale; Christie's, London, 21 November 2012, lot 32.

EXHIBITED:

London, Royal Academy, 1812, no. 236 as 'Captain J. Brenton, of His Majesty's frigate Spartan, of 44 guns, engaging a French Squadron, consisting of the Ceres, frigate of 42 guns, Fame, corvette, 28 guns, l'Espervier, brig, 8 guns, Achilles, cutter, 10 guns, and eight gun boats, one twenty-four pounder in each, in the Bay of Naples, May 3, 1810'.

LITERATURE:

J. Ralfé, *Naval Chronology of Great Britain, 1803-1816*, 3 vols., London, 1820, illustrated pl. 36.

Captain Jahleel Brenton (1770-1844), commander of H.M.S. *Spartan*, had strong American connections. His maternal grandfather, Samuel Cranstoun, was the 18th Governor of the Colony of Rhode Island and Providence Plantations from 1698 to 1727, serving as Governor longer than anyone else. His father, Rear-Admiral Jahleel Brenton (1729-1802) was of an established New England family who married an heiress at Trinity Church, Newport, Rhode Island in 1765. He was a Lieutenant in the Royal Navy when the War of American Independence started; he chose the Loyalist side in the war and emigrated with his family to England in 1780, losing most of his property in North America.

Jahleel Brenton, Jr. was born in Rhode Island and, after serving briefly with the Swedish Navy, joined the Royal Navy and was made Lieutenant in 1790. Promoted Captain in 1800, he was captured by the French when his ship grounded outside Cherbourg in 1803 and remained a prisoner-of-war until the end of 1806, after which he served in the Mediterranean until 1810. Created Knight Commander of the Order of the Bath in 1812, he was appointed Commissioner of Port Mahon dockyard in January 1814 but transferred to Cape Town in the autumn of the same year where he remained until late 1821. He was promoted Rear-Admiral in 1830, Vice-Admiral in 1840 and his last appointment was as Lieutenant-Governor of Greenwich Hospital from 1831.

H.M.S. *Spartan* was a 38-gun frigate, launched at Rochester, Kent in 1806, which saw much active service in the Mediterranean. In the battle depicted here Brenton in the *Spartan*, accompanied by H.M.S. *Success* (32-gun) had chased a French squadron consisting of the frigates *Cérés* (42-gun) and *Fame* (28-gun), and the brig *Achilles* (10-gun) and cutter *Sparvière* (8-gun) into Naples where they took refuge behind the mole. To encourage the French to come out again Brenton sent *Success* away while he remained in the Bay of Naples. At daylight on 3 May 1810 the French squadron, reinforced by eight gunboats, stood out into the bay in a close line. The frigates exchanged broadsides at pistol shot before Brenton succeeded in cutting off the cutter and gunboats from the rest of the squadron. Brenton skilfully manoeuvred *Spartan* onto the weather beam of the French ships and raked them as they tried to wear, and they retreated under the protection of the batteries of a fort. *Spartan's* sails and masts were crippled and she was unable to pursue her enemies but the *Sparvière* was captured. The enemy mustered about 1,100 men of whom they admitted losing 30 killed and 90 wounded apart from those in the brig. *Spartan* lost 10 killed and twenty-two were wounded including Brenton who was severely wounded by a grape shot which struck him on the hip.

He was succeeded in command by his brother, Captain Edward Pelham Brenton, in September 1810, who sailed her to Halifax for *Spartan's* busy part in the War of 1812. However, Edward is best known for his books, *Naval History of Great Britain from the Year 1783 to 1822* and *The Life and Correspondence of John, Earl of St Vincent*.

The Patriotic Fund of Lloyd's voted Jahleel Brenton a sword valued at 100 guineas, the last sword so presented, and the King of the Two Sicilies presented him with the Grand Cross of the Order of St. Ferdinand and of Merit.

Spartan, after peacetime service on the North America station was broken up at Plymouth in 1822.

This is the original of plate number 36 in J. Ralfé's *Naval Chronology of Great Britain, 1803-1816*. The engraved plate is inscribed at the top 'From a drawing by Sir J. Brenton'.





142

VARIOUS PROPERTIES

■141

ANDRIES VAN EERTVELT (1590-1652)

The Holy League's fleet lying off a harbour, thought to be Genoa, before the battle of Lepanto, with figures loading arms and armour onto a boat in the foreground with a dignitary looking on

oil on canvas

37½ x 55 in. (95.3 x 139.7 cm.)

£7,000–10,000

\$11,000–15,000

€9,700–14,000

The battle of Lepanto took place on 7 October 1571 in the Gulf of Patras, off western Greece. It was the first major Ottoman defeat by the Christian powers and heralded the end of Turkish supremacy in the Mediterranean. This decisive five-hour battle was fought between the Holy League (an uneasy coalition between Venice, the Papacy, Spain, the Republic of Genoa, the Duchy of Savoy, the Knights of Malta and others) under John of Austria, and the Ottomans, under Uluç Ali Pasha. The Holy League's fleet consisted of 206 galleys and six galleasses (converted merchant galleys with artillery), and carried around 30,000 fighting men, which was evenly matched by the Ottoman fleet, which nevertheless suffered a humiliating defeat. It was the final major battle between oared vessels, and was celebrated by artists at the time, as well as by later artists. Given the Genoan involvement under Giovanni Andrea Doria, who commanded 53 galleys for the Holy League, it seems quite probable that Andries van Eertvelt painted this picture for a Genoese patron, in circa 1627/30.

Van Eertvelt was a pupil of Hendrik Cornelisz Vroom (1566-1640) and, in the early part of his career, painted small seascapes in the manner of his master. It was only later, having been influenced by various visits to Italy, that he decided to paint on a grander and larger scale.

142

CIRCLE OF ABRAHAM JANSZ STORCK (1644-1708)

Dutch wijdschips in the harbour mouth, with a man-o'-war beyond

with partial signature 'ck' (lower right)

oil on canvas

22½ x 27⅞ in. (56.2 x 70.9 cm.)

£3,000–5,000

\$4,700–7,700

€4,200–6,900

We are grateful to Dr Pieter Roelefs for his assistance in preparing this catalogue entry.

143 No lot



PROPERTY OF A PRIVATE COLLECTOR

144

CHARLES BROOKING (1723-1759)

A small man-o'-war at anchor with cutters under sail

oil on canvas

24 x 26½ in. (61 x 67.3 cm.)

£6,000-8,000

\$9,300-12,000

€8,300-11,000

PROVENANCE:

R.R. Henshaw Esq.

with Rupert Preston Gallery, London.

Anonymous sale; Christie's, London, 17 November 1967, lot 125, as 'Men'-war at anchor in a calm, with a cutter'.

G.E.J. Robertson Esq.

Private Collection.

Anonymous sale; Christie's, London, 16 June 2005, lot 262.

EXHIBITED:

Aldeburgh, Aldeburgh Festival of Music and the Arts and Bristol, Bristol City Art Gallery, Paul Mellon Foundation for British Art, *Charles Brooking, 1723-1759, Paintings, Drawings and Engravings*, 9-21 June 1966 and 1-30 July 1966, no. 56.

LITERATURE:

D. Joel, *Charles Brooking 1723 - 1759 and the 18th Century British Marine Painters*, Suffolk, 2000, illustrated p. 122, no. 19.

A small 20-gun man-o'-war is seen lying at anchor to the left of the composition and off her starboard beam is a 18-gun man-o'-war setting sail and leaving the anchorage. A cutter yacht close-hauled is off her starboard quarter.



145



146

145

JAMES EDWARD BUTTERSWORTH (1817-1894)

Frigate approaching the mouth of the Tagus with a paddle steamer passing the Belem Tower, Lisbon

signed 'J.E. Buttersworth' (lower right)

oil on canvas

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

£6,000-8,000

\$9,300-12,000

€8,300-11,000

PROVENANCE:

with Leger Galleries, London, August 1972.

LITERATURE:

R.J. Schaefer, *J.E. Buttersworth, 19th Century Marine Painter*, Mystic Seaport, 1975, p. 62, pl. 37 & p. 254, no. 420.

A typical work of Buttersworth's late English period, Rudolph Schaefer dates the work to c. 1842. The Belem Tower was a favourite location for Buttersworth, and the present work showcases his skill at meticulously capturing the characteristics of four different types of vessel.

146

JAMES EDWARD BUTTERSWORTH (1817-1894)

A ship of the line off the south coast, with a frigate firing a salute beyond

signed 'J. E. Buttersworth' (lower right)

oil on canvas

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

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

with Leger Galleries, London, August 1972.

LITERATURE:

R.J. Schaefer, *J. E. Buttersworth, 19th Century Marine Painter*, Mystic Seaport, 1975, p. 255, no. 446.



147

CLARKSON STANFIELD, R.A. (1793-1869)

*Looking towards Old Vauxhall Bridge, from under an arch of
Westminster Bridge, London*

oil on canvas

25¼ x 40¼ in. (64.1 x 102.2 cm.)

£30,000-50,000

\$47,000-77,000

€42,000-69,000

PROVENANCE:

James M. Gerstley Esq.; Sotheby's, Belgravia, 10 July 1973, lot 1.

Anonymous sale; Sotheby's, Belgravia, 15 May 1979, lot 9.

with David Carritt Ltd., London.



148
JOHN THOMAS SERRES (1759-1825)

The Thames at Lambeth
signed 'John T. Serres' (lower left)
oil on canvas
24¼ x 34¼ in. (61.6 x 87 cm.)
£10,000-15,000

\$16,000-23,000
€14,000-21,000

PROVENANCE:
with The Parker Gallery, London.

■149

JOHN THOMAS SERRES (1759-1825)

A flagship of the White entering the Hamoaze and approaching Plymouth Dock with Drake's Island off her port quarter

signed and dated 'J.T. SERRES./1790' (lower centre)

oil on canvas

42¼ x 61 in. (107.3 x 155 cm.)

£60,000-80,000

\$93,000-120,000

€83,000-110,000

PROVENANCE:

Maldwin A.C. Drummond Esq.

Anonymous sale; Christie's, London, 25 November 1977, lot 73, as 'A view of Plymouth Sound with the H.M.S. Britannia.'

with David Carritt Ltd., London.

LITERATURE:

A. Russett, *John Thomas Serres (1759-1825): The Tireless Enterprise of a Marine Artist*, Lymington, 2010, p. 42.

Born on 12 December 1759 John Thomas Serres was the eldest son of Dominic Serres (1722-1793) and his wife Mary Caldecott. His childhood coincided with the years of his father's ever-increasing success and recognition as an artist on a national scene. The Seven Years War (1756-1763) generated great public interest and an increasing demand for pictures of topical events which the already established marine painter Dominic Serres was well placed to meet. Many of these works were commissioned by senior naval commanders, such as Commodore Augustus Keppel, who formed part of Dominic's growing network of friendships. Alongside these important patrons were the family's artistic friends and connections. From 1765 the family lived in Golden Square, close to artists such as Samuel Scott, Charles Brooking, and Thomas and Paul Sandby brothers. Along with the Sandbys, Dominic was elected as a founder member of the Royal Academy in 1768.

