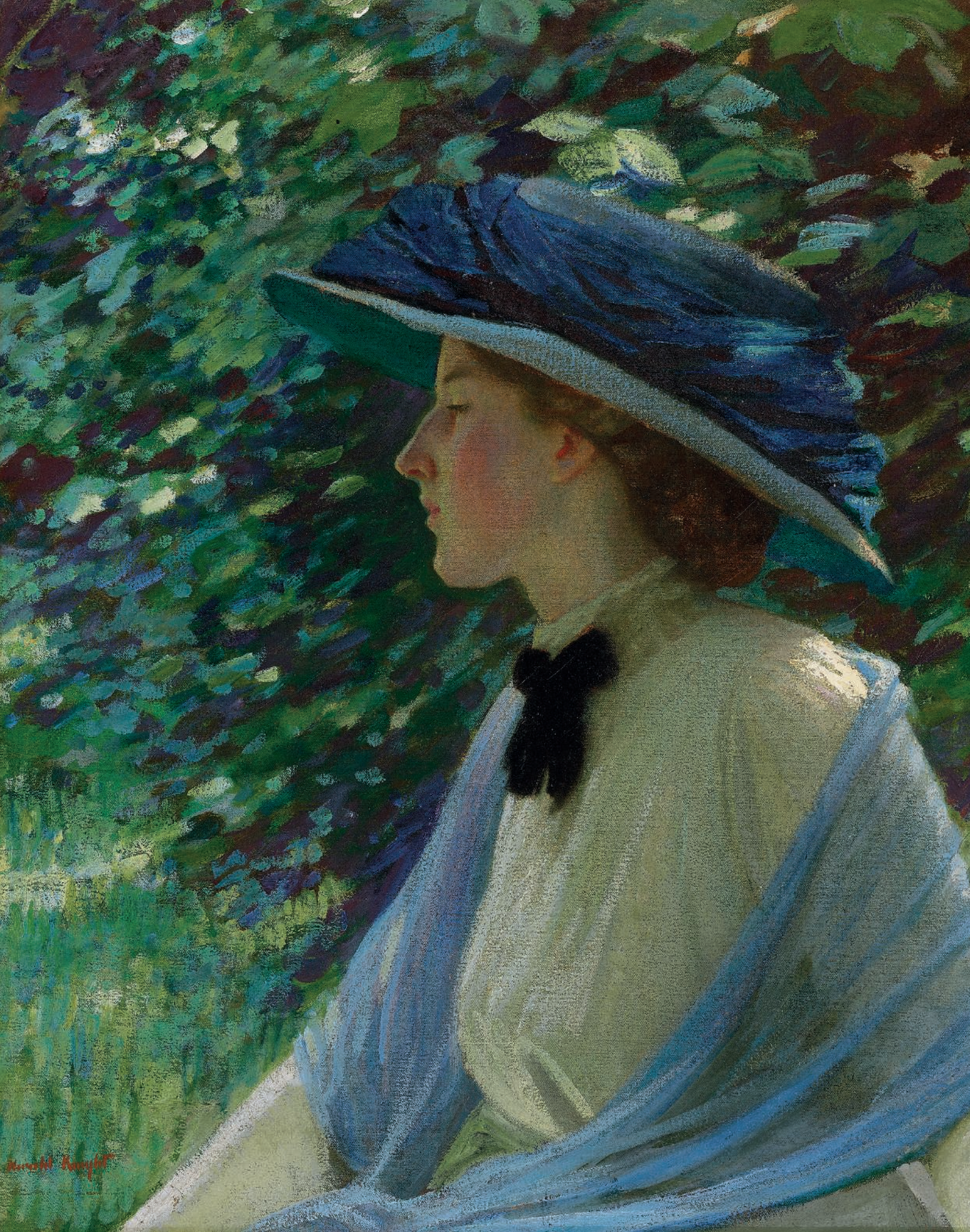




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Wednesday 13 July 2016

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PROPERTY FROM A PRIVATE BELGIAN COLLECTION

101

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

The Sluggard

signed 'Fred Leighton', inscribed 'FOUNDED BY J W SINGER & SONS./
FROM SOMERSET'; 'PUBLISHED BY ARTHUR LESLIE COLLIE/
39B OLD BOND STREET LONDON/MAY 1ST 1890' and with title to the front
bronze, mid-green patina
20¾ in. (52.5 cm.) high

£20,000-30,000

\$29,000-43,000
€26,000-38,000



101

The Sluggard was drawn from the Italian model Giuseppe Valona: 'Giuseppe Valona, the model, a man of fine proportions, weary one day of posing in the studio, threw himself back, stretched out his arms and gave a great yawn. Leighton saw the whole performance and fixed it roughly in clay straight off.' (E. Staley, *Lord Leighton of Stretton*, London, 1906, p. 131).

The first study for *The Sluggard* was modelled in 1882 but Leighton continued to work on the subject for several years before exhibiting a life-size bronze version at the Royal Academy in 1886 (now at Tate Britain); for which he was also awarded a medal of honour when it was shown at the 1889 Paris *Exposition Universelle*.

This bronze statuette of *The Sluggard* was produced circa 1890-1900 by Arthur Leslie Collie from the clay sketch-model by Leighton, which he executed for the life-size bronze shown at the Royal Academy in 1886. As was the custom, the popularity of *The Sluggard*, made it viable for a foundry to acquire the rights to produce the model under licence. *The Sluggard* was produced in an edition, originally published by Arthur L. Collie in 1890, cast in the Singer Foundry in Frome, Somerset. The present bronze is from the earliest edition. The copyright passed from Collie to J.W. Singer & Sons sometime in the early decades of the 20th Century; it appears in the Singer trade literature around 1914.

102

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

Study of a seated nude for 'When the World was Young'

signed with monogram and dated '1890' (lower right)
black and white chalk on terracotta paper
12 x 10 in. (30.5 x 25.4 cm.)

£5,000-8,000

\$7,200-11,000
€6,400-10,000



102

PROVENANCE:

with Maas Gallery, London.

The present drawing is a study for the central figure in *When the World was Young*, exhibited at the Royal Academy in 1892 (no. 265).

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



103

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

Head study for 'The Cave of the Storm Nymphs'

dated 'Aug 10. 91' (lower right)
black and white chalk on buff paper
10½ x 9¾ in. (26.7 x 23.8 cm.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 May 2011, lot 19.

The present drawing is a study for the head of the central figure in *The Cave of the Storm Nymphs* (1902, Hermitage Museum, Norfolk, Virginia). A study of the whole figure is in the National Gallery of Canada, Toronto, a gift of the Dennis T. Lanigan Collection.

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

Visit www.christies.com for further information on this lot

104

JOHN WILLIAM WATERHOUSE, R.A. (1849-1917)

Study for the figure of Echo in 'Echo and Narcissus'

inscribed 'Echo & Narcissus' (lower left)
black chalk on blue-grey paper
31¼ x 18½ in. (79.4 x 46 cm.)

£70,000-100,000

\$110,000-140,000
€89,000-130,000

The present drawing is a study for the figure of Echo, at the same scale as she is in the oil painting (Walker Art Gallery, Liverpool, fig. 1). Waterhouse rarely made full-scale studies for his paintings in this way, more often using small sketchbooks to formulate ideas and poses, before working directly onto the canvas. As such the importance of the painting is evident in the production of the study. Using the same technique employed by Burne-Jones, he has drawn his model nude, in order to understand the movement and tensions of her body in the pose, before adding the drapery later. The hands and feet are left unrealised, waiting for their setting in order to take shape. The strong, sweeping lines have a sinuous fluidity which captures the elegance and poise of the heartbroken nymph.

Whilst the myth of Narcissus is hugely well-known and has been frequently represented by artists throughout the ages, the related story of Echo is a more unusual subject. The myth of Narcissus has been told for at least two thousand years, whilst Echo first appears in Ovid's *Metamorphoses*, in which she is the catalyst for Narcissus's fate. Seeing him walking in the woods one day, she fell in love and tried to embrace him. Narcissus pushed her away, leaving her heartbroken, and she faded away until nothing but an echoing sound remained. Nemesis, the goddess of revenge, learnt of this and decided to punish Narcissus, luring him to a pool where he saw his own reflection and, not realising it was only an image, fell in love with it. Eventually realising the futility of this, he committed suicide.

Waterhouse, although twenty years younger than the founding members of the Pre-Raphaelite Brotherhood, became increasingly influenced by their work throughout his career, both stylistically and in terms of subject matter, and made his first notable foray into Pre-Raphaelitism with his 1888 *The Lady of Shalott* (Tate Britain). It is this later style, rather than his early classicism, for which he is best remembered. The *Times* in his obituary (12 February 1917) described his work as 'pre-Raphaelite pictures in a more modern manner', and he was seen to take up the mantle of Edward Burne-Jones in his retelling of ancient stories. Perhaps best-known for his Tennysonian scenes, episodes from the *Metamorphoses* in fact account for a greater number of his works. *Echo and Narcissus* was Waterhouse's major work in the 1903 Academy Exhibition, and was critically well-received: *The Studio* commented that 'Mr Waterhouse, indeed, has not often before touched so high a level, admirable artist as he always is'. Waterhouse brilliantly captures the intricacies of the story within a single moment – Echo and Narcissus separated by the pool, him reaching futilely towards his reflection which he cannot touch, whilst she gazes longingly across at him, unable to reach him.



Fig. 1. *Echo and Narcissus*, oil on canvas
© Walker Art Gallery, Liverpool / Bridgeman Images





105

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

The Tragic Poetess, a colour sketch

oil on canvas
9½ x 5¼ in. (24 x 13.3 cm.)

£30,000-50,000

\$44,000-72,000
€38,000-63,000

PROVENANCE:

Stewart Hodgson.
Lady Maya Campbell; Christie's, London, 26 April 1963, lot 54 (120 gns to R. Isaacson).
The Forbes Magazine Collection, U.S.A.

EXHIBITED:

London, Royal Academy, Winter, 1897, no. 93.
Minnesota, University of Minnesota.
London, Leighton House, 2010-16, on loan.

LITERATURE:

Mrs Russell Barrington, *The Life, Letters & Work of Frederic Leighton*, London, 1906, vol. II, illustrated opposite p. 259.
L. and R. Ormond, *Lord Leighton*, New Haven and London, 1975, p. 170, no. 353.

The Tragic Poetess (private collection) was exhibited at the Royal Academy in 1890, and Leighton used Dorothy Dene as the model for the figure. The painting belongs to a group of late works by Leighton, such as *Fatidica* (c. 1893-4, Lady Lever Art Gallery) and *Corinna of Tanagra* (c. 1893, Leighton House Museum), in which the artist has depicted contemplative female figures on a monumental scale swathed in classical drapery and placed in mysterious often dramatic landscapes.



106

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

Three studies for 'Flaming June'

with the artist's studio stamp (L.1741a, lower left)
black and white chalk on buff paper
14 $\frac{5}{8}$ x 11 in. (37.2 x 27.9 cm.)

£50,000-70,000

\$72,000-100,000
€64,000-88,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 May 2011, lot 18.

Leighton's last major painting *Flaming June*, exhibited at the Royal Academy in 1895, is one of the great masterpieces of the 19th Century. Now in the Museo del Arte de Ponce, Puerto Rico, it was lost for many years before reappearing on the art market in 1963. Although Leighton said, 'The design was not a deliberate one, but was suggested by a chance attitude of a weary model who had a peculiarly supple figure,' the present sheet of studies show Leighton working out the pose, with slight adjustments to the legs between each sketch, suggesting a rather more considered approach. With her rich curly hair and elegant figure, the sitter appears to be his favourite model, Dorothy Dene (see lot 108).

We are grateful to Daniel Robbins for his help in preparing this catalogue entry.

Visit www.christies.com for further information on this lot



107

107

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

Rizpah, a colour sketch

oil on canvas
7½ x 7½ in. (19 x 19 cm.)

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:

The Late Right Honourable Lord Leighton of Stretton, P.R.A. (?); Christie's, London, 11 and 13 July 1896, lot 93 (13 gns to H. Baldwin). Anonymous sale; Christie's, London, 13 May 1977, lot 59. with The Fine Art Society, London, December 1977.

EXHIBITED:

London, Suffolk Street, Royal Society of British Artists, 1894, no. 6.
London, The Fine Art Society, *Victorian Painting*, 1977, no. 31.
London, Leighton House, 2010-16, on loan.

LITERATURE:

E. Rhys, *Sir Frederic Leighton Bart, P.R.A. An Illustrated Chronicle*, London, 1895, p. 90.
A. Corkran, *Frederic Leighton*, London, 1904, p. 200.
Mrs Russell Barrington, *The Life, Letters and Work of Frederic Leighton*, London, 1906, Vol. II, p. 391.
L. and R. Ormond, *Lord Leighton*, London, 1975, p. 172.

This painting is a study for *Rizpah*, Leighton's Royal Academy exhibit of 1893 (no. 159). In the Bible King David ordered the execution of the two sons of Saul to appease the Gibeonites. Their mother, Rizpah, faithfully guarded their bodies, and came to symbolize grieving motherhood.

108

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

Head study of Dorothy Dene, in profile, for 'Faith'

black and white chalk on buff paper
9¾ x 10¾ in. (33 x 27.6 cm.)

£70,000-100,000

\$110,000-140,000
€89,000-130,000

PROVENANCE:

with Maas Gallery, London, 1972.

EXHIBITED:

London, Maas Gallery, *Drawings by Lord Leighton and Evelyn de Morgan*, April 1972, no. 47.

This fine drawing is a portrait of Dorothy Dene, who so often modelled for Leighton's later work. Born Ada Alice Pullan on 11 April 1859, Dorothy was discovered by Leighton's friend and future biographer Mrs Russell Barrington, standing on the doorstep of a nearby studio in 1879. By the mid-1880s Dorothy was well established as Leighton's muse, her remarkable ability to strike a dramatic pose capturing his imagination and finding expression in a long series of paintings, including such masterpieces as *Captive Andromache* (1888, Manchester), *The Garden of the Hesperides* (1892, Port Sunlight) and *Clytie* (Leighton House Museum), which remained unfinished at Leighton's death. She has also traditionally been identified as the model for *Flaming June* (see lot 106). The present drawing relates to *Faith* (Haworth Art Gallery, Accrington), although the finished work also suggests the features and colouring of another model, Mary Lloyd, and it has been suggested that it may be an amalgamation of the two girls. Another study for *Faith* (the torso and arms) is in the British Museum.

We are grateful to Daniel Robbins for his help in preparing this catalogue entry.

Visit www.christies.com for further information on these lots





109

109

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

A fishing expedition: An illustrated letter to John Leech

on an autograph letter inscribed '83 Gower St 13 June 1853. My dear Leech, When your note arrived this morning my head was in a state of puzzlement arriving from too much application over 30 yards of Mr. Cheek's most crisply twisting flyline, which in its disentangled spaces resembled the smoke from a cottage chimney pencilled by a genius of seven years old - Thus... I don't believe in Spirit Tapping, but I believe some spiritual monkey has a grudge against anglers, and in revenge, sports with their put-aside tackle, for on examination I found I had nothing but elaborately knotted lines, mangy cork floats, and gut that would not play a stickleback - Since the morning I have had eight & six pennyworth from the Golden Perch [?] and I hope to try it in the manner illustrated. Friday will do as well as Saturday but it is an unlucky day, and it would break my heart if we don't catch something, as we both take shower baths we can't take a cold. Very Sincerely yr. John Everett Millais John Leech Esq.' pen and black ink on paper 7 1/8 x 8 7/8 in. (18.1 x 22.6 cm)

£4,000-6,000

\$5,800-8,600
€5,100-7,600

On Monday 13 June 1853, Millais was a little over a week from setting off to Scotland with his brother William Henry, and John and Effie Ruskin, a fateful trip which would result in some of the most satisfying angling of his life, a magnificent portrait of the writer (Ashmolean Museum, Oxford), and the young Millais and Effie falling deeply in love.

We are grateful to Dr Jason Rosenfeld, Distinguished Chair and Professor of Art History, Marymount Manhattan College, New York, for his help in preparing this catalogue entry.

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110

110

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

Florence 'Pobby' Thomas, kneeling and holding a posy of flowers

signed with monogram (lower right)
oil on board
7 x 4 3/4 in. (17.8 x 12 cm.)

£7,000-10,000

\$11,000-14,000
€8,900-13,000

PROVENANCE:

James Wyatt, J.P., of Oxford (?); Christie's, London, 17 and 19 February 1883, lot 136 (15 gns to Shepherd).

Florence Elizabeth Thomas (1833-1915) was the daughter of Millais's first patron, the barrister Ralph 'Sergeant' Thomas. In 1862 she married Alfred Williams, an engineer, whose career led them into a peripatetic life between Australia and London. An artist herself, she exhibited works in both countries, including *Ophelia*, which was chosen for the inaugural exhibition at the Art Society of New South Wales in 1880, and was undoubtedly influenced by Millais's own painting of the same name which she had seen in Millais's studio in 1852 before it was sent to the Royal Academy (D. Cherry and J. Helland (eds.), *Local/global: Women Artists in the Nineteenth Century*, Aldershot, 2006, p. 27).

We are grateful to Jason Rosenfeld, Distinguished Chair and Professor of Art History, Marymount Manhattan College, New York, for his help in preparing this catalogue entry.

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111

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

Autumn Leaves

with monogram and date '1856' (lower right)

oil on canvas

43¼ x 30¼ in. (110 x 76.8 cm.)

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 July 1967, lot 131 (2,200 gns), as by Sir John Everett Millais.

Millais began the prime version of this subject (Manchester City Art Gallery) in 1855 in the garden below Annat Lodge in Perth after a month-long honeymoon around Scotland with his wife, Effie. Her former husband, the art critic John Ruskin, described *Autumn Leaves* as 'much the most poetical work the painter has yet conceived; and also, so far as I know, the first instance of a perfectly painted twilight...[it] will rank in future among the world's best masterpieces' (*Academy Notes*, 1856). The models from left to right were Effie's sisters, Alice and Sophie, and two local girls, Matilda Proudfoot and Isabella Nicol. This picture appears to be a contemporary, but not autograph, copy.

We are grateful to Jason Rosenfeld, Distinguished Chair and Professor of Art History, Marymount Manhattan College, New York, and Dr Malcolm Warner, Director of the Laguna Art Museum, California, for their help in preparing this catalogue entry.



112

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

The Flower Book

London: Henri Piazza for the Fine Art Society, 1905. Number XII of an edition of 300. 4°, 323 x 272 mm., 38 collotype plates with hand-stencilled watercolour, bound in contemporary red morocco, richly tooled in gilt and with green morocco onlays and gilt grape clusters forming a central wreath on the front cover.

£5,000-7,000

\$7,200-10,000
€6,400-8,800

PROVENANCE:

Sir Robert Henry Edward Abdy, 5th Baronet, by whom given to the present owner.

The Flower Book is based on a series of thirty-eight circular watercolours inspired by the traditional vernacular names of flowers. Burne-Jones's wife Georgiana commented, 'Not a single flower itself appears'. The drawings reflect the landscape around Burne-Jones' home at Rottingdean, and include and reference favourite themes from his work, such as *Meadow Sweet* (no. XXXV), which features the central figures from *The Last Sleep of Arthur in Avalon*.

They were painted for his private pleasure, and were described by Georgiana as the 'most soothing piece of work that he ever did'. On his death Burne-Jones left the album of flower paintings to her, and she published a facsimile edition of three-hundred copies in 1905, in co-operation with the Fine Art Society, of which the present book is number twelve. It was printed by Henry Piazza, who hand-stencilled watercolour over collotypes using the *pochoir* technique to produce the brilliant colours.

Copies of *The Flower Book* are in the collections of Birmingham Museum and Art Gallery, and the Delaware Art Museum. The original album was acquired by the British Museum in 1909.



113

DANTE GABRIEL ROSSETTI (1828-1882)

Study for figures in 'The Blessed Damozel'

pencil and red chalk on paper
9 5/8 x 12 1/2 in. (24.5 x 31.8 cm.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

The Hon. Percy Wyndham.
with Spink, London.

This is a previously unrecorded study for the figures of two lovers in the upper left corner of *The Blessed Damozel* (Fogg Art Museum, Harvard University, Surtees, no. 244). An important work of 1875-8, *The Blessed Damozel* was executed for William Graham, a wealthy India merchant and Liberal M.P. for Glasgow, who was one of Rossetti's most consistent patrons. Commissioned in 1871, it illustrates the artist's well-known early poem of the same name. The main painting, in which the Damozel herself is seen leaning from 'the gold bar of heaven', was completed in 1877, and on 31 December that year Graham asked Rossetti to add a predella showing her earthly lover gazing up to heaven.

In the upper part of the painting, behind the head of the Damozel, are eleven pairs of lovers against the sunset, illustrating the third verse of the poem:

*'Around her, lovers, newly met,
'Mid deathless love's acclaims,
Spoke evermore among themselves
Their heart-remembered names;
And the souls mounting up to God
Went by her like thin flames.'*

The adoring embraces of the ghostly figures are in stark contrast to the wistful longing and loneliness of the Damozel and her earthly lover in the predella below. The present drawing depicts the two figures to the left of the Damozel's head, locked tightly in a loving embrace, unaware of the world around them. Another version is at Birmingham Museum and Art Gallery (1904, P492).

114

DANTE GABRIEL ROSSETTI (1828-1882)*A woman combing her hair; Fanny Cornforth*

signed with monogram and dated '1864' (lower left)
pencil, watercolour and bodycolour heightened with gum arabic on paper
13½ x 12¼ in. (34.3 x 31.1 cm.)

£500,000-800,000

\$720,000-1,100,000

€640,000-1,000,000

PROVENANCE:

John Bibby; Christie's, London, 3 June 1899, lot 37 (320 gns to Dunthorne).
Major C. S. Goldman, and by descent to his son,
John Monck; Christie's, London, 16 November 1965, lot 18 (200 gns to Maas).
with Maas Gallery, London.
Mrs Virginia Surtees.

EXHIBITED:

Newcastle, Laing Art Gallery, *Dante Gabriel Rossetti 1828-1882*, 1971, no. 58
London, Royal Academy and Birmingham, Birmingham City Museums and Art
Gallery, *Dante Gabriel Rossetti, Painter and Poet*, 1973, no. 122.
London, Tate Gallery, *The Age of Rossetti, Burne-Jones & Watts, Symbolism in
Britain 1860-1910*, 1997, no. 314.
Liverpool, Walker Art Gallery, Amsterdam; and Van Gogh Museum, *Dante
Gabriel Rossetti*, 16 October 2003 - 18 January 2004 and 27 February 2004 - 6
June 2004, no. 102.

LITERATURE:

W. Sharp, *Dante Gabriel Rossetti, A Record and Study*, London, 1882, no. 119.
F.G. Stephens, 'The Private Collections of England...', *Athenaeum*,
27 September 1884, pp. 408-9.
H.C. Marillier, *Dante Gabriel Rossetti: An Illustrated Memorial of his Life and Art*,
London, 1899, pp. 132, 245, no. 147.
P.F. Baum, ed., *Dante Gabriel Rossetti's Letters to Fanny Cornforth*, Baltimore,
1940, p. 21.
V. Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti (1828-1882)*,
Oxford, 1971, I, no. 174; II, pl. 252.
J. Treuherz, E. Prettejohn, E. Becker, *Dante Gabriel Rossetti*, London, 2003,
pp. 70, 188, fig. 49.

From circa 1859, Rossetti turned away from his earlier Dante or Medieval inspired narratives and began instead to formulate a more Aesthetic style, where female beauty and the overall decorative and chromatic effects were key. As a result, Rossetti produced a small group of single figure paintings, which were essentially a concentration on female beauty. The figures were often, such as the present work, or *Lady Lilith* (1868, Delaware Art Museum, Samuel & Mary Bancroft Memorial) or *Fazio's Mistress* (1863, Tate Gallery, London), engaged in making their toilette, or occupied in music making such as *The Blue Bower* (1865, The Barber Institute of Arts, Birmingham) or *Morning Music* (Fitzwilliam Museum, Cambridge). They are characterised by the fact that the sitters are depicted from close up, filling the picture surface and usually against a floral background and with simple devices in front of them, such as fruit or ornaments.

The work of the Venetian masters, in particular Titian and Giovanni Bellini, were instrumental in influencing Rossetti's ideas at this time. Bellini's painting, *Fra Teodoro of Urbino as Saint Dominic* (Victoria and Albert Museum, on loan to the National Gallery, London) with its half-length figure, holding a book and a lily, in front of a floral background was a work that Rossetti was familiar with and admired. As was Titian's *Woman with a mirror*, which Rossetti studied in the Louvre, whilst on honeymoon in Paris in 1860. Indeed, such was its importance to the artist that Rossetti even acquired a photograph of the painting. The mirror behind Fanny Cornforth in this work is directly inspired by the Italian Master's work. It is interesting to note that Titian's painting was exhibited under the title *La femme à sa toilette* during this period further demonstrating the importance of the earlier artist on Rossetti. Rossetti, referencing his *Bocca Baciata* (Museum of Fine Arts,

Boston), for which Fanny Cornforth also modelled, described himself as being 'very desirous of painting, wherever I can find leisure & opportunity, various figures of this kind, chiefly as a rapid study of flesh painting. I am sure that amid the many botherations of a picture, where design, drawing, expression & colour have to be thought of all at once ... Even among the old good painters, their portraits & simpler pictures are almost always their masterpieces for colour & execution.' (W. Fredeman ed., *The Correspondence of Dante Gabriel Rossetti*, II, p. 276).

The sitter of the present work is Fanny Cornforth (1835-1906), who dominated Rossetti's imagination throughout the first half of the 1860s and who sat for nearly all of his most important work of the period. Her first sitting was in August 1856, as the model for the farmer's sweetheart in *Found* (Bancroft Collection, Willmington). In 1859, she sat for *Bocca Baciata* (Museum of Fine Arts Boston), which is generally regarded as the painting which marks the emergence of Rossetti's mature style and a crucial essay on Aestheticism.

Fanny first met Rossetti during the summer of 1856, at a fête to celebrate the return of the troops from the Crimea. Born Sarah Cox, she was the daughter of a Sussex blacksmith. Her beauty, vitality and sensual magnetism, was in direct contrast to the ailing, delicate Lizzie Siddall and proved an irresistible pull to the artist. There is no evidence but it seems likely that the two became lovers in the period when Rossetti and Lizzie had separated, before their reconciliation and marriage in 1860. Following Lizzie's death from laudanum two years later, Fanny Cornforth moved into Rossetti's Cheyne Walk house, as his housekeeper. She remained there for at least the next decade and even when Rossetti became entranced with other muses, such as Alexa Wilding and Jane Morris, she and Rossetti remained close.

Although essentially a portrait, the present work is not intended as such, and there is no psychological penetration: indeed Fanny's face is almost devoid of expression. By placing the sitter close to the viewer and showing her as if caught in the intimate act of brushing her long hair, the viewer is drawn into the picture and thus a sense of intimacy is automatically created. This sense is emphasised by the fact that Fanny looks directly out at the viewer, engaging with the spectator. However, conversely the lack of emotion in her expression creates an uncompromising but fascinating contrast; there is a tension between the remoteness of the sitter and the viewer's automatic involvement.

