



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

South Kensington, 7 July 2016

CHRISTIE'S





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30 JUNE

DEFINING BRITISH ART
LONDON, KING STREET

7 JULY

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

13 JULY

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

24 OCTOBER

19TH CENTURY EUROPEAN ART
NEW YORK

1 DECEMBER

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

14 DECEMBER

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

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

THURSDAY 7 JULY 2016



Tom Rooth



Sarah Reynolds



Lottie Gammie

AUCTION

Thursday 7 July 2016
at 10.30 am Lots 1-333
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 **VICTORIA-12309**

STORAGE AND COLLECTION

Please refer to the important notice on page 184. 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.

VIEWING

Saturday	2 July	11.00 am - 5.00 pm
Sunday	3 July	11.00 am - 5.00 pm
Monday	4 July	9.00 am - 7.30 pm
Tuesday	5 July	9.00 am - 5.00 pm
Wednesday	6 July	9.00 am - 5.00 pm

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EMAIL

First initial followed by last name @ christies.com (eg. Lottie Gammie = lgammie@christies.com).

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Front cover: Lot 122 (detail)
Inside front cover: Lot 236 (detail)
Inside back cover: Lot 326
Back cover: Lot 167 (detail)

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CHRISTIE'S



1

λ1
ARTHUR SPOONER (1873-1962)
Dreaming nymph

signed 'Arthur Spooner' (lower right)
 oil on canvas
 9¼ x 13 in. (23.5 x 33.1 cm.)

£2,000-3,000

\$3,100-4,600
 €2,900-4,200

λ2
SIR WILLIAM RUSSELL FLINT, R.A., P.R.W.S., R.S.W. (1880-1969)
Siesta

signed 'W Russell Flint' (lower right)
 coloured chalks
 6¾ x 12¾ in (17.2 x 32.4 cm.)

£2,000-3,000

\$3,100-4,600
 €2,900-4,200



2

3

ALLAN DOUGLAS DAVIDSON, R.O.I., R.B.A.
(1873-1932)

Seated nude

signed 'Allan Davidson' (upper right)
oil on board
10¼ x 8¾ in. (26 x 22.2 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200



3

λ*4

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

Electra reclining

signed 'W. Russell Flint.' (lower right)
coloured chalks
10¼ x 16⅝ in. (26 x 41.5 cm.)

£2,500-3,500

\$3,900-5,400
€3,600-4,900

PROVENANCE:

with W. Russell Button Gallery, Chicago.



4



5

λ*5

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

Aphrodite, Hera and Athena awaiting Paris

signed 'W Russell Flint.' (lower left)
coloured chalks
12 $\frac{1}{8}$ x 17 $\frac{1}{8}$ in. (30.7 x 44.8 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

PROVENANCE:

with W. Russell Button Gallery, Chicago.



6

λ6

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

Sussex byroad, Autumn

signed 'W. RUSSELL FLINT-' (lower left) and further signed and inscribed 'No.4/ Sussex Byroad, Autumn/ W Russell Flint/ Peel Cottage, 80 Peel Street/ W8' (on an exhibition label attached to the reverse)
watercolour
10 $\frac{3}{8}$ x 14 $\frac{1}{8}$ in. (26.3 x 35.8 cm.)

£2,000-4,000

\$3,100-6,200
€2,900-5,600

EXHIBITED:

London, Royal Society of Painters in Watercolours, no. 4.



7

λ7

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

Misty October, Loch Earn

signed 'W. RUSSELL FLINT -' (lower left) and further signed and inscribed 'R.W.S. additional for Sheffield, Spring 1947/ Misty October, Loch Earn/ WRussell Flint' (on the reverse)
watercolour
10 x 14 $\frac{1}{8}$ in. (25.4 x 37.8 cm.)

£2,500-3,500

\$3,900-5,400
€3,600-4,900

6



■ 8

HERBERT JAMES DRAPER (1864-1920)

The Naiad's Pool

signed 'Herbert Draper' (lower centre) and further signed 'Herbert/Draper' (lower right)

oil on canvas, feigned circle
27 x 27 in. (68.6 x 68.6 cm.)

£30,000-50,000

\$47,000-77,000
€43,000-70,000

EXHIBITED:

London, New Gallery, 1901, no. 105.

Liverpool, Walker Art Gallery, *Autumn Exhibition*, 1901, no. 1092.

LITERATURE:

Globe, 3 April 1901.

Lloyds, 21 April 1901.

Echo, 22 April 1901.

Morning Post, 22 April 1901.

Globe, 22 April 1901.

Sheffield Telegraph, 23 April 1901.

Daily News, 26 April 1901.

Graphic, 27 April 1901.

Dundee Advertiser, 29 April 1901.

World, 1 May 1901.

Punch, 29 May 1901.

S. Toll, *Herbert Draper 1863-1920: A Life Study*, Suffolk, 2003, pp. 107-9, 119, 187, no. HJD106, fig. 61.

SIR JAMES JEBUSA SHANNON, R.A., R.B.A., P.R.S.P.P. (1862-1923) (LOTS 9-15)

Born in rural Auburn, New York, the highly successful society portrait painter Sir James Jebusa Shannon (1862-1923) spent his youth in Canada. In 1878, at the age of sixteen, he travelled alone to England, where he trained under Sir Edward John Poynter (1836-1919) at the South Kensington School of Art (now the Royal College of Art) until 1881. The first of his many international honours was a gold medal at the 1889 Paris Exposition Universelle. Over the course of his career he engaged a variety of styles and exhibited widely at such venues as the Grosvenor Gallery, the New Gallery, the New English Art Club, and especially the London Royal Academy of Arts, to which he was elected a full academician in 1909. Shannon was a founding member of the Royal Society of Portrait Painters of which he was president from 1910 to 1923. His contributions to the arts were officially recognized when he received a knighthood from King George V in 1922. Shannon's art is represented in major public and private collections throughout the United Kingdom and the United States, including Tate Britain, The Metropolitan Museum of Art, Smithsonian American Art Museum, and The Royal Academy of Arts.

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



9

**FRANK MARKHAM SKIPWORTH
(1854-1929)**

*Portrait of Sir James Jebusa Shannon
(1862-1923)*

signed with initials and dated 'F.M.S. 1885.' (upper left)

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

£2,000-3,000

\$3,100-4,600

€2,900-4,200

PROVENANCE:

The artist's estate, and by descent.

The portrait and genre specialist Frank Markham Skipworth was born in Caistor, Lincolnshire. After rudimentary art training in Lincoln he entered the South Kensington Art Training Schools, where he studied under Sir Edward John Poynter from 1879 to 1882, a period that overlapped with James Jebusa Shannon's tenure of study with Poynter at South Kensington. The two artists forged their friendship at this early stage in their careers, as witnessed by Skipworth's 1883 portrait of Shannon in the guise of Fabien dei Franchi, a character created by Alexandre Dumas in his novella *The Corsican Brothers* (Museum of London). Skipworth went on to Paris, where he trained with William-Adolphe Bouguereau and Tony Robert-Fleury from 1883 to 1884 and, on returning to London, he took a studio in Chelsea not far from Shannon's.

Skipworth's 1885 portrait of Shannon confirms the resumption of their friendship and shows the younger artist as if caught in the process of painting, palette in one hand and his signature cigarette in the other. The two men remained close; Skipworth and his wife Alison (later a film star of some fame) were witnesses at Shannon's marriage to Florence Mary Cartwright.

■10

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

Portrait of Florence Shannon, the artist's wife, c. 1915

signed 'J.J. Shannon' (lower right)
oil on canvas, unframed
52¾ x 41¼ in. (134 x 104.8 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200

PROVENANCE:

The artist's estate, and by descent.

Mary Florence Cartwright (sometimes recorded as Florence Mary and known as Florence), was reportedly a student at the South Kensington School of Needlework when she met the young up-and-coming artist James Jebusa Shannon in 1884. Struck by her beauty, Shannon frequently portrayed her in portraits and genre subjects throughout his career, among them, *Mother and Child* and *On the Dunes* (both Smithsonian American Art Museum, Washington, DC). Until now the date for their marriage has been given as 1886, but it has recently come to light that although their daughter was born in 1887, the couple wed in May 1890. This sign of their early bohemian lifestyle was understandably suppressed as Shannon's career as a portrait specialist progressed, and it may account for the fact that Florence Shannon was said to have eschewed society, rarely going out in public unless in the company of her husband or close friends.

The present work was likely painted in the large and elaborate studio attached to the Holland Park Road home that Shannon acquired in 1892. The chair on which Florence Shannon is seated features in other studio productions (for example, *Lady Hastings*, National Trust, Seaton Delaval, Northumberland). Here she appears to be in her forties, a woman whose beauty has finely mellowed with time. Far from being a mere prop, the guitar she plays was very much a part of the Shannon family life. Their daughter Kitty remembered summer nights at their Holland Park home: "The evenings were so still and hot in those days that the flames of the candles in three-branched silver candlesticks did not flicker but shed a soft light on the dinner-table and our faces. How lovely it was — and my father's friends with their enthralling conversation. After dinner they would sit and smoke and listen to my mother sing to the guitar. She had a lovely voice and she would sing little old Spanish songs . . ." (Kitty Shannon, *For My Children*, London, 1933, p. 107.)

Florence Shannon became Lady Shannon with her husband's knighthood in 1922. Following his death in 1923, she and her close friend Henriette Lewis-Hind (the former wife of the American artist George Hitchcock) actively promoted Shannon's art in the United States.



10

■11

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

Sweet music

oil on canvas, unframed
36 x 28⅞ in (91.5 x 71.5 cm.)

£2,500-3,500

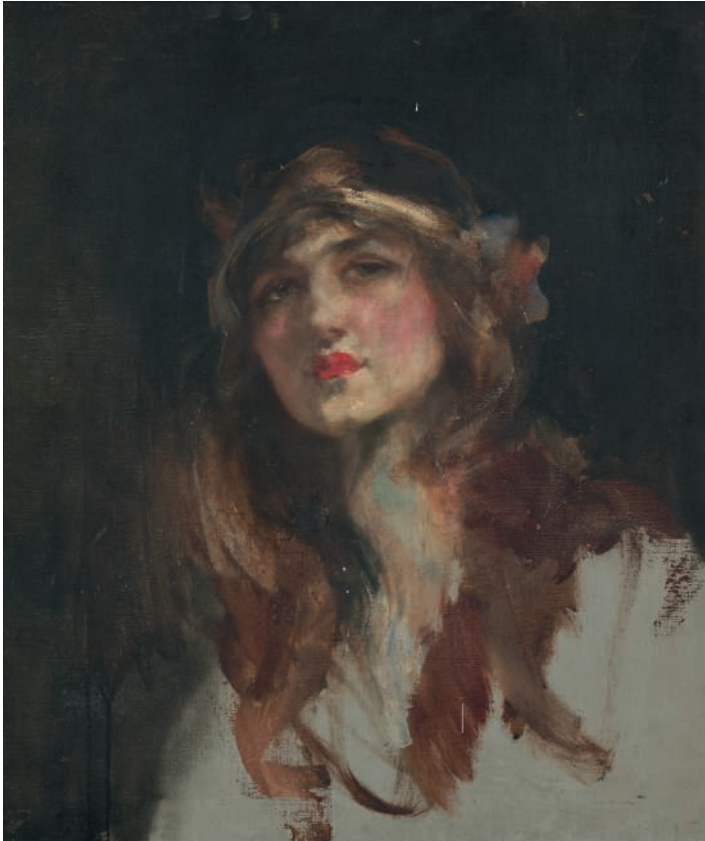
\$3,900-5,400
€3,600-4,900

PROVENANCE:

The artist's estate, and by descent.



11



12

12

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

Study for 'Portrait of Lily Elsie', c. 1916

oil on canvas
24 x 20 in. (60.9 x 50.8 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200

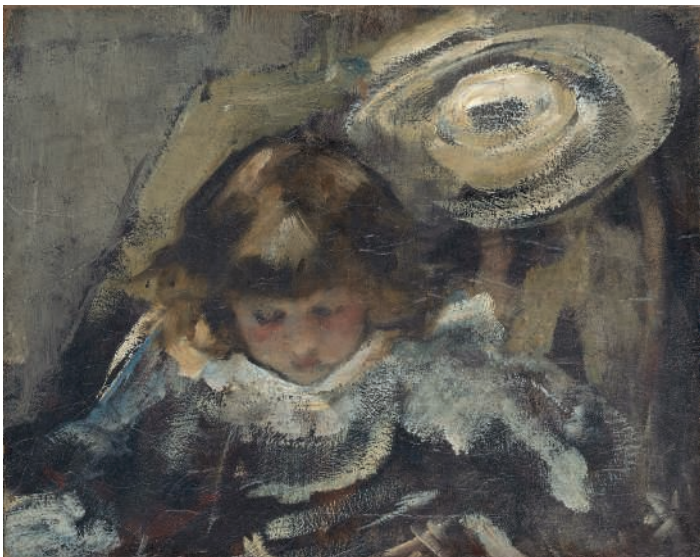
PROVENANCE:

The artist's estate, and by descent.

The present work is a preparatory study for Shannon's portrait of the star of English musical theatre Lily Elsie (1886-1962) that is now in the collection of the National Portrait Gallery (NPG 4322). The finished portrait was displayed at the annual exhibition of the Royal Society of Portrait Painters in 1916 (no. 69), designated to be sold for the Benefit of the Star and Garter Fund (a charity supporting the purchase and conversion of the Star and Garter Hotel, Richmond Hill, as a residence for disabled military veterans).

Born in West Yorkshire, Lily Elsie began her theatrical career in childhood and achieved full-fledged stardom on the London stage as the title player in *The Merry Widow* in 1907. The performer's extraordinary popularity was manifested in the proliferation of advertisements, postcards and souvenir photographs that capitalised on her famed beauty. Her marriage to Major John Ian Bullough in 1911 resulted in her somewhat enforced hiatus from the stage (accounted for by matters of health and her husband's wishes), but she resumed her career in 1915, performing until 1920, when she and her husband moved to Gloucestershire (after which she would appear only sporadically from 1927 to 1929).

Shannon relished things theatrical. In addition to attending London shows regularly, he was known for his own energetic performances at social gatherings and costume parties. He frequently portrayed sitters from the entertainment world, among them Madame Patey, Martin Harvey, Marie Lohr and Ruby Miller. As the artist's daughter recalled in 1933: "I often catch a glimpse of Lily Elsie. She has altered so little since the first time I saw her in *The Merry Widow*. I shall never forget that evening. My father had taken a row of stalls . . . We all decided to worship Lily Elsie. We could talk of nothing else for days." (Kitty Shannon, *For My Children*, London, 1933, p. 261.)



13

13

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

In repose

oil on canvas, unframed
12 x 15 in. (30.5 x 38.1 cm.)

£1,500-2,000

\$2,400-3,100
€2,200-2,800

PROVENANCE:

The artist's estate, and by descent.

The present work is probably a sketch of the artist's daughter, Kitty, circa 1892. A similar hat features in *Miss Kit*, 1892 (Private collection), and Shannon also painted a number of studies of Kitty reading in the same period which bear a close resemblance to this charming study.



14

14

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

An evening read; and Study of a seated lady in a white dress

oil on canvas, the second unframed
20 x 16 in. (51 x 40.5 cm.); 32 x 17 in. (81.3 x 43.2 cm.)

£1,800-2,000

two in the lot (2)

\$2,800-3,100
€2,600-2,800

PROVENANCE:

The artist's estate, and by descent.

15

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

Flower arranging

oil on canvas, unframed
27 $\frac{7}{8}$ x 28 in. (70.2 x 71.1 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

PROVENANCE:

The artist's estate, and by descent.



14



15



16

VARIOUS PROPERTIES

■16

**SIR ALFRED EAST, R.A., R.I., P.R.B.A., R.P.E.
(1844-1913)**

The fly-fisherman

signed 'ALFRED/EAST' (lower left)
oil on canvas
40½ x 58¼ in. (102.9 x 148 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

Anonymous sale; Sotheby's, Billingshurst, 26 July 2000, lot 1253 as 'Fishing a quiet stretch of the river.'

Asked by the Italian critic, Mario Borsa, what constituted his favourite landscape Alfred East answered 'without hesitation', "The meadows by the river!" (*Emporium*, June 1900, p.409). Scenes like that in the present example were repeatedly found in East's explorations of the home counties and the Cotswolds, and anglers often constitute their only human presence. The motif originated in his celebrated *A Haunt of Ancient Peace*, 1896 (Hungarian National Gallery, Budapest) in which a fisherman retreats from the mill pond at Upper Swell at dusk. East's palette, in all of these grand evocations of the English countryside was carefully tuned to the time of year and time of day, and in the present instance the subject is as much a golden autumn, as it is 'meadows by the river'. Scale would infer that this is an exhibition piece, and further research may determine if it was originally shown under a less descriptive title. KMc.



17

■17

**SIR ALFRED EAST, R.A., R.I., P.R.B.A., R.P.E.
(1844-1913)**

Grazing sheep, summer

signed and dated 'ALFRED EAST/ 1906' (lower left) and further signed 'ALFRED/EAST/ARA' (on the reverse)
oil on canvas
30 x 42 in. (76.2 x 106.7 cm.)

£1,500-2,500

\$2,400-3,900
€2,200-3,500

PROVENANCE:

Mr W.P. Hill; Christie's, London, 11 March 1935, lot 88 (4 gns. to Boot).

Although the location of the present landscape remains to be discovered, its central motifs, a still pond or river's edge, green meadow and grazing sheep are ingredients that occur regularly in East's work – so regularly indeed that the artist was to devote a chapter to 'Grass' in his *The Art of Landscape Painting* (1906). Surveying a meadow he appreciated all of the difficulties of perspective and advocated 'the greatest study and closest observation' for its successful representation. In a grassy sward, one could observe 'tints of the sky' as well as local colour (1919 imp, p. 73). The present ensemble is however distinguished by the warmth of the sky and the ambient light. It was this capturing of classic Englishness for which contemporary critics returned habitually to East's landscapes. KMc.

■18

**SIR ALFRED EAST, R.A., R.I., P.R.B.A.,
R.P.E. (1844-1913)**

On the Tewkesbury Road

signed 'ALFRED EAST.' (lower right)
oil on canvas
28 x 35½ in. (71.1 x 89.5 cm.)

£1,500-2,500

\$2,400-3,900
€2,200-3,500

The present landscape, which must date to c. 1908, can be placed in the sequence of works produced at East's Cotswold studio at Upper Swell, on the outskirts of Stow-on-the-Wold. Its configuration of stone walls and barns makes it directly comparable to the more finished *On the Tewkesbury Road* (Detroit Institute of Arts). KMc.



18

19

**SIR ALFRED EAST, R.A., R.I., P.R.B.A.,
R.P.E. (1844-1913)**

*By the water's edge, Loch Lomond,
Scotland*

signed 'ALFRED/ EAST' (lower left)
oil on canvas
12% x 18% in. (31.4 x 46.7 cm.)

£1,500-2,500

\$2,400-3,900
€2,200-3,500

Unclear numerals following East's signature in the present work, suggest that it was painted in 1882 or 1883, perhaps as a preparation for East's lochside landscape, *The Haunt of the Heron*, 1884 (unlocated). The larger, closely related *Sunrise on Loch Lomond, Scotland* (sold in these rooms on 23 March 2016, lot 57), shares a similar palette to the present work and is likely to have been painted at the same time. KMc.



19



20

20

HENRY JOHN BODDINGTON (1811-1865)

Travellers outside a country inn

signed 'H. J. Boddington' (lower right)

oil on canvas

20¼ x 30¼ in. (51.4 x 76.8 cm.)

£2,000-3,000

\$3,100-4,600

€2,900-4,200

PROVENANCE:

with Cooling Galleries, London.

with Marshall Field & Company, Chicago.

Joseph Rous Collection, Western Springs, Illinois.



21

21

THOMAS BAKER (1809-1869)

High Tor, Matlock, Derbyshire

signed and dated 'T. Baker 1840' (lower left)

oil on canvas

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

£1,500-2,000

\$2,400-3,100

€2,200-2,800



22

22

PATRICK NASMYTH (1787-1831)

An old farmstead, near St Albans

signed 'Patk Nasmyth' (lower left) and dated '1829'

(lower centre) and with inscription 'P. NASMYTH/ 1829/ OLD FARMSTEAD/ NEAR ST ALBANS' (on an old label attached to the reverse)

oil on panel

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

£2,000-3,000

\$3,100-4,600

€2,900-4,200

PROVENANCE:

with Thos. Agnew & Sons, London.



23



24

23

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

Evening on the Thames at Shillingford

signed and dated 'B.W. LEADER. 1905.' (lower left) and further signed and inscribed 'Evening on the Thames at Shillingford. B.W. Leader.' (on the stretcher)

oil on canvas

20 x 30¼ in. (50.8 x 76.8 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

†24

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.

£5,000-8,000

\$7,800-12,000
€7,100-11,000

PROVENANCE:

with Oscar and Peter Johnson Ltd., London.

PROPERTY OF A GENTLEMAN (LOTS 25-36)



25

25

**ALFRED WILLIAM HUNT, R.W.S.
(1830-1896)**

Whitby, low tide

pencil and watercolour with gum arabic and with scratching out

10 $\frac{7}{8}$ x 14 $\frac{3}{4}$ in. (27.6 x 37.5 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000

PROVENANCE:

The Newall Collection; Christie's, London, 14 December 1979, lot 167.
with Brian Sinfield.

EXHIBITED:

possibly London, Burlington Fine Arts Club, *Exhibition of Drawings in Watercolour by Alfred William Hunt*, 1897, no. 31, as 'Whitby, tide out'.

This view of Whitby looks East towards the 199 steps leading to St Mary's Church and Whitby Abbey. It also depicts the 'Spa Ladder' (to the left), 'Tate Hill Pier' (centre) and a cluster of fishermen's houses in the old part of the town. The artist has painted the picture while seated on Spion Cop, a hill top point situated above the West Pier whose houses can be seen to the bottom of the picture. Drying washing on the beach was a common practice in the area.



