



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

*South Kensington · 22 March 2017*

CHRISTIE'S





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# VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART AUCTIONS

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14 JUNE

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

4 OCTOBER

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

13 DECEMBER

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

Subject to change

17/02/17

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

WEDNESDAY 22 MARCH 2017



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Lottie Gammie

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sale coordinator.

Front cover: Lot 33  
Inside front cover: Lot 70  
Inside back cover: Lot 107  
Back cover: Lot 16

**CHRISTIE'S**

**AUCTION**

Wednesday 22 March 2017  
at 2.00 pm Lots 1-115 at  
85 Old Brompton Road  
London SW7 3LD

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In sending absentee bids or making  
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to as **ANNA-14311**

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Saturday	18 March	11.00 am – 5.00 pm
Sunday	19 March	11.00 am – 5.00 pm
Monday	20 March	9.00 am – 7.30 pm
Tuesday	21 March	9.00 am – 5.00 pm

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[15]

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1



2

■ 1

**GEORGE HYDE POWNALL (1876-1932)**

*Sunset on the Thames with St Paul's beyond*

signed 'Geo. Hyde. P-' (lower left)

oil on board

6¼ x 12¼ in. (15.9 x 31.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

■ 2

**PAUL FORDYCE MAITLAND (1863-1909)**

*Chelsea Wharf*

indistinctly signed, inscribed and dated 'P. Maitland/\*\*\*\*\*  
Wharf/1901' (lower right)

oil on canvas

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

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

with Michael Parkin Fine Art Ltd, London.

Martin Bluff Esq.

Anonymous sale; Christie's, London, 28 September 1989, lot 173.



3



4

■ 3

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

*Sunset on the Lagoon 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 paper laid on canvas  
11½ x 16¾ in. (29.2 x 42.5 cm.)

£5,000-7,000

\$6,300-8,700

€5,900-8,200

**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.

■ 4

**EDWARD LEAR (1812-1888)**

*Pallanza, Lake Maggiore*

signed with monogram and dated '1879' (lower right) and inscribed 'Pallanza' (lower left)

pencil and watercolour heightened with white  
6¾ x 14¾ in. (17.2 x 37.4 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

■ 5

**ENGLISH SCHOOL, CIRCA 1860**

*The Crystal Palace, and its grounds, Sydenham, London*

oil on canvas

41¼ x 75½ in. (104.8 x 191.8 cm.)

£20,000-30,000

\$25,000-37,000

€24,000-35,000

**PROVENANCE:**

with Hazlitt, Gooden & Fox Ltd, London.

Designed by Sir Joseph Paxton (1803-1865), the Crystal Palace (as it was soon nicknamed), was chosen from over 245 submissions for the competition to design a building to house the Great Exhibition of 1851 in Hyde Park. As head of the Society of the Arts, Prince Albert conceived the idea of the exhibition to impress the world with Britain's industrial achievements. Countries taking part (including France, the United States, Russia and Egypt) displayed exhibits falling into four main categories - Raw Materials, Machinery, Manufacturers and Fine Arts. The huge glass and iron structure only took 9 months to complete, covered over 19 acres of Hyde Park, and was opened on 1 May 1851 by Queen Victoria, to great fanfare.

Once the Exhibition was over in October 1851, Paxton decided to create a 'Winter Park and Garden under Glass' at Penge Place Estate, Sydenham, which was owned by his friend, the railway entrepreneur Leo Schuster. Between August 1852 and June 1854 the whole building was relocated and enlarged - it was 1,848 feet long and 408 feet wide (nearly 50 percent larger in cubic content than at Hyde Park, with almost twice the surface of glass), with the addition of two huge water towers built by Isambard Kingdom Brunel - and the park surrounding the site landscaped. Brunel's water towers (located at each end of the building) were completed in 1856, and subsequently the North Transept (on the right hand side of the building) was destroyed by fire in 1866, so the view presented was only true for ten years (1856-1866) - which helps date the painting. The picture also captures the brief prosperity of Paxton's large scale Waterworks, which cost more than the Palace and its contents. These were inaugurated for Queen Victoria on Waterloo Day 1856, boasting how they were outdoing the *Grandes Eaux* at Versailles, but (unlike the lesser fountains on the Upper Terraces) the whole system was seldom played, and was in ruins by the 1870s.

The full Waterworks, with their six million gallons in circulation and 11,788 jets, (including the major ones and minor mouths and spouts) were impossible to maintain - the colossal plume of water to be seen rising from the lower basin reached higher than Nelson's Column. The Cascade with its thirty-foot waterfall and the tazza fountains to either side is clearly visible and at its top are the twin Water Bowers or Temples designed by Owen Jones, author of *The Grammar of Ornament*. He was responsible, along with Matthew Digby Wyatt, for the great Fine Arts Courts inside the Palace that presented huge highly coloured models of the great architectural styles, to teach colour and ornament - Egyptian, Assyrian, Greek, Roman, Byzantine, the Alhambra, and Gothic.

The Upper Terraces with their steps and balustrades partially survive, as do the English landscape gardens, top right. Below the terraces to the left is the large metal structure of the Rosery on a mound, also designed by Jones. It is surprising that the artist has not shown at the foot of his painting Waterhouse Hawkins' famous series of enormous models of the 'Extinct Animals', although Paxton's planting (that suggested the primeval world), adjacent to the rustic bridge, is depicted.

Crystal Palace and its grounds became the world's first theme park offering education, entertainment, a rollercoaster, cricket matches and it even hosted 20 F.A. Cup Finals between 1895 and 1914. The site attracted 2 million visitors a year, and was also home to displays, festivals and many notable musical events in the colossal Concert Hall, as well as over 100,000 members of the Royal Navy during the First World War. However, despite the number of visitors, the Palace Company was soon in financial trouble. The Palace fell into financial ruin, and a series of fires - culminating in the devastating fire of 30 November 1936 - spelt the end of the historic building.

We are grateful to Dr Jan Piggott, Charles Hind, Melvyn Harrison, and David Lancaster for their assistance in preparing this catalogue entry.







6



7

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■ 6  
**WILLIAM GUNNING KING (1859-1940)**  
*The strawberry pickers*

signed and dated 'Gunning King/ 1880' (lower right)  
 oil on canvas  
 32 x 61 in. (81.3 x 154.9 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

PROPERTY OF A GENTLEMAN

■ 7  
**PATRICK NASMYTH (1787-1831)**  
*Travellers on a riverside path*

oil on canvas  
 13¼ x 16¼ in. (33.7 x 41.3 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

Mrs Close, Newfaan Isle, Galashiels.



8

VARIOUS PROPERTIES

■ 8

**GEORGE COLE (1810-1883)**

*The harvesters*

signed and dated 'G. Cole/1879.' (lower left)

oil on canvas

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

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

with Mandell's Gallery, Norwich.

■ 9

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

*The young housewife*

signed and inscribed 'The Young Housewife/Thomas Faed.

R.A.' (on the reverse) and with inscription 'The Young Housewife/

By Tom Faed. R.A.' (on an old label attached to the backboard)

oil on board

8 $\frac{7}{8}$  x 11 $\frac{1}{2}$  in. (22.7 x 29.2 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



9



10



11

■ 10

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

*Brander Pass, Argyll*

signed 'Alfred. de Bréanski.' (lower left)

oil on canvas

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

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

with Cooling Galleries, London.

■ 11

**WILLIAM R.C. WATSON (1866-1921)**

*On the moors, Tay Valley, Perthshire*

signed and dated 'W. Watson. 1901' (lower right) and further

signed and inscribed 'On the Moors. Tay Valley, Perthshire/ Wm Watson' (on the reverse)

oil on canvas

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

£3,000-5,000

\$3,800-6,200

€3,600-5,900



12



13

**■ 12**  
**ROBERT HENRY ROE (1793-1880)**  
*Lord of all he surveys*  
 signed and dated 'Robt Henry Roe/1873' (lower left)  
 oil on canvas  
 28 x 56 in. (71.1 x 142.2 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**■ 13**  
**LOUIS BOSWORTH HURT (1856-1929)**  
*Highland cattle*  
 signed 'Louis B. Hurt' (lower left)  
 oil on canvas  
 24 x 40 in. (60.9 x 101.6 cm.)

£7,000-10,000

\$8,800-12,000

€8,300-12,000



■ 14

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

*A dewy morning on the mountains, Capel Curig, North Wales*

signed and dated 'B.W. LEADER. 1874.' (lower left) and further signed, inscribed and numbered 'No 1 A dewy morning on the mountains, Capel Curig, North Wales B.W. Leader.' (on the stretcher)

oil on canvas

50 x 72 in. (127 x 182.8 cm.)

£18,000-25,000

\$23,000-31,000

€22,000-29,000

**PROVENANCE:**

Sir James Reckitt (1833-1924), after 1887.

Anonymous sale; Sotheby's, Belgravia, 20 November 1973, lot 121.  
with Richard Green, London.

**EXHIBITED:**

London, Royal Academy, 1874, no. 505.

**LITERATURE:**

F. Lewis, *Benjamin Williams Leader RA 1831-1923*, Leigh-on-Sea, 1971, pp. 28 & 35, no. 108.

R. Wood, *Benjamin Williams Leader RA 1831-1923: His Life and Paintings*, Woodbridge, 1998, pp. 126 & 129.



■ 15

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

*A Worcestershire riverside hamlet*

signed and dated 'B.W. Leader. 1885.' (lower left) and further signed and inscribed 'A Worcestershire river side hamlet./B.W. Leader' (on the reverse)

oil on canvas

48 x 72½ in. (121.9 x 184.2 cm.)

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 28 May 1982, lot 166.  
with Richard Green, London.



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17

VARIOUS PROPERTIES

■ 16

**ROBERT MORLEY, R.B.A. (1857-1941)**

*The literary critics*

signed and dated 'Rob' Morley/ 1888' (lower right)

oil on panel

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

£5,000-8,000

\$6,300-10,000

€5,900-9,400

■ 17

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

*Solitary thoughts*

signed 'MOSTYN' (lower right)

oil on canvas

20 x 27¼ in. (50.7 x 68.5 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

with Richard Green, London.





■ №18

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

*In Cornwall*

signed 'DOROTHEA SHARP' (lower left) and further signed, inscribed and dated 'In Cornwall/ Dorothea Sharp/1938.' (on the reverse)

oil on board

14 x 16 in. (35.5 x 40.7 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

**PROVENANCE:**

Mr & Mrs J. Alexander.



19

■ 19  
**GLYN WARREN PHILPOT, R.A. (1884-1937)**  
*The Temptation in Eden*

signed with initials 'G.W.P.' (lower right)  
 oil on canvas  
 12 x 16 in. (30.5 x 40.7 cm.)

£3,000-5,000	\$3,800-6,200
	€3,600-5,900

**EXHIBITED:**  
 London, Baillie Gallery, *Paintings by Glyn W. Philpot*, 1910, no. 4.

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

■ 20  
**WILLIAM A. BREAKSPEARE (1855-1914)**  
*A fruitful offer*

signed and dated "W A Breakspeare/1879" (lower centre)  
 oil on canvas  
 18½ x 14½ in. (46 x 35.7 cm.)