The majority of Rossetti's patrons and admirers were captivated by these single figure subject pictures. F.G. Stephens, the art critic for the *Athenaeum*, described them as 'of the nature of a lyrical poem, which aims at effect quite as much by means of inherent beauty and melodious colouring as by the mere subject, which is superficial. Titian and Giorgione produced lyrics of this sort in abundance'. (F.G. Stephens, 'Mr Rossetti's Pictures', *Athenaeum*, no. 1982, 21 October 1865, pp. 545-6).

Visit www.christies.com for further information on this lot



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

Alice la Belle Pèlerine

signed with initials 'EBJ' (lower left)
pencil and black ink, heightened with white, on vellum; the head and shoulders
on a subsidiary piece of vellum
10 x 5¾ in. (25.5 x 14.5 cm.)

£50,000-80,000

\$72,000-110,000

€64,000-100,000

PROVENANCE:

Acquired from the artist by Richard Mills (?); Christie's, London, 13 April 1908,
lot 3 (25 gns to Gooden & Fox).

Roberto Longhi.

Pietro Maria Bardi, the creator of the Art Museum in Sao Paolo, Brazil,
by whom purchased in the 1920s.

For many years in the family of the present owner.

EXHIBITED:

London, Burlington Fine Arts Club, *Drawings and Studies by Sir Edward
Burne-Jones, Bart*, 1899, no. 18, lent by Richard Mills.

LITERATURE:

Listed by the artist under 1858 in an early sketchbook (Victoria and Albert
Museum, no. 91, D. 37).

Listed by the artist under 1859 in his autograph work-record (Fitzwilliam
Museum, Cambridge).

M. Bell, *Sir Edward Burne-Jones: A Record and Review*, 4th ed., London, 1898,
pp. 21, 128.

F. De Lisle, *Burne-Jones*, London, 1904, pp. 47, 187.

J. Christian (ed.), *Burne-Jones*, London, 1975, p. 20, under no. 12.

Alice la Belle Pèlerine is an early work in pen and ink by the artist; only about
ten finished examples are known. They begin with *The Waxen Image* (1856)
and the last drawing in the group is an illustration to Browning's poem *Childe
Roland to the Dark Tower Came* (Cecil Higgins Art Gallery, Bedford). That
work dates from 1861, the year Burne-Jones exchanged pen-and-ink for
watercolour as his primary means of expression.

In January 1856 Burne-Jones met Dante Gabriel Rossetti, and found that he
too was a devotee of the medium. However, Burne-Jones's use of the pen
was always drier and more finicky than Rossetti's, and this suggests another
influence. John Ruskin was almost as much admired by Burne-Jones and his
Oxford friend William Morris as Rossetti himself. They met him for the first
time in November 1856, and Ruskin may well have encouraged the young
artist to persevere with pen-and-ink. In *The Elements of Drawing*, Ruskin
urges his readers to begin with this medium and advocates a method very
similar to that adopted by Burne-Jones, in which tones are built up with
minute touches and dots and the pen-knife used to soften forms and erase
unwanted lines.

Equally significant was the use Ruskin made of Dürer's prints as teaching
instruments. He was collecting them eagerly from the early 1850s and
constantly lending them to those he was trying to guide and influence. *The
Elements of Drawing* abounds in references to Dürer's engravings. Burne-
Jones was undoubtedly familiar with Dürer's work long before he left Oxford
in 1856, but there can be little doubt either that Ruskin lent him examples
and encouraged him to study them. He was certainly to give Burne-Jones a
group of Dürer's most important engravings and woodcuts in 1865.

Alice la Belle Pèlerine belongs to a group of drawings that forms a distinct
sub-section of these early drawings. Dating from 1858, and executed on
vellum, they represent the prevailing medievalism at its most intense and

characteristic. The other drawings in the group are the Fogg's *Sir Galahad*,
the Fitzwilliam's *Going to the Battle*, *The Knight's Farewell* (Ashmolean
Museum, Oxford), and *Kings' Daughters*, which was sold at Sotheby's,
London, 20 November 2002.

Malory and Froissart were the crucial literary sources for the circle's
medievalism. Rossetti referred to his current watercolours as having 'chivalric
Froissartian themes'. The two authors inspired most of the poems in Morris's
first volume of poetry, *The Defence of Guenevere*, published in March 1858,
and Malory provided the subjects of the murals in the Oxford Union. Burne-
Jones's drawings, which were executed in the months immediately following
his return from Oxford in February 1858, are yet another example. The
subject of *Alice la Belle Pèlerine* also derives from the *Morte d'Arthur*. Alice is
an obscure figure in the story of Sir Tristram, falling in love with Sir Alisander
le Orphelin (Sir Alexander the Orphan), whose family has been persecuted
by King Mark of Cornwall. The scallop shells that adorn her bodice are
traditional symbols of the pilgrim.

Little is known of Richard Mills, the drawing's first owner; he owned another
pen and ink drawing by Burne-Jones, *Going to the Battle*, and several other
Pre-Raphaelite works. Three days before the auction in April 1908 a separate
sale had been devoted to Mills's extensive collection of Chinese porcelain,
suggesting that he had been much influenced by the ideals of the Aesthetic
movement. He was one of the connoisseurs who supported and ran the
Burlington Fine Arts Club. *Alice la Belle Pèlerine* was bought by Gooden
and Fox, and we next hear of it belonging to the Italian art-historian Roberto
Longhi. Longhi's fellow art-historian Bernard Berenson also owned an early
work by Burne-Jones, the watercolour version of *Sidonia von Bork*. It is even
possible that Longhi owed something to Berenson in this respect as the two
men were friends.



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

Study for the 'Chariot of Love', or 'Love's Wayfaring'

black and white chalk on brown paper, lightly squared

36½ x 36½ in. (91.8 x 91.8 cm.)

in the original tabernacle frame

£150,000-200,000

\$220,000-290,000

€190,000-250,000

PROVENANCE:

Sir Philip Burne-Jones.

Lady Lever Collection, no. 3954; Christie's, London, 6 June 1958, lot 13.

This previously unrecorded drawing is a sketch for the monumental, unfinished oil painting *The Chariot of Love or Love's Wayfaring* (Victoria and Albert Museum, London). The present drawing is a study for the lower half of the picture; the crowd of men and women pulling the chariot that bears Cupid, the God of Love, through the narrow streets of Medieval Siena.

The Chariot of Love was conceived in 1872 as a life-size composition, one of several which, as Burne-Jones wrote in his work-record, 'above all other I desire to paint and count my chief designs for some years to come'. 1872 was a year of unparalleled fecundity; his autograph work record for that year contains thirty-four entries, including some of his most important paintings and decorative schemes including *The Beguiling of Merlin* (Lady Lever Art Gallery, Port Sunlight), *The Days of Creation* (Fogg Art Museum), *Chant D'Amour* (Metropolitan Museum of Art), *The Golden Stairs* (Tate Gallery) and *The Garden of Pan* (National Gallery of Art, Victoria), amongst others. Yet Burne-Jones did not begin work on the large painting until the early 1890s and it was still unfinished when he died in June 1898. It filled an entire end wall of the studio he built at the bottom of the garden at The Grange, his house in Fulham.

The triumphal procession of Love was a common theme in Medieval and Renaissance literature and art. The basis of Burne-Jones's composition is an allegorical poem by the fourteenth-century poet Petrarch, the *Trionfi or Triumphs*. The poet describes several triumphant pageants or processions, in which historical, Biblical or mythological figures take part. The first triumph is that of Love over the human heart, followed by Chastity, which triumphs over Love, followed then in turn by Death, Fame, Time and finally Eternity, which triumphs over all.

Georgiana Burne-Jones relates the debate Burne-Jones endured and the considerations he faced in deciding whether to execute his earlier design: 'Carefully and deliberately as Edward chose his subjects, he would occasionally seek advice about carrying out a particular one, listening thoughtfully to anything for or against it. *Love's Wayfaring* was an instance of this, which seems curious when one remembers it was a design that came to him suddenly, as a whole, and was never greatly altered. Still, there was some hesitation in his mind as to the subject, and the large scale on which it was planned made it important that he should not be likely for any reason to tire of it - "for the time is shortening and I must do my best now, and waste no days that can be helped." So in 1890 he wrote to Mrs George Lewis, a friend whose sincerity he trusted: "I've been wanting to ask you a thing - a piece of advice. I have been wondering whether a certain design I made many years ago and liked then, is really good enough to begin now and carry through. The design of it used to be in my studio, a black rough charcoal thing done in a heat in one evening, very rough and coarse to look at. I have long since put it out of sight - I daresay you never saw it, so I send a little photograph of it."

"It's the old story with me - Love and his overdriven steeds. If you think that there is a little degradation in the driven creatures I won't do it, but if you think it shews one side of the truth that it right to give I will presently begin it. I know you have my work at heart a little and will tell me the truth to my face just as you would say it to anyone else. That's the sea at the back and there will be a rocky gorge of cliffs to make the road narrow for them - alternate men and women, some laughing and some very much not - and in the picture they would be harnessed together with carefully designed thongs. Sometimes I have thought it would do, and sometimes it has terrified me and seemed a little degraded. I want to use my time very carefully and do only my very best. Will you think it over from many sides and tell me by and bye, and you will find great novelty in a friend who will really follow your advice."

"The picture was gone on with and a world of work spent upon it, but it remains unfinished. The background alone was changed, for a steep, narrow street in an ancient city has been substituted for the sea and cliffs. The figure of Love is exactly as he saw it first, expressing might only, and no pity." (*Memorials of Edward Burne-Jones*, London and New York, 1904, 2, pp. 191-2).

As with many of Burne-Jones's works the subject matter has an autobiographical element to it, one which Burne-Jones himself acknowledged in his letter to Mrs George Lewis. Burne-Jones had been conducting a passionate affair with Maria Zambaco, the wife of a Greek doctor and a cousin of the influential Ionides family, since 1866. Their affair was devastating to both parties and their relationship was often reflected in a symbolic way in Burne-Jones' work, for example *Merlin Beguiling Nimue* (1874, Lady Lever Art Gallery, Port Sunlight) and *Love among the Ruins* (sold in these Rooms, 11 July 2013, lot 3), which were painted during the same period, and *Phyllis and Demophoön* (1870, Birmingham), the recurring theme being the power of love and its enchantment upon two people.

One large cartoon in pastel and charcoal for *The Chariot of Love* is in Auckland City Art Gallery, New Zealand, and an earlier design, probably the sketch referred to in *Memorials (loc.cit.)* as 'a black rough charcoal thing done in a heat one evening', is in Falmouth Art Gallery. Both show the full compositional design.

The present drawing is almost sculptural in its simplicity and economy of line. Burne-Jones has created a feeling of coordinated movement amongst the shackled hoards, whether they are depicted as rejoicing or lamenting. It is clear to see from works such as the present drawing how Burne-Jones's late style came to influence the French Symbolists.



THE PROPERTY OF A DESCENDANT OF FRANCES GRAHAM

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

*A painted casket decorated with personifications of the virtues,
dedicated to Frances Graham*

inscribed and dated 'MAR 28/FG/1877' (on the lid) and variously inscribed throughout
carved giltwood, oil and gold on panel
8 x 13¼ x 7½ in. (20.3 x 33.6 x 19 cm.)

£300,000-500,000

\$440,000-720,000
€380,000-630,000

PROVENANCE:

Painted by the artist for Frances Graham (later Lady Horner), and by descent in the family to the present owner.

EXHIBITED:

London, Victoria & Albert Museum, *Exhibition of Victorian and Edwardian Decorative Arts*, 1952, no. 180.







Fig.1. Sir Edward Coley Burne-Jones, *Portrait of Frances Graham*, sold in these Rooms on 10 March 1995, lot156.

one of the wittiest and jolliest of talkers" (Lady Horner, *Time Remembered*, London, 1936, p. 107). He was equally taken with her, enjoying her intellectual curiosity and strength of mind. Over the years she became one of his closest confidants. Herbert Asquith, later Prime-Minister, wrote to her after Burne-Jones's death in June 1898: 'I can hardly imagine anything that could tear a greater gap in your life or create such a breach between the future and the past. He gave you always of his best, and it must be some solace to you to remember that up to the end you above all others lightened and enriched his difficult life' (Horner, *op. cit.*, pp. 110-1).

In 1883 Frances married Sir John Horner (1842-1927), a barrister who had inherited the family estate of Mells Park, Somerset, nine years earlier. He became High Sheriff of the county in 1885, and was created KCVO on his retirement in 1907. For a time after her marriage Frances saw less of Burne-Jones, but the friendship soon renewed its course, lasting until Burne-Jones's death and remaining of vital importance to Frances until her own death in 1940. In the 1880s she became a leading light in the coterie known as 'The Souls'. Indeed Lady Paget called her the 'High Priestess' of the set, a tribute not least to her close relationship with the artist who above all was the arbiter of their taste.

Several portraits, mostly drawings, of Frances herself survive. The only known portrait in oil, dated 1879, was sold in these Rooms on 10 March 1995 (lot 156, fig. 1). A drawing was included in the Arts Council's *Burne-Jones* exhibition of 1975-6 (no. 235), and another, in profile, is illustrated in J. Abdy and C. Gere, *The Souls*, 1984, p. 130. All are more or less contemporary, as was a double portrait of Frances and her sister Agnes, later Lady Jekyll, which Burne-Jones undertook in 1879, possibly to mark the elder sister's twenty-first birthday. The picture is referred to in Burne-Jones's autograph work-list (Fitzwilliam Museum, Cambridge,) as 'Portrait of Frances Graham and her sister'; but if it survives, it has not been traced.

'Many a patient design went to adorning Frances' ways', Burne-Jones told his friend the art critic, John Ruskin in 1883, 'Sirens for her girdle, Heavens and Paradises for her prayer-books, Virtues and Vices for her necklace-boxes - ah! the folly of me from the beginning' (S. Wildman and J. Christian, *Edward Burne-Jones: Victorian Artist-Dreamer*, New York, 1998, p. 243).

This casket was decorated by Burne-Jones for Frances Graham on the occasion of her nineteenth birthday. Despite the difference in age, the two established a deep, sympathetic, life-long and mutually-important friendship. Frances (1858-1940) was the daughter of William Graham, the liberal MP for Glasgow and importer of the family's port from Portugal. He was a noted collector of Italianate Old Masters, and an early and principal patron of both Burne-Jones and Rossetti. Amongst the works by Burne-Jones that he owned were *Laus Veneris* (Laing Gallery, Newcastle upon Tyne) and *Le Chant D'Amour* (Metropolitan Museum of Art, New York). He also owned two seminal early Rossettis: *Ecce Ancilla Domini*, and *The Girlhood of Mary Virgin* (both in Tate Britain).

Frances shared her father's interests and visited artists' studios with him. They often visited Rossetti's house in Cheyne Walk, where he would read them sonnets. In 1869, when Frances was eleven, he drew her as *The Lady of the Window* in the *Vita Nuova*. Artists were invited to dine at the Graham's house in Grosvenor Place, and Frances recalled her first meeting with Burne-Jones in 1873 who 'was then a man of forty, 'just approaching his full fame, which he reached some ten or fifteen years later....He generally came twice a week to our house to dine, and his company was most fascinating... He was



The greatest artistic monument to their friendship is the famous 'Orpheus' piano (private collection), commissioned by William Graham for his daughter in 1879, which Burne-Jones both designed and decorated. But there were many other personalised presents - illuminated books, designs for needlework and enchanting designs for shoes. 'When I was eighteen or nineteen, Edward Burne-Jones, who was about forty, and living a quiet life, became my friend, and poured into my lucky lap all the treasures of one of the most wonderful minds that was ever created' (Horner, *op. cit.*, p. 26.).

The panels on the casket are elaborately decorated with images of Hope and the Virtues. The top of the lid carries Burne-Jones's dedication to Frances with her initials and the date of her birthday. These are surrounded by wreaths, scrolls and other decorative foliage. On the external panels are: *Constantia* (self-control); *Sapientia* (wisdom); *Verecundia* (modesty); *Pietas* (dutiful respect to family); *Juventus* (youth); *Misericordia* (mercy); *Iustitia* (justice); *Providentia* (providence); *Fides* (trust); and *Pax* (peace). Inside the casket is Spes, the goddess of Hope, seated on a magnificent gilt throne listening to a bird singing in the tree behind her. Inside the lid of the casket is Aries the ram surrounded by stars (Aries was Frances's astrological star sign). In Aries's path are strewn delicate pink flowers by Vers, the goddess of Spring. Around them Burne-Jones has repeatedly inscribed in gold the words 'ne oublie' ('do not forget').

Angels and other ethereal female figures appear in many of Burne-Jones's works, in various different media, both on paper and canvas, and in stained glass. They were probably worked up from drawings stored in his studio and now in Birmingham City Museum & Art Gallery and the Cecil French Bequest (Hammersmith & Fulham Council). *Misericordia* and *Pietas* follow a similar pose to the angel in *Love Leading the Pilgrim* (Tate Britain). A series of pictures of flying female figures were made by Burne-Jones in the 1870s.

We are grateful to Stephen Wildman of Lancaster University, and Max Donnelly, of the Victorian & Albert Museum, for their help in preparing this catalogue entry.



λ118

NOEL LAURA NISBET (1887-1956)

Wood nymphs in flight

signed 'N.L. NISBET.' (lower left)

oil on canvas

24½ x 24½ in. (62.3 x 62.3 cm.)

£50,000-80,000

\$72,000-110,000
€64,000-100,000

EXHIBITED:

Berlin, Gemäldegalerie–Staatliche Museen zu Berlin; and London, Victoria & Albert Museum, *Botticelli Reimagined*, September 2015 - July 2016, no. 42.

LITERATURE:

M. Evans and S. Weppelmann (eds.), *Botticelli Reimagined*, London, 2016, p. 187, no. 42.

This mid-twentieth century work was recently exhibited at the innovative *Botticelli Reimagined* exhibition at the Victoria and Albert Museum, as it exemplifies the enduring influence of two great Renaissance masterpieces, *The Birth of Venus*, and *Primavera*. With a *millefiori* carpet of flowers underfoot, and fluttering draperies, the nymphs are direct descendants of the trio who dance in *Primavera* to celebrate the arrival of spring. Nisbet's vision is starker however, reflecting, perhaps, the undercurrent of anxiety which pervaded her times. The trees in the background, while now sprouting, have been cut. The shadow of the Great War pervades subliminally.

Nisbet lived in Wimbledon, where her husband, Harry Bush, painted suburban scenes. Her imagination was much more fecund however, and in some instances has the intensity of vision of Richard Dadd. Two of her watercolours, *The Procession* and *The Dressing of the Bride*, were exhibited in *The Last Romantics* exhibition held at the Barbican in 1989, and she is represented in Newport Museum.



λ119

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

A Concert of the Gods

signed twice 'GL Brockhurst' and 'GERALD L BROCKHURST' (on the reverse)
oil on canvas
78¾ x 118 in. (200 x 300 cm.)

£70,000-100,000

\$110,000-140,000
€89,000-130,000

PROVENANCE:

A.C.J. Wall (*); Christie's, London, 30 October 1970, lot 202.
with the Fine Art Society, London, November 1972.
Anonymous sale; De Quay & Lombrail, 19 December 1996, lot 22.

EXHIBITED:

Oxford, Ashmolean Museum, on loan (before 1970).

Brockhurst is remembered predominantly for his enigmatically elegant portraits, which are characterised by virtuoso draftsmanship and inspired by Renaissance prototypes. Born in Birmingham in 1890, his precocious drawing skills won him a place at Birmingham School of Art by the age of twelve and by 1907 he was at the Royal Academy Schools where he won the gold medal and a travelling scholarship in 1913, enabling him to visit both France and Italy.

A Concert of the Gods, possibly the artist's most monumental work, is an early and atypical work in his *oeuvre* and shows an even greater debt to the art of the Renaissance than his later portraiture. A label on the reverse inscribed 'Henry Tonks Esq./Slade School/British School at Rome' suggests that it most probably relates to the artist's application for the newly established 1913 Rome Scholarship in Decorative Painting for which Henry Tonks was a leading force. The initial stages of the competition asked for up to twelve works in the form of sketches, studies and an uncoloured cartoon, and it was only at the final stage that the applicant was asked, in a controlled studio, to produce a large-scale painting such as this. It encapsulates what Walter Crane, in his book *Ideals in Art*, described as 'a certain flatness of treatment with choice of simple planes, and pure and low-toned colours, together with a certain ornamental dignity or architectural feeling in the structure of forms and lines of composition.' (Walter Crane, *Ideals in Art*, London, 1905, p. 267).

This painting shows a concert of the Roman gods and goddesses on Mount Olympus. From left to right are: Minerva (goddess of War) wearing a helmet and carrying a spear; Ceres (goddess of Agriculture) holding a sheaf of wheat; Pluto (god of the Underworld); Diana (goddess of the Moon and of the Hunt) with her hunting hound; Jupiter (king of the gods) enthroned with a golden eagle at his side; a chorus of musicians; Apollo (god of Music and Light) playing his lyre and singing; Venus (goddess of Love and Beauty) holding a dove and surrounded by sparrows; Bacchus (god of Pleasure and Wine) wearing a grapevine wreath; Cupid (god of Desire), a winged baby with his bow and arrow; Mars (god of War) wearing his armour; Neptune (god of the Sea) holding a trident; Juno (queen of the gods) enthroned with a peacock at her side; and Iris (messenger of the gods).

A.C.J. Wall, and early owner of the work, lived at Middleton Park, Oxfordshire, which he had acquired from the 9th Earl of Jersey in 1946. He was a Birmingham-based industrialist who started collecting in the 1930s, with an eclectic taste, ranging across paintings, ceramics, furniture and sculpture. He was well known as a benefactor to the arts, particularly in Birmingham where he was the Mayor, and he was known to have sat for a portrait by Brockhurst and a bust portrait by Jacob Epstein (sold in these Rooms on 14 July 2011, lot 188). His collection was sold by Christie's between November 1970 and October 1976, many pieces being bought by leading international museums.









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WILLIAM J. NEATBY (1860-1910)

Dolcibella

signed and dated 'WJNeatby 1899' (lower right) and inscribed 'DOLCIBELLA' (upper centre in a decorative border)
pencil, pen and brown ink and watercolour with gum arabic, heightened with gold and silver on artist's board
10¼ x 6⅝ in. (26 x 16.8 cm.)

£4,000-6,000

\$5,800-8,600
€5,100-7,600

PROVENANCE:

Anonymous sale; Christie's, London, 29 March 1996, lot 66.

Neatby was a versatile exponent of the Arts and Crafts movement, adept at designing ceramic tiles, stained glass, metalwork and furniture, and able to turn his hand to woodcarving, enamelling, painting murals or working in gesso. He began his working life designing ceramics for Burmantofts Potteries in Leeds, before working for Doulton and Co., where he carried out his most famous work designing the tile decoration in the Food Hall at Harrods. A painting by Neatby, sold in these Rooms on 30 March 1990 (lot 514), had the same title as the present drawing and also showed a bust-length female figure in profile to left. The concept was worked out again in terms of a gesso panel.



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SIMEON SOLOMON (1840-1905)

Nessun maggior dolore

inscribed 'NESSUN MAGGIOR DOLORE' (lower left)
oil on canvas
18 x 14½ in. (45.7 x 36.8 cm.)

£7,000-10,000

\$11,000-14,000
€8,900-13,000

*The title is taken from Dante's The Divine Comedy:
Nessun maggior dolore
Che ricordarsi del tempo felice
Nella miseria.
[There is no greater sorrow
Than to be mindful of the happy time
In misery.]*

Canto V, lines 121-123.

PROPERTY FROM THE ESTATE OF THE LATE IAN FRY
(LOTS 122, 126, 137, 148-151, 154, 161-166)

122

**EDWARD REGINALD
FRAMPTON (1872-1923)**

Elaine, the Lady of Shallott

signed 'E Reginald Frampton' (lower left, in a
cartouche)

oil on canvas

25 x 15 in. (63.5 x 38 cm.)

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

Anonymous sale; Christie's, London, 15 January
1971, lot 151.

Anonymous sale; Christie's, London, 13 March
1992, lot 83, where purchased by Ian Fry, and by
descent.

EXHIBITED:

London, Royal Academy, 1921, no. 421.

Bristol, Royal West of England Academy, 1921.

Brighton, Autumn Exhibition of Modern Pictures,
1922, no. 1.

London, Royal Institute of Oil Painters, 1923, no. 76.

London, Fine Art Society, *Paintings and Water-
Colours by the late E. Reginald Frampton*, 1924, no.
17 (60 gns).

LITERATURE:

Royal Academy Illustrated, 1921, p. 120, illustrated.

Painted only three years before Frampton's death,
the picture illustrates the well-known opening
lines of Tennyson's 'Lancelot and Elaine' from the
Idylls of the King:

*Elaine the fair, Elaine the loveable,
Elaine, the lily maid of Astolat,
High in a chamber up a tower to the east
Guarded the sacred shield of Lancelot.*

In this sense it is backward-looking, for no subject
from the *Morte d'Arthur*, or rather Tennyson's
revamping of it, was more popular with Victorian
artists; indeed Frampton himself had exhibited a
version at the New Gallery in 1899 (no. 338). On
the other hand, in formal terms the picture shows
a dramatic development from his early manner,
being in the more linear, schematic and 'abstract'
style that he adopted towards the end of his life.
For another example, dating from 1919, see *The
Last Romantics*, exhibition catalogue, Barbican
Art Gallery, 1989, no. 66, illustrated in catalogue.





123

SIMEON SOLOMON (1840-1905)

Offering the First-Fruits of the Harvest

signed with monogram and dated '64' (lower left)
 pencil and watercolour with gum arabic, heightened with bodycolour on paper
 16 x 12½ in. (40.6 x 30.7 cm.)

£15,000-20,000

\$22,000-29,000
 €19,000-25,000

EXHIBITED:
 Birmingham, Birmingham Museums and Art Gallery; Munich, Museum Villa
 Stuck; and London, Ben Uri Gallery, *Love Revealed, Simeon Solomon and the
 Pre-Raphaelites*, October 2005-November 2006, no. 42.

The present drawing is taken from Solomon's 1862-3 design of the subject made for *Dalziels' Bible Gallery* and published in the 1894 edition. It depicts the sacrifice of fruits referred to in the Books of Exodus and Leviticus, amongst others. Colin Cruise has suggested that the presence of the attendant youths around the bearers of the fruit is a reference to the ambiguity in the texts between a literal and metaphorical meaning of fruit - perhaps 'first-fruits' in fact refers to choice offspring to be given to God. It has been suggested that two of the bearded figures may be portraits of Albert Moore and Frederick Hollyer, both members of Solomon's circle at this time.

We are grateful to Colin Cruise for his help in preparing this catalogue entry.



124

SIMEON SOLOMON (1840-1905)

Pastoral lovers

signed with device, inscribed and dated '64/ RO[ME]' (lower right)
 pencil, watercolour and bodycolour heightened with gum arabic, on paper laid
 on canvas
 14 x 10 in. (35.5 x 25.4 cm.)