Growing up in this atmosphere, it is hardly surprising that John Thomas followed his father into an artistic career. Under Dominic's tuition John Thomas learned the importance of preliminary drawings, as well as the techniques of engraving and oil painting. His skills as a draughtsman enabled his appointment as Drawing Master at the Maritime School at Chelsea in 1779, where he instructed naval cadets in the art of drawing marine subjects, in particular of coastal views from seaward. Although John Thomas left the school when it closed in 1787 his period as master was to have a great impact on his subsequent career and legacy.

In 1793 after his father's death, John Thomas succeeded him to the position of Marine Painter to George III and the Duke of Clarence. Following this he was appointed Marine Draughtsman to the Admiralty in 1800. Ever since Piercy Brett, George Anson's first lieutenant in the *Centurion* on the voyage round the world (1739-44), made drawings of the coastlines they passed, which were subsequently engraved, the Admiralty had been aware of the value of such views in identifying landfalls. The necessity of more hydrographic work to produce charts showing coast, islands, isolated rocks and other hazards had been thrown into sharp relief by the increasing hostilities with the French and the need for more accurate representations of the coastlines of France, Spain and the Mediterranean to aid the Admiralty and the Naval fleets. Serres was tasked to sail in a variety of naval ships around the coasts of Britain, France, Spain and the Mediterranean making drawings in the form of elevations, a selection of which were then published in *The Little Sea Torch* (1801). These graphic and atmospheric drawings are remarkable, not only because of their accuracy in representing the features of the coastline for navigational purposes but also because of the conditions in which Serres was working: on a rolling ship, with limited resources and considerable time pressure.

Serres later published *Liber Nauticus* (1805) which aimed to help students draw ships and combined plates after his own work and that of his father, illustrating different types of vessels. Alongside these successes as a draughtsman he continued to paint topographical views, sea battles and other maritime subjects and was a regular contributor to the Royal Academy. His unceasing desire to paint and find new outlets for his abilities was partially due to the profligacy of his wife, Olivia Wilmot, an extravagant woman with delusions of grandeur. She claimed to be the illegitimate daughter of the Duke of Cumberland, and styled herself 'Princess Olive of Cumberland'. The marriage proved to be disastrous as her behaviour and debts ultimately ruined Serres, who died in a debtors' prison in London on 28 December 1825.

The present work dates from 1790, the year after John Thomas Serres first visited the Navy's great western base at Plymouth. In the summer of 1789, perhaps because of his father's ailing health, John Thomas travelled to the West Country, possibly coinciding with the royal family's first holiday to seaside resort of Weymouth. Although there are no known pictures by Serres specifically commemorating the royal visit to Plymouth and Mount Edgcumbe, Serres painted a number of works of the entrance and harbour of Plymouth that are dated to 1789. The current work brings the action inshore showing a large First Rate of the White Squadron, passing Drake's Island as she enters Plymouth Sound. The small yachts and frigates viewed in the left quarter of the scene create a sense of the continual activity of the busy naval port and dockyard, and the family of fisherfolk gathered in the foreground, a common feature in Serres's paintings, adds to the liveliness of the scene. However the crowning glory of the piece, highlighted by the shafts of sunlight streaming through the break in the clouds, is the flagship gently heeling in the breeze and flying the flag of command of the Admiral of the White at her main-masthead as she arrives at the anchorage.





150

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

Axmouth Harbour, Devon, low water

with strengthened signature and date 'E.W. COOKE. ARA. 1861.' (lower right) and further inscribed 'No 1. AXMOUTH HARBOUR/ DEVON LOW WATER/ E.W. COOKE. ARA. The Ferns/ Hyde Park Gate, SOUTH KENSINGTON.' (on the artist's label on the reverse)

oil on canvas

26¼ x 42¼ in. (66.6 x 107.3 cm.)

£40,000-60,000

\$62,000-92,000

€56,000-83,000

PROVENANCE:

James Coulson Esq.

R.N. James, 1873 (sold £330.15 to Albert Grant).

Baron Albert Grant; Christie's, 27-28 April 1877, lot 156 (sold £346.10.0 to Broadhead).

R. Worthington Esq., O.B.E., F.R.C.S.

Anonymous sale; Christie's, London, 6 June 1980, lot 253.

with David Carritt Ltd., London.

LITERATURE:

J. Munday, *E.W. Cooke (1811-1880), R.A., A man of his Time*, Suffolk, 1996, p. 303, pl. 245 & p. 319, no. 58/17 as 'Axmouth Ferry: Axmouth Harbour Devon, low water'.

This charming topographical view of Axmouth Harbour at low-tide was painted whilst Edward William Cooke was staying nearby in August 1858. Cooke's diary entry for 20 August reads '...Set palette & went after dinner to Axmouth Ferry – began new picture on large canvas. Mama came & she sent tea. Miss Davis, Mrs Smith came to see me. I & Geo walked to White Cliff with them by moonlight.' The beautiful harbour setting, which has changed little to this day, obviously inspired Cooke whose diary that month lists numerous paintings begun in Axmouth.



151

WILLIAM ASHFORD (C. 1746-1824)

Gibraltar

indistinctly signed, inscribed and dated 'W Pinxt 1775 from a sketch/ Chas Valancy Esq./ 1772' (lower left), with old inscription 'The excellent view of the Rock of Gibraltar was painted by Ashford/ for Sir John Irwin/ then Commander in Chief of Ireland/ from Drawing taken on the spot by Col [?] Valancy/ Gibraltar' (on the stretcher) and further inscribed 'Gibraltar' (on the stretcher)

oil on canvas

20 x 36 in. (50.8 x 91.4 cm.)

£25,000-35,000

\$39,000-54,000

€35,000-48,000

PROVENANCE:

Sir John Irwin, Governor of Gibraltar (1766-1768).

T. Gibson, Esq.

with The Parker Gallery, London.

LITERATURE:

A. Crookshank & The Knight of Glin, *The Painters of Ireland c.1660-1920*, London, 1978, p. 135.

A. Crookshank & The Knight of Glin, *Ireland's Painters 1600-1940*, New Haven, 2002, p. 150.

A. Crookshank, 'A Life devoted to Landscape Painting, William Ashford (c. 1746-1824)', *Irish Arts Review*, p. 125, no. 5.

EXHIBITED:

Cork, Cork Society for Promoting the Fine Arts, 1821, no. 43 (lent by T. Gibson Esq.).

The present picture was painted by William Ashford for Sir John Irwin, Governor of Gibraltar 1766-68 and Colonel-in-Chief in Ireland 1775-82. It is not known that Ashford ever travelled to Gibraltar and he must have painted the picture from a watercolour or drawing provided by Irwin through Colonel Valancy, a senior officer in the surveying branch of the Board of Ordnance, Dublin.

William Ashford had moved to Ireland in 1764 to join the Ordnance Office, and he remained in his post there for over 20 years. He travelled widely around Ireland and is primarily known for his landscape paintings and views of the great houses of that country. He first exhibited two flower pieces at the Dublin Society of Arts in 1767 although his first landscapes weren't exhibited until 1772, one of which was a celebrated view of Mount Kennedy, General Cunningham's great house near Dublin. He regularly contributed to the Royal Academy from 1775-1811, again mainly showing Irish landscapes. He briefly left Dublin in 1788 for London, but by 1791 he had returned and settled at Sandymount near the city, a house built for him by James Gandon. His early landscapes show a Dutch influence, but his favourite subjects were his sets of the country seats of Irish landowners, and it is for these that he will be principally remembered.



152

152

GEORGE NELSON, CIRCA 1868

The Ellen Ashcroft of Whitehaven, under reduced sail, in two positions off a rocky headland

signed 'G. Nelson' (on spar, lower right) and further signed, inscribed and dated "'Ellen Ashcroft'" of Whitehaven. painted for Mr John Williamson/by Geo: Nelson. 1868.' (on the stretcher)

oil on canvas

22 x 34¼ in. (55.8 x 87 cm.)

£1,500-2,500

\$2,400-3,800

€2,100-3,500



153

VARIOUS PROPERTIES

153

JOSEPH LOY (FL. 1860-1875)

The Danish brigantine Christine in coastal waters

signed 'J. Loy/Trieste' (lower right)

oil on canvas

21 x 28 in. (53.4 x 71.1 cm.)

£1,200-1,800

\$1,900-2,800

€1,700-2,500



154

154

MARIE-EDOUARD ADAM (1847-1929)

The John Paterson in three positions off Le Havre

signed and dated 'Ed. Adam 1885./Havre'

(lower right)

oil on canvas

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

£1,500-2,500

\$2,400-3,800

€2,100-3,500



■155

SAMUEL WALTERS (1811-1882)

A two-masted schooner yacht bearing south in choppy seas and passing the entrance to Cork Harbour, with other shipping, including a naval two-decker, close by

signed and dated 'Walters/1832' (lower right)

oil on canvas

32 x 48½ in. (81.3 x 123.2 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

It has been suggested that the yacht depicted in this lot had taken part in the first regatta in 1832 of the Royal Irish Yacht Club, which had been founded the previous year. One can assume that the yacht had performed well in the regatta, prompting her owner to commission Walters to paint her later that year to celebrate her successes.

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



156



157

■*156

THOMAS WHITCOMBE (C.1752-1824)

The battle of the Saintes, 12 April 1782

signed and dated 'T. Whitcombe/1782' (lower left)

oil on canvas

30 x 48 in. (76.2 x 122 cm.)

£6,000-8,000

PROVENANCE:

with Vicas Brothers, London.

For further information on this lot please visit www.christies.com

*157

THOMAS WHITCOMBE (C.1752-1824)

The British fleet in the Channel off the entrance to the harbour at Plymouth with Rame Head seen in the distance

signed and dated 'Whitcombe 1811' (lower left)

oil on canvas

25¾ x 36¼ in. (65.4 x 92.1 cm.)

£5,000-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 24 November 2010, lot 24.

\$7,700-11,000

€7,000-9,700

158

TOMASSO DE SIMONE (FL. 1871-1886)

The Royal Yacht Squadron schooner Fortuna reefed down in a gale; The dismantled Fortuna limping into Shanklin bay, Isle of Wight with the lifeboat coming alongside; and The crew of the Fortuna being rowed to shore

the second and third signed and dated

'De Simone 1886' (lower right)

oil on canvas

19¾ x 30¾ in. (50.2 x 77.2 cm.)

a set of three (3)

£4,000-6,000

\$6,200-9,200

€5,600-8,300

Fortuna was a handsome wooden schooner designed and built by G. Inman at Lymington in 1876. Owned by Mr. Adrian Hope who kept her at Southampton, she was registered at 192 tons and measured 130 feet in length with a 25 foot beam. Since the R.Y.S.'s records state that Mr. Hope owned *Fortuna* until 1891, it is presumed that she survived the incident depicted above even though she disappears from record soon afterwards.

