

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



South Kensington · 1 December 2016

CHRISTIE'S





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VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART AUCTIONS

AUCTION CALENDAR 2016

**TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.**

1 DECEMBER

**VICTORIAN, MARITIME
& SPORTING ART**
LONDON, SOUTH KENSINGTON

14 DECEMBER

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

Subject to change

26/10/16

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



THURSDAY 1 DECEMBER 2016



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Lottie Gammie

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For general enquiries about this auction,
email should be addressed to the
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Front cover: Lot 29
Inside front cover: Lot 118 (detail)
Inside back cover: Lot 24 (detail)
Back cover: Lot 171 (detail)

AUCTION

Thursday 1 December 2016
at 10.30 am Lots 1-194 and
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 **MARGO-12310**

VIEWING

Saturday	26 November
Sunday	27 November
Monday	28 November
Tuesday	29 November
Wednesday	30 November

11.00 am – 5.00 pm
11.00 am – 5.00 pm
9.00 am – 7.30 pm
9.00 am – 5.00 pm
9.00 am – 5.00 pm

AUCTIONEERS

James Hastie and William Porter

STORAGE AND COLLECTION

Please refer to the important notice on page
106. Please note that Cadogan Tate's opening
hours are Monday to Friday 9am to 5pm, and
purchases transferred to their warehouse are
not available for collection at weekends.

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BUYING AT CHRISTIE'S

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

[15]

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CHRISTIE'S  LIVE

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CHRISTIE'S



λ1

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

Portrait of Mary Elizabeth Hall (1908-1969)

oil on canvas
18 x 15 in. (45.7 x 38.2 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

Sir Gerald Kelly painted Mary's portrait in 1922 when she was nearly 14 years old, presumably as a companion piece to a portrait of her sister Joan painted two years' earlier. An impatient sitter, Mary refused to stay and have her legs painted, so Kelly's wife stood in to complete the commission. The original full-length picture was 76 inches high and 36 inches wide and depicts a confident young girl in a velvet dress with a wide-legged stance. However, Mary was not impressed by the result, and deeming the legs imposters, cut off the majority of the canvas leaving us with this beautifully sensitive bust-length portrait.



2
ARTHUR AMBROSE MCEVOY, A.R.A., A.R.W.S. (1878-1927)

A lady in profile

signed 'McEvoy.' (lower left)

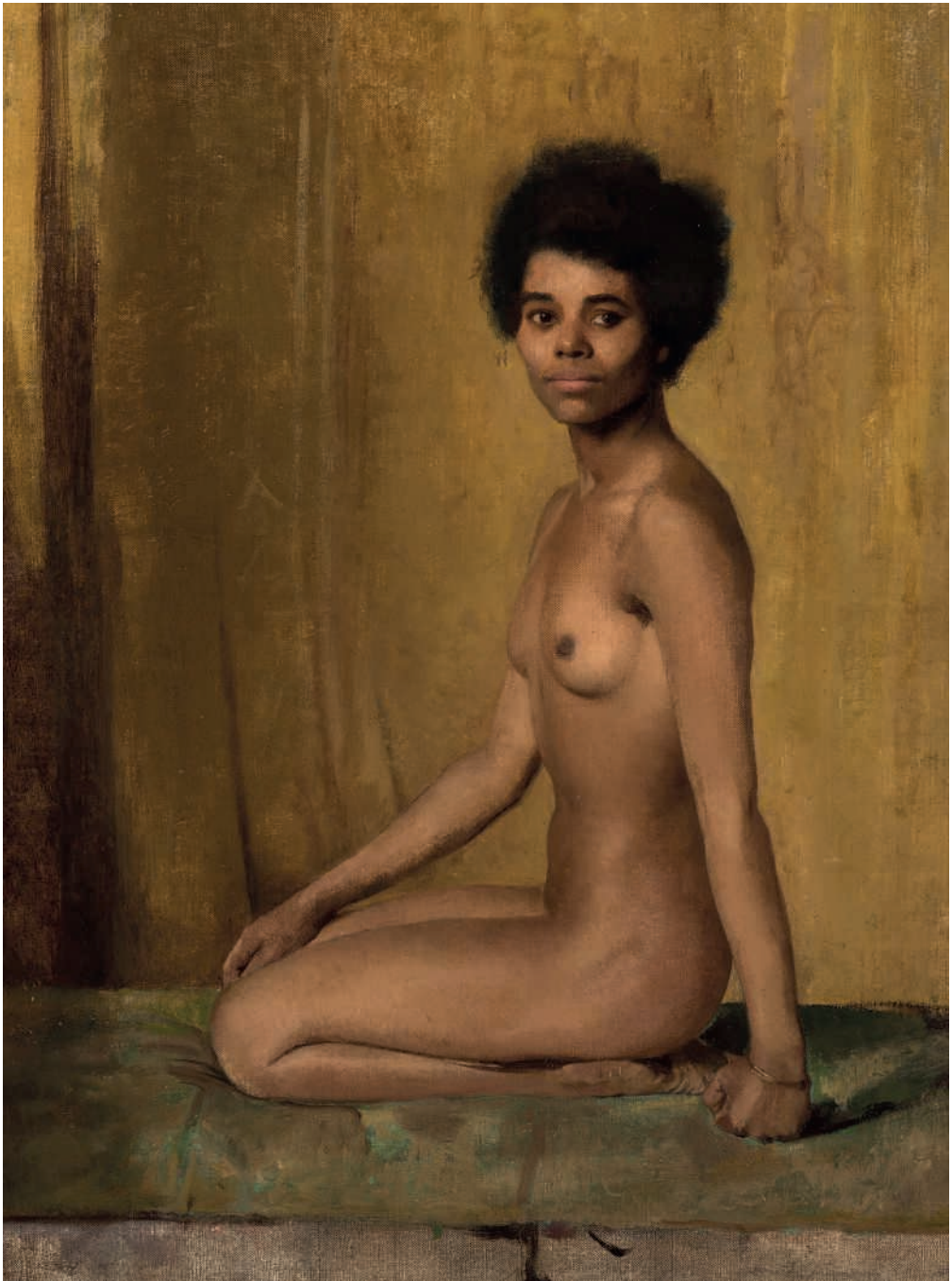
oil on canvas

22½ x 18½ in. (57.2 x 47 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400





4

3
SIR GERALD FESTUS KELLY, K.C.V.O, P.R.A., R.H.A.
(1879-1972)

Gillian John, kneeling

oil on canvas
 20¾ x 16¼ in. (52.7 x 41.3 cm.)

£6,000-8,000

\$7,400-9,800
 €6,800-9,000

EXHIBITED:

Bournemouth, The Russell-Cotes Art Gallery and Museum, 1960.
 London, The Royal Society of Artists, 1961, no. 65 [?].

During the 1930s, Kelly painted a series of portraits of Gillian John, the model believed to have been his mistress. The present work appears to be a variant of *Golly II*, which shows a more self-assured Gillian in a similar pose but with her chin raised and her head tilting slightly back and with the hand in the foreground pressed to her hip rather than resting on the floor.

4

ROBERT DUDDINGSTONE HERDMAN, A.R.S.A.
(1863-1922)

River pearls

signed with artist's monogram and dated '1916' (lower right)
 and further signed and indistinctly inscribed '****rls/The Pate**
 R. Duddingstone Herdman/A.R.S.A./13 *untfield Crescent/
 Edinburgh' (on a partial label attached to the reverse)
 oil on canvasboard
 16½ x 24¾ in. (41.8 x 62.9 cm.)

£3,000-5,000

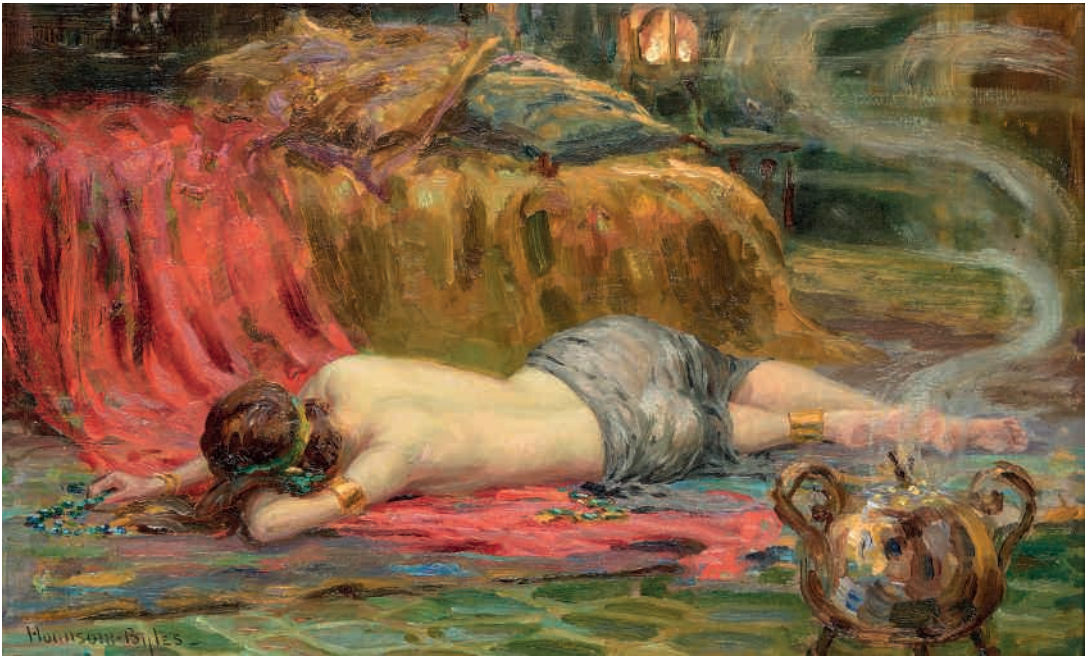
\$3,700-6,100
 €3,400-5,600

PROVENANCE:

Mrs B. Vezzecchia.
 with Frost & Reed Ltd., London.

EXHIBITED:

Edinburgh, Royal Scottish Academy, 1916, no. 197.



5

5
WILLIAM HOUNSOM BYLES (FL. 1872-1916)
Betrayed

signed 'Housom Byles -' (lower left) and further signed, indistinctly inscribed and numbered 'No. 7. Be*****d./W. Housom Byles.' (on the artist's label attached to the reverse)
 oil on board
 8½ x 13½ in. (21.6 x 34.3 cm.)
 £2,000-3,000

\$2,500-3,700
 €2,300-3,400

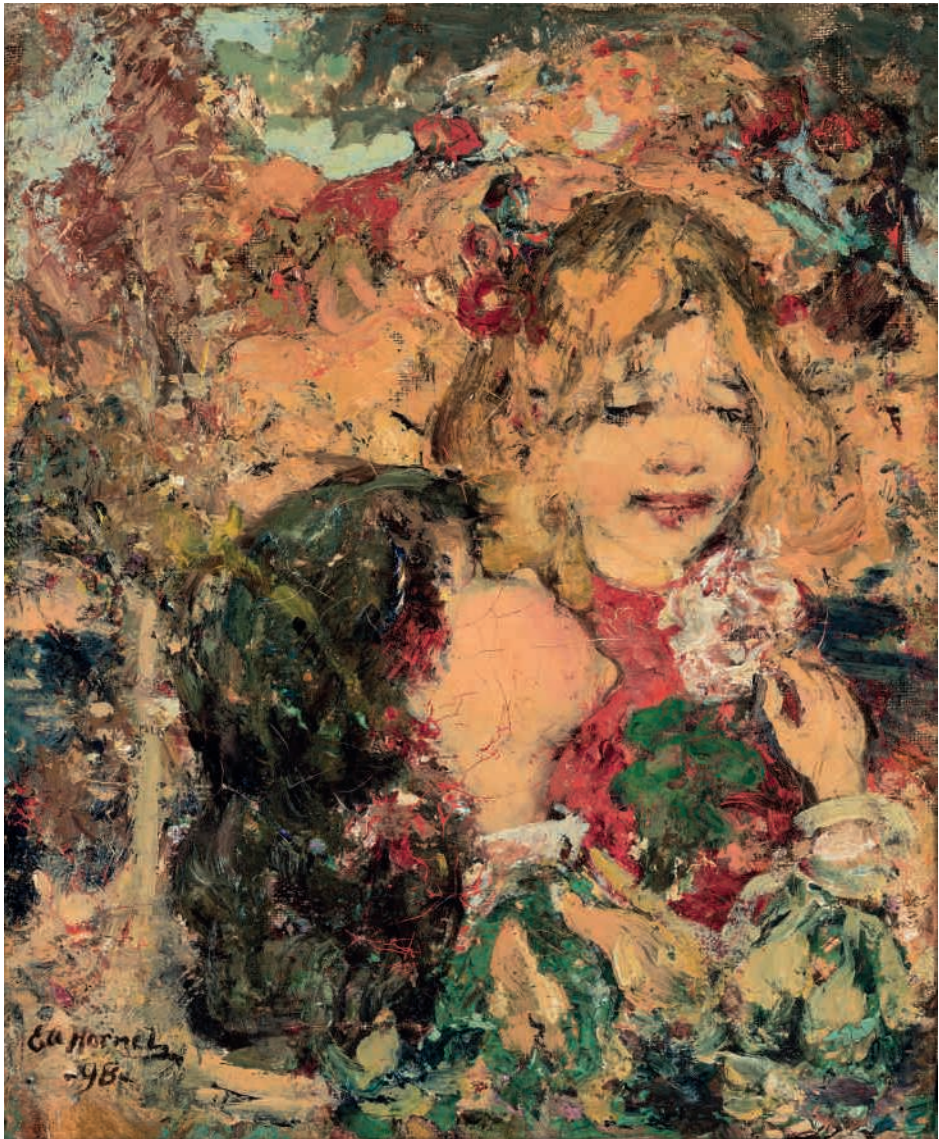
16
DOROTHEA SHARP, R.B.A., R.O.I., V.P.S.W.A. (1874-1955)
Summer holidays

signed 'DOROTHEA SHARP' (lower right)
 oil on canvas
 21¼ x 15¼ in. (54 x 40 cm.)
 £6,000-8,000

\$7,400-9,800
 €6,800-9,000

PROVENANCE:
 with John Magee Ltd., Belfast.





*7

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

The flower pickers

signed and dated 'E A Hornel/-98-' (lower left)

oil on canvas, unframed
12 x 10 in. (30.5 x 25.4 cm.)

£2,000-4,000

\$2,500-4,900

€2,300-4,500

PROPERTY OF A LADY

8

CHARLES SIMS, R.A., R.W.S. (1873-1928)

The storm

signed 'Sims' (lower left)
oil on canvas
21¾ x 18½ in. (55.3 x 47 cm.)
£3,000-5,000

\$3,700-6,100
€3,400-5,600

PROVENANCE:

with The Fine Art Society Ltd., London.

9

CHARLES SIMS, R.A., R.W.S. (1873-1928)

Mother and child

signed 'SIMS' (lower right) and further signed, inscribed
and numbered '100/Mother & Child/Chas Sims/Burlington
House/Piccadilly' (on the artist's label attached to the reverse)
pencil and bodycolour
19½ x 28½ in. (49.5 x 72.4 cm.)
£4,000-6,000

\$4,900-7,300
€4,500-6,700

PROVENANCE:

J.A. Thompson Esq., 36 Sloane Street.



8



9



VARIOUS PROPERTIES

10

SAMUEL JOHN LAMORNA BIRCH, R.A., R.W.S.
(1869-1959)

Winter

signed 'SJ Lamorna Birch' (lower right)

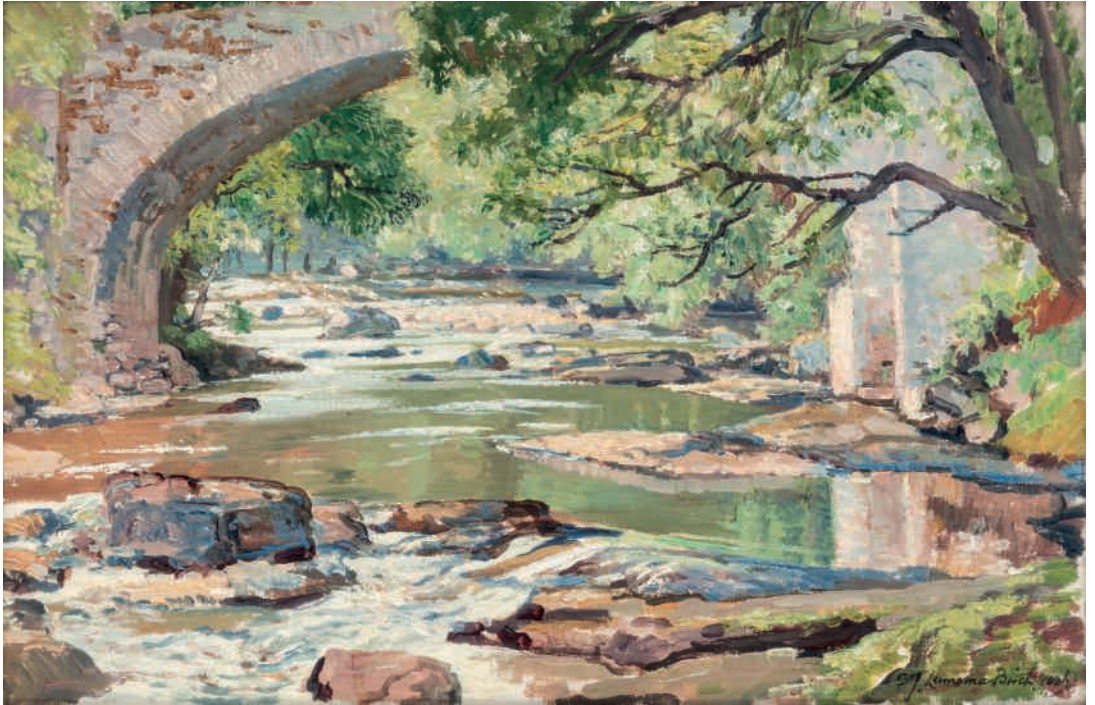
oil on canvas

20¼ x 24 in. (51.4 x 60.9 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



λ11

**SAMUEL JOHN LAMORNA BIRCH, R.A., R.W.S.
(1869-1955)**

The salmon stream, Rocky Glen, Glenalmond

signed and dated 'SJ Lamorna Birch/1939' (lower right) and indistinctly inscribed '.....
salmon & Rocky Glen Glenalmond'

(on a partial Fine Art Society label attached to the reverse)

oil on canvas

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

£2,000-4,000

\$2,500-4,900

€2,300-4,500

PROVENANCE:

with The Fine Art Society Ltd., London, 1955, no. 24.



