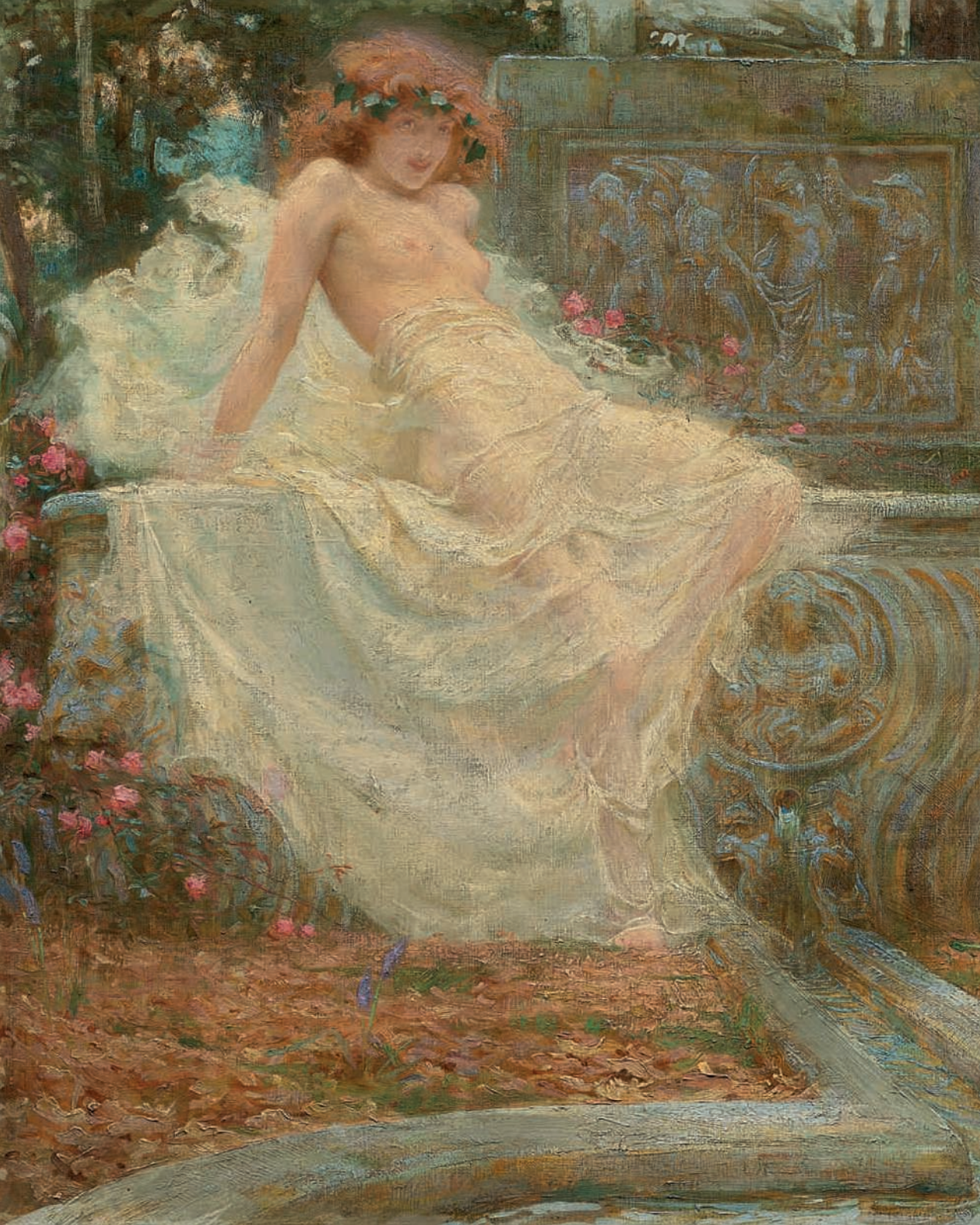


VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

King Street · 14 December 2016



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Front cover: Lots 25
Inside front cover: Lots 39
Inside back cover: Lots 96
Back cover: Lots 53

AUCTION

Wednesday 14 December 2016
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CHRISTIE'S



1

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

Needless Alarms

unsigned, on a pink marble plinth

bronze, brown patina

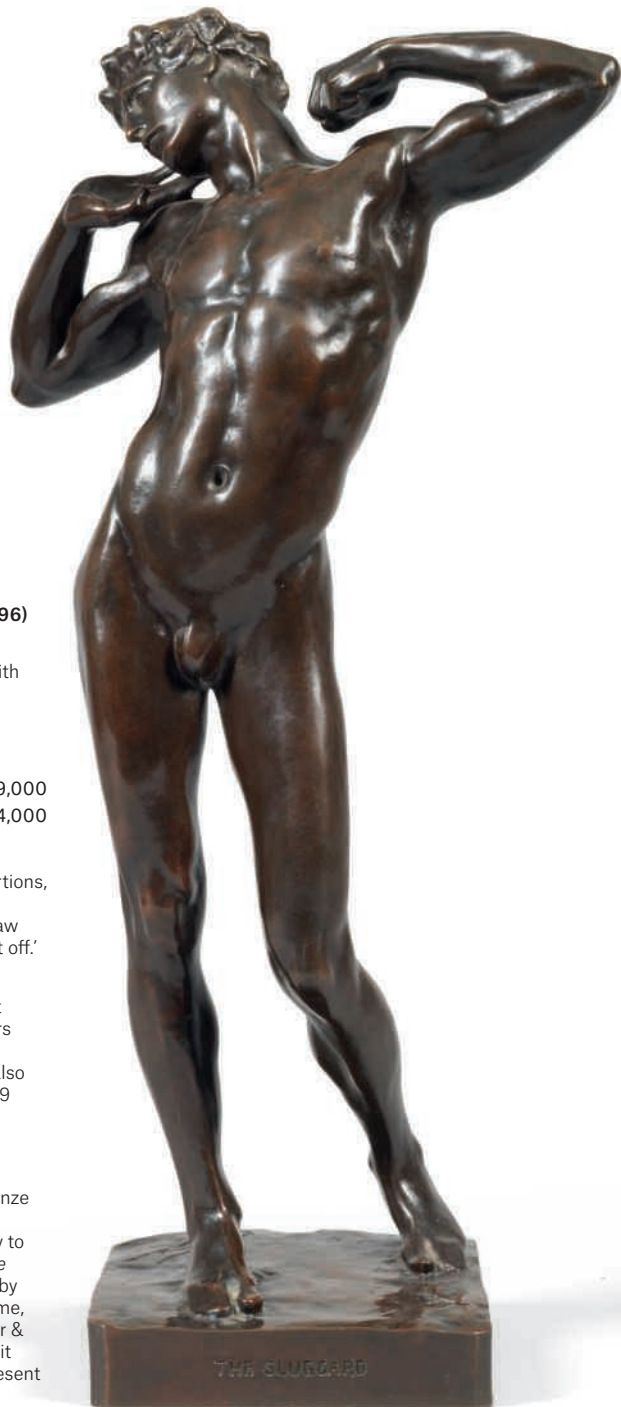
18½ in. (47 cm.) high, the bronze; 19¾ in. (49.2 cm.) high,
including the plinth

£12,000-18,000

\$15,000-22,000

€14,000-20,000

Leighton's third and most unusual sculpture, *Needless Alarms* was exhibited alongside his second and more widely known work, *The Sluggard*, at the Royal Academy in 1886 (no. 1922). In its depiction of a young girl turning away in fright from a toad at her feet, the work conforms to a favourite pre-occupation of the New Sculptors, that of presenting the youthful naked form in strong *contraposto*. Unlike *The Sluggard* and his celebrated work of 1877, *An Athlete wrestling with a Python*, both large-scale sculptures, *Needless Alarms* falls quite definitely into the category of the statuette, and its appeal to a less literary public as a decorative object for the domestic interior is re-enforced by the obvious humour with which the figure has been imbued. This fact was emphasised by Leonora Lang, critic for the *Art Journal*, who wrote in 1886 that Leighton had 'never done anything more charming, or that appealed to a larger number'.



2

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

The Sluggard

signed 'Fred Leighton' and titled 'THE SLUGGARD' and with further foundry inscription 'FOUNDED BY J.W. SINGER & SONS./FROME & LONDON'

bronze, brown patina
20½ in. (52.6 cm.) high

£25,000-40,000

\$31,000-49,000

€28,000-44,000

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*.

The 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 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. The present bronze is part of this second group.



3
SIR GEORGE FRAMPTON, R.A. (1860-1928)

Madonna of the Peach Tree

signed 'G^{EO}:FRAMPTON./1910' (on the reverse), on an ebonised oak plinth

bronze, dark-brown patina

15¼ in. (38.7 cm.) high, the bronze; 22¾ in. (57.8 cm.) high, including the plinth

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

Norman Forbes-Robertson, and thence by descent.

Anonymous sale; Sotheby's, London, 2 June 2010, lot 111.



14

RICHARD GARBE, A.R.A. (1876-1957)

An Elegy

signed and dated 'Richard Garbe/1906', on a grey-green marble plinth

bronze, dark-brown patina

23 $\frac{3}{8}$ in. (69.3 cm.) high, the bronze; 26 $\frac{1}{4}$ in. (66.7 cm.) high,

overall

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

B. Bennett.

with The Fine Art Society, London.

EXHIBITED:

The Royal Academy, London, 1906 - 'N°1709 *An Elegy*.'

5

EVELYN DE MORGAN (1855-1919)

Study for 'In Memoriam'

with inscription 'Evelyn de Morgan/ Study for In Memoriam'
(verso)

black and white chalks on grey-blue paper

15½ x 11 in. (38.5 x 28 cm.)

£8,000-12,000

\$9,900-15,000

€8,900-13,000

PROVENANCE:

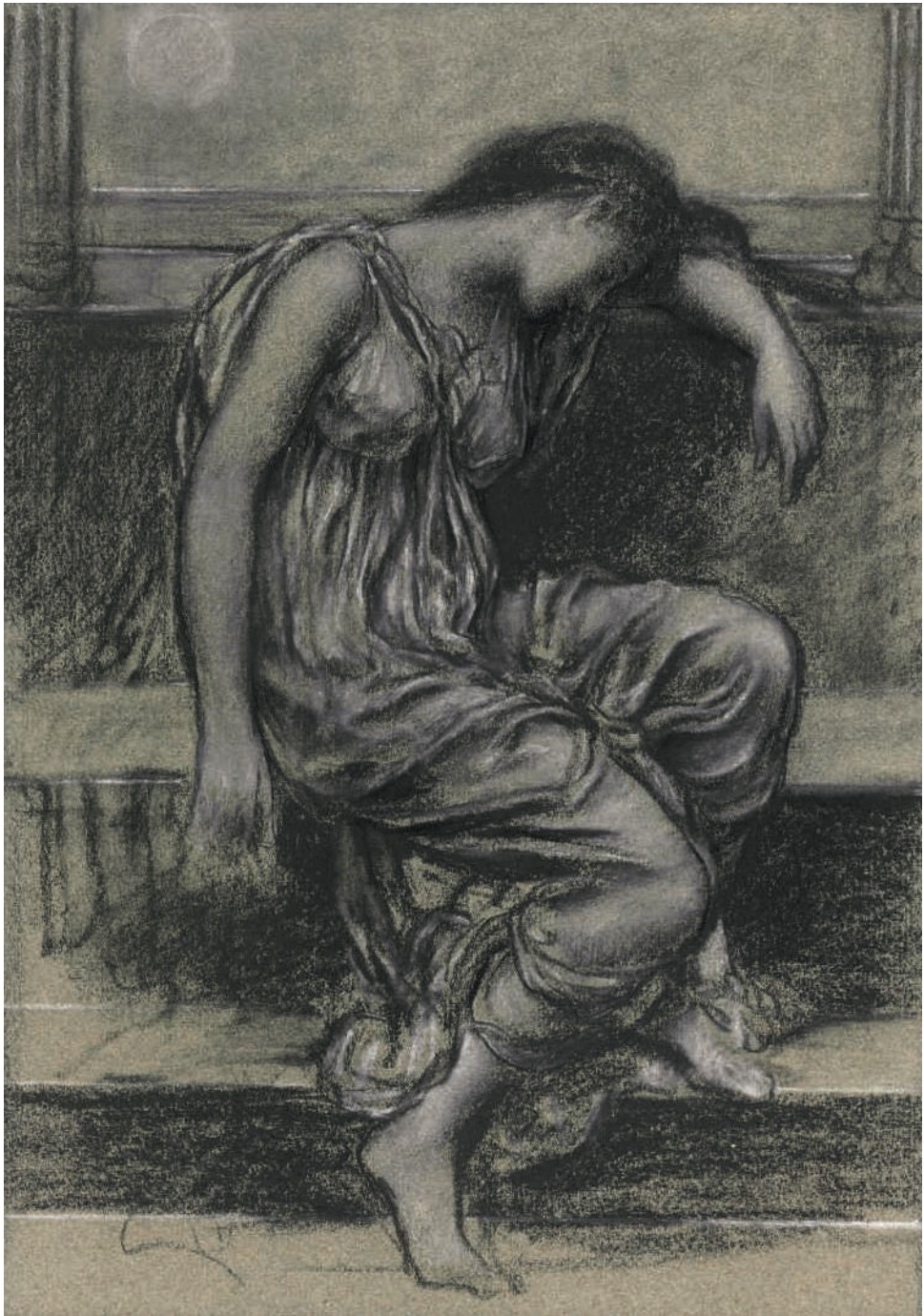
Anonymous sale; Sotheby's London, 20 June 1972, lot 76.

Anonymous sale; Christie's, London, 15 March 2012, lot 167.

The present sheet is a study for De Morgan's painting *In Memoriam* (The De Morgan Foundation), painted as a reflection on grief, loss and remembrance. Although painted somewhat earlier, the painting was included in De Morgan's exhibition of 1916, held at her studio in Edith Road, London, for the benefit of the British and Italian Red Cross. It reflects De Morgan's desire to depict not the heroic aspects of war, but the very deep personal emotions of those suffering.

The facility with which De Morgan has captured the complex drapery in the present sheet clearly demonstrates not only her training at the Slade School of Art, where she was amongst the first female students to be admitted, but also her enduring fascination with Italian Renaissance art.

Another study of the drapery for *In Memoriam* was sold in these Rooms as part of the *Stunners* collection on 16 June 2015 (lot 24).



6

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

Dorigen de Bretagne awaiting the return of her husband

signed with initials and dated 'E/B/J/18/97 (lower right)
watercolour heightened with bodycolour and with scratching
out, on paper laid on board
13 x 11½ in. (33 x 28.2 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

EXHIBITED:

London, Berlin Gallery, *Drawings and Studies by Sir Edward Burne-Jones, Bart.*, 1898, no. 43.

Bradford, Cartwright Memorial Hall, date unknown, no. 127.

The subject is derived from Chaucer's Franklin's Tale and demonstrates Burne-Jones's interest in medieval subject matter. Dorigen is eagerly awaiting the return of her husband, but is fearful of the rocks below, against which his boat could be dashed. There is an earlier related painting in the Victoria and Albert Museum, London, executed in 1871. It was clearly a subject which captivated the artist as he returned to it 26 years later, although in this later interpretation, he has simplified the composition still further, reducing the interior and removing all extra staffage, thus emphasising still further the isolation of the waiting figure. The simplicity of the composition and the emphasis on drapery is characteristic of his late work.

This watercolour is a fascinating example of the artist re-using and developing figures and attitudes that he found particularly appealing over an extended period. The kneeling figure in this work is directly taken from *The Passing of Venus* (originally conceived in 1861 and developed and re-visited over a period of at least 25 years). There is a further related drawing in the Fitzwilliam Museum, Cambridge (ref. 2019a), which the artist later dated to 1880, but which appears to date from *circa* 1877 and which must have formed the basis for the present work.

7 No Lot



DANTE GABRIEL ROSSETTI (1828-1882)*Study of Fanny Cornforth, bust-length*

inscribed 'Study by D.G. Rossetti/of Fanny C./18/G Boyce. May 22. 1865.' (on the reverse, in the hand of George Price Boyce), and with further inscription 'Study of Fanny Cornforth/by D.G. Rossetti./Bought (with other studies by him) of the artist/by George P. Boyce. May 22. 1865.' (on a fragment of the old mount) pencil on paper
10 x 8 in. (25.4 x 20.3 cm.)

£30,000-50,000

\$37,000-62,000

€34,000-55,000

PROVENANCE:

George Price Boyce.
Muriel Campbell, and by descent to the present owner.

LITERATURE:

(Possibly) V. Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti (1828 - 1882)*, *A Catalogue Raisonné*, Oxford, 1971, p. 193, no. 301.

Fanny Cornforth (1835-1906) dominated Rossetti's imagination throughout the first half of the 1860s and sat for nearly all of his most important works of the period. Born Sarah Cox, her combination of beauty, magnetism and her sensual nature proved irresistible to the artist. She was a complete contrast to the delicate, neurotic and ailing Lizzie Siddal, with whom he'd had a long and tortured relationship. Although there is no proof, it seems likely that Fanny became not only Rossetti's model but also his mistress before he was reunited with and married Lizzie in 1860. Following Lizzie's death two years later, Rossetti moved to Chelsea and Fanny was installed as his housekeeper. She remained there for at least the next decade and even when Rossetti became entranced by other beauties, such as Alexa Wilding and Jane Morris, he and Fanny remained close and he continued to rely on her for practical help and the emotional stability he so needed in his later years.

Her first sitting to Rossetti was in August 1856, as the model for the farmer's sweetheart in *Found* (Bancroft Collection, Willmington). In 1859 she sat for *Bocca Bociata* (Museum of Fine Arts Boston), which is generally regarded as the painting which marks the emergence of Rossetti's mature style and a crucial study in Aestheticism. Cornforth also sat for other artists including Burne-Jones and the watercolourist George Price Boyce (1826-1897). The latter appears to have formed a close bond with the model and it is thought that she perhaps also had an affair with Boyce.

Boyce first met Rossetti in 1849 and the two became firm friends. Boyce formed an extensive collection of the work of many of his contemporaries including Millais, Burne-Jones, Poynter, Leighton, Holman Hunt and Rossetti amongst others. He acquired a number of Rossetti's early works including *How They Met Themselves* (Fitzwilliam Museum, Cambridge) and in 1859 he commissioned *Bocca Baciata* (1859, Museum of Fine Arts, Boston). He also acquired various more informal and intimate portraits of Fanny by Rossetti, such as *Fanny Cornforth, asleep on a chaise-longue*, (The J. Paul Getty Museum, Los Angeles).





9

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

A reclining female nude

signed 'Fred Leighton' (lower right)
pencil heightened with white on paper
9½ x 13¼ in. (23.4 x 33.7 cm.)

£7,000-10,000

\$8,700-12,000

€7,800-11,000

This drawing is similar in pose to one in the Ashmolean Museum, Oxford, which has been dated to *circa* 1850 (WA1962.72). It also has the same early signature, which suggests that it was intended for sale or as a gift.

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

PROVENANCE:

David Loshak, and by descent to the present owner.



10

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

Studies of female figures for 'Captive Andromache'

inscribed 'Andromache' (lower right) and with the artist's studio stamp (L. 1741a) (lower left)
 black and white chalk on buff paper
 10 x 14½ in. (25.4 x 36.8 cm.)

£6,000-10,000

\$7,400-12,000

€6,700-11,000

PROVENANCE:

with Agnew's, London.
 with Hartnoll, London.
 with Christopher Wood, London.

EXHIBITED:

New York, Shepherd Gallery, *English Romantic Art 1840-1920*, Autumn 1998, no. 39.

These studies relate to female figures holding urns in *Captive Andromache* (circa 1888, Manchester Art Gallery). Completed in 1888, this was the last of Leighton's great processional

works which had brought him such public success. The painting developed over nearly twenty years, with the first compositional sketch made in the early 1870s, and the final four metre long canvas took over a year to paint. It was exhibited at the Royal Academy in 1888, and was purchased in 1889 by the gallery in Manchester for the considerable sum of four thousand pounds, raised by public subscription.

Leighton extensively researched the water-pitchers which the women carry, known as hydrias, studying them in the British Museum and from books. As was his usual practice, he made studies of each figure, first nude, and later draped, before bringing them together for the final composition. The figure to the right of the present sheet is that of Lena, the sister of Dorothy Dene, Leighton's great muse and the sitter for *Flaming June*.

Twenty-one other studies for the painting are at Leighton House Museum, London.

11

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

The Sierra Nevada, Spain

oil on canvas

10 x 17½ in. (25.4 x 44.5 cm.)

£40,000-60,000

\$50,000-74,000

€45,000-66,000

PROVENANCE:

Lord Leighton of Stretton, P.R.A. (†); Christie's, London, 11 July 1896, lot 48, as 'A Mountainous Landscape, Spain' (36 gns to Dicksee).

Sir Frank Dicksee, P.R.A.

with William Drummond, London, from whom acquired by the present owner.



EXHIBITED:

London, Royal Academy, *Frederick Leighton*, February - April 1996, no. 37, as 'A Mountainous Landscape, Spain'.

LITERATURE:

L. and R. Ormond, *Lord Leighton*, New Haven and London, 1975, p. 178, no. 523.

Frederic Leighton, exh. London, Royal Academy, 1996, p. 143, illustrated p. 142, no. 37, as 'A Mountainous Landscape, Spain'.



This atmospheric study was probably made during Leighton's visit to Spain in the late summer or early autumn of 1866. As the Ormonds observe, 'the country had a profound attraction for him, and he later became something of a pioneer in the study of Spanish art, devoting one of his discourses to the subject' (*op.cit.*, p. 95). A number of other landscape sketches painted in Spain are recorded, including one in the Tate Gallery

(Ormond, no. 516, pl. 134; exh. *Leighton*, Royal Academy, 1996, no. 36, repr. in cat.) and one at Leighton House (Ormond, no. 517). There is also a sketchbook in the Royal Academy (LEI/26) which dates from the 1866 visit and contains views of Toledo, Seville, Cordova and other Spanish cities. An early owner of the picture was Sir Frank Dicksee, President of the Royal Academy.

12

GEORGE FREDERICK WATTS, O.M., R.A. (1817-1904)

Two head studies of Virginia Pattle, later Lady Somers

charcoal on buff paper

14 $\frac{7}{8}$ x 12 in. (37.9 x 30.5 cm.); 17 $\frac{1}{2}$ x 15 $\frac{1}{4}$ in. (44.5 x 38.8 cm.) (2)

£3,000-5,000

\$3,700-6,200

€3,400-5,500

PROVENANCE:

David Loshak, and by descent to the present owner.

Virginia Pattle (1826-1910) was an Anglo-Indian beauty who Watts fell in love with after their first meeting in 1849. She became his muse and he made many drawings and several paintings of her. One of these, exhibited at the Royal Academy in 1850, now in the Eastnor Castle collection, was seen by Charles Somers-Cocks, Viscount Eastnor, later Earl Somers, who promptly married her. The profile drawing in this pair seems to relate to this painting and even more closely to a full-length silverpoint study (Watts Gallery). The second drawing, in which Virginia is seen from behind, shows her distinctive and characteristic hairstyle, worn in a net without a hat.





13

GEORGE FREDERICK WATTS, O.M., R.A. (1817-1904)

A folio of figure and composition studies, including studies of Ellen Terry and Mary Jackson, and for 'Orpheus and Euridice' (illustrated), 'Clytie' (illustrated), 'Esau', 'Satan (Where Comest Thou?)', 'The Magdalen at the Foot of the Cross', 'Paolo and Francesca', and the figure of Zoroaster

one red chalk, two black and white chalk, four pen and brown ink, four pencil, two on brown paper, two on blue paper, one on India Office writing paper

14¾ x 10⅞ in. (37.5 x 27.6 cm.); and two photographs by Frederick Hollyer, *Eve Tempted*, the other of Watts' *Aurora* (whereabouts untraced) (13)

£3,000-5,000

\$3,700-6,200

€3,400-5,500

PROVENANCE:

David Loshak, and by descent to the present owner.