Adrian Hope was the grandson of Thomas Hope of Deepdene (1769-1831), the celebrated collector and furniture designer, in turn grandson of Thomas Hope, who founded Hope & Co., the Dutch Bank.





159

THOMAS BUTTERSWORTH (1768-1842)

The bombardment of Algiers, 27 August 1816

signed 'T Buttersworth Senr.' (lower right)

oil on canvas

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

£6,000-8,000

\$9,300-12,000

€8,300-11,000

When, after twenty-two years of almost continuous global conflict, the French Revolutionary and Napoleonic Wars finally ended in 1815, Great Britain found herself at last able to give her attention to a problem which had plagued the Christian maritime nations for centuries, namely the so-called Barbary Corsairs. Based in several citadels along the North African seaboard, the reign of terror – through piracy and the enslavement of prisoners – that these Corsairs had inflicted upon all those seafaring countries trading in and around the Mediterranean had reached a level which, by the beginning of the nineteenth century, could no longer be tolerated by the civilised world. Accordingly, Lord Liverpool's government sent orders to Admiral Lord Exmouth, Commander-in-Chief in the Mediterranean, to take a squadron to stand off the city states concerned and demand that their activities as pirates should cease forthwith. Proceeding first to Tunis and Tripoli, both of which immediately acceded to his demands, Exmouth then sailed on to Algiers only to find that the Dey was not only totally unresponsive but supremely confident that the apparently impregnable fortifications of the city would protect him from any British interference. Without the fire-power to enforce his demands, Exmouth had no alternative but to withdraw and make for England where he requested permission for a full-scale assault by a powerful naval force, a recommendation quickly endorsed by the government. Unusually, Exmouth was given *carte blanche* to select what ships he needed and the fleet he assembled, led by the 100-gun flagship *Queen Charlotte*, sailed from Plymouth Sound on 28 June 1816.

When he arrived at Gibraltar, Exmouth was met by a Dutch squadron of frigates under Vice-Admiral Van de Cappellen which requested permission to join the expedition. This was an offer Exmouth could hardly refuse and the combined

Anglo-Dutch fleet, comprising about thirty ships but including many small specialised craft such as bomb vessels and rocket- or gunboats, hove-to off Algiers early on 27 August. For most of the morning there was a dead calm and Exmouth used this interval to send a party ashore, under a flag of truce, to demand the release of the British Consul, the permanent abolition of Christian slavery and the freeing of all European captives. Receiving no answer after the expiry of his two-hour deadline, Exmouth took advantage of the rising breeze and ordered the fleet into the bay. H.M.S. *Queen Charlotte* led the column and anchored just after 2.30 pm; *Implacable* and *Superb* followed and, as each ship took up her station, Exmouth gave the order to open fire. Opposing him, the various batteries protecting the citadel were formidable and, it was later calculated, mounted over 1,000 guns manned by 4,000 fanatical troops eager to guard their faith. Thus, when the firing commenced from both sides, men everywhere were soon engulfed in the clouds of dense acrid smoke which hid the hellish inferno of shattering cannon shot and exploding rockets. The furious bombardment lasted for eight hours during which time several of the larger ships suffered damage. By comparison however, by 10.00 pm the city's fortifications lay in ruins and much of the city itself was ablaze, including the arsenal and the harbour's storehouses. Seeing no more to be done that night, Exmouth ordered *Queen Charlotte* to cut her cables and stand out to sea, the fleet was signalled to follow her and by 2.00 am the next morning, it was safely at anchor out of reach of the few remaining enemy guns.

On the next day, 28 August, Captain Brisbane, Exmouth's flag captain, met the Dey to discuss terms who conceded all of Exmouth's demands. Over 1,200 Christian slaves were released from their captivity, monetary compensation was paid to the British Consul and others, and Algiers agreed to take no more Christian prisoners in the future. Despite the significant casualties in both the English and Dutch squadrons, the operation was a singular success and Lord Exmouth returned to England in triumph. Created a Viscount at home, he was also showered with honours and rewards from almost every country in Christendom, most of which were Catholic. Later in the nineteenth century there would be other fleet bombardments, including those at Sebastopol and Alexandria, but none was so spectacular as the event in Algiers which took Lord Exmouth to the pinnacle of his career.



160

JAMES EDWARD BUTTERS WORTH (1817-1894)

The White Star liner Baltic picking up the 26 crew of the waterlogged and foundering sailing ship Oriental in the North Atlantic, 18 November 1875

signed 'J.E. Buttersworth' (lower right)

oil on canvas

15¾ x 22⅞ in. (39.7 x 56.2 cm.)

£20,000–30,000

\$31,000–46,000

€28,000–41,000

Built in 1871 by Harland & Wolff in Belfast, the White Star Line's *Baltic*, one of the four 'Oceanic' class liners, was launched on 8 March 1871 as the *Pacific*. However, this name was soon amended to *Baltic* due to negative press reports recalling the loss in the Atlantic of the Collin's paddle steamer *Pacific* fifteen years earlier, preying on the potential superstition of passengers. On 14 September the *Baltic* left Liverpool for her maiden voyage to New York, stopping in Queenstown en route. She quickly built up a reputation for speed, and in January 1873 she gained the 'Blue Riband' following a crossing of the Atlantic in 7 days 20 hours and 9 minutes at an average speed of 15.09 knots.

Over the course of 1870s a series of tremendous storms swept the Atlantic and the White Star Line's ships proved not only their seaworthiness in surviving these gales, but also their importance in saving lives, rescuing several ships and saving many sailors from a watery grave. On 18 November 1875, on her return to Liverpool, the *Baltic* came across the waterlogged ship *Oriental* of Glasgow. Sending out lifeboats they managed to rescue 26 men from the foundering ship and returned them to safety. Buttersworth was presumably commissioned to record the incident by one of the officers of the *Baltic* upon her return to New York.

The *Baltic* continued to ply the Atlantic trade for the White Star Line, and then the Inman Line, until 1888 when she was laid up at Birkenhead before being sold for £32,000 to the Holland America Line who renamed her *Veendam*. On 6 February 1898 she struck a submerged derelict in the North Atlantic and sank the following day, miraculously with no loss of life.

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



161



162

■ 161

VILHELM MELBYE (1824-1882)

Fishing boats off a rocky coastline, a paddle steamer beyond
signed and dated 'Wilhem Melby 1853' (lower right)

oil on canvas

28 x 43 in. (71.1 x 109.3 cm.)

£5,000-8,000

\$7,700-12,000

€7,000-11,000

162

AUGUSTE HENRI MUSIN (1852-1920)

Aurore d'hiver sur la Meuse

signed 'Auguste. Musin.' (lower right) and inscribed 'Aurore d'hiver sur la Meuse/(Jags-Bos.)/****/Rue de la limite Bruxel' (on a partial label attached to the reverse)

oil on canvas

32 x 25½ in. (81.3 x 64.8 cm.)

£5,000-8,000

\$7,700-12,000

€7,000-11,000



163



164

PROPERTY OF A NOBLEMAN

163

ATTRIBUTED TO HERMANUS KOECKOEK, SNR. (1815-1882)

Shipping off the Low Countries in a rising breeze

with strengthened signature and dated 'H. Koekkoek/1850.' (lower right)

oil on canvas

17 x 21½ in. (43.2 x 54.8 cm.)

£5,000-8,000

\$7,700-12,000

€7,000-11,000

PROVENANCE:

Anonymous sale; Christie's, London, 18 March 1994, lot 19.

VARIOUS PROPERTIES

164

EDMUND JOHN NIEMANN (1813-1876)

Filley Brigg

signed and indistinctly inscribed 'Niemann Filley B****' (lower left) and further signed and inscribed 'Yorkshire/Niemann/7 Charlotte Street/Bradford Wyke' (on a partial label attached to the reverse)

oil on canvas

25 x 45 in. (63.5 x 114.3 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

***165**

JOHN LYNN (FL. 1828-1848)

Two views of the action between H.M.S. Shannon and the U.S.S. Chesapeake, 1 June 1813; and H.M.S. Shannon arriving at Halifax, Nova Scotia with her celebrated prize, 6 June 1813

the first signed and dated 'J. Lynn./1847.' (lower right) and extensively inscribed (on the remnants of an old label attached to the stretcher); the second signed and dated 'J. Lynn./1847.' (lower right); the third signed 'J. Lynn' (lower right)

oil on canvas

18½ x 27½ in. (47 x 69.8 cm.)

a set of three (3)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

During the Anglo-American War of 1812-14, the event which captured the public's imagination more than any other was the celebrated duel between the Royal Navy's frigate H.M.S. *Shannon* and the new republic's frigate *Chesapeake*. Cruising off the eastern seaboard, Captain Philip Broke of the *Shannon* spotted the American frigates *Chesapeake* and *Constitution* refitting in Boston. Broke immediately challenged Captain Lawrence of the *Chesapeake* to come out and fight and, at about noon on 1 June 1813, the latter weighed anchor and stood out of Boston Roads accompanied by a small flotilla of pleasure craft crowded with spectators anxious to witness the fight. A furious action followed lasting a mere fifteen minutes; Captain Broke was wounded leading his boarding party and casualties on both vessels were very high. Soon overwhelmed, *Chesapeake* surrendered and *Shannon* took her as a prize into Halifax, Nova Scotia, where, on the 6 June, the captors were given a heroes' welcome.

The apparently easy capture of the *Chesapeake*, a ship of the same nominal force, but larger, with more men and a heavier armament than the *Shannon*, created a sensation in America and in Britain. The success of the engagement (which made Broke famous) was due to his care, forethought and skill, and honours and congratulations were showered upon him. He was made a baronet on 2 November 1813, and K.C.B. on 3 January 1815; but, with the exception of taking the *Shannon* home in the autumn of 1813, his brilliant exploit was the end of his active naval service.



166



167

VARIOUS PROPERTIES

166

NICHOLAS MATTHEW CONDY (1818-1851)

H.M. frigate Meander off the Longships lighthouse, Land's End

signed and dated 'N. Condy Jun/1842' (lower right)

oil on panel

13 x 18 in. (33 x 45.7 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

with The Parker Gallery, London.

167

NICHOLAS MATTHEW CONDY (1818-1851)

H.M.S. Picque and H.M.S. Inconstant approaching the entrance to a harbour

signed 'N Condy' (lower left) and inscribed 'H.M.S. Picque/and/Inconstant' (on the reverse)

oil on panel

14 x 18 in. (35.5 x 45.7 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

with The Parker Gallery, London.