PROPERTY OF A DECEASED ESTATE

112

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

Bougainvillea

oil on canvas

27 x 22 in. (68.5 x 55.8 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

The contents of the Studio of the late Sir Gerald Kelly, K.C.V.O, P.R.A., R.H.A.;
Christie's, London, 8 February 1980, lot 225.
with Lex Aitken, London.



VARIOUS PROPERTIES

■13

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

Field and thunderhead

signed with artist's monogram and dated '14' (lower right)

oil on canvas

30¼ x 34¼ in. (76.8 x 87 cm.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

14

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

The Elm Tree

signed 'G. CLAUSEN.' (lower right) and further signed and inscribed 'SIR GEORGE CLAUSEN/RA/The Elm Tree' (on the artist's label attached to the frame)

oil on canvas

18 x 14¼ in. (45.7 x 36.2 cm.)

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

Geoffrey Blackwell, O.B.E. (1884-1943), and thence by descent to the present owner.

LITERATURE:

J.B. Manson, 'Mr Geoffrey Blackwell's Collection of Modern Pictures', *The Studio*,

vol. 61, 1914, pp.280 & 282 (illus. as 'Landscape').

K. McConkey, *George Clausen and the Picture of English Rural Life*, Glasgow, 2012,

p. 145 (illus. in col. as 'The Elm Tree').

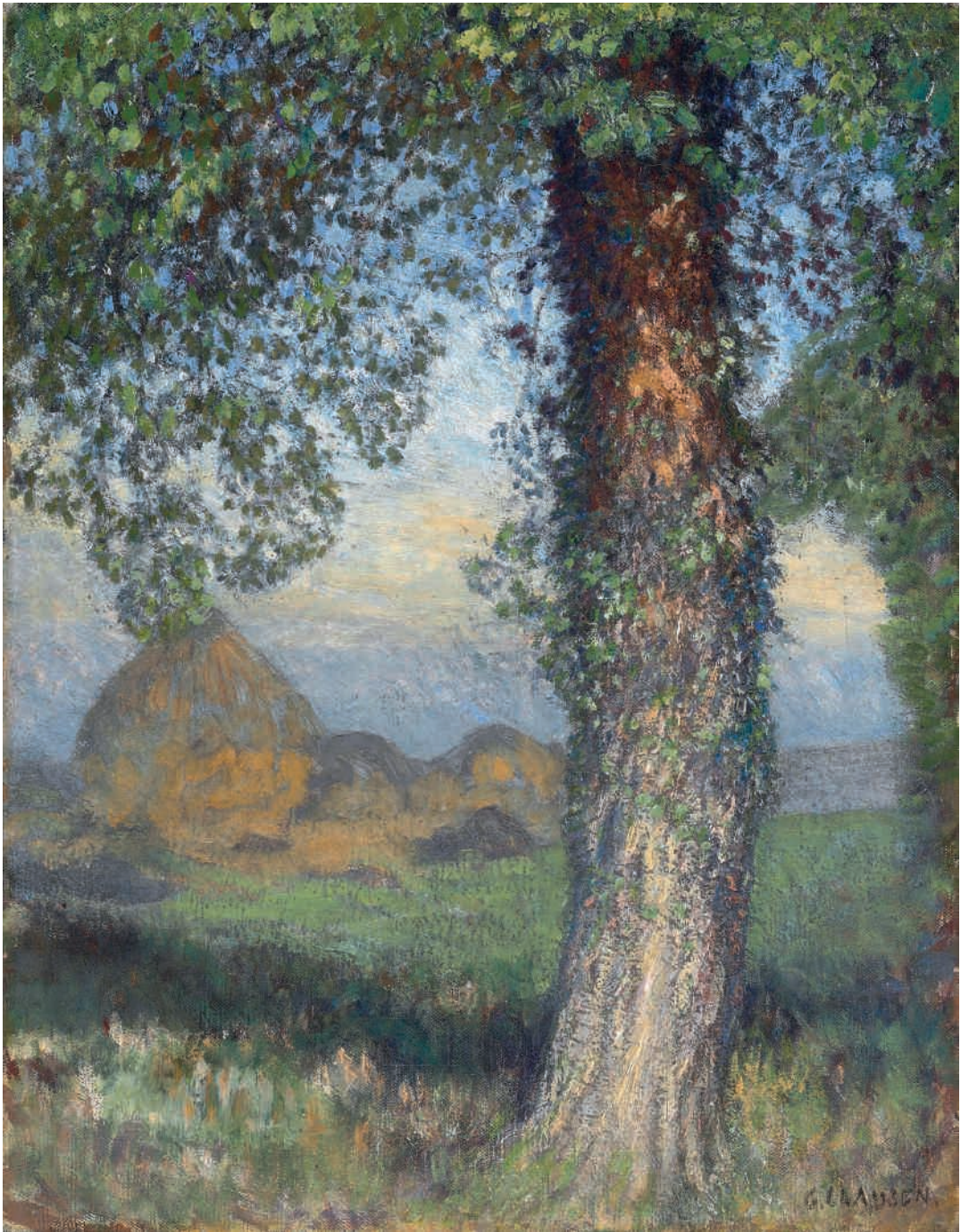
In 1906, in his second series of lectures to Royal Academy students, their Professor of Painting, George Clausen, addressed the problems of painting *en plein air*, 'It is not so very difficult to copy a tree', he declared, 'but to paint it and make it live ... is a thing few can do well ... How often, when we set about painting a tree ... we lose, even in looking at it, the charm that attracted us! We get confused, I suppose, with the infinity of detail ... We miss it somehow' (George Clausen, *Royal Academy Lectures on Painting*, London, 1913, p. 101) .

This was the voice of experience. Clausen had worked in the open air for twenty-five years and he embraced the complex structure of tree forms, their shapes and volumes. More particularly he responded to 'the light shining on it and through it' and in pictures such as the magisterial *Building a Rick* 1907 (Birmingham Museums), human industry was enveloped in sunlight broken and scattered through a largely unseen foliage. A similar effect is noteworthy here. In the present instance,

looking around and beyond the richly-textured tree trunk – the foreground motif – the space is defined by the unseen canopy it supports, as much as by the hayricks in the distance.

Increased responsibility that came with his Academy chair was one of the reasons behind Clausen's move back into town from rural Essex in 1905, yet throughout the years up to the outbreak of war, contact with the farms around his former home at Widdington was maintained. He was much in demand as a popular public speaker, and on a number of occasions was called upon to lecture on George Frederick Watts, the recently deceased 'Victorian Titian'. He would have known *A Parasite* (1903, private collection, on loan to the Watts Gallery), one of Watts's last exhibited works showing an aged tree clad in ivy standing beside a clean sapling. While he might reject such obvious allegory, Clausen clearly felt that there was more to say about this vigorous sparkling sunlit elm that made it symbolic. Pantheistic thoughts were left to us – the viewers.

KMc.





VARIOUS PROPERTIES

***15**

SIDNEY RICHARD PERCY (1821-1886)

The incoming storm, Glencoe

signed and dated '1882/S R Percy.' (lower right)

oil on canvas laid down on board

18 x 26¼ in. (45.7 x 66.7 cm.)

£6,000-10,000

\$7,400-12,000

€6,800-11,000



16
ALFRED DE BRÉANSKI, SNR, R.B.A. (1852-1928)

Below the falls of Glenfinlas, Scotland

signed 'Alfred. de Bréanski' (lower right) and further signed and inscribed ' "Below the Falls of Glenfinlas" NB/Alfred. de Bréanski, Senr.' (on the reverse)

oil on canvas

16 x 24 in. (40.6 x 61 cm.)

£5,000-7,000

\$6,200-8,500

€5,700-7,800



17

ALFRED DE BRÉANSKI, SNR, R.B.A. (1852-1928)

Rannoch Moors, Scotland

signed 'Alfred de Bréanski' (lower right) and further signed
and inscribed '“Rannoch Moors” NB/Alfred. de Bréanski Senr.' (on the reverse)

oil on canvas

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

£2,000-3,000

\$2,500-3,700

€2,300-3,400



18
SYDNEY A. WATSON, 19TH CENTURY
Glen Croe, Argyllshire

signed 'Sydney A. Watson.' (lower right) and inscribed
"GLEN CROE, ARGYLLSHIRE. N.B." (on the reverse)
oil on canvas
20 x 30 in. (50.8 x 76.3 cm.)

£2,000-3,000

\$2,500-3,700
€2,300-3,400



■19

LOUIS BOSWORTH HURT (1856-1929)

On the Ross-shire Hills

signed and dated 'Louis B. Hurt./1887' (lower left) and further signed and inscribed

'On the Ross-shire Hills/ Louis B. Hurt' (on the reverse)

oil on canvas

40¼ x 30½ in. (102.2 x 77.4 cm.)

£7,000-10,000

\$8,600-12,000

€7,900-11,000



20
JOHN FREDERICK HERRING, SNR (1795-1865)

Goats

signed and dated 'J.F. Herring Sen./1852' (centre right) and further signed and inscribed 'Companion to 107- /107 * Goats/J.F. Herring Sen' (on the artist's label attached to the reverse)

oil on canvas

16½ x 16½ in. (41.9 x 41.9 cm.)

£7,000-10,000

\$8,600-12,000

€7,900-11,000

PROVENANCE:

with Frost and Reed Ltd., London, no. 25130.



■21

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

On the water-meadows

indistinctly signed and dated 'T Sidney Cooper/1873' (lower left)

oil on canvas

30 x 42¾ in. (76.2 x 108.6 cm.)

£6,000-8,000

\$7,400-9,800

€6,800-9,000

PROVENANCE:

J. McLean; Christie's, London, 26 April 1902, lot 96 (260 gns to Agnew).

Roberts; Christie's, London, 22 February 1946, lot 170 as *Cattle and Sheep in Canterbury Meadows* (30 gns to Alexander).

Anonymous sale; Sotheby's, Belgravia, 17 June 1980, lot 119.
with Richard Green, London.

LITERATURE:

K. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.: His Life and Work*,
David Leathers Publishing, 2011, vol. I, p. 374, no. O.1873.22.



■22

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

Modern occupants of an ancient tenement

with signature and date 'T. S. Cooper. R.A./1878' (lower right)

oil on canvas

36¼ x 29⅞ in. (92 x 74 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

Anonymous sale; Mealy's Auctioneers, Castlecomer,
8 April 1997, lot 1075 as *Thomas Sidney Cooper*.

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

■23

BENJAMIN WILLIAMS LEADER, R.A. (1831-1923)

A Welsh stream in summertime

signed and dated 'B.W. LEADER./1881.' (lower left) and further signed and inscribed 'A Welsh stream in summer B.W. Leader' (on the stretcher)

oil on canvas

48 x 72 in. (121.9 x 182.8 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

with Arthur Tooth, London.

Anonymous sale; Christie's, London, 28 January 1972, lot 144 (sold for 4,800 gns).

with Richard Green, London.

LITERATURE:

R. Wood, *Benjamin Williams Leader, R.A. 1831-1923: His Life and Paintings*, Woodbridge, 1998, p. 60.

With little doubt, the present two works (lots 23 & 24) are produced by one of the most prolific British landscape artists at his very best: they illustrate an exceptional mastery of light, an understanding of the subtleties of the changing times of day, an appreciation of nature, and a formidable ability to combine detail and scale with a compatibility that many artists would find challenging.

A Welsh stream in summertime captures a moment that Benjamin Williams Leader would probably have witnessed on many occasions, whilst rambling through the depths of the Welsh countryside - where so many of his works are indebted. A young boy and his dog stand at the water's edge, his mother sitting watchfully behind, while a little girl and toddler can be seen in the clearing beyond, perhaps playing a game, or having discovered something of interest. Silver birch frame the river, while that great symbol of the British Isles, the oak, paternally watches over the family. A track leads from the lower edge of the canvas towards the group, seemingly inviting the viewer to enjoy the summer's day in their company.

As the river glistens with light, the central point is disrupted by shallows that make the water froth and ripple, until it re-joins the tranquility of the pool beyond. The sky above provides a light backdrop, which contrasts a rich menagerie of greens: from the deep olives of the foreground, the clover and mint greens beyond, to the light on the moss covering the oak, lit up by the sun, creating a green reminiscent of a candle shimmering through an empty bottle of wine.

Executed in 1883 (the year that Leader was elected an Associate of the Royal Academy) and of a different mood, but with similar tranquility, *Parting Day* captures a summer's day in its finality, the night drawing in, cushioned by a sublime afterglow of the sun: a spectrum of pink, gold and violet flows across the sky mirrored by the slow currents of the river below.

An old lady, possibly the farmer's mother, herds geese across the embankment to the nocturnal safety of their enclosure, while two figures - perhaps the farmer and his wife - stand outside the gate, a faithful collie patiently lying at their feet. Near the viewer, a boat, likely to have been used for netting and catching fish during the day, is moored - the fisherman and his family at home around a table enjoying the day's catch.

The silhouette of a Norman church overlooks the scene and completes an idyllic vision of pastoral life: a vision that would have provided a nostalgic contrast to the post-Industrial Revolution audience of the day. Indeed, it is likely that both paintings elicited a response that would have little or no dissimilarity to that of any observer in this present day - conjuring the ideals of a life where simplicity, a closeness to nature, family and the most important attributes to happiness are plentiful.

Please note that three works from the same collection will be included in the forthcoming sale of *Victorian, Pre-Raphaelite & British Impressionist Art* on 14 December 2016 at our King Street saleroom.



■24

BENJAMIN WILLIAMS LEADER, R.A. (1831-1923)

Parting Day

*'The weary sun hath made a golden set,
And, by the bright track of his fiery car,
Gives token of a goodly day tomorrow'*

signed and dated 'B.W. LEADER. 1883.' (lower left)
oil on canvas
44¼ x 72½ in. (108 x 184 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

with Agnew's, London.

Sir William Cuthbert Quilter, founder of the National Telephone Company.

His sale; Christie's, London, 9 July 1909, lot 63 (1,200 gns to Gooden & Fox).

Ernest Ruffer; Christie's, London, 9 May 1924, lot 38 (470 gns to Cassell).

The trustees of The Stoneleigh Settlement; Christie's, London, 16 October 1981, lot 6.

EXHIBITED:

London, Royal Academy, 1883, no. 98.

LITERATURE:

Academy Notes, London, 1883, p. 15.

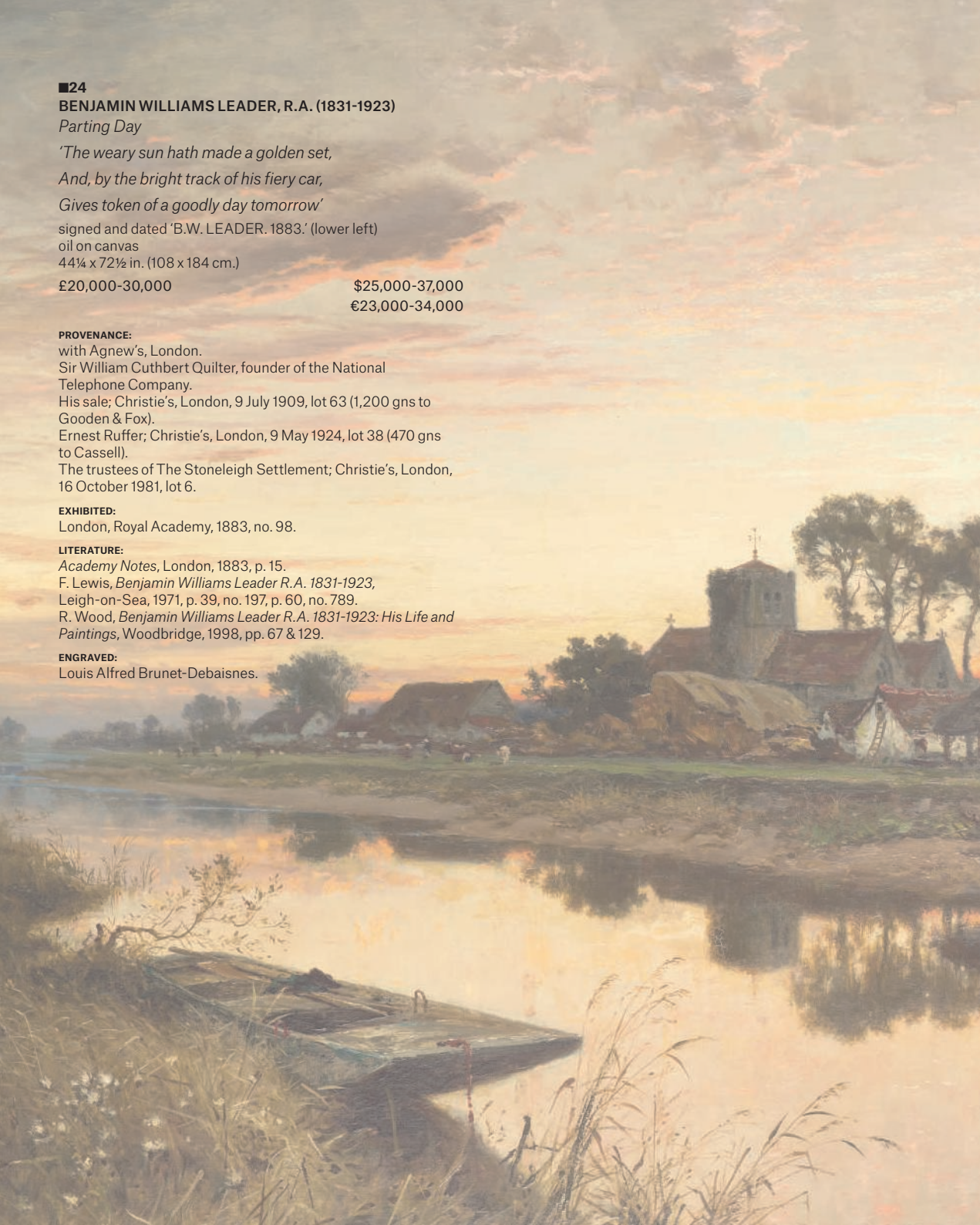
F. Lewis, *Benjamin Williams Leader R.A. 1831-1923*,

Leigh-on-Sea, 1971, p. 39, no. 197, p. 60, no. 789.