£15,000-25,000

\$22,000-36,000
 €19,000-32,000

PROVENANCE:

P.H. Rathbone.
 Lord Lawrence of Kingsgate.
 D. Reeder; Christie's, London, 28 May 1957, lot 103.

EXHIBITED:

Edinburgh, Museum of Science and Art, no. 343, before 1904, lent by P.H. Rathbone.

The present drawing depicts a pair of young lovers walking beside a stream in an autumnal landscape. Solomon was in Italy for the second time in 1869, and so it seems likely that the present drawing could have been made in or near Rome. Colin Cruise has suggested that the male figure may be the same young man as that in *Portrait of an Italian Youth* (1869, University of Wales, Aberystwyth). His features clearly made an impression on Solomon as they appear in several other works from this period, including *In the Summer Twilight* (1869, private collection).

We are grateful to Colin Cruise for his help in preparing this catalogue entry.

125

SIMEON SOLOMON (1840-1905)

A Prelude by Bach

signed with monogram and dated '1868' (lower right)
pencil, watercolour and bodycolour on paper laid on canvas
17 x 25 in. (43.2 x 65 cm.)

£70,000-100,000

\$110,000-140,000

€89,000-130,000

PROVENANCE:

Ernest Brown, by 1906.
with Ernest Brown and Phillips, The Leicester Galleries, London.
with Leger Galleries, London, 1944.
Sir Colin and Lady Anderson, and by descent.

EXHIBITED:

London, Dudley Gallery, *Fifth General Exhibition of Water Colour Drawings*, 1869, no. 315, as 'A Song'.
London, Royal Academy, *Exhibition of Works by the Old Masters and Deceased Masters of the British School*, Winter 1906, no. 180, as 'A Prelude by Bach', lent by Ernest Brown.
London, Geffrye Museum; and Birmingham, Museum and Art Gallery, *Solomon: A Family of Painters*, 1985-6, no. 59.
Birmingham, Museum and Art Gallery; Munich, Museum Villa Stuck; and London, Ben Uri Gallery: *The Jewish Museum of Art, Love Revealed: Simeon Solomon and the Pre-Raphaelites*, 2005-6, no. 69.
Iwaki, City Art Museum; Yokosuka, Museum of Art; and Kyoto, Eki Museum (circulated by Brain Trust Inc.), *The Pre-Raphaelites and William Morris: Artists, Designers and Craftsmen*, 2010-2011, no. 103.

LITERATURE:

Athenaeum, no. 2154, 6 February 1869, p. 215.
Illustrated London News, no. 1524, 6 February 1869, p. 315.
Times, 15 February 1869, p. 4.
Westminster Review, New Series, 35, April 1869, p. 596.
Art Journal, 1869, p. 81.
S. Reynolds, *The Vision of Simeon Solomon*, Stroud, 1984/5, pl. 3.

One of Solomon's most important and attractive works, the present watercolour was exhibited at the Dudley Gallery in 1869 under the title *A Song*. The name *A Prelude by Bach* was given to it later, possibly not even by the artist himself. The audience consists of eight young men and women, all

of whom are visibly moved by what they hear. They all echo the words of the Duke at the beginning of Shakespeare's *Twelfth Night*: 'If music be the food of love, play on'. They wear vaguely eighteenth-century or Regency dress, a motif reinforced by such details as the tapestry on the far wall, the Sheraton-style chair on which one of the listeners sits, and the harpsichord of ebonised wood inlaid with bone or ivory, said to be based on one that had formerly belonged to the Prince Regent at Carlton House.

The picture is a classic demonstration of Aesthetic values. It has no narrative or didactic content, its primary object being to exist as a beautiful object in itself. It relies heavily for effect on formal qualities: a composition that echoes the Parthenon reliefs and a carefully-orchestrated colour scheme. But what establishes the picture's Aesthetic credentials above all is the use Solomon makes of music, allowing it to set the mood and iconographically evoke the idea that because music is by definition abstract it sets a standard for the sister arts. Art, Walter Pater wrote famously in his essay *The School of Giorgione*, 'is always striving...to become a matter of pure perception', and 'it is the art of music which most completely realises this artistic ideal'. To 'the condition of music', therefore, 'all the arts may be supposed constantly to tend and aspire.

Although 'subjectless' compositions were theoretically the Aesthetic ideal, in practice some artists introduced a restrained symbolism, with the result that the boundaries between Aestheticism and Symbolism are often blurred. Solomon's picture is a good example. Why is one youth holding a spray of apple blossom while another spray lies on the floor, together with a blue sash and a crystal ball? Why does the same youth have a winged brooch on his blouse, and should we look for meaning in the iconography of the tapestry? No real answers to these questions have been forthcoming, and they should probably not be pressed too far. After all, blossom appears in many Aesthetic pictures, while the dropped sash is perhaps no more than a means of introducing a touch of blue for chromatic harmony.

The picture was one of three that Solomon showed at the Dudley Gallery in 1869. It had opened in 1865, and was mainly noted for its annual exhibitions of watercolours. The Dudley's art-historical importance lies in the fact that it supported young artists who were developing the concept of Aestheticism, anticipating the launch of the Grosvenor Gallery in 1877. Solomon exhibited there regularly from its opening in 1865 to his arrest for 'gross indecency' in 1873.

Press comment on *A Prelude by Bach* was somewhat mixed. However The *Illustrated London News* noted that the picture's colour 'deserved praise', while the *Art Journal* felt that Solomon's exhibits this year had 'seldom shown so much brilliance or singularity. The artist stands alone, although signs appear of a new and rising school in which he might shine as chief'. Emily Pattison, in the *Westminster Review*, wrote that Solomon's pictures 'constituted, as usual, about the most brilliant attractions of the gallery' and she considered the watercolour 'beautifully composed and beautifully coloured'.





**PROPERTY FROM THE ESTATE OF THE LATE IAN FRY
(LOTS 122, 126, 137, 148-151, 154, 161-166)**

Ian Fry, who died in November 2015 aged ninety-one, trained as a carpenter and went on to join the family timber merchants in Borough High Street in Southwark. The firm specialized 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* (see lot 165), one of six important works by the artist in the sale from the collection of the late Ian Fry. 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 (see lot 137).

Here, and at Christie's South Kensington, we 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.



126

JOHN WILLIAM GODWARD, R.A. (1861-1922)

An Offering to Venus

signed and dated 'J.W. GODWARD.1912.' (lower left) and further signed, inscribed and dated 'An Offering to Venus, J.W. Godward Rome. 1912' (on the reverse, according to previous cataloguing)

oil on canvas
30¾ x 15½ in. (78 x 39.4 cm.)

£250,000-350,000

\$360,000-500,000
€320,000-440,000

PROVENANCE:

Acquired from the artist by Messrs. Eugène Cremetti, London, 5 May 1912. Anonymous sale; Sotheby's, New Delhi, 8 October 1992, lot 40. with Richard Green, London, until June 1993.

LITERATURE:

Letter from Cremetti to Godward, 5 May 1912, Milo-Turner Collection. V.G. Swanson, *John William Godward: The Eclipse of Classicism*, Woodbridge, 1988, pp. 93, 94, 230, no. 1912.8, pl. 74.

Godward was a master of classical subject paintings which are stylistically similar to the work of Victorian artists Sir Lawrence Alma-Tadema and Frederic, Lord Leighton. Godward depicted an idealized world of women and beauty, as exemplified by *An Offering to Venus*. The artist's hallmarks are a meticulous rendering of details, a vibrant palette, and captivatingly beautiful female subjects, all elements which feature prominently in the present painting. Godward's sensuous works created over the course of what Vern Swanson deems a 'remarkably consistent career of almost forty years' continue to captivate viewers (*op. cit.*, p. 30).

In *An Offering to Venus*, as in many other paintings by Godward, narrative is secondary to both composition and a keen attention to detail. Here, a beautiful woman is depicted full-length, lost in a moment of focused calm as she gracefully and languorously places roses in a vase. An impressive mastery of a variety of textures is on display here; the woman's rounded flesh and the softly draping fabric of her dress invite us into the richly marble-clad room. The viewer can almost feel the texture of the intricately-tiled mosaic floor; the naturalistic irregularity of the individual tiles stands in contrast to the smooth floor and walls. The solid, vertical figure of the woman and the falling folds of her garment echo Roman architectural forms, reflected in a side-table pilaster and the sculpture set into the marble niche, emphasizing the classicism of the work.



*127

HERBERT JAMES DRAPER (1864-1920)

A Deep Sea Idyll

signed 'Herbert Draper' (lower right)
oil on canvas
52½ x 30½ in. (135.4 x 77.5 cm.)
In the original artist-designed frame.

£250,000-350,000

\$360,000-500,000
€320,000-440,000

PROVENANCE:

Loaned by the artist in 1903 to the Municipal Art Gallery (now Tatham Art Gallery), Pietermaritzburg (where known as 'A Sea-Maid's Love Story'), and purchased by public subscription for the Gallery before 1905. Tatham Art Gallery, Pietermaritzburg, until de-accessioned and sold by public tender in 1963, where purchased by Mr C. E. Langton, Langton & Littlejohn Studios, Vanderbijlpark. Anonymous sale; Lezard Auctioneers, Johannesburg, 20 November 1964, lot 24, as 'The Sea Maid's Love Story', where purchased by Vice-Admiral George Marker Wauchope, and by descent to the present owner.

EXHIBITED:

London, Royal Academy, 1902, no. 26.
Liverpool, Walker Art Gallery, Autumn Exhibition, 1902, no. 82.
Pietermaritzburg, Tatham Art Gallery, 1903-1963.

LITERATURE:

Royal Academy Pictures Illustrated, 1902, p. 90.
Morning Post, 29 March 1902.
Birmingham Gazette, 3 May 1902.
Lancet, 3 May 1902.
Sheffield Telegraph, May 1902.
Dublin Irish Times, 9 May 1902.
The Architect, 9 May 1902.
Gentlewoman, 24 May 1902.
Hearth and Home, 30 May 1902.
Bradford Observer, 12 February 1903.
S. Toll, *Herbert Draper 1863-1920: A Life Study*, Woodbridge, 2003, pp. 110-2, 119, 140, 188, pl. 66, no. HJD111.
B. Bell, *One hundred years: The fortunes (and misfortunes) of the Tatham Art Gallery collection*, Natalia 33, 2003, p. 43.

This exciting rediscovery is a fine example of Draper's fascination with the alluring and mystical subject of mermaids or water nymphs, seen in works such as *The Sea Maiden* (sold in these Rooms, 16 June 2010, lot 168), *Ulysses and the Sirens* (1910, Leeds Art Gallery) and his much-celebrated *The Lament for Icarus* (1898, Tate), in which three beautiful mermaids embrace the fallen body of the hubristic hero who flew too close to the sun.

Despite the maiden not featuring a fish tail, she clearly belongs to the genre of mermaid subjects that figures so prominently in Victorian art. Burne-Jones, for example, had treated the theme several times in the 1880s, inspired by the proximity of the sea at Rottingdean, his house on the Sussex coast. The most important example was *The Depths of the Sea* (private collection), exhibited at the Royal Academy in 1886, which shows a mermaid, an enigmatic smile on her lips, dragging a mariner down to her watery lair. Exhibited at the Royal Academy the same year as Draper's painting was Poynter's erotic masterpiece *Cave of the Storm Nymphs* (1902, Hermitage Museum, Vermont. A larger version was painted in 1903, private collection). Examples following Draper's own early handling of the subject include those by Waterhouse, including his RA diploma picture of 1900 and a contemporary work, *The Siren*, in which the eponymous temptress, playing her harp, looks on dispassionately as a sailor drowns at her feet.

The painting loosely combines themes from two sources. Firstly the story from ancient Greek mythology in which the sculptor Pygmalion fell in love with Galatea, one of his works, who with Aphrodite's intervention,

miraculously came to life. The story captivated artists and writers of the nineteenth-century as it provided them with subject matter infused with mystery, romance and classicism. Artists as diverse as Burne-Jones, Gérôme, Normand and Rodin, and authors such as Shaw, Tennyson, and Browning, all created their own individual interpretations on the theme. In Draper's painting he has inverted the story and reversed the sexes, and it is the beautiful nymph who has risen from the depths and serves as the protagonist, her hair crowned with a wreath of seaweed and coral, as she offers a shell filled with pearls in supplication to the static figurehead carved into the wooden prow of the ship.

The painting is also suggestive of Hans Christian Anderson's tale, *The Little Mermaid*, published in April 1837, in which a mermaid falls in love with a prince and is willing to give up her life in the ocean to gain a human soul and follow her love onto land. Tragically, as in Draper's interpretation, the relationship cannot be fulfilled and the beautiful hero and heroine are destined to remain apart.

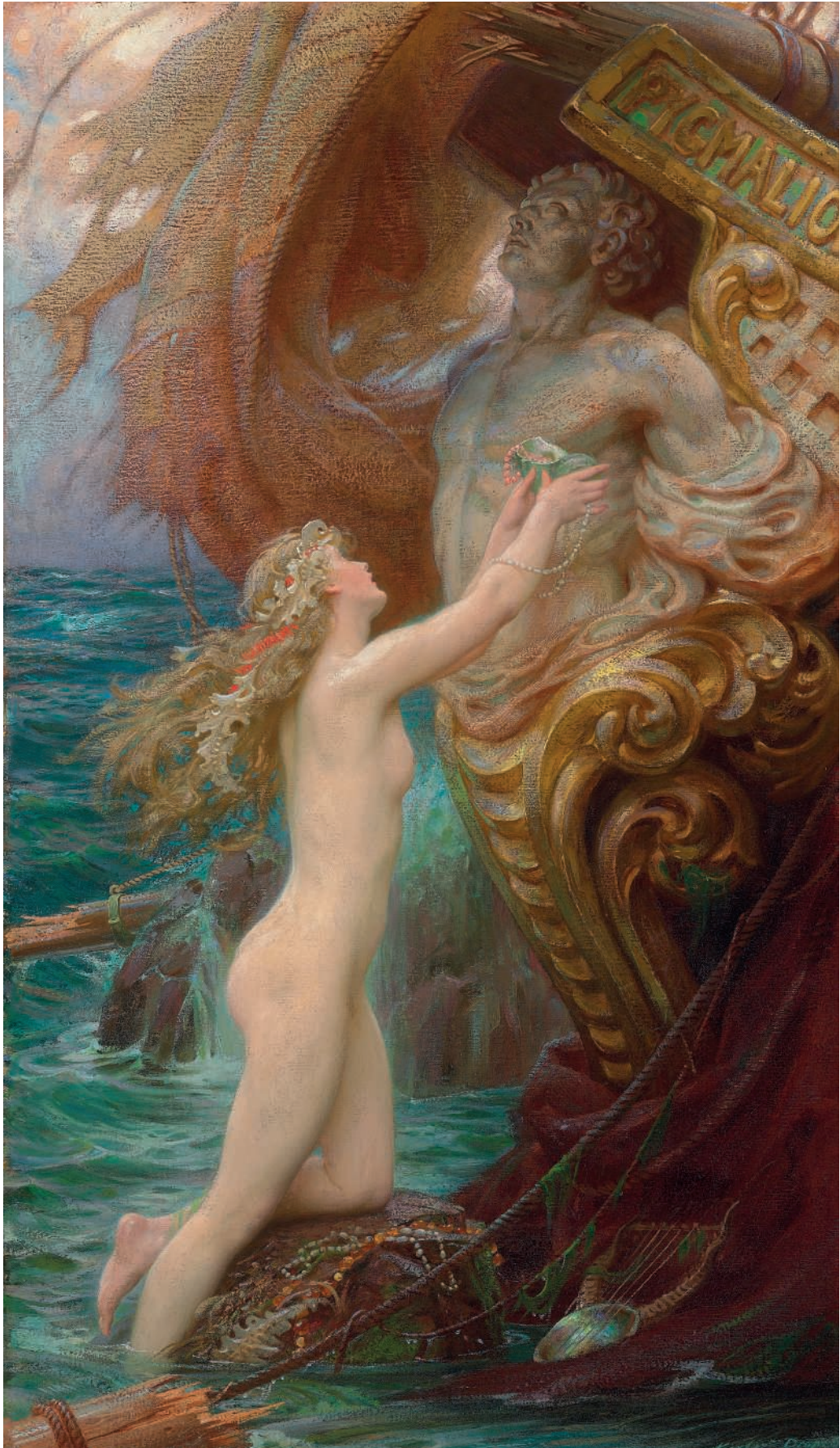
Born in London in 1864, Draper studied at the St John's Wood Art School before entering the Royal Academy Schools at the age of twenty. There he was taught by all the leading Academicians of the day and evidently won the respect of the President, Sir Frederic Leighton, who did much to guide his early progress. Five years later he won the Gold Medal and a travelling scholarship, which enabled him to pursue his studies in the Académie Julian in Paris and, more independently, in Rome. He exhibited at the RA from 1887, his subject pictures often being inspired by the English poets and having a marked tendency to marine and nautical themes.

The frame was made by Harry Walter Taylor of The Old Golden Palette in Bayswater, and would have been designed by Draper himself in keeping with the painting's maritime theme. Surrounded by a rope motif, it is filled with intertwined serpents and strapwork, which echo the Baroque carving on the ship, and adds a greater sense of movement to the whole composition.

In 1903 Draper sent the painting as part of a large consignment from Britain to Pietermaritzburg in South Africa where it became part of the collection of the newly-formed Tatham Art Gallery, created and funded by Mrs Ada Tatham. In 1887 she had married Frederick Spence Tatham, a barrister, soldier and politician, and, as well as helping her husband with his election campaigns, she also served on numerous committees and societies. She held a strong interest in history and art, with a particular interest in Victorian Britain and Empire, and after raising funds through donations from the public and the City Council, she was able to purchase paintings during a visit to Britain in 1903, aided by introductions to artists by Sir William Blake-Richmond, her husband's cousin. Alongside this painting by Draper, Tatham purchased works by Lucy Kemp-Welch, John Frederick Bacon, Evelyn de Morgan, Joseph Farquharson, and through Sir Edward Poynter, President of the Royal Academy, secured a loan collection of one hundred paintings by British artists. However in November 1961 it became apparent that the Gallery was in a state of disrepair, and after a lengthy evaluation of the whole collection, a group of over one hundred works were sold including the present painting. (For further information see B. Bell, *One hundred years: The fortunes (and misfortunes) of the Tatham Art Gallery collection*, Natalia 33, 2003).

At the sale in Johannesburg in November 1964 the painting was purchased by a American, Vice-Admiral George Marker Wauchope who, after World War II, became President of Farrell Lines, a New York-based shipping company. Throughout his life he travelled extensively, and was a passionate sailor, competing in the Bermuda race and Sidney Hobart race.

We are grateful to Brendan Bell, Director of the Tatham Art Gallery, for his help in preparing this catalogue entry.



***128**

SIR LAWRENCE ALMA-TADEMA, O.M., R.A. (1836-1912)

The Mirror

signed, inscribed and dated 'L Alma Tadema/à son ami/J. Dupont' (lower left)
oil on panel
14 x 9³/₈ in. (35.6 x 23.9 cm.)

£180,000-250,000

\$260,000-360,000
€230,000-320,000

PROVENANCE:

Given by the artist to J. Dupont, Brussels, February 1868.
Mrs C. Clark.
with M. Knoedler, New York, until June 1919, where purchased by
John Levy Galleries, New York (\$800).
Private Collection, Westchester, New York, until 1977.
Anonymous sale; Christie's, New York, 26 May 1977, lot 140 (\$4,200).
with Richard Green, London, until November 1978.
Anonymous sale; Christie's, New York, 12 October 2011, lot 58, where purchased by the present owner.

EXHIBITED:

London, Richard Green, *The Victorian Scene*, 1978, no. 43.

LITERATURE:

Letter from the artist to Vosmaer, 28 May 1873.
C. Vosmaer, L. Alma-Tadema, C.J.G. Vosmaer, *Alma-Tadema Catalogue Raisonné*, unpublished manuscript,
Leiden, c. 1885, no. 65.
Art & Life, November 1919, illustrated.
V.G. Swanson, 'Alma-Tadema', *19th Century*, II, No. 4, New York, Winter 1977, p. 66, illustrated.
V.G. Swanson, *The Biography and Catalogue Raisonné of the Paintings of Sir Lawrence Alma-Tadema*,
London, 1990, p. 147, no. 98.

Also known as *The Honeymoon*, *The Mirror* shows a young newly-wedded couple in a Pompeian interior gazing at themselves together in a mirror. It demonstrates Alma-Tadema's interest in the Antique without succumbing to the grandiose theatricality of history painting. In *The Mirror*, the artist has kept the composition simple. The young couple is set in an interior painted the same rich Pompeian red as the artist's studio framing the rich fabrics in which they are draped. It is simply furnished with a neo-classical table against which the young man leans in order to support his bride. They are garlanded as if they have come from their wedding celebration and their bodies curve into each other, as if they have just become one. The touches of opulence, the elaborate flower wreaths and the intricacy of the embroidery on the bride's dress and wrap, embellish the Classical simplicity of the scene.

Alma-Tadema had first explored this composition the year before in 1867 with *The Honeymoon (The Reign of Augustus)* (sold in these Rooms, 3 June 1994, lot 156). He must have been pleased with its success, because he used it again in *The First Whisper of Love*, painted in 1870 just after the artist moved to London.

The Mirror does not have an opus number and its smaller scale indicates that it was probably painted as an informal gift from the artist to the photographer Dupont, who shared a studio with the artist. During his Belgian period, Alma-Tadema only opused pictures which were given to his dealer, Gambart. In a letter to Vosmaer Alma-Tadema explained that 'Dupont, who has photographed my family more than once, to be explicit: some hundred portraits and who has reproduced several of my paintings, I paid with a sketch of a day's work. His excellency [Dupont] has sold the thing for 3,000 francs' (Alma-Tadema to Vosmaer, *loc. cit.*).





***129**

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

The Divers

signed and dated 'Robert Anning Bell. 1910' (lower left) and further signed and inscribed 'The Divers/ Robert Anning Bell/ East Hagbourne/ L84' (on an old label attached to the backboard)
 pencil and watercolour with gum arabic on paper laid down on canvas
 20 1/8 x 30 in. (51.1 x 76.2 cm.)

£4,000-6,000

\$5,800-8,600
 €5,100-7,600

The present watercolour, dating from 1910, is similar in composition and palette to *Learning to Walk* (see J. Christian (ed.), *The Last Romantics*, exhibition catalogue, London, 1989, p. 156, no. 244). It is executed in Bells' 'Florentine Style' which he adopted around this date in other works such as his Royal Academy diploma submission *The Women Going to the Sepulchre* (1912). The lack of depth to the scene also shows Bell's interest in low relief sculpture and frescoes. His interest in Italian art was amplified by his extended travels in Italy.

EXHIBITED:

London, Royal Society of Painters in Water Colours, 1910, no. 150.
 Venice, International Exhibition, 1912.



130

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

Two female figures reclining on a sofa

signed with antheion (centre right)

oil on canvas

11½ x 20¼ in. (29.2 x 51.5 cm.)

in the original frame.

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

with the Grafton Gallery, 1894.

Charles and Lavinia Handley-Read (née Stainton), and by bequest to her sister, Jacqueline Stainton, by whom given to the present owner in 1981.

EXHIBITED:

London, The Fine Art Society, *Aspects of Victorian Art*, 1971, no. 116.

London, Royal Academy, *Victorian and Edwardian Decorative Art: The Handley-Read Collection*, March - April 1972, ref. D. 145.

London, Fine Art Society, *The Aesthetic Movement*, 1972, no. 35.

London, Fine Art Society, *The Handley-Read Collection*, 1974, no. 51.

London, Fine Art Society, *Rediscovery of Greece*, June 1979, no. 220.

LITERATURE:

Victorian and Edwardian Decorative Art: The Handley-Read Collection,

Royal Academy exhibition catalogue, D. 145, p. 79, illustrated p. 80.

R. Asleson, *Albert Moore*, London, 2000, p. 221, n. 5.

This sketch belongs to a series of compositions Moore made examining the theme of sleeping women, which culminated in his masterpiece, *Dreamers* (1882, Birmingham Museum and Art Gallery). In works such as *Apples* (1875, private collection), *A Sofa* (1875, private collection) and *Beads* (1876, National Gallery of Scotland), and a related study for *Beads* at the Yale

Center for British Art, New Haven, Moore developed the arrangement of figures, drapery and accoutrements through preparatory studies. Once the composition was complete he used each picture to explore different sequences of palette and colour combinations. This painting is the only one of the series to feature a cat; it is known that Moore had many pets in the latter stages of his life; perhaps this adds a touch of whimsy and differentiates it from the other compositions.

The painting is a prime example of the Aesthetic and Neo-Classical trends in avant-garde British Art of the time. During the second half of the nineteenth-century travel to the Far East became possible, the influence of which could be seen in interior decoration and fashion: "In its earliest phase, the Aesthetic Movement was dominated by the vogue for Japanese art, which was the most important of the external influences on European design during the second half of the Nineteenth Century. The Aesthetes fetishized blue and white china and swooned over oriental prints, and Westernized versions of Japanese colours, decoration and forms were adopted within almost every area of the decorative arts" (J. Banham, S. Macdonald and J. Porter, *Victorian Interior Style*, London, 1995, p. 111). It should be noted that these compositions preceded Frederic, Lord Leighton's *Flaming June* (1895, Museo de Arte de Ponce, Puerto Rico) by almost two decades.

The picture was in the distinguished collection of Charles and Lavinia Handley-Read, who between them did much to pioneer the Victorian revival in the 1960s. The Handley-Read's collection included not only paintings and works on paper but furniture and works of art, and included a number of other pictures by Moore including *A Decorator* (sold in these Rooms, 25 October 1991, lot 46) and *Forget-me-Nots* (sold at Christie's, New York, 6 May 1999, lot 41).

131

EDWARD LEAR (1812-1888)

Mount Lebanon

signed with monogram (lower right)
oil on canvas, in the artist's original frame
15¼ x 27¾ in. (39 x 70 cm.)
Painted in 1866.

£200,000-300,000

\$290,000-430,000
€260,000-380,000

PROVENANCE:

Southwark Diocesan Board of Finance; Sotheby's, London,
14 July 1976, lot 138.
with Hazlitt, Gooden & Fox, London.

EXHIBITED:

London, Royal Academy, *Edward Lear*, April - July 1985, no. 60.

Leaving Jerusalem in 1858, Lear travelled to Lebanon, arriving in Beirut on 11 May. 'This place' he wrote to his sister Ann on 14 May 1858, 'is quite different from anything in southern Palestine - & reminds me more of Naples by its numerous villas & gardens, & the civil & gay people. I was only looking about me yesterday, but today I shall make a drawing of Mt. Lebanon, & the Bay & town - which are really lovely as a whole...' A few weeks later, in a letter to his friend and patron Lady Waldegrave, he noted that that 'all the Lebanon Country is safe & pleasant...the higher portions of Lebanon, i.e. the outer side - recall Etna' (27 May 1858).

The horizontal layout of the painting is emphasised in Lear's carefully considered composition, filled with an astounding depth of colour and light, with the rocky promontory looming out of the foreground leading the eye across the azure water to the city at the base of the luminous mountain.

We are grateful to Briony Llewellyn for her help in preparing this catalogue entry.