168

■168

THOMAS BROOKS (1818-1891)

*Fishing boats battling their way into
Lynmouth, in heavy seas on a full tide, with
anxious townsfolk watching from the jetty*
signed and dated 'TBrooks/1870' (lower right)

oil on canvas

37 x 61 in. (94 x 154.9 cm.)

£5,000-7,000

\$7,700-11,000

€7,000-9,700



169

•169

HENRY KING TAYLOR (FL. 1857-1869)

Bustling activity off the French coast

signed 'HKTAYLOR' (lower right)

oil on canvas

23¾ x 42 in. (60.4 x 106.6 cm.)

£1,500-2,500

\$2,400-3,800

€2,100-3,500

PROVENANCE:

Anonymous sale; Sotheby's, London, 20 May 1992,
lot 43.

TO BE SOLD WITHOUT RESERVE



170

■170

**CIRCLE OF EMANUEL GOTTLIEB LEUTZE
(1816-1868)**

Columbus sighting America

indistinctly signed and dated 'Lunnig[?] 1854'
(lower right)

oil on canvas

41 x 50¾ in. (104.1 x 128.8 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900



171

ENGLISH SCHOOL, 19TH CENTURY

*River traffic on the Thames before Blackfriars Bridge, with St Paul's Cathedral beyond; and
View of Old London Bridge looking towards monument and the Church of St Magnus*

oil on canvas

18 x 26 in. (45.8 x 66.1 cm.)

£5,000-7,000

a pair (2)

\$7,700-11,000

€7,000-9,700



172

λ172

HENRY SCOTT (1911-2005)

A clipper pounding through the waves

signed 'Henry Scott' (lower right)

oil on canvas

22 x 30 in. (55.9 x 76.2 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100



173

■λ173

BARRY MASON (B. 1947)

Early morning rendez-vous

signed '- Barry Mason -' (lower left)

oil on canvas, unframed

36 x 48 in. (91.5 x 122 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100



174

λ174

FRANK HENRY MASON, R.I., R.S.M.A. (1876-1965)

The 5th Battle Squadron

signed 'Frank H. Mason' (lower right)

watercolour and bodycolour

13½ x 22 in. (34.3 x 55.8 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



175



175

175

FREDERICK WILLIAM SCARBOROUGH (1860-1939)

Off Greenwich, London; and Bustling activity on the Thames, Blackwall Reach

the first signed 'F.W. SCARBOROUGH' (lower right) and inscribed 'GREENWICH/LONDON' (lower left); the second signed 'F.W. SCARBOROUGH' (lower right) and inscribed 'BLACKWALL REACH/LONDON' (lower left)

watercolour heightened with white and with scratching out
 6 $\frac{5}{8}$ x 8 $\frac{5}{8}$ in. (16.8 x 21.9 cm.); 6 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in. (16.2 x 24.1 cm.)

two in the lot (2)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

176

CHARLES EDWARD DIXON (1872-1934)

The Aurania under escort as she leaves the harbour at Liverpool

signed, inscribed and dated 'The "Aurania" leaving L'Pool/ Charles Dixon/98' (lower left)

pencil and watercolour heightened with white
 21 $\frac{3}{8}$ x 14 $\frac{5}{8}$ in. (54.9 x 37.2 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900



176



177

λ177

RICHARD M. FIRTH (B. 1971)

Britannia and Westward racing off the Royal Yacht Squadron, Cowes

signed 'Richard M Firth' (lower right) and further signed and inscribed 'BRITANNIA AND WESTWARD/RACING OFF/THE ROYAL YACHT SQUADRON/Richard Firth' (on the stretcher)

oil on canvas

28 x 42 in. (71.1 x 106.7 cm.)

£7,000–10,000

\$11,000–15,000

€9,700–14,000

λ178

MONTAGUE DAWSON, F.R.S.A., R.S.M.A. (1895-1973)

Fair weather – The clipper ship Shun Lee

signed 'MONTAGUE DAWSON' (lower left)

oil on canvas

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

£50,000–80,000

\$77,000–120,000

€70,000–110,000

PROVENANCE:

with Frost & Reed Ltd., London, 1961, no. 30870.

Launched in 1866, the same year that saw such notable clippers as *Argonaut* and *Titania* slide down the ways, *Shun Lee* was completed towards the end of the era of fast sailing ships specifically designed for the China tea trade before that route was lost to steam in the 1870s.

One of the fifteen China clippers to emanate from various Thames yards in as many years, *Shun Lee* was owned and built by William Walker & Co. at Rotherhithe and laid down in 1865. Of composite design – wood planking over an iron frame – her construction was supervised by the celebrated Lloyd's Register surveyor Bernard Waymouth who, during the 1860s, had become a recognised authority on the composite technique. Additionally, Waymouth was a rising naval architect and when, two years later, he produced his design for the legendary flyer *Thermopylae*, this was the result of his careful study of other composite clippers such as *Shun Lee* observed whilst on the stocks. Like Walker's other clippers, *Shun Lee* had longer than usual overhangs at bow and stern but in most other respects she had all the fine-lined, heavily-sparred characteristics of her breed. Registered at 674 tons gross (650 net), she measured 158 feet in length with a 31½ foot beam, and proved a worthy addition to the China fleet when she entered service even though her maiden voyage was actually to Australia under Captain Milbank. Then, after only one return trip to China, she was sold to Potter & Co. of London (in 1871) who put her into the New Zealand trade where she remained through several changes of ownership until purchased by J. Jenkins in 1885. Re-rigged as a barque since 1880, she was resold for the last time to J. Carew early in 1891 but was lost within a few months when, that September, she caught fire and burned to the waterline whilst at Rio de Janeiro. The cause was found to be spontaneous combustion, although three members of her crew maliciously accused the mate of setting fire to the ship and were subsequently compelled to pay the costs of the court of inquiry.





179

ELIE LAMBERT (B. 1949)

Cowes Regatta

signed 'lambert.' (lower left) and inscribed 'COWES REGATTA'
(lower right)

oil on canvas

24 x 39 in. (60.9 x 149.9 cm.)

£3,000–5,000

\$4,700–7,700

€4,200–6,900

■180

BRIAN J. JONES, A.R.S.M.A. (B. 1945)

*Lulworth, Mariquita and Moonbeam,
leading the fleet, St Tropez, 2007*

signed 'Brian Jones' (lower left)

oil on canvas

30¼ x 44¼ in. (76.8 x 112.3 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900



180

■181

MICHAEL JAMES WHITEHAND (B. 1941)

*Westward leading Britannia off the Royal Yacht
Squadron, Cowes*

signed 'M J WHITEHAND' (lower left) and further
signed and inscribed 'The Schooner "Westward" racing
"Britannia" passing the 'Royal Yacht Club'/Oil by M. J.
Whitehand' (on the stretcher)

oil on canvas

32 x 40 in. (81.3 x 101.6 cm.)

£1,500-2,500

\$2,400-3,800

€2,100-3,500



181

λ•182

DAVID BRACKMAN (1932-2007)

*The Royal Clyde Regatta, 1895: Britannia
leading her adversaries*

signed and dated 'D.BRACKMAN/07' (lower left)

oil on board

8 x 12 in. (20.3 x 30.4 cm.)

£1,500-2,500

\$2,400-3,800

€2,100-3,500

TO BE SOLD WITHOUT RESERVE



182



183

λ183

GEORGE EDWARD LODGE (1860-1954)

Head studies of duck, swan and geese

all signed 'G.E. Lodge' (lower right), and all inscribed with key to species (lower centre)

pencil and bodycolour, unframed
10½ x 12¼ in. (26.7 x 30.8 cm.)

£1,000-1,500

four in the lot (4)

\$1,600-2,300

€1,400-2,100

λ184

COLIN W. BURNS (B. 1944)

Red grouse, Glen Garry, Invernesshire, Scotland

signed 'Colin W. Burns' (lower left) and inscribed 'Red Grouse-Glen Garry' (on the stretcher)

oil on canvas
28¼ x 42½ in. (71.8 x 108 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, New York, 8 December 2005, lot 143 (sold for \$19,200).





185

λ185

JOHN CYRIL HARRISON (1898-1985)

Snipe alighting

signed 'J.C. Harrison.' (lower right)
pencil and watercolour heightened with white
12½ x 9 in. (31.7 x 22.8 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

λ186

JOHN CYRIL HARRISON (1898-1985)

Shell ducks taking flight seaward

signed 'J.C. Harrison.' (lower right)
pencil, watercolour and bodycolour
18¾ x 12½ in. (46.6 x 31.7 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:
with Mandell's Gallery, Norwich.

λ187

JOHN CYRIL HARRISON (1898-1985)

Avocets in flight across marshland

signed 'JC Harrison' (lower right)
pencil, watercolour and bodycolour
15 x 22¼ in. (38 x 56.5 cm.)

£1,200-1,800

\$1,900-2,800

€1,700-2,500

PROVENANCE:
with Mandell's Gallery, Norwich.

λ188

JOHN CYRIL HARRISON (1898-1985)

Mallards at the water's edge; and A pair of French partridges

both signed 'J.C. Harrison.' (lower right)
pencil and watercolour
7¾ x 11½ in. (19.3 x 29.2 cm.); 8¾ x 5½ in. (21.9 x 13 cm.)

£1,000-1,500

two in the lot (2)

\$1,600-2,300

€1,400-2,100

PROVENANCE:
with Holland & Holland, London.



186

118



187



188



188



189



190



191

λ189

JOHN CYRIL HARRISON (1898-1985)

Bateleur eagle in flight

signed 'JC Harrison' (lower right)

pencil and watercolour heightened with touches of white
29½ x 21¼ in. (75 x 54 cm.)

£1,500-2,000

\$2,400-3,100

£2,100-2,800

■λ190

JOHN CYRIL HARRISON (1898-1985)

A golden eagle in flight

signed 'JC Harrison' (lower right)

pencil and watercolour
48½ x 34½ in. (123.2 x 87.6 cm.)

£1,500-2,000

\$2,400-3,100

£2,100-2,800

PROVENANCE:

with Mandell's Gallery, Norwich.

λ191

JOHN CYRIL HARRISON (1898-1985)

A nesting marsh harrier

signed 'J.C. Harrison' (lower right)

pencil, watercolour and bodycolour
21¼ x 15 in. (54 x 38 cm.)

£1,000-1,500

\$1,600-2,300

£1,400-2,100

PROVENANCE:

with The Tryon Gallery, London.



192



193

λ192

JOHN CYRIL HARRISON (1898-1985)

A peregrine falcon striking a grouse in flight

signed 'JCHarrison' (lower right)

pencil and watercolour

22 x 30³/₈ in. (55.8 x 77.1 cm.)