26

26

**ALFRED WILLIAM HUNT, R.W.S.
(1830-1896)**

Yewdale Crags, Coniston, Lake District

signed and dated 'A.W. Hunt 1878' (lower right)

pencil and watercolour with scratching out

10 $\frac{1}{2}$ x 15 in. (26.7 x 38.1 cm.)

£2,500-3,500

\$3,900-5,400

€3,600-4,900

PROVENANCE:

John Wheeldon Barnes; Christie's, London, 1894, lot 131 (11 gns. to Mitchell).

C.W. Mitchell, Newcastle, 1897.

Anonymous sale; Christie's, London, 21 July 1981, lot 340.

with Chris Beetles, Ltd., London.

EXHIBITED:

Liverpool, Walker Art Gallery, *Memorial Exhibition of Pictures by Alfred W. Hunt*, 1897, no. 14.

London, Burlington Fine Arts Club, *Exhibition of Drawings in Watercolour by Alfred William Hunt*, 1897, possibly no. 84.



30

30

HERCULES BRABAZON BRABAZON (1821-1906)

Santa Maria della Salute, Venice

signed with initials 'HBB' (lower right)
pencil, watercolour and bodycolour, on grey paper
5¾ x 8¾ in. (14.5 x 22.1 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

EXHIBITED:

London, Chris Beetles, *Hercules Brabazon Brabazon (1821-1906): Exhibition of Watercolours and Pastels*, 12 November-18 December 1982, no. 127.



31

31

HERCULES BRABAZON BRABAZON (1821-1906)

Piazza dei Signori, Padua

pencil, watercolour and bodycolour
7¾ x 10 in. (19.4 x 35.4 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

with M. Knoedler, New York.
with Leger Galleries, London, 1965.

EXHIBITED:

Hastings, Hastings Museum and Art Gallery, *The Wide World of Hercules Brabazon Brabazon: A Retrospective Exhibition of his Art*, 17 July-12 September 1976, no. 16.
London, Campbell and Franks, *Hercules Brabazon Brabazon: A Retrospective of his Art*, 1976, no. 117, as 'Padua'.
London, Chris Beetles, *Hercules Brabazon Brabazon (1821-1906): Exhibition of Watercolours and Pastels*, 12 November-18 December 1982, no. 116.



32

32

HERCULES BRABAZON BRABAZON (1821-1906)

Capri

signed with initials 'H B B' (lower right)
pencil, watercolour and bodycolour, on grey paper
8½ x 12½ in. (21.8 x 32.1 cm.)

£2,500-3,500

\$3,900-5,400
€3,600-4,900

PROVENANCE:

Fiddes Watt, London.
Anonymous sale; Christie's, London, 29 October 1991, lot 123.
with Chris Beetles, Ltd., London.

EXHIBITED:

Hastings, Hastings Museum and Art Gallery, *The Wide World of Hercules Brabazon Brabazon: A Retrospective Exhibition of his Art*, 17 July - 12 September 1976, no. 27.
London, Campbell and Franks, *Hercules Brabazon Brabazon: A Retrospective of his Art*, 1976, no. 94.

33

**HERCULES BRABAZON BRABAZON
(1821-1906)**

The house of Tintoretto, Venice

signed with initials 'HBB' (lower right) and with inscription 'House of Tintoretto, Venice.' (on the reverse)

pencil and watercolour heightened with bodycolour, on grey paper
6½ x 8½ in. (16.5 x 21.6 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

with Leger Galleries, London, 1987.

EXHIBITED:

London, Bankside Gallery, *Visions of Venice: Watercolours and Drawings from Turner to Procktor*, 1990, exhibition catalogue p. 68, no. 53, illustrated in colour, p.69.

Brabazon's interest in this house stems from the fact that the great Renaissance painter Tintoretto resided there for the last twenty years of his life, from 1574 until his death in 1594.

The house lies to the north of Venice near the church of Madonna dell'Orto, the church where Tintoretto was subsequently buried, and it remained in the ownership of his descendants to within Brabazon's lifetime.



33

34

**HERCULES BRABAZON BRABAZON
(1821-1906)**

Probably the Suleymaniye Mosque with the Sultanahmet Mosque beyond, on the Golden Horn's west bank, Istanbul

signed with initials 'HBB' (lower right) and with inscription 'Mosque at Constantinople' (on the reverse)

pencil and watercolour heightened with white, on grey-blue paper
9¾ x 12¾ in. (24.7 x 32.7 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

PROVENANCE:

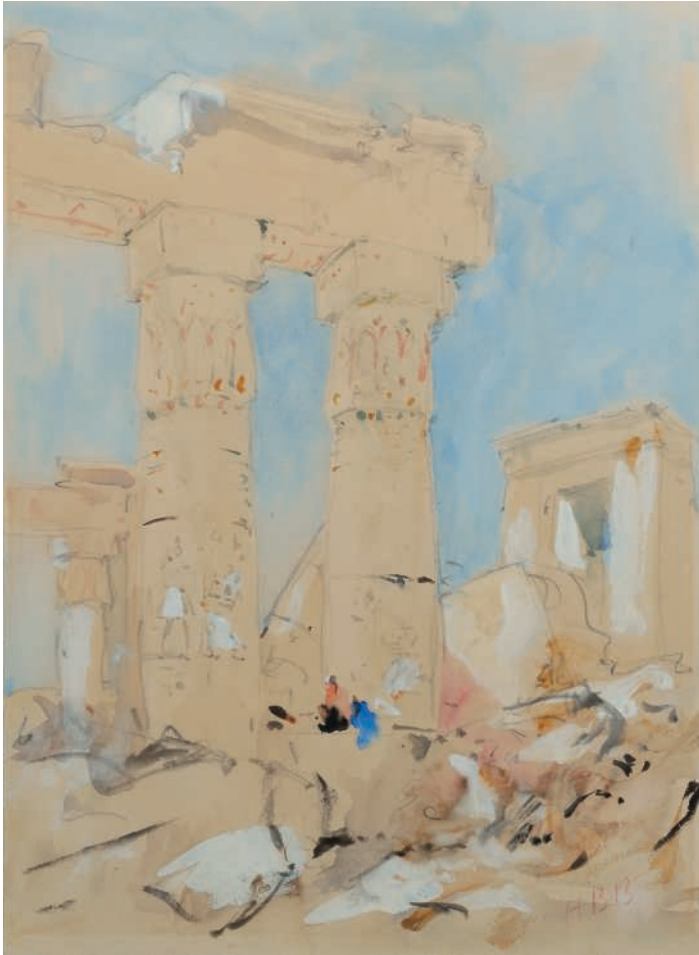
Dr. F.A. Phillips; Christie's, London, 18 June 1980, lot 205.

EXHIBITED:

London, Chris Beetles, *Hercules Brabazon Brabazon (1821-1906): Exhibition of Watercolours and Pastels*, 12 November-18 December 1982, no. 165.



34



35

35

HERCULES BRABAZON BRABAZON (1821-1906)

The ruins of the temple of Amon, Karnak, Egypt

signed with initials 'HBB' (lower right)
pencil and watercolour heightened with white
13¼ x 9¾ in. (35.9 x 24.8 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000

PROVENANCE:

with The Albany Gallery, London.

EXHIBITED:

London, Leighton House, *Hercules Brabazon Brabazon*, 1971, no. 31.
Hastings, Hastings Museum and Art Gallery, *The Wide World of Hercules Brabazon Brabazon: A Retrospective Exhibition of his Art*, 17 July-12 September, 1976, no. 23.
London, Campbell and Franks, *Hercules Brabazon Brabazon: A Retrospective of his Art*, 1976, no. 61.
London, Chris Beetles, *Hercules Brabazon Brabazon (1821-1906): Exhibition of Watercolours and Pastels*, 12 November-18 December 1982, no. 176.

Amon was the Egyptian god of the sun: his temple at Karnak was built circa 2000 B.C. and was one of the wonders of the ancient world.

For another version of this subject, see C. Lewis Hind, *Hercules Brabazon Brabazon 1821-1906: His Art and Life*, London, 1912, illustrated facing p. 18.



36

36

HERCULES BRABAZON BRABAZON (1821-1906)

Philae, Egypt

with inscription 'Philæ/HBB' (lower left) and further inscribed 'Phila' (lower right)
pencil and watercolour heightened with touches of bodycolour, on grey-green paper
9 x 11¾ in. (22.9 x 29.9 cm.)

£2,500-3,500

\$3,900-5,400

€3,600-4,900

PROVENANCE:

with Campbell & Franks, London.
with Chris Beetles, Ltd., London.

EXHIBITED:

Adelaide, Australian Red Cross, *Loan Exhibition of Paintings*, March 1958.
London, National Theatre, *Artist in Paradise*, 6 April - 16 May 2010.

VARIOUS PROPERTIES

37

THOMAS COOPER GOTCH, R.B.A., R.I. (1854-1931)

Shipping off the coast, Skagen, Denmark

oil on panel
9 x 6¼ in. (22.8 x 16 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

with Alan Shears Fine Art, Penzance, where purchased by the present owner in August 1993.

EXHIBITED:

Kettering, Alfred East Art Gallery, *The Magic Webb*, April-May 1995, no. 19.

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

λ•38

ROLAND VIVIAN PITCHFORTH, R.A., R.W.S. (1895-1982)

The beach at Sandbanks, Poole harbour

signed 'Pitchforth' (lower right)
pencil and watercolour
16 x 22 in. (40.6 x 55.9 cm.)

£1,000-1,500

\$1,600-2,300
€1,500-2,100

PROVENANCE:

Mr Fitzherbert.

TO BE SOLD WITHOUT RESERVE

λ•39

ROLAND VIVIAN PITCHFORTH, R.A., R.W.S. (1895-1982)

Southampton Docks, Evening

signed 'Pitchforth' (lower left)
pencil and watercolour
16 x 22 in. (40.7 x 55.9 cm.)

£1,000-1,500

\$1,600-2,300
€1,500-2,100

PROVENANCE:

Mr Fitzherbert.

TO BE SOLD WITHOUT RESERVE



37



38



39



40



41



42

VARIOUS PROPERTIES

■40

WILLIAM QUILLER ORCHARDSON, R.A. (1832-1910)

Hamlet and the King, Act III, Scene 3

signed 'W. Q. Orchardson' (lower right)

oil on canvas

38½ x 28 in. (97.8 x 71.1 cm.)

£1,500-2,000

\$2,400-3,100

€2,200-2,800

PROVENANCE:

Anonymous sale; Christie's, London, 18 October 1974, lot 92.

EXHIBITED:

London, Royal Academy, 1874, no. 265, as 'Hamlet and the King 'Now might I do it, now be in praying... ' Act III Scene 3.'

41

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

The highland spring

indistinctly signed and dated 'H. King. 1878' (lower right)

oil on canvas

36 x 24½ in. (91.5 x 61.3 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000

PROVENANCE:

Dr and Mrs Richard Buckingham, Chicago, Illinois.

42

CIRCLE OF GEORGE FREDERICK WATTS (1817-1904)

Consolation

with signature 'Tissot' (lower left)

oil on canvasboard

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

£3,000-5,000

\$4,700-7,700

€4,300-7,000



43

43

JOHN HENRY HENSHALL, R.W.S. (1856-1928)

Summer holidays

signed and dated 'J. Henry Henshall 1898' (lower left)

oil on canvas

28½ x 38 in. (72.3 x 65.5 cm.)

£4,000-6,000

\$6,200-9,300

€5,700-8,400



44

44

CIRCLE OF DAVID WILKIE, R.A. (1785-1841)

Reading The Scotsman

oil on panel

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

£1,500-2,000

\$2,400-3,100

€2,200-2,800



45

45

FRANK MOSS BENNETT (1874-1953)

Weighing the catch

signed and dated 'F M Bennett/1946' (lower left)

oil on canvas

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

£2,000-3,000

\$3,100-4,600

€2,900-4,200

PROVENANCE:

with Mitchell Galleries, Ltd., London.



46

EDMUND BLAIR LEIGHTON (1852-1922)

Yes or No?

signed and dated 'E. BLAIR LEIGHTON. 1890.' (lower left)

oil on canvas

37¼ x 20½ in. (94.6 x 51.4 cm.)

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

T. Burchell; Christie's, London, 4 May 1928, lot 81 (72 gns).

H. & P. de Casseres.

Anonymous sale; Christie's, London, 28 March 1956, lot 30 (16 gns to Campo).

Private collection, Antwerp.

We are grateful to Kara Lysandra Ross for her help in preparing this catalogue entry. The picture will be included in her forthcoming catalogue raisonné of the work of Edmund Blair Leighton.



47



48

■47

AFTER CHARLES WELLINGTON FURSE

The return from the ride

inscribed 'After/C W Furse' (lower left)

oil on canvas

43¼ x 55¼ in. (109.9 x 140.3 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000

After the painting in Tate Britain, London (1902) .

■48

THOMAS EDWIN MOSTYN, R.B.A., R.O.I. (1864-1930)

The pink dress

signed 'TOM MOSTYN' (lower left)

oil on canvas

36 x 28¼ in. (91.5 x 71.7 cm.)

£2,000-3,000

\$3,100-4,600

€2,900-4,200

49

WILLIAM A. BREAKSPEARE (1855-1914)

A difficult letter

signed 'WA Breakspeare' (lower left)

oil on panel

12 x 7¼ in. (30.4 x 18.4 cm.)

£1,500-2,500

\$2,400-3,900

€2,200-3,500



49



50

■50

ROBERT MCINNES (1801-1886)

A Venetian fiesta

oil on canvas
48¼ x 78⅞ in. (122.5 x 198.5 cm.)

£10,000-15,000

\$16,000-23,000
€15,000-21,000

PROVENANCE:

Anonymous sale; Christie's, London, 3 May 1918, lot 45 (50 gns to Cooling).

EXHIBITED:

Manchester, *Art Treasures Exhibition*, 1857.



51

*51

ROBERT KEMM (1837-1895)

Courtship

signed 'R. Kemm' (lower left)
oil on canvas
24 x 20 in. (60.9 x 50.8 cm.)

£1,500-2,500

\$2,400-3,900
€2,200-3,500

■52

SOPHIE ANDERSON (1823-1903)

The flower girl, Capri

signed and inscribed 'S. Anderson/ Capri'

(lower right)

oil on canvas

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

£10,000-15,000

\$16,000-23,000

€15,000-21,000

PROVENANCE:

with William Grisbrook, London.

Sophie Anderson and her artist husband Walter moved to Capri in 1871 in the hope that the warmer climate would improve their health. Inspired by the vivid colours of the country around her Sophie painted many exquisite works featuring local models, often clutching or playing with the beautiful wild flowers that grew in abundance on the island. Sophie lived in Capri until 1894 when she returned to England, where she remained until her death in Falmouth in 1903.



52

■53

JAMES BAKER PYNE, R.B.A. (1800-1879)

Isola Bella, Lake Maggiore, Italy

signed, inscribed, dated and numbered 'Isola

bella. Lago. maggiore. J.B. PYNE. 1857 No. 470.'

(lower left)

oil on canvas

38 x 52 in. (96.5 x 132.1 cm.)

£7,000-10,000

\$11,000-15,000

€9,900-14,000



53



54



55

54

EDWARD PRITCHETT (1828-1864)

The Doge's Palace, Venice

oil on canvas
25 x 38⁷/₈ in. (63.5 x 98.9 cm.)

£5,000-8,000

\$7,800-12,000
€7,100-11,000

PROVENANCE:

with Thomas Agnew & Sons, London.

55

ALBERT GOODWIN, R.W.S. (1845-1932)

Sunset, Venice

signed and dated 'Albert/Goodwin/92' (lower right) and inscribed 'Venice' (lower left)
pen and black ink and watercolour
9¹/₂ x 14¹/₄ in. (24.1 x 36.2 cm.)

£1,500-2,500

\$2,400-3,900
€2,200-3,500

56

EDWARD PRITCHETT (1828-1864)

Figures beside the Basilica of San Marco and the Torre dell'Orologio, Venice

signed 'E. Pritchett' (lower right)
oil on canvas
24 x 20 in. (61 x 50.8 cm.)

£5,000-7,000

\$7,800-11,000
€7,100-9,800

57

ARTHUR JOSEPH MEADOWS (1843-1907)

Venice

signed and dated 'Arthur Meadows/ 1903' (lower left)
oil on canvas
10 x 12 in. (25.4 x 30.5 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200



56



57

PROPERTY FROM THE ESTATE OF THE LATE IAN FRY (LOTS 58-74)



Ian Fry, who died in November 2015 aged 91, trained as a carpenter and went on to join the family timber merchants in Borough High Street in Southwark. The firm specialised in supplying the West End theatres including the wood for the famous revolving stage at the London Palladium.

Ian was a collector by nature. He first began to explore 19th century art in the 1980s, but the love of craftsmanship instilled by his early training never left him, whatever form this craftsmanship took. Besides paintings he collected clocks, furniture, silver, netsuke and much else besides: he maintained that his eclectic tastes were reflected in his fine Myles Birket Foster, *The Old Curiosity Shop*. He had no interest in fashion and bought whatever appealed to his eye and his heart: the Atkinson Grimshaw which he owned, for instance, shows the premises of Ian's family firm, next to the church of St. George the Martyr in Borough.

Here and at King Street, Christie's are offering a representative selection of Ian's collection. It reflects the taste of a man who bought what he loved and forms a very personal portrait of a dedicated collector.

Myles Birket Foster's *The Old Curiosity Shop* is one of six important works by the artist from the Fry collection to be included in our forthcoming sale of *Victorian, Pre-Raphaelite and British Impressionist Art* at Christie's King Street on 13 July 2016.



58

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

The Evening Glow, Vale of Eagle, Loch Lomond

signed 'Alfred. de Bréanski' (lower right) and further signed and inscribed "'The Evening Glow" - Vale of Eagle" NB (Loch Lomond)/Alfred de Bréanski Senr.' (on the reverse)

oil on canvas

20 x 30 in. (50.8 x 76.3 cm.)

£10,000-15,000

\$16,000-23,000

€15,000-21,000



59



60

59

GEORGE COLE (1810-1883)

A peaceful day on the river

signed and dated 'Geo Cole 1881' (lower right)

oil on canvas

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

£3,000-5,000

\$4,700-7,700

€4,300-7,000

60

CHARLES JAMES LEWIS, R.I., R.O.I. (1830-1892)

The cottage door

signed and inscribed 'The Cottage Door/ Charles J. Lewis R.I.' (on the artist's label attached to the reverse)

oil on canvas

10¼ x 12¼ in. (26 x 31.1 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000

PROVENANCE:

with The Cider House Galleries Ltd., Surrey.



61

61

ATTRIBUTED TO SOPHIE ANDERSON (1823-1903)

Maternal instincts

oil on canvas
12 x 10 in. (30.5 x 25.5 cm.)

£7,000-10,000

\$11,000-15,000
€9,900-14,000



62

62

GEORGE ELGAR HICKS, R.B.A. (1824-1914)

Fast asleep

signed and dated 'G.E. Hicks. 1856' (lower right, obscured by the mount)
pencil and watercolour heightened with touches of white, framed oval
15¼ x 11½ in. (38.7 x 28.3 cm.)

£1,000-1,500

\$1,600-2,300
€1,500-2,100

PROVENANCE:

Anonymous sale; Christie's, London, 13 March 1992, lot 71.



63

λ63

CHARLES SPENCELAYH (1865-1958)

The nightlight

signed and dated 'CHARLES SPENCELAYH/ 1899' (lower left)

oil on canvas

18¼ x 12¼ in. (46.3 x 31.1 cm.)

£6,000-8,000

\$9,300-12,000

€8,500-11,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 14 July 1983, lot 220.

64

WILLIAM HENRY MIDWOOD (FL. 1866-1871)

Faraway thoughts

signed and dated 'Midwood./1866.' (lower right)

oil on panel

8 x 5⅞ in. (20.3 x 15 cm.)

£1,500-2,500

\$2,400-3,900

€2,200-3,500

PROVENANCE:

Anonymous sale; Christie's, London, 14 June 1991, lot 232.



64



65



66

65

WALTER HUNT (1860-1941)

Off to market

signed and dated 'Walter Hunt 1900' (lower left)

oil on canvas

20 x 30 $\frac{1}{8}$ in. (50.8 x 76.5 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

PROVENANCE:

with Oakham Gallery, London.

66

GEORGE GOODWIN KILBURNE (1839-1924)

The hopeful suitors

signed '-GOODWIN KILBURNE.-' (lower left)

pencil and watercolour

13 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (35 x 50.2 cm.)

£1,000-1,500

\$1,600-2,300
€1,500-2,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 June 1999, lot 16, as 'Wheedling.'



67



68

67

OWEN DALZIEL (1861-1942)

The entertainers

signed and dated 'Owen Dalziel/ 1883' (lower right)

pencil and watercolour

16¼ x 26¼ in. (41.3 x 66.7 cm.)

£4,000-6,000

\$6,200-9,300

€5,700-8,400

PROVENANCE:

Anonymous sale; Phillips, London, 13 May 1997, lot 65A, as 'Minstrels show on the beach.'

Anonymous sale; Christie's, London, 10 December 2008, lot 87, as 'Minstrels entertaining the crowds.'

68

CHARLES GREEN, R.I. (1840-1898)

The quack doctor

signed and dated 'C Green/1866' (lower right)

watercolour and bodycolour

10½ x 16½ in. (26.7 x 42 cm.)

£1,000-1,500

\$1,600-2,300

€1,500-2,100

PROVENANCE:

with Leger Galleries, London.

with The Maas Gallery, London.

EXHIBITED:

London, Institute of Painters in Water Colours, 1866, no. 312.

London, Leger Galleries, *Winter Exhibition*, 1954, no. 10.

It has been suggested that this work might be that which Green submitted in 1866 to *The Illustrated London News*. A letter attached to the reverse from Leger Galleries states *The Illustrated London News'* wish to reproduce the work again in 1954.