132



133

50 YEARS OF CONNOISSEURSHIP - PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 132 & 176)

132

EDWARD LEAR (1812-1888)

View of the Citadel, Corfu, with an orange grove in the foreground

signed 'E. Lear' (lower right)

oil on canvas

19 x 30 in. (48.3 x 76.2 cm.)

£50,000-70,000

\$72,000-100,000

€64,000-88,000

133

EDWARD LEAR (1812-1888)

In the Campagna, Rome

signed 'Edwd Lear' (lower left) and dated '1844' (lower right)

oil on canvas

9¾ x 18½ in. (24.8 x 46 cm.)

£15,000-25,000

\$22,000-36,000

€19,000-32,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 June 2004, lot 146, where purchased by the present owner.

Visit www.christies.com for further information on these lots



134

EDWARD LEAR (1812-1888)

Porto Tre Scoglie, Albania

oil on canvas

13 x 20¾ in. (33 x 52.8 cm.)

£120,000-180,000

\$180,000-260,000

€160,000-230,000

PROVENANCE:

with Agnew's, London, where purchased by Major Tom C. Harvey, C.V.O., D.S.O., and by descent to the present owner.

EXHIBITED:

London, Agnews, *Loan Exhibition: Victorian Painting 1837-1887*, 1961, catalogue unnumbered, lent by T.C. Harvey.

London, Gooden & Fox, *Loan Exhibition: Edward Lear*, October - November 1968, no. 110.

This view was made by Lear in April 1857 on a short trip to Trescogli (modern Ksamili) to the north of Butrint in Albania. Lear sailed from Corfu where he had taken a house for the winter. Butrint was an ancient Greek and later Roman city, now under excavation. 'We were off on the 2nd April in Lushington's boat Midge - I taking George, the canteen or box of cooking things, my bed, paper for drawing, etc., & Edwards taking his servant, Fillipo (a Maltese). We had a perfectly quiet passage across of only 3 hours & anchored in the little harbour of Trescogli - enjoying all the afternoon on making drawings - below the tall white heath all in bloom - & comfortable dinner & quiet night' (Edward Lear, *The Corfu Years*, Athens and Dedham, 1988, p. 108). The trip was taken with James Bevan Edwards (1834-1922), later a senior British army officer and politician, who was the son of Samuel Price Edwards, a keen patron of Lear's whose collection of works included *Corfu, from Ascension* (1859, sold in these Rooms on 16 December 2015, lot 128), *Petra, The Theatre* (1859), *Turin* (1862) and *Jerusalem* (1862, Ashmolean Museum, Oxford).

Lear made his first expedition to Albania between September and November 1848, an area that few foreigners had ever explored. He found the area fascinating: 'You have majestic cliff-girt shores; castle-crowned heights, and gloomy fortresses; palaces glittering with gilding and paint; mountain-passes such as you encounter in the snowy regions of Switzerland; deep bays, and blue seas with bright, calm isles, resting on the horizon; meadows and grassy knolls; convents and villages; olive-clothed slopes, and snow-capped mountain peaks; - and with all this a crowded variety of costume and pictorial incident such as bewilders and delights an artist at each step he takes' (E. Lear, *Journals of a Landscape Painter in Albania*, London, 1851, pp. 4-5).

We are grateful to Briony Llewellyn for her help in preparing this catalogue entry.





***135**

JAMES (JACQUES) JOSEPH TISSOT (1836-1906)

La Soeur Aînée (The Elder Sister)

signed 'Tissot' (centre right, on the step)
watercolour and bodycolour on paper
19% x 12% in. (49.8 x 32 cm.)

£100,000-150,000

\$150,000-220,000

€130,000-190,000

PROVENANCE:

with Stoppenbach & Delestre, London.

Transkunst Etablissement, 10, Rue du Conseil-General, Geveva, Switzerland, January 1993.

EXHIBITED:

Probably Paris, Palais de l'Industrie, *Exposition des oeuvres de M. J.-J. Tissot organisée par L'Union centrale des arts decoratifs*, March 1883, no. 24.

LITERATURE:

K. Matyjaszkiewicz, ed., *James Tissot*, Oxford 1984, p. 124, cat. no. 125, discussing the related etched and oil versions.

N. R. Marshall and M. Warner, *James Tissot: Victorian Life/Modern Love*, New Haven 1999, pp. 138-9, cat. no. 59, discussing the related etched and oil versions.

This beautiful drawing is one of several watercolour versions of oils painted by Tissot in the early 1880s to meet exhibition and client demand. It is probably the watercolour of this subject that was included in his one-man show at the Palais de l'Industrie, Paris, in March 1883, which was organised to re-familiarise the French public with Tissot's work after a decade's absence in Britain. The critic Alfred de Lostalot, in an article on Tissot for the 1883 publication of the Society of French Aquarellists, noted that French connoisseurs and art critics had been surprised that 'this delightful painter of English manners, this acute analyst of the ... graces of the British lady' was a Frenchman. Tissot, having enjoyed a decade of success in Paris, had lived in London from late 1871 until November 1882, when the great love of his life, Mrs Kathleen Newton, had died of tuberculosis. A photograph of Kathleen, at the home she shared with Tissot in St John's Wood, was used by Tissot as a basis for the present watercolour and related oil.

Tissot exhibited the oil version, as *The Elder Sister*, among twelve paintings in his major one-man exhibition at the Dudley Gallery, London, in May 1882. Almost a metre high and half a metre wide, this painting was bequeathed to the French National Museums in 1919 by the English collector William Vaughan and is usually displayed at the Musée d'Orsay, Paris. The present drawing is a reinterpretation in watercolour of this oil. It follows the composition but is much lighter in tone, with great subtlety in the rendition of Kathleen's face. She is shown seated on steps leading down from the sliding, glazed wooden doors of Tissot's studio into the adjoining conservatory, which had been added to the house by the architect John Brydon, after Tissot's purchase of the property following successful picture sales in 1872-73. The conservatory was filled with exotic plants and oriental ceramics, some of which can be seen on either side of the stairs. Delicate blooms of narcissi and azalea echo the flowers on Kathleen's dress, while blue tones in the child's clothing and Chinese pots draw the viewer's eye across the composition.

Although the picture is titled *La Soeur aînée*, or *The Elder Sister*, the child was modelled by Kathleen's niece, Lilian Hervey. The photograph on which the figures are based shows Kathleen and Lilian on a similar flight of steps but outside the house, leading from the other end of the studio into the front garden. This setting was used by Tissot in one of his small oil-on-panel variants (Matyjaszkiewicz, 1984, cat. no. 124, colour plate 12; sold Sotheby's, London, 11 December 2007, lot 12), in which the poses of the figures were changed slightly and a wicker armchair included. Another small oil-on-panel variant (sold Sotheby's New York, 24 February 1987, lot 79) incorporates the main elements of the present watercolour and related oil in a taller, slim composition that includes the full height of studio doors, and changes the delicate blooms of spring for a riot of hothouse lilies, geraniums, fuchsia and honeysuckle.

An etched version of the present watercolour and related oil was completed by Tissot in 1881 and available for visitors to purchase at the Dudley Gallery one-man exhibition in 1882. It was also displayed and available for sale that year at exhibitions in Liverpool and Glasgow.

We are grateful to Krystyna Matyjaszkiewicz for her help in preparing this catalogue entry.





136

136

**JAMES (JACQUES) JOSEPH TISSOT
(1836-1906)**

The Cab Road, Victoria Station

signed and dated 'James Tissot/1895' (on the reverse of the panel, upper left)
oil on panel
23 x 12 in. (58.4 x 30.5 cm.)

£30,000-50,000

\$44,000-72,000
€38,000-63,000

PROVENANCE:

with Leicester Galleries, London, January 1937.
Frank Green.

Anonymous sale; Sotheby's, London, 17 February 1954, lot 107
(sold to Longden for J. Spencer).

J. Spencer, 1955.

Anonymous sale; Christie's, London, 25 November 1983, lot 50,
as 'Departure Platform, Victoria Station'.

with Agnew's, London, no. 25439.

Sir James Hunter Blair, Bt.
with Peter Nahum, London.

EXHIBITED:

Possibly London, Leicester Galleries, *Second James Tissot Exhibition*, January
1937, ex-catalogue.

Sheffield, Graves Art Gallery, *James Tissot (1836-1902): An Exhibition of
Paintings, Drawings and Etchings*, May - June 1955, no. 42 (as 'Departure
Platform, Victoria Station'), lent by Mr J. Spencer.

Arts Council of England, *Paintings, Drawings and Etchings by James Tissot,
1836-1902, Selected from an exhibition arranged by the Graves Art Gallery,
Sheffield*, 1955, no. 31.

LITERATURE:

W.E. Misfeldt, *James Jacques Joseph Tissot: A Bio-Critical Study*, Washington
University PhD 1971, p. 199, fig. 119 (as 'Departure Platform, Victoria Station',
c. 1879).

M. Wentworth, *James Tissot: Catalogue Raisonné of his Prints*, Minneapolis,
1978, p. 239, fig. 55c (as 'Victoria Station', c. 1880).

M. Wentworth, *James Tissot*, Oxford, 1984, p. 132, pl. 150 (as 'The Cabstand,
Victoria Station', c. 1881-2).

PROPERTY FROM THE ESTATE OF THE LATE IAN FRY

(LOTS 122, 126, 137, 148-151, 154, 161-166)

137

JOHN ATKINSON GRIMSHAW (1836-1893)

Blackman Street, Borough, London

signed and dated 'Atkinson Grimshaw 1885/+' (lower right) and further
signed, inscribed and dated 'London/Blackman St Borough/Atkinson
Grimshaw/1885' (on the reverse)

oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)

£150,000-250,000

\$220,000-360,000
€190,000-320,000

PROVENANCE:

with Arthur Tooth and Sons, London, 1885.

Anonymous sale; Sotheby's, London, 9 June 1999, lot 112, where purchased by
Ian Fry, and by descent.

EXHIBITED:

Harrogate, Mercer Art Gallery and London, Guildhall Art Gallery,
Atkinson Grimshaw: Painter of Moonlight, April 2011 - January 2012.

LITERATURE:

J. Sellars, *Atkinson Grimshaw: Painter of Moonlight*, Harrogate, 2011, p. 19.

Visit www.christies.com for additional information on these lots



138

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

Autumn Evening

signed and dated 'Atkinson Grimshaw/1883+'
(lower right)
oil on canvas
19¾ x 29⅞ in. (50 x 76 cm.)

£120,000-180,000

\$180,000-260,000
€160,000-230,000

PROVENANCE:

with W.H. Patteson, London, until November 1993, when
purchased by the father of the present owner.

One of the most enduring subjects created by Atkinson Grimshaw is the suburban lane with its high walls, trees, a partly hidden mansion and a lonely figure, usually female, walking along a leaf-strewn road. The compositional motif was first created in the early 1870s when Grimshaw and his family had moved to Knostrop Hall, a seventeenth-century manor house by the River Aire on the eastern edge of Leeds. The desire to conjure up a wistful nostalgia for the past seems to be the motivating force in paintings such as *Autumn Evening*. The detail is remarkable with a mass of intricate tracery silhouetted against the bold, golden sky, the elegant female figure stepping wearily across the muddy roadway, the whole scene bathed in a sharp clear light. What Grimshaw achieves is a fine sense of atmosphere, poetry, and mood made up of simple components; the enduring fascination of such paintings is their apparent simplicity creating a view back in time, to a golden age that never was.





139

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

Clyde shipping

signed and dated 'Atkinson Grimshaw/1888+'
(lower left) and further signed, inscribed and dated
'Clyde shipping/Atkinson Grimshaw/1888+'
(on the reverse)

oil on canvas
21 x 29½ in. (53.3 x 75 cm.)

£180,000-220,000

\$260,000-320,000
€230,000-280,000

PROVENANCE:

with Richard Green, London, 1971.
with Richard Green, London, 1976.

Nocturnal dock scenes, with their forests of masts, glowing shop fronts and glossy streets constitute some of Grimshaw's most memorable images. Indeed his current world auction record is for such a scene of Liverpool docks, painted on the same scale and of a similar date to the current picture. His earliest dock subjects, which include Glasgow and Hull as well as Liverpool and Greenock, date from his move to Knostrop Hall in 1870, and mark his growing wealth and security as a professional artist and an increasing consistency in his style.

The areas on the Clyde favoured by Grimshaw had prospered through engineering, textiles and shipbuilding, with increasing trading links around the world. By the end of the nineteenth-century around four-hundred ships a year were transporting sugar from the Caribbean to Greenock for processing.







Lots 140-143

We are grateful to Katherine Field for writing the catalogue entries for these portraits, which will be included in the Philip de László catalogue raisonné, currently presented in progress online: www.delaszlocatalogueraisonne.com

140

**PHILIP ALEXIUS DE LÁSZLÓ
(1869-1937)**

Lady White Todd, née Miss Aline Lefebvre, full-length, wearing evening dress, white gloves and a long strand of pearls, her left elbow resting on a wooden pedestal and a Jack Russell terrier lying at her feet

signed and indistinctly dated 'P.A. De L..../....'
(upper left)

oil on canvas

91½ x 47½ in. (232.5 x 120.6 cm.)

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

By descent to the sitter's daughter, Elivira de Orihuela (later Mrs Henry 'Harry' Henderson), and by descent to her daughter, Mrs Aline Henderson (later Mrs John Wigan), and by descent to her son, Major Derek Wigan, and by descent to the present owner.

LITERATURE:

The artist's Sitter's Book, Vol. 1, p. 11, as 'Aline Todd 11.11.14.'

Miss Aline Fannie Lefebvre was the daughter of Louis Lefebvre of New York. Her first husband Tomas de Orihuela was a Spanish Cuban tutor who had been engaged by her parents to teach the family Spanish. In September 1870 they had a daughter, Elvira, who, in June 1890 married Henry William Henderson, a stock-broker, who became a key patron of the artist John William Waterhouse. After Tomas's death Aline married Sir Joseph White-Todd, 1st Bt., a member of the Royal Colonial Institute, Chamber of Central Argentine Railway Company and a Director of Buenos Aires Western Railway. He was painted by de László in 1923.

141

PHILIP ALEXIUS DE LÁSZLÓ (1869-1937)

Auguste Victoria, Queen of Portugal, in exile, a study

indistinctly inscribed and dated 'La Reine de Portu[gal]/1915...'

(on the reverse)

oil on canvasboard

16 x 12¾ in. (40.6 x 32.4 cm.)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

By descent in the artist's family to the present owner.

Princess Augusta Victoria of Hohenzollern (1890-1966), the daughter of William, Prince of Hohenzollern, was the wife of King Manuel II of Portugal. She never reigned as Queen, however, as they were married in 1913 after King Manuel had been deposed, a republic had been proclaimed in Portugal, and Manuel had settled in Richmond, near London.



141

142

PHILIP ALEXIUS DE LÁSZLÓ (1869-1937)

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

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

oil on canvas

36¾ x 29½ in. (93.3 x 75 cm.)

£20,000-30,000

\$29,000-43,000

€26,000-38,000

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



142



143

PHILIP ALEXIUS DE LÁSZLÓ (1869-1937)

Portrait of Cicely Wigan, née Cicely Margaret Bagot

signed and dated 'de László/1930. August' (lower left)
oil on canvas
43³/₈ x 35⁵/₈ in. (110.2 x 90.5 cm.)

£30,000-50,000

\$44,000-72,000
€38,000-63,000

PROVENANCE:

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

LITERATURE:

Laib L16476 (764) / C28 (37), as Mrs. Wigan [sic].
National Portrait Gallery Album, London, 1929-31, p. 36.

In 1930 de László succeeded Walter Sickert as President of the Royal Society of British Artists and he travelled extensively to fulfil the demands of many patrons. He spent most of August with his family at home but still found time to complete the present portrait before going via Antwerp and France to Geneva in September to paint the Hungarian statesman Count Albert Apponyi, then leader of the Hungarian delegation to the League of Nations.

Cicely Margaret Bagot was born on 22 January 1878 in Roorkee, Bengal, India, the second daughter of Colonel Charles Hervey Bagot (1847-1911), who was serving with the Royal Engineers. Cicely was sent to England to be raised by her great-uncle and aunt at their home in Mortlake, Surrey. On 2 February 1909 the sitter married Edgar Clare Wigan (1876-1980), a successful hop merchant and they lived at Bradstone Brook, Shalford, near Guildford.



λ*144

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

The Mall, looking towards Admiralty Arch, London

signed 'H.G. Gunn' (lower left)

oil on canvas

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

£50,000-80,000

\$72,000-110,000

€64,000-100,000

PROVENANCE:

George Balfour, and by descent to the present owner.

After studying at Glasgow and Edinburgh Schools of Art, divided, like his near contemporary Sir Alfred Munnings, by time as a commercial artist, Gunn enrolled at the Academy Julien in Paris in 1911. It was here that he honed his skills at creating elegant and tonally-balanced cityscapes, often painted on small boards. Parallels can be drawn with the still-lives and downland landscapes of William Nicholson, whose associate James Pryde, Gunn painted to great acclaim in 1924, establishing him as a portrait painter of high regard.

Admiralty Arch from Pall Mall most probably dates from 1925 when the artist first took a permanent home in London and was still signing his pictures 'H J Gunn'. It comes from the collection of George Balfour (1872-1941), an important early patron of Gunn, whose portrait he painted in 1930. Balfour, with his business partner Andrew Beatty founded the eponymous multinational construction company Balfour Beatty. Like Gunn, Balfour hailed from Scotland, but in 1918 became M.P. for Hampstead and remained so until his death in 1941.

144A

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

Studio Window

signed 'Laura Knight' (lower right)

oil on canvas

40 x 50 in. (101.5 x 127 cm.)

Painted *circa* 1935

£100,000-150,000

\$150,000-220,000

€130,000-190,000

PROVENANCE:

Anonymous sale; Christie's, London, 26 November 1999, lot 152, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1967, no. 865.

This view is taken from a studio window on Cheyne Walk, possibly from No. 105 (since demolished) near the corner of Milman's Street. No doubt because of the quality of the light on the river, Cheyne Walk had long enjoyed artistic associations; during the nineteenth century famous residents included J.M.W. Turner at what is now No. 119, William Dyce and Daniel Maclise at No. 4, Dante Gabriel Rossetti at No. 16, James Abbott McNeill Whistler at No. 101 (and subsequently No. 96), John Martin at No. 98, Walter and Henry Greaves at No. 103, and Philip Wilson Steer at No. 109.

Although Laura Knight never took her own studio on Cheyne Walk she painted a small number of views of this area of the Thames. The present work looks upriver towards Battersea Reach and the West London Extension (Battersea) Railway Bridge of 1861-3. The artist painted an oil of similar dimensions entitled, *Chelsea Embankment* which looks in the opposite direction over Battersea Bridge towards Chelsea Bridge; it was exhibited at the Royal Academy in 1935 as no. 215.

Laura Knight studied at Nottingham School of Art with her future husband, Harold Knight. They lived first in Staithes, Yorkshire and then Cornwall before settling in London in 1919 where, after a short stay in Hampstead, they rented studios in St. John's Wood. Laura Knight was a regular exhibitor at the Royal Academy from 1903 onwards and in 1936 was one of the first women to be elected a Royal Academician. She painted a wide range of subjects including landscapes, the circus, ballet, theatre, music-hall and gypsies and during the Second World War was a commissioned war artist.





145

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

Seven maritime sketches

one oil on canvas laid on card, six oil on card, seven sketches in one frame
 5 x 6½ in. (12.7 x 16.5 cm.), and smaller (7)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Bought from the artist by James Matthews.
 with Jeremy Maas, London.

At Moore's death in 1895 the *Art Journal's* obituarist wrote: 'In his hands marine painting reached a level to which it has been brought by no other artist. The sea became Henry Moore's motive for all his finest in out-of-door colour, light and atmospheric effect; all his canvases will in years to come be held as standards against which to measure the performances of generations yet unborn'.



146

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

The Sea-Beach after a Storm - Time, Dawn

signed 'W.L. Wyllie' (lower left)

oil on canvas

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

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 14 December 2006, lot 71.

LITERATURE:

Art Journal, 1870, p. 25.

Illustrated London News, 15 January 1870, p. 74.

M.A. Wyllie, *We were one: A Life of W.L. Wyllie, R.A., R.W., R.I.*, London, 1935, p. 10.

R. Quarm and J. Wyllie, *W.L. Wyllie: Marine Artist, 1851-1931*, London, 1981,

pp. 7, 39, 49, pl. 4 (wood engraving).

This dramatic early painting won Wyllie the Royal Academy's Turner Gold Medal, awarded to the best Painting of a Coast Scene by a student, in 1869 when he was just eighteen years old. It launched his career, and he became one of Britain's greatest sea painters. He must have painted it quickly, for the prize was awarded just three months after the shipwreck depicted: in the fiercest gale that anyone could remember, a topsail schooner ran aground on the exposed coast of France at Wimereux, north of Boulogne (where Wyllie was brought up, in a house that was washed away by a storm three years later).

The painting was much admired by the *Illustrated London News* critic who noted that 'The young painter, Mr Wyllie...has given unmistakable indications of an original gift in art - of possessing the power to look at nature for himself and faithfully record his original observations...The present prize picture, entitled 'The Sea-Beach after a Storm - Time, Dawn', beyond question represents a scene and an effect witnessed by the artist himself' (1870, *loc. cit.*).



147

RICHARD REDGRAVE, R.A. (1804-1888)

Sunday morning: the walk from church

signed 'Rich^d Redgrave' (lower right)

oil on canvas

28 x 43 $\frac{5}{8}$ in. (71.1 x 110.8 cm.)

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

Anonymous sale; Christie's, London, 3 June 1970, lot 150A.

EXHIBITED:

London, Royal Academy, 1846, no. 370.
London, Victoria & Albert Museum; and New Haven, Yale Center for British Art, *Richard Redgrave 1804-1888*, London and New Haven, March - August 1988, no. 52.

LITERATURE:

The Art-Union, 1846, p. 180.
The Athenaeum, 23 May 1846, p. 527.
The Spectator, 1846, p. 474.
The Literary Gazette, 1846, p. 478.
J. Dafforne, 'British Artists. Their Style and Character. No. LXV. Richard Redgrave', *Art Journal*, 1859, p. 206.
Memoir, 1891, p. 46.
J. Maas, *Victorian Painting*, 1969, p. 114.
C.P. Snow, *Trollope: His Life and Art*, London, 1975, p. 73.
S.P. Casteras and R. Parkinson, *Richard Redgrave 1804-1888*, London and New Haven, 1988, pp. 120-1, no. 52.

When this picture was exhibited at the Royal Academy in 1846 Redgrave appended George Herbert's lines to his title: 'Sweet day, so cool, so calm, so bright!/The bridal of the earth and sky.' *Virtue* (1633), written by Herbert in the year of his death, explores the transient nature of earthly pleasures and this idea is exemplified by Redgrave in this painting by various character juxtapositions. The youthful, happily-engaged couple and the long-married elderly couple, occupied in conversation, walk alongside a beautiful younger woman in mourning, who is accompanied by children. Even the boys are juxtaposed, one dressed in his smart Sunday best, the other in his country garb. The church and vicar in the background are a reminder of the many ceremonies that mark the cycle of life in the village, both happy and melancholy. The painting is a magnificent example of contemporary social realism which was a recurrent theme in Redgrave's work, which included other titles such as *The Governess* (1844, Victoria & Albert Museum) and *The Emigrant's Last Sight of Home* (1858, Tate). Redgrave had a particular sympathy, unusual at that date, for the condition of women. There are figure studies for the present composition in the Victoria & Albert Museum.



PROPERTY FROM THE ESTATE OF THE LATE IAN FRY
(LOTS 122, 126, 137, 148-151, 154, 161-166)

148

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

The General Post Office, One minute before six

signed and dated 'GE Hicks. 1860.' (lower right) and further signed and dated 'G.E. Hicks/1860' (on the reverse)

oil on panel
13½ x 21¼ in. (34.3 x 54.3 cm.)

£80,000-120,000

\$120,000-170,000
€110,000-150,000

PROVENANCE:

Commissioned by Mr Vokins (£70).
Miss E. Cochran; Sotheby's, Belgravia, 22 February 1972, lot 50.
with Richard Green, London.
Anonymous sale; Sotheby's, Belgravia, 9 July 1974, lot 70.
Anonymous sale; Sotheby's, London, 16 December 2010, lot 5.

EXHIBITED:

Tehran, Hilton Hotel, *Exhibition of Paintings from the Fourteenth-Nineteenth Century*, May 1975, no. 445.
London, Geffrye Museum and Southampton Art Gallery, *George Elgar Hicks: Painter of Victorian Life*, 1983, no. 22a.

LITERATURE:

Recorded in Hicks' notebook, 1859.
Geffrye Museum, *George Elgar Hicks*, 1982-3, pp. 22, 55.

This painting illustrates the grand public hall of St Martin's-Le-Grand post office in London, built between 1824 and 1829 by Robert Smirke, R.A. (1780-1867), architect of the British Museum. It shows the hectic moments as crowds rush to meet the six o'clock post, particularly on Friday night when newspapers were delivered en masse to achieve the deadline for free postage. This is particularly evident to the right side of the painting where the 'Newspaper Fair or Shoot' can be seen in which a window was opened at the same time at the end of each day (except Sunday) to allow for the rapid influx of newspapers. For further reading see M. Bills, "The General Post Office - One Minute to Six' by George Elgar Hicks', *The Burlington Magazine*, vol. 144, no. 1194, September 2002, pp. 550-6).

This is a replica of the larger version which was exhibited at the Royal Academy in 1860 (no. 367, now at the Museum of London). A further sketch is recorded in Hicks' notebook (whereabouts unknown).



PROPERTY FROM THE ESTATE OF THE LATE IAN FRY
(LOTS 122, 126, 137, 148-151, 154, 161-166)

149

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

Simpletons (The Sweet River)

signed 'Luke Fildes' (lower left)

oil on canvas

16½ x 27 in. (42 x 68.5 cm.)

£15,000-20,000

\$22,000-29,000

€19,000-25,000

PROVENANCE:

William Kershaw (?); Christie's, 18 February 1876, lot 764 (131 gns to Muirhead).
James S. Virtue; Christie's, 25 March 1879, lot 104 (160 gns to T. Lloyd).
W. Hollins; Christie's, London, 8 May 1886, lot 407 (205 gns to McLean).
A.B. Cookson; Christie's, London, 18 March 1983, lot 34.
Anonymous sale; Sotheby's, London, 12 November 1992, lot 79, where
purchased by Ian Fry, and by descent.

EXHIBITED:

London, Royal Academy, 1873, no. 960.

LITERATURE:

The Art Journal, 1873, p. 238.

D.C. Thomson, 'The Life and Work of Luke Fildes, R.A.', *The Art Annual*, 1895,
p. 4, etching illustrated opposite p. 24.

ENGRAVED:

By C. Cousen.

150

JESSICA HAYLLAR (1858-1940)

Azaleas

signed and dated 'Jessica Hayllar/1887' (lower left)
oil on board
10¾ x 9 in. (27.3 x 22.8 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

with Dudley Gallery, London, as 'In full bloom'.
with Bond Street Galleries, London, no. 278.
Anonymous sale; Christie's, London, 14 June 1991, lot 262,
where purchased by Ian Fry, and by descent.