£1,200-1,800

\$1,900-2,800

€1,700-2,500

λ193

JOHN CYRIL HARRISON (1898-1985)

A fish-eagle in flight with its catch

signed 'JC Harrison.' (lower right)

pencil and watercolour

17¹/₄ x 23 in. (43.8 x 58.4 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

with The Tryon Gallery, London.

with The William Marler Gallery, Gloucestershire.

THE FOLLOWING WORKS BY GUY TAPLIN



194

λ•194

GUY TAPLIN (B. 1939)

Miniature preening curlew

signed and numbered 'Guy Taplin/6/25 P.E.' (on the underside)

bronze

4¾ x 1¾ x 3½ in. (12.1 x 4.5 x 8.9 cm.)

λ•194

GUY TAPLIN (B. 1939)

Miniature preening curlew

signed and numbered 'Guy Taplin/6/25 P.E.' (on the underside)

bronze

4¾ x 1¾ x 3½ in. (12.1 x 4.5 x 8.9 cm.)

£300-500

\$470-770

€420-690



195

λ•195

GUY TAPLIN (B. 1939)

Miniature preening cormorant

signed with initials and numbered 'G.T./7/25' (on the underside)

bronze

2 x 1½ x 3¾ in. (5.1 x 3.8 x 9.6 cm.)

λ•196

GUY TAPLIN (B. 1939)

Miniature cormorant

signed with initials and numbered 'G.T. 10/25/P.E.' (on the underside)

bronze

1¾ x 1⅝ x 3 in. (4.5 x 4.2 x 7.6 cm.)

£300-500

\$470-770

€420-690



196

ARE TO BE SOLD WITHOUT RESERVE (LOTS 194-202)

λ•197

GUY TAPLIN (B. 1939)

Miniature preening pintail

signed with initials and numbered 'G.T. 14/25/ P.E.' (on the underside)

bronze

1½ x 1½ x 3¾ in. (3.8 x 3.8 x 9.6 cm.)

£300-500

\$470-770

€420-690



197



198

λ•198

GUY TAPLIN (B. 1939)

Miniature egret preening

signed with initials and numbered 'G.T./10/25' (on the base)

cold painted bronze

5½ x 1½ x 3¾ in. (14 x 3.8 x 9.5 cm.)

£300-500

\$470-770

€420-690

λ•199

GUY TAPLIN (B. 1939)

Miniature preening grebe

signed with initials and numbered 'G.T. 14/25/P.E.' (on the underside)

bronze

1¼ x 1½ x 2⅞ in. (4.8 x 3.8 x 7.3 cm.)

£300-500

\$470-770

€420-690



199

THE FOLLOWING WORKS BY GUY TAPLIN ARE TO BE SOLD WITHOUT RESERVE
(LOTS 194-202)



200

λ•200

GUY TAPLIN (B. 1939)

Long-eared owl and worm

signed, inscribed and numbered 'OWL/GUY TAPLIN/2/12' (on the underside)

bronze

5½ x 8 x 7 in. (14 x 20.3 x 17.8 cm.)

two in the lot (2)

£500-700

\$770-1,100

€700-970

λ•201

GUY TAPLIN (B. 1939)

Miniature crow family

signed and numbered 'Guy Taplin/1/25 P.E.' (on the underside of the mother crow)

bronze

3 x 1¼ x ¾ in. (7.6 x 3.2 x 8.2 cm.)

eight in the lot (8)

£400-600

\$620-920

€560-830



201



202

λ•202

GUY TAPLIN (B. 1939)

Turtle

signed and inscribed 'TURTLE/GUY TAPLIN' (on the underside)

painted gesso on wood

2½ x 18 x 25 in. (6.3 x 45.7 x 63.5 cm.)

£500-700

\$770-1,100

€700-970



203

203

SIR PETER MARKHAM SCOTT (1909-1989)

When the tide was up, the Brent geese flew along the shore, often hidden by the breaking waves

signed and dated 'PETER SCOTT 1935' (lower left)

oil on canvas

15¼ x 18 in. (38.8 x 45.7 cm.)

£5,000-8,000

\$7,700-12,000

€7,000-11,000

PROVENANCE:

with Arthur Ackermann & Son, Ltd, London.

LITERATURE:

P. Scott, *Morning Flight: A book of wildfowl*, London, 1935, p. 124 & illustrated dust jacket.

THE PROPERTY OF A GENTLEMAN

204

ARCHIBALD THORBURN (1860-1935)

Water vole

signed with initials 'AT' (lower left)

pencil, watercolour and bodycolour

4 x 7 in. (10.2 x 17.8 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



204



205

VARIOUS PROPERTIES

205

MICHELE VITALONI (B. 1967)

Grouse

signed, numbered and dated 'Michele Vitaloni. 8/9 2015' (on the underside)

painted bronze

11 x 4¼ x 3½ in. (27.9 x 10.8 x 8.9 cm.) including the base

£2,500-3,500

\$3,900-5,400

€3,500-4,800



206

206

MICHELE VITALONI (B. 1967)

Pintail

signed, numbered and dated '2/9 2004/ Michele Vitaloni' (on the underside)

painted bronze

13½ x 5 x 3½ in. (34.3 x 34.3 x 12.7 x 8.9 cm.) including the base

£3,000-5,000

\$4,700-7,700

€4,200-6,900



207

MICHELE VITALONI (B. 1967)

Woodcock in leaf litter

signed, numbered and dated 'Michele Vitaloni/ 5/5 2015' (on the base)

painted bronze

9½ x 5½ x 8 in. (24.2 x 13 x 20.3 cm.) including the base

£4,000-6,000

\$6,200-9,200

€5,600-8,300



208



209



210



211

λ208

FRANCES MABEL HOLLAMS (1877-1963)

Scream

signed 'F.M. HOLLAMS' (lower right) and inscribed 'SCREAM' (upper centre)

oil on panel

13¾ x 18 in. (34.9 x 45.8 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

λ209

FRANCES MABEL HOLLAMS (1877-1963)

Russet, a chestnut hunter

signed and dated 'F. M. HOLLAMS 1935.' (lower right) and inscribed

"'RUSSET'" (upper left)

oil on panel

13½ x 18 in. (34.3 x 45.7 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

λ210

FRANCES MABEL HOLLAMS (1877-1963)

Diamond Queen

signed 'F.M. HOLLAMS' (lower right) and inscribed and dated "'DIAMOND

QUEEN"/ DEC. 1. 1944"' (upper left)

oil on panel

14 x 18 in. (35.6 x 45.7 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

λ211

FRANCES MABEL HOLLAMS (1877-1963)

Zulu

signed and dated 'F.M. HOLLAMS '52' (lower right) and inscribed "'ZULU'"

(upper left)

oil on panel

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

£1,500-2,500

\$2,400-3,800

€2,100-3,500



212

λ212

FRANCES MABEL HOLLAMS (1877-1963)

Springbok

signed and dated 'F.M. HOLLAMS '48' (lower left) and inscribed
"SPRINGBOK" (upper right)

oil on panel

14¼ x 18¼ in. (36.2 x 46.3 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

PROVENANCE:

with The Parker Gallery, London.



213

λ213

FRANCES MABEL HOLLAMS (1877-1963)

Goldflake

signed 'F.M. HOLLAMS' (lower left) and inscribed "GOLDFLAKE"
(upper right)

oil on panel

13¼ x 18 in. (33.6 x 45.7 cm.)

£1,500-2,500

\$2,400-3,800

€2,100-3,500



214

λ214

FRANCES MABEL HOLLAMS (1877-1963)

Overseas

signed 'F.M. HOLLAMS' (lower left) and inscribed "OVERSEAS"
(upper right)

oil on panel

13½ x 18 in. (34.3 x 45.7 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

215

HENRY BARRAUD (1811-1874)

Bay hunter before a balustrade

signed 'H. Barraud' (lower right)

oil on board

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

£1,500-2,000

\$2,400-3,100

€2,100-2,800



215



216



217

***216**

HEYWOOD HARDY (1842-1933)

A mutual attraction

signed and dated 'Heywood Hardy 1887'

(lower left)

oil on panel

17¼ x 24 in. (45.1 x 60.9 cm.)

£7,000-10,000

\$11,000-15,000

€9,700-14,000

217

GEORGE WRIGHT (1860-1942)

After the hunt

signed 'G. Wright' (lower right)

oil on canvas

7½ x 9½ in. (18 x 23 cm.)

£1,500-2,500

\$2,400-3,800

€2,100-3,500

218

JOHN FREDERICK HERRING, SNR. (1795-1865)

In the yard

signed and dated 'J. F. Herring Senr./1854'

(upper left)

oil on panel

10 x 12 in. (25.4 x 30.5 cm.)

£3,000-4,000

\$4,700-6,200

€4,200-5,500

PROVENANCE:

with Castle Street Fine Art, Edinburgh.



218

219

BENJAMIN CAM NORTON (1835-1900)

Carriage horses harnessed in tandem

signed and dated 'B. Cam Norton/-1876-'

(lower right)

oil on canvas

30 x 42 in. (76.2 x 106.7 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Anonymous sale; Christie's, London, 28 May 1999, lot 74.



219

220

CHARLES WALTER SIMPSON (1885-1971)

Ponies on the heath

signed 'Charles Simpson' (lower right)

watercolour and bodycolour, on card

20½ x 28¼ in. (52.1 x 71.8 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100



220



221



221

221

JOHN NOST SARTORIUS (1755-1828)

Over the fence; and Over the gate

both signed and dated 'JN Sartorius 1814'

(lower right)

oil on canvas

18 x 28¾ in. (45.7 x 75.6 cm.)

£5,000-7,000

a pair (2)

\$7,700-11,000

€7,000-9,700

222

HENRY ALKEN, SNR (1785-1851)

Full cry; and The kill

the first signed 'H. Alken' (lower centre);

the second signed 'H. Alken' (lower left)

oil on canvas

17¾ x 23¾ in. (45.1 x 60.4 cm.)

£2,500-3,500

a pair (2)

\$3,900-5,400

€3,500-4,800

***223**

JOHN FREDERICK HERRING, SNR (1795-1865)

Over the gate!

signed and dated 'JF Herring/ 1839' (lower left)

oil on panel

9¾ x 12 in. (24.8 x 30.4 cm.)

£5,000-7,000

\$7,700-11,000

€7,000-9,700

PROVENANCE:

Anonymous sale; Christie's, London, 20 May 2005,

lot 81.



222



222



223



224

224

JOHN FERNELEY, SNR (1782-1860)

Returning from stalking

signed 'J. Ferneley/1835.' (lower right)

oil on canvas

20 x 25 in. (50.8 x 63.5 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

THE PROPERTY OF A GENTLEMAN

225

ARCHIBALD THORBURN (1860-1935)

The watchful shepherd

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

pencil and bodycolour

4¾ x 6¾ in. (12.1 x 17.2 cm.)