69



70

69

HARRY SUTTON PALMER, R.B.A., R.I. (1854-1933)

The river at Killiecrankie; and Birches and boulders, North Wales

both signed 'Sutton Palmer.' (lower left)
watercolour
20 x 13 in. (50.8 x 33 cm.)

a pair (2)

£1,500-2,500

\$2,400-3,900
€2,200-3,500

70

HARRY SUTTON PALMER, R.B.A., R.I. (1852-1933)

Veiled sunshine, the pass of the Trossachs; and The Silver Strand, Loch Katrine

the first signed 'Sutton Palmer' (lower right); the second signed 'Sutton Palmer.' (lower left)
watercolour with scratching out
14 x 20 in. (35.5 x 50.8 cm.); and 14½ x 20⅞ in. (36 x 52.7 cm.)

a pair (2)

£1,500-2,500

\$2,400-3,900
€2,200-3,500

LITERATURE:

A.R. Hope Moncrieffe, *Scotland*, London, 1922, illus. opp. p. 68 & 73.

71

**HAROLD SUTTON PALMER, R.B.A., R.I.
(1854-1933)**

*Cader Idris, North Wales, early morning;
and Rhododendrons in bloom*

the first signed and dated 'Sutton Palmer. 1875' (lower centre); the second signed 'Sutton Palmer.' (lower left) watercolour heightened with white and with scratching out

18½ x 30 in. (47 x 76.2 cm.);

13¼ x 20 in. (33.7 x 50.8 cm.)

two in the lot (2)

£1,500-2,500

\$2,400-3,900

€2,200-3,500

PROVENANCE:

the second, with Henry Graves, Gooden & Fox Ltd., London.



71



71

72

**HAROLD SUTTON PALMER, R.B.A., R.I.
(1854-1933)**

Rydal Water, Autumn

signed 'Sutton Palmer.' (lower right)
pencil and watercolour with scratching out
16 x 25 in. (40.7 x 63.5 cm.)

£1,200-1,800

\$1,900-2,800

€1,700-2,500



72



73



74

73

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

The old watermill

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

oil on canvas

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

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 13 March 1992, lot 102 (sold for £9,000).

74

GEORGE WRIGHT (1860-1942)

On the scent

signed 'G. Wright' (lower right)

oil on canvas

22 x 36 in. (55.9 x 91.4 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

PROVENANCE:

with Cider House Galleries, Ltd., Surrey.

VARIOUS PROPERTIES

■ λ75

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

Sannox Bridge, on the road to Lochranza, Arran

signed and dated 'S.J. Lamorna Birch 1906' (lower right) and inscribed

'Sannox Bridge, on the road to Loch Ranza [sic.]' (on the stretcher)

oil on canvas

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

£3,000-5,000

\$4,700-7,700

€4,300-7,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 October 2007, lot 114.



75

λ76

TOM ROBERTSON, R.O.I., R.B.A. (1850-1947)

By the pond

signed 'Tom Robertson' (lower right)

oil on canvas

22¼ x 28¼ in. (56.5 x 71.8 cm.)

£1,500-2,000

\$2,400-3,100

€2,200-2,800



76

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

■ λ77

REGINALD GRANGE BRUNDRIT, R.A., R.O.I. (1883-1960)

October

signed 'Brundrit' (lower right) and further signed and inscribed 'RA

1932/ No1 "October"/ Reginald G Brundrit ARA/ The Ridge/ Skipton

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

oil on canvas

30 x 40¼ in. (76.2 x 102.3 cm.)

£5,000-8,000

\$7,800-12,000

€7,100-11,000

PROVENANCE:

V. R. Balfour-Browne Esq.

EXHIBITED:

London, Royal Academy, 1932, no. 170.

Liverpool, Walker Art Gallery, 1932.



77

PROPERTY FROM A PRIVATE COLLECTION (LOTS 78 & 79)



λ78

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

Exmoor, from Lynmouth Road, Porlock

signed 'A.J. MUNNINGS' (lower left)

oil on board

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

£15,000-25,000

\$24,000-39,000

€22,000-35,000



λ79

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

Dunkery Beacon from Selworthy, Exmoor

signed 'A.J. MUNNINGS' (lower right) and inscribed 'Dunkery from Selworthy' (on the stretcher)

oil on canvas

20 x 30¼ in. (50.8 x 76.8 cm.)

£15,000-25,000

\$24,000-39,000

€22,000-35,000



VARIOUS PROPERTIES

λ80

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

"You'll never have a moments rest

Until you draw inside my book"

signed and dated 'A J Munnings/May 31 1920' (lower right) and further signed with initials and inscribed 'You'll never have a moments rest/Until you draw inside my book/And you must do your very best/Because so many others look -/The owner of this book/If all the others didn't look/We might then draw our very best/For who can draw inside a book/When feeling conscious of the rest/A. J. M.' (on the reverse)

pencil

7½ x 9¾ in. (19 x 23.8 cm.)

£1,000-1,500

\$1,600-2,300

€1,500-2,100

80

81

GEORGE PERCY JACOMB-HOOD, M.V.O., R.B.A. (1857-1929)

"A very gallant gentleman": Lawrence 'Titus' Oates walking out into the night

signed 'G.P JACOMB-HOOD' (lower right) and further signed and inscribed 'Artists' War Fund/An incident in the S. Pole Expedition/"a very gallant gentleman"/ sketch for a proposed picture/G.P. Jacomb-Hood/26 Tite St./Chelsea SW' (on the artist's label attached to the reverse)

oil on board

17¾ x 23¼ in. (45.1 x 59.1 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000



81



λ82

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

The well at Taungdwingi

oil on canvas

24 x 32½ in. (61 x 82.5 cm.)

£1,500-2,000

\$2,400-3,100

€2,200-2,800

The present work appears to be a study for *The well at Taungdwingi* which was exhibited in the Royal Academy's 1957 exhibition of Kelly's work, no. 148.

82

42

λ83

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

Winter, Ludham

signed with initials and dated 'ES 49' (lower left)
and with inscription "'WINTER, LUDHAM.'" (on an
exhibition label on the reverse)
oil on panel
8 $\frac{3}{8}$ x 10 $\frac{5}{8}$ in. (22.5 x 27 cm.)

£6,000-8,000

\$9,300-12,000
€8,500-11,000

PROVENANCE:

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

The present work depicts the 'Dutch House',
where the artist lived, and had his studio.



83

■λ84

LEONARD RICHMOND (1889-1965)

London blitz

signed 'L. Richmond' (lower left) and further
signed and inscribed "'London blitz'/Leonard
Richmond' (on the artist's label attached to the
reverse)
oil on canvas
40 x 50 in. (101.6 x 127 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400



84



85



86

85

WILLIAM MARSHALL BROWN, R.S.A., R.W.S. (1863-1936)

Waiting for the fleet

signed 'Marshall Brown' (lower left)
oil on canvas
16 x 20 in. (40.5 x 58 cm.)

£5,000-7,000

\$7,800-11,000
€7,100-9,800

86

ALGERNON TALMAGE, R.A., R.O.I., R.W.A., A.R.E. (1871-1939)

The bathing pool, Ilfracombe

signed and dated 'A. Talmage./1902.' (lower right)
oil on canvas
24 x 29¼ in. (61 x 74.3 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

with Aitken Dott & Son, Edinburgh.
Anonymous sale; Sotheby's, London, 5 March 1997, lot 55, where purchased by the present owner.



87



88

λ*87

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

A summer's stroll

signed with initials 'DS' (lower left)

oil on board

11¼ x 15¾ in. (32.4 x 40 cm.)

£5,000-8,000

\$7,800-12,000

€7,100-11,000

λ88

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

Porthmoeor Beach, St Ives, Cornwall

signed and inscribed 'Porthmoeor Beach/ by/ Dorothea Sharp RBA, R.O.I./ 6 gns.' (on the artist's label attached to the reverse)

oil on panel

10½ x 13¾ in. (26.7 x 34.9 cm.)

£7,000-10,000

\$11,000-15,000

€9,900-14,000

PROVENANCE:

The collection of Dorothea S. Adamson, and by descent .



89

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

***89**

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

The heat of the day, Flatford

signed 'DAVID MURRAY.' (lower right)

oil on canvas

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

£4,000-6,000

\$6,200-9,300

€5,700-8,400

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 May 1982, lot 29.

This is a study for a picture of the same subject exhibited at the Royal Academy, 1904, no. 326.



90

***90**

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

At Ringwood, Hampshire

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

oil on canvas

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

£3,000-5,000

\$4,700-7,700

€4,300-7,000

PROVENANCE:

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



91

VARIOUS PROPERTIES

91

ALBERT LEOPOLD PIERSON, 19TH/20TH CENTURY

Bois de Boulogne, Paris

signed and dated 'A. Pierson 1903' (lower right)

oil on canvas

15½ x 21½ in. (39.4 x 54.6 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000

PROVENANCE:

with David Messum, London.



92

■ λ92

JOHN DALZELL KENWORTHY, A.R.C.A. (1858-1954)

Burning weeds

signed and dated 'J D Kenworthy/1908' (lower right)

oil on canvas

33 x 42 in. (83.8 x 106.7 cm.)

£4,000-6,000

\$6,200-9,300

€5,700-8,400

EXHIBITED:

London, Royal Academy, 1908, no. 930.

93

HAROLD C. HARVEY (1874-1941)

Building a hayrick

signed and dated 'H. HARVEY 1902' (lower right)

oil on canvas

15¼ x 20 in. (38.7 x 50.8 cm.)

£4,000-6,000

\$6,200-9,300

€5,700-8,400

PROVENANCE:

Anonymous sale; Phillips, London, 11 November 1986, lot 50.

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



93



94

λ94

WALTER J. WATSON (B.1879)

Near Beddgelert, North Wales

signed and dated 'Walter J. Watson 1914.' (lower left) and further signed and inscribed 'Nr Beddgelert" N. Wales./ Walter. J. Watson' (on the reverse)

oil on canvas
16 x 26 in. (40.8 x 66.1 cm.)

£2,500-3,500

\$3,900-5,400
€3,600-4,900



95

95

ALFRED AUGUSTUS GLENDENING, SNR. (1840-1910)

On Wilmington Common, Kent

signed with initials and dated 'A.A.G. 95.' (lower left) and inscribed 'On Wilmington Common, Kent' (on the stretcher)

oil on canvas
10 x 16 in. (25.4 x 40.7 cm.)

£1,500-2,000

\$2,400-3,100
€2,200-2,800



96

λ96

WALTER J. WATSON (B. 1879)

On the Llugwy, North Wales

signed and dated 'Walter. J. Watson. 1922.' (lower left) and further signed and inscribed 'On the Llugwy. N./Wales./Walter. J. Watson.' (on the reverse)

oil on canvas
16 x 26 in. (40.7 x 66 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200

97

WILLIAM SHAYER, SNR. (1787-1879)

The landing stage

signed 'W Shayer' (lower left)

oil on panel

11¾ x 16 in. (29.9 x 40.8 cm.)

£1,500-2,000

\$2,400-3,100

€2,200-2,800

PROVENANCE:

Colonel F.G. Bailey; Christie's, London, 10 March 1922, lot 73 (32 gns. to Sampson).



97

98

PATRICK NASMYTH (1787-1831)

The country track

signed and dated 'Pat* Nasmyth 1820' (lower left)

oil on canvas

18½ x 24½ in. (47 x 60.9 cm.)

£4,000-6,000

\$6,200-9,300

€5,700-8,400



98

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

199

PATRICK NASMYTH (1787-1831)

Heathland near Godstone, Surrey

signed 'Pat* Nasmyth' (lower centre)

oil on panel

18¾ x 24¼ in. (47.7 x 61.6 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000

PROVENANCE:

Anonymous sale; Bonham's, London, 26 March 2002, lot 20.



99



100



101

VARIOUS PROPERTIES

***100**

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

The valley of Borrowdale

signed 'Alfred de Bréanski.' (lower right) and with transcription "*The Valley of Borrowdale*"/*Alfred de Bréanski R.B.A. P.C. L^{on}* (on the reverse)

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

£6,000-8,000

\$9,300-12,000
€8,500-11,000

PROVENANCE:

with The Cooling Galleries, London.

101

SIDNEY RICHARD PERCY (1821-1886)

The hills near Port Madoc

signed and indistinctly dated 'SR Percy 1861[?]' (lower left) and inscribed 'Hills near Port Madoc' (on the reverse)

oil on canvas
14½ x 23½ in. (35.9 x 58.8 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 25 January 1974, lot 88.

Anonymous sale; Christie's, London, 28 March 2007, lot 135.

This striking view, showing a storm clearing from the West over the Welsh hills, demonstrates Percy's abilities as a painter of the dramatic and picturesque. Percy was an observant rather than a fanciful artist and it is probable that he had witnessed this scene, which is located not far from where he and his family spent many summer holidays.

We are grateful to Michael Knowles, O.B.E., for his assistance in preparing this catalogue entry.



102



103

■102

FREDERICK WATERS WATTS (1800-1862)

On the Stour

signed 'FW WATTS' (lower right)

oil on canvas

39 x 57 in. (99.1 x 144.8 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

■103

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

Still evening

signed and dated 'B.W. LEADER 1891' (lower left)

oil on canvas

36 x 60 in. (91.4 x 152.4 cm.)

£6,000-8,000

\$9,300-12,000
€8,500-11,000

PROVENANCE:

Anonymous sale; Christie's, London, 29 February 1980, lot 201, as 'A view of Dedham'.

104

JOHN ATKINSON GRIMSHAW (1836-1893)

Roundhay lake

signed and dated 'Atkinson Grimshaw/ 1877' (lower right) and further signed, inscribed and dated 'Roundhay Lake/ Atkinson Grimshaw/ 1877+' (on the reverse)

oil on board

9 x 17 in. (22.8 x 43.2 cm.)

£80,000-120,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

Private collection, U.K.

Richard Green, London, 1993.

Private collection, U.K., 1993.

EXHIBITED:

London, Richard Green, *John Atkinson Grimshaw 1836 - Leeds - 1893*, September 2011, no. 8, p. 34, illus. p. 35.

Rounday Lake is a work of subtle romanticism, staged in a rich, mysterious and highly theatrical landscape. Painted in 1877, the composition anticipates the cinematic devices of the 20th century: indeed, one could almost be looking at an atmospheric shot from a Francis Ford Coppola or Hitchcock masterpiece, the camera about to slowly pan across the scenery.

Bold, defined tree branch silhouettes reach towards the couple who appear to be about to embrace, while the fence along the lower edge of the painting, mirrors the branches; both serve to frame and encompass the figures, and draw one's eye to the centre of the composition. The lovers are perhaps having a moonlit stroll (the brightness implies a full-moon), or possibly an assignation: which of the two possibilities is left to the viewer to decide. Looking across the lake, shrouded in a diaphanous mist, with moonlight dancing off the waters, one is drawn towards a contemplation of the history of Roundhay, and the events – of which Grimshaw was no doubt aware – that created the park.

The land itself was initially a medieval hunting ground granted to Ilbert de Lacy by William the Conqueror in return for his loyal support during the campaigns in Northern England in 1069-70, while the lake, a 33 acre stretch of water, was constructed much later, by troops who had just returned from the Napoleonic Wars. At the start of the nineteenth century, the estate was purchased by shipping magnate and stockbroker, Thomas Nicholson, who developed the natural features of the park into an impressive country estate complete with ravine, gorge, top lake, landscaped gardens, woodland walkways and waterfalls. The park was purchased by Sir John Barran, Mayor of Leeds, for the city's people in 1871, and on 20 September 1872 Prince Arthur officially opened Roundhay Estate as a public park.

Grimshaw painted several views of Roundhay, initially because its new status was in contention. As the park was outside the borough boundaries, an Act of Parliament was necessary for the Corporation of Leeds to purchase the estate. On 19 April 1872, *The Leeds Mercury* described a commission given to Grimshaw to paint three views of the park to illustrate its splendour and extent to the Parliamentary committee in support of the Leeds Improvement Bill. These views were, interestingly, nocturnes, and as the present work attests, Grimshaw remained deeply interested in this location and its moonlit appearance throughout his career. The setting inspired him to produce some of his most sensitive and poetic paintings.





105



106

PROPERTY FROM A PRIVATE COLLECTION

105

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

The young drover

signed and dated 'T. S. Cooper 1833.' (lower right)

oil on canvas

28 x 36¼ in. (71.2 x 92 cm.)

£10,000-15,000

\$16,000-23,000
€15,000-21,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 June 1980, lot 257.
Anonymous sale; Sotheby's, London, 13 December 1989, lot 61.
with Richard Green, London.

LITERATURE:

K. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.: His Life and Work*, David Leathers Publishing, 2011, vol. 1, p. 173, no. O.1833.6 and vol. 2, illus. p. 83, pl. 28.

FROM A DISTINGUISHED COLLECTION OF WORKS BY THOMAS SIDNEY COOPER, R.A. (LOTS 106-109)

106

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

Sheep and cattle in a Highland landscape

signed and dated 'T. Sidney. Cooper. 1860' (lower right)

oil on canvas

31¼ x 42 in. (80.7 x 106.7 cm.)

£8,000-12,000

\$13,000-19,000
€12,000-17,000

LITERATURE:

S. Sartin, *Thomas Sidney Cooper, C.V.A., R.A., 1803-1902*, Leigh-on-Sea, 1976, p. 65, no. 144, fig. 23.
K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*, David Leathers Publishing, 2011, vol. 1, p. 298, no. O.1860.12.

107

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

Sheep in a moorland landscape

signed and dated 'T. Sidy Cooper A.R.A./1850' (lower right) and with the artist's seal (on the reverse)

oil on panel

17¾ x 24 in. (45.1 x 61 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

with Arthur Ackermann, London.

LITERATURE:

S. Sartin, *Thomas Sidney Cooper, C.V.A., R.A., 1803-1902*, Leigh-on-Sea, 1976, p. 62, no. 80.

K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*, David Leathers Publishing, 2011, vol. I, p. 253, no. O.1850.14.



107

108

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

Grazing stock, Cumberland

oil on panel

12 x 18 in. (30.7 x 45.7 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200

PROVENANCE:

Miss Sophie H. Cator, and by bequest to B.W. Vernon.

B. Cohen & Sons, by 1976.

Anonymous sale; Bonhams, London, 24 June 1998, lot 63.

Henry H. Walrond, of Merriott, Somerset, until his sale; Bonhams, Bath, 2 December 2002, lot 83, where purchased by the present owner.

EXHIBITED:

Liverpool Academy, 1840, no. 94.

LITERATURE:

S. Sartin, *Thomas Sidney Cooper, C.V.A., R.A., 1803-1902*, Leigh-on-Sea, 1976, p. 61, no. 41, as 'Girls Herding Animals'.

K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*, David Leathers Publishing, 2011, vol. I, p. 213, no. O.1840.8.



108

109

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

A goat by the shore, Margate

signed, inscribed and dated 'T Sidney Cooper/Margate 1843' (lower right)

oil on board

8¾ x 11¼ in. (22.2 x 30 cm.)

£1,000-1,500

\$1,600-2,300
€1,500-2,100

PROVENANCE:

The Artist's Studio sale; Christie's, London, 12 April 1902, lot 56 (5½ gns to Vernon).

LITERATURE:

K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*, David Leathers Publishing, 2011, vol. I, p. 227, no. O.1843.14.



109



110



111

VARIOUS PROPERTIES

110

CHARLES JONES, R.C.A. (1836-1892)

Winter in the highlands

signed with artist's monogram and dated '1871' (lower right), further signed and indistinctly inscribed 'No. 5/A Winter Evening *****/painted by/Mr Charles Jones/7 ***' (on a partial label attached to the reverse) and with transcription 'Charles Jones 1871.' (on the reverse)
oil on canvas
22 x 43¾ in. (55.8 x 111.2 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

***111**

JOHN FREDERICK HERRING, JNR. (1815-1907)

A busy farmyard

signed 'JF Herring' (lower centre)
oil on canvas
27¾ x 48 in. (70.5 x 121.9 cm.)

£7,000-10,000

\$11,000-15,000
€9,900-14,000

PROPERTY FROM A PRIVATE PORTUGUESE COLLECTION

112

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

Sheep gathering in Glen Spean, Scotland

signed and dated 'R Andsdell/1872' (lower right)
oil on canvas
35¾ x 75¼ in. (91 x 191 cm.)

£40,000-60,000

\$62,000-93,000
€57,000-84,000

PROVENANCE:

Anonymous sale; Sotheby's, Gleneagles, 27 August 2003, lot 1178.

EXHIBITED:

London, Royal Academy, 1873, no. 562.

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





113

VARIOUS PROPERTIES

113

ELIZABETH ADELA STANHOPE FORBES, A.R.W.S. (1859-1912)

Two terriers: Study for 'The Half Holiday'

oil on canvas laid down on board
15½ x 20 in. (39.5 x 50.8 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

Given to Major C.G. Evans by Mrs Maud Forbes, from the studio of Stanhope A. Forbes, R.A., in about 1950, and by descent to the present owner.

EXHIBITED:

Penzance, Penlee Museum & Art Gallery; Nottingham University, Djanogly Art Gallery, *Singing from the Walls - The Life and Work of Elizabeth Forbes*, July-December 2000, no. 34.

LITERATURE:

J. Cooke, M. Hardy and C. Payne, *Singing from the Walls - The Life and Work of Elizabeth Forbes*, July-December 2000, p. 117, ref. 4.16b.



114

λ114

FREDERICK HALL (1860-1948)

On a cottage farm

signed 'Fred Hall' (lower left)
oil on panel
12¾ x 15¼ in. (32.4 x 38.7 cm.)
painted in 1921

£1,500-2,500

\$2,400-3,900
€2,200-3,500



115

115

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

A sketch in a corner

signed and dated 'B. Leader/1856' (lower right) and further signed, inscribed and numbered 'No 3/A Sketch in a corner./Diglis House/Dorchester/B. Leader.' (on the artist's label attached to the reverse)
oil on board
6½ x 8½ in. (15.7 x 20.6 cm.)

£1,500-2,000

\$2,400-3,100
€2,200-2,800

PROVENANCE:

with Spink-Leger, London.



116

116

JOHN FREDERICK HERRING, SNR. (1795-1865)

Muscovy ducks and chicks

signed and dated 'J.F. Herring./Sen./1851' (upper right)

oil on canvas

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

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

with Richard Green, London.

117

JOHN FREDERICK HERRING, JNR. (1815-1907)

Horses, cows and chickens in a farmyard

signed 'J.F. Herring' (lower left)

oil on panel

6¾ x 8½ in. (17.1 x 21.6 cm.)