£2,000-3,000	\$2,500-3,700
	€2,400-3,500



20



■ λ21

**FRANCIS PATRICK MARTIN (1883-1966)**

*The three graces*

signed 'Franc P. Martin' (lower right)

oil on canvas

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

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Arcade, 29 June 2004, lot 160.



22

■ \*22

**HENRY RYLAND, R.I. (1856-1924)**

*Tying her sandals*

signed 'HENRY RYLAND' (lower left)

pencil and watercolour

21 x 15 in. (53.4 x 38.1 cm.)

£6,000-8,000

\$7,500-10,000

€7,100-9,400



23

PROPERTY OF A GENTLEMAN

■ 23

**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.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

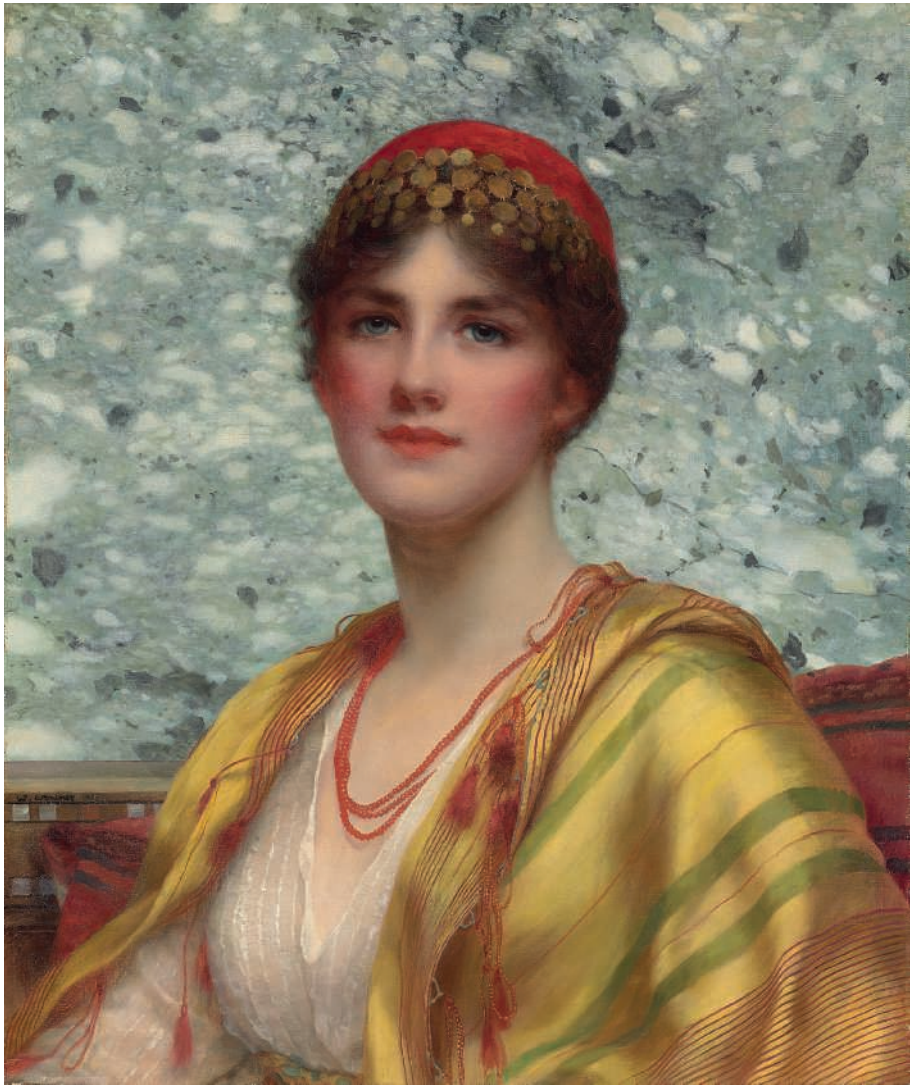
By descent to the artist's daughter.  
The Executors of Alfred Elmore, R.A. (†);  
Christie's, London, 5 May 1883, lot 136  
(250 gns to Permain).  
with Roy Miles Fine Painting, London.

**EXHIBITED:**

London, Royal Academy, 1879, no. 213.

**LITERATURE:**

*The Athenaeum*, 1879, p. 571.



VARIOUS PROPERTIES

■ 24

**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)

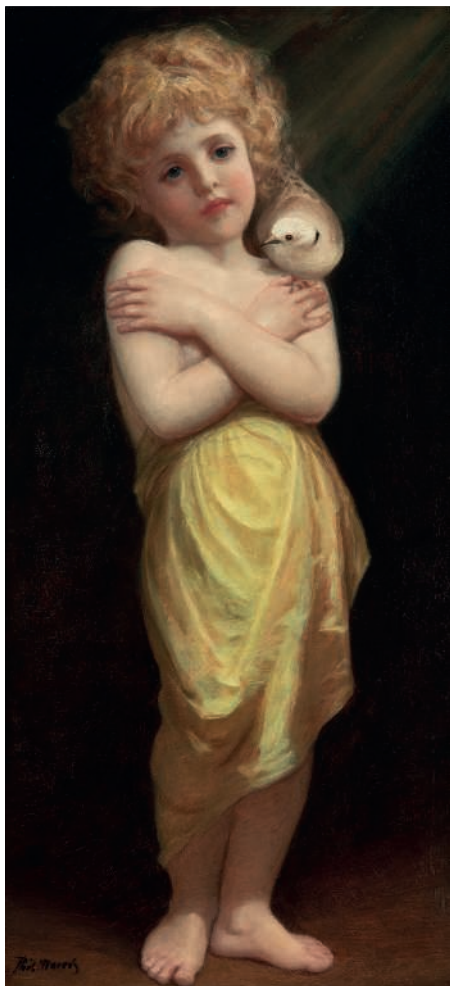
oil on canvas

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

£15,000-25,000

\$19,000-31,000

€18,000-29,000



25

■ 26

**HAROLD CLAYTON (1896-1979)**

*Roses, lilies, violets, fresas, and other flowers in a pot*

signed 'Harold Clayton' (lower left)

oil on canvas

26 x 22 in. (66.1 x 55.8 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

with Aldridge Bros., Worthing.

■ 25

**PHILLIP RICHARD MORRIS, A.R.A. (1836-1902)**

*The return of the dove*

signed 'Phil Morris' (lower left) and further signed and inscribed 'P. R. Morris Esq. A R A/33 St John's Wood Rd./NW' (on the artist's label attached to the reverse)

oil on canvas

34½ x 16¼ in. (87.5 x 41.2 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**EXHIBITED:**

London, Royal Academy, 1898, no. 56.

**LITERATURE:**

*Royal Academy Notes*, London, 1898, ill. p. 34.



26

■ 27

**CHARLES EDWARD HALLÉ (1846-1914)**

*An Allegorical Figure*

signed 'C.E. Hallé' (on the step)

oil on canvas

60 x 31 in. (150 x 76.2 cm.)

£15,000-25,000

\$19,000-31,000

€18,000-29,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 8 June 2006, lot 218, where purchased by the present owner.

Hallé was born in Paris, the son of Sir Charles Hallé, the pianist and conductor, and came to England with his parents around the time of the revolution in 1848. His earliest teachers were Richard Doyle (a lifelong friend) and Baron Marochetti. He then entered the Royal Academy schools, and at the age of 16 spent a year in Paris, studying under Ingres's pupil Victor Mottez. When his health broke down he went on to travel in Italy, where he seems to have been particularly responsive to the neo-classical and Nazarene tradition in Rome. In 1867 he spent a year in Venice, a city which he claimed 'captivated me, and laid a spell on me which I have never quite shaken off'. Back in London Hallé met Rossetti and Burne-Jones, and in 1877 he and Joseph Comyns Carr assisted Sir Coutts Lindsay in the founding of the Grosvenor Gallery, to show the work of the more advanced artists of the day. It immediately became the flagship of the Aesthetic Movement. When disputes arose over the running of the Grosvenor, Hallé and Carr withdrew and, with the support of Burne-Jones and other luminaries, opened the New Gallery in Regent Street in 1888.

Hallé continued to paint, exhibiting regularly at the Grosvenor and the New Galleries, but he is remembered chiefly for the key part he played in these ventures, with their commitment to innovative art, their ambitious and wide ranging winter exhibitions, and above all their revolutionary approach to display.

The composition of the present picture is strongly reminiscent of Reynolds's *Mrs Siddons as the Tragic Muse*, which Hallé would have seen at the Dulwich Picture Gallery. Reynolds's composition in turn ultimately derives from the figure of Isaiah by Michelangelo on the ceiling of the Sistine Chapel, which Hallé would also have seen on his travels. Working on such a scale, Hallé would undoubtedly have intended the picture to be exhibited, but a precise identification of the subject amongst the many works with Italianate and allegorical themes that he attempted has so far eluded us.





■ 28

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

*Peace*

signed and dated 'B.W. LEADER. 1915.' (lower left) and further signed and inscribed 'Peace B.W. Leader.' (on the stretcher)

oil on canvas

36 x 60 in. (91.4 x 152.3 cm.)

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

with Richard Green, London.

**EXHIBITED:**

London, Royal Academy, 1915, no. 422, as *Peace* "Yellow the Cornfields lay although as yet Unto the stubs no sickle had been set" - Morris

**LITERATURE:**

F. Lewis, *Benjamin Williams Leader RA 1831-1923*, Leigh on Sea, 1971, pp. 30 & 55, no. 660.

R. Wood, *Benjamin Williams Leader RA 1831-1923: His Life and Paintings*, Woodbridge, 1998, p. 131.





■ 29

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

*Abinger, Surrey*

signed and dated 'B.W. LEADER. 1893.' (lower left)

oil on canvas

36 x 61 in. (91.3 x 154.9 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

with P. Polak, The Bury Art Galleries, London.

with Fine Art of Oakham Ltd, Leicestershire.

**LITERATURE:**

*The Connoisseur*, March 1967 as *A Summer's Day*.

F. Lewis, *Benjamin Williams Leader RA 1831-1923*, Leigh-on-Sea, 1971, p. 44, no. 334 & ill. fig. 58.



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31

PROPERTY OF A GENTLEMAN

■ 30

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

*The Hayfield*

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

oil on canvas

30¼ x 50 in. (76.8 x 127 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

VARIOUS PROPERTIES

■ 31

**WILLIAM KAY BLACKLOCK (1872-1924)**

*A picnic by the river Ouse*

signed 'W. Kay Blacklock' (lower right)

oil on canvas

18 x 24 in. (45.7 x 60.9 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

A. Coulter; Christie's, London, 13 March 1953, lot 147 (14 gns to Omell.)



■ 32

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

*Evening Glow*

signed and dated 'B.W. LEADER. 1895.' (lower left) and further signed, inscribed and numbered 'N° 1 Evening Glow. B.W. Leader' (on the stretcher)

oil on canvas

50½ x 84½ in. (128.3 x 214.6 cm.)

In the original frame.

£15,000-20,000

\$19,000-25,000

€18,000-23,000

**PROVENANCE:**

with M. Newman, London.

with Agnew's, London.