14

FREDERICK JAMES SHIELDS, A.R.W.S. (1833-1911)

St Matthew: Design for a stained glass window

pencil and grey wash on buff paper
64½ x 25¼ in. (163.8 x 64.2 cm.)

£8,000-12,000

\$9,900-15,000

€8,900-13,000

Shields was a Manchester painter, watercolourist and decorator whose artistic career was determined when he saw the works of the Pre-Raphaelite Brotherhood at the Manchester Art Treasures Exhibition of 1857. He later became a close friend of both Rossetti and Ford Madox Brown. His two most substantial commissions were windows and mural decorations for the chapel at Eaton Hall, Cheshire, seat of the Duke of Westminster, and the Chapel of the Ascension, Bayswater Road, London. This design for stained glass depicts St Matthew, writer of the first gospel, whose attribute is an angel and who was previously a tax collector (shown by the coins depicting Caesar's head in the lower right corner). Stylistically, in its use of grey wash and the device of the figure bursting from the artist's framing lines, it seems to relate to the designs for the windows of Eaton Hall Chapel, of which other examples are in the British Museum. These designs are remarkable in their originality and departure from traditional stained glass design. In discussing them in 1884, Cosmo Monkhouse wrote, 'There is, indeed, a well-spring of life and sincerity in Mr. Shields' imagination, and it is to be feared that glass, even though painted with his own hand, can never do complete justice to the beauty and originality of the designs, or the vigorous thought and poetical feeling which has been literally lavished on them. With the exception of Burne-Jones, there is no instance in which the personal influence of Dante Rossetti has been at once so powerful and so wholesome.' (Magazine of Art, February 1884).







Fig. 1 Sir Edward Coley Burne-Jones, Bt. (1833-1898), *The Golden Stairs*, 1880
© Tate, London, 2016.

SIR EDWARD COLEY BURNE-JONES'S *THE GOLDEN STAIRS* AND TWO NEWLY-DISCOVERED GROUPS OF RELATED STUDIES (LOTS 15-24)

This newly-discovered group from two private collections are sketches in pencil and oil by Burne-Jones for his masterpiece *The Golden Stairs* (fig. 1; 1880, Tate, London). Together they provide a fascinating insight into his working methods and draughtsmanship, and both groups have descended in family collections to the present owners.

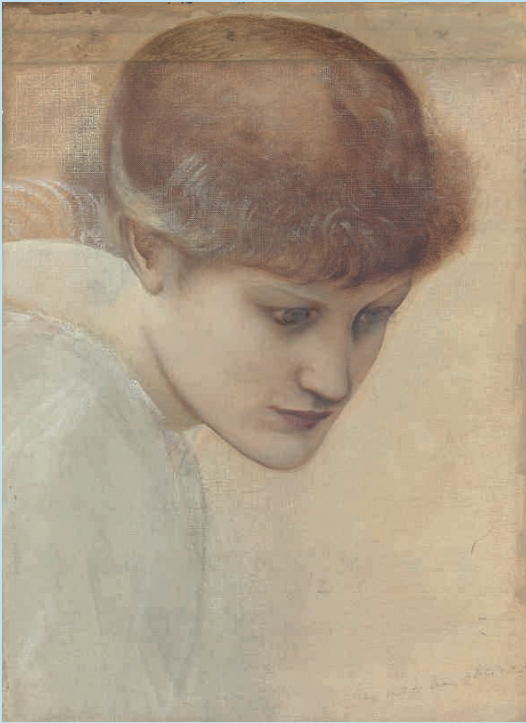
1872 marked one of the most productive periods in Burne-Jones's life. Following a trip to Italy the artist returned to his studio full of inspiration and began work on many of his most important works including *Sleeping Beauty*, *The Masque of Cupid*, *Chant d'Amour*, *Merlin and Nimuë*, *Love among the Ruins* (sold in these Rooms on 11 July 2013 (lot 3)) and he 'designed and made studies for a procession of girls coming down a flight of stairs ["The Golden Stairs"]'. (Lady Burne-Jones, *Memorials*, London, 1906, vol. 2, p. 30). In 1875 his wife noted that 'The large "Annunciation" and "The Golden Stairs" were also begun and many fresh designs made, so that the studio became uncomfortably crowded' (Lady Burne-Jones, *ibid.*, p. 68), and 'on April 22nd [1880] I find a note of it in my diary: "The picture is finished, and so is the painter almost. He has never been so pushed for time in his life"' (Lady Burne-Jones, *ibid.*, p. 103).

The Golden Stairs was exhibited at the Grosvenor Gallery in 1880 (no. 120) to much acclaim. F.G. Stephens, of the *Athenaeum* wrote that it was '...beyond all question the painter's masterpiece' (F.G. Stephens, *Athenaeum*, 8 May 1880, p. 605). It holds an important place in Burne-Jones's work as in its intriguing ambiguity it is the absolute fulfilment of the Aesthetic ideal 'Beauty for its own sake'. As with *The Annunciation* (1876-9, Walker Art Gallery, Liverpool) and his famous *Pygmalion Series* (1875-78, Birmingham Museum & Art Gallery) Burne-Jones utilised a highly-restricted palette, creating the impression of a classical frieze. A further hint towards aestheticism is the allusion to music, not only in the instruments carried by the maidens, but also in Burne-Jones's rhythmical composition and sense of movement created as the figures meander down the

staircase: 'The feet seem to fall in rhythmic harmony, and the faces are full of breathing music' (*Times*, 1 May 1880, p. 8). So ambiguous was its meaning that the artist 'was often amused by the anxiety people had to be told what they ought to think... and many were the letters he received from different parts of the world, asking for an "explanation" of "The Golden Stairs"' (Lady Burne-Jones, *op. cit.*, vol. 1, p. 297).

The ethereal figures were studied from professional models, however many of the heads are likenesses of Burne-Jones's close friends or family. As late as the beginning of 1880 he was asking his friend George Howard to find him 'a nice innocent damsel or two [to fill] the staircase picture' (P. Fitzgerald, *Edward Burne-Jones*, 1975, p. 183). The following girls can be identified: Margaret Burne-Jones, the artist's daughter, at the top of the stairs (and probably again in other places according to literary sources); Frances Graham, later Lady Horner, one of Burne-Jones's closest friends, holding cymbals at the bottom of the stairs; May Morris, daughter of William Morris, standing half-way down the stairs holding a violin; Mary Gladstone, daughter of William Gladstone, M.P., behind Frances Graham; and Mary Stuart Wortley, later Lady Lovelace, Laura Tennant, later Mrs Alfred Lyttelton, and Margot Tennant, although their exact places on the stairs have not been determined. Another figure, bending over towards the top of the stairs, has historically been identified as Edith Gellibrand, an actress who performed under the stage name Edith Chester. But new evidence has come to light, following the discovery of these pictures, that the figure was in fact modelled by Frederic, Lord Leighton's muse Dorothy Dene.

The painting was bought by Cyril Flower, Lord Battersea, for whom Burne-Jones also executed a full-scale copy of *The Annunciation* as a pendant. At his death in 1907 the picture was bequeathed to the Tate Gallery and formally presented to the Gallery by Lady Battersea in 1924.



Lot 15

TWO OIL SKETCHES DESCENDED IN THE FAMILY OF FRANK CHAPMAN (LOTS 15-16)

These two oil sketches have descended in the family from Frank Chapman, a Victorian entrepreneur who lived at Albert Hall Mansions, London. They are accompanied by two letters written by Matthew Webb, one of Burne-Jones's studio assistants. The letters provide fascinating new information, not only about the pictures' provenance, but also about the identity of one of the maidens: 'I would rather not have sold separately the oil-painted heads in question, since they both relate to the same picture (a celebrated one) & reflect interest upon each other. The $\frac{3}{4}$ face has not the personal interest of the other (the portrait of a living actress sister-in-law of a distinguished artist) but of the two from the artist's point of view I consider it myself the better painting...I cannot forget that it is a work of one of the finest artists in Europe...If you wish for the head only of Dorothy Deane [sic.] I must ask you for £5 for it' (M. Webb, Letter to Mr Chapman, 25 March 1892).

The letter not only mentions the actress Dorothy Dene by name but also refers to 'a living actress sister-in-law of a distinguished artist'. Dorothy, born Ada Alice Pullen, had three sisters, Edith, Hetty and Lena, all of whom became sitters for Leighton. In 1889 Edith had married Herbert Gustave Schmalz, the 'distinguished artist' mentioned in the letter. Dorothy became Leighton's principal model and muse, sitting for works such as *Clytie* (circa 1896, Leighton House Museum, London), *The*



Captive Andromache (circa 1888, Manchester City Art Gallery), and perhaps most significantly *Flaming June* (1895, Museo de Arte de Ponce, Puerto Rico, currently on loan to Leighton House Museum, London).

It has not been possible to identify for certain the sitter for the other head study (lot 16), but it is believed to be Mary Stuart Wortley, later Countess of Lovelace (1848-1941). The daughter of Rt Hon. James Archbald Stuart-Wortley, in 1880 she married Ralph King-Milbanke, 2nd Earl of Lovelace. It is thought that she met Burne-Jones through the artist Edward Poynter, Burne-Jones's brother-in-law. Poynter was also a close friend of John Everett Millais, from whom Mary's brother Archie received training. Another brother, Charlie, married Millais's daughter Alice. Mary studied at the Slade School of Art, and she went on to exhibit at the Grosvenor Gallery, New Gallery and Manchester City Art Gallery. Her correspondence with Burne-Jones, begun in 1875, shows the closeness that had developed by the time he would have been looking for models for *The Golden Stairs*. He provided her with both guidance and friendship: 'Come and have tea with me, will you? Can you on Wednesday and you shall see my Annunciation - it is the only day I can show it to you, for on Thursday it goes away' (Letter of 1879 cited in A. Anderson, 'A Golden Girl: Burne-Jones and Mary Stuart Wortley', *Journal of the William Morris Society*, 13(1): 65-71, Autumn 1998, p. 68).



A GROUP OF STUDIES DESCENDED IN THE FAMILY OF SIR GEORGE AND LADY LEWIS (LOTS 17-24)

This interesting group of studies have descended in the Lewis family from Sir George Lewis (1833-1911), one of the most eminent solicitors of the late 19th Century whose second wife became a close friend of Burne-Jones's. Born in 1833, the same year as Burne-Jones, Lewis though a genial, kindly man, earned a reputation for exceptional shrewdness and ability, and in 1893 he was given a knighthood by William Gladstone. At the Coronation of 1902 he was created a baronet by a King who had good reason to be grateful for his services.

Lewis married twice. His first wife, with whom he had one daughter, Alice, died in 1865 and two years later he married Elizabeth Eberstadt (1844-1931), the third of five daughters of Ferdinand Eberstadt of Mannheim. Elizabeth came from a highly cultured background and was passionately devoted to the arts. George, whose work often brought him into contact with the stage, shared her aesthetic interests, while his growing success and rapidly expanding income gave her the scope to indulge them. The Lewises were already entertaining artists during the early years of their marriage, but it was when they moved to 88 Portland Place in 1876 that Elizabeth's career as



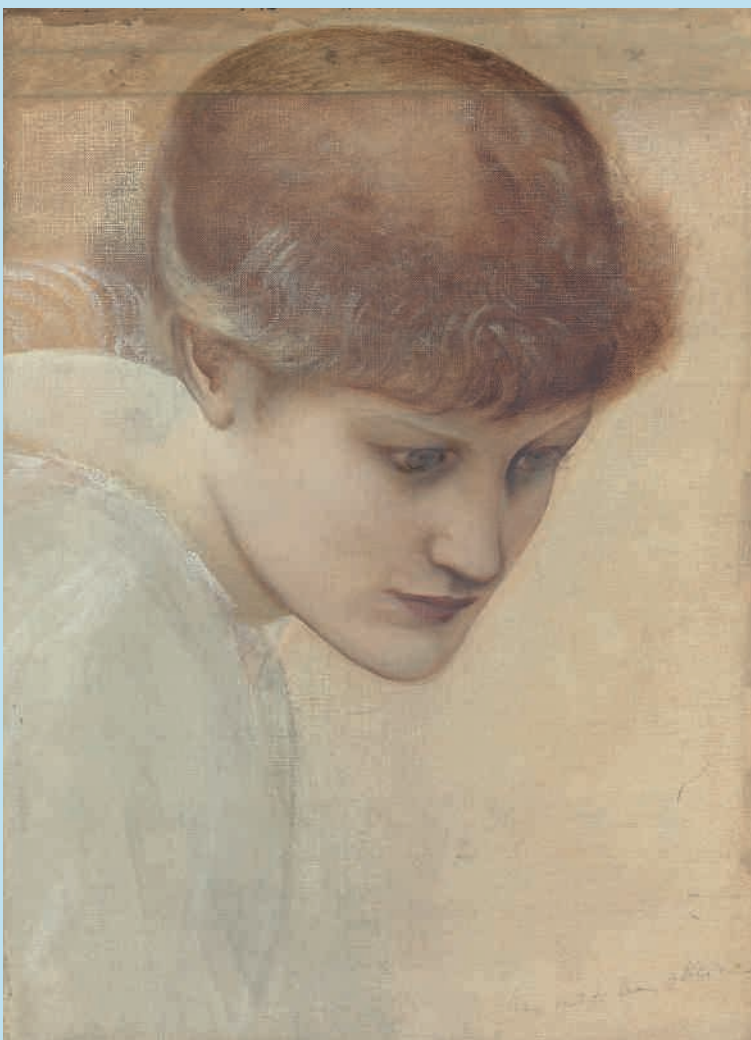
Lot 17

a hostess took wing, and she was able to launch a salon on a grand scale. Famous musicians and actors gladly took part in the Lewis's entertainments, and Sargent executed portraits of George and Elizabeth. But by far the closest of these artistic friendships was with Burne-Jones, his wife and children. How and when the two families met is unclear, but they were on intimate terms by the late 1870s, and from then on the artist was a frequent visitor to Portland Place and Ashley Cottage, the Lewis's country retreat at Walton-on-Thames.

The couple had three children: George, born in 1868, who was to take over the firm and inherit the baronetcy; Gertrude (or Gertie), born in 1871, and Katherine (Katie), born in 1878. Burne-Jones painted both girls' portraits; that of Katie was sold in these Rooms on 14 June 2000 (lot 20), and that of Gertie was sold in these Rooms on 12 December 2013 (lot 55).

See lot 42 for a portrait of Lady Lewis.

We are grateful to Dr Anne Anderson for her help in preparing this catalogue entry.



15
SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S.
(1833-1898)

Head study of Dorothy Dene looking downwards, for 'The Golden Stairs'

indistinctly inscribed 'this not to be stained(?)' (lower right)

oil on canvas

17 x 12¾ in. (43.2 x 32.4 cm.)

£30,000-50,000

\$37,000-62,000

€34,000-55,000

PROVENANCE:

with Matthew Webb, Burne-Jones's studio assistant, until March 1892, from whom purchased by Frank Chapman, the great-grandfather of the present owner, and by descent.



16

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

Female head study, looking to the right, for 'The Golden Stairs', possibly Mary Stuart Wortley, later Countess Lovelace

oil on canvas

14½ x 11¾ in. (36.8 x 29.8 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

with Matthew Webb, Burne-Jones's studio assistant, until March 1892, from whom purchased by Frank Chapman, the great-grandfather of the present owner, and by descent.

PROPERTY FROM A PRIVATE COLLECTION

The following drawings (lots 17-24) were previously bound in one sketchbook numbered and dated 'XIV/1880'. Lot 17, depicting Frances Graham (1854-1940), is sold with the sketchbook in which it remains. The drawings have not previously been exhibited or recorded in the published literature check.

17

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

Study for 'The Golden Stairs': Frances Graham at the foot of the stairs

pencil on paper, laid onto the final page of Burne-Jones's Roberson & Co. sketchbook, hessian bound, numbered and dated 'XIV/ 1880' (on the cover), with a colour test of petrol blue wash on the inside front cover, and a sheet of writing paper with the address '88, Portland Place, W.' (the Lewis family home) 10 x 5½ in. (25.4 x 14 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Sir George and Lady Lewis, and by descent to the present owner.

Frances Graham (1854-1940) was the daughter of William Graham, the Liberal M.P. for Glasgow and a great patron of Burne-Jones. Frances shared her father's love of art, and often visited artists' studios with him. Burne-Jones fell in love with her, and she was often the subject of portrait drawings and paintings, as well as the model for several larger compositions including *The Arming of Perseus* and *The Golden Stairs*. She later married Sir John 'Jack' Horner, and became a patron and collector in her own right.







18
SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S.
(1833-1898)

Studies for 'The Golden Stairs': female figure studies, including possibly Margaret Burne-Jones and Mary Stuart Wortley, one with a subsidiary drapery study (verso) and one with a study for 'The Nativity' (verso)

pencil on paper, five in one frame
10 x 5½ in. (25.4 x 14 cm.)

£20,000-30,000

(5)

\$25,000-37,000

€23,000-33,000

Margaret Burne-Jones (1866-1953), the artist's daughter often modelled for both portrait studies and larger compositions. It is thought that she may appear more than once in *The Golden Stairs*, which seems a likely possibility as she was fourteen years old and living at home at the time it was painted. Mary Stuart Wortley (1848-1941) was the oldest daughter of barrister and Conservative politician James Stuart Wortley. She was one of the most eligible young ladies in London, and shortly after *The Golden Stairs* was painted, she married Ralph King-Milbanke, 2nd Earl of Lovelace.

PROVENANCE:

Sir George and Lady Lewis, and by descent to the present owner.





19

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

Studies for 'The Golden Stairs': draped female figure studies, one traditionally identified as Margaret Burne-Jones, one with a subsidiary drapery study (verso)

pencil on paper, three in one frame

10 x 5½ in. (25.4 x 14 cm.)

(3)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Sir George and Lady Lewis, and by descent to the present owner.



20

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

Studies for 'The Golden Stairs': draped female figure studies, one holding a trumpet (recto) and a figure seen from behind (verso); the second seen from behind facing right (recto) and a drapery study of a pleated skirt on a figure descending stairs (verso)

pencil on paper, two in one frame
10 x 5½ in. (25.4 x 14 cm.)

£6,000-8,000

(2)

\$7,400-9,900

€6,700-8,900

PROVENANCE:

Sir George and Lady Lewis, and by descent to the present owner.



21

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

Studies for 'The Golden Stairs': two drapery studies, one with a study of baby (verso) and one study of a female figure holding a cymbal, with a study of a baby (verso)

pencil on paper, three in one frame

10 x 5½ in. (25.4 x 14 cm.)

(3)

£3,500-4,500

\$4,400-5,500

€3,900-5,000

PROVENANCE:

Sir George and Lady Lewis, and by descent to the present owner.



22

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

Studies for 'The Golden Stairs': one figure study holding the neck of a trumpet, traditionally identified as Mary Gladstone; and three studies of draped sleeves, one with a partially cropped female figure study

pencil on paper, two in one frame, two unframed

10 x 5½ in. (25.4 x 14 cm.)

(4)

£5,000-8,000

\$6,200-9,900

€5,600-8,900

PROVENANCE:

Sir George and Lady Lewis, and by descent to the present owner.

Mary Gladstone (1847-1927) was the daughter of the Prime Minister William Gladstone, and also his advisor and private secretary from 1880 until his retirement in 1894.



23

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

Nude figure studies, possibly for 'The Golden Stairs', three-quarter-length, one seated, one with two studies of the head of a baby (verso)

pencil on paper, two in one frame

10 x 5½ in. (25.4 x 14 cm.)

(2)

£6,000-8,000

\$7,400-9,900

€6,700-8,900

PROVENANCE:

Sir George and Lady Lewis, and by descent to the present owner.



24

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

Study of mother and child for 'The Nativity' with a subsidiary study of a child's face (recto and further head studies (verso); Study of an embracing couple; and Study of the head of a baby, in profile, (recto) with further head studies (verso)

pencil on paper, three in two frames
10 x 5½ in. (25.4 x 14 cm.)

(3)

£3,000-5,000

\$3,700-6,200

€3,400-5,500

PROVENANCE:

Sir George and Lady Lewis, and by descent to the present owner.

25

EDWARD REGINALD FRAMPTON (1870-1923)*Our Lady of Promise (La Madonna di Promessa)*

signed 'E Reginald Frampton' (lower left) and signed again and inscribed "Our Lady of Promise"/E. Reginald Frampton/1 Brook Green Studios/Brook Green/London W.14/£600.0.0.' (on a label attached to the stretcher)

oil on canvas

50 x 46 in. (127 x 117 cm.)

£150,000-200,000

\$190,000-250,000

€170,000-220,000

PROVENANCE:

Anonymous sale; Christie's, London, 16 December 2009, lot 28, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1915, no. 1147.

Paris, Salon, 1921.

Nottingham, City of Nottingham Art Museum, Special Exhibition, 1922.

London, The Fine Art Society, *Memorial Exhibition of Paintings and Water-Colours by the Late E. Reginald Frampton*, 1924, no. 26.

LITERATURE:

A. Vallance, 'The Paintings of Reginald Frampton, R.O.I.', *The Studio*, no. 75, 1919, p. 72, illustrated facing p. 68.

In his Introduction to the Frampton Memorial Exhibition catalogue of 1924 the art critic Rudolf Dircks wrote that the artist 'was amongst the few distinguished modern painters who sought to express decorative form in his pictures...his spirit moved in the type of legendary or religious subject which lends itself particularly to decorative treatment...' and went on to comment on 'the poetic and decorative fervour' of his works, which were 'all accomplished in detail, beautiful and sensitive in colour' (R. Dircks, cited in *Memorial Exhibition of Paintings and Water-Colours by the Late E. Reginald Frampton*, London, 1924, pp. 3-4).

Following its exhibition at the Royal Academy in 1915 (with the Italian form of the title appearing in the catalogue), this painting was discussed and illustrated in the article on Frampton by Aymer Vallance published in *The Studio* four years later. Vallance described it as 'a variant' of a slightly earlier work, *The Gothic Tower* (private collection), that was shown at the Royal Academy in 1913 and sold in these Rooms on 11 June 1993 (lot 97). 'In both paintings', he writes, 'the Madonna, with her Child, is seated in front of a lofty belfry-tower. The broken classic columns [seen to the left and right of the Madonna in *Our Lady of Promise*] are meant to symbolise the decay and ruin of the old paganism, [while the Gothic tower represents] the flourishing character of Christianity and its aspiring architecture. A slender tree beside the tower conveys the same message of vigorous growth'.

According to Vallance the tower in *Our Lady of Promise* is 'a fairly literal rendering of the south-west tower of Rouen Cathedral, universally known as the 'Tour de Beurre' because it was erected either with 'the proceeds of market dues on the sale of butter' or with 'the money paid for indulgences to eat butter during Lent'. He might also have observed that the compositions of both pictures are indebted to Jan van Eyck's well-known drawing of St Barbara in the Museum at Antwerp. In this the Saint is seen seated in front of a Gothic tower that is being built to serve as the prison in which she is to be incarcerated by her father to protect her from the attention of importunate suitors. As all this implies, there was a pronounced 'early Flemish' dimension to Frampton's later work. It is traceable again in *A Maid of Bruges*, exhibited at the Royal Academy in 1919 (see *The Last Romantics*, exh. Barbican Art Gallery, London, 1989, cat. p. 100).