£2,000-4,000

\$3,100-6,200

€2,900-5,600

PROVENANCE:

with Richard Green, London.



117



118

λ118

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

Study for 'Causewayhead, Penzance'

oil on canvas laid down on board
17¼ x 13¼ in. (43.8 x 33.6 cm.)

£5,000-8,000

\$7,800-12,000
€7,100-11,000

PROVENANCE:

Given to Major C.G. Evans by Mrs Maud Forbes, from the studio of Stanhope A. Forbes, R.A., in about 1950, and by descent to the present owner.



119

■λ119

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

Study for 'The Destruction of the Second Royal Exchange in 1838'

signed and dated 'Stanhope A Forbes/1920' (lower left)

oil on canvas
44 x 31 in. (111.8 x 78.7 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

The Destruction of the Second Royal Exchange in 1838 was presented by Royal Exchange Assurance in 1920 to the Royal Exchange, London.

λ120

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

The kitchen maid

signed 'Lee Hankey' (lower left)

oil on canvas

25½ x 24 in. (64.8 x 61 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 March 1993, lot 22.



120

λ121

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

The farmer's wife

signed 'Stanhope A. Forbes' (lower left)

oil on canvas

18¼ x 14¼ in. (46.3 x 36 cm.)

£6,000-8,000

\$9,300-12,000

€8,500-11,000

PROVENANCE:

Given to Major C.G. Evans by Mrs Maud Forbes, from the studio of Stanhope A. Forbes, R.A. in about 1950, and by descent to the present owner.

EXHIBITED:

Penzance, Penlee Museum & Art Gallery, December 1987-August 1993, on loan.

Penzance, Penlee Museum & Art Gallery, *Focus on Forbes: A Celebration of Stanhope Forbes' 150th Birthday*, June-September 2007.



121



λ*122

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

A backwater of the Thames

signed 'Barnes' (lower right)

oil on canvas

20 x 24¼ in. (50.8 x 61.6 cm.)

£12,000-18,000

\$19,000-28,000
€17,000-25,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 November 1985, lot 103.



■λ*123

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

The yellow kimono

signed 'BARNES' (lower left)

oil on canvas

50 x 40¼ in. (127 x 102.6 cm.)

£8,000-12,000

\$13,000-19,000
€12,000-17,000



■ λ*124

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

June and Robyn

signed 'BARNES' (lower right)

oil on canvas

50¼ x 40⅞ in. (127.5 x 102 cm.)

£6,000-10,000

\$9,300-15,000

€8,500-14,000

EXHIBITED:

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

λ*125

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.)

£5,000-8,000

\$7,800-12,000

€7,100-11,000



125

■ λ*126

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.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000

PROVENANCE:

Canada, The Ontario Institute of Painters.



126



127



128

127

**THOMAS EDWIN MOSTYN, R.B.A., R.O.I.
(1864-1930)**

The terrace

signed 'MOSTYN' (upper right)

oil on canvas

18½ x 53 in. (47 x 134.6 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000

128

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

A Cavatina

dated '1888' (centre right) and signed and inscribed 'A
Cavatina/Briton Riviere RA/82 Finchley Road/NW' (on a label
attached to the stretcher)

oil on canvas

43½ x 33½ in. (110.5 x 85 cm.)

£7,000-10,000

\$11,000-15,000

€9,900-14,000

PROVENANCE:

By descent in the family of the artist to the present owner.

EXHIBITED:

London, Royal Academy, 1888, no. 281.

Surrey, Egham, Royal Holloway, University of London, on loan.

LITERATURE:

Academy Notes, London, 1888, p. 7.

This painting depicts the artist's daughter, Millicent Alice (b. 1871), playing her violin. Millicent also appears in *Sympathy* painted ten years earlier (circa 1878, Tate Britain).

129

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

Portrait of a lady in a black velvet and lace dress, with a fur

signed and dated 'G. SPENCER WATSON 1920' (lower right)

oil on canvas

30 x 25¼ in. (76.3 x 64 cm.)

£4,000-6,000

\$6,200-9,300

€5,700-8,400

PROVENANCE:

Anonymous sale; Phillips, London, 13 November 2001, lot 154.

It has been suggested that the sitter is the artist's wife, Hilda Spencer Watson.



129

130

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

Portrait of Mrs Charles Romer-Williams, wearing a jade pendant

signed 'McEvoy' (lower left)

oil on canvas

40 x 30¼ in. (101.6 x 76.8 cm.)

£4,000-6,000

\$6,200-9,300

€5,700-8,400

PROVENANCE:

O. M. Smith Esq.; Christie's, London, 30 November 1962, lot 124 (30 gns. to Bezel).

EXHIBITED:

London, Royal Academy, *Works by late Members*, Winter 1928, no. 352.



130



131

131

JAMES SANT, R.A. (1820-1916)

A mother's love

signed with monogram (lower right)
oil on canvas laid down on board, circle
29¼ x 29¼ in. (74.3 x 74.3 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

with David Messum, London.

■ **132**

JAMES CHARLES (1851-1906)

A sweet gesture

signed 'J Charles' (lower right)
oil on canvas
32½ x 29 in. (82.6 x 73.7 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000



132



133

■133

WILLIAM H. PARKINSON (FL.1892-1898)

Eager pupils

signed and dated '1891-/ W.H. PARKINSON' (lower right)

oil on canvas

30½ x 50½ in. (76.5 x 128.3 cm.)

£4,000-6,000

\$6,200-9,300

€5,700-8,400

PROVENANCE:

Anonymous sale; Sotheby's, London, 21 March 2002, lot 367.

134

AUGUSTUS EDWIN MULREADY (FL. 1863-1899)

Sympathy

signed and dated 'A.E. Mulready./ 1881.' (lower left) and further signed,

inscribed and dated "'Sympathy'/ Aug. E. Mulready./ 1881' (on the reverse)

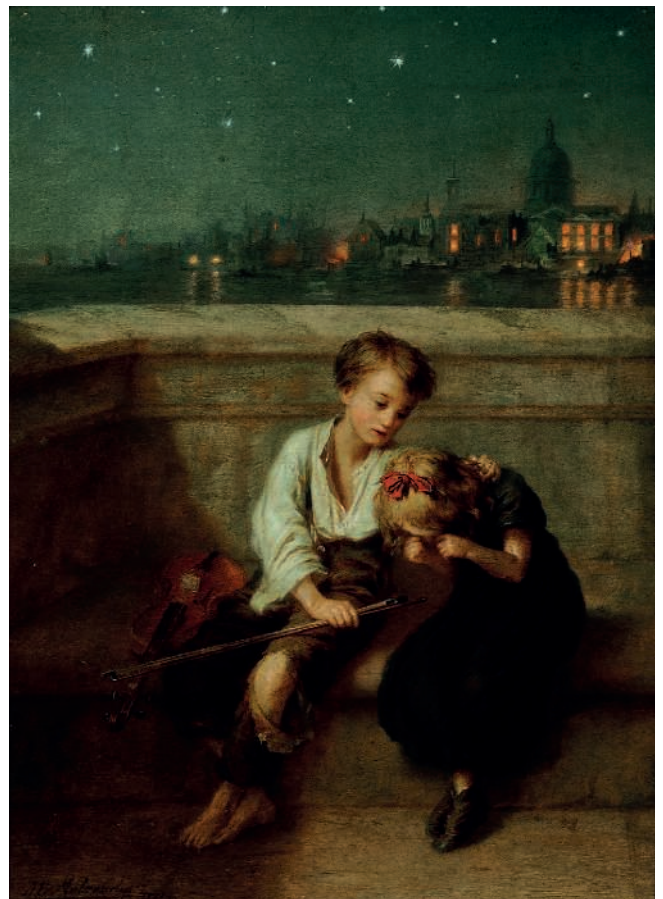
oil on canvas

15 x 11 in. (38.1 x 27.9 cm.)

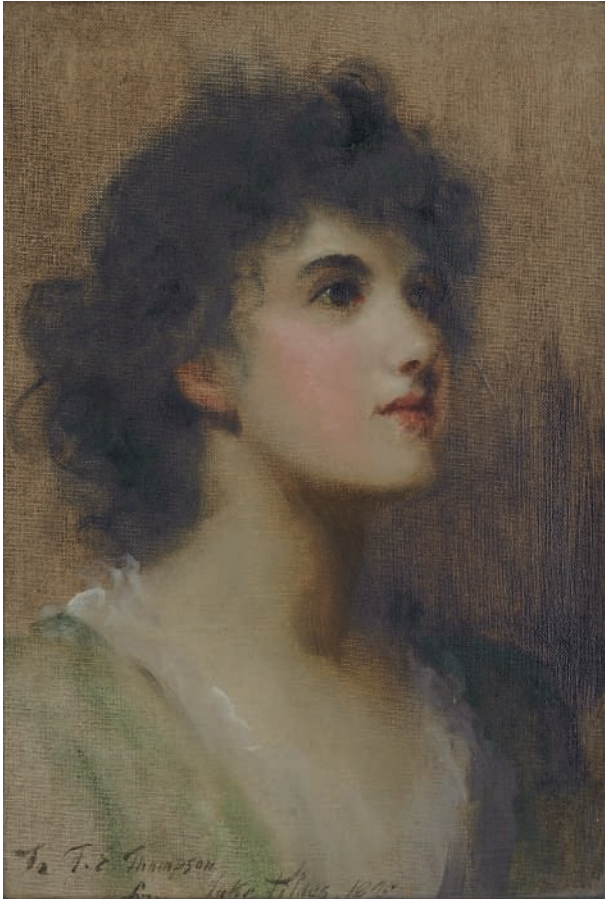
£1,500-2,500

\$2,400-3,900

€2,200-3,500



134



135



137

70



136

135

SIR SAMUEL LUKE FILDES, R.A. (1843-1927)

A reverie

signed, inscribed and dated 'To F.E. Thompson/ from Luke Fildes. 1895.' (lower left)

oil on canvas

14½ x 10⅞ in. (36.8 x 25.8 cm.)

£2,000-4,000

\$3,100-6,200

€2,900-5,600

136

GERTRUDE DEMAIN HAMMOND (1862-1953)

Queen of hearts

signed and dated 'G. Demain Hammond '97' (lower right) and further signed and inscribed 'No. 2/Queen of Hearts/ Gertrude Demain Hammond/25 St Paul's Studios/West Kensington W/£17 17s.' (on a Royal Institute of Painters in Water Colours label attached to the reverse)

pencil, watercolour and bodycolour

8¾ x 13¾ in. (22.3 x 34.9 cm.)

£1,500-2,500

\$2,400-3,900

€2,200-3,500

EXHIBITED:

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

137

**C.H. THOMPSON (FL. 1884-1894), AFTER
SIR JOHN EVERETT MILLAIS, BT., P.R.A.**

Portrait of William Ewart Gladstone (1809-1898), half-length, seated, in crimson robes with a white collar

oil on canvas

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

After the picture at Christ Church College, Oxford.

£3,000-5,000

\$4,700-7,700

€4,300-7,000

PROVENANCE:

Fasque - The Scottish seat of the Gladstones; Christie's, London, 7 May 2008, lot 180, where purchased by the present owner.

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

***138**

JOHN BOSTOCK (FL. 1826-1869)

The convalescent

signed 'J. Bostock' (lower right) and further signed and inscribed "'The Convalescent'/John Bostock/7 Campden Hill Villa/Kensington' (on the artist's label attached to the reverse)

oil on panel

18 x 13¾ in. (45.7 x 34.9 cm.)

£7,000-9,000

\$11,000-14,000

€9,900-13,000



138

■ λ139

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.)

£8,000-12,000

\$13,000-19,000

€12,000-17,000

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.



139



140

SIR ROBERT PONSONBY STAPLES, BT. (1853-1943)

At the seaside

signed 'R. P. Staples' (lower left)

oil on canvas

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

£10,000-15,000

\$16,000-23,000

€15,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, Billingshurst, 24 April 1983, lot 1282.

with Richard Green, London.

Private Collector, U.K., 1984.



141

λ141

CECIL KENNEDY (1905-1997)

Summer flowers in a silver urn

signed 'CECIL KENNEDY' (lower right)

oil on canvas

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

£10,000-15,000

\$16,000-23,000

€15,000-21,000

λ142

CECIL KENNEDY (1905-1997)

Christmas roses with a ladybird

signed 'CECIL KENNEDY' (lower right) and inscribed "HELLEBORE NIGER"
(on the stretcher)

oil on canvas

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

£2,000-4,000

\$3,100-6,200

€2,900-5,600



142



143



143



144

143

ALBERT DURER LUCAS (1828-1919)

A red admiral butterfly among hairbells; and A silver studded blue butterfly amongst heather

the first signed and dated 'A.D. Lucas 1889.' (lower right); the second signed and dated 'A.D. Lucas 1895.' (lower right)

oil on canvas
8 x 6 in. (20.3 x 15.3 cm.)

a pair (2)

£2,500-3,500

\$3,900-5,400

€3,600-4,900

144

EDWARD LADELL (1821-1886)

Peaches, plum, grapes, raspberries and white currants on a wooden ledge, with a wine glass

signed with artist's monogram (lower left)

oil on canvas
14 x 11½ in. (35.6 x 29.3 cm.)

£5,000-7,000

\$7,800-11,000

€7,100-9,800

λ145

WILLIAM THOMAS WOOD, V.P.R.W.S. (1877-1958)

Morning light

signed and dated 'Wood .1924.' (lower right)

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

£1,500-2,500

\$2,400-3,900

€2,200-3,500

PROVENANCE:

with The Leicester Galleries, London, 1924.
Mrs Marshall.



145



146

146

WILLIAM RATHJENS (1842-1882)

Christmas roses and other flowers in a vase

signed 'W Rathjens' (lower right)

oil on canvas

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

£5,000-7,000

\$7,800-11,000

€7,100-9,800

PROVENANCE:

Mrs Halden, Llandudno.

Anonymous sale; Sotheby's, London, 2 June 1994, lot 347.

EXHIBITED:

Manchester, Trafford Park, *Royal Jubilee Exhibition*, 1887.

147

JAMES CAMPBELL NOBLE, R.S.A. (1846-1913)

Spring flowers

signed and dated 'J.C. Noble/1878' (lower left)

oil on canvas

20 x 12 in. (50.8 x 30.5 cm.)

£1,500-2,500

\$2,400-3,900

€2,200-3,500

PROVENANCE:

Anonymous sale; Sotheby's, London, 26 April 1988, lot 264.

with David Messum, London.



147



148

λ*148

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.)

£5,000-8,000

\$7,800-12,000

€7,100-11,000

PROVENANCE:

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



149

PROPERTY FROM AN IMPORTANT SWISS PRIVATE COLLECTOR

λ*149

HAROLD CLAYTON (1896-1979)

Roses in a sculpted urn

signed 'Harold Clayton' (lower left)

oil on canvas

18 x 20 in. (45.8 x 50.8 cm.)

£6,000-8,000

\$9,300-12,000

€8,500-11,000

PROVENANCE:

with Richard Green, London.



VARIOUS PROPERTIES

λ*150

CECIL KENNEDY (1905-1997)

Lilies, roses, carnations, honeysuckle, forget-me-nots and other summer flowers, in an urn

signed 'CECIL KENNEDY' (lower right) and inscribed and dated '**onne/ 83 Monkams/Woodford G****/ESSEX/'"Summer"/19. X. 64.' (on a partial label attached to the reverse)

oil on canvas

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

£10,000-15,000

\$16,000-23,000

€15,000-21,000

PROVENANCE:

with Richard Green, London.



151

λ151

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

St Mark's, Venice

signed 'W. RUSSELL FLINT-' (lower left)

watercolour

18½ x 25¾ in. (47 x 65.1 cm.)

£12,000-18,000

\$19,000-28,000

€17,000-25,000



152

152

**WILLIAM LEIGHTON LEITCH, R.I.
(1804-1883)**

Rialto bridge, Venice

signed, inscribed and dated 'W. L. Leitch

Venice/1854' (lower right)

pencil and watercolour heightened with touches
of white

5¼ x 8 in. (13.3 x 20.3 cm.)

£1,000-1,500

\$1,600-2,300

€1,500-2,100

153

ALBERT GOODWIN, R.W.S. (1845-1932)

Lake Lucerne, Switzerland

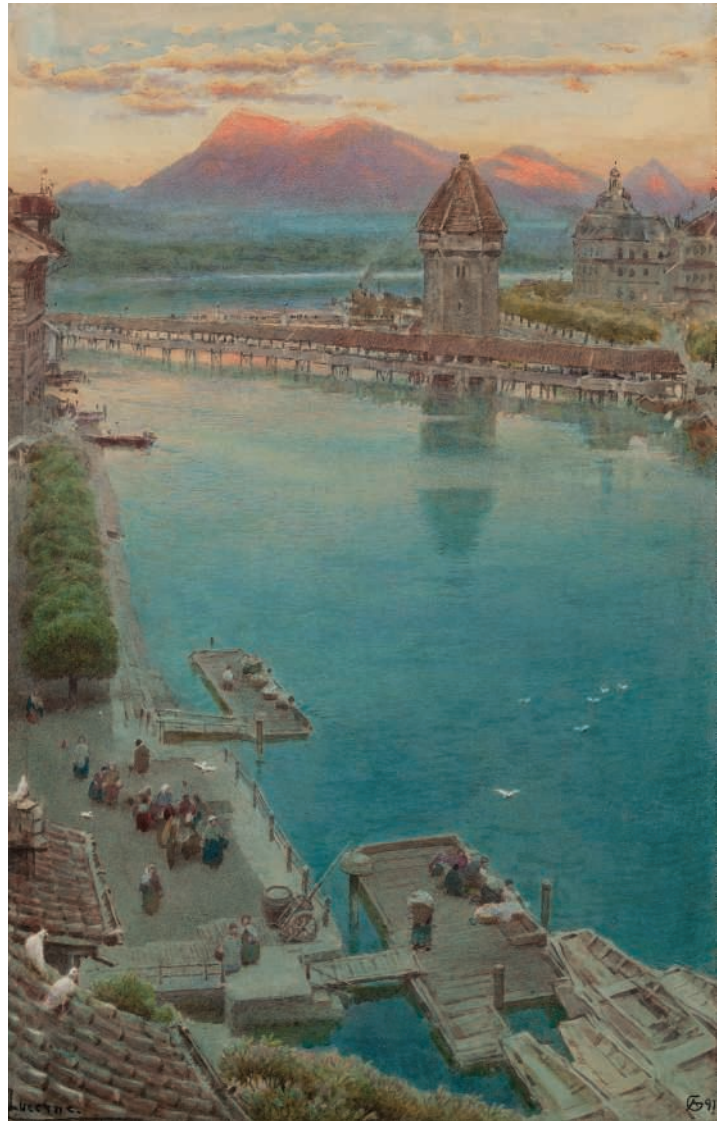
signed with monogram and dated '91' (lower right) and inscribed
'Lucerne.' (lower left)
watercolour with scratching out
17½ x 11 in. (44.2 x 35 cm.)

£10,000-15,000

\$16,000-23,000
€15,000-21,000

PROVENANCE:

with Chris Beetles, Ltd., London.



153

154

HERCULES BRABAZON BRABAZON (1821-1906)

Carenabia, Lake Como

signed with initials 'H B B' (lower left)
pencil, watercolour and bodycolour, on grey paper
6½ x 9½ in. (16.5 x 24.5 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200

PROVENANCE:

with Chris Beetles, Ltd., London.



154



155

155

HERCULES BRABAZON BRABAZON (1821-1906)

Venice: a homage to Turner

pencil, watercolour and bodycolour, on blue-grey paper
8 x 10½ in. (20.3 x 26.7 cm.)

£800-1,200

\$1,300-1,900
€1,200-1,700

EXHIBITED:

London, Chris Beetles, *Hercules Brabazon Brabazon*, 10-26 May 1989, no. 15.

156

HERCULES BRABAZON BRABAZON (1821-1906)

Souvenir of Turner: The Fighting Temeraire

inscribed 'The Fighting Temeraire' (on an old label attached to the reverse)

pastel, on grey paper
8 x 9¾ in. (20.3 x 25.1 cm.)

£1,000-1,500

\$1,600-2,300
€1,500-2,100

PROVENANCE:

with Chris Beetles, Ltd., London.



156



157

157

ALBERT GOODWIN, R.W.S. (1845-1932)

Martigny

signed 'A. Goodwin' (lower left)
pencil, pen and brown ink and watercolour
9 x 11 in. (22.8 x 28 cm.)

£800-1,200

\$1,300-1,900
€1,200-1,700

PROVENANCE:

with J.S. Maas & Son, Ltd., London.

158

ALBERT GOODWIN, R.W.S. (1845-1932)

Dance of death bridge, Lucerne

signed and dated '1909/Albert Goodwin.' (lower right) and inscribed 'Dance of Death. Bridge Lucerne.' (lower left)
pencil, watercolour and bodycolour
5 x 7½ in. (12.7 x 18.1 cm.)

£1,000-1,500

\$1,600-2,300

€1,500-2,100

Built in the 13th century, to connect a number of mill buildings to the mainland, the Spreuer Bridge was decorated in the mid-17th century with 67 works along the rafters, depicting the Dance of Death Cycle, or 'Dance Macabre'. The purpose was to remind all – rich and poor – of the ever-present company of death.



158



159

159

ALBERT GOODWIN, R.W.S. (1845-1932)

Thun, Switzerland

signed 'Albert Goodwin' (lower right) and inscribed 'Thun.' (lower left)
pencil, pen and brown ink and watercolour
8 x 11¼ in. (20.3 x 28.5 cm.)

£1,200-1,800

\$1,900-2,800

€1,700-2,500

160

ALBERT GOODWIN, R.W.S. (1845-1932)

The Burgenstock from Stens

signed 'Albert Goodwin' (lower right) and inscribed 'The Burgenstock fm Stens' (lower left)
pen and brown ink, watercolour and bodycolour
6½ x 9 in. (16.5 x 22.9 cm.)

£2,000-3,000

\$3,100-4,600

€2,900-4,200

PROVENANCE:

Anonymous sale; Sotheby's, London, 4 March 1992, lot 246.