Mrs Helen Colman, by whom given to

Frederick Gordon D. Colman, on his marriage on 2 August 1911.

**EXHIBITED:**

London, Royal Academy, 1895, no. 534.

**LITERATURE:**

F. Lewis, *Benjamin Williams Leader R.A. 1831-1923*, Leigh-on-Sea, 1971, p. 45, no. 362.

R. Wood, *Benjamin Williams Leader RA 1831-1923: His Life and Paintings*, Woodbridge, 1998, p. 130.

According to Lewis (*loc. cit.*) this painting was executed in Worcestershire, but there are also strong similarities in the composition with *Burrows Cross, Surrey* (1920), which shows a comparable group of majestic Scots pine trees, glowing in the evening sunlight, sitting high above the thickly wooded Winterfold ridge below. Leader and his family moved to Burrows Cross House, a large mansion designed by the architect Norman Shaw, near Guildford in 1889.

■ 33

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

*Portrait of Helen Beatrice Myfanwy Hughes, head and shoulders, three-quarter profile to the right, wearing a dark blue chiffon stole around her bare shoulders, her left hand raised*

signed and dated 'de László/1931. X' (lower left), numbered '276' (on the reverse) and with inscription in John de Laszlo's hand 'Helen Hughes, aged 17, daughter of / Rt Hon. William Hughes, late Prime / Minister of Australia.' (on the reverse)  
oil on canvasboard  
20 x 16 in. (50.8 x 40.7 cm.)

£15,000-25,000

\$19,000-31,000

€18,000-29,000

**PROVENANCE:**

In the possession of the artist on his death, by descent to John de Laszlo, by whom given to Raymond Skipp, a family friend.

**LITERATURE:**

Laib L18164 (238) / CL3 (7)  
*NPG 1933 Album*, p. 15b.  
*The Home*, 1 March 1933, ill. p. 21.  
*Studio Inventory*, p. 54 (276): *Miss Helen Hughes. Promised to Mr. John by his Father and given to him by the Trustees after this catalogue was made.*

Helen Hughes became friends with the artist's son John during her visit to England in 1931, and there is film footage in the de Laszlo Archive of her and her parents in the garden at 3 Fitzjohn's Avenue with the artist and his wife Lucy. This portrait was painted at the artist's studio there in October 1931 and was kept by the artist for his youngest son, who inherited it on his father's death in November 1937.

Helen Beatrice Myfanwy Hughes was born 11 August 1915 in New South Wales, Australia, the only child of The Rt Honourable William Hughes and his wife Mary Ethel Campbell. She had six half-siblings from her father's earlier common-law wife, however there was no contact between them. William Hughes became Prime Minister of Australia the year she was born and they made their first voyage to London, via New York, when she was just six months old.

Helen was very popular in Australia and grew up in the public eye. The press regularly reported what events she was attending and what she wore. She partnered the Duke of Gloucester during his official visit to Australia at the State Ball given at Parliament House, Canberra, 1934.

She returned to England in February 1937 to attend the coronation of George VI [9123] and was presented at the Court of St James's in May. She was described in the *Times* as wearing, "a picture gown of ivory satin. A train of ivory satin, with sunray pleating. A bouquet of gardenias." The sitter tragically died in childbirth on 9 August in a London nursing home. Her son survived but as he was born out of wedlock Helen's cause of death was not publicised and was reported as being from complications from surgery. William Hughes refused to acknowledge the child. Her body was returned to Sydney for burial and hundreds of mourners lined the streets around St Thomas's Church, Sydney during the funeral. The service took place on 24 September and was presided over by Bishop Wilton and attended by representatives of the Governor-General, the Federal and State Government.

The verso of the frame has the remains of a Charpentier Gallery label where de László had a one-man exhibition in 1931. This portrait was not included so it is thought that he used the frame from one of the exhibited pictures of a similar size, these were: *Christopher Columbus's House and Courtyard in Cordoba* [110934], *Salon in the Royal Palace of Turin* [5351] and *The Tomato Seller at Luxor* [10869].

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](http://www.delaszlocatalogueraisonne.com).





■ 34

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

*Duchess of Argyll, née Princess Louise Caroline Alberta of Great Britain, 1915, seated half-length to the right, wearing a black dress, with a black veil pinned to the back of her head, holding a book in her right hand on her lap*

signed and dated 'P.A. de László, 1915' (lower left)

oil on canvas

42 x 34¼ in. (106.7 x 87 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

Duchess of Argyll, née Princess Louise Caroline Alberta of Great Britain, and by descent to  
H.R.H. The Prince George, Duke of Kent K.G., K.T., and H.R.H. Princess Marina, Duchess of Kent C.I., G.C.V.O.  
Their sale; Christie's, London, 20 November 2009, lot 66.

**EXHIBITED:**

Newcastle-upon-Tyne, The Grand Assembly Rooms, *Northern Counties War Exhibition*, 1916.  
London, The French Gallery, *A Series of Portraits and Studies By Philip A. de László, M.V.O.*, June 1923, no. 6.  
London, Christie's, *A Brush with Grandeur*, 6-22 January 2004, no. 65.

**LITERATURE:**

*The artist's sitters' book*, vol. I, f. 86: *Louise* [on a page dated by the artist 1909]  
L. de László, 1915 diary, private collection.  
De László Archive (DLA) 046-0002, legal file, 1916.  
Laib L7919 (717) / C2 (19a)  
DLA 1918 parcel, *Souvenir Chronicling a few of the Doings of the Kensington Division British Red Cross Society from August 1914 to March 1918*, ill. inside cover.  
DLA 106-0130, letter from the Duchess of Argyll to de László, 12 May 1923.  
*The Studio Magazine*, London, September 1923, vol. LXXXVI, pp. 128-134, ill. p. 130.  
J. Wake, *Princess Louise, Queen Victoria's Unconventional Daughter*, London, 1988, ill. p. 81.  
S. de Laszlo, ed., & C. Wentworth-Stanley, asst. ed., *A Brush with Grandeur*, London, 2004, ill., p. 133.  
L. Hawksley, *The Mystery of Princess Louise: Queen Victoria's Rebellious Daughter*, London, 2013, pp. 315-316, ill. facing p. 259.

Lucy de László noted in her diary that the Duchess of Argyll sat for this picture on the 4th and 5th of March 1915.

The Duchess of Argyll was a discerning fine arts connoisseur and a gifted sculptor and artist herself. In a letter to de László dated 12 May 1923, she wrote of his portrait of Princess Louis of Battenberg: "I think the portrait and painting splendid, but I think the composition is not quite harmonious," but added, "all the pictures of yours I have had the pleasure of seeing lately, I think beautiful, and it has been a very great pleasure to see how vigorous and telling your work is. I remember what an unsatisfactory gown I had when you painted my portrait. Perhaps you might wish to improve on this." [1] As she had just agreed to lend her portrait for a major exhibition of de László's works at the French Gallery, on Pall Mall, she probably thought that this could be the opportunity for an alteration.

As a rule, de László refused to make alterations to portraits he was satisfied with, [2] but in this case, it seems he made an exception. He subtly altered the neckline of her dress to make it more flattering. The 1915 studio photograph of the painting taken by Paul Laib shows the portrait as it was first painted.

The first time this portrait was exhibited at the *Northern Counties War Exhibition* held at Newcastle-upon-Tyne during the First World War, disaster almost struck. The exhibition organisers failed to pay the rent for the Great Assembly Rooms on time, so the portrait was seized by bailiffs, and subsequently offered at auction in Newcastle, by Anderson & Garland. A gentleman, Kenneth Glover, recognised that the work was by de László, and acquired it for a mere £17, knowing that its value was at least £1,000. After a great number of legal letters were exchanged, he nevertheless returned the work to the Princess for the £17 he originally paid, as an act of good grace. [3] Despite this adventure the sitter lent her portrait again, in 1923, to the French Gallery, when it was judged by many reviewers as one of the painter's outstanding works.

Princess Louise Caroline Alberta was born at Buckingham Palace on 18 March 1848, the sixth child and fourth daughter of Queen Victoria and Prince Albert. In 1871 she married John Douglas Sutherland, Marquess of Lorne (1845-1914), who succeeded his father in 1900 as the 9th Duke of Argyll. They had no children. From 1878 to 1883 Lord Lorne was Governor-General of Canada, and in honour of Princess Louise's stay there, Lake Louise in the Rocky Mountains was named after her.

Princess Louise, who was renowned for her wit and beauty, led with her husband a quiet and retiring life. They both enjoyed the same literary and artistic tastes and regularly entertained sculptor and artist friends such as Sir J.E. Boehm, Sir Alfred Gilbert, J. Seymour Lucas and Sir Lawrence Alma-Tadema at their home in Kensington Palace. The Princess was herself a talented artist and sculptress. One of her best-known works is the marble statue of Queen Victoria in Kensington Gardens, by the Palace overlooking the Round Pond. She also made the monument to Prince Henry of Battenberg for Whippingham church, near Cowes, Isle of Wight, and designed the memorial in St Paul's Cathedral to the Canadian soldiers who fell in the South African War. Princess Louise also wrote for magazines under the *nom de plume* of 'Myra Fontenoy'.

She was a patron of the Ladies' Work Society, which enabled poor women to earn a living from needlework, and with her strong encouragement the National Union for the Higher Education of Women was founded in 1872. She was its first president and is remembered for her influential work in the advancement of secondary education for girls. After the Duke's death in 1914 the Duchess lived a still more secluded life between London and Roseneath House in Dumbartonshire. In 1919 she was given the Colonelcy-in-Chief of the Argyll and Sutherland Highlanders. The Duchess died on 3 December 1939, at Kensington Palace in her ninety-second year.

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](http://www.delaszlocatalogueraisonne.com).

[1] DLA106-0130, op. cit.

[2] although in a number of cases, he happily added decorations to official portraits he had painted years before.

[3] DLA046-0002 folder, op. cit.



■ 35

**QUEEN VICTORIA (1819-1901), AFTER FRANZ XAVIER WINTERHALTER**

*Portrait of Princess Louise (1848-1939), head and shoulders, in a blue dress*

signed, inscribed and dated 'Victoria R/after F. Winterhalter./1851.' (lower right) and with inscription 'H.R.H. Pcess Louise./copied by Queen Victoria./her 1st attempt in Oils/ from F. Winterhalter. 1852' (on the reverse)  
oil on canvas, painted circle  
13 x 13 in. (33 x 33 cm.)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

**PROVENANCE:**

Property from the Collection of H.R.H. The Prince George, Duke of Kent K.G., K.T., and H.R.H. Princess Marina, Duchess of Kent C.I., G.C.V.O. and their families; Christie's, London, 20 November 2009, lot 65.

The present picture is after Franz Xavier Winterhalter's *Portrait of Louise, Princess of Great Britain & Ireland (1848-1939), later Duchess of Argyll* in The Collection of Her Majesty The Queen (no.429). It was painted for Queen Victoria, who recorded sittings for it on 3 May 1851. Winterhalter was paid £40 for the portrait, which was placed in the Antique Room at Buckingham Palace (VR Inv. 399); moved to Windsor Castle in 1883 and hung in the Red Drawing Room; transferred into the Audience Room set into the frames originally containing Gainsborough's oval portraits of the Family of George III (Inv. no. 2075).