R. Wood, *Benjamin Williams Leader R.A. 1831-1923: His Life and Paintings*, Woodbridge, 1998, pp. 67 & 129.

ENGRAVED:

Louis Alfred Brunet-Debaisnes.







PROPERTY OF A GENTLEMAN

■25

BENJAMIN WILLIAMS LEADER, R.A. (1831-1923)

The Hayfield

signed and dated 'B.W. LEADER. 1898.' (lower left)

oil on canvas

30¼ x 50 in. (76.8 x 127 cm.)

£7,000-10,000

\$8,600-12,000

€7,900-11,000



26



27

VARIOUS PROPERTIES

26

BENJAMIN WILLIAMS LEADER, R.A. (1831-1923)

The Thames at Streatley

signed and dated 'B.W. LEADER. 1903.' (lower left) and further signed and inscribed 'The Thames at Streatley. B.W. Leader' (on the stretcher)

oil on canvas

16 x 24 in. (40.8 x 61 cm.)

£5,000-8,000

\$6,200-9,800

€5,700-9,000

27

JAMES THOMAS LINNELL (1820-1905)

Open country

signed and dated 'James T. Linnell/1870' (lower left) and further signed and inscribed 'Open Country/James T. Linnell' (on a label attached to the reverse)

oil on canvas

40¼ x 62 in. (102.2 x 157.5 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



28

■ 28

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

Building a Halifax Bomber

signed and dated 'Frank O. Salisbury/ 1944' (lower right)

oil on canvas

30 x 40 in. (76.2 x 101.6 cm.)

£2,000-4,000

\$2,500-4,900

£2,300-4,500

PROVENANCE:

Lloyd's of London, 20 May 1974, no. 7168.

EXHIBITED:

London, United Society of Artists.

29

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

The magic crystal

signed 'Frank O. Salisbury' (lower right)

oil on canvas

40 x 30 in. (101.6 x 76.2 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

Mrs Sylvia Crichton, Folkestone.





30

WILLIAM SAVAGE COOPER (FL.1880-1926)

Spring

signed and dated 'Savage Cooper/ -1896-7-' (lower left)

oil on canvas

29¾ x 16 in. (75.6 x 40.6 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



λ31

CECIL KENNEDY (1905-1997)

Roses

signed 'CECIL KENNEDY' (lower right)

oil on canvas

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

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

with The Fine Art Society Ltd., London, June 1952.



λ*32

CECIL KENNEDY (1905-1997)

*Orchids, hibiscus, iris, freesia and other flowers
on a pedestal, with a ladybird and a bumble bee*

signed 'CECIL KENNEDY' (lower centre, on the pedestal)

oil on canvas

24 x 20 in. (61 x 50.9 cm.)

£2,500-3,500

\$3,100-4,300

€2,900-3,900

PROVENANCE:

with W.H. Patterson Fine Arts Ltd., London,
where acquired by the present owner, c. 1985.



λ33

CECIL KENNEDY (1905-1997)

Summer flowers

signed 'CECIL KENNEDY' (lower right) and inscribed 'Summer flowers in English 16th Century Goblet/(Centre Rosa Nevada)' (on the stretcher)
oil on canvas

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

£10,000-15,000

\$13,000-18,000

€12,000-17,000



***34**

EDWARD LADELL (1821-1886)

A glass of white wine, peaches, grapes, raspberries and leaves, on a carved wooden ledge

signed with artist's monogram (lower left)

oil on canvas

17 x 14 in. (43.2 x 36 cm.)

£6,000-8,000

\$7,400-9,800

€6,800-9,000



35

EDWARD LADELL (1821-1886)

*A flute, with plums, grapes, a bird's nest and ivory casket, on a Persian carpet
on a marble ledge*

signed with artist's monogram (lower left)

oil on canvas

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

£5,000-7,000

\$6,200-8,500

€5,700-7,800

PROVENANCE:

with G.M. Lotinga Fine Art Galleries, London.



36

EDWARD LADELL (1821-1886)

Hazelnuts, peaches, grapes, raspberries, and plums on a wooden ledge

signed with artist's monogram (lower left)

oil on canvas

14 x 12 in. (35.5 x 30.5 cm.)

£5,000-7,000

\$6,200-8,500

€5,700-7,800

PROVENANCE:

with Burlington Paintings, London.



λ37

BENNETT OATES (1928-2009)

A galaxy of flowers

signed and dated 'Bennett Oates 75' (lower right)

oil on panel

24 x 20 in. (60.9 x 50.8 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



38
EDWARD HOLMES, R.B.A. (FL. 1841-1891)

Shake hands Polly

signed with artist's monogram (lower left)

oil on canvas

15¼ x 12½ in. (38.7 x 31.8 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



39
NORMAN GARSTIN, R.B.C. (1847-1926)

His favourite pastime - Bubbles

signed and inscribed 'Norman Garstin His favourite Pastime/
- Bubbles' (on the stretcher)

oil on canvas

16 x 11 in. (41 x 28 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



40
FRANK HOBDEN, R.B.A. (1879-1930)

Difficult to please

signed with artist's monogram (lower left) and further signed and inscribed 'Difficult to Please/Frank Hobden/17 Colon****, London' (on a partial label attached to the reverse)

oil on canvas

12½ x 16½ in. (30.8 x 40.8 cm.)

£2,000-4,000

\$2,500-4,900

€2,300-4,500

EXHIBITED:

London, Institute of Painters in Oil, no. 1384.



PROPERTY OF A GENTLEMAN

41

JOHN ARTHUR LOMAX, R.B.A. (1857-1923)

A nice opportunity

signed 'JOHN. A. LOMAX.' (lower left)

oil on panel

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

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

with Dyson Lister, Harrogate.



PROPERTY FROM THE ESTATE OF THE LATE IAN FRY

■42

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

St Valentine's Day

signed and dated 'W.P. Frith 1874' (lower right)

oil on canvas

36 x 33½ in. (91.5 x 85 cm.)

£6,000-8,000

\$7,400-9,800

€6,800-9,000

PROVENANCE:

Harold G. Brown; Christie's, London, 31 July 1936, lot 303 (11 gns to Brush(?)).
Anonymous sale; Sotheby's, London, 15 June 2000, lot 45, where purchased by Ian Fry,
and by descent.

EXHIBITED:

London, Royal Academy, 1874, no. 320.
Liverpool, Walker Art Gallery, Imperial Jubilee Exhibition, 1887.

ENGRAVED:

By Thomas Lewis Atkinson, 1875.



VARIOUS PROPERTIES

43

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

Portrait of William Arden, 2nd Baron Alvanley

oil on board

10 x 8 in. (25.5 x 20.3 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

with Agnew's, London, no. 23624, as 'Lord Melbourne'.

Born in 1789, William Arden, 2nd Baron Alvanley (1789-1849), served as an officer in the Coldstream Guards, but was better known for his friendship with the Prince Regent. Charles Greville, later said that 'his constant spirits and good humour, together with his marvelous wit and drollery, made him the delight and ornament of Society' (C. Greville, *Memoirs*, 1850). Another version of this painting, executed at Woburn Abbey in 1833, was sold at Sotheby's on 9 March 1983 (lot 54), and a pen and ink sketch of Lord Alvanley by Landseer is in the Abercorn Collection at Barons Court (see R. Ormond, *Edwin Landseer: The Private Drawings*, Norwich, 2009, no. 77).

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



λ44

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

Her last sitting

signed, inscribed and dated "1865./Charles Spencelayh./ 27-10-1955." (lower left) and further signed, inscribed and dated 'Charles Spencelayh. R.M.S., H.M./R.B.S.A./105 London Road./Bozeat- Wellingborough./Title: "Her Last Sitting"/1955 - not for sale' (on a label attached to the stretcher)

oil on canvas

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

£4,000-6,000

\$4,900-7,300

€4,500-6,700

An intimate glimpse into Spencelayh's personal life, this painting was the final time his second wife, Elizabeth, sat for him before she died in August 1955, and was completed by Spencelayh after her death. Some of the familiar household objects that surround Elizabeth appear in other late works by Spencelayh, however, there is an air of the 'sad lone man', as Spencelayh described himself in September 1955 in a letter to Mrs Rosie Levy, the widow of his patron, reflected in the distant mirror glancing tenderly down at his wife.



PROPERTY OF A GENTLEMAN

■45

WILLIAM HENRY MIDWOOD (FL. 1867-1871)

A cottage interior

signed and dated 'Midwood./1868.' (lower left)

oil on canvas

30 x 40 in. (76.2 x 101.6 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

with Roy Miles Fine Painting, London.





47

VARIOUS PROPERTIES

46

ALEXANDER M. ROSSI (FL. 1870-1903)

An elegant pastime

signed 'A. M. Rossi' (lower right)

oil on canvas

38¼ x 22¾ in. (97.2 x 57.8 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

47

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

An Upper Canada Cadet

signed 'BARNES' (lower right)

oil on canvas

50 x 40½ in. (127 x 102.8 cm.)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

PROVENANCE:

Canada, The Ontario Institute of Painters.



λ*48

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

Portrait of H.R.H. The Prince Philip, Duke of Edinburgh, K.G., K.T., O.M., G.B.E., A.C., Q.S.O., P.C.

signed 'BARNES' (lower right)

oil on canvasboard

36 x 26¾ in. (91.4 x 67.9 cm.)

£2,500-3,500

\$3,100-4,300

€2,900-3,900



λ49

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

Portrait of John Carrol

oil on canvas
24 x 20 in. (61 x 50.8 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

The first of several studies of the asthmatic actor, John Carol, were exhibited by Seago in the Medici Galleries in 1939. Seago had painted Carol in his role as Oswald, the tragic son in Ibsen's *Ghosts*. Infatuated by his glamorous life-style and the intellectual stage persona, Seago invited Carol to live at the Moat Cottage whilst recuperating from an asthma attack during the war. Carol soon bored of Norfolk and Seago's solicitous care and moved back to London after only a few months. (See J. Goodman, *The Other Side of the Canvas*, London, 1978, pp. 148, 173-4)



■ 0.50

SIR OSWALD JOSEPH HORNBY BIRLEY, R.O.I., R.P. (1880-1954)

The apache dancer, Miss Beatrice Collins

signed 'Oswald. Birley' (lower right)

oil on canvas

77¼ x 49¼ in. (197.5 x 126.4 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700



■*51

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

June and Robyn

signed 'BARNES' (lower right)

oil on canvas

50¼ x 40½ in. (127.5 x 102 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

EXHIBITED:

Ontario, Art Gallery of Ontario, *Royal Canadian Academy of Arts 78th Annual Exhibition*,
15 November- 5 December 1958.



52
HAROLD C. HARVEY (1874-1941)
Clara

signed and dated 'Harold Harvey 22' (lower right)
oil on canvas
24 x 18 in. (60.9 x 45.8 cm.)
£4,000-6,000

\$4,900-7,300
€4,500-6,700



■53

HARRINGTON MANN, R.P., R.E., N.P.S., N.E.A.C. (1864-1937)

Portrait of Miss Mary Nairn

signed and dated 'HARRINGTON MANN 1904' (lower left)

oil on canvas

49¾ x 40 in. (126.4 x 101.6 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

The van Sminia Family Collection, Landgoed de Klinze Estate, The Netherlands.

For a comparable portrait of Miss Mary Nairn by the artist please see Sotheby's, London, 25 November 2004, lot 424.

54

PHILIP ALEXIUS DE LÁSZLÓ (1869-1937)

Portrait of a lady, probably Hélène (Elena) Mier de Suberville, née Elena Mier y Cuevas

signed, inscribed and dated 'de László PARIS 1926' (lower left)

oil on canvas

36¾ x 29½ in. (93.3 x 75 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

Elena Mier y Cuevas (1887-1977) was born in Mexico City in 1887. She was the daughter of Sebastian Mier Almendaro (1849-1916), a Mexican diplomat who, in 1901 was sent to Paris to run the Legation of Mexico in France. In July 1908 Elena married Luis Mier Suberville (1880-1946) in Neuilly-sur-Seine. De László's appointment book confirms that he was painting a certain 'Suberville' in Paris in November 1926.

We are grateful to Katherine Field and Susan de László for their help in preparing the catalogue entries for lots 54 & 55, 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.



THE PROPERTY OF A GENTLEMAN

55

PHILIP ALEXIUS DE LÁSZLÓ (1869-1937)

Preparatory sketch of Sir Rufus Daniel Isaacs (1860-1935), 1st Marquess of Reading and Viceroy of India, 1926, wearing the robes of the Grand Master of the Star of India

oil on canvas
30 x 20 in. (76.2 x 50.8 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

In the possession of the artist on his death.
John de Laszlo, his youngest son.
Anonymous sale; Christie's, London, 22 July 2009, lot 6.

LITERATURE:

Sitters' Book II, f. 51: Reading / Decr 1926
Gregory Rowcliffe & Co. Will Trust. *Inventory of Portraits, Pictures, Studies, Sketches, Drawings etc. by Philip Alexius Laszlo de Lombos, M.V.O., etc.* London, 1938, p.9 (51)
The Rt. Hon. Rufus Isaacs, First Marquess of Reading. Study for large portrait now in Government Buildings, New Delhi, India.
O. Rutter, *Portrait of a Painter*, London, 1939, p. 365.

This is a preparatory oil sketch for a formal full-length portrait of the Marquess of Reading, completed in 1927. The finished portrait, commissioned for Delhi's Government Buildings, proved too large to hang in its destined place, and had to be cut down to a three-quarter length portrait. It is currently untraced, and was the third portrait de László executed of a Viceroy of India, having previously painted Lord Minto and Lord Hardinge.





VARIOUS PROPERTIES

■ 56

ARTHUR JOHN ELSLEY (1860-1952)

Lily Coccioletti

signed and dated 'ARTHUR J ELSLEY 1884' (lower left) and further signed and inscribed 'Arthur J. Elsley/12 Angel Court E.C./ Lily Coccioletti/ No.1' (on the artist's label attached to the reverse)

oil on canvas

36 x 28 in. (91.4 x 71.2 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Anonymous sale; Christie's, London, 7 November 2002, lot 62.

Esilia Lily Coccioletti, born in 1881, was a first cousin of Elsley's wife Emily Fusedale. Elsley married his second cousin Emily, known as Emm, on 11 November 1893 at St Thomas's, Portman Square.



57
ROBERT GEMMELL HUTCHISON, R.S.A., R.S.W.
(1855-1936)

The yellow bow

signed 'Gemmell Hutchison' (lower left)

oil on canvas

25 x 20 in. (64 x 53.3 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

Anonymous sale; Sotheby's, Gleneagles, 26 August 1986, lot 779.



58

GEORGE HENRY BOUGHTON, R.A. (1833-1905)

Portrait of Katie Lewis, bust-length, wearing a bonnet

signed with initials (lower left) and inscribed 'To Miss KATIE LEWIS' (lower right)

pastel on buff paper

16 x 13¾ in. (40.6 x 34.9 cm.)

£2,500-3,500

\$3,100-4,300

€2,900-3,900

PROVENANCE:

The Lewis family, and by descent to Mrs Elizabeth Wansbrough; Sotheby's, London, 7 June 1995, lot 156, where purchased by a descendant of the sitter, and by descent to the present owner.

Katie Lewis (1878-1961) was the daughter of the renowned society lawyer Sir George Henry Lewis, 1st Baronet (1833-1911), and his second wife Elizabeth Eberstadt (1845-1931). The present drawing is charmingly intimate, attesting to the familiarity of Boughton with the Lewis family.



λ59

FRANCIS EDWIN HODGE, R.I., R.P., R.B.A., R.O.I., R.W.A. (1883-1949)

A favourite rabbit

signed and dated 'F.E. Hodge/ 31' (lower right) and further signed and inscribed 'F.E.

Hodge/ 61 Glebe Place/ SW3'

(on the reverse)

oil on canvas

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

£2,000-3,000

\$2,500-3,700

€2,300-3,400



60

60
SIR JOSEPH NOEL PATON, R.S.A. (1821-1909)

The song of Silenus

signed with artist's monogram and dated '1848-58'
 (lower left)
 oil on canvas
 7¼ x 15 in. (19.7 x 38.1 cm.)

£6,000-8,000

\$7,400-9,800

€6,800-9,000

PROVENANCE:

Archibald Campbell, Esq., of Blythswood.

EXHIBITED:

Edinburgh, Royal Scottish Academy, 1859, no. 461.