160



161



162

161

ALBERT GOODWIN, R.W.S. (1845-1932)

In the moonlight, Pontresina, Engadine, Switzerland

signed 'Albert Goodwin' (lower right) and inscribed 'in the moonlight/
Pontresina, Engadine.' (lower left)

pen and black ink, watercolour and bodycolour
10 x 14½ in. (25.5 x 36.3 cm.)

£2,500-3,500

\$3,900-5,400
€3,600-4,900

162

ALBERT GOODWIN, R.W.S. (1845-1932)

Antibes

signed with monogram (lower right) and inscribed 'Antibes' (lower left)

pencil and watercolour
8¼ x 10½ in. (21 x 26.5 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000



163



164

163

ALBERT GOODWIN, R.W.S. (1845-1932)

Cloud-capped Pilatus, Lucerne

signed and dated 'Albert Goodwin 1907' (lower right) and inscribed 'Cloudcapped Pilatus/ Lucerne.' (lower left)

pencil, watercolour and bodycolour
10¼ x 14¼ in. (25.8 x 36 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

164

ALBERT GOODWIN, R.W.S. (1845-1932)

Meiringen, Switzerland

signed and dated 'Albert Goodwin '96' (lower right) and inscribed 'Meiringen' (lower left)

pencil and watercolour with scratching out
7 x 9¼ in. (17.8 x 24.7 cm.)

£2,500-3,500

\$3,900-5,400
€3,600-4,900



165



166

PROPERTY FROM THE COLLECTION OF GEOFFREY BLACKWELL, O.B.E. (1884-1943)

165
PHILIP WILSON STEER, O.M., R.A. (1860-1942)

Dover Harbour and Castle

signed and dated 'P.W. Steer 1918' (lower right)
 oil on canvas
 21 x 30 in. (53.3 x 76.2 cm.)

£5,000-7,000

\$7,800-11,000
 €7,100-9,800

PROVENANCE:
 with Colnaghi, London, 1924.
 with Arthur Tooth, London, 1943.

EXHIBITED:
 Probably London, New England Arts Club, Summer 1919, no. 89, as 'Dover Castle'.
 London, Tate, *Exhibition of Works by P. Wilson Steer*, 1929, lent by Mr Geoffrey Blackwell.

LITERATURE:
 B. Laughton, *Philip Wilson Steer 1860-1942*, Oxford, 1971, p. 153, no. 539.

VARIOUS PROPERTIES

166
JULIUS OLSSON, R.A., R.B.A., P.R.O.I., R.W.A., N.E.A.C. (1864-1942)

The white cliffs

signed 'Julius Olsson' (lower left)
 oil on canvas
 18 x 24 in. (45.8 x 61 cm.)

£2,000-4,000

\$3,100-6,200
 €2,900-5,600



■167

ALBERT GOODWIN, R.W.S. (1845-1932)

Sunset in the Mediterranean from an Orient steamer

signed, inscribed and dated 'Stromboli/ Albert Goodwin 1908' (lower right) and inscribed 'Sunset in the Mediteranean [sic.]/from an Orient steamer' (lower left)

oil on canvas

32 x 55½ in. (81.3 x 141 cm.)

£15,000-25,000

\$24,000-39,000

€22,000-35,000



168

168

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

French windjammer at anchor

signed and indistinctly dated 'H.S. Tuke 1900[?]' (lower left)

watercolour

6¾ x 9½ in. (17.2 x 24.1 cm.)

£2,000-3,000

\$3,100-4,600

€2,900-4,200



169

169

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

A windjammer moored in Falmouth harbour

signed and dated 'H.S.TUKE - 1908 -' (lower left)

watercolour

17½ x 11½ in. (44.4 x 29.2 cm.)

£4,000-6,000

\$6,200-9,300

€5,700-8,400

PROVENANCE:

with The Fine Art Society, London, November 1969, no. M.6815.

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

170

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

Windjammers in the Carrick roads

signed and dated 'H.S. Tuke 1913' (lower right)

watercolour

10 x 13¾ in. (25.3 x 34.9 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000



170

171

HENRY MOORE, R.A., R.W.S. (1831-1895)

Summer sailing

signed and dated 'H. Moore. 1894' (lower right) and further signed and inscribed 'Henry Moore/ 39 Maresfield Garden/London N.W.' (on the artist's label attached to the reverse)

oil on canvas

16½ x 26 in. (41.9 x 66.1 cm.)

£2,000-3,000

\$3,100-4,600

€2,900-4,200



171

■ 172

CHARLES PEARS, P.S.M.A., R.O.I. (1873-1958)

Returning home

signed 'Chas. PEARS.' (lower left)

oil on canvas

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

£2,000-3,000

\$3,100-4,600

€2,900-4,200



172



173

DAVID JAMES (1853-1904)

The intrushing tide

indistinctly signed and dated 'D James 95' (lower right) and with transcription '*The Intrushing Tide/D. James 95*' (on the reverse)

oil on canvas
25 x 50 in. (63.5 x 127 cm.)

£20,000-30,000 \$31,000-46,000
€29,000-42,000



174

174

CHARLES GREGORY (1810-1896)

A Dutch merchantman passing the Needles

signed and dated 'C Gregory 1854' (lower left)
oil on canvas
18 x 27 in. (45.7 x 68.6 cm.)

£2,000-4,000 \$3,100-6,200
€2,900-5,600



175

175

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.)

£4,000-6,000 \$6,200-9,300
€5,700-8,400



176

*176

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.)

£3,000-5,000 \$4,700-7,700
€4,300-7,000



177



178

177

CHARLES EDWARD DIXON (1872-1934)

Above Greenwich

signed, inscribed and dated 'Above Greenwich/ Charles Dixon -/ 03.'
(lower left)

watercolour and bodycolour
10½ x 29½ in. (26.8 x 74.9 cm.)

£5,000-8,000

\$7,800-12,000
€7,100-11,000

178

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

Congested waters on the Thames

signed 'Charlie W. Wyllie' (lower right)

oil on canvas
15 x 32¼ in. (38.1 x 81.9 cm.)

£1,500-2,500

\$2,400-3,900
€2,200-3,500



179



180

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

***179**

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.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

VARIOUS PROPERTIES

180

CHARLES EDWARD DIXON (1872-1934)

Off Rotherhithe

signed, inscribed and dated 'Off Rotherhithe/Charles Dixon./05-' (lower left)
pen and brown ink and watercolour with touches of bodycolour
10½ x 30¼ in. (27 x 76.5 cm.)

£2,500-3,500

\$3,900-5,400
€3,600-4,900

PROVENANCE:

with Rountree Fine Art, London.



181



182

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

181

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.)

£12,000-18,000

\$19,000-28,000
€17,000-25,000

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.

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

VARIOUS PROPERTIES

182

THOMAS LUNY (1759-1837)

A British warship and a Maltese xebec in the straits of Gibraltar

signed and dated 'T. Luny 1820' (lower right)
oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

with The Parker Gallery, London.



183



184

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

†183

JOSEPH CARTWRIGHT (C. 1789-1829)

H.M.S. Champion moored off Fort St Angelo, Valetta, Malta

oil on canvas
15¼ x 23¾ in. (38.7 x 60.7 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

PROVENANCE:
with The Parker Gallery, London.

†184

JOSEPH CARTWRIGHT (C. 1789-1829)

A frigate passing Fort St Elmo as she makes her way out of the Grand Harbour, Valetta, Malta

oil on canvas
14¼ x 23¾ in. (37.5 x 60.3 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:
with The Parker Gallery, London.



185

VARIOUS PROPERTIES

185

THOMAS WHITCOMBE (C.1752-1824)

The Irish postal packet Earl of Leicester, 10 guns, approaching Hook Head at the entrance to Waterford harbour

signed and dated 'T. Whitcombe 1796' (lower right)

oil on canvas

18 x 24¾ in. (45.8 x 62.9 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000

PROVENANCE:

with The Parker Gallery, London.



186

186

THOMAS WHITCOMBE (C.1752-1824)

A frigate heaving in the breeze off the Eddystone lighthouse

signed with initials 'T.W.' (lower right)

oil on canvas

15¼ x 21¼ in. (38.7 x 53.9 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000



187

187

ATTRIBUTED TO THOMAS BUTTERSWORTH, SNR. (1768-1842)

French and English revenue cutters in close-quarters in the Channel

oil on canvas

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

£2,000-3,000

\$3,100-4,600

€2,900-4,200



■188

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.)

£15,000-25,000

\$24,000-39,000

€22,000-35,000



189

PROPERTY OF A GENTLEMAN

189

WILLIAM BARTON (D. 1814)

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

the first signed with initials and dated 'W B 1809' (lower left)
oil on canvas
23 x 30 in. (58.4 x 76.2 cm.)

a pair (2)

£6,000-8,000

\$9,300-12,000
€8,500-11,000



189

PROVENANCE:

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

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

EXHIBITED:

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

LITERATURE:

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

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

VARIOUS PROPERTIES

190

PETER MONAMY (1681-1749)

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

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

£4,000-6,000

\$6,200-9,300
€5,700-8,400

PROVENANCE:

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

LITERATURE:

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

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



190



191

PROPERTY OF A NOBLEMAN

■191

SAMUEL SCOTT (C.1701/2-1772)

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

oil on canvas
50 x 72 in. (127 x 183 cm.)
in a hand-carved and gilded frame

£10,000-15,000

\$16,000-23,000
€15,000-21,000

PROVENANCE:

Sir Walter George Stirling, Bt. (1802-1888), Borthwood, Isle of Wight;
Christie's, London, 29 June 1878, lot 66, as 'W. van de Velde, A calm, with a fleet at anchor' (sold for 15½ gns to Rudd.)
M. Bernard, London.
Anonymous sale; Sotheby's, London, 13 November 1996, lot 3A.

VARIOUS PROPERTIES

192

CIRCLE OF FRANCIS SWAINE (C.1715-1782)

Two men-o'-war in close quarters, in a stiffening breeze

oil on canvas
14 x 17½ in. (35.6 x 44.2 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

LITERATURE:

The Connoisseur, London, February 1954.

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



192



193



194



195

193

PETER MONAMY (1681-1749)

Running through perilous waters

signed 'P. Monamy' (lower right)
oil on canvas
24 x 26 in. (61 x 66 cm.)

£8,000-12,000

\$13,000-19,000
€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 23 September 1988, lot 20.

194

HENDRIK JAKOBSZ DUBBELS (1621-1707)

Dutch hoys in a calm

signed 'Dubbels' (lower left)
oil on canvas
16¼ x 19½ in. (41.3 x 49.5 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

EXHIBITED:

London, Leonard Koetser Ltd., *Spring Exhibition*, 1960, no. 3.

LITERATURE:

U. Middendorf, *Hendrik Jacobsz. Dubbels (1621-1707)*, Freren, 1989, pp. 136-7, no. 78, version 2.

We are grateful to Dr Ulrike Middendorf for confirming the attribution from the basis of photographs.

PROPERTY OF A GENTLEMAN

■195

THOMAS ALLEN (FL.1735-1772/3)

Men-o'war caught in a violent storm

signed and dated 'Tho^s: Allin./1735' (lower right)
oil on canvas
47½ x 72 in. (121 x 182.9 cm.)
in a hand-carved wooden, period frame.

£15,000-20,000

\$24,000-31,000
€22,000-28,000



196

VARIOUS PROPERTIES

196

WILLIAM ANDERSON (1757-1837)

The sailor's farewell

signed with initials and dated 'W.A. 1826' (lower right)
oil on panel

9¾ x 13¾ in. (24.8 x 34.9 cm.)

£2,500-3,500

\$3,900-5,400
€3,600-4,900

PROVENANCE:

with P. Polak, London.



197

197

THOMAS LUNY (1759-1837)

Unloading the catch, Teignmouth, Devon

oil on canvas

24 x 34 in. (60.9 x 86.4 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200



198

***198**

THOMAS LUNY (1759-1837)

A peaceful day in an Eastern harbour

signed and dated 'Luny 1823' (lower left)

oil on canvas

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

£4,000-6,000

\$6,200-9,300
€5,700-8,400

199

WILLIAM ANDERSON (1757-1837)

*Shipping under a full-moon, with
Blackrock Castle beyond*

signed and dated 'W. Anderson 1799' (lower right)

oil on panel

18½ x 28¾ in. (46.9 x 72.1 cm.)

£2,500-3,500

\$3,900-5,400

€3,600-4,900



199

200

THOMAS LUNY (1759-1837)

*Fishermen selling their wares on the
beach*

signed and dated 'Luny 1819' (lower left)

oil on canvas

24 x 34 in. (61 x 86.4 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000



200

201

**CIRCLE OF CHARLES MARTIN POWELL
(1775-1824)**

Congested waters, sunset

with signature and date 'C M Powell/1827' (lower right)

oil on canvas

25 x 30¼ in. (63.5 x 76.8 cm.)

£1,500-2,500

\$2,400-3,900

€2,200-3,500



201



202

Δ202

THOMAS LUNY (1759-1837)

H.M.S. Bellerophon lying at anchor off Berry Head, Torbay with the defeated Emperor Napoleon onboard prior to his transfer onto H.M.S. Northumberland, 6 August 1815

signed and dated 'Luny 1827' (lower left)

oil on canvas

24 x 34 in. (61 x 86.3 cm.)

£30,000-50,000

\$47,000-77,000

€43,000-70,000

LITERATURE:

D. Cordingly, *Billy Ruffian: The Bellerophon and the downfall of Napoleon. The biography of a ship of the line 1782-1836*, London, 2003, illus. colour insert.

Despite a service career as illustrious as any fighting ship in the Royal Navy, *Bellerophon* is principally remembered as the vessel to whose captain Emperor Napoleon surrendered after Waterloo and which then conveyed him to Plymouth, via Torbay, on the first stage of his long journey into exile.

One of the fourteen 'Arrogant' class 74-gun Third Rates designed by Surveyor Slade in 1758, *Bellerophon* was built in Edward Greaves' yard on the Medway at Frindsbury, near Rochester, where her keel was laid in May 1782. Launched on 17 October 1786, she was measured by her builder at 1,613 tons and was 168 feet in length with a 47 foot beam. Completed at Chatham in March 1787 at a total cost of £38,608, she was laid up for three years until fitted for sea in August 1790 and commissioned under Captain Thomas Pasley. By 1794 Pasley had been promoted to Rear-Admiral and *Bellerophon* acted as his flagship at the battle of the 'Glorious First of June' where she engaged the huge 110-gun *Révolutionnaire* alone for an hour-and-a-half before the *Russell* and the *Marlborough* came to her assistance. Because of the damage she had sustained aloft, *Bellerophon* had then to withdraw from the scene but her conduct at this opening fleet action of the War laid the foundations for what was to follow.

By the time Nelson located the French fleet anchored in Aboukir Bay on 1 August 1798, *Bellerophon* was commanded by Captain Henry Derby and when he took his ship in to engage the enemy she found herself pitted against Admiral Bruey's 120-gun flagship *L'Orient*. In a fierce action exactly reminiscent of what had happened at the 'Glorious First of June', *Bellerophon* pounded her greatly superior adversary but was completely demasted in so doing. Despite heavy casualties, including Captain Derby, she remained at her station and was the nearest vessel to *L'Orient* when the latter finally blew up during the night. Repaired and refitted, she was continually in action until Trafalgar where, under Captain John Cooke, she fought nobly, first against the combined fire of four enemy vessels, then in a spectacular duel with *L'Aigle* and, finally, with the Spanish *Monarca* which surrendered to her. Her gallant fight cost her the second highest casualty list at the battle and amongst the dead was Captain Cooke himself.

After extensive repairs at Plymouth, she returned to sea and, by the War end, it was said that "during the period 1793-1815, she saw more action than any other ship." Her enduring claim to fame, however, came when, after fleeing the field at Waterloo, the defeated Emperor Napoleon made his way to Rochefort where, on 15 July [1815], he surrendered to Captain Maitland of the *Bellerophon*.

Maitland had been sent to Rochefort when intelligence reached the Admiralty that Napoleon was planning to embark there for America; in the event, the Emperor chose to place himself under the protection of British law, whereupon Maitland sailed for England, Napoleon catching his final glimpse of the French coast (off Ushant) on 23 July. The English coast was sighted the same evening and, early the next morning, *Bellerophon* anchored in Torbay where Maitland awaited his orders. Two days later, on 26 July, Maitland weighed anchor for Plymouth where he and his celebrated passenger arrived within hours. There they remained whilst the government decided what to do with Napoleon.

Finally on 4 August Maitland received orders to weigh anchor and return to Torbay in order to rendez-vous with H.M.S. *Northumberland* which was to take Napoleon on to St Helena and his final exile. As the *Northumberland* was delayed *Bellerophon*, accompanied by *Tonnant*, 80 guns, the flagship of Admiral Keith, the 38 gun frigate *Eurotas*, the 20 gun sloop *Myrmidon*, and the naval cutter *Nimble* waited off Start Point on 5 August. At 9 am. on 6 August the *Northumberland* was sighted and Keith ordered the squadron to sail to Torbay where they anchored near Berry Head. Captain Maitland, in his published description of these events, noted that the weather on 5 August was overcast "with a strong breeze of wind and the sea began to rise, much to the discomposure of my poor French guests." The weather was similar on 6 August. By this time word had got out and crowds of spectators braved the unsettled conditions in order to catch a glimpse of *Bellerophon's* famous passenger, as demonstrated in Luny's painting.

With the war over and the need for warships sharply decreased, *Bellerophon* was afterwards fitted out as a convict hulk and served thus for the remainder of her career, being renamed *Captivity* in 1824, until broken up in 1836.

Luny painted at least two other variants of the subject, showing *Bellerophon* making sail out of Torbay on 26 July, which were sold in these rooms (31 October 2007, lot 53 and 12 June 2013, lot 35).

We are grateful to David Cordingly for his assistance in cataloguing this lot.



■•203

THOMAS WHITCOMBE (C.1752-1824)

The battle of the Saintes, 12 April 1782

signed and dated 'T. Whitcombe/1782' (lower left)
oil on canvas
30 x 48 in. (76.2 x 122 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

with Vicars Brothers, London.

TO BE SOLD WITHOUT RESERVE

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



204



205

■ 204

CIRCLE OF ISAAC SAILMAKER (1633/4-1721)

A Royal Navy 4th rate arriving at the anchorage, with the fleet announcing her arrival beyond

oil on canvas
40 x 49½ in. (101.6 x 125.8 cm.)

£5,000-8,000

\$7,800-12,000
€7,100-11,000

205

CIRCLE OF JACOB KNYFF (1638-1681)

Ships of the fleet off Garrison Point, Sheerness

oil on canvas
22 x 36 in. (55.9 x 91.5 cm.)

£5,000-8,000

\$7,800-12,000
€7,100-11,000

A similar work by Knyff was sold in these rooms on 11 May 2000 (lot 364, as part of a pair).



206



207

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

†206

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.)

£10,000-15,000

\$16,000-23,000
€15,000-21,000

PROVENANCE:

James M. Gerstley Esq.; Sotheby's, Belgravia, 10 July 1973, lot 1.
Anonymous sale; Sotheby's, Belgravia, 15 May 1979, lot 9.
with David Carritt Ltd., London.

†207

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

Axmouth Harbour, Devon, low water

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

oil on canvas
26¼ x 42¼ in. (66.6 x 107.3 cm.)

£10,000-15,000

\$16,000-23,000
€15,000-21,000

PROVENANCE:

James Coulson Esq.
R.N. James, 1873 (sold £330.15 to Albert Grant).
Baron Albert Grant; Christie's, 27-28 April 1877, lot 156 (sold £346.10.0 to Broadhead).
R. Worthington Esq., O.B.E., F.R.C.S.
Anonymous sale; Christie's, London, 6 June 1980, lot 253.
with David Carritt Ltd., London.

LITERATURE:

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

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



208

208

JOHN THOMAS SERRES (1759-1825)

The Thames at Lambeth

signed 'John T. Serres' (lower left)

oil on canvas

24¼ x 34¼ in. (61.6 x 87 cm.)

£5,000-7,000

\$7,800-11,000

€7,100-9,800

PROVENANCE:

with The Parker Gallery, London.



209

VARIOUS PROPERTIES

209

JOHN ASKEW (FL. 1788-1809)

H.M. frigate Arethusa inflicting the final blows on the French frigate Pomone, 23 April 1794, off the Channel Islands

indistinctly signed and dated 'J. ASKEW/1805' (lower left)

oil on canvas

28 x 44½ in. (71.1 x 113 cm.)

£4,000-6,000

\$6,200-9,300

€5,700-8,400

PROVENANCE:

Anonymous sale; Christie's, London, 9 May 1969, lot 42.

Anonymous sale; Sotheby's, Olympia, 25 September 2001, lot 12.

LITERATURE:

A. Wilson, *Dictionary of British Marine Painters*, Leigh-on-Sea, 1967, pl. 1.

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



210

210

THOMAS LUNY (1759-1837)

Fisherfolk unloading the catch at low tide, Shaldon Ness, Devon

signed and dated 'Luny/1807' (lower left)

oil on canvas

34 x 51½ in. (86.4 x 130.8 cm.)

£5,000-8,000

\$7,800-12,000

€7,100-11,000

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



211

211
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.)

£10,000-15,000

\$16,000-23,000
 €15,000-21,000

212
FRANCIS SARTORIUS (1782-AFTER 1808)

H.M. frigate Phoenix, 36 guns, attacking the French frigate La Didon, 44 guns, 10 August 1805; and The capture of La Didon by H.M. frigate Phoenix

the second signed and dated 'F Sartorius 1805' (lower right)
 oil on canvas
 9½ x 12¼ in. (23.2 x 31 cm.)

£3,000-5,000

a pair (2)
 \$4,700-7,700
 €4,300-7,000

PROVENANCE:

Thomas B. Gabriel Esq. (!); Christie's, London, 15 March 1929, lot 22 (58 gns. to Pyke).



212



213

213

THOMAS ROSE MILES (FL. 1868-1906)

Towing out, against wind and tide, Yarmouth Haven

signed 'T R Miles' (lower left) and with transcription '(Yarmouth Haven)/"Towing out, gainst [sic.] wind & tide."/T R Miles' (on the reverse)

oil on canvas
20 x 30 in. (50.8 x 76.3 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

with Royal Exchange Art Gallery, London.
Anonymous sale; Phillips, London, 27 April 1993, lot 109.
Anonymous sale; Christie's, London, 19 June 2002, lot 636.