Queen Victoria's *Portrait of Princess Louise* is one of three portraits, after Winterhalter, that she painted in the Summer of 1851. The other two were painted soon after Winterhalter had 'done charming little heads of Clem's little girls' (*Queen Victoria's Journal*, 5 July 1851) and are of Princess Clothilde and Princess Amalie of Saxe-Coburg-Gotha. (The Collection of Her Majesty The Queen, no. 1052 and 1053).



■ 36

**JOHN ROBERT DICKSEE (1817-1905)**

*Her eyes are with her thoughts, but they are far away*

inscribed 'Her eyes are with her thoughts/but they are far away' (on the reverse of the frame)

oil on canvas

12¾ x 10½ in. (32.5 x 26.7 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



36

■ 37

**JACOB THOMPSON (1806-1879)**

*The children of John Harvey Esq., gathering wild flowers*

signed and dated 'Jacob Thompson fecit 1846' (lower left)

oil on canvas

41 x 32 in. (104.6 x 81.3 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000



37

**PROVENANCE:**

Mrs Harvey, Penrith, until at least 1882.

Anonymous sale; Sotheby's, London, 3 November 1993, lot 99.

**EXHIBITED:**

Cumberland, *The Carlisle Exhibition*, 1846.

**LITERATURE:**

L. Jewitt, F.S.A., *The life and works of Jacob Thompson*, London, 1882, pp. 20 & 99.

In this charming picture, Jacob Thompson combines the sensitive and characterful portraits of George and Ann Harvey at the ages of nine and three, with a dramatic and detailed representation of the local landscape of their birth, celebrating the beauty of art and nature with the same brush. Penrith born and Cambridge educated, George Tyson Harvey M.A. (1837-1907) grew up to be a scholar and clergyman, the Rector of St Mary Magdalene in Lincoln and later Vicar at Navenby, Lincolnshire. The children's portrait was almost certainly commissioned by their parents John and Margaret (née Tyson) Harvey, local patrons of the artist from Penrith, who owned along with this portrait, 'one of Mr Thompson's youthful pictures of a scriptural subject'. As well as the present work, Llewellyn Jewitt documents that Thompson executed individual portraits of Mr and Mrs Harvey, George and a Miss Tyson (most likely the children's maternal Aunt).



■ 38  
**GEORGE SPENCER WATSON, R.A., R.W.S., R.O.I.**  
**(1869-1934)**

*Portrait of Marcelle Azra Hincks, Countess Morphy,  
wearing a Spanish mantilla*

signed and dated 'G. S. Watson/1924' (lower left) and inscribed  
'Mrs Marcelle du Cros' (on a partial exhibition label attached to  
the reverse)

oil on canvas  
35¾ x 28 in. (90.8 x 71.2 cm.)

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**EXHIBITED:**

London, Royal Society of Portrait Painters, 1924, no. 27, as *Miss  
Marcella du Cros*.

Countess Morphy was the *nom de plume* adopted by the food  
writer, dance critic and cookery demonstrator Marcelle Azra  
Hincks (c. 1874-1938), also known as Marcelle de Cros after her  
stepfather Alfred de Cros



■ 139

**FRANK MOSS BENNETT (1874-1953)**

*The dashing cavalier*

signed and dated 'FM Bennett 1909' (lower left)

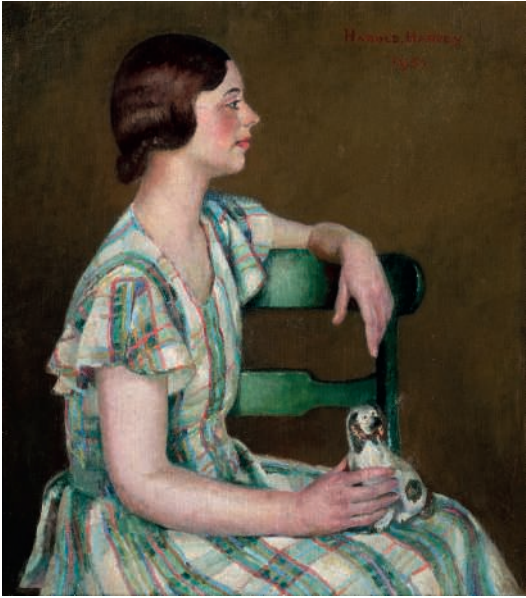
oil on canvas

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

£4,000-6,000

\$5,000-7,500

€4,700-7,000



40

■ 40  
**HAROLD C. HARVEY (1874-1941)**

*Study in green*

signed and dated 'Harold. Harvey./1931.' (upper right)

oil on canvas

20 x 18 in. (50.8 x 45.7 cm.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

We are grateful to Professor Kenneth McConkey and Peter Risdon for their assistance in cataloguing this lot.



41

■ 41  
**SIR GERALD FESTUS KELLY, K.C.V.O., P.R.A., R.H.A. (1879-1972)**

*Gillian John, kneeling*

oil on canvas

20¾ x 16¼ in. (52.7 x 41.3 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**EXHIBITED:**

Bournemouth, The Russell-Cotes Art Gallery and Museum, 1960.

London, The Royal Society of Artists, 1961, no. 65 [?].

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

■ 142

**SIR OSWALD JOSEPH HORNBY BIRLEY, R.O.I., R.P. (1880-1952)**

*Portrait of Pamela Woolworth, in a blue dress*

signed and dated 'Oswald Birley/ 1952' (upper left)

oil on canvas

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

£3,000-5,000

\$3,800-6,200

€3,600-5,900

This portrait of the American heiress Pamela Woolworth was probably painted in Palm Beach, Florida on Birley's final trip to the United States before his death in May 1952.

We are grateful to Dr Jonathan A. Black for his assistance in preparing this catalogue entry.



42

■ 143

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

*Portrait of a woman in a green dress with a fur stole and black hat*

signed 'W LEE HANKEY' (lower left)

oil on board

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

£2,500-3,500

\$3,200-4,400

€3,000-4,100



43



44

■ №44

**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

20 1/8 x 27 1/4 in. (51 x 69.2 cm.)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

■ №45

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

*Portrait of Dorette's sister*

signed 'BROCKHURST.' (upper left)  
oil on panel

23 3/4 x 19 1/2 in. (60.4 x 49.6 cm.)

£20,000-30,000

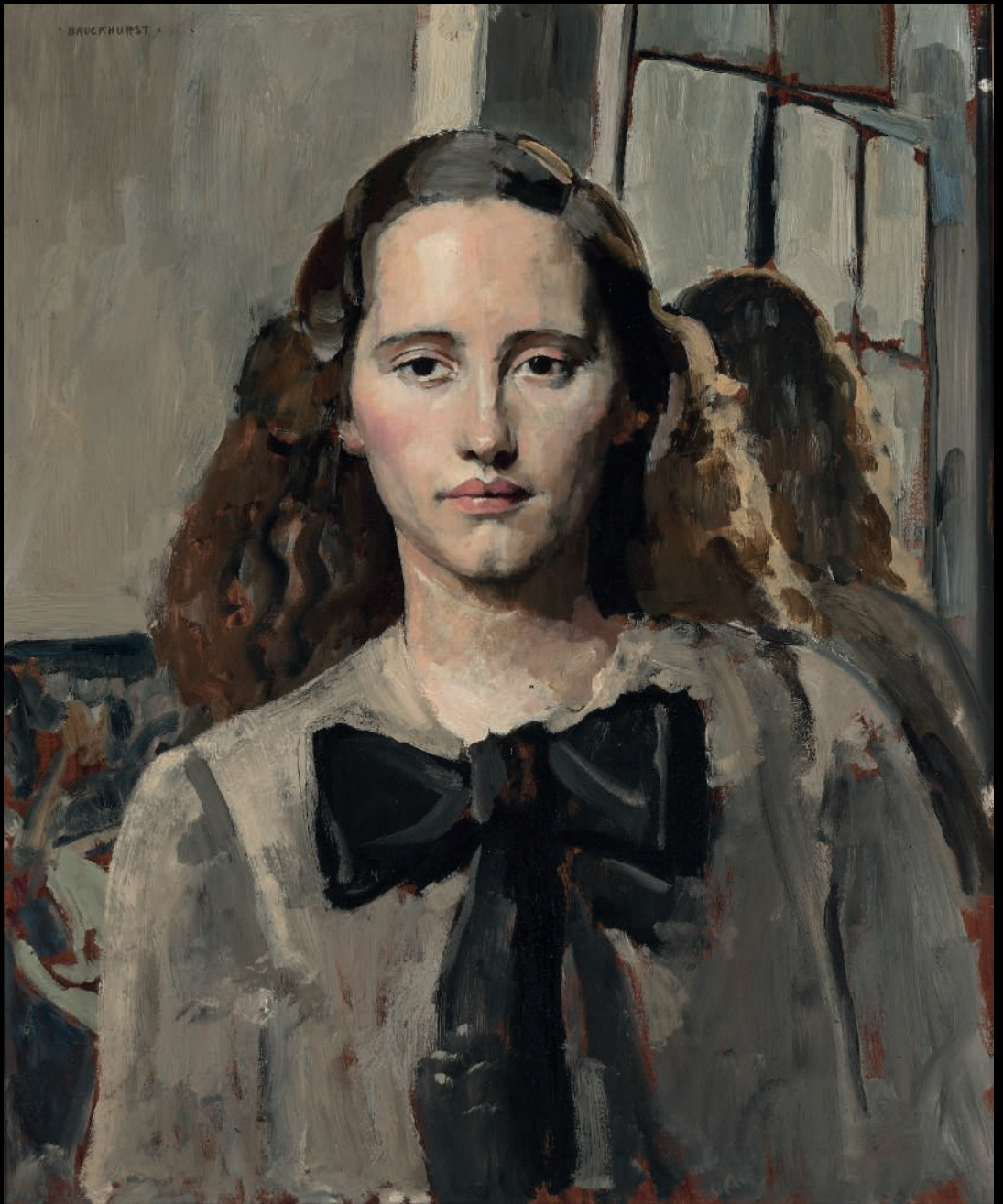
\$25,000-37,000

€24,000-35,000

Gerald Leslie Brockhurst first met  
Kathleen Woodward at the Royal  
Academy Schools in 1928, where she  
was a model. At only 16 - 22 years  
the artist's junior - Brockhurst was  
mesmerised by her youthful beauty and  
elegance. In the mode of Augustus John  
(whom he and his first wife Anais had  
become great friends with, whilst living

in Ireland from 1915-19), he renamed her  
'Dorette': she was to become his second  
wife, model, and muse, and he would  
exhibit works of her annually at the Royal  
Academy, from 1933-1939.

Dorette's sister Nancy, depicted here,  
bears a striking resemblance to her  
sibling. One other portrait in oils of  
Nancy Woodward, later Mrs S Keyte, is  
known to exist. In this portrait, painted  
in the 1930s, presumably around the  
same time as the painting offered here,  
Nancy's cascading curls are crowned by  
a black beret. It is now in the collection  
of The Atkinson Art Gallery, Southport,  
and was loaned by them to the 1987  
exhibition of Brockhurst's work *A Dream  
of Fair Women*.