The subject is taken from the sixth of Virgil's *Eclugues*, or *Bucolics*, in which Silenus, the boon companion of Bacchus, noted for his love of wine and skill in music, sings about the origin and nature of the world according to the Epicurean philosophy. Paton exhibited another work of *Silenus surprised by Aegle* at the Royal Scottish Academy in 1848.

61

SOPHIE ANDERSON (1823-1903)

Little boy blue, come blow your own horn

signed with initials 'SA' (lower right) and further signed 'Sophie Anderson' (on the stretcher)
 oil on canvas
 12 x 10 in. (30.4 x 25.4 cm.)

£6,000-8,000

\$7,400-9,800

€6,800-9,000

PROVENANCE:

with Mandells Gallery, Norwich.





λ62

ARTHUR JOHN ELSLEY (1860-1952)

An unfair advantage

signed and dated 'ARTHUR J. ELSLEY./1891.' (lower left)

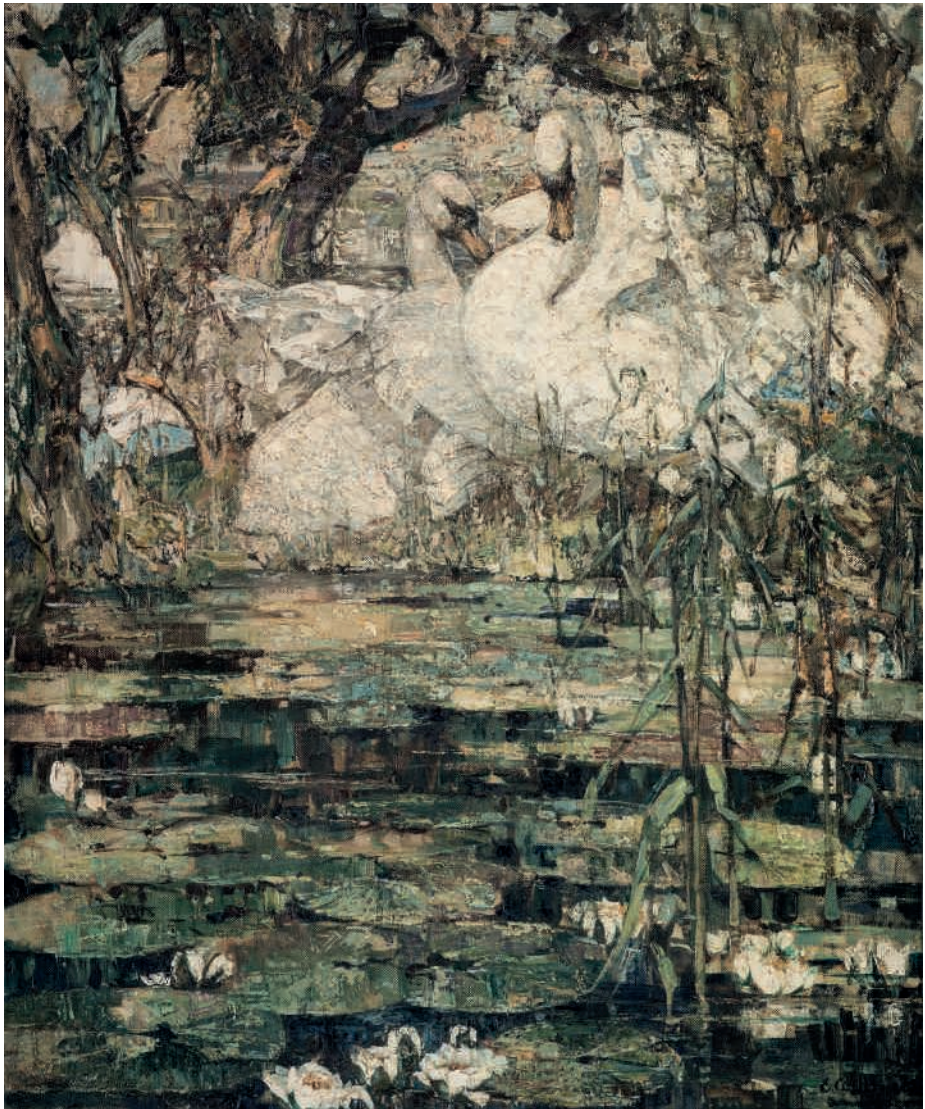
oil on canvas, unframed

34¾ x 28½ in. (88.3 x 72.4 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000



63
EDWARD ATKINSON HORNEL, R.B.C., I.S. (1864-1933)

Swans & waterlilies

signed and dated 'E. A. Hornel/ 1900' (lower right) and further signed and inscribed
"Swans & Waterlilies"/ by E. A. Hornel/ Kirkubright' (on the artist's label attached
to the reverse)

oil on canvas
36 x 30¼ in. (91.4 x 76.2 cm.)

£7,000-10,000

\$8,600-12,000

€7,900-11,000

λ*64

DAME LAURA KNIGHT, R.A., R.W.S. (1877-1970)

Two young girls walking on the coast

signed 'Laura Knight' (lower left)

pencil and watercolour heightened with bodycolour on board

21 x 22⁷/₈ in. (53.3 x 58.1 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

EXHIBITED:

London, Leicester Galleries, 1912.

In 1911 Harold and Laura Knight moved up to Trewarveneth, on Paul Hill in Cornwall, to occupy a house that had recently been vacated by Thomas Cooper Gotch and his family. With its magnificent views of Mount's Bay, and with Newlyn, Mousehole and Lamorna Cove in easy reach, we can imagine the artist free-wheeling downhill to her favourite painting locations. At Lamorna, in seclusion, she would paint bathers disrobing on the shore. At the same time, up on the height Knight began a remarkable series of watercolours characterized by low horizons and glorious skies. These include *In the Fields*, *On the Cliffs*, and the resplendent *Wind and Sun* (all private collections), which led directly to *The Flower*, her major Royal Academy oil painting of 1912. The rediscovery of *Two young girls walking on the coast* with its freshly mown field, distant headland and figures, shown in full-length entering from the right, provides an important new link in this chain. Further research may reveal the original title of the work.

It is possible that this remarkable sequence was prompted by recent contact with the work of William Orpen whose Howth headland paintings had begun to appear at the New English Art Club. Knight and Orpen had met in London in 1910 and

as in his rendering of *Afternoon on the Cliff* (1910, private collection), she would set her models against the sky. Like his, they would be more naturalistic than those of Augustus John. But first of all, she must obtain their services, and in the summer of 1911 she and Harold hired three London models, one of whom, Dorothy Snell, a former 'Tiller Girl', was to marry Harold's brother, Edgar. Florence Carter-Wood was also posing for the Knights at this time.

However, the strikingly modern aspect of Laura's works – and the present example in particular – lies in the fact that figures are observed in rigorously formal, one might say, 'reductive' circumstances. The aperture opens on the heavens and they walk into or across the picture plane. In a sense their presence banishes or reduces the horizon to its lowest point, all but obliterating topographic detail in the back projection. On London visits Knight was a theatre-goer. She would have been aware of the new architectonic sets of Gordon Craig. Yet although this extraordinary composition owes something to these experiences, its light and air was natural. Coolly premeditated, its 'nature' becomes atmosphere animated only by unheard birdsong and quiet conversation.

KMc.





65

BENJAMIN WILLIAMS LEADER, R.A. (1831-1923)

Along the shallows

signed and dated 'B.W. LEADER 1906.' (lower left)

oil on board

12¾ x 17 in. (32.4 x 43.2 cm.)

£3,500-4,500

\$4,300-5,500

€4,000-5,000



66
BENJAMIN WILLIAMS LEADER, R.A. (1831-1923)

A tranquil spot by the river

signed and dated 'B.W. LEADER. 1907.' (lower left)

oil on canvas

20½ x 30¼ in. (52.1 x 76.8 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

'67

PATRICK NASMYTH (1787-1831)

Old cottages on the river Brent

signed and dated 'Patrick Nasmyth 1830' (lower left)

oil on panel

23¼ x 32¼ in. (59 x 81.9 cm.)

in a hand-carved wooden period frame.

£2,500-3,500

\$3,100-4,300

€2,900-3,900

PROVENANCE:

with Oscar and Peter Johnson Ltd., London.



VARIOUS PROPERTIES

■*68

FREDERICK WATERS WATTS (1800-1862)

View of Tintern Abbey on the Wye

oil on canvas

33½ x 50 in. (85.1 x 127 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

with Frost & Reed Ltd., London.

Anonymous sale; Christie's, London, 26 April 1974, lot 67.

Anonymous sale; Sotheby's, London, 11 November 1975, lot 118.

EXHIBITED:

London, Royal Academy, 1847, no. 269.



69

■*69

ALFRED EDWARD CHALON, R.A. (1781-1860)

An afternoon ride

oil on canvas
34 x 44 in. (86.4 x 111.8 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

with Arthur Ackermann & Son Ltd., London.
Anonymous sale; Christie's, New York, 6 December 1996,
lot 33, where purchased by the present owner.

*70

THOMAS FAED, R.A. (1826-1900)

A highland lass

signed and dated 'Thomas Faed 1863' (centre right) and
inscribed 'A Highland Lass' (on the stretcher)

oil on canvas, painted oval
12 x 10 in. (30.5 x 25.4 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



70

■71

ALFRED FOWLER PATTEN, R.B.A. (1829-1888)

A bashful swain

with signature and date 'A.F. Patten/1890' (lower centre)
and signed and inscribed 'A Bashful Swain./A.F. Patten 7
Aldbury Villas/West Knighton' (on the artist's label attached
to the stretcher)

oil on canvas

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

£1,500-2,000

\$1,900-2,400

€1,700-2,200



71

72

WILLIAM SHAYER, SNR (1787-1879)

The gypsy encampment

oil on canvas

24 x 20 in. (61 x 51 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700



72



73

73
JAMES CHARLES (1851-1906)

Boys and girls come out to play

indistinctly signed (lower right) and inscribed 'Boys and girls come out to play' (on a label attached to the reverse of the frame)
 oil on canvas

38 x 64 in. (96.5 x 162.5 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 4 June 2009, lot 51,
 (where purchased by the present owner.)

74
HELEN ALLINGHAM, R.W.S. (1848-1926)

At West Hagbourne, Berkshire

signed 'H. Allingham' (lower right)
 pencil and watercolour with scratching out
 11½ x 8½ in. (29.2 x 21.6 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

with Vicars Brothers Ltd., London.



175

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

The patriot

signed and dated 'C. Spencelayh/1917.' (lower left)
pencil and watercolour heightened with touches of white,
on card

11½ x 8½ in. (29.2 x 21.6 cm.)

£10,000-20,000

\$13,000-24,000

€12,000-22,000

In this meticulously rendered watercolour Spencelayh touches on the subjects of war and patriotism, topics that he continued to return to throughout both the First and Second World Wars. Renowned for the detailing of his interior scenes, many of which he would re-create in his studio in order to assist with his composition, Spencelayh has added flashes of vibrancy to the dimly lit interior as the old man unfurls his union flag in preparation for display. With a copy of Robert Gibb's *The Thin Red Line* hanging on the wall above an ancient pistol Spencelayh hints at British victories of the past, and by drawing the eye to the huge flag unfolding across the wooden floor he underlines a sense of hope that in 1917 the tide had begun to turn in the favour of the British forces, especially with the arrival of the first US troops in France in June that year.



C. SPENCER LAYTON
1911

76

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

The Glove seller: A scene from Sterne's 'Sentimental Journey'

signed and dated 'WP Frith 1845' (lower right)

oil on canvas, feigned arch

24¾ x 20⅞ in. (62.9 x 53 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Commissioned by John Gibbons, and by descent in the family until
The Contents of Elm Hill, Worcestershire; Phillips, Knowle, 10 January 2001, lot 261.

EXHIBITED:

London, British Institution, 1845, no. 442.

London, Guildhall Art Gallery; and Harrogate, Mercer Art Gallery, *William Powell Frith: Painting the Victorian Age*, November 2006 - July 2007.

LITERATURE:

M. Bills and V. Knight (eds.), *William Powell Frith: Painting the Victorian Age*, New Haven and London, 2006, pp. 157-8, pl. 145.

Frith met John Gibbons in 1843 admiring his paintings, *The Vicar of Wakefield* and a scene from Sterne's *Sentimental Journey*, at an exhibition in Birmingham. Gibbons wrote to the artist 'Sir, There is a picture of yours in the Birmingham Exhibition that pleased me exceedingly, and I should have purchased it at once had I not been anticipated by a more fortunate man. I allude to the scene from the 'Vicar of Wakefield'...Could you hit upon another subject from the same delightful tale that would serve as a companion? Have you anything of a similar character in hand?', and then '...If so, you may set about one for me - something like the scene from the 'Sentimental Journey' will do' (W.P. Frith, *Further Reminiscences*, London, 1888, pp. 197-8). Gibbons acquired four works by Frith for his collection including the present painting. Another smaller version of the painting is in the collection of the Laurence Sterne Trust (1853, oil on canvas, 8½ x 6¾ in.).



77

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

Rosalind and Celia - As You Like It, Act III: Scene 2

signed and dated 'Henry O'Neil. 1856.' (lower right)

oil on canvas

28 x 35 in. (71 x 92.5 cm.)

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

Anonymous sale; Christie's, London, 30 November 2001, lot 80, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1856, no. 488.

The subject of *Rosalind and Celia* from Shakespeare's *As You Like It* was to preoccupy O'Neil during 1856. A single figure of Celia, measuring 20½ x 16 in. was exhibited at the British Institution of that year, no. 352, and was sold at Christie's, London, 28 November 2000, lot 1 (£9,987).

Shakespeare's play tells the story of the cousins Rosalind and Celia, the former the daughter of the Duke, the latter the daughter of his brother Frederick who ousts him. Rosalind falls in love with Orlando, whose father Sir Rowland de Boys was a friend of the exiled Duke. On hearing this Frederick banishes them, and they take refuge in the forest of Arden, Rosalind disguised as the countryman Ganymede (as seen here) and Celia as his sister Aliena, a shepherdess. The story, which involves many incidental characters such as the jester Touchstone, eventually resolves happily, with the wedding of Orlando and Rosalind, and Oliver his brother and Celia, and the restoration of the Duke to his Dukedom.





178

CECIL KENNEDY (1905-1997)

Cydonia

signed 'CECIL KENNEDY' (lower right)

oil on canvas

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

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

with The Everard Read Gallery, Johannesburg.



179

CECIL KENNEDY (1905-1997)

Romneya

signed 'CECIL KENNEDY' (lower centre) and further signed and inscribed
"ROMNEYA"/Cecil Kennedy' (on the reverse)

oil on canvas

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

£8,000-12,000

\$9,800-15,000

€9,000-13,000



180

CECIL KENNEDY (1905-1997)

Roses, peonies, iris, freesias, carnations, fuchsias and other blooms in a vase

signed 'CECIL KENNEDY' (lower right)

oil on canvas

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

£10,000-15,000

\$13,000-18,000

€12,000-17,000







81

EDWARD PRITCHETT (FL. 1828-1864)

The Doge's Palace, Venice; and The Biblioteca Marciana, Venice

oil on panel

4 $\frac{7}{8}$ x 7 $\frac{3}{8}$ in. (12 x 18.8 cm.)

£3,000-5,000

82

ALFRED POLLENTINE (1836-1890)

The Grand Canal, Venice

signed 'APollentine' (lower right) and with transcription 'The Grand Canal/ Venice/ A Pollentine' (on the reverse)

oil on canvas

30 $\frac{1}{2}$ x 50 in. (76 x 128 cm.)

£2,000-3,000

\$2,500-3,700

a pair (2)
\$3,700-6,100
€3,400-5,600

€2,300-3,400



PROPERTY OF A GENTLEMAN

■83

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

Sitara, Gulf of Salerno

signed and dated 'CStanfield. R.A./1857.' (lower right)

oil on canvas

37½ x 54¾ in. (95.2 x 139 cm.)

£6,000-8,000

\$7,400-9,800

€6,800-9,000

PROVENANCE:

Anonymous sale; Christie's, London, 16 March 1973, lot 85
(3,100 gns to Hart).

EXHIBITED:

London, Royal Academy, 1857, no. 371 as *Calm - in the Gulf of Salerno*.



PROPERTY OF THE JACK WARNER FOUNDATION

***84**

HARRY JOHN JOHNSON, R.I. (1826-1884)

Temple of Aphaea in Aegina, Greece

signed and inscribed 'Harry Johnson 10 London Road/
St Jns Wood' (on the reverse of the frame)

oil on canvas

21½ x 40 in. (54.6 x 111.6 cm.)

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 October 2002, lot 32.



THE PROPERTY OF A GENTLEMAN

85

CHARLES WEBSTER HAWTHORNE (1872-1930)

Cathedral in Orvieto

signed 'CW Hawthorne' (lower left)

oil on board laid down on canvas

24½ x 18 in. (62.3 x 45.7 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



VARIOUS PROPERTIES

***86**

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

On the cathedral steps, Spain

signed with artist's monogram (lower right)
pencil and watercolour heightened with touches of white
7½ x 5½ in. (19 x 14 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



187

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

The river IJ at Amsterdam

signed 'Edward Seago' (lower left) and with inscription 'THE RIVER IJ AT AMSTERDAM' (on the reverse)

oil on board

10¾ x 16 in. (27.3 x 40.6 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

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

Anonymous sale; Christie's, London, 28 February 1975, lot 55.



λ88

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

Honfleur

signed 'W. LEE HANKEY' (lower right)

oil on canvas

25 x 30½ in. (63.5 x 77.4 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



189

DUNCAN MCGREGOR-WHYTE (1866-1953)

Phoebus dath nan tonn (The sun colouring the waves)

signed and dated 'D McGregor Whyte/1945' (lower left) and further signed and inscribed 'PHOEBUS DATH NAN TONN/D. MACGREGOR WHYTE £35/101 ST VINCENT ST GLASGOW' (on an exhibition label attached to the reverse)

oil on canvas

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

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

with Jas. McClure & Son, Glasgow.