150

151

JESSICA HAYLLAR (1858-1940)

Primroses

signed and dated 'Jessica Hayllar/1887' (lower left)
oil on board
11¼ x 8½ in. (28.5 x 21.5 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

with Bond Street Galleries, London, no. 278.
Anonymous sale; Christie's, London, 14 June 1991, lot 261,
where purchased by Ian Fry, and by descent.



151



152

152

JAMES ARCHER, R.S.A. (1823-1904)

A Hidden Sorrow

oil on canvas
23½ x 20½ in. (59.7 x 52 cm.)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

By descent in the family of the artist.
Miss Archer; Christie's, London, 13 February 1905, lot 142 (3 gns to M. [?])ph).

EXHIBITED:

London, Royal Academy, 1858, no. 262.
Edinburgh, Royal Scottish Academy, 1859, no. 32.

LITERATURE:

The Art Journal, 1858, p. 166.
The Art Journal, 1871, p. 97.



153

153

JAMES CAMPBELL (1828-1903)

Playing the pipe

oil on board
15 x 11 in. (38 x 28 cm.)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

Campbell has a distinctive linear style and was a member of the Liverpool School of Painters, a term coined retrospectively to describe a disparate group of progressive followers of Pre-Raphaelitism. They echoed the founding principles of truth to nature, vivid pigments and immaculate detail, but with their own unique local character. From 1851 Campbell trained at the Liverpool Academy, where he became a consistent exhibitor. From the mid to late 1850's he appears to have abandoned landscape painting in favour of scenes of everyday life.

Liverpool has a long association with the Pre-Raphaelites and its newly-rich collectors with avant-garde taste, who bought, exhibited and commissioned works by the Brotherhood and their local followers. The leading collector, John Miller, held regular Saturday-night artistic parties which Campbell attended and upon his death two pictures from his collection, by Campbell, passed into the Walker Art Gallery.

PROPERTY FROM THE ESTATE OF THE LATE IAN FRY
(LOTS 122, 126, 137, 148-151, 154, 161-166)

154

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

St Valentine's Day

signed and dated 'W.P. Frith 1874' (lower right)
oil on canvas
36 x 33½ in. (91.5 x 85 cm.)

£25,000-35,000

\$36,000-50,000
€32,000-44,000

PROVENANCE:

Harold G. Brown; Christie's, London, 31 July 1936, lot 303 (11 gns to Brush(?)).

Anonymous sale; Sotheby's, London, 15 June 2000, lot 45, where purchased by Ian Fry, and by descent.

EXHIBITED:

London, Royal Academy, 1874, no. 320.

Liverpool, Walker Art Gallery, Imperial Jubilee Exhibition, 1887.

ENGRAVED:

By Thomas Lewis Atkinson, 1875.



154

155

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

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

signed and dated 'WP Frith 1845' (lower right)
oil on canvas, feigned arch
24¾ x 20⅞ in. (62.9 x 53 cm.)

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:

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

EXHIBITED:

London, British Institution, 1845, no. 442.

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

LITERATURE:

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

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



155



156



157

156

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

Evening Glow

signed and dated 'B.W. LEADER. 1895.' (lower left)
and further signed, inscribed and numbered 'N° 1
Evening Glow. B.W. Leader' (on the stretcher)
oil on canvas
50½ x 84½ in. (128.3 x 214.6 cm.)
In the original frame.

£30,000-50,000

\$44,000-72,000
€38,000-63,000

PROVENANCE:

with M. Newman, London.
with Agnew's, London.
Mrs Helen Colman, by whom given to
Frederick Gordon D. Colman, on his marriage on 2
August 1911.

EXHIBITED:

London, Royal Academy, 1895, no. 534.

LITERATURE:

F. Lewis, *Benjamin Williams Leader R.A. 1831-1923*,
Leigh-on-Sea, 1971, p. 45, no. 362.
R. Wood, *Benjamin Williams Leader RA 1831-1923:
His Life and Paintings*, Woodbridge, 1998, p. 130.

Visit www.christies.com for further information
on this lot

157

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

*Near Goring on Thames,
Oxfordshire*

signed and dated 'B.W. LEADER. 1874' (lower left)
and further signed and inscribed 'Near Goring on
Thames/B.W. Leader' (on the reverse)
oil on board
15¾ x 24 in. (40 x 61 cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

PROVENANCE:

with Richard Green, London, 1971.
with City Gallery, London, 1971.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***158**

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

Among the Welsh Hills

signed and dated 'B.W. LEADER. 1896.' (lower left)

oil on canvas

27¾ x 42 in. (70.5 x 106.8 cm.)

£20,000-40,000

\$29,000-57,000

€26,000-51,000

PROVENANCE:

Anonymous sale; Christie's, London, 20 March 1998, lot 14, where purchased by the present owner.

This spectacular view by Leader is similar in scale to *A Quiet Valley among the Welsh Hills* (1860, Worcester City Museums) and *A Fine Autumn Day, North Wales* (1866, Blackburn Museum and Art Gallery). The painting illustrates a solitary walker and his dog making their way across gorse and heather-cloaked terrain, beside a vast mountain lake. Leader has suffused the composition with peaceful grandeur, the still water reflecting the mountain range beyond and the billowing clouds above. North Wales was a favourite sketching ground for Leader. He visited it almost every summer from the late 1850s until 1889: 'The scenes of these studies he has found in England, Wales, and Switzerland, are as varied in character as they are conscientious and masterly in execution. The various aspects of morning, noon, and night, have all been carefully noted' (*The Art Journal*, 1879, p. 13).



159

ATTRIBUTED TO JOSEPH WOLF (1820-1899)

A gyrfalcon in an extensive mountainous landscape

oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)

£40,000-60,000

\$58,000-86,000
€51,000-76,000

This depiction of a Greenland gyrfalcon is an important rediscovery attributed to one of the most celebrated wildlife artists of the nineteenth-century. Prussian-born Joseph Wolf settled in London in 1848 and provided illustrations for among others the celebrated ornithologist John Gould, The Royal Zoological Society and Charles Darwin. He was highly regarded by his peers, Sir Edwin Landseer describing him as 'the best all-round animal painter who ever lived'. The young Archibald Thorburn was a regular visitor to Wolf's studio and painted several works very similar in style and composition

to Wolf, including a gyrfalcon, and thought Wolf's work 'not only faultless as regards truth to nature, but there is, besides, an indescribable feeling of life and movement never attained by any other artist...This shows not only his great power of observation, but also how much poetry there is in his nature' (A.H. Palmer, *The Life of Joseph Wolf*, London and New York, 1895, p. 286).

Wolf depicted gyrfalcons on many occasions, including for John Gould's *Birds of Great Britain* (vol. I, 1872). He is known predominantly through his illustrations and subsequent lithographs, but he also exhibited oil paintings and many of these transcend the meticulous academic depictions seen in his illustrations. His subjects are rich in characterisation, full of grace and nobility. They are often set in sublime landscapes, such as the present picture, and also *The proud bird of the mountain* (1853, Royal Academy, London), depicting a Golden eagle in a snow storm.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

***160**

**JOHN FREDERICK HERRING, SEN.
(1795-1865)**

The Stirrup Cup

signed and dated 'J.F. Herring Sen'. 1855-6.' (lower right)

oil on canvas

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

£60,000-100,000

\$87,000-140,000

€76,000-130,000

PROVENANCE:

Samuel F. Hudd; Christie's, London, 24 July 1931, lot 10, as by J.F. Herring and C. Baxter (160 gns to Boot).

with Frost & Reed, London.

Anonymous sale; Christie's, London, 14 April 1989, lot 31, where purchased by the present owner.

This elegant work by Herring illustrates a gentleman officer holding a stirrup cup, which was presented to departing guests to drink from and to wish them a safe journey onwards. The name derives from the fact that the recipient was often on horseback with his feet in the stirrups of his saddle. The cup has been provided by the two ladies of the house, most probably the gentleman's wife and daughter. Herring has set the scene in 17th Century England during the Civil War. The soldier is dressed in the armour of King Charles I's Cavalier army, and the gentleman wears highly-embellished dress. Herring has used the picture to display his bravura handling of the paint: the gleam on the engraved silver chalice, the lace, ribbons and embroidery, the sheen on the horses' coats, are all depicted with exemplary skill.

A COLLECTION OF WORKS BY
MYLES BIRKET FOSTER
FROM THE ESTATE OF THE LATE IAN FRY

Myles Birket Foster 'stands as one of England's most popular landscape draughtsmen and as a painter in water-colour of great distinction' the Dalziel Brothers recalled after the artist's death; while the *Daily Graphic*, on 26 December 1906, noted 'Birket Foster produced something new - he was a tête d'école...never approached by any of his followers or rivals'.

Birket Foster was born in North Shields, Northumberland into a wealthy Quaker family, but was educated in London and he was apprenticed to the wood engraver Ebenezer Landells, producing sketches for, amongst other publications, the *Illustrated London News*. He travelled around England with his friend, the engraver Edmund Evans and produced for the *Illustrated London News* the publication *The Watering Places of England* and subsequently *The Boys' Country Year Book*, 1847, establishing a lifelong love of the countryside and its pursuits. Yet it was the popularity of his illustrations to poetry that marked him out for success and brought his art to a wider audience; Birket Foster illustrated editions of the works of Longfellow, Scott and Milton amongst others. He was to become the most sought after poetry illustrator of his day. Yet he desired to paint, an aim which he was encouraged by his first wife, a cousin, Anne Spence. He was elected an Associate of the Society of Painters in Water Colours in 1860 and a full member in 1862. The recognition of his success was both great and instant, he wrote to his brother-in-law, 'commissions for pictures pour in and it is far more delightful working in colour' (Spence family letters, 19 February 1860).

1860 also saw the publication of Birket Foster's *Pictures of English Landscapes*, engraved by the Dalziel Brothers. Ruskin described the plates as 'peculiarly good of their class-rich, gracefully composed, exquisite book illustrations'. It depicted typical country scenes, many sketched in the villages and lanes of Surrey, where in 1863 Birket Foster built a large house, The Hill at Whitley, near Godalming (which was one of the first houses to be extensively decorated by Morris, Marshall, Faulkener & Co.). However in Birket Foster's delicate and detailed pictures of landscape distilled into a charming, idealised, rustic tableaux, his aim was not just decorative, but to capture a traditional way of life that was being disrupted by the consequences of an agricultural depression and the encroachment of industry. In Lot 163 a plume of smoke from a steam train can just be seen on the horizon indicating the advance of industry. writes of Birket Foster's watercolour, *Lane Scene at Hambleden* (Tate Gallery) '[an example] which provided town and country dwellers with an enduring image of the rural landscape of a mythical past.'

Birket Foster was a great collector and a devotee of the Aesthetic sentiment that was pervasive at that time. When he sold The Hill in 1893 almost his entire collection of pictures was sold in these Rooms on 26 April 1894, including seven panels by Burne-Jones on the theme of *George and the Dragon* and 115 pieces described as 'a valuable collection of Old Nankin Porcelain, Grès de Flandres, Majolica and Enamels'. His studio sale was held in these Rooms on 27 June 1899 and a further sale of porcelain on 1 December 1921.

Christopher Newall discusses Birket Foster's combination of 'progressive and traditional methods' (Newall, *Victorian Watercolours*, London, 1987, p. 60) and in the present collection of quintessential examples, we see why his work was so highly prized: the vibrant colours deployed with his characteristic technique of stippled bodycolour creates a harmonious effect overall, and this, combined with rolling landscapes peopled with endearing children, produces an engaging prospect.

The present group of watercolours by Myles Birket Foster is the most important to appear on the market in a generation.

For a biography of Ian Fry, see lot 126.



**PROPERTY FROM THE ESTATE OF THE LATE IAN FRY
(LOTS 122, 126, 137, 148-151, 154, 161-166)**

161

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

Harvest Time

signed with monogram (lower left)
pencil and watercolour heightened with bodycolour on paper
23 x 34⁷/₈ in. (58.4 x 88.7 cm.)

£50,000-80,000

\$72,000-110,000
€64,000-100,000

PROVENANCE:

The Property of P. J. Dearden; Sotheby's, London, 27 March 1973, lot 30.
with Richard Green, London.
Anonymous sale; Christie's, London, 4 June 2009, lot 17, where purchased by Ian Fry, and by descent.



PROPERTY FROM THE ESTATE OF THE LATE IAN FRY
(LOTS 122, 126, 137, 148-151, 154, 161-166)

162

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

The Young Archers: A Sure and Steady Aim

signed with monogram (lower left)

pencil and watercolour heightened with bodycolour on paper
16¼ x 31 in. (41.2 x 78.8 cm.)

£30,000-50,000

\$44,000-72,000
€38,000-63,000

PROVENANCE:

with M. Newman, and by descent in the family.

with MacConnal-Mason, London

Anonymous sale; Bonhams, London, 22 April 2010, lot 133, where purchased by Ian Fry, and by descent.



163

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

Primrose Gathering

signed with monogram (lower left)
pencil and watercolour heightened with bodycolour on paper
18 $\frac{7}{8}$ x 26 $\frac{7}{8}$ in. (48 x 68.3 cm.)

£35,000-45,000

\$51,000-65,000
€45,000-57,000

PROVENANCE:

Anonymous sale; Christie's, London, 18 November 2004, lot 136, where purchased by Ian Fry, and by descent.

EXHIBITED:

Possibly London, Old Water-Colour Society, 1865, no. 33.

LITERATURE:

M.B. Huish, 'Birket Foster His Life and Work', *The Art Annual*, London, 1890, illustrated opposite p. 20.



164

PROPERTY FROM THE ESTATE OF THE LATE IAN FRY
(LOTS 122, 126, 137, 148-151, 154, 161-166)

164

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

The Smithy

signed with monogram (lower left)
pencil and watercolour heightened with bodycolour and with scratching out
on paper
31 x 26¼ in. (78.7 x 68 cm.)

£25,000-35,000

\$36,000-50,000
€32,000-44,000

PROVENANCE:

J.H. Morley.
Anonymous sale; Sotheby's, London, 18 March 1971, lot 64.
with The Canon Gallery, Petworth, where purchased by Ian Fry, and by descent.

EXHIBITED:

London, Vokins Gallery, *Birket Foster Loan Exhibition*, 1882, no. 63
(lent by J.H. Morley).

165

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

The Old Curiosity Shop

signed with monogram (lower left)
pencil and watercolour heightened with white, on paper
22 x 30½ in. (55.9 x 77.5 cm.)

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:

with J. & W. Vokins, London.
Sold to benefit Cromer Hospital; Christie's, London, 28 November 2000, lot 56.
with Haynes Fine Art, Broadway, where purchased by Ian Fry, and by descent.

EXHIBITED:

London, J. & W. Vokins Gallery, *Myles Birket Foster Loan Exhibition*, 1882,
probably no. 74, as 'The Crockery Seller'.



165

The present watercolour is a rare interior view offering a personal record of what was a magnificent collection of furniture and porcelain put together by the artist. Although the interior is not recognisable as The Hill, Birket Foster's house in Witley, he has used several features from it, notably the stained glass panel, designed by Ford Madox Brown as part of a series illustrating *King Rene's Honeymoon*, 1862 (now in the Victoria and Albert Museum, London). This pane represents 'architecture', the others were designed by Dante Gabriel Rossetti and Edward Burne-Jones. The chest on which the connoisseur is seated is thought to be a Spanish Treasure chest, known as 'the Armada chest' which was part of the sale of the contents of The Hill, sold in these Rooms on 30 April 1894 (lot 117). Foster was also a collector of porcelain and his interest in blue and white china was partly inspired by Foster's friendship with Rossetti.

166

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

A girl in a conservatory, traditionally identified as the artist's daughter

signed with monogram (lower left)
pencil and watercolour heightened with bodycolour on paper
9 x 6¾ in. (22.9 x 17.2 cm.)

£4,000-6,000

\$5,800-8,600
€5,100-7,600



166



PROPERTY FROM A PRIVATE COLLECTION (LOTS 167-174)

Alfred William Hunt was born in Liverpool, the son of a landscape painter who knew David Cox. In 1865 the family moved to London, where they became prominent members of the Pre-Raphaelite circle. Hunt had been exhibiting at the Royal Academy since 1854. He was elected an associate of the Old Watercolour Society in 1862, achieved full membership two years later, and became vice-president in 1888. Throughout his life he travelled widely in search of subjects, both in Britain and Europe, and visited America in 1893.

He was great friends with John Ruskin, bonding over their love of Turner, whose influence on Hunt went far beyond the externals of style and composition. Hunt saw his hero as an artist whose work was 'a series of experiments', which would be 'more or less unintelligible' to anyone for whom 'the strength, variety and infinite subtlety' of landscape painting in watercolour was not 'a means of representing distinct moods of thought and feeling'. He saw his own work in similar terms, with the result that it is not only incredibly varied but has a detached, analytical quality representing a level of intellectual sophistication that we encounter in no other watercolourist of his generation.

His most loyal patrons were the sons of Robert Stirling Newall, the engineer and astronomer. The largest collection of Hunt's work in private hands was formed by Norman D. Newall, Robert's grandson, and sold in these Rooms in December 1979. This landmark sale re-established Hunt's reputation as perhaps the greatest watercolourist of his time.

167

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

Whitby Abbey, with boats sailing out of the harbour

with inscription 'Fine evening at Whitby 1881/A W Hunt' (on the reverse)
pencil and watercolour with gum arabic and with scratching out on paper
15½ x 22 in. (39.4 x 55.9 cm.)

£6,000-8,000

\$8,700-11,000
€7,600-10,000

PROVENANCE:

Mrs Dobson, 1897.
Victor Rienaecker.
The Fuller Collection; Christie's, London, 7 April 2000, lot 25.

EXHIBITED:

London, Old Water-Colour Society, Summer 1881, no. 91.
Liverpool, Walker Art Gallery, *Memorial Exhibition of Pictures by Alfred W. Hunt*, 1897, no. 48, as 'A Fine evening at Whitby'.
London, Burlington Fine Arts Club, *Exhibition of Drawings in Watercolour by Alfred William Hunt*, 1897, no. 104.
London, Royal Academy, *The Great Age of British Watercolours*, 15 January-11 April 1993, exhibition catalogue no. 177, pl. 324, illustrated in colour.

LITERATURE:

Old Water-Colour Society's Club, vol. II, London, 1924-1925, pl. 10.

This important work by Hunt 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.

168

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

Bamburgh Castle at low tide

pencil and watercolour with gum arabic, heightened with touches of bodycolour and with scratching out on paper
15 x 21¼ in. (38.1 x 55.3 cm.)

£6,000-8,000 \$8,700-11,000
€7,600-10,000

PROVENANCE:

J. Wheeldon Barnes, F.S.A., by 1884; Christie's, London, 7 April 1894, lot 132 (21 gns to Mitchell).

N.C. Cookson by 1897.

Mrs Shearman.

The Newall Collection; Christie's, London, 14 December 1979, lot 172.

The Fuller Collection; Christie's, London, 7 April 2000, lot 32.

EXHIBITED:

London, Old Watercolour Society, 1872, no. 229.

London, Fine Art Society, *Pictures and Drawings of Mr Alfred W. Hunt*, 1884, no. 37.

London, Burlington Fine Arts Club, *Exhibition of paintings and drawings in watercolour by Alfred William Hunt*, 1897, no. 95.

Liverpool, Walker Art Gallery, *Memorial Exhibition of pictures by Alfred William Hunt, R.W.S.*, 1897, no. 117.

Newcastle-upon-Tyne, Laing Art Gallery, *Coronation Exhibition*, 1953, no. 50.

Oxford, Ashmolean Museum, *The Poetry of Truth: Alfred William Hunt and the Art of Landscape*, January-April 2005, no. 43.

LITERATURE:

Athenaeum, 27 April 1872, p. 531.

Athenaeum, 6 November 1875, p. 616.



168

169

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

A stiff North-Easter, Robin Hood's Bay, Whitby, North Yorkshire

pencil and watercolour with scratching out on paper
10% x 14¾ in. (26.3 x 37.5 cm.)

£4,000-6,000 \$5,800-8,600
€5,100-7,600

EXHIBITED:

Possibly London, Burlington Fine Arts Club, *Exhibition of Drawings and Watercolours by Alfred William Hunt*, 1897, no. 40.



169

170

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

Whitby Harbour

pencil and watercolour, with scratching out on paper
10% x 14½ in. (27 x 36.8 cm.)

£6,000-8,000 \$8,700-11,000
€7,600-10,000

PROVENANCE:

with Chris Beetles, London.



170

Visit www.christies.com for further information on these lots



171

171

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

A mountain stream with a heron in the foreground

signed and dated 'A W Hunt/1865[?]' (lower right)
pencil and watercolour with scratching out on paper
10¾ x 15¼ in. (27.3 x 38.8 cm.)

£4,000-6,000

\$5,800-8,600
€5,100-7,600

PROVENANCE:

with Chris Beetles, London.
The Fuller Collection; Christie's, London, 7 April 2000, lot 37.

EXHIBITED:

Oxford, Ashmolean Museum, *The Poetry of Truth: Alfred William Hunt and the Art of Landscape*, January-April 2005, no. 34.



172

172

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

Ambleside Mill, Westmoreland, Cumbria

pencil and watercolour with gum arabic and with scratching out on paper
15⅞ x 13⅞ in. (40.3 x 33.4 cm.)

£5,000-8,000

\$7,200-11,000
€6,400-10,000

PROVENANCE:

Anonymous sale; Christie's London, 10 February 1981, lot 13,
as 'Children playing by a weir in North Wales'.
with Chris Beetles, London.
The Fuller Collection; Christie's, London, 7 April 2000, lot 18.

EXHIBITED:

Oxford, Ashmolean Museum, *The Poetry of Truth: Alfred William Hunt and the Art of Landscape*, January-April 2005, no. 29.

The picturesque mill at Westmoreland was also painted from much the same viewpoint by Turner on his 1797 tour of the lake district, and was exhibited at the Royal Academy in 1798. It is now in the University of Liverpool. Another version of the present watercolour was sold in these Rooms, 4 February 1986, lot 97.



173



174

173

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

London from Waterloo Bridge

signed and dated 'Albert Goodwin/1902' (lower right) and inscribed 'London, / from Waterloo Bridge' (lower left)
 pencil, pen and brown ink and watercolour with scratching out on paper, within the artist's frame lines
 11½ x 15¼ in. (28.2 x 38.7 cm.)

£7,000-10,000

\$11,000-14,000
 €8,900-13,000

PROVENANCE:

Anonymous sale; Christie's London, 21 July 1981, lot 376.
 The Fuller Collection; Christie's, London, 7 April 2000, lot 2.

EXHIBITED:

London, Bankside Gallery, Royal Society of Painters in Watercolour, *Albert Goodwin 1845-1932*, 1986, no. 50.

LITERATURE:

C. Beetles, *Albert Goodwin, R.W.S. (1845-1932)*, London, 1985, no. 73, illustrated in colour.

The watercolour depicts Somerset House on the left with the retaining brick and granite wall that runs for over a mile along the Embankment. In the far distance the Temple pier is just visible, and St Paul's Cathedral rises out of the mist. The roof visible in the lower left is that of the Thames Police Office.

174

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

Rising mist, Loch Maree, Highlands

signed and dated 'A W Hunt 1876' (lower left)
 pencil and watercolour with gum arabic and with scratching out on paper
 13 x 20¾ in. (33 x 52.7 cm.)

£10,000-15,000

\$15,000-22,000
 €13,000-19,000

PROVENANCE:

with Chris Beetles, London.
 The Fuller Collection; Christie's, London, 7 April 2000, lot 34.

EXHIBITED:

London, Old Water-Colour Society, Summer 1874, no. 252.
 New Haven, Connecticut, Yale Center for British Art; Cleveland, Museum of Art; and Birmingham, Museum and Art Gallery, *Victorian Landscape Watercolours*, September 1992-April 1993, exhibition catalogue p. 143, no. 79, illustrated in colour.

In the summer of 1873 Hunt stayed with John Ruskin at Brantwood on Lake Coniston. From there he made an excursion to Scotland. Hunt exhibited another watercolour of *Loch Maree, lifting of the mists at sunset* at the Old Water-Colour Society, Summer 1877, no. 17, probably the one, dated 1876, included in the Humphrey Roberts sale in these Rooms, 21 May 1908. The present view of Loch Maree looks across to Beinn Slioch.



175

SAMUEL MELTON FISHER, R.A. (1859-1939)

Revellers at the Carnival, Venice

signed and inscribed 'S. MELTON FISHER./VENICE' (lower left) and further signed and indistinctly inscribed 'After the Vi.../S. Melton Fisher' (on a label on the reverse) and further signed and inscribed 'Scene from the Carnival/S Melton Fisher/Venice' (on a label attached to the stretcher)

oil on canvas
72½ x 60½ in. (184 x 153.5 cm.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

R. Peck of Wimbledon by 29 July 1887.
By descent in the present owner's family since the early 1900s.

In *The Studio* magazine of 1908 Alfred Lys Baldry said of Melton Fisher's Venetian scenes that 'The subjects he chose were characteristic of modern Venetian life; his canvases were records of his observation of the people among whom he found himself, and by their brilliant reality and clever statements of picturesque facts gained the approval of everyone who was qualified to judge his work'.

In the late 1870s and 1880s Venice became home to a cosmopolitan panoply of artists. Melton Fisher arrived in the city in 1883 after winning a travelling scholarship where he joined British artists such as James McNeil Whistler, Henry Woods and William Logsdail, part of an artistic community with Italians, Spanish and Austrians, all drawn to the city by its beauty, vivacity and light. A man with a striking resemblance to Whistler is pictured on the steps in the centre of the painting.



176

50 YEARS OF CONNOISSEURSHIP - PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 132 & 176)

176

**EDWARD PRITCHETT
(1828-1864)**

*The Doge's Palace, the Piazzetta
and the Biblioteca, with Sta Maria
della Salute beyond, Venice*

signed 'E. Pritchett' (lower right)
oil on canvas
20 x 29¾ in. (50.8 x 75.5 cm.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

Baron de Teissier (?); Christie's, London, 17 June 1907, lot 147 (20 gns to Agnew).
Anonymous sale; Christie's, London, 4 June 1982, lot 6.

λ177

**WILLIAM MCMILLAN, R.A.
(1887-1977)**

*Joseph Mallord William Turner,
R.A., a maquette*

signed 'McMillan'
bronze, mid-brown patina
22 in. (55.9 cm.), high

£5,000-7,000

\$7,200-10,000
€6,400-8,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 24 May 1990, lot 602, where purchased by the present owner.

The present lot is a maquette for the life-size statue of Turner at the Royal Academy, London, commissioned by the Leighton Fund (1896-1951) in 1936. On Leighton's death £10,000 was given to the Royal Academy, the interest of which was to be used for acquiring or commissioning works of Decorative Painting, Sculpture and Architecture to be located in public places.

The Royal Academy *Annual Report* of 1936 notes that the Council inspected the full-size model of the statue of Turner in McMillan's studio in February and having suggested a few minor alterations they approved the work for completion. The plaster model was exhibited at the Royal Academy Summer Exhibition in 1936.