In fact Frampton's art, which embraced not only easel pictures but mural painting and stained glass, was the product of many a love-affair with 'primitive' styles. As a young man he had travelled in Italy and studied the work of Puvis de Chavannes and Burne-Jones, whose retrospective exhibition at the New Gallery in 1892-3 struck him, according to Vallance, 'with the force of a revelation'. In later life he was moved not only by early Flemish painting but by the ethos of Brittany. His landscapes tell us that he travelled in this region, and it is clear that, like Gauguin and his followers a generation earlier, he responded both to its deeply religious character and to the local artistic tradition. Just as his Flemish sympathies are embodied in the two 'tower' pictures and *A Maid of Bruges*, so the Breton influence emerges in *A Madonna of Brittany* of 1911 (Bradford Art Gallery; see Vallance, p. 77) and *Brittany 1914* of 1920 (Tate Britain), in which a French soldier and a Breton girl are seen praying at a wayside shrine.



26**JOHN RODDAM SPENCER STANHOPE (1829-1908)**

A design for the reredos at Holy Trinity Church, Florence, including: The Crucifixion; The Annunciation; four Old Testament Prophets; and eight Angels

inscribed 'Design for the Reredos/at Holy Trinity-Florence/ by/R. Spencer Stanhope' (on a label attached to the backboard) and further inscribed 'angels....to be red one' (on the reverse of the backboard)

pencil, pen and brown ink and watercolour heightened with touches of white and gold, on paper, fourteen watercolours in an elaborate gilt-mahogany Gothic Revival frame by Bertini of Florence
20½ x 10 in. (52 x 25.4 cm.); and smaller; the frame 54½ x 33¾ in. (138.5 x 85.9 cm.) overall

14 in one frame

£40,000-60,000

\$50,000-74,000

€45,000-66,000

PROVENANCE:

Bequeathed by the artist to his stepdaughter, Mrs Mure. Given by her in 1936 to Christ Church, Esher, Surrey, where it was displayed in the Lady Chapel.

EXHIBITED:

London, Carfax Gallery, *Pictures and Drawings by the late R. Spencer Stanhope*, 1909, no. 17.

Recently on loan to the Treasury at Guildford Cathedral.

LITERATURE:

P. Trippi, *John Roddam Spencer Stanhope: The Early Years of a Second Generation Pre-Raphaelite 1858-1873*, MA thesis, Courtauld Institute, University of London, 1993, p. 101.

J. Oberhausen and N. Peeters, 'Rediscovering a Pre-Raphaelite Masterpiece: A Spencer Stanhope Altarpiece', *British Art Journal*, vol. VIII, no. 1, 2007, pp. 68-72, pls. 3, 4, 6, 7, 10 and 11.

This is an elaborate study for a polyptych that Stanhope painted for Holy Trinity Church, in Via Micheli, Florence, in the 1890s. It is so highly finished, including having an ornate Gothic Revival frame similar to the one on the ultimate work, that it is virtually an altarpiece in itself. Indeed it was used as such when it was presented by the artist's stepdaughter to Christ Church, Esher, Surrey, in 1936.

Of aristocratic lineage (his mother was the youngest daughter of Thomas Coke, Earl of Leicester), Stanhope suffered from chronic ill health, and this determined where he spent his adult life. After several moves in search of the right climate, he bought the Villa Nuti, at Bellosguardo outside Florence, in 1873, settling there in 1880 and remaining until his death twenty-eight years later. Burne-Jones, who had known him since they had worked side by side on the ill-fated Oxford Union murals in 1857-8 and who profoundly influenced his style, lamented the implications of this self-imposed exile: 'His absence from London', he told his assistant T.M. Rooke in 1896, 'has removed him...from his contemporaries and their criticism, and he's got to think more and more exclusively of old pictures to the extent that he'll almost find his own pictures on them and give up his own individuality' (Mary Lago (ed.), *Burne-Jones Talking*, London, 1981, p. 78). Yet Stanhope remains a fascinating

phenomenon, a second-generation Pre-Raphaelite whose long residence in Florence and day-to-day exposure to the old masters profoundly influenced his later style and helped to give it its characteristic flavour.

Stanhope's involvement in the construction and furnishing of Holy Trinity Church represents the climax of his long collaboration with George Frederick Bodley (1827-1907), the church's architect. They had worked together earlier on the church of St Martin's-on-the-Hill, Scarborough (1862), the Chapel at Marlborough College (1875-86), the parish church at Cawthorne, Yorkshire (1875-80), and the English church, St Mark's, in Florence (1892-3). At Holy Trinity Stanhope's commitment included serving as vice-chairman of the building fund committee and selling one of his own most prized possessions, a *Madonna and Child* attributed to Botticelli, to pay for the church's tower.

But his greatest contribution was the execution of a series of altarpieces. The first, in which the Resurrection was represented in terms of four panels (see Oberhausen and Peeters, *op.cit.*, pl. 1), dated from 1892 and was destined for the Memorial Chapel. The second, which followed four years later, comprised no fewer than fourteen panels and stood on the high altar. A third, symbolising the ten plagues of Egypt, was being planned at the time of Stanhope's death in 1908.

None of these three now survive, making the present painting, the highly-finished sketch for the high altar painting, all the more significant. The altarpiece itself was in tempera, a favourite medium with Stanhope, who helped to found the Society of Painters in Tempera in 1901, whereas the sketch is in watercolour. Otherwise, as is clear from an old photograph of the finished work, the difference is only one of scale. Like the altarpiece, the sketch is in an ornate Gothic Revival gilt-mahogany frame, made by the Florentine firm of Bertini, which Stanhope often used. The iconography, too, is the same. The altarpiece is divided into five bays of varying height and width. In the central bay, the tallest and widest, are two subjects of supreme Christian significance, the Annunciation below and the Crucifixion above. To either side of these compositions are four small panels of music-making angels, while beyond these again are four figures of Old Testament prophets - Jeremiah, Ezekiel, Elijah and Isaiah, each holding a scroll inscribed with an appropriate text.

The Renaissance sources for the altarpiece are discussed at length by Oberhausen and Peeters in their article. Fra Angelico, Piero della Francesca and Botticelli are all seen as influential, bearing out Burne-Jones's comment about Stanhope's dependence on the old masters. But the altarpiece is certainly no pastiche. Very much of its period and milieu, it could only be by Stanhope, having all the mannerisms and quirks of style that make him instantly recognisable. Above all, it shows his astonishing sense of colour. Glowing with rich pinks, oranges, blues and refugent gold, it vividly illustrates another of Burne-Jones's comments to Rooke, that Stanhope's colour was 'beyond any the finest in Europe'.





***27**

WILLIAM JAMES WEBBE (FL. 1853-1878)

Ruth: An Eastern Gleaner

oil on canvas

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

£8,000-12,000

\$9,900-15,000

€8,900-13,000

Webbe is an interesting and mysterious figure in the Pre-Raphaelite circle. Even the spelling of his name is uncertain, 'Webb' and 'Webbe' both occurring in early records. The attention to detail found in many of his works illustrates his interest in the work of the Pre-Raphaelite Brotherhood, but the Pre-Raphaelite painter to whom Webbe was most indebted was William Holman Hunt. A number of studies of

sheep suggest that he was deeply impressed by Hunt's two moralising paintings on this theme: *The Hiring Shepherd* (Manchester) and *Strayed Sheep* (Tate Gallery), exhibited respectively at the Royal Academy in 1852 and 1853. Furthermore in 1862 Webbe paid a visit to Jerusalem and the Holy Land, presumably inspired by the one that Hunt made in 1854-6 and Hunt's works which had resulted from it, *The Scapegoat* (Port Sunlight), exhibited at the Royal Academy in 1856 and *The Finding of the Saviour in the Temple* (Birmingham) shown at the German Gallery, Bond Street in 1860. It is not known how long Webbe stayed in the East, or whether he made more than one journey. He exhibited his first Eastern subject, *A Shepherd of Jerusalem*, at the Royal Academy in 1863, and sent them regularly until 1870, when he showed *The Rain Cloud, Palestine*.

28

SIR EDWARD JOHN POYNTER, P.R.A.
(1826-1919)

Narcissi in a Vase

signed with monogram and dated '1864'
(lower right)

pencil and watercolour, heightened with
bodycolour, on paper

19 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in. (50.4 x 28.7 cm.)

£5,000-8,000

\$6,200-9,900

€5,600-8,900

PROVENANCE:

Anonymous sale; Sotheby's London, 27
June 2006, lot 25.

Although still-life drawings are relatively rare in Poynter's work, his paintings are filled with carefully depicted incidental still-life details. A keen observer of nature and the human form, he believed in careful studying from life. He first exhibited at the Royal Academy in 1861, and by 1865 had established a reputation as a history and subject painter. It was also at this time that he also began to work on a number of decorative projects, including designing the tiles for the decorative scheme for the Grill Room, now the Poynter Room, in the Victoria & Albert Museum (1865-1870), and mosaic design in the Houses of Parliament (1869).



29

WILLIAM CHARLES THOMAS DOBSON, R.A. (1817-1898)

The Child Jesus going down with his parents to Nazareth (Luke ii)

signed with monogram and dated '1857' (lower left)

oil on panel, feigned arch

22¼ x 18¼ in. (56.5 x 46.3 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with The Maas Gallery, London.

Dobson painted a larger version of this painting, dated 1856 (41 x 34 in.), which was exhibited at the Royal Academy in 1857 (no. 556) and is now in the Tate. By 1857 the influence of the Pre-Raphaelite Brotherhood was being felt at the Royal Academy exhibition leading John Ruskin to proclaim 'A singular change has taken place...Meaning simply that the battle is completely and confessedly won...; that animosity has changed to emulation...and a true and consistent school of art is at last established'. Dobson, an exponent of this new 'school' won praise for the picture when it was exhibited at the Academy that year: 'The purity and sweetness of this work, with its exquisite colour and the chastity of its expression, render it a production of rare excellence...,' wrote the *Art Journal* critic, going on, 'the composition is extremely simple, the group are relieved only by a background of trees; but its force of relief is its least quality; the high tone of the picture is such as is rarely attained' (*Art Journal*, 1857, p. 174).



***30**

EDWARD LEAR (1812-1888)

The Plains of Bethany

signed with monogram (lower left)

oil on canvas

9½ x 18¾ in. (24.1 x 47.6 cm.)

£80,000-120,000

\$99,000-150,000

€89,000-130,000

PROVENANCE:

James Parker (1924-2001), and by bequest to, Marvin D. Schwartz, and by descent to the present owner.

EXHIBITED:

New York, The Cooper Union Museum for the Arts of Decoration, Autumn 1967 (lent by James Parker).



Jerusalem, with its powerful biblical associations, was the goal of many artist-travellers to the Near East in the 19th Century. Edward Lear, aware of the particular veneration in which the city was held, wrote as early as 1848 of his desire to visit the Holy Land: 'How I wish someone would pay my way to Palestine; I should like to see Jerusalem of all things'. After two earlier attempts had failed, his journey was eventually enabled by a commission from Lady Waldegrave, one of the most loyal of his patrons. He reached Jerusalem on 27 March 1858, and the next day, Palm Sunday, explored the country immediately outside the walls. The city was crowded with Easter pilgrims however, and he decided to continue his journey south to Petra.

The little village of Bethany lay on the eastern slopes of the Mount of Olives, reputedly the Biblical site of the Tomb of Lazarus, and is now the village of Al-Azariyeh. Lear wrote to Lady Waldegrave about his travels out of Jerusalem: 'Every path leads you to a fresh thought: - this takes you to Bethany, lovely now as it ever must have been: quiet, still little nook of valley scenery. There is Rephaim & you see the Philistines crowding over the great plain - Down that ravine you go to Jericho: from that point you see the Jordan and Gilead...I cannot conceive any place on Earth like Jerusalem for astonishing and yet unfailing mines of interest' (27 May 1858, cited in Lady Strachey, *Letters of Edward Lear*, London, 1907, p. 107).



This painting, believed to have been executed in 1879, is based on a watercolour sold in these Rooms on 17 November 1992 (lot 104), which is inscribed 'Bethany/Edward Lear: del. 1858.' and is dedicated to 'Miss Baring. Stratton Hall. Mitcheldever. Hants.' It had passed down by descent to Thomas George Baring, 1st Earl of Northbrook. A larger version of the drawing, without the figures (12¾ x 20in. and inscribed 'Bethany 25 of April./1858'), was sold in these Rooms on 10 July 1984 (lot 280) as having been in the collection of Franklin Lushington.

The painting is known to have been in the collection of James Parker who, for nearly fifty years, was Curator of European Sculpture and Decorative Arts at the Metropolitan Museum of Art, New York, having previously worked at the Louvre, Paris, and the Victoria & Albert Museum, London. He bequeathed it to Marvin Schwartz, Curator of Decorative Arts at the Brooklyn Museum, later consultant at the Metropolitan Museum of Art, New York, who originated the weekly 'Antiques' column in *The New York Times*.

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

31

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

Sir Lancelot and Queen Guinevere

oil on canvas

26 x 19½ in. (66 x 50 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

LITERATURE:

(Possibly) *Art Journal*, 1871, p. 99.

In the *Art Journal* of 1871 James Dafforne refers to 'the brightest laurels with which this artist is decorated - the semi-historic romances and ballads of olden time (J. Dafforne, *Art Journal*, 1871, pp. 97-8). This painting clearly relates to four major works that Archer executed based on the legend of King Arthur: *La Morte d'Arthur* (1861, Manchester City Art Gallery); *King Arthur obtains the mystic sword Excalibur* (1862, private collection); *The Sangreall, King Arthur healed of his grievous wound* (1863, private collection, sold in these Rooms, 23 November 2005, lot 27); and *The Funeral of Queen Guinevere* (1868, private collection). It is believed that the figures in the painting are Sir Lancelot and Queen Guinevere and the painting may relate to Archer's Royal Academy exhibit of 1864, *The Meeting of Lancelot and Guinevere* (oil on canvas, 95 x 72.2 cm.).



32

CHARLES LANDSEER, R.A. (1799-1879)

The Assassination of Alboin, King of the Lombards

signed 'C Landseer' (lower right)

oil on canvas

50 x 56 in. (127 x 142.2 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Charles Landseer (?); Christie's, London, 14 April 1880, lot 533 (10 gns to Herrman).

George Graziado, Jun. (1919-2000), founder of The Imperial Bank of California.

with Peter Nahum at the Leicester Galleries.

EXHIBITED:

London, Royal Academy, 1856, no. 215.

LITERATURE:

Art Journal, 1856, p. 166.

The Athenaeum, 1856, p. 622.

The painting was exhibited at the Royal Academy with a quote from Edward Gibbon's *The History of the Decline and Fall of the Roman Empire*: 'His faithless spouse was anxious for his health and repose: the gates of the palace were shut, the arms removed, the attendants dismissed, and Rosamund, after lulling him to rest by her tender caresses, unbolted the chamber door, and urged the reluctant conspirators to the instant execution of the deed. On the first alarm, the warrior started from his couch: his sword, which he attempted to draw, had been fastened to the scabbard by the hand of Rosamund, and a small stool, his only weapon, could not protect him from the spears of the assassins' (London, 1830, Chapter XLV, p. 784).

Specialising in historical subjects and genre, Charles Landseer was the elder brother of the much better-known Edwin. He is particularly celebrated for his meticulous attention to detail, evident in this painting. *The Athenaeum* critic commented that the details of this painting 'are very well authenticated' adding that 'Brighter armour, pinker dress, and more carefully-studied footstools have seldom been painted, and the crossed garters, vandykes, and billet mouldings are all taken from the first authorities.'





33

JOHN SIMMONS (1823-1876)

Titania asleep: a scene from 'A Midsummer Night's Dream', Act II, Scene ii

signed and dated 'J. Simmons./1873.' (lower right)
pencil and watercolour with gum arabic and heightened with
bodycolour, on paper

29½ x 38¾ in. (75 x 98.4 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

with Grindley and Palmer, Liverpool, until 1935 when purchased
for £25.

A Bristol portrait painter and miniaturist, Simmons turned to fairy painting in the 1860s as it became an increasingly popular genre, springing both from the constant search for narrative subject matter, but also from a desire to escape the mundanity of everyday Victorian life. The works of Shakespeare provided the richest source of fairy subject-matter, one which had been explored earlier in the paintings of Puck and Titania by Sir Joshua Reynolds and Henry Fuseli for Boydell's 1789 *Shakespeare Gallery*. While the subject matter came from literature, the often eroticised aesthetic of fairy painting emerged from the appearance of Romantic ballet in London in the 1840s.

Almost all of Simmons' fairy paintings take Titania as their subject, treating her as 'a paragon of Victorian maidenhood' (J. Maas cited in J. Martineau (ed.), *Victorian Fairy Painting*, London, 1998, p. 21). Here, she is depicted asleep, as Puck and Oberon fly above, about to sprinkle her with the love potion which will cause her to fall in love with the ass, Bottom. To her right is the sleeping Hermia. Nude, draped in diaphanous gowns, they lie among convolvulus and honeysuckle, signifying uncertainty and the bonds of love in the Victorian language of flowers.

The extraordinary intensity and luminosity of Simmons' watercolours, alongside the highly detailed flora and fauna, give them an almost hallucinatory atmosphere, drawing the viewer into his fantastical world.





34

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

Portrait of a young girl, in profile

signed with initials and dated '91' (lower right)

pencil on paper

12¼ x 9 in. (31.1 x 22.9 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

The artist's family.

with Peter Nahum, London, 1987.

John Schaeffer, Australia; Christie's, London, 17 November

2005, lot 175.

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

EXHIBITED:

London, Royal Academy, *Commemorative Exhibition of Works by late Members. Winter Exhibition*, January - March 1933, possibly no. 822 or 835, as 'Study of a head'.

It has been suggested that the present study was executed in connection with Dicksee's 1891 Royal Academy exhibit, *The Crisis*, now in the National Gallery of Victoria, Melbourne. Certainly it demonstrates an interest in the resting figure and the face in repose which culminates in that large oil, and there is a similarity in the hair and dress. However, it has a less prosaic air than the oil, and is typical of the romantic, dream-like strand of Pre-Raphaelitism for which Dicksee is best known.





35

THOMAS STOTHARD, R.A. (1755-1834)

The Canterbury Pilgrims

oil on panel

14¾ x 55½ in. (37.5 x 141 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Possibly John Benson, Doncaster.

Stothard executed his first painting of Chaucer's famous pilgrims, slightly smaller than the present painting and entitled *The Pilgrimage to Canterbury* (12½ x 37½ in., 1806-7, Tate, London), at the suggestion of the engraver and publisher, Robert Hartley Cromek. William Blake criticised Stothard's project as he claimed that the basic design and concept had been stolen from him by Cromek on a visit to his studio in 1805. Later Blake claimed that he had been the artist first commissioned to paint the work. Blake proceeded to create his famous tempera painting of this subject, essentially a mirror-image of Stothard's design, which he finished by 1808/9 (Pollock House, Glasgow).

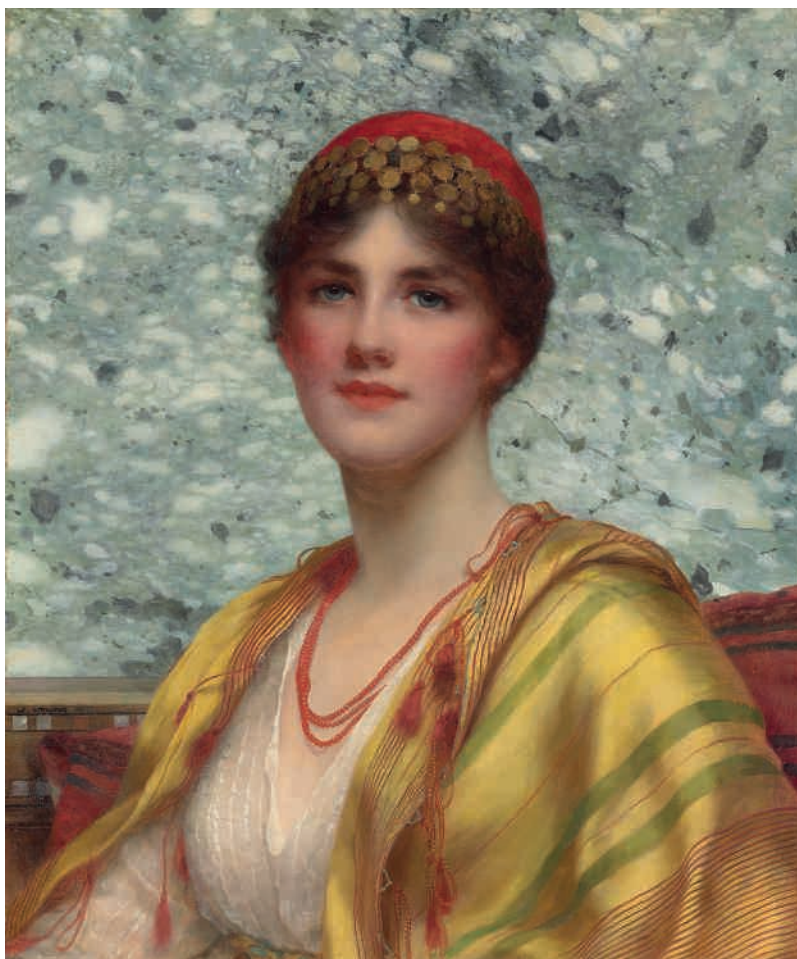
It was exhibited at Cromek's rooms on Newman Street from March 1807 to much acclaim. The artist John Hoppner called it the 'most happy discrimination of character' in which Stothard had 'studied the human heart with as much attention, and not less successfully, than the Poet. [The] charm of colouring...is strong, and most harmoniously distributed throughout the picture' (*Letter*, 30 May 1807, in D.M. Read, 'The Rival "Canterbury Pilgrims of Blake and Cromek', *Modern Philology*, vol. 86, no. 2, November 1988, p. 175). Another critic wrote that 'the present picture is by far the best that ever proceeded from the pencil of Mr. Stothard...It is the particular merit of this Piece that the story is immediately brought home to the spectator; he becomes instantly one of the groupe [*sic*]' (Anonymous, in D.M. Read, *op. cit.*, pp. 175-6).



According to the artist's son there are three later versions of the composition by Stothard, however this painting appears to be one of four known version. The three others include: one for Samuel Boddington, on panel, 11 x 37 in., sold in these Rooms, 25 April 1975 (lot 35) and now at Beaney House of Art and Knowledge; another for his friend Samuel Rogers on panel, 4¾ x 16 in., sold at Sotheby's, 14 March 1984, lot 106; and one on canvas, 12 x 36½ in., sold at Sotheby's, 29 October 1986, lot 270. On 13 September 1813 Stothard wrote to John Benson at Doncaster, presumably regarding the present painting: 'I have been so entirely engaged in copying the Pilgrims for my friend Rogers, of the same size, and one larger for yourself, and for this I put everything aside; and last week I completed the business. As the panel of this picture is not so stout, I have put it into the frame wherein the Shakespeare was exhibited, and well secured it in a good case...I have lengthened the composition a little, and have made some trifling additions, and a transposition in the group of the five citizens; and as to the colouring and effect, I have endeavoured to strengthen both. I hope you will think so when you see it. It will give me great pleasure if I have succeeded to your satisfaction' (Letter in Mrs Bray, *Life of Thomas Stothard*, R.A., London, 1851, p. 144).

For the background Stothard executed sketches of the Surrey Hills from the Old Kent Road, Peckham, as the tale begins when the travellers are only a few miles out of London.

The characters are (from left to right): The Miller and his dogs; the Host; The Doctor of Physic; the Merchant; the Sergeant-at-law; the Franklin; the Knight; the Reve, the Young Squire; the Yeoman; the Ploughman; the Good Parson; the Nun's Priest; the Nun; the Lady Prioress; the Shipman; the Oxford Scholar; the Manciple; Chaucer the Poet; the Wife of Bath; the Pardoner; the Summoner; the Monk; the Friar; the Goldsmith; the Weaver; the Haberdasher; the Dyer; the Tapestry Merchant; and the Cook.