90
JULIUS OLSSON R.A., R.B.A., P.R.O.I., R.W.A., N.E.A.C. (1864-1942)
Moonlit waters

signed 'Julius Olsson' (lower left)

oil on canvas

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

£2,000-3,000

\$2,500-3,700

€2,300-3,400

λ91

HAROLD KNIGHT, R.A. (1874-1961)

Herring boats coming out of the Beck

signed 'H. KNIGHT' (lower left) and further signed and inscribed 'Harold Knight/ 8 Belgrave Square/ Nottingham/ Herring boats coming out of/ the Beck' (on the artist's label attached to the reverse)

oil on canvas

20 x 24 in. (50.9 x 60.9 cm.)

£8,000-12,000

\$9,800-15,000

€9,000-13,000

While painters from Birmingham and the west of England would naturally gravitate to Cornwall, those in the east Midlands and mill towns of the north tended to explore the north-east coastline. By 1894, an artists' colony had formed at Staithes, the tiny fishing village, when two Nottingham students, Harold Knight and Laura Johnson, arrived for a month's holiday in the late summer of that year. Laura, later recalled 'the freedom, the austerity, the savagery, the wildness' of the place, and both resolved to return after Harold had completed two years further study in Paris, for which he had received a bursary. After 1897, Staithes became their permanent base and in these extreme circumstances that their art developed. Swept by cold winds from the North Sea, the village took its name from the large wooden break-water that protected its fleet of 'cobles', the notoriously unstable fishing boats of the region. Those registered at nearby Whitby, as the present canvas shows us, were colourfully painted, while further north, in Northumberland for instance, cobles were uniformly black above the water-line.

As in most fishing ports, there was great excitement when the fleet put to sea – the subject of the present picture. This was mixed with anxiety for its safe return, with wives and children congregating anxiously on the Trestle Bridge, seen in the background. In depicting departure the present work may almost be regarded as a companion piece to *The Last Coble*, 1901 (Castle Museum, Nottingham), a work which shows the boats being hauled in before the approaching storm.

For the Knights, these years up to their marriage in June 1903 were ones of experimentation. Their work alternates between the sinuous linear style of Fred Mayor, the realism of Fred Jackson, and the decorative impasto imported from Scotland, via Paris, by Charles Hodge Mackie, who took up residence nearby. All three elements contribute to the strength and solidity of design in the present work. Only later in 1907, did Harold and Laura fall under the influence of the American painters of the Laren school in Holland and eventually abandon the bold impasto of Staithes for the lyrical Impressionist facture of Newlyn. For the present, cool morning light plays on an uncharacteristically calm sea, as the cobles strike out for the fishing grounds.

KMc.



92

ALBERT CHEVALLIER TAYLER, R.A. (1862-1925)

Watching the sea, Boulogne Harbour, France

signed and dated 'A. CHEVALLIER TAYLER.1890.' (lower right)

oil on canvas laid down on board

24 $\frac{1}{8}$ x 18 $\frac{3}{8}$ in. (61.3 x 46.7 cm.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

Although closely associated with the Newlyn School, Tayler resisted classification. In 1887 for instance, he took up the opportunity to travel to Venice, where he painted a number of canvases for the dealer, Arthur Tooth. These conform to the Salon Naturalism, prevalent in the European schools and practiced in Venice by Cecil Van Haanen, Ettore Tito, William Logsdail and Samuel Melton Fisher.

After a further two years at Newlyn, Tayler based himself at Boulogne, producing studies for *The Departure of the Fishing Fleet, Boulogne* (1891, Birmingham Museums Trust). Variants on the theme of this large Academy piece continued to appear throughout the decade – although the present example, taking the child and cluster of fisher-girls from the background of the Birmingham picture as its central motif, is contemporary. Various editions of Baedeker's guide to *Northern France* record that since 1879 the port area at the mouth of the Liane had been widened and deepened to take more commercial cross-channel traffic at low water and construction work continued well into the early twentieth-century. This goes on offstage however, as the artist concentrates on what had essentially been a Newlyn theme in the present canvas. As is clearly visible in the present work, the harbour entrance was protected two *jetées*, extending over 500 yards into the sea. From these vantage points, women and children would scan the horizon for the safe return of the fleet. Tayler's reasons for opting for Boulogne remain obscure, but could have something to do with Alphonse Legros, his former teacher at the Slade School of Fine Art, for whom the port with its frequent quayside gatherings of praying fishermen's wives, provided subject matter.

KMc.





93

JOHN BRETT, A.R.A. (1830-1902)

Loch Bracadale, Isle of Skye

inscribed and dated 'Loch Bracadale Sep 2/83' (lower right)

oil on canvas

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

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

John Brett Studio Sale; Christie's, London, 15 February 1902, lot 63 (13 gns to Shepherd).

Shepherd; Christie's, London, 4 June 1908, lot 103 (5½ gns to Mayne).

Anonymous sale; Christie's, London, 27 July 1972, lot 193.

Anonymous sale; Sotheby's, London, 26 September 1990, lot 8.

LITERATURE:

C. Payne and C. Brett, *John Brett: Pre-Raphaelite Landscape Painter*, New Haven and London, 2010, no. 1032.

Brett acquired his 210-ton schooner, *Viking*, in February 1883. At the end of June the family (including 7 children) together with the crew of 13, set sail from Southampton on what was to be an epic circum-navigation of the British mainland. Brett had installed a small cabin to be used as a studio on deck, and he painted anything interesting they encountered, recording the results in the *Viking's* log book. Having first explored the south coast as far as Falmouth, they traversed the Welsh coast, and then went into Scotland. By the beginning of September they had reached the vicinity of the Isle of Skye, and on the 2nd Brett painted this view of Loch Bracadale, one of several sea lochs on the south side of the island. It records the muted autumn colours of the remote, inhospitable region. After rounding the north of Scotland, the voyage continued down the east coast, ending after many adventures at Brightlingsea in mid-October. Brett brought back about 40 sketches from the trip.

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



94
BENJAMIN WILLIAMS LEADER, R.A. (1831-1923)

Playing on the breakwater

signed 'B.W. LEADER' (lower left)

oil on board

12½ x 17 in. (31.8 x 43.2 cm.)

£5,000-8,000

\$6,200-9,800

€5,700-9,000



95

PROPERTY OF A GENTLEMAN

▲95

FRANK MCKELVEY (1895-1974)

Coastal scene, County Donegal

signed 'FRANK MCKELVEY' (lower left)

oil on canvas

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

£6,000-8,000

\$7,400-9,800

€6,800-9,000

VARIOUS PROPERTIES

■▲96

PETER GRAHAM, R.A. (1836-1921)

Steeple rock, Kynance Cove, Cornwall

signed 'P Graham' (lower right)

oil on canvas

36 x 24 in. (91.5 x 60.9 cm.)

£2,000-4,000

\$2,500-4,900

€2,300-4,500





■97

JAMES CLARKE HOOK, R.A. (1819-1907)

Salmon trappers, Norway

signed with artist's monogram and dated '1871' (lower left)
and further signed, inscribed and dated 'Salmon Traps: Norway/Exhibited in the
Royal Academy/1871/J. C. Hook R.A.' (on an old label attached to the reverse)

oil on canvas

34½ x 54 in. (87.6 x 137.2 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

with Thos. Agnew & Sons, Manchester.

EXHIBITED:

London, Royal Academy, 1871, no. 163.



198

JOHN MCGHIE (1867-1952)

Waiting for the boats to come in

signed 'J. McGhie' (lower right)

oil on canvas, unframed

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

£2,000-3,000

\$2,500-3,700

€2,300-3,400



■99

OLIVER RHYS (FL. 1876-1893)

The fisherman's tales

signed and dated 'Oliver Rhys./1891.' (lower left)

oil on canvas

43½ x 34 in. (110.5 x 86.4 cm.)

£5,000-7,000

\$6,200-8,500

€5,700-7,800



■*100

FRANK BRAMLEY, R.A. (1857-1915)

Daddy's welcome

signed 'FRANK BRAMLEY.' (lower right), inscribed and numbered 'N° 175./DADDY'S/
WELCOME.' (on the reverse) and further signed and inscribed "'Daddy's Welcome."/

oil on canvas

45¼ x 31¾ in. (115 x 81 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



***101**

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

Reflected light on the Carrick Roads

signed and dated 'H. S. TUKE 1913' (lower left)

pencil and watercolour with scratching out

9¼ x 13¼ in. (23.5 x 33.7 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

EXHIBITED:

London, David Messum Fine Art, *Spring Exhibition, 2001*, no. 72.

This watercolour of shipping in Falmouth harbour on a grey day has been painted from a distance, probably from the shore in front of Tuke's cottage at Pennance Point, Swanpool on the coast of Falmouth. His home gave him a great vantage point to see all the ships moored in the Carrick Roads waiting for orders.

We are grateful to Catherine Wallace for her assistance in preparing the cataloguing entries for lots 101-105.



***102**

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

Under tow in the Carrick Roads

signed and dated 'H S TUKE 1913' (lower left)

pencil and watercolour

6 $\frac{3}{8}$ x 9 $\frac{3}{8}$ in. (16.2 x 23.8 cm.)

£2,000-4,000

\$2,500-4,900

€2,300-4,500

EXHIBITED:

London, David Messum Fine Art, *Spring Exhibition*, 2001, no. 70.



***103**

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

Barques at anchor

signed and dated 'H. S. TUKE. 1912.' (lower left)

pencil and watercolour

9¼ x 13½ in. (23.5 x 33.4 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

EXHIBITED:

London, David Messum Fine Art, *Spring Exhibition*, 2001, no. 71.

By May 1911 Tuke was accepted as a full member of the Royal Society of Painters in Watercolour. This shipping watercolour, one of hundreds he was to produce and exhibit there in the next 16 years, shows his real skill at capturing the shifting light, reflections and atmosphere of shipping at anchor in Falmouth harbour.



***104**

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

Still waters, Falmouth harbour

signed and dated 'H S Tuke 1890' (lower left)

oil on panel

5¼ x 8½ in. (13.3 x 21.6 cm.)

£2,000-4,000

\$2,500-4,900

€2,300-4,500

EXHIBITED:

London, David Messum Fine Art, *British Impressions*,
Spring 2001, no. 164.

This panel was probably painted from Tuke's floating Studio the *Julie of Nantes* an old French brigantine which he moored off the Greenbank in Falmouth harbour. This is a view looking back at the quays of Falmouth, with the town behind. It is an example of Tuke's *plein air*, impressionist style, probably completed in one session on the day. He has captured the moment when two boats are about to either set sail or drop anchor. It is done using a very thin layer of paint and he uses the yellow hue of the panel itself to play a part in creating the reflections of the sails in the water. He has used a square brush to create much of the work. According to Tuke's register of paintings he did a series of oil sketches from the *Julie* in the summer of 1890.



105

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

Shipping at anchor in the Carrick Roads

signed and dated 'H.S. Tuke May 24. 1893' (lower left)

pencil and watercolour

9¼ x 13¼ in. (23.5 x 33.7 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

with The Fine Art Society Ltd., London, October 1959.

This is an early watercolour of ships in Falmouth harbour by Tuke. It shows a more tentative style of watercolour painting compared to his later works and it looks like he stopped before finishing it in more detail, possibly due to wet weather.

Tuke did not start exhibiting his watercolours at the R.W.S. (Royal Society of Painters in Watercolour) until he was elected an associate member in 1904.

This is possibly one of a series of watercolours that are listed in Tuke's register for 1893 that were called *Falmouth Roads*, and *In harbour* but were exhibited locally either at Truro Fisheries or the Royal Cornwall Polytechnic Society in Falmouth.



λ106

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

A merchant convoy under escort

signed and dated 'MONTAGUE DAWSON/18' (lower right)

pencil, watercolour and bodycolour

6 x 7½ in. (15.2 x 19 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400





THE PROPERTY OF A GENTLEMAN

107

CHARLES WILLIAM WYLLIE, R.O.I. (1853-1923)

Shipping under tow, Southampton Water

signed and dated 'C W Wyllie/1879' (lower right) and further

signed 'C W Wyllie' (on the stretcher)

oil on canvas

8 x 30 in. (20.3 x 76.2 cm.)

£2,500-3,500

\$3,100-4,300

€2,900-3,900



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

***108**

WILLIAM LIONEL WYLLIE, R.A. (1853-1931)

New York harbour

signed and inscribed 'New York Harbour/W L Wyllie' (lower left)

watercolour and bodycolour

8½ x 17½ in. (21.6 x 44.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

with Rountree Fine Art, London.



109

VARIOUS PROPERTIES

■109

THOMAS WHITCOMBE (C.1752-1824)

*A frigate in two positions heaving-to off Ramsgate
and calling for a pilot*

oil on canvas

36 x 57 in. (91.4 x 144.8 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000



110

110
EDWARD DUNCAN, R.W.S. (1803-1882)

Feeding the ducks

signed and dated 'E. Duncan/1862' (centre left)
pencil and watercolour with gum arabic and with scratching out
28½ x 25 in. (72.4 x 63.5 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600





111

NICHOLAS POCOCK (1740-1821)

View of Southampton, taken from the shore towards Netley Abbey

signed and dated 'N. Pocock 1809' (lower centre) and further initialled 'N' (lower left)

oil on canvas

19¼ x 29½ in. (48.9 x 74.9 cm.)

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

with Frost & Reed Ltd., London.

Anonymous sale; Sotheby's, London, 10 December 2009, lot 228.

EXHIBITED:

London, Royal Academy, 1810, no. 269.



112

FRANCIS HOLMAN (1729-1790)

*East Indiamen, including the Triton and the Egmont,
and their escorts forming up into a convoy in the Channel and making ready for
their journey eastwards to India
and China*

signed and dated 'F. Holman 1772' (lower left)

oil on canvas

30¼ x 55 in. (76.8 x 139.8 cm.)

£5,000-8,000

\$6,200-9,800

€5,700-9,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

113

FRANCIS HOLMAN (1729-1790)

*H.M.S. Quebec ablaze at the end of her epic struggle
with the French frigate Surveillante, 6 October 1779*

oil on canvas

25 x 43 in. (63.5 x 109.2 cm.)

\$5,000-8,000

\$6,200-9,800

€5,700-9,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 April 1973, lot 19
(sold for 500 gns).

The American War of Independence witnessed a number of notable frigate actions, several of which were fought off Brest as French ships attempted to run the Royal Navy's blockade of that port. Perhaps the most celebrated of these actions took place on 6 October 1779 when H.M.S. *Quebec*, 32-guns, in company with the naval cutter *Rambler*, 10, sighted the French frigate *Surveillante*, 32, in company with her cutter *Expédition*. Due to a heavy swell and only light winds, it was 10 o'clock before the two frigates got within range of each other and then, lying broadside to broadside, they began a furious action as did

both the cutters nearby. The fight lasted throughout the day and as darkness fell, both frigates were completely dismantled and had suffered heavy casualties. Whereas *Surveillante's* spars and sails had fallen overboard however, *Quebec's* fell across the waist of the ship and were set alight by her guns. The fire spread inexorably until, at 6 o'clock that evening, *Quebec*, her colours still flying defiantly, blew up and took two-thirds of her crew with her including her Commander, Captain George Farmer. It had been an unequal fight in that *Surveillante* was armed with 18-pounders against *Quebec's* 9-pdrs. and this inequality had made Farmer's decision to bring the Frenchman to action the more memorable. *Surveillante* barely survived the encounter and, in a sinking condition, was towed into port by *Expédition*; devastation on this scale was rare even in a two-ship contest, one of the closest parallels being, coincidentally, the fight between H.M.S. *Serapis* and John Paul Jones' *Bonhomme Richard* off Flamborough Head only two weeks before, on 23 September 1779.

■114

HENDRICK KOBELL (1751-1779)

The battle of Barfleure, 19 May 1692: Admiral Russell's flagship Britannia, 100-guns, in close action with the Comte de Tourville's flagship Soleil Royal, 106-guns

signed and dated 'H Kobell junior f 1769/Rotterdam N^o. 4.' (lower right)

oil on canvas

31 x 43¾ in. (78.7 x 11.2 cm.)

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

Sir Bruce Ingram; Sotheby's, London, 6 May 1964, lot 30,
as *English School 18th Century, Battle of Barfleure*.
with N.R. Omell, London.

EXHIBITED:

London, National Maritime Museum, 1939-1962 (on loan).

The battle of Barfleure, more often known to history as the battle of La Hogue, was a prolonged engagement which began with a spirited action off Barfleure on 19 May 1692 which, due to fog, ended indecisively. When, the next day, the fog lifted, a general chase of the French fleet ensued which resulted in its partial destruction almost a week later. After Barfleure, the French - under the Comte de Tourville - had retreated westwards along the northern coast of the Cotentin Peninsular towards the Channel Islands. Many of their original force of forty-four ships-of-the-line managed to escape but fifteen French vessels were caught by the floodtide and, unable to find a safe anchorage, were swept back eastwards into the open bays of Cherbourg and La Hogue. It was there that Admiral Russell and his large Anglo-Dutch fleet found the enemy and brought him to action in a succession of attacks between 22 and 24 May which are referred to collectively as the battle of La Hogue. Not only was this a decisive victory against France within sight of her own shores but it also effectively ended any hope of restoring the Jacobite House of Stuart to the English throne.

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





PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

†115

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.)

£5,000-7,000

\$6,200-8,500

€5,700-7,800

PROVENANCE:

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

T. Gibson Esq.

with The Parker Gallery, London.

EXHIBITED:

Cork, Cork Society for Promoting the Fine Arts, 1821, no. 43

(lent by T. Gibson Esq.)

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.

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 country 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.



***116**

**ATTRIBUTED TO 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.)

£5,000-7,000

\$6,200-8,500

€5,700-7,800

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.