λ214

HENRY SCOTT (1911-2005)

H.M.S. Bounty off Tahiti

signed 'Henry Scott' (lower right)

oil on board
14¾ x 22¾ in. (37.5 x 57.8 cm.)

£1,500-2,500

\$2,400-3,900
€2,200-3,500

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

■215

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

Three fishers

signed and dated 'C. Napier Hemy/ 1889' (lower left)

oil on canvas
32 x 48 in. (81.3 x 121.9 cm.)

£20,000-30,000

\$31,000-46,000
€29,000-42,000

PROVENANCE:

G.H. Kenrick Esq.

EXHIBITED:

London, Royal Academy, 1889, no. 1257.



214





216

JAMES EDWARD BUTTERS WORTH (1817-1894)

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

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

oil on canvas

15¾ x 22½ in. (39.7 x 56.2 cm.)

£10,000-15,000

\$16,000-23,000

€15,000-21,000

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

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

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

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

217

HENRY THOMAS DAWSON (FL.1860-1874)

A screw steamer and other vessels moored by a harbour wall, a prison hulk beyond

signed 'Henry T Dawson' (lower left) and further signed with initials and dated 'HD Jun 74' (lower right)

oil on canvas

16 x 24 in. (40.8 x 60.9 cm.)

£1,500-2,500

\$2,400-3,900

€2,200-3,500



217

218

ARTHUR WELLINGTON FOWLES (1815-1883)

The Royal Victoria Yacht Club's schooner Caroline, hove to, in a gale off Ryde, 20 May 1863

signed and dated 'A. W. Fowles/RYDE. 1863' (lower left) and with transcription "'CAROLINE" SCHOONER YACHT 81 TONS./Hove to in a gale MAY 20-21 1865 [sic.]/E.H. HUDSON ESQ./A.W. Fowles/RYDE I of W 1863.' (on the reverse)

oil on canvas, unframed

33 x 54 in. (83.8 x 137.2 cm.)

£2,000-3,000

\$3,100-4,600

€2,900-4,200



218

219

HENRY REDMORE (1820-1888)

The wreck

signed, inscribed and dated "'The Wreck"/H. Redmore/1853' (on the reverse)

oil on canvas

7½ x 9¾ in. (19 x 24.8 cm.)

£2,000-4,000

\$3,100-6,200

€2,900-5,600



219



220

λ220

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

Breaking clouds; High wind; and Clipper on a calm sea

the first, oil on canvas; the second, oil on canvasboard; the third, pencil, pen and brown ink and watercolour
6¾ x 11 in. (16.2 x 27.9 cm.); and smaller
three in the lot (3)

£4,000-6,000

\$6,200-9,300

€5,700-8,400

PROVENANCE:

Anonymous sale; Christie's, London, 28 February 1975, lots 58, 59 & 60, where purchased by the present owner.



220

■*221

THOMAS JACQUES SOMERSCALES (1842-1927)

Off the Azores

signed and dated 'TSomerscales/1907' (lower right)
oil on canvas
24 x 42 in. (61 x 106.8 cm.)

£10,000-15,000

\$16,000-23,000

€15,000-21,000



220

222

SIR OSWALD WALTERS BRIERLY, R.W.S., F.R.G.S. (1817-1894)

The topsail schooner Wanderer, R.Y.S., in a fresh breeze

signed and dated 'O.W. Brierly. 1840' (lower left)
pen and brown ink, watercolour and bodycolour with gum arabic
18¼ x 28¼ in. (46.4 x 71.8 cm.)

£1,500-2,500

\$2,400-3,900

€2,200-3,500

Sir Oswald Walters Brierly embarked on his first tour round the world as an artist on board Benjamin Boyd's *Wanderer* in 1841, but on his arrival in Australia settled in New South Wales, managing Boyd's whaling and other enterprises at Twofold Bay from 1842-1848. Whilst there, he joined Owen Stanley's surveying trip to the Great Barrier Reef, Torres Strait and New Guinea in the *Rattlesnake* and travelled with Henry Keppel on H.M.S. *Maeander* to New Zealand, Tahiti and South America, before returning to England in 1851. In 1874, he was appointed marine painter in ordinary to Queen Victoria.



221



222



223



224

■ λ.223

DAVID BRACKMAN (1932-2008)

H.M.S. Victory, a bow view, breaking the enemy line at the Battle of Trafalgar, 21 October 1805

signed and dated 'DAVID BRACKMAN/05' (lower left)

oil on canvas
35 x 52 in. (88.9 x 132.1 cm.)

£7,000-10,000

\$11,000-15,000
€9,900-14,000

PROVENANCE:

Trafalgar Bicentenary The Age of Nelson, Wellington and Napoleon; Christie's, London, 19 October 2005, lot 228.

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

■ λ.224

DAVID BRACKMAN (1932-2008)

H.M.S. Victory, the stern view, as she breaks through the enemy line and engages the French vessels either side of her

signed and dated 'David Brackman/05' (lower left)

oil on canvas
36 x 58 in. (91.5 x 147.3 cm.)

£7,000-10,000

\$11,000-15,000
€9,900-14,000

PROVENANCE:

Trafalgar Bicentenary: The Age of Nelson, Wellington and Napoleon; Christie's, London, 19 October 2005, lot 227.



225

225

FREDERICK A. WINKFIELD (1873-1920)

St Helier, Jersey; The Thames, with St Paul's beyond; The shore at Hastings; and Along the riverbank

each signed 'F.A. WINKFIELD' (lower left), and respectively inscribed 'MOS'; 'MRS'; 'AAY'; 'MYM' (lower right); the first further signed, inscribed and dated 'St Heliers [sic.] - Jersey/ by F.A. Winkfield. 1888.' (on the reverse)

oil on panel

5 x 8½ in. (12.7 x 21 cm.)

a set of four (4)

£3,000-5,000

\$4,700-7,700

€4,300-7,000

226

WILLIAM JOY (1803-1867)

A three-decker at anchor with a frigate and other shipping beyond

pencil and watercolour

8¾ x 11½ in. (21.3 x 30.3 cm.)

£1,500-2,500

\$2,400-3,900

€2,200-3,500



226

PROVENANCE:

with Royal Exchange Art Gallery, London.



227

227

**ANTONIO DE SIMONE (ITALIAN,
FL.1860-1913)**

*The American yawl *Xarifa* in the Bay of Naples; and *The American yawl Xarifa* at sea in a swell*

both signed and dated 'De Simone/1913' (lower right) and inscribed 'XARIFA' (lower left)
pencil and bodycolour
18¾ x 26¼ in. (47.6 x 66.8 cm.)

a pair (2)

£1,500-2,500

\$2,400-3,900

€2,200-3,500

PROVENANCE:

Anonymous sale; Christie's, London, 21 May 2003, lot 444.



227

Classed as an auxiliary ketch, *Xarifa* was designed by J.M. Soper for the American Franklin M. Singer then resident in Paris. Built by Camper & Nicholson at their Gosport yard in 1912, she was registered at 181 tons gross (149net) and measured 110 feet in length with a 25 foot beam. Constructed of wood on a steel frame, her sails were by Ratsey & Laphorn and she was additionally fitted with a 6-cylinder petrol motor. Mr. Singer kept her until his new twin-screw schooner, also named *Xarifa*, was built in 1930 at which time his original boat was sold to Mrs. Alys Pringle who renamed her *Verona*. Still afloat after the Second World War, by 1953 she was owned by E. Powys-Cobb and by 1963, she had passed into German ownership under the name *Grand Slam*, disappearing from record soon afterwards.



228

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

•228

GEORGE NELSON, CIRCA 1868

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

signed 'G. Nelson' (on a spar, lower right) and further signed, inscribed and dated "'Ellen Ashcroft" of Whitehaven. painted for Mr John Williamson/by Geo: Nelson. 1868.' (on the stretcher)
oil on canvas
22 x 34¼ in. (55.8 x 87 cm.)

£1,000-1,500

\$1,600-2,300

€1,500-2,100

TO BE SOLD WITHOUT RESERVE

VARIOUS PROPERTIES

229

WILLIAM GAY YORKE (1817-1888)

The American barque Sea Flower bound for Liverpool, signalling for a pilot off the Skerries

signed, inscribed and dated 'Wm York L.Pool March 1860' (lower right)

oil on canvas

27¼ x 36½ in. (69.2 x 92.7 cm.)

£4,000-6,000

\$6,200-9,300

€5,700-8,400



229

230

GEORGE WEBSTER (FL.1797-1832)

The Retrench, Captain Wilson, in two positions in the Channel, off Dover

signed 'WEBSTER' (lower right)

oil on canvas

22¾ x 32½ in. (57.5 x 81.6 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000



230

231

FREDERICK TUDGAY (1841-1921)

The Norwegian three-masted barque De Mezger in coastal waters

signed and dated 'F. Tudgay 1896' (lower right)

oil on canvas

19½ x 31½ in. (48.5 x 79 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000



231



232



233

232

JOHN WILSON CARMICHAEL (1800-1868)

H.M.S. Isis on a collision course with H.M.S. Cambrian off the coast of Gramvousa, Greece on 31 January 1828

signed 'J.W. Carmichael' (lower left)

oil on canvas

16¼ x 24 in. (41.3 x 60.9 cm.)

£5,000-8,000

\$7,800-12,000

€7,100-11,000

Built and launched at Bursledon in 1797, the 40 gun frigate H.M.S. *Cambrian* was one of the first heavy frigates built in imitation of French vessels. From 1821 *Cambrian* formed part of the Mediterranean station helping to protect British trade from growing levels of piracy in the region, leading a small squadron in the Archipelago, at Alexandria and around the coasts of Syria. She also saw action as part of Vice-Admiral Codrington's fleet at the Battle of Navarino, 20 October 1827 when an Allied fleet of the British, French and Russian navies defeated the Turkish fleet lying in Navarino Bay, on the Morean coast of Greece, resulting in the Greeks winning their long battle for

independence. The battle itself has achieved rather more enduring fame as the very last fleet action of the age of sail.

By the beginning of 1828 *Cambrian* had returned to pursuing pirate vessels along the Greek coastline, and on 31 January she formed part of a small squadron of six British and two French ships under the command of Commodore Sir Thomas Staines who launched an attack on the island stronghold of Grabusa (Gramvousa) off the north-west coast of Greece. During the Greek Wars of Independence a population of around 400 Creten rebels had occupied an old Venetian fort on the island, and due to lack of resources in the surrounding area, they had taken to piracy in the strategic straits between Gramvousa and Antikythra. The allied attack proved to be remarkably successful and 14 pirate vessels were either captured or destroyed in the sheltered harbour and two merchantmen, *Ionian* and *Austrian*, were rescued with all booty being returned to Malta for claim. Unfortunately on the squadron's return through the narrow channel off Gramvousa, H.M.S. *Isis* accidentally struck *Cambrian* causing her to broadside onto the rocks. Fortunately *Cambrian* settled in shallow waters and the entire crew was rescued, although the next day stormy weather and a strong swell broke her up.



234

233

CHARLES HENRY SEAFORTH (1801- C.1853)

The Blackwall frigate Vernon, flying the Wigram & Green house flag, lying alongside the docks prior to her maiden voyage

signed and dated 'C.H. Seaforth 1839' (lower left)
oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

The steam auxiliary Blackwall frigate *Vernon*, 996 tons, was built by Richard Green in London in 1838-9. Depicted here in the docks prior to her maiden voyage on 21 September 1839, with the Wigram & Green pre-1843 house flag at her main, *Vernon* was one of three ships designed on the same lines. Her sister ships, *Earl of Hardwick* and *Owen Glendower*, were also designed with auxiliary paddles, however these proved unsuccessful and were soon removed from all three ships. Registered for the London to Madras run, *Vernon* was sold in 1863-64 and ended her days as a reformatory ship at Sydney.

234

JOHN WILSON CARMICHAEL (1800-1868)

HMS Donegal, 74-guns, flying the flag of Rear-Admiral Sir John Ommanney, heading down the Tagus past the Church of Santa-Engracia, the river crowded with small craft including a Portuguese royal barge, and the vessel astern of the flagship almost certainly the 74-gun HMS Edinburgh

signed and dated 'J. W. Carmichael/1837' (lower left), indistinctly signed and inscribed '*****/Carmichael/Lisbon 1837' (on an old label attached to the reverse) and numbered '903' (on a label attached to the reverse)
oil on canvas
33 x 53½ in. (83.9 x 135.9 cm.)

£12,000-18,000

\$19,000-28,000
€17,000-25,000

PROVENANCE:

A.K. Martin Esq.

EXHIBITED:

Newcastle, Palace of the Arts, *North East Coast Exhibition*, May-October 1929, no. 219.



235

ARTHUR WELLINGTON FOWLES (1815-1883)

Racing schooners rounding the turning mark in Osborne Bay with Norris Castle above and Ryde beyond: The Prince of Wales's Hildegarde rounding the mark in second place

signed, inscribed and dated 'A.W. Fowles/Ryde I of W./1878' (lower left)

oil on canvas

20 x 32 in. (50.8 x 81.3 cm.)

£8,000-12,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Royal Exchange Art Gallery, London.

Anonymous sale; Christie's, London, 21 May 2003, lot 559.

One of the primary sources of information on the golden age of yachting from 1850-1900 is the anonymously-written yet supremely authoritative *British Yachts and Yachtsmen* published in 1907. Broadly divided into two halves, the 'Biographical Section' of this monumental work begins with the entry for King Edward VII and states: "British yachting owes a much deeper debt to His Majesty King Edward than that incurred through ordinary royal patronage, for in him it can boast an active participant in the sport." Whilst this appears a fulsome tribute, it was nevertheless something of an understatement and it is intriguing to speculate how little the sport of classic yacht racing might have developed throughout the British Isles had it not been for the King's passionate involvement with it from an early age.

As Prince of Wales, Edward crowned his own racing career with *Britannia* (built for him in 1893) even though this legendary thoroughbred was, in fact, the last of his several yachts stretching back to his acquisition of the 37-ton cutter *Dagmar* in 1866. Named in honour of his wife's favourite sister, the Prince kept *Dagmar* only long enough to learn the science of yachting and then sold her - in 1869 - for the first of two small steam yachts, both of which were probably intended for the whole family's enjoyment now that he had five growing children. After a few years however, the Prince decided to return to sailing and purchased a brand-new two-masted 205-ton schooner recently completed by Camper & Nicholson at Gosport. Named *Hildegarde*, she was a large boat by contemporary standards and measured 106½ feet in length with a 21 foot beam. Her first outing - and, in fact, the Prince's very first competitive regatta race - was for the 1876 Cowes Town Cup which *Hildegarde* won by forty-six seconds despite heavy weather. It was a triumph for the Prince as well as for his new schooner and the win merely strengthened the bond that Edward had already forged with the sport. The next year, 1877, he had an even more notable win when he took the Queen's Cup at Cowes in "real schooner weather". As one of the newspapers covering the event reported: "Although there was half a gale of wind blowing, the Prince took passage on his own craft, and the ovation he received when he came ashore will be one of the brightest dreams of his life." After a less exciting season in 1878, *Hildegarde* was sold the next year and replaced with another cutter *Formosa*; after her came the schooner *Aline*, which the Prince kept until *Britannia* was ready, but he always retained the fondest of memories for *Hildegarde*, the yacht with which he had won his very first trophy back in 1876.

Hildegarde is shown in broadside view in this work, her identity revealed by the distinctive flag featuring the Prince of Wales's feathers at her main masthead; sadly, the yacht ahead of her is so far unidentified.



236

NICHOLAS MATTHEW CONDY (1818-1851)

The R.Y.S. cutter yacht Ganymede, with the owner J.H.W. Pigott Smyth Pigott Esq. on deck

signed and inscribed 'The Cutter Yacht/ Ganymede 70 Ton/ Piggott Esq/
Painted by N. Condy Esq.' (on the artist's label, on the reverse)
oil on panel
13¾ x 17⅞ in. (34.9 x 45.4 cm.)

£15,000-25,000

\$24,000-39,000
€22,000-35,000

PROVENANCE:

The Noselson Collection, no. 20.

Ganymede was a 70-ton cutter first recorded at the Dublin Regatta on 22 July 1828 when she was owned by Colonel Madden. By the time the Colonel was elected to the Royal Yacht Squadron in 1832, he had sold *Ganymede* to the 3rd Lord Graves who only kept her for one season before selling her to Viscount Exmouth. After two further rapid changes of ownership, she was acquired by J.H.W.P. Smyth-Pigott in 1842 and he kept her until 1848 during which period she is known to have been painted by Condy.

Apart from her appearance at the Dublin Regatta in 1828, there is no other record of *Ganymede* racing and her subsequent owners appear to have used her exclusively for cruising, a pursuit which had gained considerable popularity during the reign of William IV (1830-37). The following extract is taken from Guest & Boulton's *Memorials of the Royal Yacht Squadron, 1815-1900*, publ. 1903:

".....Mr Smyth Pigott, in the *Ganymede*, was a notable disciple of the cruising school, who lived on his yacht all the year round, and spent most winters in the south. Mr. Pigott, "who is devoted to yachting and a very experienced sailor, and one of the most active members of the spirited aquatic fraternity of the R.Y.S.," as *Bell's Life* records. "His vessel, for man-of-war-like efficiency, order, trim, and discipline, is the beau ideal of the English gentleman's yacht," as we are told....."

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



λ237

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

Racing in the Solent: the downwind leg

signed 'MONTAGUE DAWSON' (lower left)

oil on canvas

20 x 30 in. (50.8 x 76.3 cm.)

£20,000-30,000

\$31,000-46,000

€29,000-42,000



λ238

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

The English folkboat Martha McGilda close-hauled in a fresh breeze

signed 'MONTAGUE DAWSON' (lower left)

oil on canvas

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

£15,000-25,000

\$24,000-39,000

€22,000-35,000

PROVENANCE:

given by the artist to Lady Rozelle Raynes.

The 25 ft. sloop *Martha McGilda*, 5 ton, was built by Jack Chippendale at Warsash in 1953, the fifteenth English folkboat, and was purchased by the author Rozelle Raynes in 1956.

Born Lady Frederica Rozelle Ridgway Pierrepont on 17 November 1925, Rozelle, as she was always known, was the youngest child of Gervas Evelyn Pierrepont, MC, who succeeded his cousin as 6th Earl Manvers in 1940. From a young age Rozelle was fascinated by the sea, and as a teenager threatened with finishing school in Switzerland she secretly prayed for the war to last long enough for her to join the WRNS. Fortunately for her it did, and in August 1943 Rozelle joined up, later being appointed stoker on a tug boat carrying men and signals round Combined Ops bases in the Portsmouth Command. Her years in service were some of the happiest of her life, and she later recalled her adventures in *Maid Matelot* (1971).

On leaving the Wrens, Rozelle became a deck hand on a 100 ton Bermudan cutter, before being given a converted ship's lifeboat on her 21st birthday in which she explored the coasts of France, Belgium and Holland. On her first solo journey across the Channel the rudder snapped, so she sawed up the engine casing with a bread knife and fashioned a new one, lashed up with her suspender belt.

After buying *Martha McGilda* in 1956, Rozelle cruised extensively in the Baltic, writing an account in 1960 for *Yachting Monthly* of a mostly single-handed voyage from Dover to Finland. She later published a book about her adventures on *Martha* in *A Boat called Martha* (2001). It was in 1974 that Rozelle embarked on a bold social experiment with boys living in long-term care in the London Borough of Newham, where her husband Richard was working as a deputy medical officer. For half a day every fortnight she would take groups of boys out in the *Martha McGilda* on the Thames, teaching them the art of sailing and the practicalities of navigation. This 'experiment' proved so successful that in 1980 she established the *Martha McGilda* charitable trust to further the work. In her account of the project *The Tuesday Boys* (1991) she described how she and her husband also invited the boys to their house in Limehouse Reach, and to their country house on the edge of the white cliffs near Dover where they camped in the walled garden. Many of the boys she worked with became friends for life.

In 2003, *Martha McGilda's* 50th anniversary, Dawson's painting of *Martha* was used on the Royal Cruising Club's annual Christmas card with proceeds going to the Trust.





240

239

JAMIE MEDLIN (B. 1970)

Tuiga and Mariquita turning for the Squadron line, the Westward Cup

signed 'Jamie Medlin' (lower right)

oil on canvas

20 x 32 in. (50.8 x 81.3 cm.)

£20,000-30,000

\$31,000-46,000
€29,000-42,000

240

JAMIE MEDLIN (B. 1970)

Velsheda taking the weather mark, the J-Class Regatta, Falmouth, 2012

signed 'Jamie Medlin' (lower right)

oil on canvas

22 x 30¼ in. (56 x 77 cm.)

£12,000-18,000

\$19,000-28,000
€17,000-25,000



241

■ λ241

RICHARD M. FIRTH (B. 1971)

Vigilant and Valkyrie II on the windward leg, America's Cup, 1893

signed 'RICHARD M FIRTH' (lower right)

oil on canvas

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

£5,000-8,000

\$7,800-12,000

€7,100-11,000



242

■ λ242

STEPHEN J. RENARD (B. 1947)

Westward and Britannia leading the pack off Norris Castle, Isle of Wight

signed 'STEPHEN J. RENARD' (lower right) and inscribed 'WESTWARD & BRITANNIA OFF NORRIS CASTLE CIRCA 1930' (on the stretcher)

oil on canvas

45 x 37¾ in. (114.3 x 95.9 cm.)

£5,000-7,000

\$7,800-11,000

€7,100-9,800

PROVENANCE:

with James Starkey Fine Art, Beverley.



243

λ243

JOHN STEVEN DEWS (B. 1941)

Moonbeam and Kentra on the windward leg, the Clyde

signed 'J. Steven Dewes' (lower left)
oil on canvas
24 x 36 in. (60.9 x 91.4 cm.)