36

WILLIAM CLARKE WONTNER (1857-1930)

A classical maiden, half-length, in a white dress with a golden shawl

signed and dated 'W. Wontner 1917' (lower left)

oil on canvas

25 x 21 in. (63.5 x 53.3 cm.)

£30,000-50,000

\$37,000-62,000

€34,000-55,000

PROPERTY OF A GENTLEMAN

37

ALFRED W. ELMORE (1815-1881)

A Greek Ode

signed and dated '18.AElmore.79.' (lower right)

oil on canvas

48½ x 35½ in. (123.2 x 90.2 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000



PROVENANCE:

By descent to the artist's daughter.
The Executors of Alfred Elmore, R.A. (†); Christie's, London, 5
May 1883, lot 136 (250 gns to Permain).
with Roy Miles Fine Painting, London.

EXHIBITED:

London, Royal Academy, 1879, no. 213.

LITERATURE:

The Athenaeum, 1879, p. 571.

Elmore is best known for his much-celebrated work *The Emperor Charles V at the Convent of St Yuste* (1856, Royal Holloway, University of London). Recognised from an early stage in his career as a promising artist, the *Art Journal*

pronounced that: 'Mr. Elmore, we understand, is young; if he progresses as he has commenced, we shall ere long add another name to our limited list of great English masters' (*Art Journal*, 1839, p. 8). Travelling extensively in Europe, Elmore studied the pictures and antiquities in Paris, Venice, Florence, Rome, Munich and Dresden. He exhibited extensively at the Royal Academy, so much so that a later *Art Journal* critic commented that 'such an instance of good fortune...is, we imagine without a parallel in the history of the Academy...Mr. Elmore is an artist who follows no beaten track; he thinks for himself and works out his ideas in a spirit of independence, affording as great pleasure in the novelty of the subjects he places before us, as by the skilful and effective manner in which they are treated' (*Art Journal*, 1857, p. 115).

***38**

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

Female head study for 'A Naiad'

oil on canvas laid on board

11¼ x 10¼ in. (30 x 26 cm.)

circa 1892

£50,000-80,000

\$62,000-99,000

€56,000-89,000

PROVENANCE:

Anonymous sale; Bonhams, Knightsbridge, 19 March 1992, lot 136.

EXHIBITED:

Sheffield, Mappin Art Gallery; and Wolverhampton, Central Art Gallery, 14 October - 19 November 1978, no. 38.

This highly-impressionistic sketch is a study of the female model in Waterhouse's painting of 1893 entitled *A Naiad* (private collection). It anticipates his masterpiece of three years later *Hylas and the Nymphs* (1896, Manchester City Gallery), which depicts Hylas, a companion of Hercules, who becomes bewitched by a group of mesmerisingly beautiful water-nymphs who lure him into a pool to his death. In *A Naiad*, however, the nymph appears to be far more innocent and investigative as she climbs out of a woodland stream, with water-lily leaves woven into her hair, entranced by the sleeping figure of a young man. The Greek poet Hesiod wrote of naiads initiating youths sexually; in the finished version, a union of spirit and mortal appears imminent because goats-symbols the god of sensual abandon, Dionysus-observe the approach, and because the boy wears Dionysus's feline skin.

In ancient pastoral and Romantic poetry, a naiad was a nymph who lived in the water. Naiads were associated with Pan, the raucous, goat-legged god of woods and ruler of primeval Arcadia; as suggested by his name ('all'), Pan permeated a blissful world shared by humans, animals, plants and supernatural beings. Through the nineteenth century, a rising tide of Pan-related art and literature signalled the Romantic resistance to the austerity of modern Christianity, science and alienation from simple pleasures of the land.

We are grateful to Peter Trippi for his help in preparing this catalogue entry.





39

HERBERT JAMES DRAPER (1854-1920)

The Spirit of the Fountain

indistinctly signed and dated '...J. Draper...91' (lower right)

oil on canvas

23 x 42 in. (58.4 x 106.7 cm.)

£150,000-250,000

\$190,000-310,000

€170,000-280,000

PROVENANCE:

Bought from the artist by John Hall, Charnes Hall and Broughton Court.

John Hall; Christie's, London, 30 November 1934, lot 168 (12 gns to Boot).

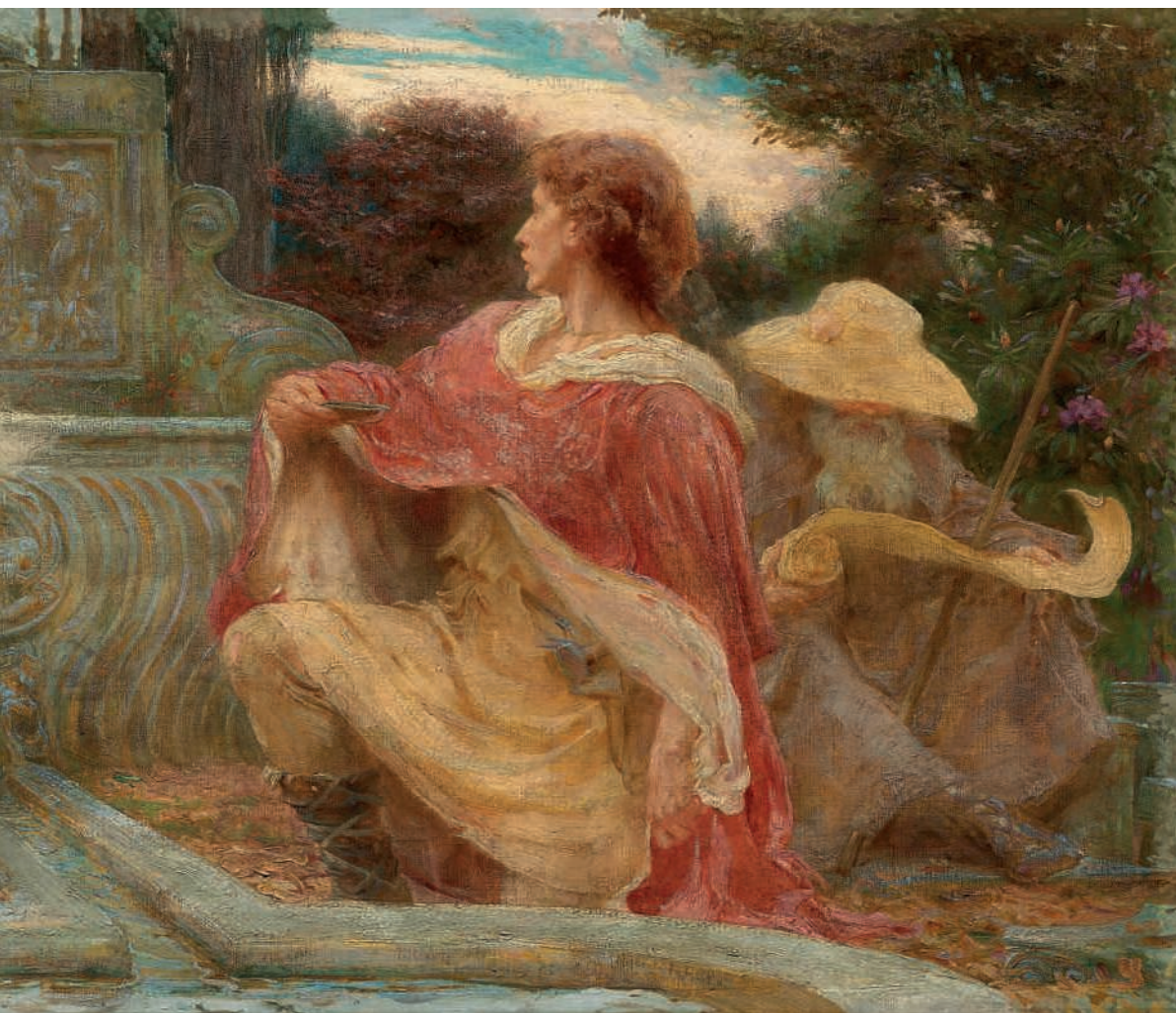
with The Fine Art Society, London, until February 1968, when purchased by the father of the present owner.

EXHIBITED:

Devon, Knightshayes Court, National Trust, on loan.

LITERATURE:

S. Toll, *Herbert Draper 1862-1920: A Life Study*, Woodbridge, pp. 14, 58-61, 63-4, 66, 78, 107, 124, 152, 166 and 180, no. HJD46, pl. 1.



Following an extensive tour of Northern Italy, Germany, Holland and Belgium, Draper returned to London in 1891, rented a studio in Chelsea and began work on *The Spirit of the Fountain*. The subject matter is taken from Book II, Canto XII of Edmund Spenser's *Faerie Queene* in which the young knight, Sir Guyon and his companion, a pilgrim, rest beneath the Bower of Bliss, awakening the nymph who resides there and who ensnares the travellers with her beauty.

Draper's fascination with the alluring and mystical subject of seductive mermaids and nymphs can also be found in works by his contemporary John William Waterhouse, with whom Draper was certainly in close contact by 1892. Waterhouse's

A Naiad (see lot 38) also illustrates a bewitching, semi-clothed nymph about to ensnare a handsome, young man. The sensual and dreamlike subject matter is further implied not only in Draper's loosely-applied paint, but also in the frieze of frolicking bacchantes in the fountain. Red roses, the flowers of love, grow at the nymphs feet, and a garland of ivy (a symbol of Bacchus) adorns her auburn hair.

The painting's first owner, John Hall, was one of Draper's most loyal patrons, owning not only this work but also *Lamia* (1909, private collection) and *Halcyone* (1915, private collection). In 1918 he commissioned portraits of himself and his wife by the artist.

PROPERTY OF A GENTLEMAN

40

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

A Red, Red Rose

signed and dated 'J.W. GODWARD. 1920.' (lower left) and further inscribed 'Rome' and dated (on the reverse, according to the catalogue raisonné)

oil on canvas

49¾ x 29½ in. (126.4 x 75 cm.)

£100,000-150,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 9 April 1980, lot 45, as 'The Flower Arranger'.

with Roy Miles Fine Painting, London.

EXHIBITED:

London, Roy Miles Fine Painting, *Viva Victoria*, Summer 1980.

LITERATURE:

V.G. Swanson, *Classical Realism Journal*, vol. 3, Spring 1997, p. 42.

V.G. Swanson, *John William Godward: The Eclipse of Classicism*, Woodbridge, 1988, pp. 113, 245, pl. 100.

As in *An Offering to Venus* (sold in these Rooms, 13 July 2016, lot 126) *A Red, Red Rose* illustrates a beautiful young woman arranging roses in a bowl. The painting incorporates many attributes of Godward's best-known paintings. The marriage of brushwork to his extraordinary palette of colours results in a range of textures; the smooth, richly-coloured marbles contrasting with the soft, ephemeral fabric of the beautiful model's pink tunic, the sharpness of the girl's cold, harsh scissors, and the luxurious, delicate roses. The painting is an exercise in sensuousness, and Godward has masterfully laid out the composition drawing the eye across the canvas. The solid, vertical figure of the falling folds of the model's drapery echos the Roman architectural form of the side-table pilaster.

Godward spent the first part of 1920 in Rome, returning to England in April. In 1912 Godward had moved into the Villa Strohl-Fern, a group of artists' studios situated on Monti Parioli, dubbed the 'English Hill', near the Villa Borghese in Rome. It had a large garden filled with antique sculpture and formed the perfect backdrop for some of his greatest artistic achievements.



*41

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

Portrait of Mrs Charles Wertheimer

signed and dated 'John E. Millais/1891' (upper right)

oil on canvas

50¼ x 33 in. (127.6 x 83.9 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Commissioned by Charles J. Wertheimer, the husband of the sitter.

Anonymous sale; Christie's, London, 22 November 1968, lot 25.

Anonymous sale; Christie's, London, 6 March 1970, lot 167.

Anonymous sale; Christie's, London, 1-2 November 1990, lot 289, where purchased by the present owner.

EXHIBITED:

London, New Gallery, *Summer Exhibition*, 1891, no. 156, as 'Portrait of a Lady'.

London, Society of Portrait Painters, 1894, no. 138.

London, Whitechapel Art Gallery, St Jude's Schoolhouse, Commercial Road, *Annual Exhibition*, 1898, no. 43.

London, Royal Academy, *Works of the late Sir John Everett Millais*, Winter 1898, no. 178.

LITERATURE:

Times, 29 April 1891, p. 10.

Times, 8 May 1891, p. 13.

The Athenaeum, no. 3314, 2 May 1891, p. 580.

M.H. Spielmann, *Millais and His Works*, Edinburgh and London, 1898, p. 177.

J.G. Millais, *The Life and Letters of Sir John Everett Millais*, 1899, II, pp. 286, 289, 485.

J. Mordaunt Crook, *The Rise of the Nouveaux Riches*, London, 1999, pl. XIV.

J. Rosenfeld, *John Everett Millais*, London, 2012, p. 228.

This portrait of Jessie Wertheimer was produced as a pendant to Millais's portrait of the sitter's husband, Charles J. Wertheimer, executed in 1888, and now in the Musée d'Orsay, a gift of his wife in 1914. Wertheimer was the artist's keenest patron of the 1880's, forming a highly important collection which hung in his house at 132 Park Lane. His collection included at least ten works by Millais, including *Cherry Ripe* (1879, private collection), *Cinderella* (Lloyd Webber Collection) and *Christmas Eve* (sold in these Rooms on 13 December 2012). Wertheimer's brother, Asher (1844-1918), was a leading art dealer with a gallery in New Bond Street, focusing on portraits by John Singer Sargent, from whom he commissioned twelve portraits of members of his own family from 1898. These were subsequently bequeathed to the Tate Gallery in 1922. Their father was Samson Wertheimer (d. 1892), who came to England from Germany in 1830 and began an art and antiques business at 154 New Bond Street. Charles dealt privately from his home.

Millais's portrait of Jessie Wertheimer was well received by critics when it was shown at the New Gallery in 1891. The *Times* described it as 'very powerful' and 'magnificently painted'. It commended the way the green of the sitter's emerald necklace 'shines out in splendid contrast to the dull red of the gown'.

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.



42

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

*Portrait of Lady Elizabeth Lewis, three-quarter length,
with a book in her lap*

oil on canvas

33¾ x 20 in. (85.8 x 50.8 cm.)

£50,000-70,000

\$62,000-86,000

€56,000-77,000

PROVENANCE:

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

For further information about the Lewis family see lot 15 and
for a group of works that have descended in the Lewis family
see lots 17-24.



***43**

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

Portrait of Camille, daughter of Sutton Palmer

signed and dated 'F.D. 1913' (lower left)

oil on board

16 x 12¼ in. (40.6 x 31 cm.)

£18,000-25,000

\$23,000-31,000

€20,000-28,000

PROVENANCE:

The sitter, Camille Wyatt (née Sutton Palmer), and thence by descent.

Elizabeth Henly Wyatt Baruch; Christie's, London, 28 November 2000, lot 15.

Anonymous sale; Bonham's, London, 29 September 2010, lot 119.

EXHIBITED:

London, Royal Academy, 1914, no. 783.

LITERATURE:

Royal Academy Pictures, 1914, p. 98 (illustrated).

The Studio, 1914, vol. 62, p. 22.

S. Toll, *Frank Dicksee 1853-1928: His Art and Life*, Woodbridge, 2016.

Camille Sutton Palmer, later Mrs Wyatt, was the daughter of Maude Moore and Harry Sutton Palmer. Dicksee was her godfather. Dicksee entered the Royal Academy Schools in 1870, and was taught by both Millais and Leighton, proving a model student who won gold and silver medals. He began to exhibit at the R.A. in 1876, and it was always his spiritual home, although he also supported the Grosvenor Gallery and other institutions. His name was made with *Harmony* (Tate), exhibited in 1877; a winning combination of sentimental theme, 'aesthetic' decor and academic technique, it was hailed as the 'picture of the year' and became one of the first works bought for the Chantrey Bequest. He was elected A.R.A. in 1881 and R.A. ten years later. In addition to literary and historical subjects, he specialised in scenes of social drama such as *The Crisis* (1891; Melbourne) and *The Confession* (1896; private collection). He was elected President of the Royal Academy in 1924.



***44**

HERMAN GUSTAVE HERKOMER (1863-1935)

Sir Hubert von Herkomer, R.A., three-quarter-length, standing, wearing the Slade Professor's gown and holding a mortar-board

signed and dated 'Herman G. Herkomer/1887' (lower left)

oil on canvas

56¼ x 44 in. (143 x 111.7 cm.)

£8,000-12,000

\$9,900-15,000

€8,900-13,000

EXHIBITED:

London, Royal Academy, 1887, no. 413.

Paris, Salon, 1888, no. 1285.

San Francisco, *Panama-Pacific International Exposition*, 1915, no. 3363.

Washington, D.C., Corcoran Gallery, *Sixth Biennial Exposition of Contemporary Art*, December 1916.

San Francisco, The Bohemian Club, *Annual Exhibition*, January-February 1922, no. 17, lent by the artist.

San Francisco, de Young Museum, on loan from September 1925, lent by the artist.

San Francisco, Legion of Honor, on loan from 1929, lent by the artist.

LITERATURE:

Art Journal, 1887, p. 246.

Illustrated London News, 21 May 1887, p. 584.

'Studio Talk', *The International Studio*, 1917, vol. 61, p. 139.

L.M. Edwards, *Herkomer: A Victorian Artist*, 1999, p. 139, fig. 144.

In this portrait Herman Herkomer has painted his first cousin Hubert Herkomer in the gown he wore as Slade Professor of Fine Art at the University of Oxford, a position he gained in 1885 and held until 1894.

Herman Herkomer was born in Cleveland, Ohio, studying in New York and Munich. In 1881 he joined his cousin in Bushey, Hertfordshire, the elder cousin providing painting lessons to his younger relation, possibly by making copies of his own works: In March 1882 Herman wrote to his father that he had been asked to make 'a drawing (large) of Hubert's *Missing*. It is to go in the *Graphic*.' (the watercolour copy and the related letter are at Yale Center for British Art, New Haven). Later in 1882 the cousins made a portrait-painting tour of the United States. On his return to England Herman studied in Munich and Paris, exhibiting at the Paris Salons and the Royal Academy, London. He earned a solid reputation as a portrait painter, and he remained in England until 1915 when he travelled to San Francisco to receive a silver medal at the Panama-Pacific International Exposition. He remained in California for the rest of his life, and his works can be found in public institutions on both sides of the Atlantic.



45

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

signed with monogram and dated '1866' (lower right, on the cup)
oil on canvas

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

£70,000-100,000

\$87,000-120,000

€78,000-110,000

LITERATURE:

J. Guille, *Millais's Life and Letters*, vol. 1, p. 395, and vol. 2, p. 472.

Millais wrote to his wife on 9 August 1865 'I shd [sic] like to get on somewhat with Little Davison as children of that age grow so rapidly' (Millais Papers, Pierpont Morgan Library, New York) while in Millais's bank account at Coutts, there is a record that the sitter's father, J. Davison, paid him 600 guineas for the work on 8 February 1866. Beyond that, little is known of this picture, which appears never to have been exhibited. It is probable that the sitter's father was James William Davison (1813-1885) who was music critic of the *Times* from 1848 onwards, and also occasionally wrote for the *Saturday Review* and (until 1884) for the *Graphic*.

The picture dates from one of the most interesting periods of Millais's career. As Malcolm Warner has pointed out, Millais painted children often, as they were to him what dreamy-eyed young women were to Rossetti and Burne-Jones, a vehicle for his ideas about the expression of truth and beauty. He began to explore the subject in 1856 when *L'Enfant du Régiment* (now in the Yale Center for British Art) was exhibited at the Royal Academy. *My First Sermon* and *My Second Sermon* (both Guildhall Art Gallery, London) followed at the Royal Academy in 1863 and 1864, but Millais's work in this genre perhaps reached its summation when the trio of pictures of his daughters, *Waking*, *Sleeping*, and *The Minuet*, were exhibited at the Royal Academy in 1867. *Waking* is in the Perth Museum and Art Gallery, *Sleeping*, hailed by the *Times* as 'the most beautiful picture the artist has ever painted, and one of the *chef d'oeuvres*, indeed, of the English School', was sold in these Rooms on 10 June 1999, lot 13, for £2,091,500, a world record for the artist at auction, while *The Minuet* remains in a private collection.

The relationship between *Sleeping* and *Miss Davison* is interesting, for Millais must have been working on the pictures if not simultaneously, then in immediate succession. (*Sleeping* was commissioned by Moore, McQueen & Co. on 28 September 1865 for 1,000 gns, only 400 gns more than Davison was to pay for this picture the following February). Both are essentially studies in white and both hence carry an interesting resonance with Whistler's works of the period, his *Symphony in White*, no. 1 of 1863, his *Symphony* no. 2 of 1865, and the *Symphony* no. 3 of 1867. In the present picture the debt is clearly announced with a 'Whistlerian' Japanese fan propped against the stool, and a Japanese cabinet in the background. Along with colour harmonies of white and subjectless compositions, the influence of Japan was crucial in the development of the Aesthetic ideal.

We are grateful to Malcolm Warner for his help in preparing this catalogue entry.





46

46
GILBERT BAYES (1872-1953)
The Goose Girl

signed and dated 'GILBERT. BAYES/1942' and inscribed 'THE GOOSE GIRL' and further inscribed 'F.A.S 2/8', on a stained oak plinth
 bronze, brown patina
 25¼ in. (65.5 cm.) high, the bronze; 27 in. (68.5 cm.) high, including the plinth

£10,000-15,000

\$13,000-18,000

€12,000-17,000

47
FRANCIS DERWENT WOOD, R.A. (1871-1926)

Dawn

signed and dated 'F. DNT WOOD/'l.l.' 1891', on a wooden plinth
 bronze, green-brown patina
 11¼ in. (28.5 cm.) high, the bronze; 15 in. (38.1 cm.) high, including the plinth

£3,000-5,000

\$3,700-6,200

€3,400-5,500



47

48

SIR ALFRED GILBERT, M.V.O., R.A. (1854-1934)

St Catherine (The Miraculous Wedding)

unsigned

bronze, mid-brown patina

20 in. (50.8 cm.) high

£15,000-25,000

\$19,000-31,000

€17,000-28,000

Known as the *The Miraculous Wedding*, the present statuette depicts Saint Catherine and thus refers to both St Catherine of Alexandria, the 4th Century Egyptian royal who converted to Christianity, and St Catherine of Siena, the 14th Century Italian member of the Dominican Order. Both experienced visions in which they mystically wed the Christ child. The present bronze makes reference to each through the heavy veils which could variously be interpreted as those of the Egyptian royal or the Dominican nun, who were both frequently represented in the artistic tradition: imagery with which Gilbert would have been well acquainted.

It was conceived by Gilbert in his working of figures of Saints to surround his masterpiece, the tomb of the Duke of Clarence (1892-1928), which dominates the Albert Memorial Chapel at Windsor Castle. Notably the present statuette stands on a base of swirling clouds and dragon scales which compares directly to the base of St George, the most celebrated Saint from the series, of which a cast sold in these Rooms on 11 December 2014, lot 5 (£338,000).

Although the tomb does not include this representation of St Catherine, two separate figures for St Catherine of Alexandria and St Catherine of Siena dated to *circa* 1926-8 are installed upon it. The date of the first known cast of *The Miraculous Wedding* was as early as 1900 and it presumably therefore served as a preliminary model and gives fascinating insight into Gilbert's creative process. Ever short of money Gilbert was in the habit of casting, on the sly, reductions of his Saints for sale. This was much to the grievance of King Edward VII and Queen Alexandra who had commissioned the tomb for their son in 1898 but neither would live to see Gilbert complete it in 1926. An alternative hypothesis therefore is that Gilbert's production for sale of the present composition of St Catherine negated its suitability for use on the tomb. In 1900, O'Neill cast a version of this group sold to a Mrs. Richardson which is today in a Scottish church. Additional casts are in the Birmingham Art Gallery and the Ashmolean Museum, Oxford and one sold Sotheby's, London, 20 November 1997, lot 131.