We are grateful to Dr Pieter van der Merwe for his assistance in preparing this catalogue entry.

117

ANTON SCHRANZ, SNR (1769-1839)

*The arrival of the Dowager Queen Adelaide aboard
H.M.S. Hastings at the Grand Harbour, Valletta,
30 November 1838*

oil on canvas

22½ x 34 in. (57.2 x 86.4 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 April 1980, lot 2 as
Nelson's fleet leaving Malta.
with Roy Miles Fine Painting, London.

EXHIBITED:

Mdina, Cathedral Museum, *The Schranz Artists, Landscape and
Marine Painters in the Mediterranean (active XIX Century)*,
21 October - 11 November 1987.

LITERATURE:

Can. J. Azzopardi, *The Schranz Artists, Landscape and Marine
Painters in the Mediterranean (active XIX Century)*, exhibition
catalogue, illus. pl. 8, fig. 19.

In April 1837 Adelaide of Saxe-Meiningen, queen consort of the United Kingdom and Hanover became dangerously ill. Soon afterwards her husband William IV also fell fatally ill and died on 20 June 1837, the Crown transferring to Victoria. Adelaide was much loved by the population for her charitable works and it was decided that she should spend some time in the Mediterranean to recuperate.

In 1838 she sailed first to Gibraltar where on 17 October she attended the Consecration of the Holy Trinity Church before departing on H.M.S. *Hastings* on 18 October 1838 first to Naples on 29 October, thence to Palermo, Messina, thence to Malta. An unpublished diary of Queen Adelaide's visit to Malta in 1838 by Chev. Joseph Galea, records events related to particular days on which they occurred – the diary was presented to the Dowager Queen as a souvenir of her gracious visit. It states that at about 11 o' clock on Friday 30 November 1838 a sail flying the Royal Standard at her masthead appeared on the horizon. By signal it was known to be the *Hastings*. *Radamanthus* was ordered to get up her steam for the purpose of towing *Hastings* into port. A squadron under the command of Admiral Sir Robert Stopford consisting of 5 ships of the line led by *Princess Charlotte* 104 guns, *Asia* 84, *Vanguard* 80, *Bellerophon* 80, *Minden* 74, *Barham* 30, *Carysport* 26 and *Wolverine* 16 met *Hastings*. Royal salutes were fired, first by *Hastings* and then by the other ships assembled.

The painting by Anton Schranz depicts H.M.S. *Hastings* in the far distance flying the Royal Standard, towed by *Radamanthus*, at the entrance to Grand Harbour. She is preceded centre picture

by *Wolverine*, herself preceded by *Princess Charlotte* while salutes are given by the assembled warships. To the left of H.M.S. *Hastings* the profile of Valletta is accurately depicted including the Alexander Ball monument and Barrakka Gardens. The iconic Il-gardjola watchtower at Senglea is shown between *Wolverine* and *Princess Charlotte* and in the foreground the equally iconic maltese vessels, the *dghajsa* water taxis and a canvas draped *xprunara* go about their business while watching the ceremony.

This painting was first exhibited at the Cathedral Museum, Mdina in 1987 exhibition *The Schranz Artists, Landscape and Marine Painters in the Mediterranean (active XIX Century)*. A similar view of the scene largely derived from this painting but by Guiseppe Schranz is illustrated in Nicolas de Piro's *The International Dictionary of Artists who painted Malta*, 2nd Ed., 1988, p. 424, while a third version painted by Giovanni Schranz but viewed from behind *Hastings* as she is towed by *Radamanthus* was sold at Sotheby's, London on 30 May 1996, lot 267 described as a *British Man-of-War flying the Royal Standard*.

Queen Adelaide remained in Malta into 1839 and donated the greater part of the cost of building St Paul's Anglican pro-Cathedral in Valletta as she was concerned with the lack of facilities for worship by Anglicans on the island.

We are grateful to Ian Bouskill and Michael Naxton for their assistance in preparing this catalogue entry.



PROPERTY FROM A PRIVATE COLLECTION

■118

JOHN WILSON CARMICHAEL (1799-1868)

The great breakwater at Portland, Dorset, under construction

signed and dated 'J.W. Carmichael/1853' (lower right)

oil on canvas

40¼ x 66¼ in. (102.3 x 168.4 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

John Towleron Leather.

As early as 1795, John Harvey, the postmaster at Weymouth, had put forward a proposal for a breakwater jutting out into Portland Roads and Weymouth Bay which he later expanded into a pamphlet entitled *Remarks on Portland Breakwater*, published in 1827. In 1843, with the active encouragement of Queen Victoria and Prince Albert, as well as the Prime Minister, Sir Robert Peel, a Royal Commission was set up to consider the huge project which reported favourably the following year. It was a colossal undertaking, especially by the standards of the time, and involved the construction of stone breakwaters no less than 1.6 miles in length, to be built over a contract time of seventeen years. The Act of Parliament to build it was passed in May 1847, at the same time as another for the construction of a new prison on the Isle of Portland, a shrewd move by the government which realised the potential of a free labour force on site.

The contractor appointed for the work was John Towleron Leather (1804-85), one of the greatest civil engineers of the Victorian age, and work commenced early in 1849. On 25 July that year, Prince Albert, the Prince Consort, laid the foundation stone and, this done, construction began in earnest; convicts cut the stone from Portland's quarries which was conveyed down to the breakwater site by an inclined railway and then pulled along the 120 foot wide staging of piles by conventional locomotive. At its height, it was estimated that between two and three thousand tons of stone were being transported each day and that between 600 and 900 convicts were employed for much of the project's duration.

After Prince Albert came to lay the foundation stone, there were five further royal visits before the monumental enterprise was finally completed. On 18 August 1872, the Prince of Wales tapped into place the very last block of the 5.73 million tons of stone that had been used since his father had laid the first in 1849; the project had cost over £1 million but both Admiralty and government were well-satisfied with the result which provided the largest deep-water anchorage along the entire south coast of England.

To celebrate the completion of the one hundredth bay of piles in May 1853, John Towleron Leather commissioned J.W. Carmichael to record the event on a suitably impressive scale, the work offered in this catalogue being the spectacular result; in an age of great civil engineering projects, the Portland Breakwater must surely rank as one of the most impressive.





119

VARIOUS PROPERTIES

119
ATTRIBUTED TO THOMAS BUTTERS WORTH (1768-1842)
An Austrian frigate in two positions off the harbour at Cadiz

oil on canvas
 22 x 30 in. (55.9 x 76.2 cm.)

£7,000-9,000

\$8,600-11,000
 €7,900-10,000

120
JOHN THOMAS SERRES (1759-1825)
Fisherwoman carrying the day's catch

signed and dated 'J T Serres/1812' (lower centre)
 oil on canvas
 21 x 17 in. (53.3 x 43.2 cm.)

£2,000-3,000

\$2,500-3,700
 €2,300-3,400

PROVENANCE:

Dr Bryan Alton, Dublin.

Although not officially allied with the British during the Napoleonic Wars, the Austrians were allied in the fight against the common enemy. It has been suggested that the frigate depicted here may have been carrying dispatches from the Austrian Emperor to the British fleet who were blockading Cadiz under the command of Lord St Vincent.

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





121

SAMUEL WALTERS (1811-1882)

The iron screw barque Agia Sophia in the Bosphorus having just cleared Constantinople, with the celebrated Hagia Sophia mosque (after which she was named) on the receding shore

oil on canvas

29½ x 43 in. (75 x 109.2 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with N.R. Omell, London.

Built by J. & G. Thompson in Glasgow in 1857 for Papayanni & Co. of Liverpool, *Agia Sophia*, 2,586 tons gross, spent her entire working life trading out of Liverpool to the Mediterranean ports. With Constantinople almost certainly her furthestmost destination, this portrait of her nicely captures the remarkable mosque after which she was named. Launched with only three-masts, she was lengthened in 1872 and acquired a fourth mast but retained her barque rig. Bought by J. R. Ellerman in 1901, he decided that she was, in fact, too old for his purpose. Soon resold to Italian owners and briefly renamed Tripoli, she was broken up in 1903.

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



122
THOMAS LUNY (1759-1837)

Congested waters off the harbour at Dover

signed and dated 'Luny 1830' (lower left) and inscribed 'Dover' (on the reverse)

oil on panel

11¼ x 15¼ in. (32.4 x 40 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Mrs Gellaid, Exeter.



123



124

123

FRENCH SCHOOL, 19TH CENTURY

The 33 gun transport, Lord Willington, off Villefranche

indistinctly signed 'Pa* André *****lly' (lower right), inscribed and dated 'fait à Villefranche le 17. Mars 1815' (lower left) and further inscribed and dated 'Lord Willington No: 33 G. Transport Slightholm Captain March 17 1815' (lower centre)
pen and black ink and watercolour
17½ x 22½ in. (44.5 x 57.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

***124**

ATTRIBUTED TO THOMAS BUTTERSWORTH (1768-1842)

British '74' engaging the enemy, with a pilot cutter beyond
oil on canvas laid down on board
25 x 30 in. (63.5 x 76.2 cm.)

£2,500-3,500

\$3,100-4,300

€2,900-3,900



125

THOMAS BAINES (1820-1875)

H.M.S. Bellerophon leading the bombardment of the Syrian fortress of Acre on 3 November 1840

signed and dated 'JOHN T BAINES/DEC. 19 1840' (lower right) and inscribed 'The Bellerophon leading the attack/at the siege of ...' (on a partial label attached to the reverse)
oil on canvas

20¼ x 30 in. (51.4 x 76.2 cm.)

£8,000-12,000

\$9,800-15,000

€9,000-13,000

In 1839, after a decade of unrest in the Middle East, the Great Powers [Britain, Austria, France and Russia] agreed to help Turkey recover her province of Syria which had been effectively independent since an insurrection there in 1831. Once matters had been formalised by the signing of the Treaty of London in July 1840, the allies assembled an expeditionary force which achieved significant successes during September and October, followed by the naval bombardment and consequent fall of the coastal fortress of Acre on 3 November. This was carried out by a combined Anglo-Austrian fleet which included ships-of-the-line as well as several of the new paddle frigates recently

built for the Royal Navy. Apart from the obvious success of the bombardment, the event proved more notable for the fact that it was the very first occasion on which steam-powered ships were used in action, naval warfare being fundamentally changed thereafter.

Born in Norfolk in 1820, Thomas Baines was the second son of John Thomas Baines, a master mariner, and Mary Ann Watson. After being educated privately in King's Lynn, he was apprenticed to a painter of heraldic arms on coach panels and began sketching marine subjects. At the age of twenty-two, he left England for South Africa onboard the *Olivia* (captained by a family friend) and worked in Cape Town as a scenic and portrait artist, before becoming a marine and portrait painter in 1845. Baines became official war artist during the so-called 'Eighth Frontier War' for the British Army (1851-1852) and, in 1853, accompanied David Livingstone along the Zambezi - he was one of the first white men to view Victoria Falls. Returning to South Africa in 1869, Baines led one of the first gold prospecting expeditions to Mashonaland in what was later to become Rhodesia.

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



126



127



128

126

CHARLES EDWARD DIXON, R.I.
(1872-1934)

Off Custom House, London

signed, inscribed and dated
‘- Off Custom House/- Charles
Dixon./-1927-’ (lower left)
pencil and watercolour with touches of
bodycolour
17½ x 29¾ in. (43.5 x 75.6 cm.)

£5,000-8,000

\$6,200-9,800

€5,700-9,000

127

CHARLES EDWARD DIXON, R.I.
(1872-1934)

Preparing to leave the dockyard

signed ‘-Charles Dixon-’ (lower left)
pen and black ink and watercolour
heightened with white
15½ x 20 in. (39.4 x 50.8 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

128

CHARLES EDWARD DIXON, R.I.
(1872-1934)

Above Greenwich

signed, inscribed and dated ‘Above
Greenwich/Charles Dixon./1900.’ (lower
left)
watercolour and bodycolour
21½ x 15 in. (52.4 x 38.1 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

Anonymous sale; Sotheby's, London, 29
April 1987, lot 231.



129



130

129
CHARLES EDWARD DIXON, R.I. (1872-1934)
Tugs on the Thames before Tower Bridge

signed and dated 'Charles Dixon./06.' (lower left)
 pencil, watercolour and bodycolour
 6 $\frac{1}{2}$ x 13 $\frac{3}{4}$ in. (16.2 x 34 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

130
CHARLES EDWARD DIXON, R.I. (1872-1934)
Greenwich Reach

signed, inscribed and dated 'Greenwich Reach/Charles
 Dixon/-1896-' (lower left)
 pen and black ink, watercolour and bodycolour
 8 x 13 $\frac{3}{4}$ in. (20.3 x 34.9 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



131



132

131

CHARLES EDWARD DIXON, R.I. (1872-1934)

Below Gravesend

signed, inscribed and dated 'Below Gravesend/Charles Dixon/03-' (lower left)

watercolour

10¼ x 30 in. (26 x 76.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

132

CHARLES EDWARD DIXON, R.I. (1872-1934)

Above Woolwich

signed, inscribed and dated 'Above Woolwich/Charles Dixon/1914.' (lower left)

watercolour and bodycolour

10¾ x 29¾ in. (27.4 x 75.6 cm.)

£2,500-3,500

\$3,100-4,300

€2,900-3,900



133

Δ133
FOLLOWER OF HENDRICK-JACOBSZ DUBBELS
(C.1621-1676)

Dutch East Indiamen and a States yacht in a calm offshore

with signature 'H. Dubbels.' (lower right)

oil on canvas

27 x 34 in. (68.6 x 86.4 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

134
FREDERICK CALVERT (1785-1844)

Shipping in heavy seas off a harbour entrance; and Fishermen before a castle

oil on canvas

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

£2,000-3,000

a pair (2)

\$2,500-3,700

€2,300-3,400

We are grateful to Dr Ulrike Middendorf for her assistance in cataloguing this lot.





135



136



137

135

THOMAS LUNY (1759-1837)

View on the Teign

indistinctly signed and inscribed 'View on
The Teign/Luny' (on the reverse)

oil on panel

6 $\frac{7}{8}$ x 10 in. (17.5 x 25.4 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

136

THOMAS LUNY (1759-1837)

Teignmouth coast

inscribed and numbered 'N^o. 4/
Teignmouth Coast' (on the reverse)

oil on panel

8 $\frac{3}{4}$ x 12 in. (22.3 x 30.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

137

THOMAS LUNY (1759-1837)

Fishermen selling the day's catch

signed and dated 'Luny 1818' (lower left)
and indistinctly inscribed 'Teignmouth'
(on the reverse)

oil on panel

9 x 12 in. (22.9 x 30.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



138

HENRY REDMORE (1820-1888)

Fishing boats and merchant shipping in a stiff breeze off the East coast

signed and dated 'H. Redmore/1878' (lower left)

oil on canvas

24 x 40 in. (61 x 101.6 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

with Omell Galleries, London.



139



140

***139**

DAVID JAMES (1853-1904)

Breaking waves

signed and dated 'D James 84'
(lower right)

oil on canvas
18 x 30 in. (45.7 x 76.2 cm.)

£1,500-2,500

\$1,900-3,100
€1,700-2,800

140

DAVID JAMES (1853-1904)

A breezy day, tide coming in

signed and dated 'D. James 89' (lower right) and further signed,
inscribed and dated 'A BREEZY DAY, TIDE COMING IN/ D.
James 89' (on the reverse)

oil on canvas
18 x 30 in. (45.7 x 76.2 cm.)

£1,500-2,500

\$1,900-3,100
€1,700-2,800



***141**

DAVID JAMES (1853-1904)

Fistral Bay, Cornwall, Evening

signed and dated 'D. James. 96' (lower right) and further signed, inscribed and dated '

"Fistral Bay Cornwall, Evening"/ D. James 96' (on the reverse)

oil on canvas

25 x 50¼ in. (61 x 127.7 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with Frost & Reed Ltd., London, no. 25129.





142

DAVID JAMES (1853-1904)

Busy shipping lanes

signed and dated 'D. James 88' (lower right)

oil on canvas

25 x 50¼ in. (63.5 x 127.6 cm.)

£6,000-8,000

\$7,400-9,800

€6,800-9,000





J. Brecken Davis



λ143

JOHN STEVEN DEWS (B. 1941)

*Lulworth and Shamrock off the
Needles*

signed 'J. Steven Dews' (lower left)

oil on canvas

24 x 36 in. (61 x 91 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

with Hunter Simmonds Gallery,
Westbourne, Dorset.

■144

RICHARD M. FIRTH (B. 1971)

Sir Mortimer Singer's Lulworth passing the Royal Yacht Squadron, Cowes on the windward leg

signed 'RICHARD M FIRTH' (lower right) and further signed and inscribed 'SIR MORTIMER SINGER'S/LULWORTH/R Firth' (on the stretcher)

oil on canvas

48 x 32 in. (122 x 81.3 cm.)

sold with a booklet and certificate of authentication from the artist

£10,000-15,000

\$13,000-18,000

€12,000-17,000





The following lots (145-147) were commissioned by the Royal Society of Marine Artists in 1987 for a series of commemorative plates produced by The Franklin Mint celebrating *The great ships of the golden age of sail*.