■ λ46

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

*Spritsail barges at low water, Pin Mill*

signed 'Edward Seago' (lower left) and with inscription by Peter Seymour 'SPRITSAIL BARGES AT LOW WATER - PIN MILL' (on the reverse)

oil on canvasboard  
20 x 29½ in. (50.8 x 75 cm.)

£18,000-25,000

\$23,000-31,000

€22,000-29,000

**PROVENANCE:**

Mr & Mrs S.M. Gray.

**EXHIBITED:**

Johannesburg, Pieter Wenning Gallery, *Edward Seago Memorial Exhibition*, July 1975, no. 28





■ λ47

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

*Thames barges racing off Harwich*

signed 'Edward Seago' (lower left) and with inscription by Peter Seymour 'THAMES  
BARGES RACING OFF HARWICH' (on the reverse)

oil on canvasboard

21½ x 36 in. (54.7 x 91.5 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

**PROVENANCE:**

Mr & Mrs G.W. Dunningham.

**EXHIBITED:**

Johannesburg, Pieter Wenning Gallery, *Edward Seago Memorial Exhibition*, July 1975,  
no. 19.



■ λ48

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

*September evening, Drumlanrig*

signed 'Edward Seago' (lower left), further signed 'Edward Seago' (on the reverse)  
and with inscription by Peter Seymour "'SEPTEMBER EVENING/ DRUMLANRIG.'/  
SEPTEMBER EVENING, DRUMLANRIG' (on the reverse)

oil on board

20 x 26 in. (50.8 x 66.1 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

**PROVENANCE:**

with Thomas Gibson Fine Art Ltd, London.

**EXHIBITED:**

London, Portland Gallery, April 2002.

London, Portland Gallery, *Edward Seago: A Master of Landscape*, 7 - 29 April 2016, no. 18.



■ 49

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

*Ready for the ball*

signed 'JJ SHANNON' (upper left)

oil on canvas

51 x 34 in. (129.5 x 86.4 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000



50



51

■ 50  
**THOMAS BENJAMIN KENNINGTON, R.B.A., N.E.A.C.**  
**(1856-1916)**

*The warmth of the fire*

signed and dated 'T.B. KENNINGTON 85' (upper left)

oil on canvas  
 16 x 20 in. (40.7 x 50.8 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

■ 51  
**ENGLISH SCHOOL, 19TH CENTURY**  
*In the drawing room*

oil on canvas  
 25½ x 32 in. (64.8 x 81.4 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



■ 52

**ATTRIBUTED TO THEODORE MATTHIAS VON HOLST  
(1810-1844)**

*The Dice: Mephistopheles plays for Faust's soul*

oil on canvas

40¼ x 50 in. (102.3 x 127 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**EXHIBITED:**

possibly London, Society of British Artists, 1838, no. 430, as *The Dice*.

Holst was the son of a Latvian music master who settled in London in 1807. In the 1820s Holst became a pupil of Fuseli, and like him specialised in literary subjects with an emphasis on the macabre and supernatural. This painting shows a scene from the legend of Faust, as retold by the German playwright Goethe, where the scholar Faust plays dice for his soul against Mephistopheles, an agent of the Devil.

Holst exhibited several pictures with similar daemonic themes towards the end of the 1830s as a review of *The Dice* and another shown in 1838 at the Society of British of Artists indicates '...extraordinary pictures of the satanic school...a sprawling Mephistopheles [sic], with every demoniac trait of face and figure exaggerated to the utmost...while a fair lady stands overlooking the board, with an untroubled placidity, scarcely less marvelous than the evil one's glassy eyes or terrible grin...' (*The Athenaeum*, 31 March 1838, p. 241.)

**RICHARD DADD (1817-1887)**

*Self-portrait, circa 1841*

oil on board

7½ x 6 in. (19.1 x 15.3 cm.)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

**PROVENANCE:**

Alfred Essex.

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

Anonymous sale; Sotheby's, London, 8-9 June 1993, lot 6.

Anonymous sale; Phillips, London, 3 June 1997, lot 119.

**EXHIBITED:**

London, Maas Gallery, *Victorian Paintings, Drawings and Watercolours*, 1971, no. 11.

London, Tate Gallery; Hull, Ferens Art Gallery; Wolverhampton, Municipal Art Gallery; and Bristol, City Art Gallery, *The Late Richard Dadd*, 1974, no. 54.

Painted by the artist when he was approximately 24 years old (having graduated from the Royal Academy Schools, where he won two silver medals) the present work provides a rare and intriguing glimpse of Richard Dadd a year before his tumultuous and life-changing tour of the Middle East - and subsequent committal to Bethlem (Bedlam) Asylum (now the Imperial War Museum), and later the newly created 'Broadmoor Criminal Lunatic Asylum'.

Executed with a light, masterful handling of paint, Dadd holds the viewer's eye contact with a direct, confident and perceptive gaze - it is easy to imagine such a man chairing 'The Clique' meetings, where he and his fellow artists (including William Powell Frith, Augustus Leopold Egg and John Phillip) would meet to discuss issues of contemporary art, over bread, cheese and ale. The feathery lightness of the brushstrokes are reminiscent of his friend Frith's, while the overall image is of a character one would expect to feature in a Dickens novel. It is his striking pallor (emphasized by his deep red lips and pink flush on his cheeks) that perhaps gives some premonition as to the difficulties that lay ahead.

The change in Dadd's fortune was preceded by an invitation (upon the recommendation of David Roberts, R.A.) from Sir Thomas Phillips, the Mayor of Newport, to accompany him on a tour of the Near East and produce topographical records of the places visited - which included France, Italy, Greece, Cyprus, Malta, Syria, Lebanon, Jerusalem, Jordan, Bethlehem, Jericho and Egypt. The journey commenced on 16 July 1842. It was whilst travelling that Dadd began to display signs of illness, attributed to sunstroke. To the concern of his companions his behaviour became increasingly disturbed and erratic: on the voyage between Alexandria and Malta Dadd watched Phillips playing cards with the ship's captain, believing that the game was for the captain's soul, and stopping in Rome on the return leg of the journey, he felt a compulsion to attack the Pope; it was only the tight security that prevented him from acting on his compulsion.

Upon arriving in Paris Phillips urged Dadd to seek medical advice - to which the artist's reaction was to flee back to London. Augustus Leopold Egg, one of the first to see him upon his return, was deeply shocked and immediately went to Frith's studio, breaking down in tears, saying that it was thought their friend was suffering from sunstroke. Perhaps an indication as to the fluctuating nature of his condition, Dadd appeared shortly after and Frith could deduce nothing wrong with him. However, the artist started to cause increasing worry to his friends and family by stating fiends were following him, with the 'Great Fiend' searching for his whereabouts. When his concerned friend William Bell Scott invited him to supper, after dining Dadd suddenly fled, later explaining that he was being watched. The symptoms Richard was displaying are now thought to be that of paranoid schizophrenia.

Dadd contacted his father, saying that he would like to 'disburden his mind to him', and the two (at Richard's insistence) travelled to one of their favourite places, Cobham, staying at the Ship Inn. After arriving they had supper and then set off for a walk at about 9pm. It was around two hours later that, as the two approached a chalk pit, Paddock Hole, Dadd attacked his father with a concealed knife and razor: Robert's body was discovered the following day. The police were alerted, who, after searching his rooms at Newman Street, London, discovered Richard's drawings of his friends, each with a brushstroke of red across their throat.

It was immediately thought that Dadd had committed suicide and parties were sent out to recover his body. However, the artist had actually fled to France (hiring a boat for ten to take him across the channel) explaining away his dishevelled appearance by saying he had fallen out of a coach. H.T. Dunn recorded that on 'his way to Paris [by train], he spent the journey in conversation with a fellow passenger. Dadd began to fancy his companion was the devil incarnate, who it was his mission to kill. It seemed borne in upon him that if the sun sank in serene and unclouded splendour, his fellow-traveller's life must be spared. Luckily it was a serene sunset.'

It was on a coach ride through the forest of Valence that the voices that had commanded him to go to Austria to kill the Emperor started to instruct him to kill another fellow traveller: 'At last, wearing with the contention, he resolved to leave the question to kill or not to kill to the stars, one of which, seen from the diligence window, he knew to be Osiris. If Osiris moved nearer to a neighbouring star, he would take it as an unmistakable mandate to destroy. If Osiris increased the distance between himself and the other star, Dadd might spare the stranger's life. The two stars grew nearer, all doubt was over, and his mission, from which there was no escape, was to kill'. After attacking the gentleman with a razor and inflicting four deep cuts, Dadd was overpowered, arrested, and committed (without trial) to a French asylum.

In 1844, Richard was returned to England where he spent the rest of his life institutionalised, creating some of his finest works, including *The Flight out of Egypt* (1849-50, Tate Britain) *Contradiction - Oberon and Titania* (1854-8, Private Collection) and *The Fairy Feller's Master-stroke* (1855-64 Tate Britain), the latter inspiring a song of the same title by Queen.





54



55

■ 54

**JOHN ANSTER FITZGERALD (1823-1906)**

*Sea sprites*

signed 'J.A. Fitzgerald' (lower right)  
pencil, watercolour and bodycolour  
6¾ x 11½ in. (16.5 x 29.2 cm.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

■ 55

**RICHARD DOYLE (1824-1883)**

*The Pied Piper of Hamelin*

signed with monogram and dated '1879' (lower right)  
pencil and watercolour with touches of bodycolour  
20½ x 30½ in. (52 x 76.2 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



■ 56

**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.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

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).





57

■ 57  
**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.)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

**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; 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, ill. p. 714.

**ENGRAVED:**

By J.D. Cooper.

■ 58  
**THOMAS FAED, R.A. (1826-1900)**  
*Two girls in the highlands*

signed and dated 'T. Faed/1857' (lower left)

oil on canvas  
 34¼ x 25¾ in. (87 x 65.5 cm.)