λ49

SIR WILLIAM REID DICK, K.C.V.O., R.A. (1879-1961)

Boy with frog

unsigned

lead

26¾ in. (68 cm.) high; 19½ in. (49.5 cm.) diameter at base

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

By repute, bought from Harrods in the 1930s.

Castlecomer House, County Kilkenny, Ireland, where displayed in the formal gardens designed by Sir Edwin Lutyens.

Thence by descent, until recently acquired by the present owner.

Boy with frog dates from the early 1900s when Reid Dick showed deference to the leading lights of the New Sculpture movement, notably in his *Femina Victrix* which is a homage to Leighton's *Athlete Wrestling with a Python*. *Boy with Frog* was exhibited at the Royal Academy in 1910 'N°1916 *The Frog* – statuette, bronze' and again in 1931 'N° 1642 'Model for Fountain in bronze'. The latter being the example cast for the fountain in Queen Mary's Gardens, Regent's Park, where it remains today. A portrait by Philippe Ledoux of Sir William Reid Dick in his studio exhibited at the Royal Academy in 1934 shows a version of *Boy with Frog* beside the sculptor himself – which could be the present lead example as it looks to be light grey in colour. The reputed provenance dates the present lead statue to the 1930s. A stone version was commissioned in the 1950s by the American millionaire and art collector Huntington Hartford (D. Wardleworth, *William Reid Dick, Sculptor*, Surrey, 2013, p. 178).

'Reid Dick was a major figure in academic sculpture, a consummate craftsman who combined respect for the past with a passionate search for new conventions [...]. According to *The Times* obituary, Reid Dick was stocky and robust in appearance, with quiet manners and a very soft voice. Alfred Munnings recalled him as 'a simple-minded, short, thick-set raw young Scot'. A witty conversationalist at ease in any company, he was liked and admired by his colleagues, and his wide circle of friends included many architects and artists. Straightforward, dynamic, and convivial, he combined a punishing workload with a social life which ranged from grand dinners and parties to the relaxed surroundings of the Chelsea Arts Club. During a bombing raid in 1944 the confident and unflappable Reid Dick, 'a strong tumbler of whisky in his hand, and several inside his body, defied the enemy, scorning to take cover as he leaned against the fireplace in the hall'. (Sarah Crellin, 'Dick, Sir William Reid (1879-1961)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, Oct 2006 <http://www.oxforddnb.com/view/article/32813>, accessed 3 Nov 2016).





50
JOHN HENRY FOLEY, R.A. (1818-1874)

Caractacus

inscribed 'EXECUTED IN BRONZE. BY J.A. HATFIELD /
FROM THE ORIGINAL. BY J.H. FOLEY. R.A. / FOR THE ART-
UNION OF LONDON. 1862' (on the base)

bronze, brown patina
30½ in. (77.2 cm.) high

£5,000-10,000

\$6,200-12,000

€5,600-11,000

51

SIR THOMAS BROCK, R.A. (1847-1922)

Frederic, Lord Leighton, P.R.A., R.W.S.

signed and dated 'T BROCK/Scul 1881', on a slate pedestal
bronze, dark-brown patina

6½ in. (16.5 cm.) high, the bronze; 13½ in. (34.3 cm.) high, overall

£2,000-3,000

\$2,500-3,700

€2,300-3,300



52

**ANTHONY FREDERICK AUGUSTUS SANDYS, A.R.A.
(1829-1904)**

Dion William Palgrave Clayton Calthrop, aged eight

signed, inscribed and dated 'Born May 2nd 1878, AF Sandys May 1886' (upper left)

pencil and coloured chalks on blue-green paper

27% x 20% in. (70.2 x 51.8 cm.)

in the original Foord and Dickinson frame

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

John Parker Boyle.

Anonymous sale; Christie's, London, 3 June 1960, lot 28 (8 gns to Watney).

with Colnaghi's, London, where purchased by

Jeanette, Lady Brandon.

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

LITERATURE:

D.C. Calthrop, *My Own Trumpet*, n.d., frontispiece, illustrated p. 27.

B. Elzea, *Frederick Sandys 1829-1904*, Norfolk, 2001, p. 273, no. 4.50.

Dion Clayton Calthrop (1878-1937) was the son of John Clayton, an actor, and Eve Boucicault, daughter of the dramatist Dion Boucicault (1820-1890). He studied at the St John's Wood Academy and then at the Académie Julian and Académie Colarossi in Paris, and went on to exhibit at the Royal Academy between 1900 and 1903, and at the Royal Institute. He also wrote and illustrated books on costume history and gardens. In his autobiography he recalls sitting for the present portrait at Sandys' studio at 7 Holland Park Road.

Diana Wilton Dalrymple Cleland Coltharp.
Born May 2^d 1773
at London Nov 1784



***53**

ANNA ALMA-TADEMA (1867-1943)

The Closing Door

signed and dated 'Anna Alma Tadema 1899' (lower left)
pencil and watercolour heightened with bodycolour and gum
arabic on paper laid on a Lambert & Co. board
20¾ x 14 in. (52.7 x 35.5 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

with Daniel Rees, Michigan, *circa* 1960.

Anna Alma-Tadema was the younger daughter of the Dutch painter Sir Lawrence Alma-Tadema (1836-1912) and his first wife, Marie-Pauline Gressin de Boisgirard. The family moved to London in 1870 and it was here that Anna received her early artistic training with her father and stepmother, Laura (1852-1909).

Anna, very much inspired by her father, focused on painting the elaborate interiors of the family home, as well as portraits and flower paintings. She made several watercolours of the interior of the first Alma-Tadema family home, Townshend House, near Regent's Park, London, including *The Drawing Room*, which was exhibited at the 1893 Columbian Exposition in Chicago, and *The Gold Room*, shown at the Royal Academy in 1885. By the time the present watercolour was executed, the Alma-Tadema family had moved to 17, Grove End Road, St John's Wood, formerly the home of James Tissot (1836-1902). On moving in, Alma-Tadema almost entirely remodelled the house, setting out to create a temple of aestheticism, in which various rooms had different themes.

The room depicted here seems to be the upstairs room which Tissot, on visiting in 1896, had noticed was panelled with his old window shutters (J. Laver, *Vulgar Society: the Romantic Career of James Tissot 1836-1902*, London, 1936, p. 60), showing Alma-Tadema's creativity in his remodelling of the house. The angle chair in the foreground is a device often seen in Laura Alma-Tadema's works.

Anna's detail and realism creates a tangible sense not only of the detail of the room, but of its atmosphere. The violet ink has connotations of modesty and humility, and the anemones on the bureau signify abandonment and a fleeting love. The central figure pulls distractedly at her necklace, scattering its beads, as the hand of an unseen figure pulls the door shut behind them, suggesting the end of a passionate love affair. A photogravure of a picture by Anna with this title was sold at the sale of the contents of Grove End Road, 9-16 June 1913, lot 762.

Alma-Tadema exhibited at the Royal Academy between 1885 and 1903, as well as at the Grosvenor Gallery and the New Gallery.

We are grateful to Charlotte Gere for her help in preparing this catalogue entry.



JOHN FREDERICK LEWIS, R.A., P.O.W.S. (1804-1876)

Sir Edwin Landseer, R.A. with a ghillie fishing for salmon, possibly on the river Dart, near Holne, Devon

inscribed 'Sir Edwin Landseer, R.A., in the act of angling' (on the original backboard, according to the 1940 catalogue entry: 'A quotation from Izaak Walton is inscribed on the panel back, together with his signature, by the artist')

pencil and watercolour with gum arabic and bodycolour and with scratching out on paper

19.1/7 x 24.4 in. (48.5 x 62.85 cm.)

£30,000-50,000

\$37,000-62,000

€34,000-55,000

PROVENANCE:

Charles Burrow of 49 Cumming Street, Pentonville, purchased from Old Water-Colour Society exhibition, 1830 (35 gns).

George Arthur Fuller of The Rookery, Dorking; Christie's, London, 14 April 1894, lot 123, as 'Salmon fishing' (17 gns to Vokins).

Arthur N. Gilbey of Folly Farm, Sulhampstead, Berkshire, by 1900.

The Arthur N. Gilbey, Collection of Angling Pictures; Christie's, London, 25 April 1940, lot 51, as 'Sir Edwin Landseer, R.A. in the Act of Angling, accompanied by a keeper who holds a landing net, and with his dog' (155 gns to Berry).

Anonymous sale; Sotheby's, London, 7 July 1977, lot 70.

Anonymous sale; Sotheby's, London, 11 November 1982, lot 132, with Agnew's, London.

with Owen Edgar Gallery, London.

EXHIBITED:

London, Old Water-Colour Society, 1830, no. 95 as 'Piscator: Look you now you see him plain...bring hither the landing-net...a good one, sixteen inches long...'; see Izaak Walton, *The Compleat Angler*.

London, Dulwich Picture Gallery; and Manchester, Whitworth Art Gallery, *The Triumph of Watercolour: The early years of the Royal Watercolour Society 1805-55*, 2005, no. 89.

LITERATURE:

Sir W. Gilbey, *Animal Painters of England*, London, 1900, vol. II, p. 68, recording the painting in the possession of Arthur N. Gilbey, as 'a portrait in profile of Landseer playing a salmon under the direction of an old ghillie'.

W. S. Sparrow, *Angling in British Art*, London, 1923, pp. 66-68, 88, illustrated.

M. Hardie, *Water-Colour Painting in Britain*, London, 1968, vol. III, p. 50.

Maj. Gen. M. Lewis, *John Frederick Lewis R.A. (1805-1876)*, Leigh-on-Sea, 1978, pp. 14, 63, no. 96.

R. Ormond, *Sir Edwin Landseer*, exh. cat., Philadelphia and London, 1981-2, p. 6, fig. 10.

T. Wilcox, *The Triumph of Watercolour*, London, 2005, p. 114, pl. 89.

The present work is one of the most outstanding watercolours of the artist's early career. It was exhibited at the Society of Painters in Watercolours in 1830. Lewis eschewed a conventional title, supplying instead a quotations from the famous seventeenth-century fishing manual, Izaak Walton's, *The Compleat Angler*, 'Piscator.- Look you now, you see him plain, bring hither the landing net a good one, sixteen inches long'. It is an early example of the disguised portrait-cum-genre subject that was to be so distinctive a feature of Lewis's career.

The Water-Colour Society's rules prohibited the exhibition of portraits. Contemporary reviews referred to the picture simply as *The Fisherman*, but the association with Landseer must have been recognised, as by the turn of the century it had acquired the title, *Sir Edwin Landseer R.A., in the Act of Angling*. Indeed, the angler's features, with side-whiskers and fairish curly hair, seem to accord with contemporary portraits of the young Landseer. Fly-fishing was one of several gentlemanly sporting activities that Landseer pursued, and his ability to employ a beat keeper, a man of lower social standing, to land his fish, is an additional pointer to the elevated status in society that he had already achieved through his success as an artist. It is possible that the figure standing next to Landseer may be a member of the Calmady family of Langdon Court (near Holne in Devon), or Lewis's father.

Lewis and Landseer had known each other since boyhood, exhibiting similar sporting and animal subjects at the Royal Academy and British Institution. This watercolour, one of a series of anonymous portraits of friends and patrons that Lewis exhibited at the S.P.W.C., celebrates this relationship. By branching out into a different style of sporting subject to those for which Landseer was known, Lewis set clear water between their artistic endeavours and carves out a new direction for his own career.

We are grateful to Briony Llewellyn for her help in preparing this catalogue entry, and to Ian Cook, Director of the River Exe Foundation for suggesting the location.



55

JAMES (JACQUES) JOSEPH TISSOT (1836-1902)

By Water (Waiting at Dockside)

signed with initials 'J.J. Tissot' (lower left, on a barrel) and signed twice with monogram (upper right, on crates)
pencil and watercolour heightened with touches of bodycolour
on paper
19¾ x 10¼ in. (50 x 26 cm.)

£120,000-180,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

with Leicester Galleries, London.

N. Ronald.

Anonymous sale; Sotheby's, London, 16 November 1976, lot 251.

with Christopher Wood, London.

with Owen Edgar Gallery, London.

EXHIBITED:

Paris, Palais de l'Industrie, *Exposition des oeuvres de M. J. -J.*

Tissot organisée par L'Union centrale des arts décoratifs, March

1883, no. 23, as *Un Quai d'embarquement à Londres (aquarelle)*

[An Embarkation Quay in London (watercolour)].

London, Barbican Art Gallery, and Manchester, Whitworth Art

Gallery, *James Tissot*, November 1984–March 1985, no. 138, lent

by Owen Edgar Gallery.

Paris, Musée du Petit Palais, *James Tissot 1836-1902*, April-June

1985, no. 128, lent by Owen Edgar Gallery.

LITERATURE:

M. Wentworth, *James Tissot*, Oxford, 1984, pp. 132, 159, 204, pl. 149.

K. Matyjaszkiewicz (ed.), *James Tissot*, Oxford, 1984, p. 128, no.

138, illustrated.

Musée du Petit Palais, Paris, *James Tissot 1836-1902*, Paris,

1985, no. 128, illustrated.



Departures, arrivals, waiting for ferries or sitting on board ship were favourite subjects of James Tissot. He was born in the busy Atlantic-port city of Nantes, at the mouth of the river Loire in north-west France, and developed a love of maritime travel, as well as a deep understanding of ships based on close observation. Tissot travelled frequently between France and England from his student years onwards, becoming sufficiently expert on routes and sights for fellow artists, such as Edgar Degas and Berthe Morisot, to seek his advice. His preferred cross-Channel route was by ferry direct to or from London via the Thames and Kent coast. While living in London from 1871 to 1882, Tissot travelled also by sea when visiting cities in northern England and Scotland, such as Liverpool and Glasgow. Travel by regularly-scheduled coastal steamers could be easier than by rail and was more convenient when taking large pieces of luggage like the trunk in this watercolour. Titled (in French) 'An Embarkation Quay in London' when it was shown at Tissot's 1883 Paris one-man exhibition, the watercolour depicts a crowded Thames scene, with freight being loaded onto two quayside steamers, each belching black smoke, while two passengers and their baggage await boarding.

In the distance we can see the grey mass of the opposite Thames bank, with shipping on the pale greenish river waters. Sailors are busy loading freight onto the quayside steamers. A white-bearded mariner and colleague look towards the two travellers, whose stillness contrasts with the activity around them. To their left a young porter puts down a large black Gladstone bag while saluting with his free left hand someone outside the picture to our right, towards whom the lady passenger looks. She is warmly dressed in a caped greatcoat and black hat, scarf and gloves, with a red plaid shawl on her lap. Her male companion wears a thick overcoat, buttoned up over a muffler, and is gloved and hatted. He carries a fur rug over his arm, ready to cover their laps on board ship, and an umbrella to shield them from sea-spray. A brown portmanteau and lighter suitcase await loading with the trunk that provides a useful seat while they wait.

Tissot titled the untraced oil version of this watercolour *By Water* when it was shown in his 1882 one-man exhibition at the Dudley Gallery in London. Its companion piece, *By Land* (oil untraced, watercolour version sold in these Rooms, 10 June 1999, lot 3), is set in Victoria Station and depicts travel by rail. Both feature the lady in caped greatcoat, modelled by Tissot's great love, Mrs Kathleen Newton. A grisaille oil study of her for *By Water* is in the National Trust collection at Wimpole Hall, Cambridgeshire. Watercolour versions of oil paintings were often made by Tissot to meet demand from exhibition organisers and buyers.

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



56

JAMES (JACQUES) JOSEPH TISSOT (1836-1902)

Visiteurs Étrangers au Louvre, Paris

signed 'JJ Tissot' (lower left) and with inscription 'Au Louvre' (on an old label attached to the backboard)
pencil and watercolour on paper
16 x 8⁷/₈ (40.7 x 22.5 cm.)

£40,000-60,000

\$50,000-74,000

€45,000-66,000

PROVENANCE:

The artist until his death in 1902.

Mlle Jeanne Tissot, the artist's niece, until her death in 1964;
Château de Buillon, 8-9, 14-15, 21-2 November 1964, lot 57.
with Martyn Gregory, London.

Anonymous sale; Sotheby's, London, 27 November 2003, lot 324.

EXHIBITED:

Paris, Société d'aquarellistes français, 1883, no. 3.
London, Barbican Art Gallery, and Manchester, Whitworth Art
Gallery, *James Tissot*, 1984-85, no. 118; subsequently shown at
the Musée du Petit Palais, Paris, 1985, no. 108.

LITERATURE:

A. de Lostalot, *James Tissot, Societe des aquarellistes francais*,
1883, illustrated.
K. Matyjaszkiewicz (ed.), *James Tissot*, London, 1984, p. 122, no. 118.
M. Wentworth, *James Tissot*, Oxford, 1984, p. 163.

This watercolour is one of several works in which Tissot depicts tourists visiting the Louvre, the most ambitious being the oil *L'Esthétique* (Puerto Rico), which was one of a projected series entitled *L'Etrangere*, focusing on foreign women and following on from a series exploring the lives of modern Parisian women, *La Femme a Paris* (1883-85). *L'Etrangere* remained unfinished after Tissot visited the Holy Land and was inspired to turn his attention to illustrating the life of Christ. The Louvre interiors are based on oil studies which the artist made while living in London and visiting Paris on one of his regular trips, in this case with the great love of his life, Mrs Kathleen Newton, in October 1879. The theme of a female sightseer was a modern-life subject of interest to a number of artists, notably Edgar Degas, but Tissot's pictures of Louvre interiors also play with juxtapositions of scale, light and shade.

The present watercolour probably dates from 1880-83, and is one of several watercolour replicas of oil compositions that Tissot exhibited at his 1883 one-man exhibition in Paris and at the Société d'aquarellistes française the same year.

These displays were intended to reintroduce Tissot's recent work to the art public in France after the decade he had spent living and working in London. His fruitful time in England had come to an end in November 1882 with the death from tuberculosis of Mrs Newton, following which the grief-stricken artist had returned to live in Paris. Many of the works he had shown in an 1882 one-man exhibition in London had been sold, so Tissot included watercolour versions in his Paris one-man show as well as the French watercolour society's exhibition, which enabled the publication of an extensive biographical review written by the art critic Alfred de Lostalot. Tissot painted an oil study of the setting for the present watercolour, without figures, which is in the collections of the Louvre. There is another watercolour version in the Indiana University Art Museum (Wentworth, *op. cit.*, pl. 194) and two in oils, one in a private collection, New York (Wentworth, pl. 195; Matyjaszkiewicz, *op. cit.*, no. 117); the other was sold in these Rooms, 22 November 2006, lot 211. One of these oil versions was exhibited at the Liverpool Autumn exhibition of 1880. Tissot painted watercolour versions of his oils to meet demand from dealers, private buyers and exhibition organisers. It has been suggested that the shorter of the two men in *Au Louvre* (nearest the spectator) may represent Kathleen Newton's brother.

Kathleen Newton was a beautiful Irish girl. Her father, Charles Frederick Ashburnham Kelly, an accountant in the Indian Civil Service, arranged a marriage for his sixteen-year-old daughter Kate with Dr Isaac Newton, a distinguished army surgeon based in India. On the outward voyage to be married, she met and fell in love with a naval officer, Captain Palliser. The marriage went ahead in January 1870 but Kathleen told her husband the situation and apparently ran away. Newton instituted divorce proceedings and Kathleen was sent back to England. She had become pregnant, and her daughter, Muriel Violet Mary Newton, was born in Yorkshire on 20 December 1871. The decree absolute for Kathleen's divorce was granted on 20 July 1872. She met Tissot in 1876 after she came to live with her sister in St John's Wood, where the artist was living. He is said to have seen her for the first time when she was on her way to post a letter. In March 1876 she gave birth to a son, Cecil George Newton. She moved in with Tissot in 1877 and the two lived as man and wife until Kathleen's death in November 1882 at the age of twenty-eight. Tissot seems genuinely to have loved her and to have found inspiration in her gentle beauty that would last a lifetime. He frequently paints her in interior scenes, or the garden, but a few works, such as the present watercolour, show her during their travels.

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



57

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

Venice from the Giudecca

signed with monogram 'BF' (lower right)

pencil and watercolour with gum arabic heightened with bodycolour and with scratching out, on paper

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

£30,000-50,000

\$37,000-62,000

€34,000-55,000

PROVENANCE:

H.J. Carr; Christie's, London, 24 May 1889, lot 77 (245 gns to Tooth).
T.E. Beaumont; Christie's, London, 17 June 1899, lot 112 (420 gns to Maclean).

Barnet Lewis; Christie's, London, 3 March 1930, lot 220 (850 gns to Vicars).

with Vicars Brothers, London.

with Stacy-Marks, Eastbourne.

Anonymous sale; Christie's, London, 10 June 1999, lot 32 (£240,250).

EXHIBITED:

London, Royal Watercolour Society, *94th Exhibition*, summer 1880, no. 24.

LITERATURE:

H.M. Cundall, *Myles Birket Foster*, London, 1906, illustrated facing p. 102.

F. Lewis, *Myles Birket Foster 1825-1899*, Leigh-on-Sea, 1973, p. 35.

J. Reynolds, *Birket Foster*, London, 1984, p. 197.

The present watercolour is probably the largest and most spectacular Venetian view executed by Birket Foster. The majority of his watercolours of Venice were painted for his largest commission, received in the early 1870s from the Lincolnshire corn merchant Charles Seely. Seely had seen a watercolour of Venice at Agnew's and was so taken with it that he paid Birket Foster the princely sum of £5,000 to paint 50 views of the city. According to available records, it appears that the majority of the watercolours measured *circa* 8 x 12 in. but the large size of the present work suggests that it was executed as an independent work for the summer 1880 exhibition of the Royal Watercolour Society.

Birket Foster first visited Venice in 1868, in the company of his wife, his cousin Mrs Elizabeth Foster Brown, his cousin's daughter Elizabeth, and the artist, W.Q. Orchardson. After his initial visit Birket Foster returned to Venice almost every year until 1877 to work on the watercolours for the Seely commission.

Birket Foster's passionate interest and keen observation of the maritime life on the Giudecca and the market folk going about their daily business almost overshadows his fine rendering of the architecture: Santa Maria della Salute, the Campanile of St Mark's Basilica, the Dogana, the Doges' Palace and San Giorgio Maggiore, provide a powerful back-drop to this intimate scene.

Barnet Lewis who owned the present watercolour in the 1930s, formed a very important collection of the artist's work, and many of his watercolours provided H.M. Cundall with the colour illustrations for his book on the artist. The sale of Lewis' collection of one hundred and fifteen watercolours by Birket Foster was held in these Rooms; the present watercolour was sold for the second highest price in the sale.







PROPERTY OF A GENTLEMAN

58

GEORGE E. TUSON (C. 1820-1880)

The Embarkation

signed and dated 'G.E. Tuson./1864-5.' (lower right)

oil on canvas

56¼ x 43¼ in. (143 x 110 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

LITERATURE:

Apollo, July 1979, p. 72.

Connoisseur, August 1979, p. 236.

Clearly inspired by Henry Nelson O'Neil's *Eastward Ho! August 1857*, this carefully composed painting also alludes to the artist's own travels, particularly in Turkey and later to Montevideo where he died.

PROVENANCE:

with Roy Miles Fine Painting, London.