λ145

**DEREK GEORGE MONTAGUE GARDNER, R.S.M.A.
(1914-2007)**

U.S.S. Constitution returning to Boston after successfully running the blockade during the War of 1812

signed 'Derek. G.M./GARDNER.' (lower right)

oil on linen, painted circle

12½ x 12½ in. (31.8 x 31.8 cm.)

sold with a plate of the same subject produced by

The Franklin Mint

£3,000-5,000

\$3,700-6,100

€3,400-5,600

Built at Boston and launched on 21 October 1797, *Constitution* was the third of six frigates ordered by Congress to form the basis of a new United States' Navy. Measured by her builders at 2,200 tons, she was 175 feet in length with a 42 foot beam, and mounted 44 guns although she would often carry more in the years ahead. Leaving Boston on her first commission in July 1798, she played a minor rôle in the quasi-war with France (1798-99), but then went on to distinguish herself as flagship to the Mediterranean Squadron during the Barbary Wars of 1803-04. By the time war with England was declared in 1812, she was back in Boston and put to sea on 12 July under the command of Captain Isaac Hull. On 19 August she sighted the British frigate *Guerrière* and engaged her at close quarters in one of the most celebrated encounters in American naval history. After a desperate fight lasting two hours *Guerrière*, by now battered into a dismasted wreck, struck her colours and surrendered; it was a bitter blow for British naval pride and an incident from which *Constitution* emerged with the affectionate sobriquet "Old Ironsides" which she has never relinquished. In the last week of December 1812, she scored a similar victory when she took the Royal Navy's frigate *Java* off the coast of Brazil in another spectacular action which merely cemented her reputation into the American consciousness. Subsequently saved from the breakers, she is currently preserved at Boston and enjoys the reputation of being the oldest warship in the world still afloat.

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



146

DEREK GEORGE MONTAGUE GARDNER, R.S.M.A.
(1914-2007)

The American clipper Sovereign of the Seas in heavy weather on her record-breaking passage from Honolulu to New York, 1853

signed 'Derek. G.M./GARDNER.' (lower right)

oil on linen, painted circle

12½ x 12½ in. (31.8 x 31.8 cm.)

sold with a plate of the same subject produced by

The Franklin Mint

£2,000-4,000

\$2,500-4,900

€2,300-4,500

Sovereign of the Seas shares, with *Flying Cloud*, the honour of being the best-known of the American clipper ships of the 1850s. Built as a speculation by the great Donald McKay at East Boston in 1852, the prediction that she would be an expensive 'white elephant' proved spectacularly incorrect. Measuring 258 feet in length with a 44 foot beam, *Sovereign of the Seas* was registered at 2,421 tons and carried almost 12,000 running yards of canvas. Clearing New York for San Francisco on 4 August 1852 under the command of Captain L. McKay (the brother of her builder), she made port after a tremendous battering off the Falklands and around Cape Horn in an extremely fast 103 days and arrived to find an enormous crowd waiting to cheer her in. Other fast passages, some of them claimed as records, followed and on the way back to Liverpool from Melbourne in 1854, she beat the steamer *Harbinger* by 4 days as well as all the other sailing vessels who left with her by 15-20 days. After this trip she was sold to German owners and suddenly seemed to lose her good luck, especially when she was resold again several times in as many years. By December 1858 she was in British ownership but was wrecked on the Pyramid Shoal in the Straits of Malacca on 6 August 1859.



147

λ147
**DEREK GEORGE MONTAGUE
 GARDNER, R.S.M.A.
 (1914-2007)**

*The German windjammer Preussen
 pounding through
 the waves*

signed 'Derek. G.M./GARDNER' (lower
 right)

oil on linen, painted circle
 12½ x 12½ in. (31.8 x 31.8 cm.)
 sold with a plate of the same subject

produced by
 The Franklin Mint

£2,000-4,000

\$2,500-4,900

€2,300-4,500

148
BRIAN J. JONES, A.R.S.M.A. (B. 1945)

Mariette and Altair off St Tropez

signed 'Brian J Jones' (lower right) and
 further signed and inscribed 'MARIETTE
 & ALTAIR AT ST TROPEZ BRIAN JONES
 ARSMA' (on the stretcher)

oil on canvas
 24 x 40 in. (61 x 101.6 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

■149
RON CHARLES MITCHELL (B. 1960)

Lulworth in the Mediterranean

signed 'Ron C Mitchell' (lower left) and
 further signed,
 inscribed and dated 'Lulworth in the
 Med' Ron C Mitchell 2015' (on the
 stretcher)

oil on canvas
 30 x 40 in. (76.2 x 101.6 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



148



149



150



151

λ150

FRANCES MABEL HOLLAMS (1877-1963)

Corrie, a Norwich terrier

signed 'F.M. Hollams' (lower left) and inscribed "CORRIE"

(upper left)

oil on panel

9¾ x 13¾ in. (24.8 x 34.9 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

λ151

FRANCES MABEL HOLLAMS (1877-1963)

Dark bay horse in the stable yard

signed and dated 'F.M. Hollams '48' (lower right)

oil on board

14 x 19¾ in. (35.5 x 50.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

with Red Fox Fine Art, Middleburg, Virginia.

162 VICTORIAN, MARITIME & SPORTING ART



152



153

152
FRANCES MABEL HOLLAMS (1877-1963)
Bombaria

signed and dated 'F.M. Hollams/ 1926' (lower left) and inscribed
 'BOMBARIA' (upper right)
 oil on panel
 12½ x 17 in. (31.7 x 43.2 cm.)

£2,000-3,000

\$2,500-3,700
 €2,300-3,400

153
FRANCES MABEL HOLLAMS (1877-1963)
Lady Bidy

signed and dated 'F.M. Hollams/ 1926' (lower left) and inscribed
 'LADY BIDDY' (upper right)
 oil on panel
 12½ x 17 in. (31.8 x 43.2 cm.)

£2,000-3,000

\$2,500-3,700
 €2,300-3,400



λ154

FRANCES MABEL HOLLAMS (1877-1963)

Beau Geste; and Rose Petal

the first signed 'F.M. Hollams' (lower right) and inscribed 'BEAU GESTE' (upper left); the second signed and dated 'F.M. Hollams./ '37' (lower left) and inscribed "ROSE PETAL" (upper right)

oil on panel

13½ x 18 in. (34.3 x 45.7 cm.)

a pair (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



155



156

155

FRANCES MABEL HOLLAMS (1877-1963)

Homing Lochinvar

signed 'F.M. Hollams' (lower right) and inscribed 'HOMING LOCHINVAR' (upper centre)

oil on canvas

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

£2,000-3,000

\$2,500-3,700

€2,300-3,400

156

FRANCES MABEL HOLLAMS (1877-1963)

Bay hunter in a country lane

signed and dated 'F.M. Hollams '48' (lower left)

oil on board

13¼ x 19¼ in. (34.9 x 50.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



157

ELIE LAMBERT (B. 1949)

Longchamp

signed 'lambert' (lower left), inscribed 'LONGCHAMP' (lower right) and further signed, inscribed and numbered '239/"LONGCHAMP"/PREMIER PASSAGE des TRIBUNES/BY/Elie LAMBERT.' (on the reverse)

oil on canvas

31½ x 47¼ in. (80 x 120 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700



158



159

■158

ELIE LAMBERT (B. 1949)

Palnash, a grey thoroughbred

signed 'lambert' (lower left) and further signed, inscribed and numbered '244/PALNASH BY PALEOTINI/PROPERTY OF Elie LAMBERT/BREED [sic] IN IRLAND [sic] BY/LADY BOREL de BITCHE' (on the reverse)

oil on canvas

57 x 78¾ in. (145 x 200 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

159

ELIE LAMBERT (B. 1949)

Deauville

signed 'lambert' (lower left) and inscribed 'DEAUVILLE' (lower right)

oil on canvas

31½ x 47¼ in. (80 x 120 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

160

**WILLIAM HENRY HOPKINS (1853-1892)
AND EDMUND HAVELL (1819-1894)**

Kilwarlin with Jack Robinson up

signed 'W.H. Hopkins & E. Havell.' (lower right) and inscribed and dated "'Kilwarlin' & W. Robinson 1888.' (lower left) and further signed and inscribed 'W.H. Hopkins Esq/41 Priory Road/Abbey Pond' (on a framer's label attached to the reverse)

oil on canvas

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

£5,000-7,000

\$6,200-8,500

€5,700-7,800

PROVENANCE:

Anonymous sale; Christie's, London, 7 November 2007, lot 152.

Kilwarlin was owned by George, 7th Baron Rodney and won the Classic St Leger Stakes in 1887. He was a brown colt foaled in 1884 by *Arbitrator* out of *Hasty Girl* and a half-brother to the very good racehorse and stallion *Bendigo*. His trainer was James Jewitt and he was ridden to victory in the St Leger by William T. Robinson beating *Merry Hampton* and Timothy at odds of 4 to 1. The colt won four other career races, comprising the Wynyard Plate at Stockton, the Harrington Stakes at Derby and the Great Challenge Stakes at Newmarket. William Robinson, always known as "Jack", was born in London and apprenticed to the trainer Tom Cannon Snr., riding his first winner in 1884. As a jockey he partnered the winners of four Classics. He retired from riding at the end of 1892 and began to train privately for Lord Gerard at Moulton Paddocks in 1893. Later he purchased the stable and gallops at Foxhill, Wiltshire. His patrons included Charles Ismay and the future Lord William Wavertree, for whom he won the St Leger with *Night Hawk* in the same year as his disappointment at losing the Derby on *Craganour*. This dramatic reverse left Jack Robinson a broken man, and he died five years later. The St Leger Stakes is a Group 1 flat horse race in the United Kingdom for three-year-old thoroughbred colts and fillies run over a distance of 1 mile 6 furlongs and 132 yards (2,937 metres) at Doncaster Racecourse in September. First held in 1776, it is known as "the oldest classic turf race", having eclipsed the even older Doncaster Cup as the most important race run at the course. It is one of the five United Kingdom Classic Races and also the final leg of both the colts' and fillies' Triple Crowns. A sweepstake of 25 Guineas was held over two miles on Cantley Common, two miles east of the current racecourse, on 24 September 1776. The rules stipulated that colts should carry eight stone (50.8 kg) of weight, and fillies seven stone twelve pounds (49.9 kg). The event was organised by Charles Watson-Wentworth, 2nd Marquess of Rockingham, a prominent politician and former Prime Minister and was the idea of Lieutenant Colonel Anthony St Leger, a former MP. On the day, the winning horse from a field of five was owned by Rockingham, with a horse owned by St Leger following in second. The event didn't receive its name until a meeting held between the 1777 and 1778 meets. When it was suggested that the race should be called the Rockingham Stakes, the Marquess is said to have replied, "No it was my friend St Leger who suggested the thing to me - call it after him."





PROPERTY OF A GENTLEMAN

■161

FOLLOWER OF BEN MARSHALL (1768-1835)

*Sir Joshua, a chestnut racehorse with jockey up,
in a landscape, with trainer and groom*

with signature and date 'B. Marshall. Pt/1815.' (lower left)

and with inscription 'Sir Joshua' (lower centre)

oil on canvas

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

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

Major Dermot McCalmont of Cheveley Park, Newmarket; Christie's, London, 26
November 1920, lot 9 (22 gns to Shea).

After the picture in the collection at Audley End near Saffron Waldon, Essex.



VARIOUS PROPERTIES

■162

HARRY HALL (1813-1882)

Munden, with jockey up

signed and dated 'Harry Hall/ 1875-6' (lower right)

oil on canvas

38¼ x 31 in. (93 x 79 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000



163



163

163
CIRCLE OF JAMES SEYMOUR (1702-1752)

The off; and Gone to ground

oil on canvas

22½ x 28 in. (57.1 x 71.1 cm.); and 24½ x 30¼ in. (62.4 x 76.7 cm.)

a pair (2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700



***164**

HENRY ALKEN, SNR (1784-1851)

The off; Tally-ho!; Over the fence; and In at the kill

the third and fourth signed 'H. Alken' (lower right)

oil on canvas

10½ x 15 in. (26.7 x 38.1 cm.)

£12,000-18,000

a set of four (4)

\$15,000-22,000

€14,000-20,000

PROVENANCE:

with Ackermann and Co., London.





165

PROPERTY OF A GENTLEMAN

■165

GEORGE WRIGHT (1860-1942)

Moving off

signed 'G. Wright' (lower right)

oil on canvas

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

£5,000-7,000

\$6,200-8,500

€5,700-7,800

VARIOUS PROPERTIES

166

GEORGE WRIGHT (1860-1942)

*The London and Portsmouth
coach near Guildford, Surrey;
and The London and Exeter coach*

the first signed 'G. Wright' (lower right)

and inscribed 'COPYRIGHT RESERVE/NO. 53/THE LONDON
& PORTSMOUTH COACH/NR GUILDFORD SURREY.' (on the
reverse); the second signed 'G. Wright.' (lower right)

oil on canvas

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

£4,000-6,000

a pair (2)

\$4,900-7,300

€4,500-6,700

PROVENANCE:

with Mawson, Swan & Morgan Ltd., Newcastle-upon-Tyne.







PROPERTY FROM THE ESTATE OF THE LATE IAN FRY

■167

HEYWOOD HARDY (1843-1933)

Drawing the covert

signed and dated 'Heywood Hardy/ 1911'
(lower left)

oil on canvas

32 x 46¼ in. (81.3 x 117.5 cm.)

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

with MacConnal-Mason & Son, London.



VARIOUS PROPERTIES

168

ARCHIBALD THORBURN (1860-1935)

Great grey owl

signed 'A. Thorburn' (lower right)
pencil, watercolour and bodycolour
15 x 21 $\frac{1}{8}$ in. (38.1 x 54.9 cm.)

£7,000-10,000

\$8,600-12,000

€7,900-11,000

PROVENANCE:

with Tryon Gallery Ltd., London.
The Glenbow Museum, Calgary, Alberta, Canada.

LITERATURE:

A. Oke, *Birds of Prey*, Glenbow, 1977, no. 26.



169

169
SIR PETER MARKHAM SCOTT (1909-1989)

Greylag geese

signed 'Peter Scott' (lower left)
 pencil, watercolour and bodycolour
 14¼ x 10¾ in. (36.2 x 27.3 cm.)

£2,000-4,000

\$2,500-4,900

€2,300-4,500

170
WENDY HUNT (B. 1969)

Ghost hunter

signed and numbered '2/12./ Hunt' (on the base)

bronze

13½ in. (height)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



170



171

λ171

GUY TAPLIN (B. 1939)

Running curlew

signed, inscribed and dated 'RUNNING
CURLEW/ GUY TAPLIN/ WIVENHOE/
1992' (on the underside)

painted gesso on wood
17½ x 36 x 6 in. (44.4 x 91.4 x 15.3 cm.)

£2,500-3,500

\$3,100-4,300

€2,900-3,900



172

λ■172

GUY TAPLIN (B. 1938)

Swan

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

13¼ x 46 x 14 in. (33.6 x 116.8 x 35.6 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

173

GUY TAPLIN (B. 1939)

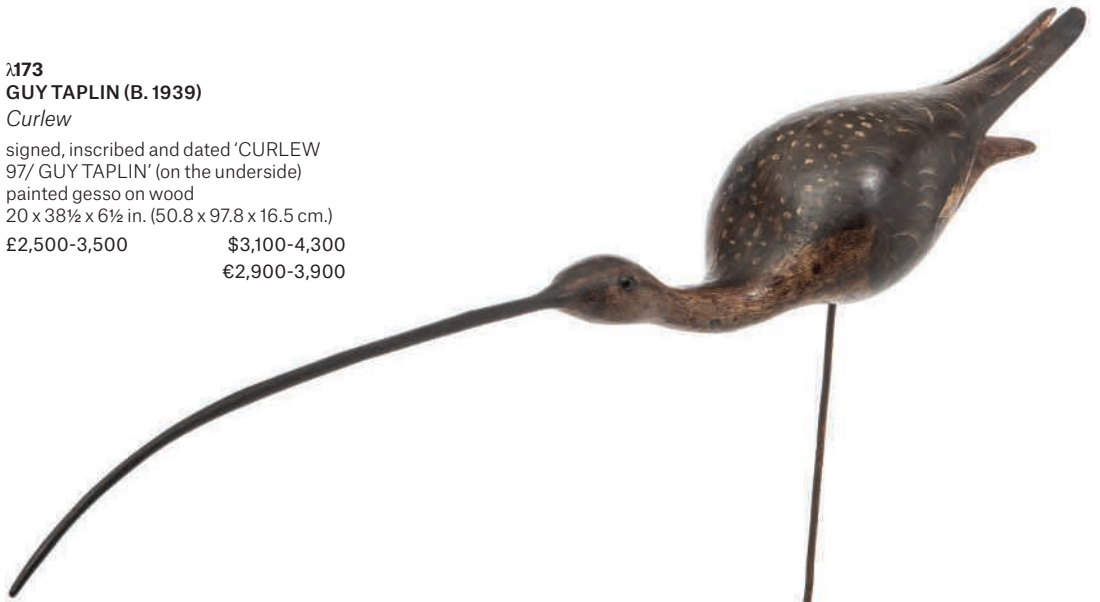
Curlew

signed, inscribed and dated 'CURLEW
97/ GUY TAPLIN' (on the underside)
painted gesso on wood
20 x 38½ x 6½ in. (50.8 x 97.8 x 16.5 cm.)