£600-800

\$930-1,200

€830-1,100

PROVENANCE:

with Tryon Gallery Ltd., London.



225



VARIOUS PROPERTIES

226

JOHN DALBY (1826-1853)

Full cry - William Moss's favourite horses

signed and dated 'Dalby./1853.' (lower right) and with inscription 'William Moss's favourite horses/the black horse in foreground ridden/by H.E. Moss.' (on an old label on the reverse)

oil on canvas

22 x 36 in. (60.9 x 91.4 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, Billingshurst, 28 July 1992, lot 164.
with Richard Green, London.



227



228

227

FREDERIC WHITING, R.S.W., R.I., R.P. (1873-1962)

The Huntsman

signed 'FREDERICK WHITING' (lower right)

oil on canvas

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

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with James Connell, London.

Howard Hinton, 1930.

LITERATURE:

R. Free, *Art Gallery of New South Wales Catalogue of British Paintings*, Sydney, 1987, p. 212, illustrated.

228

FREDERIC WHITING, R.S.W., R.I., R.P. (1873-1962)

George Campbell Esq., on a dappled grey hunter

signed and inscribed 'FREDERIC WHITING/
POSTHUMOUS PORTRAIT' (lower right)

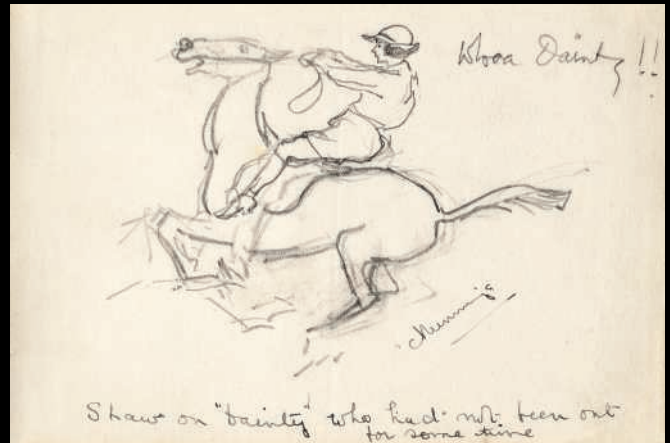
oil on canvas

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

£1,500-2,500

\$2,400-3,800

€2,100-3,500



λ*229

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959) AND VARIOUS
An autograph album of drawings, watercolours and collage,
including six drawings by Munnings

variously signed with initials and dated 1918, 1919 and 1920
 variously pencil, pen and black ink and watercolour
 each Munnings sketch 4½ x 6¾ in. (11.4 x 17.2 cm.);
 each page 5¼ x 7 in. (13 x 17.8 cm.); the album 5¼ x 7 in. (13.4 x 17.8 cm.)

£2,000-3,000

\$3,100-4,600
 €2,800-4,100

PROVENANCE:

Miss Hilda Wood, Chertsey, Surrey.
 Nellie Sargent.

A letter inserted into the album asserts that Munnings gave the six sketches included in this album to Miss Hilda Wood after having met her when training wild horses near Reading during the First World War. The first three humorous sketches depict Miss Wood on, or being thrown off, horseback. The fourth sketch shows a small terrier and the final two drawings are of Miss Wood's friend Miss Shaw, including one of her astride a rather feisty looking horse, 'Dainty'.



230



231

230

ABRAHAM COOPER, R.A. (1787-1868)

Lord George Bentinck's Miss Elis, winner of 1845 Goodwood Cup, with G. Abdate up

signed with monogram (lower left)

oil on canvas

17 x 21¼ in. (43.2 x 54 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROPERTY OF A GENTLEMAN

***231**

ALLEN CULPEPER SEALY (1850-1927)

The racehorse Kingswood with C. Wood up, the trainer Sherrad and Sir G. Chetwynnd, Bart., Lord Lurgan, and Mr E.H. Benson standing nearby

signed and dated 'Allen. C. Sealy. 1887.' (lower left)

oil on canvas

30 x 50 in. (76.2 x 127 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 9 April 1974, lot 15.

LITERATURE:

Lord Woolavington's collection of paintings by Sporting Artists at Lavington Park, London, 1927, illustrated p. 163.



232

FRANCIS SARTORIUS (1734-1804)

The diatise match run on Neumarket Heath on Wednesday

29 August 1750

oil on canvas

25¼ x 51 in. (64.1 x 129.5 cm.)

£20,000–30,000

\$31,000–46,000

€28,000–41,000

This picture, based on a work by Seymour in the Mellon Collection, records a celebrated match against time. This was undertaken for a wager of 1,000 guineas laid by the 3rd Earl of March and the 10th Earl of Eglington, and taken on by Theobald Traite, supported by Andrew Sproule, that a team of four horses could draw a four-wheeled carriage with one passenger 19 miles in one hour. The carts were victorious having designed a special light-weight vehicle, built by Wright of Long Acre, drawn by a team of racehorses (the leaders ridden by jockeys), the passenger being a young boy, William, 3rd Earl of March, later 4th Duke of Queensberry, was famous for his many and varied wagers including bets that Mr Pigot's father would outlive Mr Codrington's father (which ended in litigation), and that his man could eat more at a sitting than Sir John Lade's man – the next morning he received a note informing him that 'your man beat his antagonist by a pig and an apple pie'.



233



234

233

ELIE LAMBERT (B. 1949)

Going down to the start, Cagnes-sur-Mer

signed 'lambert' (lower left) and inscribed 'CAGNES SUR MER' (lower right)

oil on canvas

31½ x 47¼ in. (80 x 120 cm.)

£3,000–5,000

\$4,700–7,700

€4,200–6,900

234

ELIE LAMBERT (B. 1949)

Brighton

signed 'lambert' (lower left) and inscribed 'BRIGHTON.' (lower right)

oil on canvas

19¾ x 23¾ in. (50.2 x 60.3 cm.)

£2,000–3,000

\$3,100–4,600

€2,800–4,100



235



236

235
ELIE LAMBERT (B. 1949)
A morning ride
 signed 'Lambert' (lower left)
 oil on canvas
 20 x 39½ in. (50.8 x 101.3 cm.)
 £3,000–5,000

\$4,700–7,700
 €4,200–6,900

236
ELIE LAMBERT (B. 1949)
Deauville, Clairefontaine
 signed 'Lambert' (lower left), inscribed 'DEAUVILLE CLAIREFONTAINE'
 (lower right), dated and numbered '2015-232' (on the reverse) and further
 signed and inscribed 'DEAUVILLE CLAIREFONTAINE/by Elie
 LAMBERT/ Prop. Danielle BOUT.' (on the reverse)
 oil on canvas
 39½ x 59 in. (100.3 x 150 cm.)
 £4,000–6,000

\$6,200–9,200
 €5,600–8,300



THE PROPERTY OF A LADY

237

Cast after a model by Emmanuel Frémiet (French, 1824-1910), a French bronze equestrian group entitled 'Chevaux de course et jockeys' (a pair of mounted jockeys)

signed 'E. FREMIET' and inscribed 'F. BARBEDIENNE, Fondateur.' (on the base)
18 in. (46 cm.) high; 19¼ in. (49 cm.) wide; 6¾ in. (16 cm.) deep

£18,000-25,000

\$28,000-38,000

€25,000-35,000

LITERATURE:

C. Chevillot, *Emmanuel Frémiet: La main et le multiple*, Dijon, 1988, S127, p.95

J. Horswell, *Bronze Sculpture of "Les Animaliers" Reference and Price Guide*, Woodbridge, 1971, p.185.

Chevaux de course et jockeys was first exhibited at the Salon of 1885 (N° 3707) and again at the Exposition Universelle four years later. It was so well received on each occasion that Frémiet sent it on show abroad – to Antwerp in 1885 and Copenhagen in 1888. Horswell considered the group to be 'one of the finest models of this subject to be found in animalier sculpture' and quotes the critic Jacques de Biez: 'M. Frémiet recently published with his editors, M.M. Boussod and Valadon, two studies of racing horses, which add the thoroughbred to the series of horses by this artist. A group of jockeys in the saddle and a portrait of the stallion, Barberousse, they are much more documentary than simply ornamental – the historiographer has left his mark of perception and observation'. The bronze master-model is in the Musée des Beaux-Arts, Dijon (inv.no. 4188).



238

VARIOUS PROPERTIES

■*238

JACQUES EMILE BLANCHE (1861-1942)

A race for the line

signed 'J E Blanche' (lower left)

oil on canvas

34¾ x 44¼ in. (88.2 x 112.4 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 23 November 1988, lot 348.

239

GEORGE WRIGHT (1860-1942)

The water jump

signed 'G. Wright.' (lower right) and inscribed 'NO 13 THE WATER JUMP' (on the reverse)

oil on canvas

8½ x 12½ in. (21.6 x 31.7 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

Dorothy R. Hawkins.



239



240



241

PROPERTY OF A GENTLEMAN

*240

JOHN S. HAYES (1786-1866)

The alphabet lesson

signed 'John. S. Hayes.' (lower right)

oil on canvas

22 x 30¼ in. (55.8 x 76.8 cm.)

£1,200-1,800

\$1,900-2,800

€1,700-2,500

VARIOUS PROPERTIES

λ241

FRANCES MABEL HOLLAMS (1877-1963)

Muntham Quaint, a black labrador

signed 'F.M. HOLLAMS.' (lower right) and inscribed and dated 'MUNTHAM QUAIN' (upper left)

oil on panel

13¾ x 18 in. (34.8 x 45.7 cm.)

£1,500-2,500

\$2,400-3,800

€2,100-3,500



■ 242

ARTHUR WARDLE, R.I. (1864-1949)

Colonel J. Dennis's greyhounds Distingue, Dendraspis and Dilwyn

signed and dated 'ARTHUR/WARDLE/1914' (lower left)

oil on canvas

36 x 48 in. (91.5 x 122 cm.)

£40,000-60,000

\$62,000-92,000

€56,000-83,000

PROVENANCE:

Colonel J. Dennis, and by descent.

with Duke Street Gallery, London.

This beautifully rendered painting depicts Messrs S.M. and J.E. Dennis's greyhounds, Dendraspis, Distingue and Dilwyn. Commissioned by Colonel J. Dennis in 1914 to celebrate their racing successes, it is evident from their musculature, gleaming coats and alert expressions that they were supreme physical specimens with an impeccable pedigree, leaving us in no doubt of their supremacy on the racetrack.

Dendraspis was whelped in 1905, out of Gleneva by Wartnaby, and won the Waterloo Cup in 1909. His son Distingue, whelped in 1910 out of Forest Fairy, narrowly lost out to Dilwyn in the semi-final of the 1914 Waterloo Cup, despite being the favourite. Dilwyn, whelped in 1911, out of Denwa, whose own dame was Gleneva, by Bachelors Avenue, went on to win the 1914 Waterloo Cup.