59

BRITON RIVIERE (1840-1920)

Charity

signed and dated 'Briton Riviere/1870' (lower right) and further signed, inscribed and dated 'No. 1/ Charity/ Briton Riviere/ Layham Cottage/ Bromley Common/ Kent/ March 1870' (on a label attached to the stretcher)
oil on canvas
29 x 39¼ in. (73.7 x 99.7 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Purchased from the Royal Academy by Sir Coutts Lindsay, and by descent to his nephew, Brigadier General Robert Loyd-Lindsay, 1st Baron Wantage and his wife Lady Wantage (née Harriet Loyd) by descent to her second cousin, Arthur Thomas Loyd. Anonymous sale [Arthur Thomas Loyd, Lockinge House, Wantage]; Christie's, London, 26 April 1935, lot 113 (3 gns to Mitchell).

EXHIBITED:

London, Royal Academy, 1870, no. 491.
Vienna, International Exhibition, 1873.

LITERATURE:

Strand Magazine, vol. 34, 1907, p. 712, illustrated p. 714.

ENGRAVED:

By J.D. Cooper.



60

JOHN RITCHIE (FL. 1857-1875)

Winter, St James's Park, London

signed and dated 'Jo^r Ritchie 1858'

(lower right) and indistinctly inscribed 'J Ritchie....' (on the stretcher)

oil on canvas

30 x 50¾ in. (76.2 x 128.9 cm.)

£100,000-150,000 \$130,000-180,000

€120,000-170,000

PROVENANCE:

with The Cider House Galleries,
Bletchingley, Surrey, by November 1978.
with Owen Edgar Gallery, London.

EXHIBITED:

London, British Institution, 1858, no. 281
(£350).

London, Museum of London, *Looking
at London*, July - October 1980, number
untraced.

London, Riverside Studios, *Victorian
Painting at Riverside*, March - April 1981,
no. 38.

LITERATURE:

London Daily News, 8 February 1858.

Morning Post, London, 12 February 1858.

Illustrated Times, London, 27 February
1858.

J. Saunders and W. Marston (eds.), *The
National Magazine*, vol. III, London, 1858,
p. 342.

Letters of Thomas Carlyle, 1826-1836, vol.
2, London, 1888, p. 386.

M. Cowling, *Victorian Figurative Painting:
Domestic Life and the Contemporary
Social Scene*, London, 2000, pp. 140-3,
illustrated in colour.

C. Stanton, 'A closer look at A Winter's
Day in St. James' Park by John Ritchie,
1858', *The Newsletter of the Social History
Curators Group*, issue 66, December
2010, pp. 18-20, illustrated.



During the first half of the 19th century the population of Britain doubled, with London particularly noticeable for its expansion. This change was soon reflected in contemporary literature and art, which drew on the increasing diversity of the population. This interest in ethnology was also reflected in the new scientific discipline of Anthropology, which looked at physical, psychological and cultural differences in people around the world. An early proponent was George Cruickshank Senior (1792-1878) whose *London in 1851* showed a bustling crowd on Regent's Street heading to the Great Exhibition in Hyde Park.

Working concurrently with Frith, Ritchie chose two London views for his 1858 Royal Academy submissions. Both *A Summer Day in Hyde Park* (Museum of London) and our painting illustrate a variety of London inhabitants united in their simple enjoyment of the city: from aristocratic young gentlemen to street vendors; from policemen to pickpockets; rowdy children to stately gentlewomen. The varied characters in our painting create a seemingly idyllic panoply of winter entertainment in which the young and old, rich and poor come together, but Ritchie has, at the same time, added a tiny note

of contemporary commentary in the form of a bundle of papers under the arm of the gentleman to the far left of the canvas inscribed 'Suit of Chancery'. Charles Dickens had heavily criticised the chancery system in *Bleak House* (published in instalments between 1852 and 1853), satirising the length of process in the fictional case Jarndyce vs Jarndyce.

Skating on the pond in St James's Park in front of Horse Guards was a popular annual event. *The Morning Post* of February 1853 reported that the London parks were 'crowded with persons anxious to enjoy the exhilarating exercise of skating'. St James's Park recorded the highest numbers, believed to have exceeded 15,000.

Both of Ritchie's 1858 paintings were well received by the press with comments made on Ritchie's 'undeniable merit, much diligence, and promise' (*London Daily News*, 8 February 1858), the figures being 'varied and natural in action, well-drawn and well-introduced' (*Morning Post*, London, 12 February 1858). *The National Magazine* thought Ritchie's paintings contained a 'good deal of humour' (J. Saunders and W. Marston (eds.), *loc. cit.*).



61

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

A Stage Coach Adventure in 1750 - Bagshot Heath, a sketch

signed and dated 'W.P. Frith 1876.' (lower right)
oil on board laid down on panel
7 $\frac{7}{8}$ x 6 $\frac{5}{8}$ in. (20 x 16.9 cm.)

£5,000-8,000

\$6,200-9,900

€5,600-8,900

PROVENANCE:

with Leger Gallery, London, September 1952.

with Roy Miles, London.

with Christopher Wood, London.

Anonymous sale; Sotheby's, Olympia, 1 May 2002, lot 29.

This entrancing sketch is a study for Frith's Royal Academy painting of 1848. He presumably later dated it for a prospective buyer. The characters illustrated are a Quaker and his family, a British officer, and a lady with her daughter, sitting together on the 'Highflyer', the fast coach from York to London. Through the coach window appears the masked face of a highwayman who thrusts his pistol into the coach.



62

62

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

Sherry, Sir?

signed and dated 'W.P. Frith 1853.' (lower left)
oil on canvas, feigned oval
11¼ x 9¼ in. (28.5 x 23.5 cm.)

\$7,000-10,000

\$8,700-12,000
€7,800-11,000

PROVENANCE:

George Lance (?); Christie's, London, 27 May 1873, lot 86 (76 gns to Wigzell).

Jacob Bell, M.P.

with Christopher Wood, London.

Anonymous sale; Phillips, London, 3 April 2001, lot 35 (part of).

EXHIBITED:

London, Guildhall Art Gallery; and Harrogate, Mercer Art Gallery, *William Powell Frith: Painting the Victorian Age*, November 2006-March 2007, no. 20.

LITERATURE:

M. Bills and V. Knight (ed.), *William Powell Frith: Painting the Victorian Age*, New Haven and London, pp. 16-17, 137 and 154.



63

63

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

Did you ring, Sir?

signed and dated 'W.P. Frith 1853' (lower left)
oil on canvas, feigned oval
11¼ x 9¼ in. (28.5 x 23.5 cm.)

\$7,000-10,000

\$8,700-12,000
€7,800-11,000

PROVENANCE:

Lloyd Brothers; Foster's, London, 13 June 1855, lot 48 (150 gns to Gambart).

with Christopher Wood Gallery, London.

Anonymous sale; Phillips, London, 3 April 2001, lot 35 (part of).

EXHIBITED:

London, Guildhall Art Gallery; and Harrogate, Mercer Art Gallery, *William Powell Frith: Painting the Victorian Age*, November 2006-March 2007, no. 21.

LITERATURE:

M. Bills and V. Knight (ed.), *William Powell Frith: Painting the Victorian Age*, New Haven and London, pp. 16-17.



64
GEORGE SMITH (1829-1901)

Home 'be it ever so humble'

signed and dated 'George Smith/1867' (lower right), and further signed, inscribed and numbered 'No 1/ Home/ "Be it ever so humble"/ George Smith/ Augusta Villa/ Campden Hill/ Kensington' (on the reverse)

oil on panel

27½ x 36¼ in. (69.8 x 92 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 14 June 2001, lot 28.

EXHIBITED:

London, Royal Academy, 1867, no. 597.

London, Richard Green, *A Fine Collection of Nineteenth Century Paintings*, 2001.



PROPERTY FROM A DISTINGUISHED COLLECTION OF WORKS BY B.W. LEADER
(LOTS 65-67)

65

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

The Young Mother. "Lo! at the couch where infant beauty sleeps, etc." - Campbell, 'Pleasures of Hope'

signed and dated 'B.W. Leader. 1856.' (lower left) and further signed, inscribed and numbered 'No 1 The young mother./B Leader./Diglis House. Worcester.' (on the artist's label attached to the reverse)

oil on canvas
18 x 24 in. (45.7 x 61 cm.)

£8,000-12,000

\$9,900-15,000

€8,900-13,000

PROVENANCE:

with Richard Green, London.

EXHIBITED:

London, Royal Academy, 1856, no. 718.
Worcester, Society of Arts, 1856, no. 205.
London, French Gallery, Winter Exhibition, 1890.

LITERATURE:

Art Journal, Christmas 1901, pp. 13, 16.
F. Lewis, *Benjamin Williams Leader, R.A. 1831-1923*, Leigh-on-Sea, 1971, pp. 28, 31, no. 6.
R. Wood, *Benjamin Williams Leader: His Life and Paintings*, Woodbridge, 1998, pp. 18-19, 80, 128, pl. 4.

In the Christmas edition of the *Art Journal* of 1901 the critic Lewis Lusk commented on this painting: 'Evidently the painter is influenced by the Pre-Raphaelite style of Millais. Every fold of the dress, every vein of the woodwork, almost every eyelash of the handsome woman and her pretty child, is drawn with exquisite care. Observe the choice patchwork quilt, so typical of old Warwickshire, and the fine modelling of each face. The whole is as perfect as the work of an old Dutch painter'.



PROPERTY FROM A DISTINGUISHED COLLECTION OF WORKS BY B.W. LEADER
(LOTS 65-67)

66

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

A Worcestershire cottage

signed and dated 'B.W. LEADER. 1870.' (lower left) and further signed and inscribed 'A
Worcestershire cottage B.W. Leader.' (on the stretcher)

oil on canvas

36 x 54 in. (91.4 x 137.2 cm.)

£15,000-20,000

\$19,000-25,000

€17,000-22,000

PROVENANCE:

Anonymous sale; Christie's, London, 29 November 1985, lot 11.
with Richard Green, London.

EXHIBITED:

London, French Gallery, Winter Exhibition, 1870, no. 8.

LITERATURE:

R. Wood, *Benjamin Williams Leader: His Life and Paintings*, Woodbridge, 1998, p. 43.



PROPERTY FROM A DISTINGUISHED COLLECTION OF WORKS BY B.W. LEADER
(LOTS 65-67)

67
BENJAMIN WILLIAMS LEADER, R.A. (1831-1923)

The Sands of Aberdovey, Wales

signed and dated 'B.W. LEADER. 1888.' (lower left)

oil on canvas

44¼ x 72 in. (112.3 x 182.8 cm.)

£30,000-50,000

\$37,000-62,000

€34,000-55,000

PROVENANCE:

Royal Albert Memorial Museum, Exeter.

Sale to form the Sir Harry Veitch Trust on behalf of the Museum; Christie's, London, 22 October 1954, lot 84 (85 gns to Leggatt).

Anonymous sale; Sotheby's, New York, 24 February 1983, lot 66.
with Richard Green, London.

EXHIBITED:

London, Royal Academy, 1888, no. 421.

Exeter, The Royal Albert Memorial Museum, Exeter, until 1954.

LITERATURE:

R. Wood, *Benjamin Williams Leader: His Life and Paintings*, Woodbridge, 1998, pp. 70-1, 129.



68



69

68

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

On the Llugwy, below Capel Curig

signed and dated 'B.W. LEADER. 1900' (lower left) and further signed and inscribed 'An Autumn Afternoon on the Llugwy below Capel Curig B.W. Leader_' (on the stretcher)

oil on canvas

20 x 30 in. (51 x 76.2 cm.)

£8,000-12,000

\$9,900-15,000

€8,900-13,000

PROVENANCE:

with Cotman Gallery, Birmingham, until 1933, when purchased for £70.

69

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

A Quiet Evening

signed and dated 'B.W. LEADER. 1892.' (lower left)

oil on canvas

24 $\frac{1}{8}$ x 40 $\frac{3}{4}$ in. (61 x 103.5 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

George Woodiwiss, Bath (?); Christie's, London, 16 April 1920, lot 135 (280 gns to Sampson).
Private Collection, UK.



70

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

A sunny stream - Beardon, Dartmoor

signed and dated 'B.W. LEADER. 1883' (lower left) and further signed and inscribed 'A sunny stream, Bear Down vale, Dartmoor B.W. Leader' (on the reverse, according to previous cataloguing)

oil on canvas

56 x 42 in. (142.2 x 106.7 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Purchased from the artist by Vokins, October 1883 for £400.

Mrs A.R. Paske; Christie's, London, 16 July 1976, lot 38, as 'A Wooded River Landscape'.

with Richard Green, London, 1976.

Anonymous sale; Christie's, London, 11 June 2004, lot 117.

LITERATURE:

The artist's diary, 20 December 1865 (diary held at Frost & Reed, London).

The artist's own sale records, 1883.





71

JOHN ATKINSON GRIMSHAW (1836-1893)

Greenock dockside by night

signed and dated 'Atkinson Grimshaw./T.19.92.' (lower right)

and further signed, inscribed and dated 'Greenock/Atkinson Grimshaw/T.19.92.' (on the reverse)

oil on panel

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

£100,000-150,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

Mrs E. Sless; Sotheby's, London, 18 February 1970, lot 26.

Anonymous sale; Sotheby's, Scotland, 27 August 1971, lot 177.

with Richard Green, London.

After Liverpool, Glasgow and its neighbouring harbour at Greenock became the most favoured location for Grimshaw's depictions of nocturnal scenes of the docks. The subject enabled him to depict the intricate rigging of the shipping, as well as the effect of light, bouncing off the wet cobbles from the illuminated shop fronts. Although some of the names of the shops are genuine, Grimshaw often liked to invent names for these.

Greenock lies to the west of Glasgow on the south bank of the Clyde. Its prosperity came from shipbuilding and wool manufacturing: by the end of the 19th Century around four-hundred ships a year were transporting sugar from the Caribbean to Greenock for processing. Its growing wealth and importance is reflected in its architecture. In the middle distance can be seen the portico of William Burn's Custom House of 1818, considered the finest in the country. Grimshaw's present depiction of this burgeoning port coincided with the completion of the Italianate Municipal Buildings in 1886.

For a view of Glasgow docks by Grimshaw see lot 73.



72

JOHN ATKINSON GRIMSHAW (1836-1893)

Yew Court, Scalby

signed and dated '1877+/Atkinson Grimshaw' (lower right) and further signed, inscribed and dated "'Yew Court'/ Scalby./ Atkinson Grimshaw./ 1877.' (on the reverse)

oil on board

14¼ x 20¼ in. (36.2 x 51.4 cm.)

£70,000-100,000

\$87,000-120,000

€78,000-110,000

PROVENANCE:

Private collection, North Yorkshire, and by descent.

LITERATURE:

A. Robertson, *Atkinson Grimshaw*, London, 1988, p. 62.
J. Sellars (ed.), *Atkinson Grimshaw: Painter of Moonlight*, Harrogate, 2011, p. 22.

Grimshaw spent a great deal of time in Scarborough during the 1870s, and depicted the town and the surrounding landscape in oil and watercolour. The present painting illustrates Yew Court, Scalby, named after its distinctive row of yew trees. It was in the garden at Yew Court that Grimshaw painted *The Rector's Garden: Queen of the Lilies* (1877, Harris Museum and Art Gallery, Preston). At the time the painting was made Grimshaw was living in a house known as Castle-by-the-Sea in Scarborough rented from Thomas Jarvis, a successful brewer in Scarborough and a keen supporter of Grimshaw's work, and is generally credited with turning Grimshaw's work in a new direction and encouraging the artist to paint more moonlit scenes. A similar composition but with two figures and dated 1875 is at Scarborough Art Gallery (1875, oil on board, 18 x 28¼ in.) and a further version on card painted commissioned by Jarvis (1874, 8¼ x 17¼ in.) was sold in these Rooms on 16 June 2015 (lot 83).







***73**

JOHN ATKINSON GRIMSHAW (1836-1893)

Glasgow, twilight

signed and inscribed 'Atkinson Grimshaw F15' (lower right) and further signed and inscribed 'Glasgow/Atkinson Grimshaw F15' (on the reverse)

oil on canvas

11 $\frac{7}{8}$ x 18 in. (30 x 45.4 cm.)

£100,000-150,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

Anonymous sale; Christie's, London, 29 November 1985, lot 21, with MacConnal Mason, London.

Anonymous sale; Christie's, London, 23 November 2004, lot 171, where purchased by the present owner.

The strong demand from local businessmen for pictures of the city and docks led scenes of the Glasgow docks to become one of Grimshaw's most popular subjects. This street is most probably Broomielaw in Glasgow which Grimshaw painted on a number of occasions, each time altering the architecture very slightly. In our picture he has included actual names of contemporary stores such as Allsops Wine Merchants and has included his characteristic clock which can be seen in most of his other paintings of the same scene.

For a view by Grimshaw of Greenock docks see lot 71.



74

LOUIS H. GRIMSHAW (1870-1943)

The Mansion House, London

signed and dated 'Louis H. Grimshaw./9/94' (lower left) and further signed, dated and inscribed 'The Mansion House. London./ Louis H. Grimshaw. 19/9/94' (on the reverse)
oil on panel

11 $\frac{5}{8}$ x 17 $\frac{1}{2}$ in. (29.5 x 44.4 cm.)

£40,000-60,000

\$50,000-74,000

€45,000-66,000

PROVENANCE:

Private collection, U.K.

The son of John Atkinson Grimshaw, Louis's work testifies to the influence of his father. The two had collaborated during the elder's latter years; John executing scenic backgrounds and Louis the figures. Many of Louis's paintings depict London, often commissioned direct by the art dealer Jackson, they include a highly-celebrated series commemorating Edward VII's coronation.



75
EDWARD WILLIAM COOKE, R.A. (1811-1880)

Sunset on the Lagune of Venice - San Giorgio in Alga and the Euganean Hills beyond

signed and dated 'E.W. Cooke. 1857.' (lower left) and inscribed as title (on the stretcher)
 oil on canvas

11½ x 16¾ in. (29.2 x 42.5 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Theophilus Burnand (?); Christie's, London, 25 February 1888, lot 61 (26 gns to Kitchin).

LITERATURE:

J. Munday, *Edward William Cooke 1811-1880: A Man of his Time*, Woodbridge, 1996, p. 350, no. 57/15.

A larger version of this painting (26 x 42½ in.), exhibited at the Royal Academy in 1858 (no. 557) was sold by Cooke to Miss Angela, later Baroness, Burdett Coutts (1814-1906), the granddaughter of Thomas Coutts, founder of the famous London bank. The *Illustrated London News* critic compared it with the cool colouring of another picture on the Academy walls: '*Sunset on the Lagune of Venice*, exhibits the other extreme, but probably with strict truth of local colour - the sky deep orange and purple, reflected upon a calm expanse of water only dimpled with a few mild ripples'.

**A PRIVATE COLLECTION OF WORKS BY B.W. SPIERS
(LOTS 76-82)**

This impressive group appears to be the largest in private hands.

Spiers' extraordinary fidelity in his painting and his eclectic taste makes him the leading exponent of a particular type of interior painting, popular in the 19th Century. Christopher Wood considers him to be 'one of the most remarkable painters of still-life in English Art' (see C. Wood, 'Knicknacks and silly Old Books', *Country Life*, 10 June 1993, pp. 124-125). His watercolours are very different to the typical *nature morte*, as painted so successfully by 'Bird's nest' Hunt, William Henry Hunt, O.W.S. (1790-1864), and his followers.

Spiers was interested in possessions rather than objects of nature and his curiosity for antiquarian objects, books, maps, prints and china is displayed with *trompe-l'oeil* accuracy in his watercolours. His work can be seen as illusionistic decoration rather than straight forward still-life. The successful deception he achieves in his depiction of books and other objects fulfills the purposes of the *trompe-l'oeil*: 'to trick the eye' and to display the artist's skill in depicting three-dimensionality and surfaces such as glass, mirror and ceramic. In Spiers' watercolours the same objects repeatedly appear which suggests that they were in his possession. He was fascinated by the antique shops on Wardour Street in Soho, and one can surmise that the bric-a-brac in his work did belong to him, as the title of one watercolour confirms *Chez Moi*.

Very little is known about Spiers. We know that he lived in London, first at 17 Hereford Street, Bayswater, and then at Longwood in Acoll Road, West Hampstead. He is thought to be related to Richard Phené Spiers, an architect, whose brother, Walter Spiers was a curator of the Soane Museum. He exhibited at the Royal Academy from 1876 to 1891, and the *Times* Academy notice for 27 June 1881 says of his two exhibited works, 'We consider these two works to be the gems of the water-colour gallery.'

**76
BENJAMIN WALTER SPIERS (FL. 1875-1893)**

Art and Letters: Still-life of books, paintings, prints and other objects

signed and dated 'B.W. SPIERS./1892.' (upper right)
pencil and watercolour, heightened with touches of bodycolour
and with scratching out on paper
18 x 26½ in. (45.7 x 67.3 cm.)

£18,000-25,000

\$23,000-31,000

€20,000-28,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 June 2007, lot 179, where purchased by the present owner.







77
BENJAMIN WALTER SPIERS (FL. 1875-1893)

Family Relics

signed and dated 'B.W. SPIERS/ 1877' (lower right)
pencil and watercolour with gum arabic and touches of bodycolour on paper
9¼ x 13¼ in. (23.5 x 33.7 cm.)

£7,000-10,000

\$8,700-12,000

€7,800-11,000

PROVENANCE:
with Christopher Wood, London.
with Chris Beetles, London.



78
BENJAMIN WALTER SPIERS (FL. 1875-1893)

A treasury of knowledge

signed and dated 'B.W. SPIERS. 1891' (lower left), signed and inscribed with title, address and Society of British Artists (on a label on the original backboard, according to a label on the reverse)

pencil and watercolour with scratching out on paper
13 x 23 in. (33 x 58.4 cm.)

£6,000-10,000

\$7,400-12,000

€6,700-11,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 June 2007, lot 179.
with Chris Beetles, London.



79

BENJAMIN WALTER SPIERS (FL. 1875-1893)

Reflections

signed with initials and dated 'B.W.S. 1885.' (lower right, on the shelf)

pencil and watercolour heightened with bodycolour on paper

14 x 20 in. (35.6 x 50.8 cm.)

£15,000-25,000

\$19,000-31,000

€17,000-28,000



80

BENJAMIN WALTER SPIERS (FL. 1875-1893)

Worthless old knicknacks and silly old books

signed with initials and dated 'B.W.S./ 1878' (lower right) and further inscribed 'This snug little chamber is cramm'd in all nooks/with worthless old knicknacks and silly old books/Thackeray's "Cane-bottomed Chair"/by B.W. Spiers/70 Hereford Rd/Bayswater' (on the artist's label on the reverse of the frame)
pencil and watercolour heightened with bodycolour on paper
7½ x 9 in. (19 x 22.9 cm.)

£5,000-7,000

\$6,200-8,600

€5,600-7,700

PROVENANCE:

with Christopher Wood, London.



81
BENJAMIN WALTER SPIERS (FL. 1875-1893)
Old China

signed with initials and dated 'B.W.S. 79' (centre right), and further inscribed 'Old China &c./B.W. Spiers/70 Hereford Road/Bayswater/N° 2' (on the artist's label on the reverse of the frame)
 pencil and watercolour heightened with touches of bodycolour on paper
 6¼ x 9 in. (15.9 x 22.9 cm.)

£5,000-7,000

\$6,200-8,600

€5,600-7,700

PROVENANCE:
 with Peter Nahum, London.

EXHIBITED:
 Probably London, Society of British Artists, 1879, no. 677.



82

BENJAMIN WALTER SPIERS (FL. 1875-1893)

China

signed with initials and dated 'B.W.S. 79' (centre, on the shelf)
pencil and watercolour heightened with touches of bodycolour on paper
5¾ x 9⅞ in. (14.6 x 25.1 cm.)

£4,000-6,000

\$5,000-7,400

€4,500-6,600

PROVENANCE:

Anonymous sale; Phillip's London, 15 May 1995, lot 39.