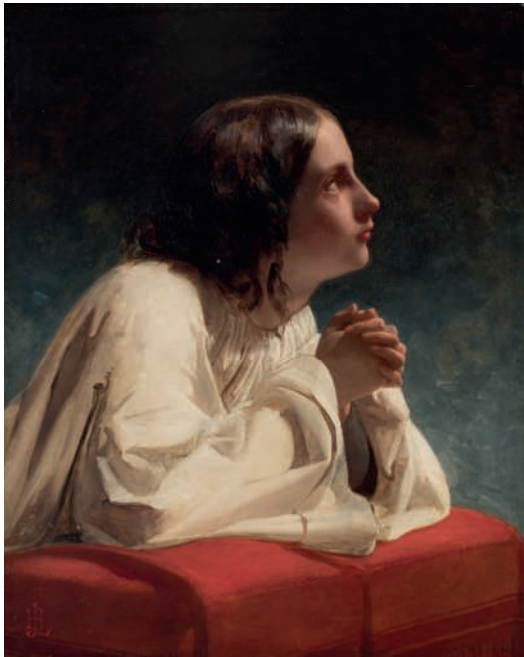
£3,000-5,000

\$3,800-6,200

€3,600-5,900



58



59

■ 59

**HENRY LE JEUNE, A.R.A. (1819-1904)**

*Infant prayer*

signed with artist's monogram (lower left)

oil on panel

11 x 8¾ in. (28 x 22.3 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

■ 60

**DANIEL CASEY (C. 1817-1885)**

*The temptation of Faust*

signed 'D. Casey.' (lower right)

oil on canvas

55¾ x 39¾ in. (142 x 111 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

■ 61

**SOLOMON ALEXANDER HART, R.A. (1806-1881)**

*The plot*

signed and dated 'S.A. HART 1855' (lower left)

oil on canvas

15¼ x 13 in. (38.7 x 33 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



60



61



■ 62

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

*At the river*

signed and dated 'E.A. Hornel/ -1911' (lower right)

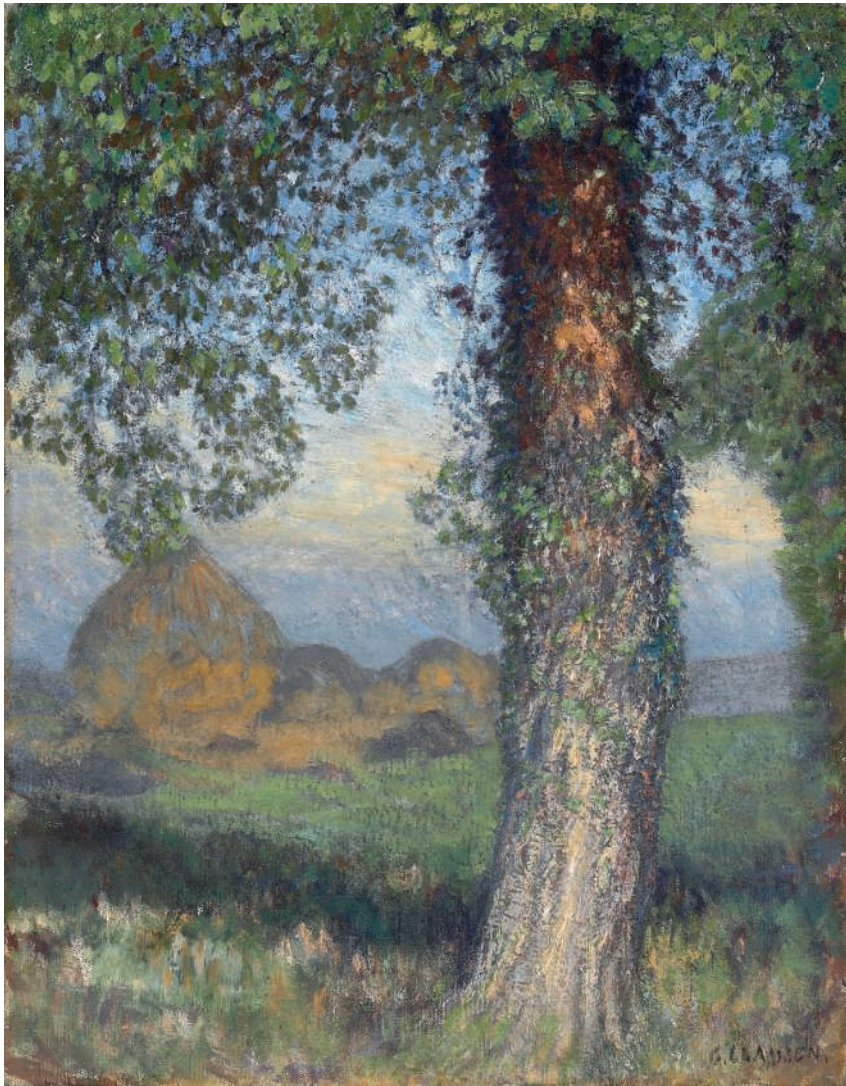
oil on canvas

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

£12,000-18,000

\$15,000-22,000

€15,000-21,000



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

■ 63

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

*The Elm Tree*

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

oil on canvas

18 x 14¼ in. (45.7 x 36.2 cm.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

**PROVENANCE:**

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

**LITERATURE:**

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

K. McConkey, *George Clausen and the Picture of English Rural Life*, Glasgow, 2012, ill. p. 145.



64

VARIOUS PROPERTIES

■ 64

**FREDERICK IFOLD (FL. 1846-1867)**

*A day on the beach*

signed and dated 'Frederick Ifold. 1858.'  
(lower right)

oil on canvas

18¼ x 24¼ in. (46.3 x 61.6 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

■ 65

**EDITH HUME (FL. 1862-1892)**

*Seaside pastimes*

signed 'E. Hume.' (lower left)

oil on panel

10 x 14½ in. (25.4 x 36.8 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



65

■ 66

**CARLTON ALFRED SMITH (1853-1946)**

*Shrimping*

signed and dated 'Carlton A. Smith 1888.'  
(lower left)

oil on canvas

18 x 36 in. (45.7 x 91.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

■ \*67

**SOPHIE ANDERSON (1823-1903)**

*The choir boys*

signed 'S. Anderson' (lower left)

oil on canvas

27 x 21¼ in. (68.6 x 55.3 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



66

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■ 68

**OSCAR WILSON (1867-1930)**

*A battle of wits: tourists, pickpockets and police, St Mark's Square*

signed and dated 'OSCAR WILSON/ 89'  
(lower left)

oil on canvas

19¼ x 11½ in. (50.2 x 29.2 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Anonymous sale; Christie's, London, 29 July 1988, lot 298 as *A Venetian Cafe*.



67

PROPERTY OF A GENTLEMAN

■ 69

**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.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

with Roy Miles Fine Painting, London.

**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.



68



69



VARIOUS PROPERTIES

■ \*70

**DAVID JAMES (1853-1904)**

*A ground sea*

signed and dated '- D. James 95 -' (lower right) and further signed, inscribed and dated  
"A ground Sea'/D. James 95' (on the reverse)

oil on canvas

25 x 50 in. (63,5 x 127 cm.)

£15,000-25,000

\$19,000-31,000

€18,000-29,000

**PROVENANCE:**

with Vicars Brothers Ltd, London, 30 September 1905.





71

■ \*71

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

*Beating to sea*

signed with initials and dated 'C.N.H. 1912' (lower left) and further signed, inscribed and dated 'Beating to Sea./ C. Napier Hemy. Falmouth 1912' (on an extra canvas attached to the reverse)

pencil, watercolour and bodycolour on paper laid down on canvas

28 x 51 in. (71.1 x 129.5 cm.)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

■ 72

**JAMES HOLLAND, R.W.S. (1799-1870)**

*Shipping on the Thames*

oil on panel

8 x 10¾ in. (20.4 x 27.3 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



72



73



74

■ 73

**JOHN 'JACK' ROBERT CHARLES SPURLING (1870-1933)**

*The emigrant ship Invercargill off Fairua Head, New Zealand*

signed and dated 'J. Spurling/1926' (lower left)  
pencil, pen and brown ink, watercolour and bodycolour  
14 x 20 in. (35.6 x 50.8 cm.)

£6,000-8,000

\$7,500-10,000

€7,100-9,400

■ 74

**JOHN 'JACK' ROBERT CHARLES SPURLING (1870-1933)**

*The square-rigged Australian windjammer and, later, celebrated sail training ship Illawara lying on her mooring at sunset*

signed and dated 'J. Spurling/1925' (lower left)  
pencil, watercolour and bodycolour  
17 x 23 in. (43.2 x 58.4 cm.)

£6,000-8,000

\$7,500-10,000

€7,100-9,400



■ 75

**CHEVALIER EDUARDO FEDERICO DE MARTINO  
(1838-1912)**

*The Kaiser's yacht Hohenzollern at anchor*

inscribed and numbered 'Kaiserliche Yacht Hohenzollern/18' (on the reverse)

pencil and watercolour on card

8½ x 6½ in. (21.6 x 16.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

The artist, and by descent to Marie Elizabeth 'Piccola' de Martino Mulhall (1878-1960), and by descent to Maisie Everitt (d. 1992).  
Christopher Rowley Esq.



■ 76

**THOMAS LEEMANS (FL. 1720-1740)**

*The flagship of a Rear-Admiral of the Red, with an Admiral of the Fleet aboard, firing a salute to acknowledge the longboat approaching her starboard quarter which is probably carrying a distinguished visitor wanting to come aboard*

oil on canvas

31½ x 47½ in. (80 x 120.7 cm.)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

Thomas Leemans was a maritime artist operating during the first half of the eighteenth century who was strongly influenced by the work of Peter Monamy (1681-1749). Little is known of Leemans and few works are signed but nearly all are calm scenes with a large man-o-war seen from the stern with figures in the foreground. A 'calm', as this type of scene became known, was a classic composition adopted by the Dutch maritime masters and later continued by Peter Monamy with whom it is thought Leemans worked as a studio assistant for a short period.



■ 77

**ALEXANDRE-JEAN NOEL (1752-1834)**

*A peaceful anchorage in the Mediterranean at dawn; and A French merchantman and other shipping in stormy waters, a fortified town on the shore beyond*

the second signed 'Noel' (lower left)

oil on canvas

36½ x 75¼ in. (77.7 x 191.2 cm.)

£15,000-25,000

a pair (2)

\$19,000-31,000

€18,000-29,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 2 October 2013, lot 258, where purchased by the present owner.



78

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 78

**HENDRICK KOBELL (1751-1779)**

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

signed, inscribed, numbered and dated 'H Kobell junior f 1769/Rotterdam No. 4.' (lower right)

oil on canvas  
31 x 43¾ in. (78.7 x 111.2 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

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

**EXHIBITED:**

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



79

VARIOUS PROPERTIES

■ 79

**FRANCIS HOLMAN (1729-1790)**

*An East Indiaman in two positions off the South Foreland*

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

oil on canvas  
26½ x 32¾ in. (67.4 x 83.3 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Captain Theodore E.J. Brigg, R.N.; Christie's, London, 2 August 1956, lot 111 (6 gns to Jackson), as *Whitcombe - A frigate off the coast*.



80



81

■ 80

**FRANCIS SWAINE (C. 1715-1783)**

*An English two-decker, probably with the King aboard, making ready to depart from her offshore anchorage, and according a Dutch Admiralty yacht the usual salute as she passes*

oil on panel  
6 x 8 in. (5.3 x 20.3 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

■ 81

**ATTRIBUTED TO ROBERT DODD (1748-1816)**

*The Selby of London in two positions off Dover*

oil on canvas  
25 x 43 in. (63.5 x 109.2 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Presented to The Trustees of Maritime Place, by Aaron Chapman Esq., of Highbury Park, Middlesex.



■ 82

**WILLIAM E.D. STUART, 19TH CENTURY**

*The Battle of the Nile, 1 August 1798, with the French flagship L'Orient on fire*

signed and dated 'W. Stuart/1849' (lower right)

oil on canvas

27½ x 44¼ in. (69.9 x 112.4 cm.)