£15,000-25,000

\$24,000-39,000
€22,000-35,000

244

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

Thendara, Twiga and Altair jostling for position off St. Tropez

signed 'Brian J Jones' (lower right) and inscribed
"JOSTLING FOR POSITION/ST TROPEZ" R-L
THENDARA, TWIGA, ALTAIR' (on the stretcher)
oil on canvas
24 x 36 in. (60.9 x 91.5 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000



244



245



246

245

ATTRIBUTED TO MAUD EARL (1864-1943)

A faithful collie

oil on canvas laid down on card, painted circle
14 x 14 in. (35.6 x 35.6 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

λ246

FRANCES MABEL HOLLAMS (1877-1963)

Martha, Meg, Bessie and Don

signed with initials 'F.M.H.' (lower left) and inscribed and dated "'MARTHA"
"MEG" "BESSIE" "DON"/ 1938' (lower left to right)
oil on panel

13¾ x 21 in. (34.9 x 53.3 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200



247



248

247

MAUD EARL (1864-1943)

A favourite hound

signed 'Maud Earl' (lower right)
oil on canvas, painted circle
18 x 18 in. (45.7 x 45.7 cm.)

£3,000-5,000

λ248

FRANCES MABEL HOLLAMS (1877-1963)

Gavin and Cluasag Beag of Fair City

signed and dated 'F.M. Hollams/ 1928' (lower left) and inscribed "'GAVIN & CLUASAG BEAG" OF FAIR CITY' (upper centre)
oil on panel
14 x 18 in. (35.6 x 45.7 cm.)

\$4,700-7,700
€4,300-7,000

£1,500-2,500

\$2,400-3,900
€2,200-3,500



249



250

■ 249

MAJOR L.J. LUTYENS, 19TH CENTURY

Two spaniels, Fag and Curly

signed with initials 'L.J.L.' (lower left) and further signed and inscribed 'Fag and Curly - / painted by Major Lutyens/ *** to E.A.H by AHM' (on the artist's label attached to the reverse)

oil on canvas

40½ x 50 in. (102.9 x 127 cm.)

in a hand-carved 18th century frame

£6,000-8,000

\$9,300-12,000

€8,500-11,000

250

GEORGE HENRI FAUVEL, 19TH CENTURY

Patience

signed 'George Fauvel' (lower right)

oil on canvas

25¾ x 32 in. (65.4 x 81.3 cm.)

£2,000-3,000

\$3,100-4,600

€2,900-4,200



251

JOHN EMMS (1841-1912)

Waiting for master

signed and dated 'J^{NO} Emms 81' (lower right)

oil on canvas

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

£30,000-50,000

\$47,000-77,000
€43,000-70,000



252

252
CIRCLE OF ABRAHAM COOPER (1787-1868)
The meet; and Setting off

oil on board
 12 x 15¼ in. (30.5 x 38.7 cm.)

a pair (2)

£2,000-3,000

\$3,100-4,600
 €2,900-4,200



252



253

253
JOHN FERNELEY, JNR. (C. 1815-1862)
Pickle and a groom in a stable

signed and indistinctly dated 'John Ferneley Jr/1860' (lower left)
 oil on canvas
 24⅞ x 30⅞ in. (63.3 x 76.6 cm.)

£3,000-5,000

\$4,700-7,700
 €4,300-7,000

PROVENANCE:

General Sir James Jackson, by descent to
 Surgeon-Captain P. Vaughan-Jackson, R.N.; Christie's, London, 14
 July 1930, lot 5 (part lot, sold for 1½ gns. to Vaughan-Jackson.)



254

254

JOHN NOST SARTORIUS (1755-1828)

The quarry in sight; Gone to ground; and The kill

the third signed and dated 'JN Sartorius 1800' (lower left)

oil on canvas

14 x 17¾ in. (35.6 x 45.1 cm.)

a set of three (3)

£4,000-6,000

\$6,200-9,300

€5,700-8,400

PROVENANCE:

with Ackermann & Johnson, London.



254



254



255



256

λ255

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

The Quorn on the scent

signed, inscribed and dated 'Lionel Edwards/ Quorn/ Feb 8th 1960' (lower right)

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

£5,000-7,000

\$7,800-11,000
€7,100-9,800

256

GILBERT JOSEPH HOLIDAY (1879-1937)

The opening meet of the R.A. Drag

signed 'Gilbert Holiday' (lower left)
pencil, watercolour and bodycolour
9½ x 13½ in. (24.5 x 34.3 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200



257

257

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.)

£8,000-12,000

\$13,000-19,000

€12,000-17,000

258

JOHN EMMS (1841-1912)

Faithful companions

signed and dated 'JNO EMMS/77' (lower left)

oil on canvas

21 x 26¾ in. (53.4 x 68 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000



258



259

HENRY BARRAUD (1811-1874)

Two bay hunters in an extensive landscape

signed and dated 'H. Barraud 1860' (lower right)

oil on canvas

25 x 30 in. (63.6 x 76.2 cm.)

£10,000-15,000

\$16,000-23,000

€15,000-21,000

260

JOHN FERNELEY, JNR. (C.1815-1862)

The Pope, in an extensive landscape

with transcription 'T** Pope' (on the reverse)

oil on canvas

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

£3,000-5,000

\$4,700-7,700

€4,300-7,000

PROVENANCE:

General Sir James Jackson, by descent to
Surgeon-Captain P. Vaughan-Jackson, R.N.; Christie's, London, 14
July 1930, lot 3 (sold for 1½ gns. to Vaughan-Jackson.)



260

261

JOHN BOULTBEE (1753-1812)

A saddled chestnut hunter and groom

signed, inscribed and dated 'J. Boulton/ Loughboro./ 1790' (lower
right)

oil on canvas

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

£2,000-3,000

\$3,100-4,600

€2,900-4,200



261

262

JOHN BOULTBEE (1753-1812)

A saddled bay hunter by a stable wall

signed and dated 'Boulton Pinx/ 1793' (lower left)

oil on canvas

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

£2,000-3,000

\$3,100-4,600

€2,900-4,200

PROVENANCE:

with Thos. Agnew & Sons, Ltd., London.



262



263

JOHN FREDERICK HERRING, SNR. (1795-1865)

Coronation, winner of the 1841 Derby; and Birmingham, winner of the St Leger, 1830

the first signed 'J F Herring' (centre right); the second signed 'J. F. Herring' (centre left)

oil on panel

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

PROVENANCE:

with Vicars Brothers, Ltd., London.

the second, with Arthur Ackermann & Son, Ltd., London.

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

a pair (2)

£12,000-18,000

\$19,000-28,000

€17,000-25,000



264



265

■*264

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

An afternoon ride

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

£10,000-15,000

\$16,000-23,000
€15,000-21,000

265

JOHN DALBY (FL. 1826-1853)

Tally ho!

signed 'Dalby' (lower right)
oil on canvas
10¼ x 15¼ in. (26 x 38.7 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200

PROVENANCE:

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



266

λ266

FRANCES MABEL HOLLAMS (1877-1963)

Mousie

signed and dated 'F.M. Hollams. '37' (lower right) and inscribed "MOUSIE" (upper left)

oil on panel

13½ x 18 in. (34.3 x 45.7 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200

PROVENANCE:

The Woodhouse Collection, Blandford Forum.



267

λ267

FRANCES MABEL HOLLAMS (1877-1963)

Sheila

signed and dated 'F.M. Hollams '37' (lower left) and inscribed "SHEILA" (upper right)

oil on panel

13½ x 18 in. (24.3 x 45.7 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200

PROVENANCE:

The Woodhouse Collection, Blandford Forum.



268

λ268

FRANCES MABEL HOLLAMS (1877-1963)

Lough Derg

signed 'F.M. Hollams.' (lower right) and inscribed "LOUGH DERG." (upper left)

oil on panel

13½ x 18 in. (34.3 x 45.7 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200

λ269

FRANCES MABEL HOLLAMS (1877-1963)

Felix

signed 'F.M. Hollams' (lower left) and inscribed "FELIX" (upper right)

oil on panel
13½ x 17¾ in. (34.3 x 45.1 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200

PROVENANCE:

The Woodhouse Collection, Blandford Forum.



269

λ270

FRANCES MABEL HOLLAMS (1877-1963)

Tombrein

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

oil on panel
15¾ x 19¾ in. (40 x 50.2 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200



270

λ271

FRANCES MABEL HOLLAMS (1877-1963)

Tango

signed with initials 'FMH' (lower left) and inscribed 'TANGO' (upper right)

oil on panel
11¾ x 15¾ in. (29.9 x 40 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200



271



272



273

λ272

FRANCES MABEL HOLLAMS (1877-1963)

Sacristan

signed 'F.M. Hollams' (lower right) and inscribed 'SACRISTAN' (upper left)
oil on panel
16 x 20 in. (40.6 x 50.8 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200

λ273

FRANCES MABEL HOLLAMS (1877-1963)

Cobby

signed and dated 'F.M. Hollams 39' (lower right) and inscribed "'COBBY'"
(upper left)
oil on panel
15 x 18 in. (38.1 x 45.7 cm.)

£1,500-2,500

\$2,400-3,900
€2,200-3,500



274



275

λ274

FRANCES MABEL HOLLAMS (1877-1963)

The Squire

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

oil on panel
13 $\frac{3}{8}$ x 17 $\frac{7}{8}$ in. (34 x 45.4 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200

λ275

FRANCES MABEL HOLLAMS (1877-1963)

Amelia

signed and dated 'F.M. Hollams/ 1930' (lower left) and inscribed "AMELIA" (upper right)

oil on board, unframed
11 $\frac{1}{2}$ x 17 in. (29.2 x 43.2 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200



***276**

ARCHIBALD THORBURN (1860-1935)

Snipe in the rushes

signed and dated 'Archibald Thorburn/1901' (lower left)
pencil, watercolour and bodycolour, on buff paper
14 x 21 in. (35.6 x 53.4 cm.)

£15,000-20,000

\$24,000-31,000
€22,000-28,000



277



278

■ 277

COLIN W. BURNS (B. 1944)

Red grouse, Crianlarich, Scotland

signed '-Colin W Burns-' (lower left) and inscribed "RED GROUSE, CRIANLARICH, SCOTLAND" (on the reverse)

oil on canvas

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

£5,000-8,000

\$7,800-12,000
€7,100-11,000

278

COLIN W. BURNS (B. 1944)

Grey partridge in winter

signed '-Colin Burns-' (lower left) and inscribed "GREY PARTRIDGES IN WINTER" (on the stretcher)

oil on canvas

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

£4,000-6,000

\$6,200-9,300
€5,700-8,400



■λ279

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

The white turkey

signed, inscribed and dated 'THE WHITE TURKEY/ PRICE £20 (1937-38)/ C.F. TUNNICLIFFE/ 34

NICHOLSON AVE/ HURDSFIELD/ MACCLESFIELD' (on the reverse)

pencil, watercolour and bodycolour, on linen

30¾ x 36¾ in. (78.2 x 93.4 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000



λ280

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

Swan; Carmine Bee-Eaters; Flamingos; Pintail study and Hare running through a field

the first, second and fourth signed 'C.F. Tunnicliffe' (lower right)
pencil, watercolour and bodycolour

15¾ x 26 in. (40 x 61 cm.); 28 x 12½ in. (71 x 32.7 cm.); 27¼ x 15¼ in. (69.2 x 38.7 cm.); 16 x 26 in. (40.6 x 66 cm.);
20¼ x 13¾ in. (51.4 x 34.7 cm.)

£2,000-3,000

five in the lot (5)

\$3,100-4,600
€2,900-4,200

PROVENANCE:

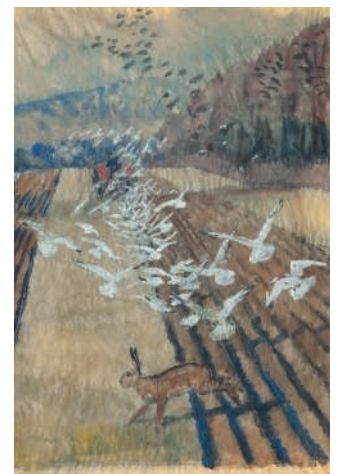
the first and fifth, with The Scottish Gallery, Edinburgh.

EXHIBITED:

the second, London, Royal Academy, 1972, no. 270.

LITERATURE:

the second, N. Cusa, *Tunnicliffe's Birdlife*, London, 1985, illus. p. 115.





λ281

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

Adam and Eve in the garden of Eden; and Six etchings of cows and bulls

all signed in pencil 'C.F. Tunnicliffe' (lower right) and the majority signed with artist's monogram (four, lower left and two, lower right)
dry-point etching
s: 11½ x 8½ in. (29.6 x 21.6 cm.); 8¾ x 11¼ in. (22.8 x 28.6 cm.); and similar sold with a hand-bound copy of C.F. Tunnicliffe, *Shorelands: Summer Diary*, London, 1952. eight in the lot (8)

£2,000-3,000

\$3,100-4,600
€2,900-4,200

PROVENANCE:

the book, given to the artist by H.J.D. Yardley Esq., 1962.



λ282

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

Kestrel in flight; The haystack; The colt; The harvesters; and Kents Croft farm, Sutton

the first, second, third and fifth signed 'C.F. Tunnicliffe'
(lower right)

pencil, pen and black ink and watercolour

6¼ x 8¾ in. (17.2 x 22.2 cm.); 7½ x 10 in. (19.1 x 25.4 cm.); 9 x 10¼

in. (22.9 x 26 cm.); 6⅝ x 11¼ in. (16.8 x 28.6 cm.); 4¼ x 9¼ in.

(10.8 x 23.5 cm.)

five in the lot (5)

£1,000-1,500

\$1,600-2,300
€1,500-2,100





283

λ283

GUY TAPLIN (B. 1939)

Goose head

signed, inscribed and numbered 'TAPLIN/ GOOSEHEAD 1/ 2/25' (on the underside)

bronze

3 x 8¼ x 3½ in. (7.6 x 20.9 x 8.3 cm.)

£600-800

\$930-1,200

€840-1,100



284

■λ284

GUY TAPLIN (B. 1939)

Large pintail

signed and inscribed 'LARGE PINTAIL/ GUY TAPLIN/ P.E. A/C' (on the base)

bronze

7 x 24 x 7 in. (17.8 x 60.9 x 17.8 cm.)

£1,200-1,800

\$1,900-2,800

€1,700-2,500



285

λ285

GUY TAPLIN (B. 1939)

Eight egrets

signed and inscribed '8 EGRETS/ GUY TAPLIN' (on the underside of a bird)

painted wood

27 x 40 x 11½ in. (68.6 x 101.6 x 31.8 cm.)

£1,500-2,000

\$2,400-3,100

€2,200-2,800



286

λ286

GUY TAPLIN (B. 1939)

A hungry penguin

signed, inscribed and dated 'Penguin/Guy Taplin/2000' (on the underside)

painted wood

20¾ x 20¾ x 17½ in. (52.8 x 52.8 x 44.4 cm.)

two in the lot (2)

£1,000-1,500

\$1,600-2,300

€1,500-2,100



287

λ287

GUY TAPLIN (B. 1939)

Sanderlings

signed with initials 'G. T.' and indistinctly inscribed 'Sanderlings'

(on the underside of a bird)

painted wood and metal

13½ x 52 x 21 in. (34.3 x 132.1 x 53.3 cm.)

£2,000-3,000

\$3,100-4,600

€2,900-4,200



λ288

GUY TAPLIN (B. 1939)

Auk

each bird signed and inscribed 'G. TAPLIN AUK' (on the base)

painted wood

31 x 28¾ x 14½ in. (78.7 x 73 x 36.8 cm.)

four auk and four eggs (8)

£1,500-2,000

\$2,400-3,100

€2,200-2,800



289

PROPERTY FROM THE COLLECTION OF
THE LATE DR ROBERT COWLEY KING

289

ARCHIBALD THORBURN (1860-1935)

Mallard at the water's edge

signed 'A. Thorburn' (lower right)
pencil, watercolour and bodycolour
3½ x 7 in. (8.9 x 17.8 cm.)

£2,000-3,000

\$3,100-4,600
€2,900-4,200

PROVENANCE:

with W.F. Embleton, London.



290

290

ARCHIBALD THORBURN (1860-1935)

Black grouse in flight

signed and dated 'A. Thorburn 1912' (lower left)
pencil, watercolour and bodycolour
5½ x 4½ in. (13.9 x 11.4 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

with The Tryon Gallery, Ltd., London.



291

291

ARCHIBALD THORBURN (1860-1935)

Studies of a mouse

signed with initials and dated 'A.T./Sept. 14. 1918'
(lower left) and with colour notes (upper left)
pencil, watercolour and bodycolour
10½ x 13¾ in. (26.8 x 34.9 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

VARIOUS PROPERTIES

■ **292**

COLIN W. BURNS (B. 1944)

Roe deer - Glen Moriston

signed 'Colin W Burns-' (lower left) and inscribed "'ROE DEER - GLEN MORISTON'" (on the stretcher)

oil on canvas

29½ x 37½ in. (74.9 x 95.3 cm.)

£3,000-5,000

\$4,700-7,700

€4,300-7,000



292

293

COLIN W. BURNS (B. 1944)

Woodcock at dawn, Banavie, Scotland

signed 'Colin W. Burns -' (lower left) and inscribed "'Woodcock at Dawn - Banavie Scotland'" (on the reverse)

oil on canvas

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

£2,000-3,000

\$3,100-4,600

€2,900-4,200



293

294

COLIN W. BURNS (B. 1944)

Breaking cover, Thetford, Norfolk

signed 'COLIN W BURNS' (lower left) and inscribed "'Breaking Cover - Thetford, Norfolk'" (on the reverse)

oil on canvas

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

£3,000-5,000

\$4,700-7,700

€4,300-7,000



294



295

295

**WARWICK REYNOLDS, R.S.W., R.I., R.O.I.
(1880-1926)**

Lioness, starry night

signed and dated 'WARWICK/REYNOLDS/1925'
(upper left)

pencil, charcoal and watercolour
16½ x 26½ in. (41.9 x 67.3 cm.)

£1,000-1,500

\$1,600-2,300
€1,500-2,100



296

λ296

ARTHUR WARDLE (1864-1949)

Puma and macaw

signed 'ARTHUR WARDLE' (lower right) and inscribed
'PUMA & MACAW' (lower left)

charcoal, pastel and bodycolour
13¾ x 18¼ in. (34.9 x 46.3 cm.)

£1,500-2,000

\$2,400-3,100
€2,200-2,800



297

PROPERTY OF A GENTLEMAN

297

WILLIAM HUGGINS (1820-1881)

Resting lions

signed and dated '1881/W Huggins' (lower right)
pencil and oil on board

17¼ x 23½ in. (43.8 x 59.7 cm.)

£1,500-2,500

\$2,400-3,900
€2,200-3,500

VARIOUS PROPERTIES

λ298

DONALD GRANT (1924-2001)

The lone bull

signed 'Donald Grant.' (lower right)

oil on canvas

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

£1,500-2,000

\$2,400-3,100

€2,200-2,800

PROVENANCE:

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

299

DYLAN LEWIS (B.1964)

Black rhino

signed and numbered 'Dylan Lewis 4/15' with

foundry stamp (on the base)

bronze

22½ x 14 x 10¼ in. (57 x 35.5 x 26 cm.)

£20,000-30,000

\$31,000-46,000

€29,000-42,000



298



299



300

■300

DYLAN LEWIS (B. 1964)

Resting cheetah III

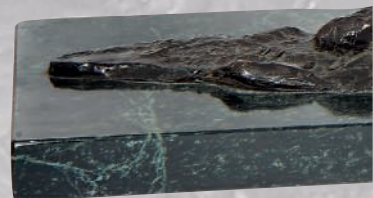
signed and numbered 'Dylan Lewis S224 1/12' and with foundry stamp
(on the base, lower left)

bronze

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

£20,000-30,000

\$31,000-46,000
€29,000-42,000





■ 301

JONATHAN KENWORTHY (B. 1943)

Loping cheetah

signed 'KENWORTHY' and numbered '2/7' (on the base)

bronze

8½ x 24½ x 6½ in. (21.6 x 62.3 x 16.4 cm.)

£12,000-18,000

\$19,000-28,000

€17,000-25,000

301



302

■*302

DYLAN LEWIS (B. 1964)

Stalking cheetah

signed, dated and numbered 'Dylan Lewis 2001 9/12' with foundry stamp (on the base)

bronze

39 x 72 x 19 in. (99.1 x 182.8 x 48.2 cm.)

£35,000-45,000

\$55,000-69,000

€50,000-63,000



■303

DYLAN LEWIS (B. 1964)

Leaping leopard

signed, dated and numbered 'Dylan Lewis 96/ 2/8 S56' (on the base)
bronze

33 x 79 x 30 in. (83.8 x 299.7 x 76.2 cm.)

£35,000-45,000

\$55,000-69,000
€50,000-63,000



304

■ λ.304

MARCUS CORNISH, 20TH/21ST CENTURY

Wild boar

bronze
36 x 66 x 28 in. (91.4 x 167.8 x 71.1 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

305

VALENTINE THOMAS GARLAND (1868-1914)

The huntsman's companions

signed and dated 'Valentine T. Garland/1898' (lower left)

oil on panel
10¼ x 12¼ in. (26 x 30.8 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000



305

306

JOHN SARGENT NOBLE, R.B.A. (1848-1896)

English and Gordon setters with the day's bag

signed 'J.S. Noble' (lower left)
oil on panel

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

£7,000-10,000

\$11,000-15,000
€9,900-14,000

PROVENANCE:

J. T. Thompson, Esq.; Christie's, London, 18 July 1903, lot 87 (sold to Clark for £42).
with David Messum Fine Art, London.

***307**

JAMES HARDY, JNR. (1801-1889)

A well earned dram

signed and dated 'J. HARDY 75' (lower right)

oil on canvas
22 x 31½ in. (55.9 x 80 cm.)

£7,000-10,000

\$11,000-15,000
€9,900-14,000



306



307



308

■ 308

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

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

signed and dated 'ARTHUR/WARDLE/1914' (lower left)
oil on canvas
36 x 48 in. (91.5 x 122 cm.)

£20,000-30,000

\$31,000-46,000
€29,000-42,000

PROVENANCE:

Colonel J. Dennis, and by descent,
with Duke Street Gallery, London.