The Scottish born sculptor McMillan first exhibited at the Royal Academy in 1917, he was elected a full Academician in 1933, and in 1929 was appointed Master of the sculpture school at the Royal Academy. He was elected full member of the Royal Society of British Sculptors in 1932. It was within a couple of years of this public recognition that McMillan began work on his statue of Turner. This piece was one of the first of a series of important public sculptures including: *King George V* (1938, Calcutta), *Nereid and Triton with Dolphins* (1948, Trafalgar Square), *King George VI* (1955, Carlton Gardens) and *Sir Walter Raleigh* (1959, Greenwich).



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178

PROPERTY FROM THE COLLECTION OF THE LATE GEOFFREY BLACKWELL, O.B.E.
(1884-1943)
(LOTS 178, 180, 182 AND 198)

178

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

The Storm, Hawes, Yorkshire (Horses Racing)

signed 'P. W. Steer 1904' (lower left) and further signed, inscribed and dated
'P. WILSON STEER/O.M./1904/The Storm./Hawes/(Mare & Colt Running)'
(on the artist's label attached to the stretcher)

oil on canvas
24 x 36¼ in. (61 x 92 cm.)

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

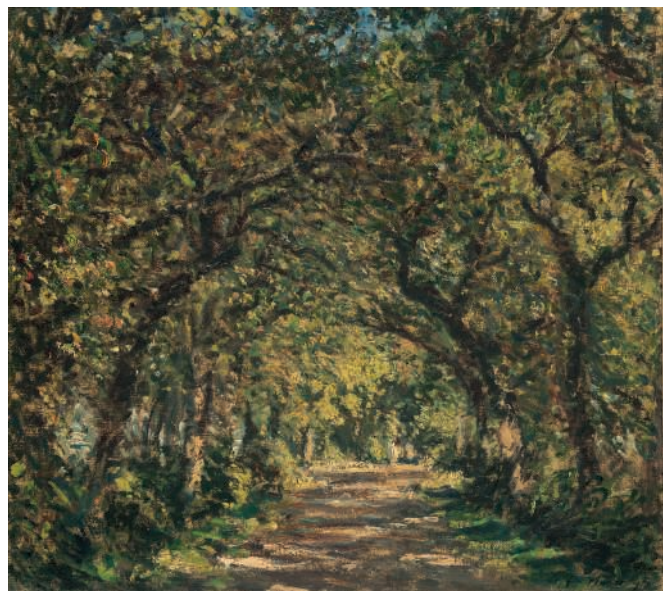
Geoffrey Trench.
Geoffrey Blackwell, O.B.E. (1884-1943), and thence by descent to the present
owner.

EXHIBITED:

London, New England Arts Club, November 1904, no. 58.
London, Tate, 1929.
London, Birmingham, Birkenhead, Swansea, Manchester, Sheffield
and Glasgow Art Galleries, *P. Wilson Steer, 1860-1942*, 1960-1, (Arts Council
Touring Exhibition), no. 47.
Ohio, Columbus Gallery of Fine Arts, *British Art, 1890-1928*, 1971, no. 110, fig. 50.
Cambridge, Stoke-on-Trent, Newcastle upon Tyne, Bradford Art Galleries,
and London, *Philip Wilson Steer*, 1986, (Arts Council Touring Exhibition), no. 40.

LITERATURE:

'New English Art Club - An Interesting Exhibition', *London Daily News*,
18 November 1904, p. 2.
'New English Art Club', *Gloucester Citizen*, 12 November 1904, p. 3.
A. Symons, 'The New English Art Club', *The Saturday Review*, 19 November
1904, p. 640.



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'Studio Talk', *The Studio*, vol. 33, 1904, p. 347.
C.H. Collins Baker, 'Philip Wilson Steer, President of the New English Art Club',
The Studio, vol. 46, 1909, p. 264.
J.B. Manson, 'Mr Geoffrey Blackwell's Collection of Modern Pictures',
The Studio, vol. 61, 1914, p. 273, illustrated in colour.
J. Laver, *Portraits in Oil and Vinegar*, 1925, London, pp. 78-9, 80-1.
D.S. MacColl, *Life, Work and Setting of Philip Wilson Steer*, 1945, London, p. 206.
B. Loughton, *Philip Wilson Steer*, 1971, Oxford, no. 177, p. 143.
KMc.



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179

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

An Oak Avenue, Knaresborough

indistinctly signed and dated 'PW Steer 97' (lower right)

oil on canvas

18 x 20 $\frac{1}{8}$ in. (46 x 51 cm.)

£7,000-10,000

\$11,000-14,000

€8,900-13,000

PROVENANCE:

Chevalier Albanesi.
Charles A. Jackson.
J.H. Hoyle.

Anonymous sale; Sotheby's, London, 4 December 1963, lot 26.
with Thomas Agnew & Sons, London, no. 24475.
R.F. Shaw-Kennedy.

EXHIBITED:

London, New English Arts Club, November 1897, no. 105.

LITERATURE:

D.S. MacColl, *Saturday Review*, 18 November 1897.
'The Chantry Gallery as it should be', *The Art Journal*, 1905, p. 133,
illustrated as 'Landscape'.
D.S. MacColl, *Life, Work and Setting of Philip Wilson Steer*, London, 1945, p. 197.
B. Laughton, *Philip Wilson Steer 1860-1942*, London, 1985, pp. 83, 85, 137, pl. 157,
no. 202.
KMc.

PROPERTY FROM THE COLLECTION OF THE LATE GEOFFREY BLACKWELL, O.B.E.
(1884-1943)
(LOTS 178, 180, 182 AND 198)

180

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

Tranquil Sunset - September

signed and dated 'G CLAUSEN./1911.' (lower right) and further signed,
inscribed and dated 'TRANQUIL SUNSET -/-SEPTEMBER./G.

CLAUSEN.1911.' (on the reverse)

oil on canvas

20 x 24 $\frac{1}{4}$ in. (50.8 x 61.5 cm.)

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

C.T. Harris (!) for the Benefit of the Removal Fund of King's College Hospital;
Christie's, London, 27 November 1913, lot 76 (42 gns to Wallis).
Geoffrey Blackwell, O.B.E. (1884-1943), and thence by descent to the present
owner.

LITERATURE:

J.B. Manson, 'Mr Geoffrey Blackwell's Collection of Modern Pictures',
The Studio, vol. 61, 1914, p. 282.
KMc.

Visit www.christies.com for additional information on these lots

*181

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

In the orchard

signed and dated 'G. CLAUSEN. 1881' (lower right)

oil on canvas

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

£100,000-150,000

\$150,000-220,000

€130,000-190,000

When George Clausen discussed his impending move to the country with a prominent London art dealer in 1881, doom-laden predictions were made. Yet undeterred, following his marriage to Agnes Mary Webster in June of that year, Clausen left the city for a rented house at Childwickbury, the estate in Hertfordshire owned by the Toulmin family. There he immediately set to work in the orchard to the rear of the houses and during the next three years – save for one lengthy trip to Paris and Brittany – he returned almost daily to this particular setting and the surrounding fields. Judging by the golden colour in the foliage, the present canvas could originate from Clausen's first few months in the country and this may account for the relatively conventional *mise-en-scène* with its framing trees and central pool of light.

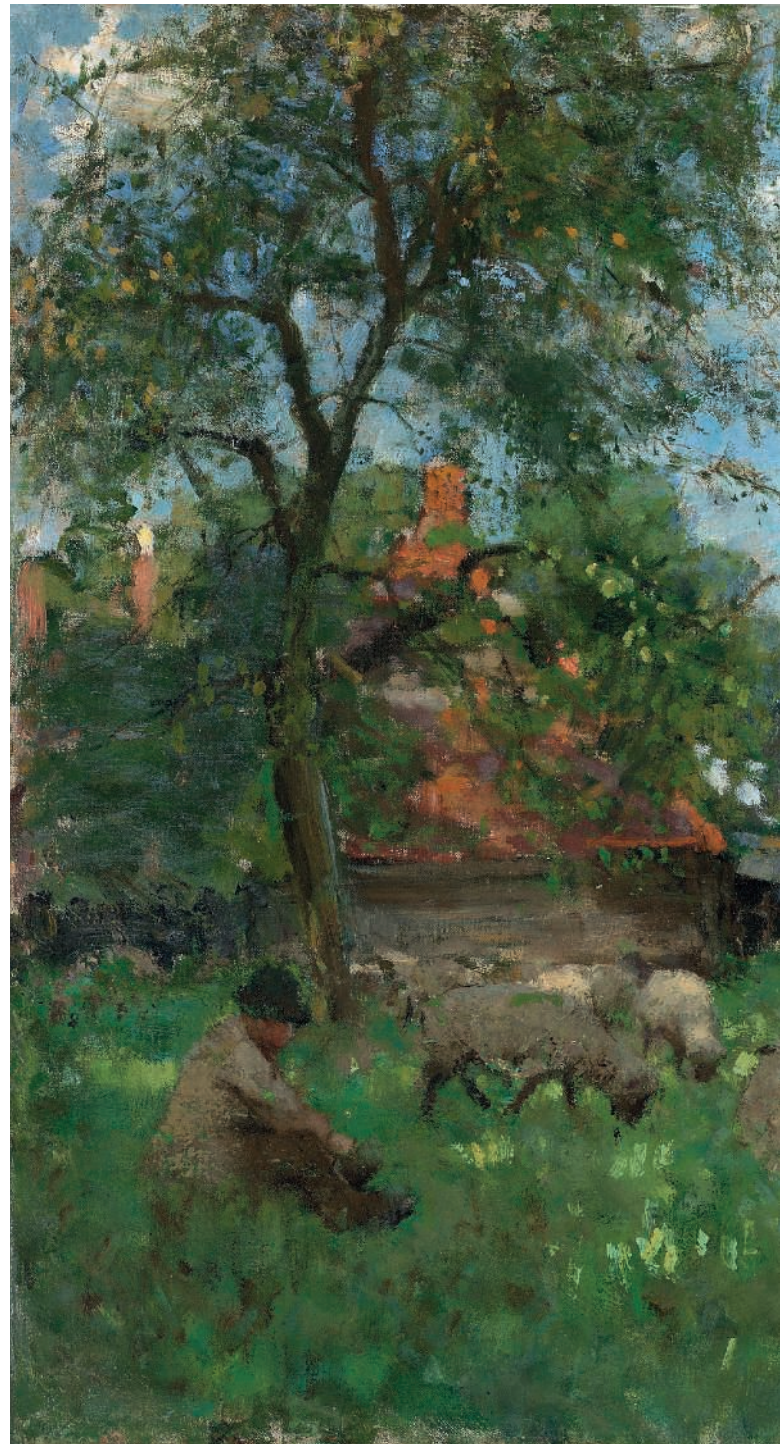
However, given the sophistication of handling, particularly in the treatment of the boy and sheep, it is nevertheless a distinct probability that the picture was worked on throughout the whole period of Clausen's tenancy up to the beginning of 1884, and possibly later during his temporary rental of a house in St Albans, prior to his move to Cookham Dean in the summer of the following year. The artist on occasion took years over important pictures, returning to them from time to time and in the present instance signature and date are likely to be a later addition. The sequence of other orchard paintings leading to works such as *Man with a Scythe* (circa 1887, lot 192) tend to confirm these suppositions. *In the Orchard* (1881) – not to be confused with the present canvas – and *Springtime* (1882, private collection; McConkey, 2012, p. 47, pl. 58), both paintings of girls gathering windfalls or feeding hens, are likely to show the same setting, albeit in an upright format.

A slight awkwardness in the handling of the figure in the Salford canvas would support the argument that the self-confidence of the present picture is the result of later additions. We know that Clausen was working from studies of local youth in 1883 when he painted the full-length standing *Shepherd Boy* (private collection; McConkey, 2012, p. 42, pl. 52). Sketchbook studies of sheep (Royal Academy of Arts) tend to confirm that their insertion in the present *ensemble* could well have been carried out in that year. They have yet to don their winter coats and here they nibble short orchard grass which had been mown in mid- to late summer. Earlier in that year the painter had produced *An Orchard in May* which shows what must be the same boundary fence from a slightly different angle, with long uncut grass. Beyond it are the low bushes of a vegetable patch.

As with mowers, shepherds and shepherdesses remained an enduring theme for Clausen in later years and given his leadership role in the emerging 'naturalist' school in Britain it is likely that his orchard series would have been seen and admired by other painters. Nonetheless he resisted the bucolic – the obvious elegy of paintings such as Alfred Parsons' *When Nature painted all things Gay* (1886, Tate), on the one hand and the sermonizing of Holman Hunt's *Hireling Shepherd* (1851, Manchester City Art Gallery) on the other. All Virgilian or New Testament thoughts are dispelled in Clausen's vivid patchwork of sun and shade that mottles the orchard floor in the present work. For all this he was not insensitive to prevailing conditions on the land. When Blundell Maple acquired the Childwickbury estate from the Toulmins at the beginning of 1884 he realized that his tenancy was at an end.

KMc.

Visit www.christies.com for further information on this lot





PROPERTY FROM THE COLLECTION OF THE LATE GEOFFREY BLACKWELL, O.B.E. (1884-1943)
(LOTS 178, 180, 182 AND 198)

182

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

Mrs Geoffrey Blackwell

signed and dated 'P.W. Steer 1911' (lower left) and further signed, dated and inscribed 'P. WILSON STEER
OM./1911/Portrait of Mrs Geoffrey Blackwell' (on the artist's label attached to the frame)

oil on canvas

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

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

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

EXHIBITED:

London, Grafton Gallery, National Portrait Society, 1911.

LITERATURE:

J.B. Manson, 'Mr Geoffrey Blackwell's Collection of Modern Pictures', *The Studio*, vol. 61, 1914, p. 282.

D.S. MacColl, *Life, Work and Setting of Philip Wilson Steer*, London, 1945, p. 213.

B. Laughton, *Philip Wilson Steer 1860-1942*, Oxford, 1971, p. 82, 149, pl. 452, no. 452.

The rococo revival shines through this luminous portrait of Mrs Geoffrey Blackwell. In her setting before an open sky and coastal landscape, the blond harmonies of Boucher and Gainsborough are re-imagined and her restraining presence irradiates. Shirley Maud Blackwell (née Lawson Johnston) of Beckett, Shrivenham in Berkshire married Geoffrey Blackwell on 5 October 1909. They had five children – sketched as babies by Henry Tonks. Her husband was the son of Thomas Francis Blackwell, one half of the food manufacturing company, Crosse and Blackwell. At the time when Geoffrey Blackwell entered the company in 1905, it was the largest producer of tinned and bottled produce in Britain. Blackwell inherited his collecting instincts from his father, a client of Agnew's, and on 22 April 1909 he read C.J. Holmes's review of Steer's current exhibition at the Goupil Gallery in the *Times*. This led 'the newcomer' into the gallery and placed him before the artist's 'more important and ambitious efforts'. Visiting the show, Blackwell was hooked. Secretly he bought the Whistlerian *Boulogne Casino* and other pictures quickly followed. It was at this point that he commissioned his wife's portrait.

Laughton correctly points to the high Victorian revivalism of the young Mrs Blackwell's attire and looks back to Steer's grand manner portrait of *Mrs Violet Hammersley* (1906-7, Art Gallery of New South Wales). He also makes useful comparisons between the present work and its smaller version (Blackwell family), contrasting in this case, the careful finish of the head with the swiftly-confected figure and background. In essence this betrays Steer's and Tonks's frequent recourse to the well-springs of English Art, in which the fancies of eighteenth-century portraiture were recycled through the filters of Victorian illustration. A picture hat in the present instance, frames the face, and is essential to the subtlety characterisation. From pictures like this, younger Jazz Age portraitists such as Ambrose McEvoy took note.

KMc.



λ183

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

Portrait of Florence

signed 'Harold Knight' (lower right)

oil on canvas

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

circa 1909-1910

£100,000-150,000

\$150,000-220,000

€130,000-190,000

PROVENANCE:

Gilbert Evans, and by descent to the present owner.

EXHIBITED:

London, Barbican Art Gallery, *Painting in Newlyn 1880-1930*, July - September 1985, no. 152.

Penzance, Penlee House Gallery & Museum, *Summer in February*, March - June 2013.

Throughout the Edwardian period, portrait painting was overhauled. The static poses and formulaic face-painting of the Victorians gave way to animation and the expression of character on-the-move. As a consequence, the painter's processes speeded up, to the point where international stars such as John Singer Sargent and Giovanni Boldini were described pejoratively as purveyors of 'fashionable flic-flac'. The sense that a subject has been seized from life's continuum became one of the essential criteria of a good portrait. In his dramatic profile of Florence Edith Carter-Wood, Harold Knight measures himself against his illustrious international peers. Not only does this modish subject recall the most striking contemporary profiles, it also looks back beyond the Victorians to such important precedents as Joshua Reynolds' portrait of Mrs Mary Robinson.

Knight's discarded Academy-piece of 1911, *The Sonnet*, declares the context (fig. 1). From surviving contemporary illustrations, this canvas shows the mercurial Alfred Munnings reading to Carter-Wood on a sunny afternoon in the presence of Laura Knight and two of the artists' models. It was the subject of a major re-discovery by Christie's in 2009, when a large version of the Munnings figure was found under one of Laura Knight's early ballet paintings – indicating the complex *ménage* that emerged at Lamorna Cove in that year.



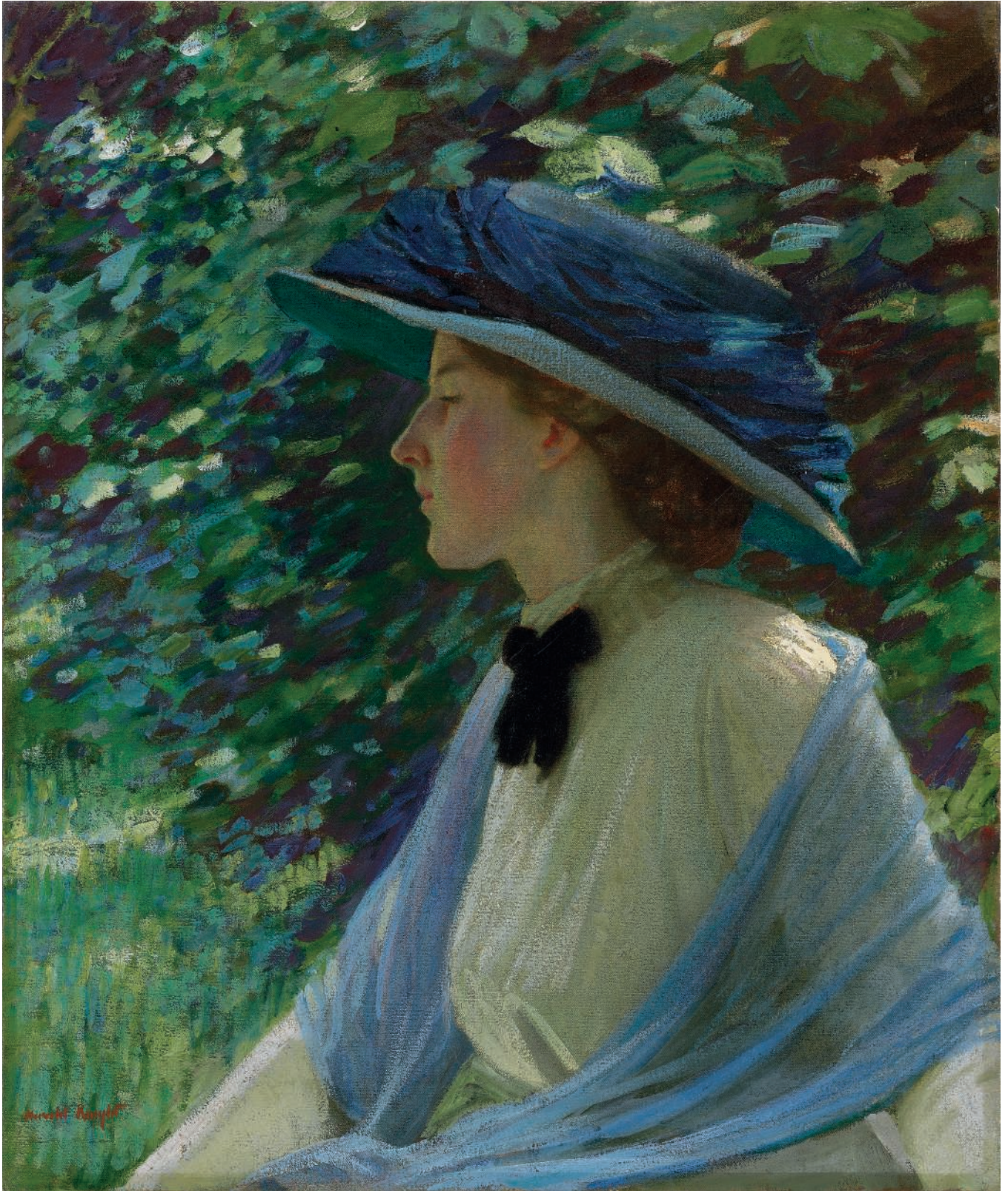
Fig. 1. Harold Knight, *The Sonnet*, 1911 (unlocated)

The story of Carter-Wood's disastrous marriage and tragic death is well-rehearsed, becoming the subject of Jonathan Smith's novel *Summer in February* (1995) and the subsequent film. When not in pursuit of the Zennor hunt, Munnings was in demand elsewhere, travelling up and down to London and Suffolk after their marriage. Florence, left in Cornwall, was neglected. Her friendship with a young captain in the Monmouthshire Regiment, Gilbert Evans, drew closer in these years – to the point in April 1914 when he realized the potential seriousness of their growing affection and decided that his only recourse was to leave England by joining a Royal Engineers Survey of Nigeria. Amid suspicions that she was pregnant by Gilbert, she took her own life on 24 July 1914.

From the moment she entered the Knight's circle at Lamorna, Carter-Wood, known as 'Blote', was a favourite model for both Harold and Laura Knight. She and Laura had already posed for Harold's *Afternoon Tea*, 1910 (Private Collection), and among other works, she re-appears prominently in Laura's *The Flower*, 1912 (Private Collection), as well as in paintings by Munnings. However the present canvas, a harmony in blue, remains the most sympathetic rendering of the beautiful young art student in happy times as she addresses her unseen friends.

In 1910 with his cynicism showing, Walter Sickert analysed the current trend in portraits of women. 'She consists of three parts', he declared, 'The chief is a ravishing hat, for the description of which I must refer you to abler, more *sach verständig* pens. A little face, for the description of which I am forced into French – *mousseu, frimouse, binette*...The place that is filled in works of art by the obscenity called the body, is replaced by a perpendicular cascade of chiffon on which gleams an occasional gem...' The present canvas could almost fit the formula, but this is no *frimousse*. Knight was too phlegmatic to cast Carter-Wood as a coquette, and she was more than a model. And magnificent though her hat may be, her independent spirit, later engulfed by emotional conflict, rises above Sickert's accoutrements. Even the harmony of her *ensemble* pales before such an earnest and appealing personality in the flower of her youth.

KMc.



λ184

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

February Thaw

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

oil on board

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

£150,000-250,000

\$220,000-360,000

€190,000-320,000

PROVENANCE:

1st Viscount Camrose, by 1945, and by descent to the present owner.

EXHIBITED:

London, Royal Academy, 1945, no. 23.

London, Royal Academy, *Exhibition of Works by Sir Alfred J. Munnings, K.C.V.O., P.P.R.A.*,

March-June 1956, no. 297.

LITERATURE:

Sir Alfred Munnings, *The Finish*, Tiverton, 2001, pp. 106-7, illustrated.

Dating from the end of the Second World War, *February Thaw* was painted near Munnings' retreat at Withypool when the artist was dividing his time between Exmoor and London. In many ways it encapsulates the artist at his most bucolically romantic and is a counterpoint to his commitments as President of the Royal Academy in the war-torn capital.

Munnings, a countryman at heart, had a particular love of the dramatic and distinctive landscapes around Exmoor in Devon and Withypool in particular, where he and his wife had a house. The works that Munnings produced there have an especially intimate and personal feel since typically they were unsolicited and painted purely for pleasure. In 1940 Castle House, in Dedham, their principal residence, was requisitioned by the army and they decamped to Exmoor on a more permanent basis.

He was inspired to capture the local landscape under the ever-changing light conditions. He studied cloud formations and their light and shadowy effects on the landscape below. 'Am I losing hold on Suffolk and Norfolk?' he wrote 'Is this wild country casting its net over me? Exmoor, with its storms of 'untimely violence' and its gales of wind and rain, can change its face and smile, resuming 'God's gentle, sleeping peace,' so that in the end everybody would stay if they could, or come again as they do.' (Sir A.J. Munnings, *An Artist's Life*, Bungay, 1950, p. 87).

Munnings recorded the creation of the picture in his autobiography recalling 'One afternoon, walking down a narrow cart-track to (Froude) Bawden's farm, looking, as always for visible beauty I saw a scene, now enhanced by the thawing snow and a muddy track. The white pony [called Moonraker] – patiently standing with a group of cattle by the gate next to a stone building, waiting to be let in. I was looking down the slope at this – breathless, surprised...I was, as they say, on the run – all alight to paint the group by the gate... As it grew dusk the picture was all but done' (A.J. Munnings, *The Finish*, *loc. cit.*). Munnings acknowledged the help of the farmer's wife, Mrs Bawden, in keeping the horse and cattle still, and the painting hung in her parlour until, seeing it again several months later '... so well did I like the look of that picture that I made it one of my six for the Academy that year, and it was brought on Private View Day by Lord Camrose, an old friend' (Munnings, *loc.cit.*).



λ185

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

The Belvoir Hunt

signed 'A.J. Munnings' (lower right)

oil on canvas

18½ x 24½ in. (47 x 62.2 cm.)

£120,000-180,000

\$180,000-260,000

€160,000-230,000

PROVENANCE:

Colonel J. A. Innes, D.S.O.

Anonymous sale; Sotheby's, London, 12 November 1986, lot 103.

with Richard Green, London.

with The Sporting Gallery, Middleburg, Virginia.

EXHIBITED:

London, The Alpine Club Gallery, *Pictures of the Belvoir Hunt and other Scenes of English Life*, 1921, no. 32, as *In the Belvoir Woods*.

Suffolk, Bury St Edmunds Art Gallery, *A Loan Exhibition of Pictures by Alfred Munnings*, 1930, no. 10.

LITERATURE:

'Mr A.J. Munnings' Pictures at the Alpine Gallery', *Country Life*, London, 30 April 1921, p. 517 (illustrated).

A.J. Munnings, *The Second Burst*, London, 1950, p. 68-78.

'There is nothing more beautiful to be seen in the countryside than the moving of hounds and huntsmen on a mild winter day. The beauty of the horses and the scarlet of their riders and the pied rhythm of the hounds and their excitement, among the sombreness of the leafless time, so lovely in itself, in its bareness and in its colour, are a kindling to the soul' wrote John Masefield, the future Poet Laureate in his introduction to Munnings' 1921 exhibition *Pictures of the Belvoir Hunt and other Scenes of English Life* which, including the present work, formed a series of pictures celebrating various aspects of one of England's most distinguished hunts, established by the third Duke of Rutland in 1760.