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 26 May 1972, lot 34 (part) as *L'Orient blowing up during the battle of Aboukir Bay* (sold for 600 gns).

The Battle of the Nile, 1 August 1798, also known as the Battle of Aboukir Bay, was one of the key naval battles of the French Revolutionary Wars (1789-1799). General Napoleon Bonaparte was intent on invading Egypt in order to limit British trade routes and threaten her position in India. A British fleet of fourteen ships of the line (thirteen 74-gun and one 50-gun) was sent to intervene under the command of Rear-Admiral Horatio Nelson. Nelson spotted the French fleet of thirteen ships of the line (one 120-gun, three 80-gun and nine 74-gun), led by Vice-Admiral François-Paul Brueys D'Aigalliers, at anchor in Aboukir Bay close to sunset on 1 August 1798. Brueys had arranged his ships parallel to the shoal in order that their port sides be protected from gunfire. The *Goliath*, leading the British line, made a critical observation as she reached the head of the French line, its commander noticing that the French were only anchored by the bow (rather than by bow and stern),

indicating sufficient depth between the French and the shoal to swing around behind them without grounding. Nelson's fleet subsequently divided in two; the first section passing between the French line and the shoal, and the second closing in from the seaward side, in order that the French fleet might be attacked from both sides. The result was devastating for the French who, believing themselves safe from attack from the shoreward side, had not even cleared their port guns for action. Nelson was badly injured when his ship, the *Vanguard*, attacked the centre of the line. He was taken below deck, believed to be dying, but insisted on being brought back up to watch the remainder of the battle.

The battle reached a climax when Napoleon's massive flagship, the 120-gun *L'Orient*, after over an hour quite literally locked in bloody close battle with the diminutive *Bellerophon*, was attacked by the *Alexander* and *Swiftsure*, the *Alexander's* bombardment of her vulnerable stern causing a fire to take hold in the stern cabin. By nine o'clock that evening, *L'Orient* was in flames and there was a pause in the battle as ships sought to distance themselves from the flaming vessel.

Stuart has depicted the moment shortly after the fire reached the magazine and the flagship exploded. The sound of the blast was heard thirty-two kilometres away in Rosetta and its glow witnessed in Alexandria. Fighting resumed until dawn, when the British claimed their decisive victory. The British had lost 213 men and 677 were wounded. The French had suffered the far greater loss of 1400 men, with 600 wounded and 3000 taken prisoner. In addition, three French ships had been burnt, nine captured and one frigate sunk.





■ 83

**WILLIAM E. D. STUART, 19TH CENTURY**

*The Battle of Trafalgar, 21 October 1805*

signed and dated 'W. Stuart/1849' (lower right)

oil on canvas

27 x 44½ in. (68.6 x 113 cm.)

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 26 May 1972, lot 34 (part)  
(sold for 600 gns).

**LITERATURE:**

E.H.H. Archibald, *Dictionary of Sea Painters*, 3<sup>rd</sup> ed., Woodbridge, 2000, p. 445, ill. p. 550.

Nelson's celebrated strategy to break the Franco-Spanish line-of-battle in two places when he brought the enemy to action, was to win him the greatest victory in the long history of war at sea. It was not achieved without loss however and its most serious disadvantage was that his own flagship *Victory* and those vessels immediately astern of her were subjected to a withering fire for well over half-an-hour before they were able to reply. Suffering heavy casualties as a result, it was not until just after 12.30 pm. that *Victory* finally cut the enemy line between *Bucentaure* (Villeneuve's flagship) and *Rédoubtable*, closely followed by H.M.S. *Téméraire* and H.M.S. *Neptune*, at which point the battle began in earnest. *Victory* let loose her port broadside into the unprotected stern of the French flagship *Bucentaure*, at the same moment as pouring

a starboard volley into the side of *Rédoubtable*. *Victory* had approached *Bucentaure's* ornate but vulnerable stern so closely that the French ensign had literally hung over *Victory's* deck and, as Captain Hardy coaxed *Victory* away from a near-collision, he had given the order to open fire. *Victory's* port carronade, one of the largest guns in the fleet, loaded with a single 68-pound ball and a keg of 500 musket-balls, fired first and was immediately followed by the entire fifty guns of the port broadside in a rapid ripple. The impact caused *Bucentaure* to heel in the water from the shock whilst the devastation wrought by scores of cannon-shot and hundreds of musket-balls hurtling down the entire length of her decks summarily killed 365 men and wounded a further 219; twenty of her eighty guns were dismounted and, in an instant, the French flagship was rendered almost impotent and effectively unable to continue fighting, and helpless to do anything other than surrender.

Virtually instantaneously, *Victory* crashed into *Rédoubtable's* port bow and, pushing her head around, brought the two ships side by side and practically touching as Hardy ordered the starboard carronade to fire. This signalled the start of the much longer duel, during which Nelson would be shot and fatally wounded from one of *Rédoubtable's* sharpshooters, and which only ended once the Frenchman was simultaneously engaged by *Téméraire* and could no longer stand an assault from both sides.

A larger painting of Trafalgar by the same artist sold in these rooms on 24 November 2010 for £145,250.



84



85

■ 84

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

*R.Y.S. topsail schooner and other shipping in a fresh breeze in the Solent*

oil on canvas  
12½ x 18½ in. (31.8 x 47 cm.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

■ 85

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

*Dutch merchantman and a pink in congested waters*

oil on panel  
10¾ x 14¼ in. (27.4 x 36.2 cm.)

£5,000-7,000

\$6,300-8,700

€5,900-8,200

**PROVENANCE:**

The Raymond Barker family, late of Fairford Park, Gloucestershire.



86



87

■ 86

**JAMES EDWARD BUTTERSWORTH (1817-1894)**

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

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

oil on canvas

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

£2,000-3,000

\$2,500-3,700

€2,400-3,500

■ 87

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

*Fishermen putting in a reef in a gale, off a fortified headland*

signed 'CM Powell' (lower left)

oil on canvas

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

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

with Leger Galleries, London, August 1972.

**LITERATURE:**

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



88



89

■ \*88

**JOSEPH SCHRANZ (1803-1853)**

*View of Corfu town from the island of Vido*

signed 'Schranz' (lower right)

pencil and watercolour  
6¾ x 11 in. (17.2 x 28 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

■ 89

**JOHN WILSON CARMICHAEL (1800-1868)**

*St Michael's Mount, Cornwall*

signed and dated 'JW Carmicahel/1844' (lower right)

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

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

with Frost & Reed Ltd, London.

Anonymous sale; Sotheby's, London, 1 April 1998, lot 195A.



■ 90

**ATTRIBUTED TO GIOVANNI SCHRANZ (1794-1882)**

*The citadel, Corfu, viewed from Analipsis hill*

oil on canvas

14 x 22¼ in. (35.5 x 56.5 cm.)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

Giovanni was the eldest of three artist sons of Anton Schranz. Born in Ochsenhausen, Germany in 1769, Anton Schranz had moved to Minorca by 1794 where in September of that year he married his wife Elizabeth. A talented marine and topographical artist, Schranz made a successful career out of painting detailed views of the British naval bases at Port Mahon, Minorca and, later, at Valetta in Malta where he moved with his family in 1817. As well as Giovanni, two more of Anton's sons Antonio (1801-after 1864) and Joseph/Guiseppo (1803-after 1853) followed in their father's footsteps and under his tutelage developed into skilled draughtsmen and painters. Working with similar marine subjects, the early work of the three brothers is often difficult to distinguish one from the other. The foliage, certain postures of the figures and the use of rocky outcrops and foregrounds were often formulaic,

as demonstrated in the current work. In the foreground the basket, shawl, earthenware and glass bottle are all items to be regularly found in works by Giovanni Schranz, as is the view of the fishermen hauling in his nets. The male figure seated on the ground with his legs pointing forward can be matched more or less in posture with one of the figures of a print by Antonio Testa after Juan/Giovanni Schranz *A view of the Grand Harbour from Corradino*.

In the years between 1823 and 1827 all three brothers travelled to Corfu, Antonio at least twice, and for a few months in the second half of 1826 they were all there at the same time. The present painting probably dates from this period. The rather unusual and imposing villa on the headland is either on, or near, the site of Mon Repos, the villa built by the British Commissioner Sir Frederick Adam (1781-1853) for his Corfiot wife Nina Palatinou around 1826-1830, which now houses the Museum of Palaeopolis.

We are grateful to John J. Schranz, Briony Llewellyn and Ian Bouskill, Member of the Association of Art Historians, for their assistance in preparing this catalogue entry.



91



92

■ 791

**NORMAN WILKINSON, P.R.W.S., R.I. (1878-1971)**

*Coves, Isle of Wight*

signed and inscribed 'Coves Isle o Wight/By/NORMAN WILKINSON .R.I. R.O.I./London.' (on the reverse)

oil on board

18 x 25 in. (45.8 x 63.5 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

■ 792

**JOHN BENTHAM-DINSDALE (1927-2008)**

*H.M.S. Crescent, under the command of Captain James Saumarez, capturing the French frigate Réunion off Cherbourg, 20 October 1793*

signed 'John Bentham-Dinsdale' (lower left) and extensively inscribed (on the reverse)

oil on canvas

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

£3,000-5,000

\$3,800-6,200

€3,600-5,900



93



94

■ λ-93

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

*H.M.S. Britannia arriving at Tower Pier, with H.R.H. The Queen and the Duke of Edinburgh after their Commonwealth Tour, 1954*

signed and dated 'BJ Jones/ 97' (lower left) and further signed with initials and inscribed 'BRITANNIA AT TOWER PIER 1954/ BJJ' (on the reverse)

oil on canvas

18 x 30 in. (45.8 x 76.2 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

■ λ94

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

*Puig Regatta, Barcelona, 2014*

signed 'Brian J Jones' (lower right)

oil on canvas

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

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**EXHIBITED:**

London, Mall Galleries, *Royal Society of Marine Artists Annual Exhibition*, 28 September - 8 October 2016.

NO RESERVE

FOR ADDITIONAL INFORMATION PLEASE VISIT [WWW.CHRISTIES.COM](http://WWW.CHRISTIES.COM) 69



■ 95

**ELIE LAMBERT (B. 1949)**

*Donzel, a grey gelding, trained by Guy Harwood*

signed 'lambert' (lower left) and further signed, inscribed and dated 'BY Elie LAMBERT/FINISH/3 JUN 2016./KNOKKE LE ZOOTE [sic.]' (on the reverse)

oil on canvas

59 x 78¾ in. (150 x 200 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000





■ 196

**ELIE LAMBERT (B. 1949)**

*The paddock at Deauville*

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

oil on canvas

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

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Anonymous sale; Christie's, London, 7 November 2007, lot 149, where purchased by the present owner.



97

■ 97  
**ELIE LAMBERT (B. 1949)**  
*Derby Day*

signed 'lambert' (lower left), inscribed 'EPSOM' (lower right) and further inscribed and numbered '247/Derby/Day' (on the reverse)

oil on canvas  
 18 x 21 $\frac{5}{8}$  in. (45.8 x 55 cm.)