£2,500-3,500

\$3,100-4,300

€2,900-3,900



173

174

GUY TAPLIN (B. 1939)

Swan

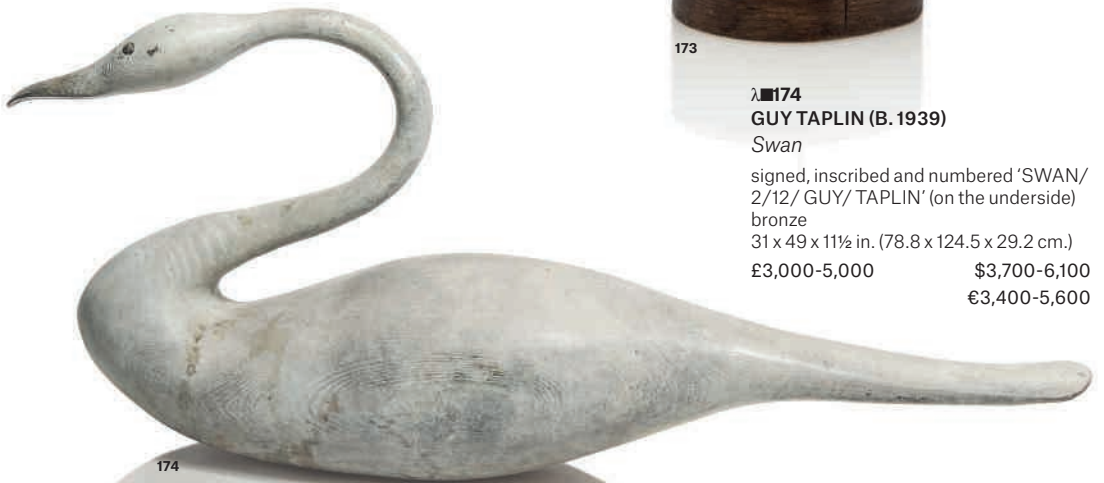
signed, inscribed and numbered 'SWAN/
2/12/ GUY/ TAPLIN' (on the underside)
bronze

31 x 49 x 11½ in. (78.8 x 124.5 x 29.2 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



174



175

λ175
GUY TAPLIN (B. 1939)
Lapwing

signed and inscribed 'WIVENHOE/
 ESSEX/LAPWING/GUY TAPLIN'
 (on the underside)

painted gesso on wood
 24 x 28¾ x 8½ in. (61 x 73 x 21.6 cm.)

£2,000-4,000

\$2,500-4,900

€2,300-4,500

λ176
GUY TAPLIN (B. 1939)
Lapwing

signed and inscribed 'LAPWING GUY
 TAPLIN' (on the underside)

painted gesso on wood
 27¼ x 25½ x 8¼ in. (69.3 x 64.7 x 21 cm.)

£2,500-3,500

\$3,100-4,300

€2,900-3,900



176



177
GUY TAPLIN (B. 1939)
Egret

signed and inscribed 'EGRET GUY TAPLIN' (on the underside)
painted gesso on wood
19 x 31¼ x 8½ in. (48.2 x 79.4 x 21.6 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



■178

ATTRIBUTED TO WILLIAM HUGGINS (1820-1884)

King of the plains

oil on canvas

37¼ x 54¼ in. (94 x 138 cm.)

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

with Oscar and Peter Johnson Ltd., London.

EXHIBITED:

London, Lowndes Lodge Gallery, *English Little Masters*,
24 November - 10 December 1965, no. 15.



■179

DYLAN LEWIS (B. 1964)

Resting cheetah III

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

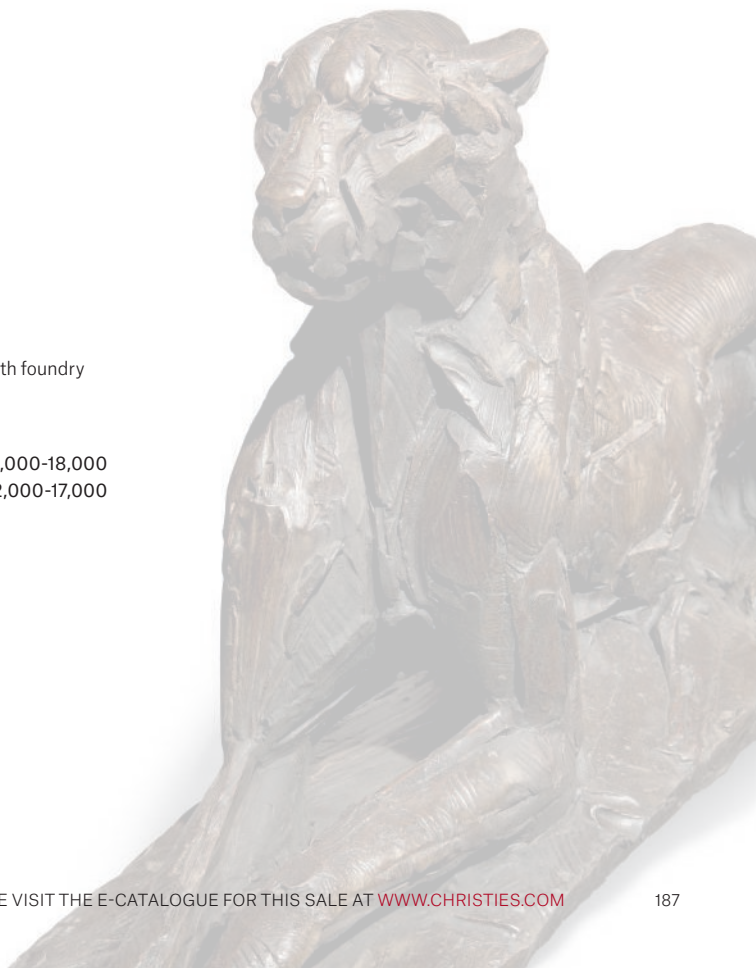
bronze

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

£10,000-15,000

\$13,000-18,000

€12,000-17,000



180

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

Gypsy Caravan

signed and dated 'Seago/32' (lower right)

oil on canvas

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

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 June 2002, lot 59.

Anonymous sale; Christie's, London, 7 June 2007, lot 10.

EXHIBITED:

Probably Norwich, Sporting Gallery, *Circus Scenes, Landscapes and Racing Pictures*, not traced.

LITERATURE:

Eastern Daily Press, special correspondent, review of 'Circus Scenes, Landscapes and Racing Pictures' exhibition at the Sporting Gallery, Norwich.

'Mr Seago told me that for the last four or five years he had been going round with his circus friends and living in a caravan' (reported in the *Eastern Daily Press* article). In the tradition of Munnings and Laura Knight, the travelling circus caught the young painter's eye. As well as capturing life under the Big Top and the colourful circus folk on canvas, Seago also enjoyed painting scenes of the nomad life.





THE PROPERTY OF A GENTLEMAN

181

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

A morning ride

signed and dated 'Edward Seago 38' (lower right) and with inscription 'Mrs X on Lady Ganador' (on a label attached to the reverse)

oil on canvas

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

£10,000-15,000

\$13,000-18,000

€12,000-17,000



182



183

VARIOUS PROPERTIES

■182

WRIGHT BARKER, R.B.A. (1864-1941)

The ploughman's lunch

signed 'Wright Barker' (lower left)

oil on canvas

40 x 48 in. (101.6 x 122 cm.)

£4,000-6,000

183

WRIGHT BARKER, R.B.A. (1864-1941)

Mare and foal

signed 'Wright Barker' (lower left)

oil on canvas

24 x 30 in. (60.9 x 76.2 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

\$4,900-7,300

€4,500-6,700



184





186

λ184
**SIR ALFRED JAMES MUNNINGS,
 P.R.A., R.W.S. (1878-1959)**

Spring meeting, Epsom, 1939
 signed, inscribed and dated '3rd day
 April 20th. Spring meeting/Epsom 1939.
 Alfred J. Munnings' (lower centre) and
 with inscription 'Best Wishes/Gordon
 Richards 1933' (on the reverse)
 pen and black ink
 5 x 6½ in. (12.7 x 16.5 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

λ■185
ELIE LAMBERT (B. 1949)

Chantilly
 signed 'lambert' (lower left) and inscribed
 and dated 'CHANTILLY 06' (lower right)
 oil on canvas
 39½ x 62¾ in. (99.3 x 159.4 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

Anonymous sale; Christie's, London, 15
 May 2007, lot 72, where purchased by the
 present owner.

λ186
ELIE LAMBERT (B. 1949)

Jockeys going for glory
 signed 'lambert' (lower left) and inscribed
 'JOCK'S [sic] /GOING FOR/GLORY'
 (lower right)
 oil on canvas
 15½ x 19½ in. (39.3 x 49.6 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

Anonymous sale; Christie's, London, 15
 May 2007, lot 71, where purchased by the
 present owner.



187

187

JOHN FERNELEY, SNR (1782-1860)

A herd of horses in an extensive landscape

with strengthened signature and date

'J Ferneley./1854' (lower centre)

oil on canvas

12 $\frac{3}{4}$ x 27 in. (32.1 x 68.6 cm.)

£5,000-7,000

\$6,200-8,500

€5,700-7,800



188

188

JOHN FREDERICK HERRING, JNR

(1815-1907)

The plough team

signed and dated 'J.F. Herring. 1850'

(lower left)

oil on canvas, painted circle

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

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

Anonymous sale; Christie's, London,
4 September 2003, lot 310.



189

JOHN FREDERICK HERRING, SNR (1795-1865)

Mr R. Ridsdale's Bloomsbury, winner of the Derby, 1839

signed 'J.F. Herring' (centre left) and inscribed 'Bloomsbury winner of Derby 1839' (upper left)

oil on canvas

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

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 28 November 1952, lot 144 (sold for 21 gns).

with Arthur Ackermann & Son Ltd., London.

Anonymous sale; Christie's, London, 5 December 2001, lot 19.

Bloomsbury, a bay colt (1836) by *Mulatto* out of *Arcotlass* by *Ardrossan*, was bred by Robert Ridsdale and was both owned and trained when he won the Derby, by the breeder's brother, William Ridsdale.

The Ridsdales, especially Robert, had very colourful careers. Robert ran out of money when *Bloomsbury* was a foal and the horse was offered for sale. Nobody wanted him and he eventually raced for William but not before a dispute with Lord Chesterfield. Chesterfield had horses with Ridsdale and *Bloomsbury* was entered in the Derby in the former's name. It was never really established what happened but Chesterfield threatened to scratch the horse at one stage and was persuaded not to when someone paid him back for all the entry fees he had paid for. The Derby was *Bloomsbury's* first race and he won it fairly easily at 25-1 ridden by Sim Templeman. He won again at Ascot and both the Derby and Ascot seconds objected on the grounds that the horse's pedigree was not as stated. This was eventually the basis of a court hearing but came to nothing and Ridsdale collected the prize money. There were ugly rumours that the horse was in fact a four year old but they remained rumours and were never the basis of any action.

Bloomsbury had some good form in later life but was unplaced in the St Leger. His best run was probably when second under nine stone in the 1840 Cesarewich. He was eventually sold to Germany as a stallion.



190

LIONEL DALHOUSIE ROBERTSON EDWARDS, R.I., R.C.A. (1878-1966)

*And Royal stags roaring; The brown peaty stream; And sleep in the heather,
which carpets his house; Your hills and your glens; and The Sunlight so
precious to stalker and ghillie*

the first four signed and dated 'Lionel Edwards/1940'
(lower right); the fifth signed 'Lionel Edwards' (lower right);
all extensively inscribed with a poem (lower centre)
pencil, watercolour and bodycolour
13¼ x 9½ in. (33.7 x 24.2 cm.)

£5,000-7,000

five in the lot (5)

\$6,200-8,500

€5,700-7,800



PROPERTY OF A GENTLEMAN

■191

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

Addaxes in an extensive landscape

signed and dated 'Rich^d Ansdell/1842' (lower right)

oil on canvas

30¾ x 50 in. (78 x 127 cm.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Purchased from the artist by Edward, 13th Earl of Derby (1775-1851)

George C. Frelinghuysen.

Anonymous sale; Christie's, London, 18 June 1976, lot 9 (3,200 gns to Hart).

LITERATURE:

Sir G. Scarf, *Catalogue of the Pictures at Knowsley Hall*, 1875, no. 293.

Lord Edward Smith Stanley, the 13th Earl of Derby (1775-1851) developed a passionate interest in natural history from a young age. Birds were his first love and in 1806 he purchased his first major acquisition of over 100 mounted specimens at the sale of the Leverian Museum. Alongside this he developed a collection of living animals, building up one of the largest aviaries and menageries in Europe on the Knowsley Hall estate, near Liverpool. Animals that died in captivity were donated to the Knowsley Museum, which was later bequeathed to the public, thereby founding the Liverpool Museum in 1951.

A great friend and patron of Edward Lear it was said of the 13th Earl that 'so great was his attachment to zoology that he had formed at Knowsley such collections of living animals and birds as far surpass any menagerie or aviary previously attempted by any private person in this country' (*Annual Register*, 1851). Lear was employed by Derby to illustrate *Gleanings from the Menagerie and Aviary at Knowsley Hall*, 1846. Many of the limericks in Lear's *Book of Nonsense* (1846) were composed at Knowsley between 1831 and 1837.

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





VARIOUS PROPERTIES

192

JAMES HARDY, JNR (1801-1889)

A good day's sport

signed and dated 'J. HARDY /76' (lower right)

oil on canvas

22 x 30½ in. (55.9 x 76.2 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

N. Mitchell; Christie's, London, 18 June 1915,
lot 97 (34 gns to J. Mitchell).







193
WILLIAM DAVIS (1812-1873)
Scotch terriers

signed 'W. DAVIS' (lower right) and with inscription 'Scotch Terriers/W Davies and Ford Maddox-Brown/**ty/** Currie KCMG/W/Hyde Park Place/London' (on a partial label attached to the reverse)
 oil on canvas, with a painted arch
 11¼ x 14¼ in. (29.9 x 36.2 cm.)

£3,000-5,000

\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 Sir Donald Currie, K.C.M.G. (1825-1909)
 with The Fine Art Society Plc., London.

An old label attached to the reverse states that the picture was painted by William Davis and Ford Maddox Brown. Maddox Brown was a great admirer of Davis's work and the two artists first met in September 1856 at the house of Davis's patron John Miller in Liverpool. Maddox Brown continued to encourage Davis in his work, and he was invited to contribute to the private Pre-Raphaelite exhibition in Russell Place in 1857, sending in six pictures of either landscapes or animals. Unfortunately for Davis he failed to attract the admiration of John Ruskin, who felt that he ought to choose subjects 'of greater interest'. However, Davis continued to operate on the fringes of the Pre-Raphaelite circle and in 1858 was invited to join the Hogarth Club.



194
THOMAS BLINKS (1853-1910)

Pheasant shooting

signed with artist's monogram (lower left)

oil on canvas

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

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

The Remaining Works of the late Thomas Blinks (Sold by Order of the Executrix);

Christie's, London, 25 March 1911, lot 57

(4½ gns to Higgins).

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a **lot** (A 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 made 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.

B 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 resistance are not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at least 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol *** next to the lot number**. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate for the lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and 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 £100,000, 20% on that part that the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or consumption 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 reclaim 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 the 20% on that part that the **hammer price** over £100,000 and up to and including £2,000,000, please contact our Cashiers Department on +44 (0)20 7389 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 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:

- 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
- 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 (including this one) 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 artist's or Christie's opinion probably works 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 **Sale Room 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, or 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 to 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.

(ii) **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.

(c) **South East Asian and Contemporary Art and Chinese Calligraphy and Painting**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories if art where it has been proven the lot is a forgery, Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2(h)(i) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. If you are 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: 30-10-02 Swift code: LLOYGB21 (IBAN International bank account number): GB81 LLOY 3000 0200 1272 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7389 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. (vi) 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.

(f) For more information please contact our Cashiers Department by phone on +44 (0)20 7389 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received the 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;

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we may 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 liable 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 the 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) if 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 us, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(v) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale

and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at 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 importation, a licence 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, rhinoceros horn or walrus 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 other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by recognition of any or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) **Gold**

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

(f) **Jewellery over 50 years old**

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

(g) **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) 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 to 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 the financing fees or application of **buyer's** or **seller's** credits. We regret that we cannot agree to requests to delete 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 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 Information' (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**).

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 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 α **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All reinvoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ 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.

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Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

?, *, Ω, α, #, †

See VAT Symbols and Explanation.



See Storage and Collection Pages.

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

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **Minimum Price Guarantees**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot**, and even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1998 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

*"Attributed to..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

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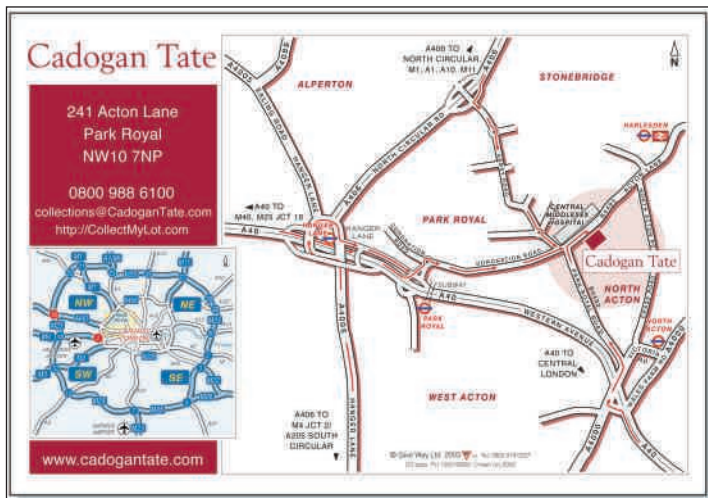
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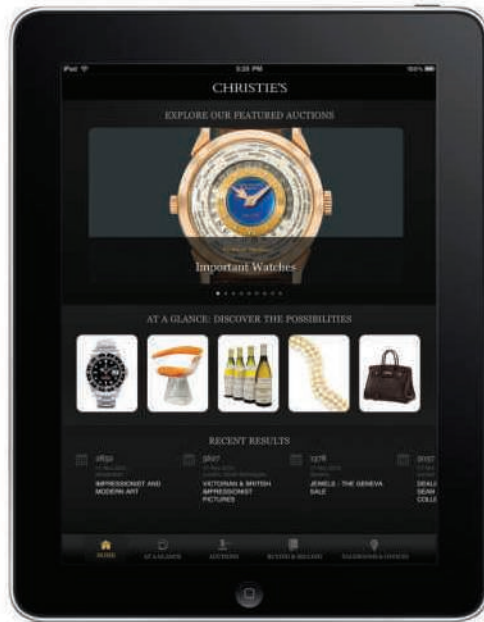
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