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

PROPERTY OF A GENTLEMAN

■ *309

THOMAS BLINKS (1853-1912)

For'ard on, for'ard on

signed and dated 'Thos Blinks 87' (lower right)
oil on canvas
42½ x 66¼ in. (107.9 x 168.3 cm.)
presented in the original exhibition frame
together with a letter from the artist to Arthur Tooth Esq.

£70,000-100,000

\$110,000-150,000
€99,000-140,000

PROVENANCE:

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

EXHIBITED:

London, Royal Academy, 1887, no. 204.

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





310

VARIOUS PROPERTIES

■ 310

MAUD EARL (1864-1943)

A black retriever in an extensive mountainous landscape

signed 'Maud Earl' (lower left)

oil on canvas

55½ x 50¼ in. (141 x 127.5 cm.)

£15,000-20,000

\$24,000-31,000

€22,000-28,000

311

JAMES WARD, R.A. (1769-1859)

A terrier in a landscape

signed and dated 'JWARD RA/ 1817' (lower left)

oil on canvas

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

£20,000-30,000

\$31,000-46,000

€29,000-42,000

■ 312

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

Gone Away, The Rufford Hounds Breaking Cover in Sherwood Forest

signed and dated 'Wright Barker 1897' (lower left)

oil on canvas

48¼ x 70¼ in. (12.5 x 178.5 cm.)

£8,000-12,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Probably commissioned by the present owner's great-grandfather.



311



312



313

313

**CECIL CHARLES WINDSOR ALDIN, R.B.A.
(1870-1935)**

Gone to earth; and Tug-o'-war

the first signed with monogram (lower right); the
second signed 'CECIL ALDIN' (lower right)
pencil and bodycolour

8 ¾ x 11 ¾ in. (22.2 x 29.8 cm.)

a pair (2)

£800-1,200

\$1,300-1,900

€1,200-1,700



313

314

HENRY LEONIDAS ROLFE (FL. 1847-1882)

A happy fly-fisherman

signed and dated 'H.L. Rolfe/ 82' (lower right)
oil on canvas

18 x 30 in. (45.7 x 76.2 cm.)

£2,000-3,000

\$3,100-4,600

€2,900-4,200

PROVENANCE:

with The Pulitzer Gallery, London.



314



315

λ315

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

Fox terriers

signed 'Arthur/Wardle' (lower centre)

pastel

21½ x 15½ in. (55 x 39.5 cm.)

£2,000-3,000

\$3,100-4,600

€2,900-4,200

PROVENANCE:

with W.B. Simpson, Glasgow.

316

MAUD EARL (1864-1943)

Guarding the flock

signed 'Maud Earl' (lower right)

oil on canvas

46¼ x 17 in. (117.5 x 43.2 cm.)

£4,000-6,000

\$6,200-9,300

€5,700-8,400



316



317



318

■ 317

ELIE LAMBERT (B. 1949)

Point-to-point

signed 'lambert' (lower left) and inscribed and numbered 'POINT TO POINT/205' (on the reverse)

oil on canvas

39½ x 47¼ in. (100.3 x 120.6 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

■ 318

ELIE LAMBERT (B. 1949)

Deauville, Clairefontaine

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

oil on canvas

39½ x 47¼ in. (100.3 x 120.6 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400



319



320

■ 319

ELIE LAMBERT (B. 1949)

Breeze Up sale, Deauville

signed 'Lambert' (lower left) and inscribed 'BREEZE UP SALE DEAUVILLE' (lower right)

oil on canvas

39½ x 47¼ in. (100.3 x 120 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400

■ 320

ELIE LAMBERT (B. 1949)

Evening foal sale, Park Paddocks, Newmarket

signed 'Lambert' (lower left) and numbered '242' (on the reverse)

oil on canvas

39½ x 47¼ in. (100.3 x 120 cm.)

£4,000-6,000

\$6,200-9,300
€5,700-8,400



321



322

321

FRANCIS SARTORIUS (1734-1804)

Mr Cotton's Old Partner beating the Duke of Bolton's Sloven at Newmarket

inscribed 'Old Partner in 1726 Beat the Duke of Bolton's Horse Sloven/A 4 Mile Maiden over the Beacon Course New Market/Weight 8 Stone & Half Pounds' (lower centre)

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

£5,000-8,000

\$7,800-12,000
€7,100-11,000

PROVENANCE:

Mrs James Rothschild; Christie's, London, 5 November 1971, lot 201.
with Arthur Ackermann & Son, Ltd., London.
Private Collection, Virginia.

322

FRANCIS SARTORIUS (1734-1804)

Lord Weymouth's Conqueror beating the Duke of Bolton's Looby at Newmarket

inscribed 'Conqueror the Property of the late Honble Lord Thos Weymouth in 1735 he was Master Carrying Eight Stone Nine Pound/Against the Duke of Bolton's Horse Looby. Carrying Eight Stone Six Pound A 4 Mile Heat over the Beacon Course New Market/ for 300 Guineas' (lower centre)

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

£5,000-8,000

\$7,800-12,000
€7,100-11,000

PROVENANCE:

with Arthur Ackermann & Son, Ltd., London.
Private Collection, Virginia.



323

FRANCIS SARTORIUS (1734-1804)

The chaise match run on Newmarket Heath on Wednesday 29 August 1750

oil on canvas

25¼ x 51 in. (64.1 x 129.5 cm.)

£8,000-12,000

\$13,000-19,000

€12,000-17,000

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



324

■ λ.324

CLARICE SMITH, 20TH/21ST CENTURY

Neck and neck

signed and dated 'C. Smith '00' (upper right)

oil on canvas

36 x 48 in. (91.4 x 121.9 cm.)

£2,000-4,000

\$3,100-6,200

€2,900-5,600

■ λ.325

**JOHN RATTENBURY SKEAPING, R.A.
(1901-1980)**

A group of five racehorses

signed, dated and numbered 'JOHN SKEAPING 77
4/7' with foundry stamp (on the base)

bronze

11½ x 36 x 14 in. (29.2 x 91.4 x 35.6 cm.)

£15,000-20,000

\$24,000-31,000

€22,000-28,000

John Skeaping studied at Goldsmiths College and the Royal Academy. In the 1920s he travelled to Italy where he learned marble carving, and married Barbara Hepworth at the Palazzo Vecchio, Florence. During World War II Skeaping served in the Intelligence Corps as an official war artist and spent a term with the newly founded SAS.



325



326



327

λ326

PETER CURLING (B. 1955)

Trying to close

signed 'P. Curling (lower left)

oil on canvas

25 x 38 in. (63.5 x 96.5 cm.)

£5,000-8,000

\$7,800-12,000
€7,100-11,000

PROVENANCE:

with The Tryon Gallery, Ltd., London.

λ327

MICHAEL LYNE (1912-1989)

Becher's Brook first time round, The Grand National, 1969

signed 'Michael Lyne' (lower right)

oil on canvas

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

£3,000-5,000

\$4,700-7,700
€4,300-7,000

PROVENANCE:

with Frost & Reed Ltd., London.

Anonymous sale; Christie's, New York, 1 December 1999, lot 150.

The 100-9 long shot, *Highland Wedding* owned by Mr T. H. McKoy, Jun. and ridden by E. P. Hardy won the 1969 Grand National by 12 lengths.



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JOHN NOST SARTORIUS (1755-1828)

Highflyer

signed and indistinctly dated 'JN Sartorius 17**' (lower right) and inscribed 'Highflyer' (lower centre)

oil on canvas
12 x 14 in. (30.4 x 35.6 cm.)

£2,000-3,000

\$3,100-4,600

€2,900-4,200

Highflyer was a bay colt by *King Herod* out of *Rachel*. Foaled in 1774, he was bred by Sir Charles Bunbury, and was later sold to Lord Bolingbroke. He was unbeaten in his racing career (1777-1779), running under the name of *Mr Compton*, as Lord Bolingbroke was by then insolvent, resulting in "*Highflyer's*" sale to Richard Tattersall in the Spring of 1779. He was retired to Stud at the close of the 1779 season at Tattersall's recently purchased estate near Ely, renamed Highflyer Hall. He was champion stallion for 13 of his 14 years at Stud, dying at the age of 19 in 1793. With *Flying Childers* and *Eclipse* he is judged as one of the three best 18th century thoroughbreds, his progeny winning the huge sum of £170,407 between 1783 and 1801.



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JOHN NOST SARTORIUS (1755-1828)

Skyscraper with jockey up

signed and dated 'JN Sartorius fecit 1790' (lower right) and indistinctly inscribed 'Skyscraper' (lower centre)

oil on canvas
12 x 14 in. (30.5 x 35.6 cm.)

£2,000-3,000

\$3,100-4,600

€2,900-4,200

A bay colt by *Highflyer* out of *Everlasting* and foaled in 1786, *Skyscraper* was bred and owned by the Duke of Bedford. In his racing career (1789-1793) he won 13 races including the 1789 Derby, ridden by Sam Chifney, Snr., when he started as 7-4 on favourite, having won his three previous races. At the close of the 1793 season he was retired to Stud at Woburn Abbey, but made no mark as a stallion.



330

JAMES SEYMOUR (C.1702-1752)

Mr John Martindale's chestnut racehorse Sedbury, with jockey up

signed with initials and dated 'J.S. 1745.' (lower right)

oil on canvas

12 x 15 in. (30.5 x 38.1 cm.)

£15,000-20,000

\$24,000-31,000

€22,000-28,000

PROVENANCE:

The late David Astor, the Manor House, Sutton Courtenay, 1949 (probably acquired with the purchase of the house in 1945 from Captain Harry Lindsay); and by descent to Private Collection, U.K.

Sedbury was a chestnut racehorse bred in 1734 by Andrew Wilkinson of Boroughbridge, Yorkshire, by Mr Crofts's *Old Partner* out of Lord D'Arcy's famous *Old Montague Mare*. Wilkinson had married Barbara Jessop, granddaughter of James D'Arcy, 1st Baron D'Arcy of Navan, and acquired the *Old Montague Mare* after D'Arcy's death in 1731. He sold *Sedbury* when a yearling to Mr Mann of Boroughbridge and often said afterwards that 'he had sold the best horse in England for 5 gs., and never rued after'. *Sedbury* was

described as 'a horse of exquisite beauty, of great justness of shape and form, and was indisputably the best horse of his size, at the time of his running.

In 1738 *Sedbury* won twenty guineas at Hambleton, beating Lord Halifax's *No Name* and five others. Next year he won races at Carlisle, Bishop Burton and Durham, followed by the Ladies' Plate at York in August, ridden by Thomas Jackson and carrying 10st. over four miles. In November 1739 he was bought by another Yorkshireman, Mr Martindale of Low Garterly, near Catterick, who also owned the phenomenal *Regulus*.

In 1740 *Sedbury* won King's Plates at Guildford and Salisbury. He won five races in 1741 and three in 1743, beating the Duke of Perth's celebrated bay gelding *Chance* at York for £50. In 1744, *Sedbury's* last season, he won 60gns at Newmarket, defeating the Duke of Ancaster's *Brisk*. He retired to stud at Leeming Lane in Yorkshire and died circa 1759.

Another portrait by James Seymour of *Sedbury* was engraved by Houston in 1755.

The present work will be included in the forthcoming catalogue raisonné of the work of James Seymour being prepared by Richard Wills.

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



331

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**JOHN ALEXANDER HARINGTON BIRD
(1846-1936)**

*Chestnut and grey Arabian stallions with
a groom*

signed and dated 'Harington Bird/1906.' (lower right)
pencil and watercolour heightened with white
15¼ x 21¼ in. (38.7 x 51.5 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000



332

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**JOHN ALEXANDER HARINGTON BIRD (1846-
1936)**

*Grey and bay Arabian stallions with a
groom*

signed and dated 'Harington Bird./ 1906.' (lower left)
pencil and watercolour heightened with white
20½ x 14½ in. (52.1 x 36.8 cm.)

£3,000-5,000

\$4,700-7,700
€4,300-7,000



■*333

JACQUES EMILE BLANCHE (1861-1942)

A race for the line

signed 'J E Blanche' (lower left)

oil on canvas

34¾ x 44¼ in. (88.2 x 112.4 cm.)

£4,000-6,000

\$6,200-9,300

€5,700-8,400

PROVENANCE:

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

End of Sale

The next sale of Victorian, Pre-Raphaelite & British Impressionist Art, Maritime Art, Sporting & Wildlife Art will be held on 1 December 2016

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

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

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6070).

3 ARTIST'S RESEAL ROYALTY

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

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

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

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- 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** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
 - 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
 - return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- 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:
 - This additional **warranty** does not apply to:
 - 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;

- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots sold without a printed **estimate**;
- books which are described in the catalogue as sold not subject to return; or
- 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 saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) 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:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- Credit Card.
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

- Banker's draft
You must make these payable to Christie's and there may be conditions.
- Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 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 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:

- When you collect the lot; or
- At the end of the 90th 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):

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

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(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 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's 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** within the period set out in the storage and collection page then, 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 handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms 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 some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRESTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

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

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, *, Ω, α, #, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

In Christie's qualified opinion a work executed in the

studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

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

*"Follower of ..."

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

*"Manner of ..."

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

*"After ..."

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

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

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

STORAGE & COLLECTION CHARGES

Specified lots, marked with a filled square (■) not cleared from Christie's by 5.00 pm on the day of the sale and all sold and unsold lots not cleared from Christie's by 5.00 pm on the fifth Friday following the sale will be removed to the warehouse of:

Cadogan Tate Ltd
241 Acton Lane, Park Royal
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com

Lots will be available for collection on the first full business week after transfer to Cadogan Tate Ltd and every business weekday from 9.00 am to 5.00 pm.

Property, once paid, can be released to **Christie's Fine Art Storage Services (CFASS)** in London, New York or Singapore FreePort at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com, or contact london@cfass.com. Telephone: +44 (0)20 7622 0609 for details.

TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

CHARGES	Furniture/ Large Objects	Pictures/ Small Objects
Transfer/Admin	£42.00	£21.00
Storage per day	£5.25	£2.65
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.

COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd

241 Acton Lane, Park Royal
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com

on every business day after the day of transfer, from 9.00 am until 5.00 pm.

Lots may only be released by Cadogan Tate upon

- production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1
- payment of any charges that may be due to Cadogan Tate Ltd

To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm, and purchases transferred to their warehouse are not available for collection at weekends.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight.

Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

EXTENDED LIABILITY CHARGES

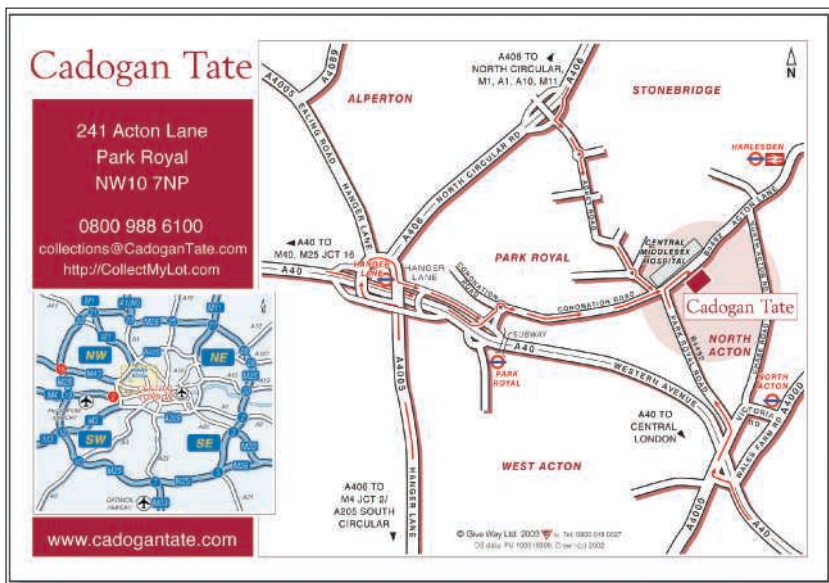
All services provided by Cadogan Tate Ltd ("Cadogan Tate") will be subject to their standard Conditions of Business, copies of which are available at Christie's South Kensington.

Please note in particular that Cadogan Tate

- does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a Lot plus associated Buyer's Premium, or, at its sole option, the cost of repairing or replacing the damaged or missing Lot and
- it reserves a lien over all goods in its possession for payment of storage and all other charges due to it and
- it automatically arranges on behalf of the Lot's owner and at the owner's cost, insurance of the Lot for the sum of the Hammer price plus Buyer's Premium. The Extended Liability Charge covers the Lot from the time of collection from the saleroom until release of the Lot to the owner or the owner's agent. The Extended Liability Charge payable by the owner of the Lot is 0.6% of the sum of the Hammer Price and Buyer's Premium or 100% of the transfer and storage charges, whichever is the smaller. This Extended Liability will not be arranged and no charge will be payable only on receipt by Cadogan Tate of advance written notice from the owner of the lot together with formal waiver of subrogation from the owners insurers.

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The Property Of A Family Trust
FREDERIC, LORD LEIGHTON, P.R.A. (1830-1896)
Golden Hours, circa 1864
oil on canvas
31½ x 49 in. (80 x 124.5 cm.)
£3,000,000-5,000,000



Defining **BRITISH ART**

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30 June 2016
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17 June – 15 July 2016
London, King Street

VIEWING

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CHRISTIE'S



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

Harvest Time

signed with monogram (lower left)

pencil and watercolour heightened with bodycolour, on paper

16¼ x 26¼ in. (41.2 x 66.6 cm.)

£50,000 – 80,000

**VICTORIAN, PRE-RAPHAELITE &
BRITISH IMPRESSIONIST ART**

London, King Street, 13 July 2016

VIEWING

9–13 July 2016

8 King Street

London SW1Y 6QT

CONTACT

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hdrummond@christies.com

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Victorian, Pre-Raphaelite & British Impressionist Art

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pbrown@christies.com

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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART, MARITIME ART, SPORTING & WILDLIFE ART
THURSDAY 7 JULY 2016 AT 10.30 AM

85 Old Brompton Road, London SW7 3LD

CODE NAME: VICTORIA

SALE NUMBER: 12309

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7752 3225 • FAX: +44 (0)20 7581 1403 • ON-LINE WWW.CHRISTIES.COM

12309

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

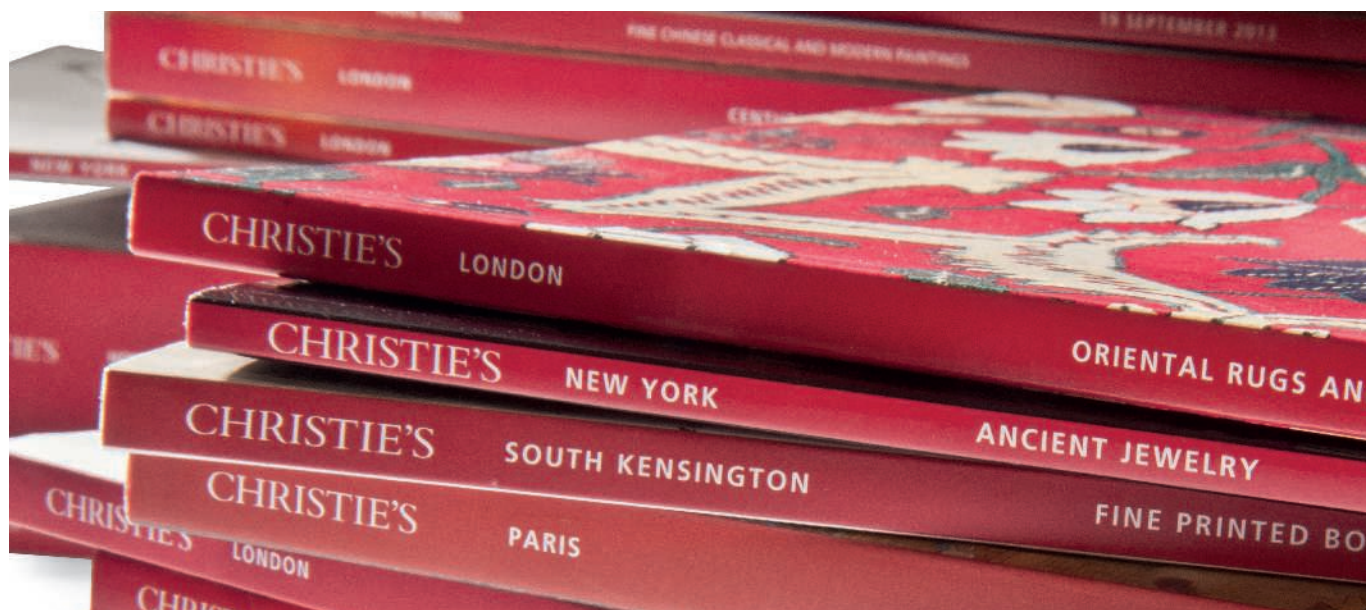
If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

OLD MASTER & 19TH CENTURY PAINTINGS

Continental European and British paintings from the early Renaissance to the early 19th century. British and Irish Art from the Tudor period to 1970, including Sporting Art, Victorian and Scottish pictures. Continental European drawings from the early Renaissance to the early 19th century. Paintings, drawings and watercolors from the 19th century, including Orientalist pictures and maritime paintings.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
Old Master & 19th Century Paintings						
A1	Old Master & 19th Century Art	Amsterdam	2	27	44	40
L193	19th Century European Art including Orientalist Art	King Street	2	48	76	72
L1	Old Master and British Paintings	King Street	5	119	190	181
L195	Victorian and British Impressionist Pictures	King Street	2	48	76	72
L98	Topographical Pictures	King Street	1	20	32	30
N193	19th Century European Art	New York	2	48	76	72
N1	Old Master Paintings	New York	3	71	114	108
P1	Old Master & 19th Century European Paintings	Paris	1	19	30	29
K193	19th Century Paintings	South Kensington	2	43	71	66
K9	Old Master & Early British Drawings & Watercolours	South Kensington	1	14	24	22
K1	Old Master Paintings	South Kensington	2	30	50	46
K2	Victorian, Sporting & Maritime Pictures	South Kensington	3	55	90	85
K97	Modern & Contemporary Australian Art & South African Art	South Kensington	1	14	24	22
W9	Old Master & Early British Drawings & Watercolours	Worldwide	4	95	152	144

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