With typical aplomb the commission was devised at a luncheon when the artist was introduced to the ebullient, cadillac-driving, Master of The Duke of Rutland's Foxhounds, Major 'Tommy' Bouch. He had been impressed by Munnings' works in the Royal Academy's *Canadian War Memorials Exhibition* of 1919, and in the Spring of 1920, invited him to 'stay with me at Woolthorpe and carry out another similar campaign', adding 'You shall have all the models you need, horses, hounds, men, all day and every day'. Munnings relished the commission and devoted a chapter to it in his autobiography, fondly remembering his convivial time at Woolthorpe. Many of the works he produced have become notable pictures in the artist's oeuvre, including the *Belvoir Kennels*, *Exercising in Snow* and *Exercising Hounds*. Although unidentified *In the Woods at Belvoir Castle* may depict '...a smart, clean-cut, middle-aged fellow in scarlet, named Weston, on a horse in the woods below the castle...' that Munnings recorded painting.





186

JOHN SINGER SARGENT (1856-1925)

Landscape with trees

indistinctly signed with caricature, inscribed, and dated '...to my friend Leonard[?]/ Windam(?) 1901/ J.S.S.' (lower right)

pencil and watercolour with gum arabic on paper
9 7/8 x 13 1/2 in. (24.5 x 34.3 cm.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000

Sargent spent 1901 between his home in Farnham, Norway, and Italy. It seems likely that the present, previously unrecorded, drawing, with its haystacks bathed in strong summer light, was made near Farnham, Surrey. The use of the caricature to sign is highly unusual in his watercolours, being more often seen in letters. The inscription suggests that the drawing may have been sent to Sargent's great friend Leonard 'Ginx' Harrison, with whom he frequently made sketching trips to the Swiss Alps, and who appears in several drawings and paintings by Sargent.

We are grateful to the John Singer Sargent Catalogue Raisonné committee for their help in preparing this catalogue entry.



λ*187

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

Two young girls walking on the coast

signed 'Laura Knight' (lower left)
pencil and watercolour heightened with bodycolour on paper
21 x 22⁷/₈ in. (53.3 x 58.1 cm.)

£40,000-60,000

\$58,000-86,000
€51,000-76,000

EXHIBITED:
London, Leicester Galleries, 1912.

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

It is possible that this remarkable sequence was prompted by recent contact with the work of William Orpen whose Howth headland paintings had begun to appear at the New English Art Club. Knight and Orpen had met in London in 1910 and as in his rendering of *Afternoon on the Cliff* (1910, private collection), she would set her models against the sky. Like his, they would be more naturalistic than those of Augustus John. But first of all, she must obtain their services, and in the summer of 1911 she and Harold hired three London models, one of whom, Dorothy Snell, a former 'Tiller Girl', was to marry Harold's brother, Edgar. Florence Carter-Wood (see lot 183) was also posing for the Knights at this time.

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



188

188

**SIR JOHN LAVERY, R.H.A., R.A., R.S.A.
(1856-1941)**

The Girl in Pink

signed and dated 'J. LAVERY 83' (lower left) and signed again 'LAVERY' (on the reverse)

oil on canvas

31 $\frac{7}{8}$ x 19 $\frac{1}{4}$ in. (81 x 49 cm.)

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 May 2001, lot 46, where purchased by the present owner.

Percy Jacomb Hood, a student at Colarossi's atelier in Paris in 1883 recalled one particular contemporary 'who was in the habit of faking backgrounds to his costume studies and making them into pictures which were bought by some dealer in Glasgow'. This was none other than John Lavery, a young painter who had worked his way to what many regarded as 'the capital of art'. With no family support, he was however, obliged to 'fake' literary subjects - costume pieces from Goethe, Thackeray and Dickens - that could easily be sold. The present 'Vanity Fair' figure demonstrates the increasing sophistication that, after little more than a year of consistent practice was becoming evident in his work. This particular year, 1883, would be crucial: the summer would see him at Grez-sur-Loing painting its celebrated ancient stone bridge, and year would end with the decision not to return to the ateliers, but to concentrate his energies on *plein air* painting instead.

The present unidentified model features in a number of canvases during 1882 and 1883 as *Une Jeune Parisienne* (1882), in *Between the Sittings* (1882, both private collections), in *A Conquest* (1882, Glasgow Museums) and in other works. A watercolour version of the subject is known. KMc.



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189

**ALFRED AUGUSTUS GLENDENNING, JUN.
(1861-1907)**

A Young Girl in a Garden

signed with monogram and dated '1884' (lower left)

oil on canvas

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

£10,000-15,000

\$15,000-22,000

€13,000-19,000

λ190

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

The Reed Cutters

signed and dated 'A.J. Munnings/1905' (lower left)

oil on canvas

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

£15,000-25,000

\$22,000-36,000

€19,000-32,000

PROVENANCE:

with Frost & Reed, London.



190

191

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

At the Door

signed and dated 'FRANK BRAMLEY/1911' (lower right) and further signed

and inscribed 'AT THE DOOR/BY/FRANK BRAMLEY/R.A.'

(on a label attached to the stretcher)

oil on canvas

14 $\frac{7}{8}$ x 17 in. (37.8 x 43.2 cm.)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

When Frank Bramley left Newlyn in 1895 the move was both literal and symbolic. Having been the first publicly feted Newlyn School painter with the purchase of *A Hopeless Dawn* (1888, Tate) for the national collection, he now realized that the days of stern naturalistic representations of fisherfolk had passed and he must strike out for something new. The path was indicated with *Sleep* (unlocated) shown at the Royal Academy in 1894, a painting of a child asleep on a garden bench, 'drowsed by the fume of poppies'. This *motif* was revisited in a number of pictures thereafter, in which figures, sometimes posed by family or friends, are glimpsed through a halo of roses. This was the case with *Delicious Solitude* (1910, Royal Academy) in which the young woman seen in the present work sits reading, surrounded by spring blooms. At the same time Bramley painted an unidentified child, as a garden sprite, in *Among the Roses* (1911, Walker Art Gallery, Liverpool). The present canvas takes the model from the first of these and combines her with the sense of fragrant envelopment found in the latter.

KMc.



191



192



193

***192**

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

A Man scything in an Orchard

signed 'G. CLAUSEN' (lower right)

oil on canvas

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

£25,000-35,000

\$36,000-50,000

€32,000-44,000

KMc.

Visit www.christies.com for further information on these lots

193

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

The Village through the Trees

signed and dated 'G. CLAUSEN. 1884' (lower left)

oil on canvas

16 x 22 in. (40.6 x 55.9 cm.)

£15,000-25,000

\$22,000-36,000

€19,000-32,000

PROVENANCE:

with David Messum, London, 1988.

EXHIBITED:

London, David Messum, *Les Petits Maitres/British Impressionism*, 1988, no. 77.

KMc.



194

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

Harvest Moon

oil on canvas
20½ x 27¾ in. (52 x 70.5 cm.)

£30,000-50,000

\$44,000-72,000
€38,000-63,000

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; and Nottingham University, Djanogly Art Gallery, *Singing from the Walls - The Life and Work of Elizabeth Forbes*, July - December 2000, no. 38.
Penzance, Penlee Museum & Art Gallery, *A Rural Idyll*, June - September 2004.

LITERATURE:

J. Cooke, M. Hardy and C. Payne, *Singing from the Walls - The Life and Work of Elizabeth Forbes*, p. 119, ref. 4.130.

Originally from Canada in the autumn of 1885, Elizabeth and her mother moved to Newlyn in Cornwall where she established a studio, sharing the building with a fisherman. The Armstrong women then moved on to St Ives, where Elizabeth met and married Stanhope Forbes in 1899. The Forbes' became the founders of what came to be known as the Newlyn School of painters. In an article published in the *Art Journal* in 1904, the school is described by a contemporary writer: 'The Newlyn students are encouraged to work from models posed in the garden, and much of Mrs. Forbes' own work is done from a portable studio. The local atmosphere is unusually bright and clear on sunny days, and has proved particularly suitable for painting' (G. Crozier, 'Elizabeth Stanhope Forbes', *Art Journal*, 1904, p. 382).



195

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

195

**TERRICK JOHN WILLIAMS,
R.A. (1860-1937)**

Lake Como from Menaggio

signed 'Terrick Williams' (lower left) and further signed, inscribed and dated 'LAKE COMO/from/MENAGGIO/by Terrick Williams/1926-7' (on the reverse)

oil on canvas
28 x 42 in. (71 x 107 cm.)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Anonymous sale; Christie's, London, 15 October 1993, lot 141.

Anonymous sale; Sotheby's, London, 15 July 2009, lot 70, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1927, no. 172.
London, Whitford and Hughes, 1984, *Mist and Morning Sunshine, Paintings by Terrick Williams RA, 1860-1958*, 1984, no. 55 (illustrated).

LITERATURE:

The Royal Academy Illustrated, London, 1927, no. 172.

C. Simon, *Mist and Morning Sunshine, The Art and Life of Terrick Williams*, 1984, London, p. 34, illustrated.

KMc.



196

196

**ALOYSIUS O'KELLY
(1850-1929)**

Portrait of a young Breton Girl

signed and dated 'Aloysius O'Kelly/1905' (lower right)

oil on canvas
36 x 25 in. (91.5 x 63.5 cm.)

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:

with Jorgensen Fine Art, Dublin.

EXHIBITED:

Dublin, Hugh Lane Gallery, *Aloysius O'Kelly, Re-orientations, Painting, Politics and Popular Culture*, 1999-2000, no. 25, illustrated in colour in the catalogue, p. 56.

LITERATURE:

N. O'Sullivan, *Aloysius O'Kelly, Art, Nation, Empire*, 2010, Dublin, p. 178, fig. 7.9.

KMc.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

197

HARRY WATSON (1871-1936)

Crossing the Brook

signed and dated 'H. WATSON/1913' (lower left)
oil on panel
11½ x 16 in. (29.5 x 40.5 cm.)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Anonymous sale; Sotheby's, Billingshurst,
1 November 1988, lot 514.
with Richard Green, London.
Sir Philip & Lady Harris, until 2009.

EXHIBITED:

London, Richard Green, *Modern British Paintings*,
1989, no. 35.
KMc.



197

PROPERTY FROM THE COLLECTION OF THE LATE
GEOFFREY BLACKWELL, O.B.E. (1884-1943)
(LOTS 178, 180, 182 AND 198)

198

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

The Elm Tree

signed 'G. CLAUSEN.' (lower right) and further
signed and inscribed 'SIR GEORGE CLAUSEN/
RA/The Elm Tree' (on the artist's label attached to
the frame)
oil on canvas
18 x 14¼ in. (45.7 x 36.2 cm.)

£15,000-25,000

\$22,000-36,000

€19,000-32,000

PROVENANCE:

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

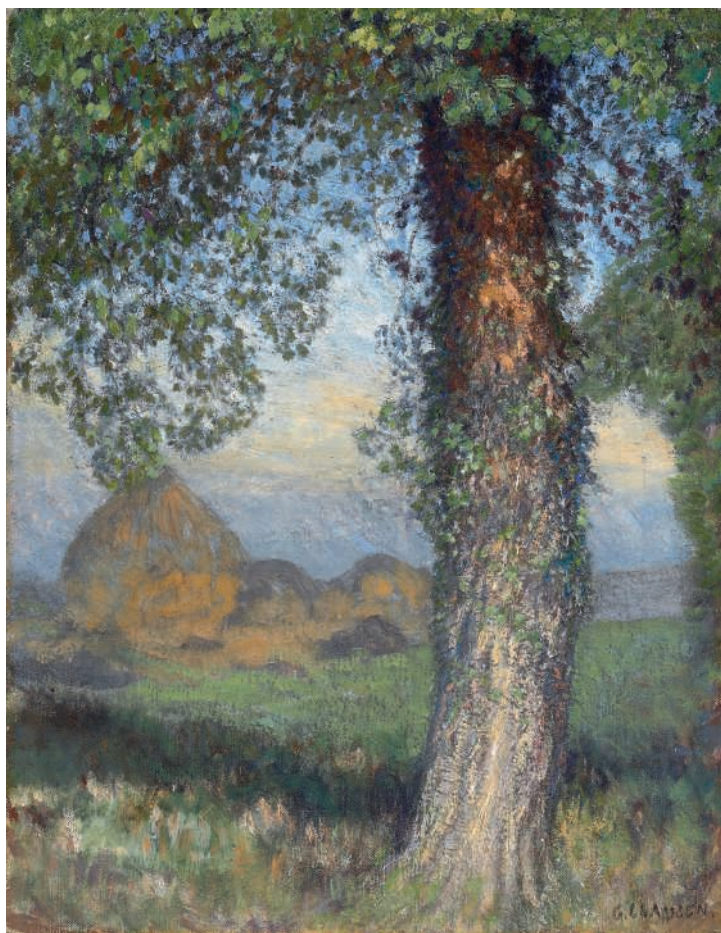
LITERATURE:

J.B. Manson, 'Mr Geoffrey Blackwell's Collection
of Modern Pictures', *The Studio*, vol. 61, 1914,
pp. 280, 282 (illus. as 'Landscape').

K. McConkey, *George Clausen and the Picture of
English Rural Life*, Glasgow, 2012, p. 145
(illus. in col. as 'The Elm Tree').

KMc.

Visit www.christies.com for additional
information on these lots



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199

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

Still Life. Study.

signed 'G. CLAUSEN' (upper right) and signed, inscribed and dated 'STILL LIFE STUDY/G. CLAUSEN/1921' (on the reverse) and further signed and inscribed 'GEORGE CLAUSEN./61 Carlton Hill./LONDON.NW.8.' (on a label attached to the stretcher) and further inscribed 'STIL[sic.]-LIFE.' (on a label attached to the stretcher)
oil on canvas
12¼ x 16½ in. (31 x 42 cm.)

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:

with Beaux Arts Gallery, Bruton Place, London.
Rev. James G. Dempsey, Dublin.
Zoltan Lewinter-Frankl.

EXHIBITED:

Glasgow, Annan's Gallery, October 1921, as 'Still Life (cress + tomato)'.
Belfast Museum and Art Gallery, *The Lewinter-Frankl Collection*, March - April 1958, no. 88

LITERATURE:

F. Rutter and R.H. Wilenski, *Masterpieces of Modern Art*, n.d. [c 1923?], London (illus. in col. as *Still Life Study*).
Colour Magazine, vol. 18, no. 1, February 1923, p. 15, illustrated in colour.
K. McConkey, *George Clausen and the Picture of English Rural Life*, Glasgow, 2012, p. 188.
KMc.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

200

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

Carnations

signed 'G. CLAUSEN' (lower right)
oil on canvas
18½ x 18½ in. (47 x 47 cm.)
Painted circa 1920

£8,000-12,000

\$12,000-17,000
€11,000-15,000

PROVENANCE:

with The Leicester Galleries, London.
Sir Philip & Lady Harris, until 2009.

EXHIBITED:

London, The Leicester Galleries, *Paintings and Drawings by George Clausen RA, RWS*, 1912, no. 21.
KMc.

Visit www.christies.com for additional information on these lots



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λ201

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

A Girl in a Wicker Chair

signed 'Stanhope A. Forbes' (lower left)

oil on canvas

19¾ x 23½ in. (50 x 59.7 cm.)

Painted circa 1920

£15,000-25,000

\$22,000-36,000

€19,000-32,000

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.



202



203

202

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

Steering the Punt

signed and dated 'H.S. TUKE. 1909' (lower left) and indistinctly inscribed '... Tuke/...dne Lodge. Harewell Rd/Steering the Punt' (on a fragmentary label attached to the backboard)

pencil and watercolour with gum arabic on paper
10¼ x 7 in. (26 x 17.8 cm.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

P.C. Brockenridge, Toronto.

Anonymous sale; Christie's, London, 15 June 2011, lot 45.

EXHIBITED:

London, Royal Watercolour Society, 1911, where purchased by P.C. Brockenridge, Toronto (£24).

By 1909 when this picture was executed, Tuke had established a reputation as a portrait painter for the rich and famous, painting such celebrated figures as the writer and intelligence officer, T. E. Lawrence and the cricketer W. G. Grace. The present work reveals the artist's extraordinary skill as a portraitist and his ability to capture character, and a careful likeness, as well as demonstrating his technical ability in the medium of watercolour.

Painted in Falmouth harbour, Cornwall, the sitter is one of the many local lads Tuke used as models for his large figure compositions. In this work, he has chosen to depict the boy steering a small working boat, using one oar at the back of the boat both as a means of propulsion and as a rudder. The soft palette and impressionistic technique are characteristic of the development of his work following his visit to Italy, Albania and Corfu in 1892.

203

HAROLD C. HARVEY (1874-1941)

Washday, Newlyn beyond

signed and dated 'Harold Harvey. 07' (lower left)
oil on canvas

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

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:

Anonymous sale; Philips, London, 6 November 1990, lot 43.

204

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

*Watching the Sea, Boulogne
Harbour, France*

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

oil on canvas laid down onto board
24 $\frac{1}{2}$ x 18 $\frac{3}{4}$ in. (61.3 x 46.7 cm.)

£30,000-50,000

\$44,000-72,000

€38,000-63,000

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

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





Sir William Russell Flint was the son of a painter with whom he first trained. Apprenticed to a firm of Edinburgh lithographers at the age of 14, he came to London in 1900, where he worked as a medical illustrator and for the *Illustrated London News*. Following service in the Navy and RAF during the First World War, Flint returned to his career as an artist. He was elected a member of the Royal Watercolour Society in 1917, and in 1924 was elected Associate of the Royal Academy, receiving full membership in 1933 and later serving as a trustee 1943-55. He also served as President of the Royal Society of Painters in Watercolour 1936-56 and was knighted for his services to art in 1947. He is best known for his technical virtuosity in watercolour, and for his remarkable ability to portray the female form.

λ*205

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

Three Beauties Bathing

signed 'W. RUSSELL FLINT-' (lower left)
pencil and watercolour on paper
22 $\frac{3}{8}$ x 30 $\frac{7}{8}$ in. (56.8 x 78.5 cm.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000



λ206

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

The Dancer Zelinda Resting

signed 'W. RUSSELL FLINT-' (lower right) and further signed and inscribed 'The Dancer Zelinda Resting/
W Russell Flint' (on the reverse)

pencil and watercolour on artist's card
9 x 16 in. (22.9 x 40.6 cm.)

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:

with The Fine Art Society, London, 1957.
Private collection, UK.
with Richard Green, London, 1992.



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208

λ*207

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

The Great Scales

signed 'W. RUSSELL FLINT-' (lower right) and signed, inscribed and dated '(Scales from Bruges) The Great Scales/ W Russell Flint/ 1956-1961' (on the reverse) and with further indistinct inscription, possibly regarding framing measurements (lower left)
pencil and watercolour on paper
15½ x 22½ in. (39.4 x 57.2 cm.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:
with Frost and Reed, London.

λ*208

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

Four Against One

signed 'W. RUSSELL FLINT-' (lower left) and signed and dated 'W Russell Flint/ Sept. 1957-Jan. 1958' (on the reverse)
pencil and watercolour on paper
15½ x 23¼ in. (39.4 x 59 cm.)

£20,000-30,000

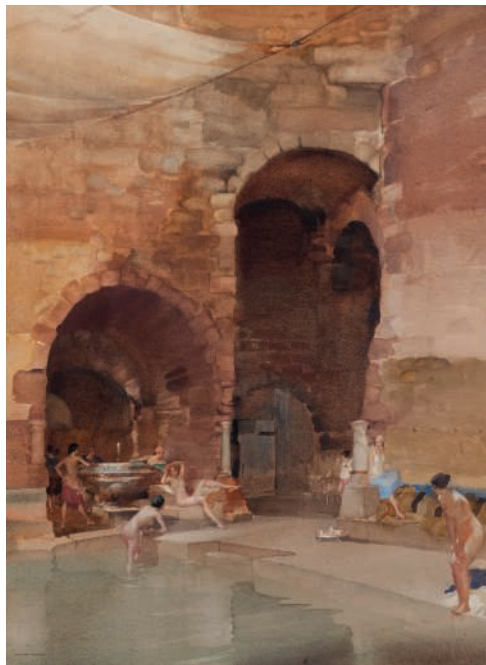
\$29,000-43,000
€26,000-38,000

PROVENANCE:
with Frost and Reed, London.

EXHIBITED:
London, Royal Institute of Painters in Water Colours.



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λ*209

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

From a Window in Venice

signed 'W. RUSSELL FLINT-' (lower left) and signed, inscribed and dated
'From a Window in Venice/ W Russell Flint/ May 1958' (verso)
pencil and watercolour on artist's board
11½ x 15¾ in. (29.2 x 40 cm.)

£15,000-20,000

\$22,000-29,000
€19,000-25,000

λ210

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

*The Pool of the Maids of Honour; or a Pseudo-Classical
Caprice*

signed 'W. RUSSELL FLINT-' (lower left) and signed, inscribed and dated
'Begun 4 Sept. 1933/ Finished 30 Sept. "/>

£15,000-20,000

\$22,000-29,000
€19,000-25,000



211

λ211

CECIL KENNEDY (1905-1997)

Summer Group

signed 'Cecil Kennedy' (lower right)
oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:
with The Fine Art Society, London.

EXHIBITED:
(Possibly) London, Royal Academy, 1953.

λ212

CECIL KENNEDY (1905-1997)

Flowers in a Silver Pedestal Vase

signed 'Cecil Kennedy' (lower right)
oil on canvas
36 x 28 in. (91.4 x 71.1 cm.)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:
Anonymous sale; Christie's, London, 26 October 1993, lot 120.

EXHIBITED:
Société des Artistes Français, 1957.



212

λ*213

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

Flowers in a Vase

signed 'Edward Seago' (lower left)
oil on canvas
26½ x 20½ in. (66.4 x 51.1 cm.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:
with Frost & Reed, London, until the 1960s.
Anonymous sale; Sotheby's, New York, 14 March 2012, lot 70.





214

λ214

SIR JOHN ALFRED ARNESBY BROWN, R.A. (1866-1955)

The Trent Valley

signed 'Arnesby Brown' (lower right) and further signed and dated 'Trent Valley 1932' (on the stretcher)
oil on canvas
24 x 32 in. (61 x 81.5 cm.)

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:

C.F. Thorpe, Knaresborough; Christie's, London, 20 March 1953, lot 104 (52 gns to the present owner).
Anonymous sale; Christie's, London, 7 June 2007, lot 17.
Anonymous sale; Bonhams, London, 13 November 2012, lot 57.

EXHIBITED:

London, Royal Academy, 1932, no. 11.
Venice, XIXth Biennial International Art Exhibition, 1934 (£250).

λ*215

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

A Norfolk By-Road

signed 'Edward Seago' (lower left) and with inscription 'A NORFOLK BY ROAD.' (on the stretcher)
oil on canvas
20 x 26 in. (50.5 x 66 cm.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

with Colnaghi, London.
with Laing Galleries, Toronto.

λ216

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

After the Regatta, Blakeney, Norfolk

signed and dated 'Edward Seago/50' (lower left) and with inscription 'AFTER THE REGATTA, BLAKENEY, NORFOLK' (on the reverse)
oil on board
11 x 15 in. (28 x 38 cm.)

£15,000-20,000

\$22,000-29,000
€19,000-25,000

PROVENANCE:

with Coe Kerr Gallery, New York, no. 31.



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216A

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

The Avenue des Champs-Élysées, Paris

signed 'Edward Seago' (lower left)

oil on canvas

26 x 36 in. (66 x 91.5 cm.)

Painted *circa* 1952

£70,000-100,000

\$110,000-140,000

€89,000-130,000

PROVENANCE:

with Frost & Reed, London.

Anonymous sale; Christie's, London, 5 November 1999, lot 113, where purchased by the present owner.

Seago travelled to France at least five times on his boat the *Capricorn*, which he sailed himself from Yarmouth, via winding rivers, recording views on his way. Once in Paris he settled near the Place de la Concorde, primarily choosing subjects filled with light and movement, specifically the Tuileries, the Place de la Concorde, and the Champs-Élysées. The artist recalled, 'For my part I was fascinated by the sunlight and shadow of those crowded walks beneath the chestnut trees, by the ever moving colourful pattern of men, women and children, dogs and perambulators, and the stream of smart limousines and yellow taxi-cabs which roared up the broad thoroughfare' (E. Seago, *With Capricorn to Paris, London*, 1956, pp. 89-90).





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λ217

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

Lesser Venice

signed 'W. RUSSELL FLINT' (lower left)
pencil and watercolour on paper
19¼ x 26½ in. (48.9 x 66.3 cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

PROVENANCE:
C.R. Moon.

EXHIBITED:
Wellington, New Zealand, *Centenary Exhibition*,
1939-40.
London, Richard Green, *An exhibition of
watercolours and drawings by Sir William Russell
Flint RA, PRWS*, 1997, no. 3.



218

λ*218

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

*The Bridge near San Zanipolo,
Venice*

signed 'Edward Seago' (lower right)
pencil and watercolour on paper
14½ x 21¼ in. (36.8 x 54 cm.)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:
with the Pieter Wenning Gallery, Johannesburg, 1971.
W. Shields; Christie's, London, 12 June 1981,
lot 184.
Anonymous sale; Christie's, London, 12 June 1987,
lot 39.

The view shows the side of Campo San Zanipolo, one of the largest squares in Venice. It is dominated by the church of Santi Giovanni e Paolo, which is out of sight on the right. The building on the right is the early Renaissance masterpiece the Scuola Grande di San Marco, one of Venice's six major charitable Confraternities. The graceful arches and the sculptural reliefs by Tullio Lombardo make the Scuola one of the most exquisite fifteenth-century buildings in Venice. Today it forms the entrance to the city hospital. The bridge is the Ponte del Cavallo.



λ*219

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

Morning Sunlight, Chioggia

signed and with indistinct inscription 'MORNING SUNLIGHT' (on the reverse)

oil on board

20 x 29 in. (50.8 x 74.9 cm.)

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 June 1991, lot 30.



220

λ*220

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

*Thames Barges on the Orwell,
Suffolk*

signed 'Edward Seago' (lower left) and with
inscription 'THAMES BARGES ON THE
ORWELL/SUFFOLK' (on the reverse)
oil on board
12 x 16 in. (30.5 x 40.6 cm.)

£15,000-20,000

\$22,000-29,000
€19,000-25,000



221

λ221

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

The Still Pool in Winter

signed 'Edward Seago' (lower left) and with
inscription 'THE STILL POOL - WINTER'
(on the reverse)
oil on board
26 x 36 in. (66 x 91.4 cm.)

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:
with Ian MacNicol, Glasgow.



λ*222

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

Junks at North Point, Hong Kong

signed 'Edward Seago' (lower left) and with inscription 'JUNKS AT NORTH POINT - HONG KONG'
(on the reverse)

oil on board

20 x 26 in. (50.8 x 66 cm.)

£50,000-80,000

\$72,000-110,000

€64,000-100,000

PROVENANCE:

with G. Blair Laing, Toronto.