PROPERTY OF A GENTLEMAN

■*243

THOMAS BLINKS (1853-1912)

For'ard on, for'ard on

signed and dated 'Thos Blinks 87' (lower right)

oil on canvas

42½ x 66¼ in. (107.9 x 168.3 cm.)

presented in the original exhibition frame

together with a letter from the artist to Arthur Tooth, Esq.

£150,000-250,000

\$240,000-380,000

€210,000-350,000

PROVENANCE:

Anonymous sale; Christie's, London, 4 October 1973, lot 193.

EXHIBITED:

London, Royal Academy, 1887, no. 204.

Thomas Blinks displayed a proficiency in art at an early age and was sketching enthusiastically by the age of ten. However, despite this early display of talent, he was apprenticed to a tailor by his parents against his will. Unhappy with his intended vocation, the young artist ran away to his uncle and, following a family meeting, it was agreed that he would be allowed to follow his calling.

According to Sally Mitchell, 'Blinks was one, if not the only, artist to paint several pictures of the Oakley that were reproduced as prints' and it is likely that *For'ard on, for'ard on* was such a work. As mentioned in Blinks' letter to the art dealer Arthur Tooth, the artist recalls the names of some of the Oakley hounds featured in the present work: 'Rhymer (painted 3 or 4 times), Raglan, Feudal (once), Ambrose and Warrior (twice)' and the landscape being that of Horsham in Sussex.

Praised by the *Art Journal* in 1887, *For'ard on, for'ard on* is indisputably the artist at his best and is one of the largest - and certainly most impressive - examples to have appeared on the market. Highly ambitious, with meticulously rendered detail, the artist presents the Oakley hounds in full action: hurdling over, through and around a fence, with the hunt and two older hounds trailing behind on a freshly ploughed field. With traces of mud on their fresh, glistening coats and their heads emerging through the undergrowth and wooden bars, the competitive canine excitement is tangible. Blinks focuses the energy around the centre of the composition, creating the illusion that the pack is about to run out of the canvas and past the viewer, who has become an unwitting bystander witnessing the hunt on a crisp morning's walk.

For the letter from the artist, please visit www.christies.com, or contact the Department for further details.





244



245

VARIOUS PROPERTIES

244

RICHARD ANSDELL, R.A. (1815-1885)

The day's bag

signed with initials 'RA' (lower right)

oil on panel

7¾ x 12 in. (19.7 x 30.5 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

This small oil sketch bears all the hallmarks of Ansdell's style in the detailed brushwork and fine composition. It was probably drawn from life as evidenced by the unique character study of the ghillie slumped in exhaustion, or boredom, on his basket.

We are grateful to Sarah Kellam, née Ansdell, for her assistance in preparing this catalogue entry. Sarah welcomes enquiries via her website, with particular regard to the *catalogue raisonné* that she is compiling on her great-great-grandfather. www.richardansdell.co.uk

245

FREDERICK C. MULOCK (D. 1932)

Misfortune makes strange bedfellows

signed and dated 'FC Mulock/July 1887' (lower right) and indistinctly signed and inscribed 'Misfort*** *akes strange/ *edfellows/the dogs home/Battersea/ F C Mulock' (on a partial label attached to the reverse)

oil on canvas

21 x 30 in. (53.4 x 76.2 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

Battersea Dog's Home, London.

Henry Alfred Jordan, and by descent.



246

JOHN FREDERICK HERRING, SNR (1795-1865)

Red hind and calf

signed and dated 'J.F. Herring, Sen. 1855.' (lower left)

oil on panel

10 x 12 in. (25.4 x 30.5 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

with Thomas Agnew & Sons, Manchester.

with Richard Green, London.





247

■247

DYLAN LEWIS (B. 1964)

Striding fragment maquette

signed, dated and numbered 'Dylan Lewis/2000/10/12' (on the base)
bronze

16 x 30 x 5½ in. (40.7 x 76.2 x 14 cm.)

£6,000–8,000

\$9,300–12,000

€8,300–11,000

PROPERTY OF A NOBLEMAN

■248

DYLAN LEWIS (B. 1964)

Resting cheetah III

signed and numbered 'Dylan Lewis S224 1/12' and with foundry
stamp (on the base, lower left)

bronze

33¾ x 93 x 13½ in. (85.8 x 236.3 x 34.3 cm.)

£40,000–60,000

\$62,000–92,000

€56,000–83,000





249

THE PROPERTY OF A GENTLEMAN

λ249

GEORGE EDWARD LODGE (1860-1954)

Leopards in the shade

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

oil on canvas

14 x 20 in. (35.5 x 50.8 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROPERTY SOLD TO BENEFIT LIONAID

250

PIP MCGARRY (B. 1955)

Cecil the lion

signed 'Pip McGarry' (lower right)

oil on canvas

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

£4,000-6,000

\$6,200-9,200

€5,600-8,300



250

LionAid is a UK charity working globally to save lions and end the decline of wild lion populations. They carry out world leading research into lion conservation and engage directly with politicians and decision makers in the UK, Europe, Africa and internationally. At the forefront of highlighting the true plight of lion populations, canned/captive hunting and the trophy hunting trade, LionAid has achieved worldwide recognition via scientific contributions, to enable decision makers to more carefully consider the root causes of lion decline and therefore tailor legislation to ensure better conservation of this species. The only sustainable solutions involve all stake-holders, which is why LionAid works directly with tribes-people and their leaders in Africa, to put in place sustainable and effective programs to help save lions. When you support LionAid, you support lions.

For more information on the charity, please go to www.lionaid.org



251



252

THE PROPERTY OF A GENTLEMAN

251
WILLIAM HUGGINS (1820-1881)

Resting lions

signed and dated '1881/W Huggins' (lower right)

pencil and oil on board

17¼ x 23½ in. (43.8 x 59.7 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

252
HEYWOOD HARDY, A.R.W.S., R.O.I. (1842-1933)

A lion cub

signed and dated 'Heywood Hardy 1877' (lower left)

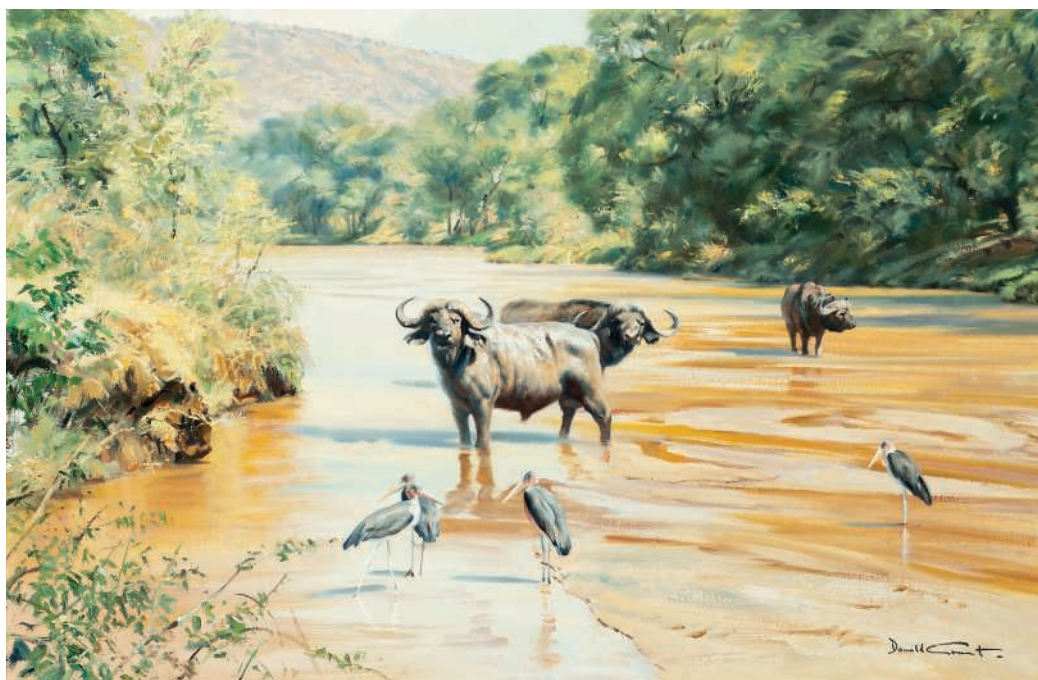
oil on canvas

14½ x 18½ in. (36.8 x 47 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



253



254

VARIOUS PROPERTIES

253

DONALD GRANT (1924-2001)

Water buffalo with maribou stork

signed 'Donald Grant.' (lower right)

oil on canvas

24 x 35½ in. (61 x 90.2 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

PROVENANCE:

with MacConnal-Mason & Son, Ltd., London.

254

DONALD GRANT (1924-2001)

Water buffalo

signed 'Donald Grant.' (lower right)

oil on canvas

26 x 36 in. (66 x 91.4 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

PROVENANCE:

with MacConnal-Mason & Son, Ltd., London.

THE PROPERTY OF A GENTLEMAN

255

DAVID SHEPHERD (B. 1931)

Polar bears

signed and dated 'David Shepherd/09' (lower right)

and further signed, inscribed and dated '(c) 2009

ALL RIGHTS RESERVED DAVID SHEPHERD'

(on the reverse)

oil on canvas

16 x 26 in. (40.6 x 66 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

END OF SALE



David Hopcraft '09

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CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

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. 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 Δ 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- 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 Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol λ next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The

terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the seventh 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.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

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

1 COLLECTION

Once you have made full and clear payment, you must collect the lot within seven days from the date of the auction.

(a) You may not collect the lot until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.

(c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

2 STORAGE

(a) If you have not collected the lot within seven days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the lot is still at our saleroom; or

(ii) remove the lot at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory** The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ. This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and

saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is

not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, *, Ω, α, #, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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.

On occasion, Christie's has a direct financial interest in **lots** consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol ◦ next to the **lot** number. Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol ◦◆. When a third party agrees to finance all or part of Christie's interest in a **lot**, it takes on all or part of the risk of the **lot** not being sold, and will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final **hammer price** in the event that the third party is not the successful bidder. The third party may also bid for the **lot**. Where it does so, and is the successful bidder, the remuneration may be netted against the final **purchase price**. If the **lot** is not sold, the third party may incur a loss.

Third party guarantors are required by us to disclose to their clients their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubts, 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**.

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 at the front of the catalogue.

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.

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.