83

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

43% x 35% in. (110.2 x 90.5 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

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

LITERATURE:

Laib L16476 (764) / C28 (37), as Mrs. Wigen [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.

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



*84

HAROLD C. HARVEY, R.A. (1874-1941)

Lady in an interior arranging flowers

signed and dated 'Harold Harvey. 1916' (lower right)

oil on canvas

20¼ x 16¼ in. (51.4 x 41.2 cm.)

£18,000-25,000

\$23,000-31,000

€20,000-28,000

LITERATURE:

K. McConkey, P. Risdon, & P. Sheppard, *Harold Harvey, Painter of Cornwall*, Bristol, 2001, p. 146, no. 221 (?).

During the Great War, when painters were restricted from painting *en plein air* in remote coastal areas such as West Cornwall, Harvey began a remarkable series of full-length figure compositions for which his wife, Gertrude, posed. The couple had been married in April 1911 and set up home at Maen Cottage overlooking Newlyn Harbour, Penzance and Mount's Bay (For a full account of Harvey's career, see K. McConkey, P. Risdon, & P. Sheppard, *op. cit.*). At that point, five years earlier, Harvey was emerging, along with Harold and Laura Knight, as one of the leading second generation Newlyn painters, committed to representing his corner of the world. Fisher- and country-folk and their healthy children at work and play, were shown in a sunny, picturesque ambience. However, when threats of a German invasion were looming, like many others, Harvey was forced indoors, producing paintings that, in essence, revived late Victorian aestheticism. From Whistler and his followers, the painter took the ideal of visual harmony, in which surface detail was reduced, settings simplified and colours harmonized. The decorative effect, following authentic Whistlerian principles, was derived from Japanese prints, seen in *Lady in an interior arranging Flowers* – the only known example in Harvey's work to make such an important connection. For this alone its recovery is important.

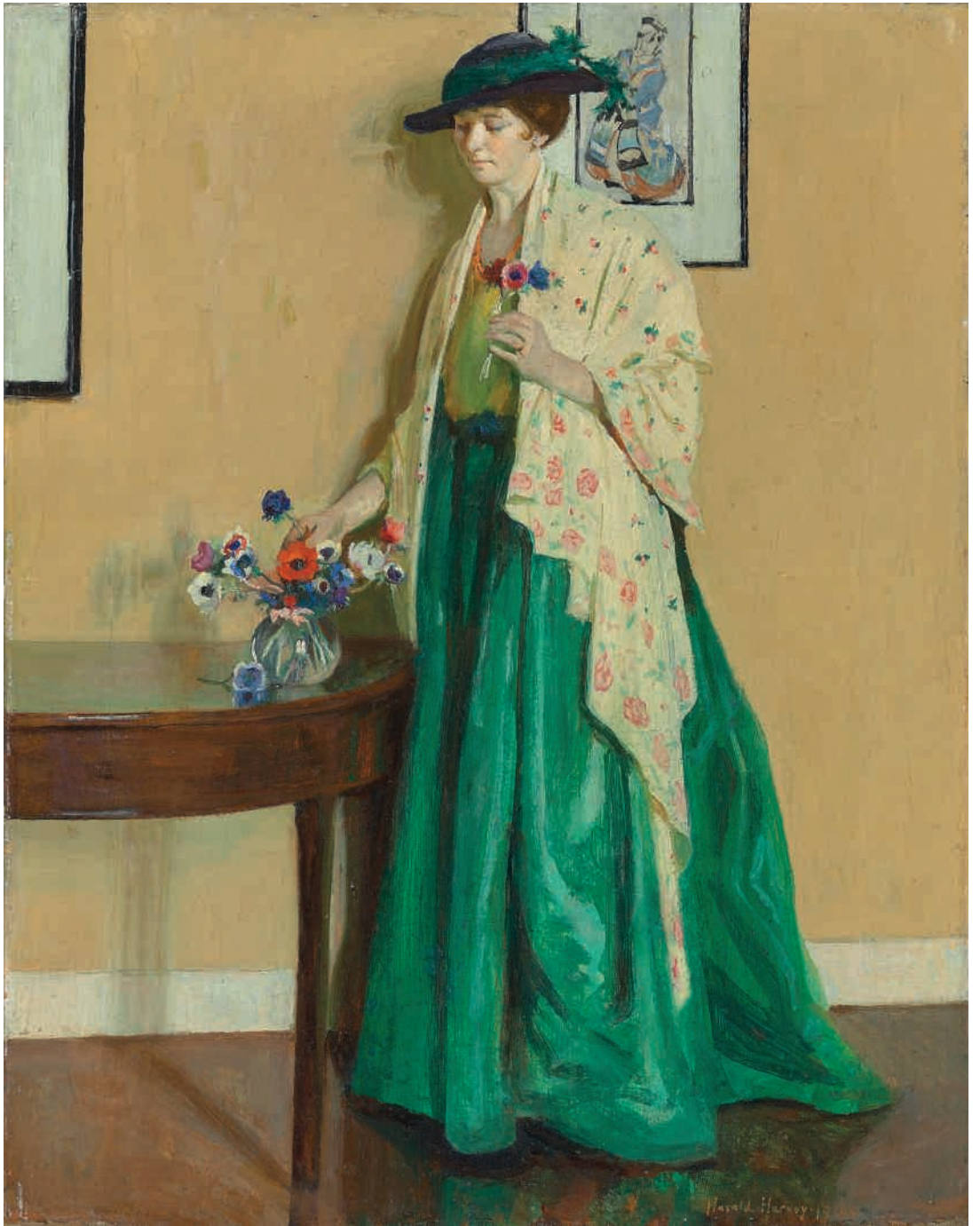
The picture begins to establish an inventory of props that would appear from time to time in Harvey's work. The half-moon console table for instance, is that which appears in the double portrait of *Laura and Paul Jewel Hill* (1916, Private Collection) and was still in use in 1937 when *The Letter* (sold in these Rooms on 7 June 2002) was painted. Gertrude's silk shawl was evidently prized since it recurs in *The Blue Gown* (1917, Private Collection) and *Woman by the Sideboard* (Private Collection), while the little bowl of anemones is that which has been moved to the chest of drawers in *Reflections* (1916, Cyfarthfa Castle Museum, Merthyr Tydfil). Anemones, shrill notes of ultramarine and crimson, were favourite flowers.

Anemones (1916, Risdon, no. 209), a picture of Gertrude seated beside the console table, was sold Bonhams, London, on 6 November 1980.

The case is worth making that the present work may well be one of Harvey's Royal Academy pictures of 1916. *The Green Gown* was shown at the Royal Academy in 1916 (no. 889), and again at the *Autumn Exhibition* of the Walker Art Gallery, Liverpool in 1916 (no. 216). Contemporary reviewers referred to it as 'charming' and a work on which 'he has lavished an unusual amount of skill ... and has achieved a marvellous result' ('Newlyn Artists' Work – Pictures for the Great Exhibitions', *West Briton and Cornwall Advertiser*, 23 March 1916, p. 4; 'The Newlyn Pictures Annual Show Day at the Opie Memorial Gallery', *Cornishman*, 23 March 1916, p. 3). The principal motif was 'a lady attired in an elaborate green gown'. This full, floor-length taffeta skirt, more than any single element, places Harvey's new picture alongside those of the Knights – Harold was also a painter of 'charming' interiors, and Laura, an obvious advocate of visual harmony in *The Green Feather* (1911, National Gallery of Canada, Ottawa).

Moving from this grand 'thesis' picture to Harvey's putative *Green Gown* however, demands refocussing – from a seven foot canvas to a 20 inch one. We move closer to appreciate the mastery of form, the control of surface and the harmony of colour. This is the work of a *petit maitre*, perfect in its way, like a Metsu or a Terborch, and the pleasure it gives is of a similar order. In that sunlit room one hundred years ago, Gertrude's flowers, and the delicate fingers with which she places them, contain a yearning.

We are grateful to Professor Kenneth McConkey for his help in preparing this catalogue entry.



85

WILLIAM STRANG, R.A. (1859-1929)

Girl reading. The Storyteller

signed and dated 'W. STRANG/1911.' (lower left)

oil on canvas

28 x 20 in. (71 x 50.8 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

EXHIBITED:

London, Council for the Encouragement of Music and the Arts,
Regional Collection, 1943-44, no. 2.

In an *Art Journal* article about Strang, Frank Newbolt declared that 'In his painting there are two obvious qualities which attract attention besides the effort to eliminated the unnecessary and ineffective. The first is the simplicity of colour; and the second, the almost indescribably effect of fine composition' (*Art Journal*, 1910, p. 49). Both these characteristics are visible in the refined palette and carefully-constructed composition of this painting.







λ*87

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

A kneeling female nude in a landscape

signed 'W.G. de Glehn' (lower right)

oil on canvas

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

£15,000-20,000

\$19,000-25,000

€17,000-22,000

PROVENANCE:

Purchased directly from the artist's estate.

with Messum's, London, *British Impressions*, 2006, no. 26.



λ88

DOROTHEA SHARP (1874-1955)

Children paddling on the sea shore

signed 'DOROTHEA SHARP' (lower right)

oil on canvas

25¼ x 30 in. (64.1 x 76.2 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

with The Graves Gallery, Birmingham.

Anonymous sale; Christie's, London, 13-14 November 1986, lot 99.

with Richard Green, London.

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

89

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

Hawes, Yorkshire

signed and dated 'P.W. Steer 1904' (lower left) and further signed, inscribed and dated 'P. WILSON STEER O.M./1904/Hawes, Yorkshire' (on the artist's label attached to the stretcher)
oil on canvas

34 x 44¼ in. (86.4 x 112.4 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

with William Marchant, Waterloo Place, London.
Geoffrey Blackwell, O.B.E. (1884-1943),
and thence by descent to the present owner.

LITERATURE:

B. Laughton, *Philip Wilson Steer 1860-1942*, Oxford, 1971, p. 143,
no. 337.

Following his first solo exhibition in 1894, Steer's annual routine was set. Each summer holiday saw him with one or two congenial colleagues from the Slade, setting off to visit picturesque corners of England, often those recorded in Turner's *Liber Studiorum*. Castles and crags alternate with simpler pastorals. At Hawes in Wensleydale for instance, a flat meadow and winding stream take the eye to the distant hills over which a peaceful cloudscape presides. When, by 1913, Blackwell was being urged by James Bolivar Manson to consider the work of Lucien Pissarro, he wrote asking why Manson disliked Steer's work. Manson's reply is unrecorded, but he reported to Pissarro that Blackwell, '... gives up all claim to being a collector – he only buys what he likes'. With so many fine Steers in his collection, it was clear where his aesthetic sympathies lay.

In the thirties this area of great natural beauty was flooded to create a dam at the east end of Haweswater, to supply Manchester. The present picture is therefore likely to represent a lost landscape.

KMc.





DRAWINGS BY GERALD LESLIE BROCKHURST
(LOTS 90-93)

The father of the owner of the present group of drawings became closely acquainted with Brockhurst, having helped him with his divorce from his first wife, Anais Folin, in 1940. He visited Brockhurst many times in his studio and the drawings were given as a recognition of his assistance at this time.

Educated at Birmingham School of Art and the Royal Academy Schools, Brockhurst made his name as a society portrait painter, depicting subjects including the Duchess of Windsor, Marlene Dietrich and J. Paul Getty. His drawings and etchings often take his friends and family as their subject, and have a remarkable immediacy and intimacy which is evident in the present group.



190

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

Two female nude studies, full-length

pencil and black chalk on paper
15¾ x 11¾ in. (39 x 29 cm.), irregular

£2,000-3,000

(2)

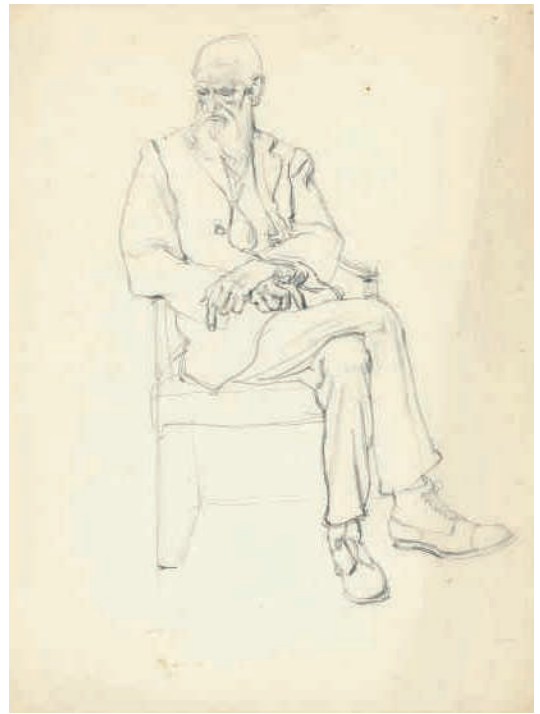
\$2,500-3,700

€2,300-3,300

In 1914 Brockhurst and his first wife, Anais, spent several months travelling through France and Italy. Brockhurst came across the work of the Italian masters for the first time, and was particularly influenced by the artists of the quattrocento. These elegant, fluid nude studies reveal this early interest which was to play a part throughout his career.

PROVENANCE:

The artist and by bequest to the father of the present owner.



λ91

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

Two portrait studies of George Bernard Shaw (1856-1950), full-length, seated, one with nude study (verso)

one signed 'G L Brockhurst' (lower left)

pencil on paper

15¼ x 11¼ in. (38.8 x 28.5 cm.); and slightly smaller

£3,000-5,000

(2)

\$3,700-6,200

€3,400-5,500

PROVENANCE:

The artist and by bequest to the father of the present owner.

There does not seem to be a finished portrait of Shaw by Brockhurst, but the relaxed pose and direct gaze in the present studies suggests an intimacy between the two. With his distinctive beard and furrowed brow, Shaw is instantly recognisable.



192

GERALD LESLIE BROCKHURST (1890-1978)

Portrait of a gentleman, bust-length, in a high-collared uniform and a beret

signed 'GL Brockhurst' (lower right)

pencil, pen and ink on paper

15½ x 10¼ in. (39.4 x 26 cm.); and *Portrait study of a gentleman, bust-length, in profile to the left, pencil on paper, signed, 10¼ x 9½ in.* (2)

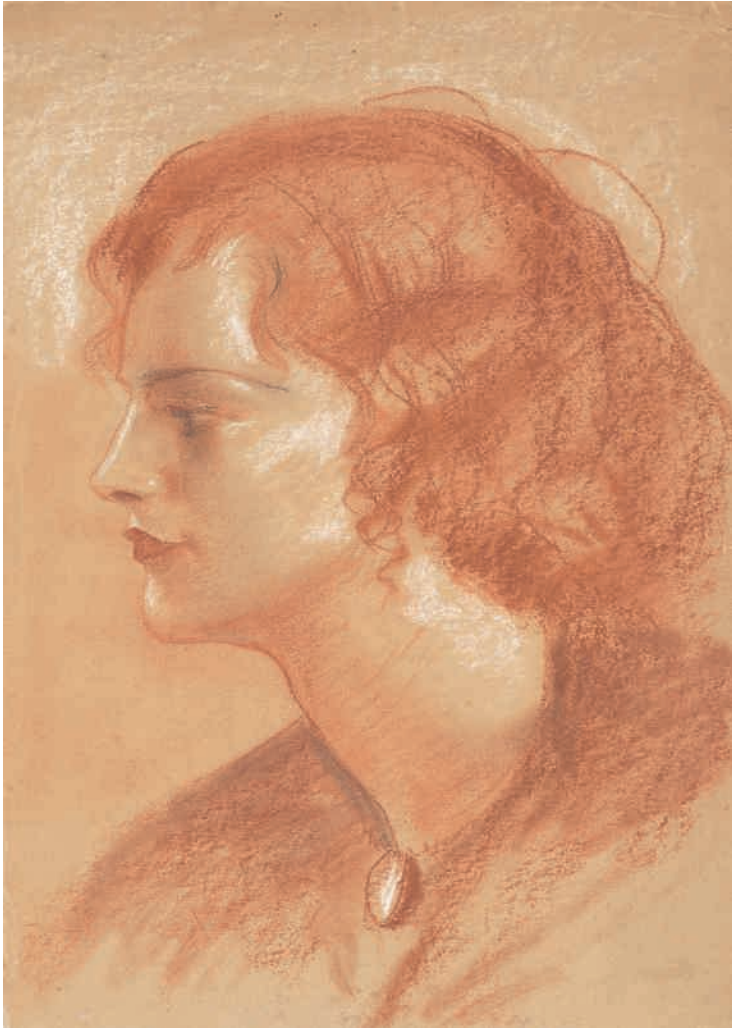
£2,500-3,500

\$3,100-4,300

€2,800-3,900

PROVENANCE:

The artist and by bequest to the father of the present owner.



λ93

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

Portrait head study, probably Marguèrite Folin, in profile to the left

red, black and white chalk on buff paper

14¼ x 10⅞ in. (36.2 x 25.8 cm.), irregular

£1,200-1,800

\$1,500-2,200

€1,400-2,000

PROVENANCE:

The artist and by bequest to the father of the present owner.

The sitter in this drawing appears to be Marguèrite Folin, the sister of Brockhurst's first wife with whom he had an affair.



λ94

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

A cow in a landscape

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

oil on canvas

25¼ x 30¼ in. (64 x 76.2 cm.)

Painted circa 1910.

£30,000-50,000

\$37,000-62,000

€34,000-55,000

PROVENANCE:

with Frost & Reed, London.

Anonymous sale; Christie's, London, 27 November 2002, lot 15.

As an intrinsic part of the countryside he loved, Munnings often chose to make studies of cows and pigs. For him they merited as much attention as the horse. Munnings actually purchased a cow to paint circa 1911 and describes her as 'probably the best and most profitable deal I ever made... To my mind, a cow although perhaps not so romantic and beautiful an animal as the horse, is a better subject for an artist' (see A.J. Munnings, *An Artist's Life*, Bungay, 1950, p. 280). The first painting of cows he executed was in 1901 and the last and the most famous, painted circa 1920, was *The Friesian Bull* (Lady Lever Art Gallery), the smallest version of this being in Queen Mary's Doll's House.



195

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

New Forest mare and foal

signed and inscribed 'New Forest/ This is an ... mare & foal/ Foal fm New Forest Pony/
Alfred Munnings' (lower right) and further inscribed 'New Forest Mare & Foal/ Near
Christchurch/ Hants' (on the reverse)

watercolour on the page of a sketchbook

10 x 13³/₄ in. (25.4 x 35 cm.)

£8,000-12,000

\$9,900-15,000

€8,900-13,000

λ96

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

Gypsies at Home

signed 'Laura Knight' (lower right)

oil on canvas

30 x 38 in. (76.2 x 96.5 cm.)

£60,000-80,000

\$74,000-99,000

€67,000-89,000

PROVENANCE:

with The Leicester Galleries, April 1939, no. 40.

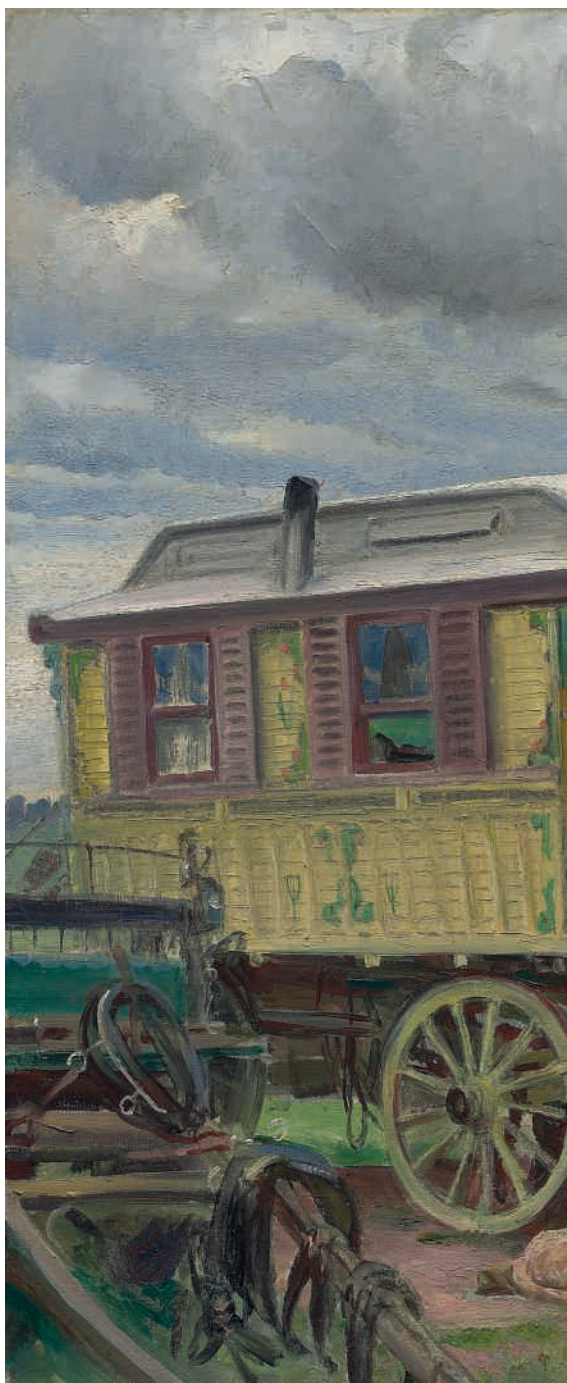
with Richard Green, London.

LITERATURE:

The Studio, May 1939, p. 235.

Knight first became fascinated by gypsies at Ascot race meetings where, for many years, she drew and painted them from the comfort of a shining Rolls Royce; 'This Royal meeting was a special occasion for the gypsies [*sic.*]; they came in their bright satin gala dresses, hair elaborately arranged with curls soaped to their cheeks, their sharp black eyes alert for police as they made a round of parked cars which had passengers standing on top. Out came a crystal from a hidden pocket, and a wheedling voice offered to tell fortunes - forbidden by law. They never bothered Laura at her easel in the Rolls; she was a source of money in another way, for now she asked gypsies [*sic.*] of different ages to pose for her, and paid them. More important still, they knew that she liked and admired Romany folk' (J. Dunbar, *Laura Knight*, 1975, p. 143). The gypsies liked Knight so much that they invited her to paint them in the privacy of their camp on the Common at Iver in Buckinghamshire and it was probably here that she painted this work.

We are grateful to John Croft, F.C.A., the artist's great nephew, for his help in preparing this catalogue entry. The picture will appear in his forthcoming catalogue raisonné of the works of Dame Laura Knight.







97



98

97

HERCULES BRABAZON BRABAZON (1821-1906)

Santa Maria della Salute, Venice

signed with initials (lower right) and with inscription 'The Salute Venice' (on the reverse)

pencil and watercolour heightened with bodycolour on blue-grey paper

6½ x 9 in. (16.2 x 23 cm.)

£3,000-5,000

\$3,700-6,200

€3,400-5,500

98

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

An autumnal landscape, Scotland

signed and dated 'W. RUSSELL FLINT 1913' (lower right)

watercolour with stopping out on paper

10⅞ x 15⅞ in. (27.7 x 38.5 cm.)

£4,000-6,000

\$5,000-7,400

€4,500-6,600

99 No Lot



№100

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

The Dubious Bernini

signed and dated 'W RUSSELL FLINT/ 1960' (lower right) and further signed,
inscribed and dated 'The Dubious Bernini/ W Russell Flint/ La Vachère./ May 1960'
(on the reverse of the board)

pencil and watercolour on paper laid on board

20½ x 27¼ in. (51 x 69.2 cm.)