END OF SALE



THE FOLLOWING LOTS WILL BE INCLUDED IN THE



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30 June 2016

AUCTION

Thursday 30 June 2016
at 7.00 pm

8 King Street, St. James's
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Friday	17 June	9.00 am - 4.30 pm
Saturday	18 June	12.00 noon - 5.00 pm
Sunday	19 June	1.00 pm - 5.00 pm
Monday	20 June	9.00 am - 3.00 pm
Tuesday	21 June	9.00 am - 4.30 pm
Wednesday	22 June	9.00 am - 4.00 pm
Thursday	23 June	9.00 am - 4.30 pm
Friday	24 June	9.00 am - 4.30 pm
Saturday	25 June	12.00 noon - 6.00 pm
Sunday	26 June	12.00 noon - 5.00 pm
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Tuesday	28 June	9.00 am - 6.00 pm
Wednesday	29 June	9.00 am - 4.00 pm
Thursday	30 June	9.00 am - 3.30 pm

ENQUIRIES

Peter Brown
pbrown@christies.com
Tel: +44 (0)20 7389 2435

Harriet Drummond
hdrummond@christies.com
Tel: +44 (0)20 7389 2278

1

DANTE GABRIEL ROSSETTI (1828-1882)

Portrait of Jane Morris, bust-length

coloured chalks on light green paper

19¾ x 15⅞ in. (50.1 x 40.3 cm.)

in the original Foord and Dickinson frame designed by the artist

Executed *circa* 1870

£300,000-500,000

PROVENANCE:

F.S. Ellis.

Anonymous sale, Sotheby's, London, 25 January 1956, lot 30, (bt. Patch).

W. Alwyn; Sotheby's, London, 14 November 1962, lot 104, (bt. Graham Reid).

with The Reid Gallery, Guildford.

L. S. Lowry, R.A., and by descent.

EXHIBITED:

Dublin, *Irish International Exhibition*, 1907.

London, *Fine Art Society*, 1918.

Manchester, City Art Gallery, *A Pre-Raphaelite*

Passion, the private collection of L.S. Lowry,

1 April – 31 May 1977, no. 12.

LITERATURE:

Nova Magazine, August 1966, p. 31.

V. Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti (1828-1882)*, Oxford, 1971, p. 178, no. 391.



4

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

Golden Hours

oil on canvas
 31½ x 49 in. (80 x 124.5 cm.)
 Painted *circa* 1864
 £3,000,000-5,000,000

PROVENANCE:

Ernest Leopold and Elizabeth Benzon.
 Mrs Elizabeth Benzon (†); Christie's,
 London, 1 May 1880, lot 55 (1100 gns to
 Vokins).
 The Rt Hon. Lord Revelstoke; Christie's,
 London, 3 June 1893, lot 38 (370 gns to
 Agnew).
 with Agnew's, London.
 The Rt Hon. Lord Davey (†); Christie's,
 London, 20 April 1907, lot 77 (250 gns to
 Wallis).
 Henry Mungall (†); Christie's, London, 13
 February 1914, lot 20 (220 gns to Paris).
 Anonymous sale [J.A. Orillac]; Christie's,
 London, 15 December 1916, lot 140 (260
 gns to Huggins).
 Lady Rosamond Christie, and by descent to
 the present owner.

EXHIBITED:

London, Royal Academy, 1864, no. 293.
 London, 1867.
 London, County Borough of West Ham,
Second Annual Loan Picture Exhibition,
 Easter 1896.
 London Royal Academy, *Winter Exhibition*,
 1897, no. 40, lent by Lord Davey.
 Liverpool, 1915, no. 1215.
 Manchester, City Art Gallery; Minneapolis,
 Institute of Arts; and Brooklyn Museum,
The Victorian High Renaissance, September
 1978 - April 1979, no. 44, lent by George
 Christie.
 Munich, Neue Pinakothek; and Madrid,
 Prado, *Victorian Painting*, British Council
 Exhibition, February - June 1993.
 London, Royal Academy, *Frederic, Lord
 Leighton*, February - April 1996, no. 31, lent
 by Sir George and Lady Christie.

LITERATURE:

'The Royal Academy Exhibition', *Art Journal*,
 1864, p. 158.
 'The Royal Academy', *Athenaeum*, no. 1905
 (30 April 1864), p. 616.
 'The Royal Academy of 1864'. *Saturday
 Review*, 17 (14 May 1864), p. 593.
 'Exhibition of the Royal Academy', *Times*,
 30 April 1864. p. 14.
 J. Beavington Atkinson, 'English Painters
 of the Present Day', XVI, *Portfolio*, 1870, pp.
 161-6.
 E.F.S. Pattison, *Sir Frederic Leighton*,
 London, 1882, p. 14.
The Magazine of Art, vol. 4, 1881, p. 52.
Art Journal, vol. 57, 1895, illustrated p. 375.
 E. Rhys, *Frederic Lord Leighton*, London,
 1895, pp.12-13, 67; second, revised edition,
 1898, pp. 17-18, 85.
 A. Corkran, *Frederic Leighton*, London,
 1904, p. 57, 193, 201.
 Mrs Russell Barrington, *The Life, Letters
 and Work of Frederic Leighton*, London,
 1906, II, pp. 9, 112, 114, 119, 123-4.
 E. Staley, *Lord Leighton of Stretton, P.R.A.*,
 London, 1906, pp. 66-67, 234.
 R. and L. Ormond, *Lord Leighton*, Yale,
 1975, pp. 61, 119, 155, no. 103, pl. 88, colour
 sketch, p. 155, no. 104.

R. Ormond, 'Leighton's Frescoes in the
 Victoria and Albert Museum', *V & A; Brochure*
 6, London, 1975, p. 35.
 G. Hedberg, A. Staley, L. Ormond, R.
 Ormond, Richard Dorment, *Victorian High
 Renaissance*, London, 1978, pp. 105-6
 (exhibition catalogue).
 C. Newall, *The Art of Lord Leighton*, London,
 1990, pp. 48-50.
 R. Ormond, L. Ormond, C. Newall, S.
 Jones and B. Read, *Frederic, Lord Leighton:
 Eminent Victorian Artist*, Harry N. Abrams
 with the Royal Academy of Arts, 1996, pp.
 15, 136-7 (exhibition catalogue).
 Tim Barringer and E. Prettejohn (eds.),
*Frederic Leighton: Antiquity, Renaissance,
 Modernity*, New Haven and London, Yale,
 1999, p. 232.
 C. Dakers, *The Holland Park Circle: Artists
 and Victorian Society*, London, 1999, p. 133,
 fig. 30.
 E. Prettejohn, *Art for Art's Sake:
 Aestheticism in Victorian Painting*, New
 Haven, 2007, p. 79.



15

DAVID ROBERTS, R.A. (1796-1864)

Jerusalem, from the South

signed and dated 'David. Roberts. R.A. 1860.' (lower left)

oil on canvas

48½ x 72¼ in. (123.2 x 183.5 cm.)

£1,000,000-1,500,000

PROVENANCE:

Bought from the artist by Ernest Gambart.
H. Llewellyn.

His sale; Christie's, London, 9 March 1861,
lot 97 (389 gns to Jones on behalf of R.C.
Naylor, of Hooton Hall, Chester).

R. C. Naylor; Christie's, London, 7 August
1875, lot 848 (850 gns to W. Lane).

The Earl of Dudley, 1882.

The Countess of Dudley.

The Earl of Dudley's Executors; Christie's,
London, 25 June 1892, lot 33 (140 gns to
Agnew).

Executors of Mrs. C. Morland Agnew;
Christie's, London, 24 March 1933, lot 44
(10 gns to Boot).

Omell Galleries (on behalf of Mrs Barrett);
Christie's, London, 24 July 1950, lot 60
(28 gns to Forbes).

Anonymous sale; Christie's, London, 25
October 1991, lot 1, where purchased by the
present owner.

EXHIBITED:

Brussels, *Exposition Générale des Beaux-
Arts*, 1860, no. 817.

Worcester, *Worcester Engine Works,
General Exhibition*, 1882, no. 298.

LITERATURE:

The artist's autograph work-record, p. 233.

The Art Journal, 1875, p. 344.

The Art Journal, 1889, p. 303.

C. Morland, Agnew collection catalogue, 1911.

J. Chapel, *Victorian Taste*, (catalogue of
paintings at Royal Holloway College), 1982,
p. 129.



λ*16

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

*H.M. The Queen and 'Aureole' in the Paddock at Epsom before
the Coronation Cup at the Derby meeting, 1954*

signed 'A.J. Munnings' (lower right)

oil on panel

22 x 30 in. (55.8 x 76.2 cm.)

£400,000-600,000

PROVENANCE:

with Wildenstein Gallery, New York.

Senator John W. Warner, from whom
purchased by the father of the present
owner.



***17**

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

The Violet's Message

signed with monogram and dated '1854' (lower left)

oil on panel

10 x 7¾ in. (25.4 x 19.7 cm.)

£700,000-1,000,000

PROVENANCE:

Joseph Arden, by October 1857.
His sale; Christie's, London, 26 April 1879, lot 29, as 'A Girl with Violets' (60 gns to Tooth).
James Orrock, by 1896, by whom sold to Lord Leverhulme, in 1898, by whom given to Lady Lever Art Gallery, Port Sunlight. Lady Lever Art Gallery; Christie's, London, 6 June 1958, lot 138 (800 gns to Agnews). with Agnew's, London, until bought by Sir Colin and Lady Anderson, and by descent to the present owner.

EXHIBITED:

London, Royal Society of Portrait Painters, *Annual Exhibition*, 1897, no. 20.
Glasgow, Royal Glasgow Institute of the Fine Arts, 1898, no. 522, as 'Miss Siddal (Mrs Rossetti)'.
Liverpool, Port Sunlight, Hulme Hall, *An Exhibition to Celebrate the Coronation*, 1902, no. 74.
Liverpool, Port Sunlight, *Centenary Exhibition of Works by the Pre-Raphaelites—Their Friends and Followers*, 1948, no. 134.
Hampstead, Burgh House, *Treasures from Hampstead Houses*, 1959, no. 24.
London, Agnew's, *Loan Exhibition of Victorian Painting 1837-1887: In Aid of the Victorian Society*, November - December 1961, no. 48.
Ottawa, National Gallery of Canada, *An Exhibition of Paintings and Drawings by Victorian Artists in England*, 1965, no. 92.
London, Royal Academy, and Liverpool, Walker Art Gallery, *Millais: P.R.B./P.R.A.*, January - April 1967, no. 47.
London, Tate Britain (no. 60); Amsterdam, Van Gogh Museum; Fukuoka, Kitakyushu Municipal Museum of Art; and Tokyo, Bunkamura Museum of Art (no. 27), *Millais*, September 2007 - October 2008.

LITERATURE:

M.H. Spielmann, *Millais and His Works*, Edinburgh and London, 1898, pp. 151, 160 and 168, no. 42 (as *Miss Siddal*).
J. G. Millais, *The Life and Letters of Sir John Everett Millais*, London, 1899, vol. II, p. 469 (as *Miss Siddal*).
R. R. Tatlock, *English Paintings in the Collections in the Lady Lever Art Gallery, Port Sunlight*, 1928, no. 1658, pl. 11.
M. Bennett, *Millais P.R.B./P.R.A.*, exhibition catalogue, London and Liverpool, 1967, p. 38.
M. Lutyens, *Millais and the Ruskins*, London, 1967, p. 150.
M. Pointon, 'Histories of Matrimony: J. E. Millais', in *Pre-Raphaelites Re-Viewed*, Manchester, 1989, pp. 115, 122.
P. Funnell, M. Warner, et al. *Millais: Portraits*. exhibition catalogue, National Portrait Gallery, London, 1999, p. 99.
J. B. Jimenez (ed.), 'Annie Miller,' in *Dictionary of Artists' Models*, Routledge, 2001, p. 374.
J. Rosenfeld and A. Smith, *John Everett Millais*. exhibition catalogue, Tate Britain, London, 2007, pp. 99 (ill.), 106, 107.
J. Rosenfeld and A. Smith, *John Everett Millais*. exhibition catalogue, Van Gogh Museum, Amsterdam, 2008. p. 55 (ill.).
J. Rosenfeld and A. Smith, *Millais*. exhibition catalogue, The Asahi Shimbun/Bunkamura Museum of Art, Japanese edition, 2008, cat. 27, pp. 78-79 (ill.).



18

DANTE GABRIEL ROSSETTI (1828-1882)

Ligeia Siren

signed with monogram and dated '1873' (lower right) and inscribed 'LIGEIA SIREN' (upper right)
pencil and coloured chalks on paper, extended along the lower edge
32½ x 21½ in. (82.3 x 54.7 cm.)
in the original Ford and Dickinson frame designed by the artist
£1,500,000-2,000,000

PROVENANCE:

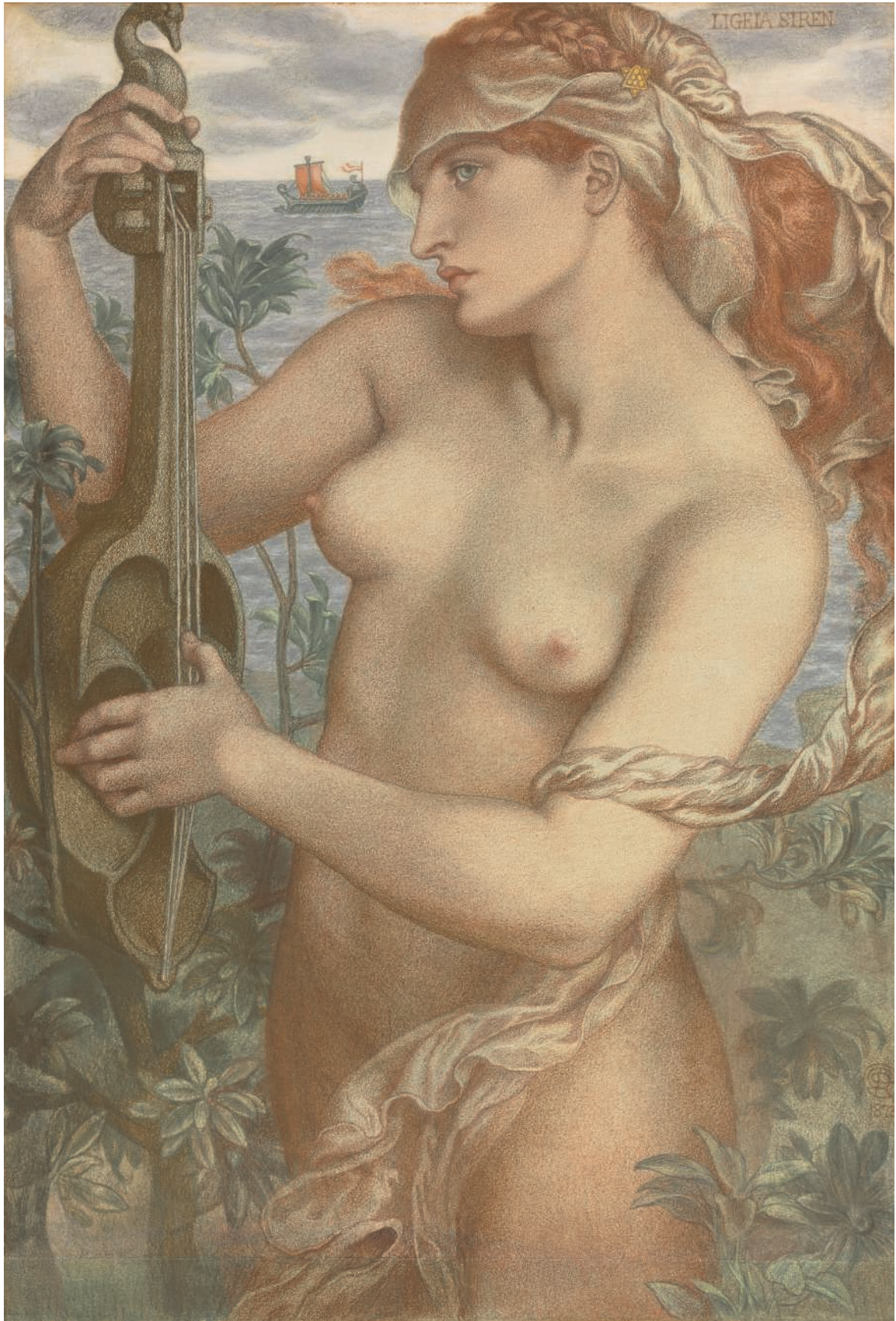
Given by the artist to Charles Augustus Howell, August 1873.
Constantine Alexander Ionides.
William Connal; Christie's, London, 14 March 1908, lot 22. (26 gns to Sampson).
Pickford Robert Waller and by descent to his daughter
Miss Sybil Waller; Christie's, London, 1 October 1973, lot 83 (bought by Hartnoll & Eyre on behalf of the present owner).

EXHIBITED:

London, Burlington Fine Arts Club, *Pictures, Drawings, Designs and Studies by the Late Dante Gabriel Rossetti*, 1883, no. 74.
Tokyo, Bunkamura Museum of Art, *D.G. Rossetti*, 1990, no. 76.
Rome, Palazzo delle Esposizioni, *Dei ed Eroi: Classicità e mito fra '800 e '900*, 1996, no. 39.
London, Tate Gallery, Munich, Haus der Kunst and Amsterdam, Van Gogh Museum, *The Age of Rossetti, Burne-Jones and Watts, Symbolism in Britain 1860-1910*, October 1997 - August 1998, no. 72, pp. 195-6, illustrated.
London, Tate Gallery, *Exposed: The Victorian Nude*, January - February 2002, no. 62, p. 138, illustrated.
Cardiff, National Museums and Galleries of Wales, *Victorian Dreamers*, October 2005 - January 2006.

LITERATURE:

W.M. Rossetti, *D.G. Rossetti as a Designer & Writer*, London, 1889, p. 85.
H.C. Marillier, *Dante Gabriel Rossetti, Illustrated Memorial of his Art and Life*, London, 1899, p. 172, no. 258.
T. Watts-Dunton, *Old Familiar Faces*, London, 1916, p. 86.
H. Rossetti Angeli, *The Pre-Raphaelite Twilight*, London, 1954, p. 101.
G. Pedrick, *Life with Rossetti*, London, 1964, p. 131.
O. Doughty and J.R. Wahl (eds.), *The Letters of Dante Gabriel Rossetti*, Oxford, 1965-8, pp. 1143 & 1145.
V. Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti*, Oxford, 1971, p. 134, no. 234.
F. Fennell (ed), *The Rossetti-Leyland letters: The Correspondence of an Artist and his Patron*, Ohio, 1978, pp. 47-8.
C.R. Cline (ed.), *The Owl and the Rossettis*, Pennsylvania, 1978, pp. 205, 209, 212, 222, 257, 291-2, 350, 354.
D. Macleod, 'Rossetti's Two *Ligeias*: Their Relationship to Visual Art, Music and Poetry', *Victorian Poetry*, XX, nos. 3-4, 1982, pp. 89-102.
M. Benedetti, *D.G. Rossetti*, Florence, 1984, pl. 425.
J. Davidson Reid, *Oxford guide to Classical Mythology in the Arts 1300-1990s*, II, Oxford, 1993, p. 1005.
A. Smith, *The Victorian Nude - sexuality, morality and art*, Manchester, 1996, p. 39, pl. 6.
J. Marsh, *Dante Gabriel Rossetti, Painter & Poet*, London, 1999, pp. 469, 474.
J.R. Bullen, *Rossetti: Painter & Poet*, London, 2011, p. 239, pl. 173.
M. Robinson, *The Pre-Raphaelites: Their Lives & Works in 500 images*, London, 2012, p. 212.



***19**

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

Pavonia

oil on canvas

20 $\frac{7}{8}$ x 16 $\frac{3}{8}$ in. (53 x 41.5 cm.)

Painted *circa* 1859

£1,500,000-2,500,000

PROVENANCE:

Purchased from the artist by George Payne, and by descent in the family.

Anonymous sale; Sotheby's, New York, 28 October 1982, lot 78.

Anonymous sale; Sotheby's, New York, 22 May 1991, lot 92.

with Christopher Wood, London, from whom purchased by a Private English Collector.

Purchased from the above by the present owner.

EXHIBITED:

London, Royal Academy, *Summer Exhibition*, 1859, no. 32.

London, International Exhibition, 1862, no. 429.

London, Royal Academy, *Frederic Lord Leighton: Eminent Victorian Artist*, 15 February – 21 April 1996, no. 14.

London, Victoria and Albert Museum; Paris, Musée d'Orsay; and San Francisco, Fine Art Museum, *The Cult of Beauty*, 2011 – 2012, unnumbered.

LITERATURE:

Athenaeum, 7 May 1859, p. 618.

Art Journal, 1859, p. 162.

E. Rhys, *Sir Frederic Leighton Bart, P.R.A.*

An Illustrated Chronicle, 1st. ed., London, 1895, p. 66.

E. Rhys, *Frederic Lord Leighton*, London, 1898, p. 14.

A. Corkran, *Frederic Leighton*, London, p. 38.

Mrs Russell Barrington, *Life, Letters & Work of Frederic Leighton*, vol. II, pp. 39, 41, 62.

E. Staley, *Lord Leighton of Stretton, P.R.A.*, London, 1906, pp. 55-6.

L. and R. Ormond, *Lord Leighton*, London, 1975, pp. 41-2, 49, 152, no. 46.

R.G. Dorment, 'A Roman Lady by Frederic Leighton', *Philadelphia Museum of Art Bulletin*, LXXIII, June 1977, pp. 2-11.

R.G. Dorment, *British Painting in the Philadelphia Museum of Art*, Philadelphia, 1986, pp. 204-7.

C. Newall, *The Art of Lord Leighton*, Oxford and New York, 1990, pp. 6, 28, pl. 1.

R. Ash, *Lord Leighton*, London, 1995, pl. 2.

S. Jones, C. Newall, L. Ormond, R. Ormond and B. Read, *Frederic Leighton 1830-1896*, London, 1996, pp. 111-3, no. 14.

L. Ormond, 'Leighton and the Pre-Raphaelites', *The Review of the Pre-Raphaelite Society*, IV, 2, Summer 1996, p. 4.

P. Barlow, 'Transparent bodies, Opaque Identities: Personification, Narrative and Portraiture', in T. Barringer and E. Prettejohn (eds.), *Frederic Leighton: Antiquity, Renaissance, Modernity*, New Haven and London, 1999, p. 206.

M. Th. Brandlhuber and M. Buhrs (eds.), *Frederic Lord Leighton: Painter and Sculptor of the Victorian Age*, Munich, Berlin, London, New York, 2009, p. 16, fig. 4.

A. Staley, *The New Painting of the 1860s: Between the Pre-Raphaelites and the Aesthetic Movement*, New Haven and London, 2011, pp. 77, 229-33, 279, pl. 210.



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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S 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 6076).

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:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings,

stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(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:

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

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

(iii) any amounts due under section D3 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 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:

(a) When you collect the lot; or

(b) 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):

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

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

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(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 ♡ 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.CHRTISTIES.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.
∅	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.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

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 AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at:

241 Acton Lane, Park Royal,
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com.

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.

To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

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.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots

may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT.

Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services

(CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

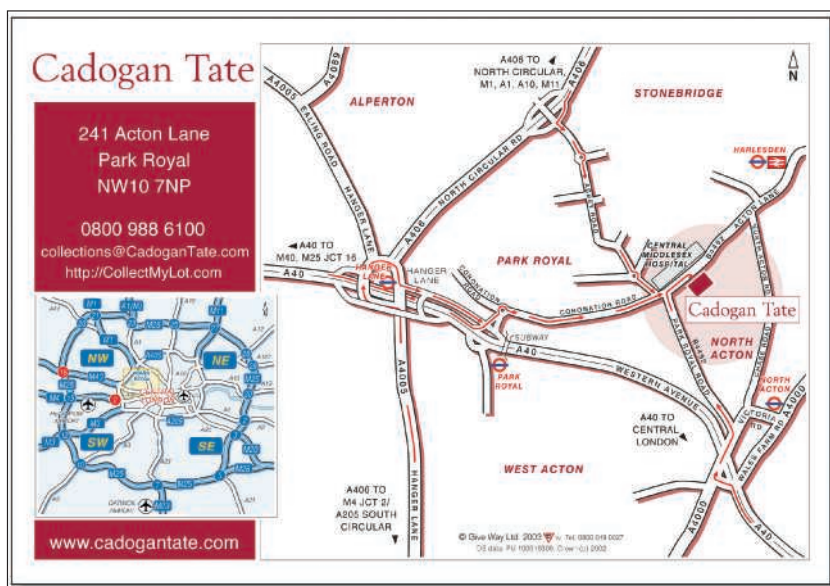
TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- VAT which will be applied at the current rate



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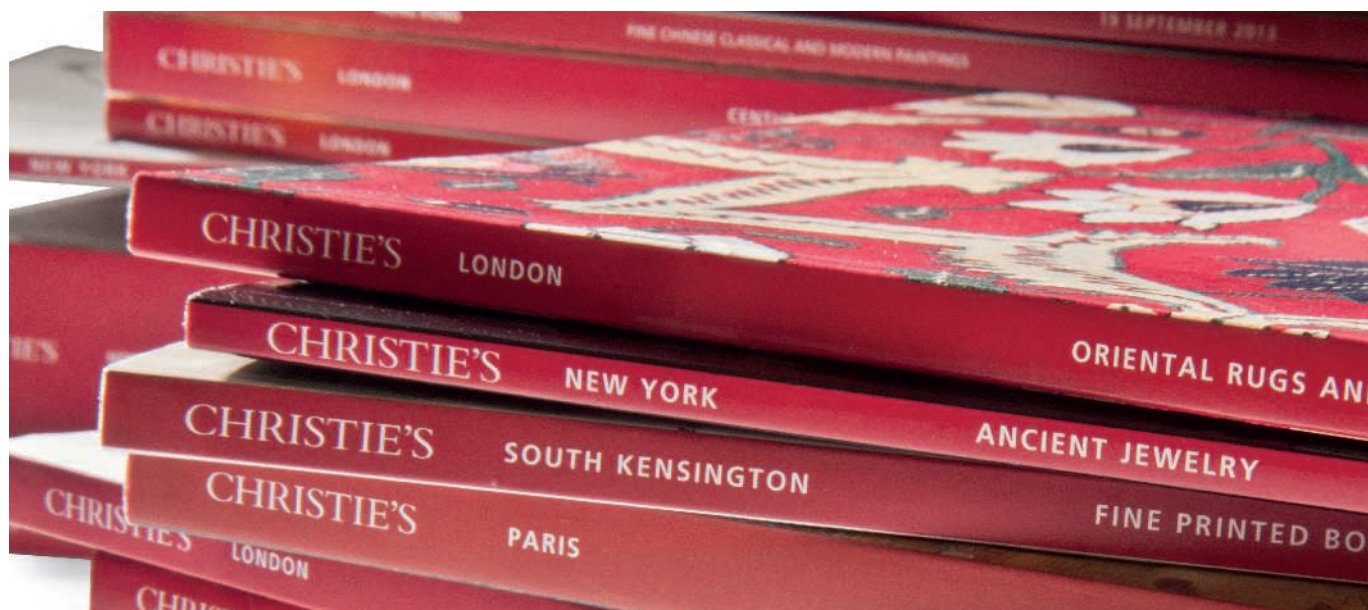
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