STORAGE AND COLLECTION

STORAGE & COLLECTION CHARGES

Specified lots, marked with a filled square (■) not cleared from Christie's by 5.00 pm on the day of the sale and all sold and unsold lots not cleared from Christie's by 5.00 pm on the fifth Friday following the sale will be removed to the warehouse of:

Cadogan Tate Ltd
241 Acton Lane, Park Royal
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com

Lots will be available for collection on the first full business week after transfer to Cadogan Tate Ltd and every business weekday from 9.00 am to 5.00 pm.

Property, once paid, can be released to **Christie's Fine Art Storage Services (CFASS)** in London, New York or Singapore FreePort at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com, or contact london@cfass.com. Telephone: +44 (0)20 7622 0609 for details.

TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

CHARGES	Furniture/ Large Objects	Pictures/ Small Objects
Transfer/Admin	£42.00	£21.00
Storage per day	£5.25	£2.65
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.

COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd

241 Acton Lane, Park Royal
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com

on every business day after the day of transfer, from 9.00 am until 5.00 pm.

Lots may only be released by Cadogan Tate upon a) production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1 b) payment of any charges that may be due to Cadogan Tate Ltd

To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm, and purchases transferred to their warehouse are not available for collection at weekends.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

EXTENDED LIABILITY CHARGES

All services provided by Cadogan Tate Ltd ("Cadogan Tate") will be subject to their standard Conditions of Business, copies of which are available at Christie's South Kensington.

Please note in particular that Cadogan Tate

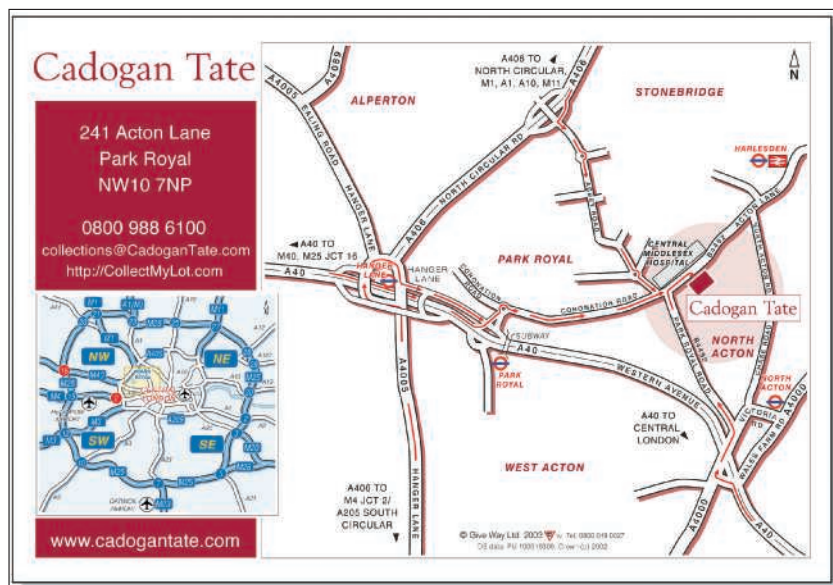
- does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a Lot plus associated Buyer's Premium, or, at its sole option, the cost of repairing or replacing the damaged or missing Lot and
- it reserves a lien over all goods in its possession for payment of storage and all other charges due to it and

- it automatically arranges on behalf of the Lot's owner and at the owner's cost, insurance of the Lot for the sum of the Hammer price plus Buyer's Premium. The Extended Liability Charge covers the Lot from the time of collection from the saleroom until release of the Lot to the owner or the owner's agent. The Extended Liability Charge payable by the owner of the Lot is 0.6% of the sum of the Hammer Price and Buyer's Premium or 100% of the transfer and storage charges, whichever is the smaller. This Extended Liability will not be arranged and no charge will be payable only on receipt by Cadogan Tate of advance written notice from the owner of the lot together with formal waiver of subrogation from the owners insurers.

Christie's Fine Art Storage Services (CFASS)

also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.

Visit www.cfass.com for charges and other details.



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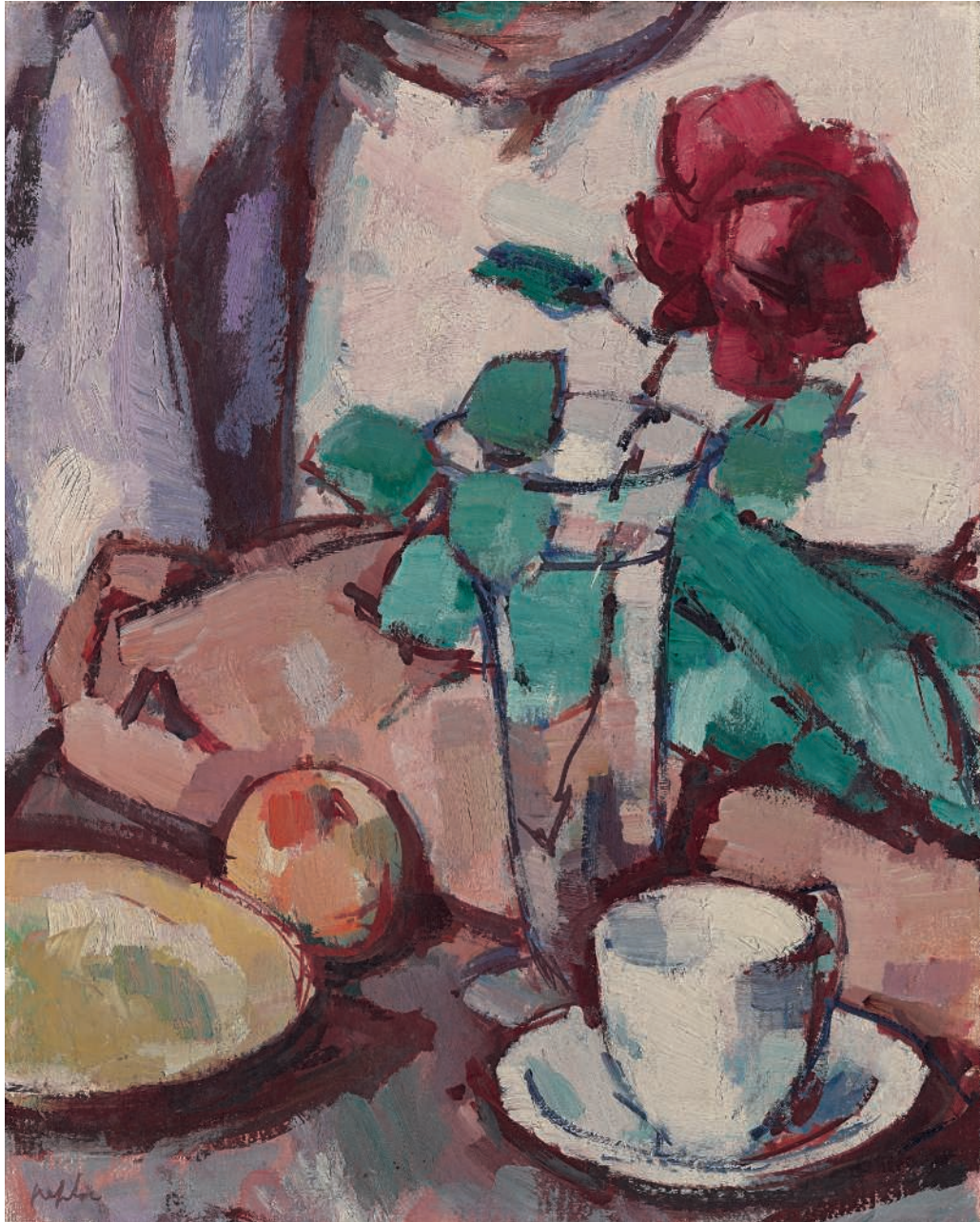
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signed 'Peploe' (lower left) · 20 x 16 in. (50.8 x 40.6 cm) · Painted *circa* 1928
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In the Chelsea Pensioners' Gardens

signed with monogram and dated 1899 (lower right) · oil on canvas · 30¼ x 44 in. (76.8 x 111.8 cm.)
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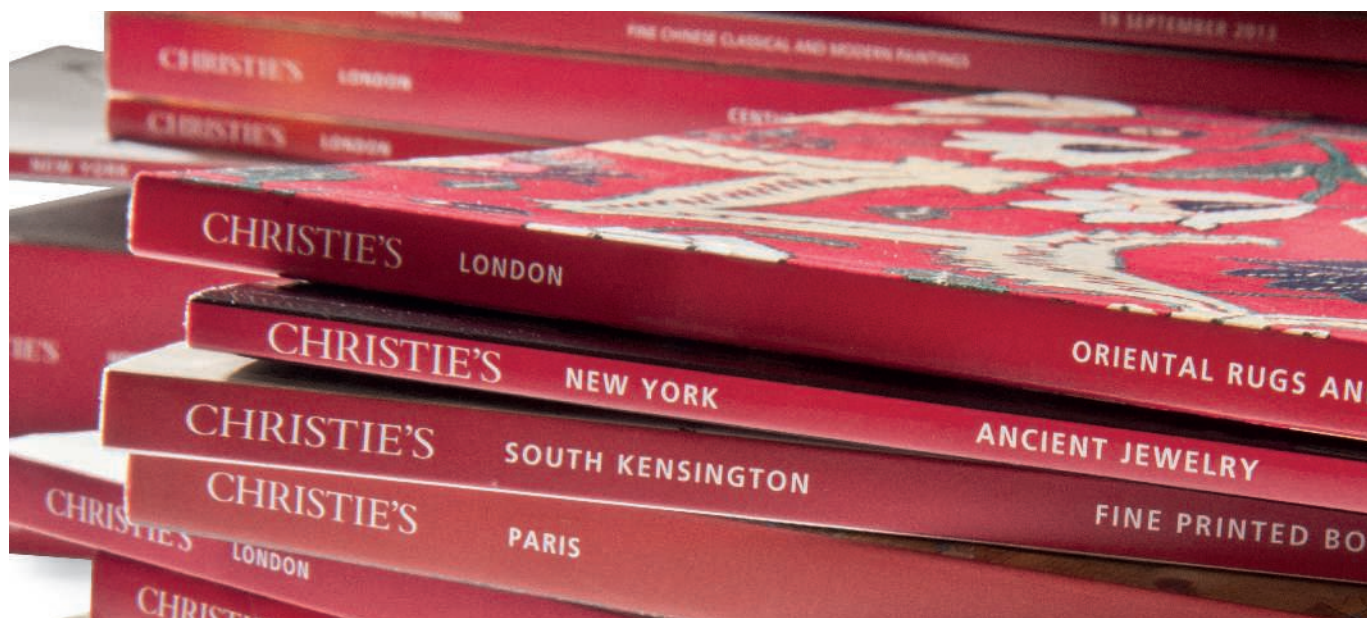
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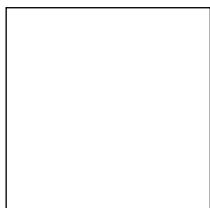
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