£15,000-20,000

\$19,000-25,000

€17,000-22,000



λ*101

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

Three backs (the secret cove)

signed 'W. RUSSELL FLINT-' (lower left) and inscribed as title (on a copy of the back of the sheet (now overmounted) attached to the reverse of the frame)

pencil and watercolour on paper

19¼ x 26¼ in. (48.9 x 66.6 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000



102



103

λ*102

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

On the Baise at Lavardac, south west France

signed 'W. RUSSELL FLINT' (lower right), and signed, inscribed and dated 'On the Baise at Lavardac/ Oct. 11. 1967/ W Russell Flint' (on the reverse)

watercolour with scratching out on paper
13 x 18¼ in. (33 x 46 cm.)

£12,000-18,000

\$15,000-22,000
€14,000-20,000

λ*103

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

La Source

signed 'W. RUSSELL FLINT' (lower right) and further signed, inscribed and dated 'La Source/W Russell Flint/May 1957-May 1959' (on the reverse)

watercolour on paper laid on card
20 x 27½ in. (51 x 69 cm.)

£15,000-20,000

\$19,000-25,000
€17,000-22,000



1104

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

The Upland Road

oil on canvas

25 x 30 in. (63.5 x 76.3 cm.)

£30,000-50,000

\$37,000-62,000

€34,000-55,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 28 March 2007, lot 94.

LITERATURE:

E. Seago, *Peace in War: A Book of Paintings and Essays*, London, 1943, pp. 19-21, illus. opp. p. 18.

Seago painted *The Upland Road* when on leave from military service during the Second World War. He served with the Royal Engineers under the command of Field-Marshal Lord Alexander, and was frequently stationed in Italy, where he found time to paint. During leave he was equally disinclined to merely rest and undertook a series of pictures portraying

the rural way of life, which must have seemed a reassuring constant amidst the uncertainties of war.

Nevertheless, the present picture evolved from Seago's imagination rather than from life. He describes its manifestation in terms of inspiration taking literal shape on his white canvas: 'Always I have seen the image, clear and spontaneous, and always the result is a laboured ghost of what I saw...This time I knew so exactly what it was that I wanted to paint. I could see it all so clearly; it was impossible that I should not transfer it exactly as it was. It was a picture of Romanians, with a blue-painted wagon, plodding uphill at sunrise. A picture of free people, travelling their chosen road at the start of another day. Quickly, in broad masses, they began to take shape. The silhouette of the wagon stood out against a luminous sky. Figures at horses began to suggest themselves in a surge of upward movement. Yes! that was how I saw it in my mind'. Like many artists, Seago felt this moment of creative exhilaration pass as the picture entered its second stages but recorded that: 'There was faults certainly...but it was something I was pleased to have done; and God, how happy I'd been while I did it' (E. Seago, *loc. cit.*).



105

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

The Cloud Shadow, Suffolk

signed 'Edward Seago' (lower left) and with inscription 'THE CLOUD SHADOW - SUFFOLK' (on the reverse)

oil on board

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

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

with Colnaghi, London.

Anonymous sale; Sotheby's, London, 3 December 2003, lot 62.

with Richard Green, London.

with Taylor Gallery, London, until 2004, when purchased by the present owner.



1106

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

Below Battersea Bridge

signed 'Edward Seago' (lower left) and with inscription 'Below Battersea Bridge' (on the reverse)

oil on board

13¾ x 19½ in. (34.9 x 49.5 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

with Chris Beetles, London, 2003.



λ107

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

Ponza Harbour

signed 'Edward Seago' (lower left)

oil on board

11 x 16 in. (27.9 x 40.6 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with Richard Green, London, 1989.



108



109

λ108

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

The Fountain of the Four Rivers, Piazza Navona, Rome

signed 'Edward Seago' (lower left) and inscribed 'The Fountain of the Four Rivers, Piazza Navona, Rome' (on the reverse)
pencil and watercolour on paper
11½ x 15½ in. (28.2 x 38.5 cm.)

£7,000-10,000

\$8,700-12,000

€7,800-11,000

PROVENANCE:

with Colnaghi's, London.

The Fountain of the Four Rivers was designed by Gian Lorenzo Bernini (1598-1680) for Pope Innocent X, whose family palace faced onto the Piazza Navona. It depicts four river gods, each representing the major rivers of the four continents which were under papal rule: the Nile for Africa, the Danube for Europe, the Ganges for Asia and the Rio de la Plata for the Americas.



110

λ109

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

Norfolk landscape with cattle, with a study for the same on the reverse

signed 'Edward Seago' (lower left) and inscribed 'Norfolk landscape/ with cattle' (on the reverse)
pencil and watercolour on paper
11½ x 15¾ in. (28.3 x 39 cm.)

£5,000-8,000

\$6,200-9,900

€5,600-8,900

PROVENANCE:

with Colnaghi's, London.

λ110

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

Cottages overlooking the Orwell

signed 'Edward Seago' (lower left) and with inscription
'COTTAGES OVERLOOKING THE ORWELL' (on the reverse)
oil on board
20 x 29½ in. (50 x 75 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Anonymous sale; Christie's, London, 19 November 2004, lot 109.
with Richard Green, London.
with The Taylor Gallery, London, where purchased by the present owner.

EXHIBITED:

Johannesburg, Pieter Wenning Gallery, *Edward Seago*, 1971, no. 30 (illustrated front cover).

END OF SALE

THE FOLLOWING LOTS WILL BE INCLUDED IN THE

OLD MASTERS EVENING SALE

King Street 8 December 2016

THE PROPERTY OF DIAGEO PLC

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

The Monarch of the Glen

oil on canvas

65½ x 67¼ in. (166.5 x 172 cm.)

Painted between 1849-1851

Estimate on Request

PROVENANCE:

Commenced in 1849 as part of a commission for a series of three panels to hang in the Refreshment Room in the House of Lords, Palace of Westminster, London.

Sold by the artist for 350 gns. to Lord Albert Denison, 1st Baron Londesborough (1805-1860), and by inheritance to his widow, Lady Otho Fitzgerald (d. 1883); (†) Christie's, London, 10 May 1884, lot 9 (6,200 gns.), where acquired by, Henry Eaton, 1st Baron Cheylesmore (1816-1891); (†) Christie's, London, 7 May 1892, lot 42 (6,900 gns.), where acquired by the following, with Agnew's, London, from whom acquired for £8,000 by, Thomas J. Barratt, of the A. & F. Pears soap company; (†) Christie's, London, 11-12 May 1916, lot 67 (5,000 gns.), where acquired by, Sir Thomas Dewar (1864-1930), later Baron Dewar of Homestall, of John Dewar & Sons, and subsequently by company merger to the present owner.

EXHIBITED:

London, Royal Academy, Summer Exhibition, 1851, no. 112.
London, Royal Academy, *The Works of the Late Sir Edwin Landseer, R.A.*, Winter 1874, no. 436.
London, Grosvenor Gallery, *Works of Art Illustrative of and Connected with Sport*, Winter 1890.
London, Guildhall Art Gallery, *Loan Collection of Pictures*, 2 April-30 June 1894, no. 76.
London, White City, Fine Art Palace, *Franco-British Exhibition, Fine Art*

Section, 12 March-26 April 1908, no. 19. London, Royal Academy, *Paintings and Drawings by Sir Edwin Landseer, R.A. 1802-1873*, 10 March-14 May 1961, no. 90.

London, Hayward Gallery; Leicester, Leicester Museum and Art Gallery; and Liverpool, Walker Art Gallery, *British Sporting Painting*, Arts Council exhibition, 13 December 1974-25 May 1975, no. 188. Edinburgh, National Gallery of Scotland, *The Discovery of Scotland*, 12 October-30 November 1978, no. 94. Philadelphia Museum of Art; and London, Tate Gallery, *Sir Edwin Landseer*, 25 October 1981-12 April 1982, no. 124. Glasgow, Kelvingrove Art Gallery and Museum; Edinburgh, National Gallery of Scotland; and Perth, Distillers Company, Touring exhibition, 1987, unnumbered. Munich, Neue Pinakothek; and Madrid, Museo Nacional del Prado, *Victorian Painting*, British Council Exhibition, 19 February-31 July 1993, no. 9. Edinburgh, National Galleries of Scotland, *Monarch of the Glen: Landseer in the Highlands*, 14 April-10 July 2005, no. 80. Edinburgh, National Museum of Scotland (on loan).

ENGRAVED:

Thomas Landseer, the artist's brother, 1852.
George Zobel, 1876.
A.C. Alais, for *Library Editions*, 1881-93, I, pl. 17.

LITERATURE:

Art Journal, 1851, p. 154.
Athenaeum, 17 May 1851, no. 1229, p. 530.
The Illustrated London News, 10 May 1851, p. 384.
The Times, 3 May 1851, p. 8.
J. Dafforne, *Pictures by Sir Edwin*

Landseer, Royal Academician. With Descriptions, and a Biographical Sketch of the Painter, London, 1873, pp. 37-8.
F.G. Stephens, *Memoirs of Sir Edwin Landseer. A Sketch of the Life of the Artist, Illustrated with Reproductions of Twenty-Four of His Most Popular Works*, London, 1874, p. 122.
C.S. Mann, Interleaved copy of 1874 Royal Academy Exhibition with extensive annotations and photographic reproductions of many Landseer prints, London, 1874-7, I, pp. 121 and 141.
A. Graves, *Catalogue of the Works of the Late Sir Edwin Landseer, R.A.*, London, 1876, p. 30, no. 372.
Art Journal, 1894, p. 135.
W. Roberts, *Memorials of Christie's*, London, 1897, II, pp. 59-60 and 185.
A.G. Temple, *The Art of Painting in the Queen's Reign*, London, 1897, pp. 42-44.
Magazine of Art, 1898, pp. 263-4.
J.A. Manson, *Sir Edwin Landseer*, London, 1902, p. 146.
G. Reitlinger, *The Economics of Taste: The Rise and Fall of Picture Prices, 1760-1960*, London, 1961, p. 359.
R.J.B. Walker, *Catalogue of Paintings...in the Palace of Westminster*, London, 1962, IV, p. 56.
C. Lennie, *Landseer: The Victorian Paragon*, London, 1976, pp. 95, 153-4, 209 and 243.
D. Robertson, *Sir Charles Eastlake and the Victorian Art World*, Princeton, 1978, p. 343.
D. Coombs, *Sport and the Countryside*, London, 1978, illustrated p. 181.
L. Hermann, *Nineteenth Century British Painting*, London, 2000, pp. 183, 189-90 and 193.

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THE PROPERTY OF A DECEASED'S ESTATE

EDWARD LEAR (HOLLOWAY 1812-1888 SANREMO, ITALY)

The Forest of Bavella

oil on canvas

57½ by 94½ in. (146 x 240 cm.)

£600,000-800,000

PROVENANCE:

Traditionally thought to have been on the artist's easel at his death.
(Possibly) Edward Smith-Stanley, 13th Earl of Derby (1775-1851).
with E.A. Martin.
with Spink & Son, London, until
November 1971, when purchased by the
present owner.

EXHIBITED:

Sheffield, Mappin Art Gallery, *Victorian Paintings 1837-1890*, September-
November 1968, no. 192 (lent by E.A.
Martin).

LITERATURE:

Country Life, 21 November 1968, p. 1342.
J. Maas, *Victorian Painters*, New York,
1969, p. 108.

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

You can bid a Written Bid Form at the back of our catalogues, at Christie's office or by choosing the sale when 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 highest 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 RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including £100,000, 20% on that part of the hammer price over £100,000 and up to and including £2,000,000, and 12% of that part of the hammer price above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or 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 reclaim are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artists' resale right' when any lot created by the artist is sold. We identify these lots with the symbol **L** 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 F(iii) 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:

- It will be honourable 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**.
- 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 or assigned.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. It is not, in any circumstances, 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:

- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots sold without a printed estimate;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

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

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

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

F PAYMENT

1 HOW TO PAY

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

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

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

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

- Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-03. Swift code: LLOYGB21. Lloyds International bank account number: G881 LLOY 3000 0200 0727 10.

(ii) Credit Card.

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

You must cash subject to a maximum of £5,000 per buyer per year on 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 SW1W 6GT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

3. TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

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

4. WHAT HAPPENS IF YOU DO NOT PAY

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

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due; if 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 may owe 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;
- 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;
- 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;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- 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;
- we can 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
- we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

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

5. KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we may also sell your property where it is 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 or can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at christies.com/storage shall apply.
 - (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licence 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. However, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol – in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. 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, 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 conversion 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 do not use them without our prior written permission. We cannot 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

We may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including a **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

authenticity warranty: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed 'Qualified Headings' on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. In order to receive

a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
 (a) have registered to bid with an address outside of the EU; **and**
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for * and Ω **lots**. All other **lots** must be exported within three months of collection.

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ? *, Ω, α, #, † See VAT Symbols and Explanation.
- See Storage and Collection Pages.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

- △ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.
- **Minimum Price Guarantees**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.
- ◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

EXPLANATION OF CATALOGUING PRACTICE

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') at 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

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: csollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

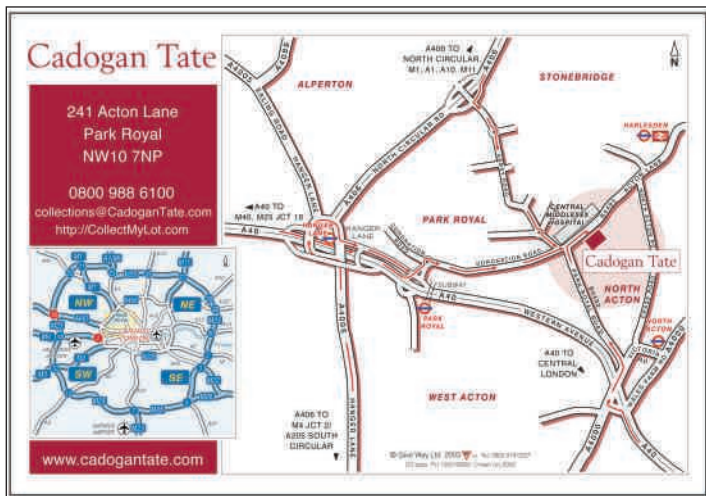
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.



COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

Cadogan Tate Ltd's Warehouse
241 Acton Lane,
Park Royal,
London NW10 7NP

A Roman marble torso of Cupid
c. 2nd century A.D.
£5,000 – 8,000



James Jacques Joseph Tissot
(1836 – 1902)
£120,000 – 180,000

Ernst Agerbeek
(1903 – 1945)
£30,000 – 50,000



An Attic red-figured column krater
c. 470 – 460 B.C.
£7,000 – 9,000



A bronze statue of Gaspar De Guzmán
Francesco Fanelli,
c. 1626 – 1640
£40,000 – 60,000



A monumental marble bust of Jupiter of Otricoli
Late 18th/early 19th century
£30,000 – 50,000



Francesco Guardi
(1712 – 1793)
£100,000 – 150,000

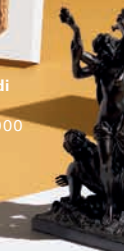


Arno Breker
(1900 – 1991)
Portrait bust of Salvador Dalí
£10,000 – 15,000
© DACS 2016

Salvador Dalí
(1904 – 1989)
& **Edward James**
(1907 – 1984)
Lobster Telephone
£150,000 – 250,000
© Salvador Dalí, Fundació Gala-Salvador Dalí,
© DACS 2016



A bronze group of Apollo and Daphne
François Lespingola,
first half 18th century
£25,000 – 35,000





**The Master of the
Countess of Warwick**
(active 1567 – 1569)
£40,000 – 60,000

**A Continental
model of an ostrich**
c. 1880
£3,000 – 5,000



Jacob Jordaens
(1593 – 1678)
£500,000 – 800,000



Pieter Brueghel II
(1564/5 – 1637/8)
£120,000 – 180,000

CLASSIC WEEK



This December, Classic Week at Christie's presents antiquities, Old Masters, sculpture, Japanese art and more. From Constable, Canaletto and Guardi to Burne-Jones, Tissot and Courbet, the auction series features masters of Western painting alongside Japanese prints and armour, Roman marbles, Florentine bronzes and iconic Surrealism. With prices starting at the surprisingly accessible, you might just take something home.

Sales run from 6 to 15 December at our London salerooms, with viewings from 2 December. You can also visit us at christies.com/classicart to view catalogues and take part in auctions online.

Antiquities

6 December, 10.30am

The Resandro Collection

6 December, 11.30am

European Sculpture & Works of Art

6 December, 2.30pm

Old Master & British Drawings & Watercolours

7 December, 1pm

From Ancient to Modern: A Distinguished Private Collection

7 December, 2pm

Art of Japan

8 December, 2pm

Old Masters Evening Sale

8 December, 7pm

Old Masters

Day Sale

9 December, 10.30am

19th Century European & Orientalist Art

13 December, 2pm

Victorian, Pre-Raphaelite & British

Impressionist Art

14 December, 2.30pm

A Surreal Legacy: Selected Works of Art from The Edward James Foundation

15 December, 10.30am

Topographical Pictures

15 December, 2pm



MAXWELL ASHBY ARMFIELD, R.W.S. (1881-1972)
Field and thunderhead
signed with artist's monogram and dated '14' (lower right)
oil on canvas
30¼ x 34¼ in. (76.8 x 87 cm.)
£15,000 – 20,000

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

London, South Kensington, 1 December 2016

VIEWING

26-30 November 2016
85 Old Brompton Road
London SW7 3LD

CONTACT

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+44 (0)20 7389 3135



CHRISTIE'S



Property from an Important Private Collection
ANGELO MORBELLI (ITALIAN, 1854-1919)
Vecchie Calzette
signed and dated 'Morbelli. 1903.' (lower right)
oil on canvas
24¼ x 39¼ in. (61.6 x 99.7 cm.)
\$1,000,000-1,500,000

**19TH CENTURY EUROPEAN &
ORIENTALIST ART**

London, King Street, 13 December 2016

VIEWING

10-13 December 2016
8 King Street
London SW1Y 6QT

CONTACT

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+44 (0)20 7389 2453



CHRISTIE'S



Property from the Estate of the late Herbert Norman Constantine
DAVID ROBERTS, R.A. (EDINBURGH 1796-1864 LONDON)

Ramla, Ancient Arimathea

signed and dated 'David Roberts 1839' (lower left) and inscribed 'ancient monument of the Knights/ of St John of
Jerusalem./ Hills of Judea in the background/ ancient mosque in Ruins/ 210.' (upper edge)

pencil and watercolour heightened with white

9½ x 13¾ in. (24.1 x 34 cm.)

OLD MASTER & BRITISH DRAWINGS & WATERCOLOURS

London, South Kensington, 7 December 2016

VIEWING

3-6 December 2016
85 Old Brompton Road
London SW7 3LD

CONTACT

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CHRISTIE'S

CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

OLD MASTER & 19TH CENTURY PAINTINGS

Continental European and British paintings from the early Renaissance to the early 19th century. British and Irish Art from the Tudor period to 1970, including Sporting Art, Victorian and Scottish pictures. Continental European drawings from the early Renaissance to the early 19th century. Paintings, drawings and watercolors from the 19th century, including Orientalist pictures and maritime paintings.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
Old Master & 19th Century Paintings						
A1	Old Master & 19th Century Art	Amsterdam	2	27	44	40
L193	19th Century European Art including Orientalist Art	King Street	2	48	76	72
L1	Old Master and British Paintings	King Street	5	119	190	181
L195	Victorian and British Impressionist Pictures	King Street	2	48	76	72
L98	Topographical Pictures	King Street	1	20	32	30
N193	19th Century European Art	New York	2	48	76	72
N1	Old Master Paintings	New York	3	71	114	108
P1	Old Master & 19th Century European Paintings	Paris	1	19	30	29
K193	19th Century Paintings	South Kensington	2	43	71	66
K9	Old Master & Early British Drawings & Watercolours	South Kensington	1	14	24	22
K1	Old Master Paintings	South Kensington	2	30	50	46
K2	Victorian, Sporting & Maritime Pictures	South Kensington	3	55	90	85
K97	Modern & Contemporary Australian Art & South African Art	South Kensington	1	14	24	22
W9	Old Master & Early British Drawings & Watercolours	Worldwide	4	95	152	144

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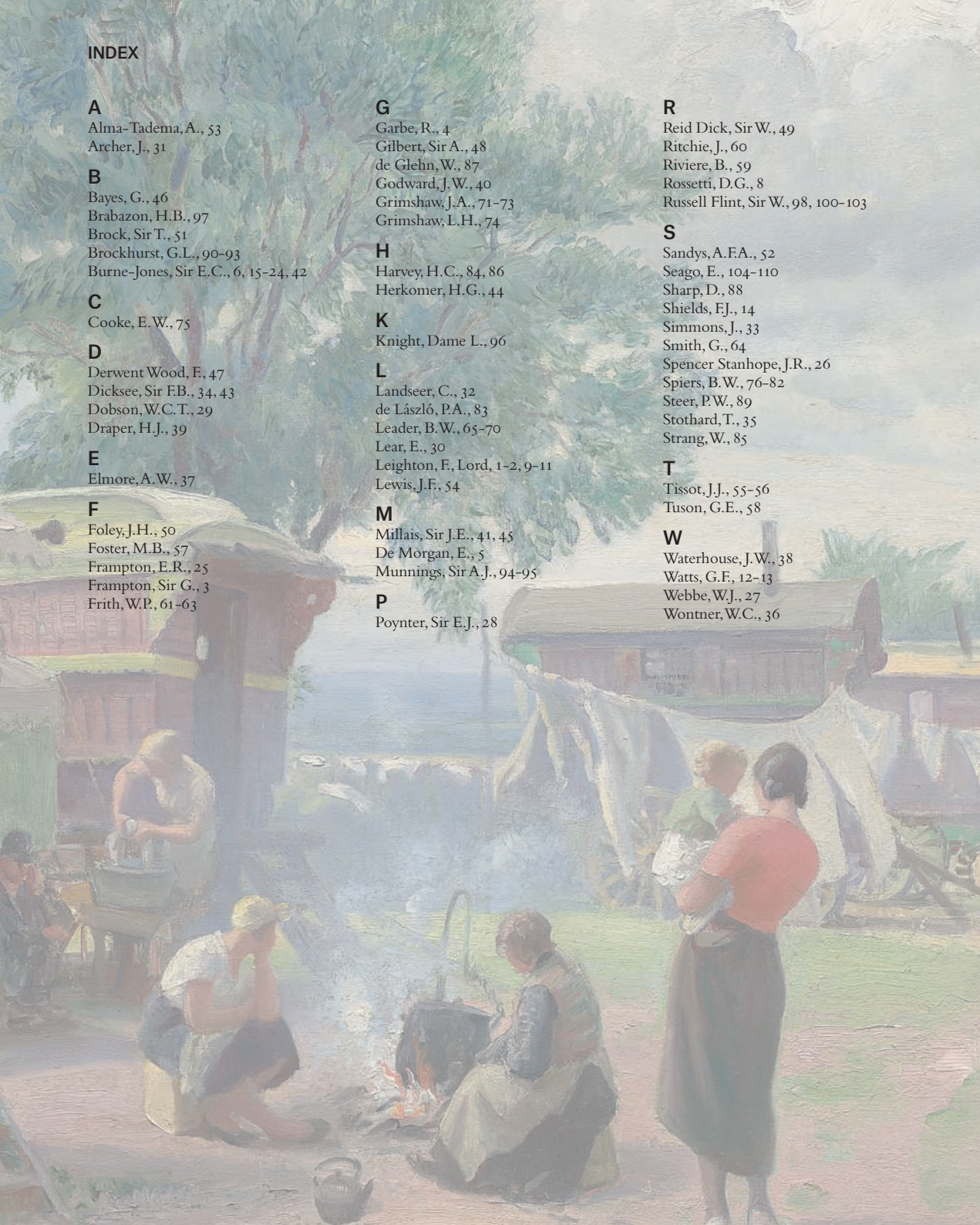
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