£3,000-5,000      \$3,800-6,200  
 €3,600-5,900

■ 98  
**ELIE LAMBERT (B. 1949)**  
*Goodwood*

signed 'lambert' (lower left) and inscribed and dated 'GOODWOOD 07' (lower right)  
 oil on canvas

39 $\frac{1}{4}$  x 62 $\frac{1}{2}$  in. (99.7 x 158.8 cm.)

£3,000-5,000      \$3,800-6,200  
 €3,600-5,900

**PROVENANCE:**  
 Anonymous sale; Christie's, London, 7 November 2007, lot 148, where purchased by present owner.

■ 99  
**ELIE LAMBERT (B. 1949)**  
*Newmarket*

signed 'Lambert' (lower left), inscribed 'Newmarket' (lower right) and further inscribed and dated '80 BIRDAY [sic.] OF/HM THE QUEEN/NEWMARKET 06/BOTH THE QUEEN AND/THE ARTIST W. SIEK/NON EVENT:' (on the reverse)

oil on canvas  
 36 x 46 in. (91.4 x 116.8 cm.)

£3,000-5,000      \$3,800-6,200  
 €3,600-5,900

**PROVENANCE:**  
 Anonymous sale; Christie's, London, 7 November 2007, lot 150, where purchased by the present owner.



98



99



■ **100**  
**FRANCES MABEL HOLLAMS (1877-1963)**

*Pullover; and Spinster*

the first signed and dated 'F.M. HOLLAMS '37' (lower right) and inscribed "PULLOVER" (upper left); the second signed and dated 'F.M. HOLLAMS '37' (lower left) and inscribed "SPINSTER" (upper right)

oil on panel  
 13½ x 18 in. (34.3 x 45.7 cm.)

£3,000-5,000

a pair (2)  
 \$3,800-6,200  
 €3,600-5,900



101



102

■ 101

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

*A bay hunter*

pencil and watercolour on card  
9 x 11¼ in. (22.8 x 29.9 cm.)

£7,000-10,000

\$8,800-12,000

€8,300-12,000

■ 102

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

*Study of a chestnut hunter, quarter-length*

pencil and watercolour, with scratching out  
9 x 11½ in. (22.8 x 29.2 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

■ 103

**JOHN FERNELEY, SNR (1782-1860) AND JOHN FERNELEY, JNR (1815-1862)**

*Two bay hunters in an extensive landscape*

signed, inscribed and dated 'J.Ferneley Jun: / Melton. Mowbray / 1838.' (lower right)

oil on canvas

37¼ x 58¼ in. (94.2 x 147.5 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000



VARIOUS PROPERTIES

■ 104

**BEN MARSHALL (1768-1835)**

*Musk, a bay hunter in a landscape*

signed and dated 'B. Marshall p. 1800' (lower right)

oil on canvas

34 $\frac{1}{8}$  x 39 $\frac{7}{8}$  in. (86.7 x 101.3 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

with Thos. Agnew & Sons Ltd, London.

Mr. and Mrs. Jack R. Dick; Sotheby's, London, 23 April 1975, lot 120.

**LITERATURE:**

A. Noakes, *Ben Marshall*, Leigh-on-Sea, 1978, p. 32, under no. 28, listed as a version of the portrait of 'Musk' dated 1799.



105



106

■ 105

**JOHN FREDERICK HERRING, SNR (1795-1865)**

*Head of an Arab stallion*

signed with initials and dated 'J.F.H./1851' (lower right)

oil on canvas

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

£3,000-5,000

\$3,800-6,200

€3,600-5,900

■ 106

**THOMAS PERCY EARL (1874-1947)**

*Monument, with jockey up*

signed 'T.P. Earl' (lower right) and inscribed and dated

'Monument. 1938' (lower left)

oil on canvas

18 x 24 in. (45.8 x 61 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

with Richard Green, London.





PROPERTY FROM THE PORTLAND COLLECTION

■ 107

**JAMES SEYMOUR (C. 1702-1752)**

*A saddled grey thoroughbred racehorse being held by a groom*

signed 'J. Seymour, / pinxit.' (lower left)

oil on canvas

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

£40,000-60,000

\$50,000-75,000

€47,000-70,000

**PROVENANCE:**

with Dickinson, London.



108



109

VARIOUS PROPERTIES

■ 108  
ENGLISH SCHOOL, 19TH CENTURY

*Clean paws*

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

£3,000-5,000

\$3,800-6,200  
€3,600-5,900

PROPERTY OF A GENTLEMAN

■ 109  
BRITISH SCHOOL, 19TH CENTURY

*The day's bag*

oil on canvas  
28 x 37 in. (70 x 94 cm.)

£2,000-4,000

\$2,500-5,000  
€2,400-4,700



110



111

VARIOUS PROPERTIES

■ \*110  
**GEORGE BOUVERIE GODDARD (1832-1886)**

*The mother*

signed and indistinctly dated 'G. B. Goddard 1870 [?]' (lower left) and further signed and inscribed 'The Mother/G.B. Goddard' (on the stretcher)

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

£6,000-8,000

\$7,500-10,000  
 €7,100-9,400

■ 111  
**THOMAS BLINKS (1853-1912)**

*Two foxhounds*

signed with monogram and dated '95' (lower left)  
 oil on canvas  
 14 x 18 in. (35.6 x 45.7 cm.)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

**PROVENANCE:**  
 with Richard Green, London.



112



113

■ 112

**SIR PETER MARKHAM SCOTT (1909-1989)**

*A spring of teal on the 'marshy bit'*

signed and dated 'Peter Scott 1937' (lower right) and inscribed 'A SPRING OF TEAL ON THE "MARSHY BIT"' (on the reverse)

oil on canvas

15 x 18 in. (38.1 x 45.8 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

■ 113

**ARCHIBALD THORBURN (1860-1935)**

*A grey wagtail*

signed and dated 'A.Thorburn/ 1932' (lower left)

watercolour and bodycolour

7¼ x 10¼ in. (18.4 x 26 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



114



115

■ 114  
**DAVID SHEPHERD (B. 1931)**  
*Buffalo*

signed 'David Shepherd' (lower right)  
 oil on canvas  
 20 x 36 in. (50.8 x 91.5 cm.)  
 £12,000-18,000

\$15,000-22,000  
 €15,000-21,000

■ 115  
**PIP MCGARRY (B. 1955)**  
*Zebra crossing*

signed and dated 'PIP MCGARRY/ -2012-' (lower right)  
 13½ x 35½ in. (34.3 x 90.2 cm.)

£4,000-6,000

\$5,000-7,500  
 €4,700-7,000

**END OF SALE**

**THE NEXT SALE OF VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART, MARITIME ART AND SPORTING & WILDLIFE ART WILL BE HELD ON 4 OCTOBER 2017**

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

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

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

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(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.

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

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

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

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(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.

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(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with 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.

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For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://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](http://www.christies.com).

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVE

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **x** 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 such taxes may 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 reliefs are dealt with on 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 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For US Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's tax authorities. Christie's recommends you obtain your own independent tax advice with further questions.

#### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when an **lot** created by the artist is sold. We identify these **lots** with the symbol  $\lambda$  next to the **lot** number. In order to 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: **Resale 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**, with the permission of the owner to sell the **lot**, or the right to do so in law; and
- has no claim to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid

by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

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

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

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

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

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

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

(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 collection any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
    - the absence of bindings, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, sketches, 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.
- (k) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

### South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been shown 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)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

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

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately

even if you want to export the **lot** and you need an export licence. (c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172170, sort code: 30-00-02 Swift code: LOYDGB2LCTV. IBAN (international bank account number): GB81 2030 3000 0200 1272 10.

(ii) Credit Card

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7389 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We must accept subject to a maximum of £5000 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 these 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's name when making a payment. All payments sent by post must be sent to Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

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

### 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received 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 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 enforce our rights under paragraph F5 and any other rights or remedies we have by law:

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- 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 will exercise all the rights and remedies of a person holding security for 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 may 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 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 Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

### 5. KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's**



Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amount 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

- 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**).
- 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 cashier on +44 (0)20 7839 9060.
- If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.
- 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:
  - we will charge you storage costs from that date.
  - 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.
  - we may sell the lot in any commercially reasonable way we think appropriate.
  - the storage terms which can be found at christies.com/storage shall apply.
  - 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 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](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto: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 in 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 meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto: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 that lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is

from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

### (d) Lots 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, also 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 £39,219 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) if there is a claim against us for fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(c) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(d) 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 bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot including the contents of our catalogues unless otherwise noted in the catalogue. You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at [www.christies.com](http://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 will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](http://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](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of;

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

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

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

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

**authenticity warranty:** the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement. **buyer's premium:** the charge the buyer pays to 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](http://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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> 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	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet <b>ALL</b> 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 <b>buyer's premium</b> .
	† 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 <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

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. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All 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**  
On time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

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

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

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

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

### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

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

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

\*\*Circle of ..."

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

\*\*Follower of ..."

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

\*\*Manner of ..."

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

\*\*After ..."

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

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

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

## STORAGE AND COLLECTION

### 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](http://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 third 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: [cscollectionsuk@christies.com](mailto:cscollectionsuk@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](mailto: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](http://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.		

### CHRISTIE'S WAREHOUSE

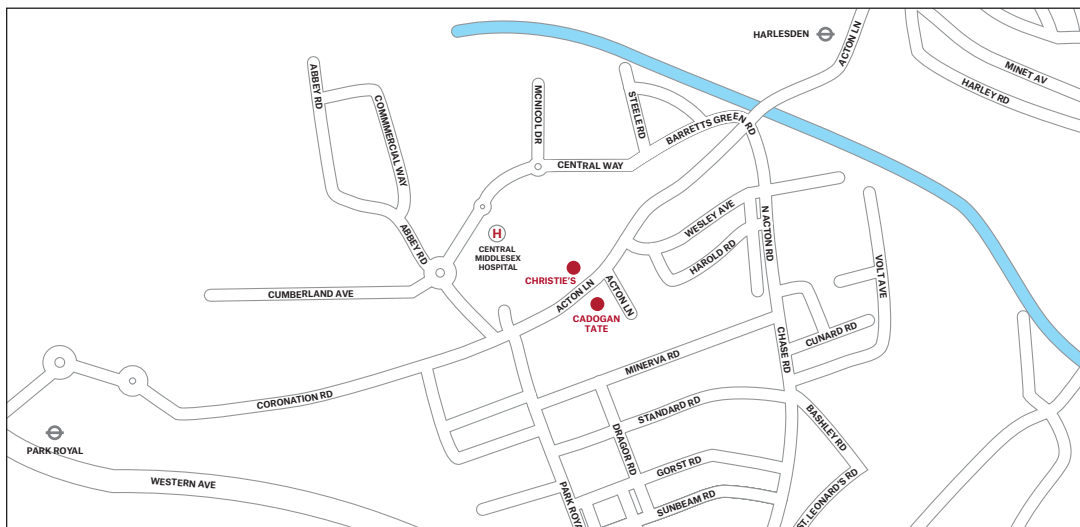
Unit 7, Central Park  
Acton Lane  
London NW10 7NQ

### CADOGAN TATE WAREHOUSE

241 Acton Lane,  
Park Royal,  
London NW10 7NP

### 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.



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