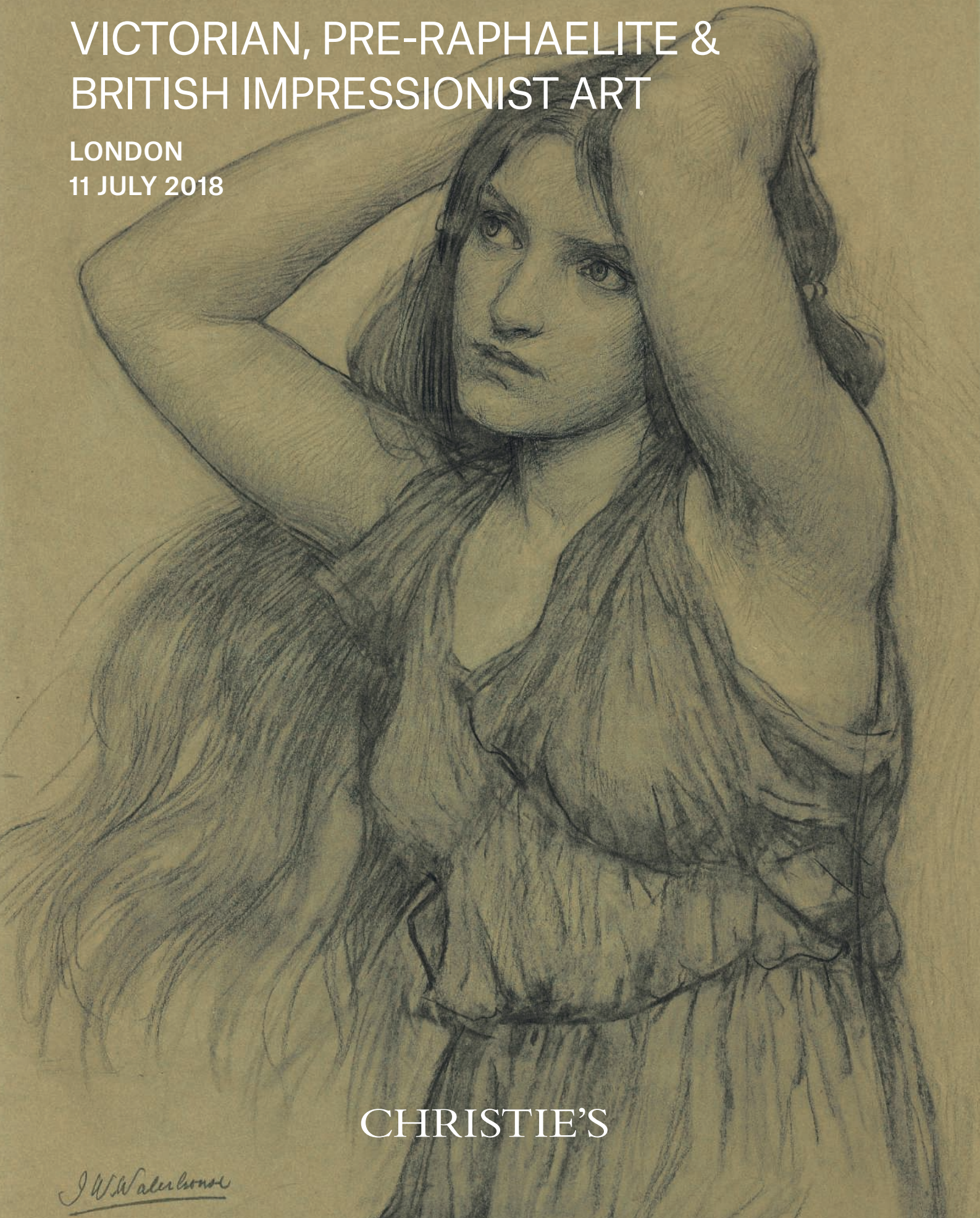


VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

LONDON

11 JULY 2018



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VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

WEDNESDAY 11 JULY 2018

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Wednesday 11 July 2018
at 2.00 pm

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SIMEON SOLOMON LOTS 1 - 26



Fig. 1: A Greek Orthodox bishop blessing his congregation, lot 2



Fig. 3: Night, lot 5



Fig. 2: Orpheus seen in profile, lot 21

Viewing a comprehensive collection of works on paper by Simeon Solomon (1840-1905) is as rare as it is welcome. The group of drawings presented here show variations upon some of the artist's most typical subjects. A bishop of the Eastern Church (fig. 1, lot 2), Orpheus, seen in profile, (fig. 2, lot 21), a female head representing Night (fig. 3, lot 5): all are familiar motifs to those acquainted with the artist. But then, we have a surprise: a Saint Francis subject that betrays the artist's interests in early Florentine painting, as well as his dalliance with Catholicism (fig. 4, lot 12). Another surprise: a watercolour showing a bearded magus staring into space. *The Seer* (fig. 5, lot 13) records the artist's fascination with the visionary and the sense of communion with the unseen. There are always revelations to be found in looking at Solomon's works.



Fig. 4: A group of Franciscan friars, lot 12

Simeon Solomon was born into a successful, assimilated Jewish family in the East End of London. Two of his siblings – Abraham (1823-62) and Rebecca (1832-86) – were professional artists of some note. His prodigious fame in the 1860s was followed by public disgrace, poverty and obscurity. His fall from favour in 1873 was caused by his prosecution for a lewd act in a public convenience; it ended his career. Yet if we remembered Solomon chiefly for his role in a minor Victorian scandal we would be doing a considerable disservice to his originality and skill as an artist. His seemingly endless inventiveness was explored at its best through his core activity, drawing. Although at the start of his career his reputation as a painter was advanced through the exhibiting of oil paintings at the Royal Academy exhibitions between 1860 and 1872, it was in works on paper that his most original, intense, and provocative ideas were presented. The watercolourist George Price Boyce (1826-97) described his drawings as 'remarkable designs' when he saw them at a Pre-Raphaelite gathering in 1857 (V. Surtees (ed.), *The Diaries of George Price Boyce*, Norwich, 1980, p. 17 (entry dated 7 April 1857)). Solomon was only 16 years old at the time and the party was at his brother's studio. In the following year Boyce noted in his diary that he was "much interested with a book of sketches by young Simeon" (*Ibid.*, p. 22 (entry dated 19 February 1858)). By the following year, William Michael Rossetti would describe Solomon in *The Spectator*, as 'that singular young genius ... an artist of endless invention and fantasy, from whose original and teeming brain all who have had an opportunity of in any way estimating its resources hope great things indeed'. (W.M. Rossetti, *The Spectator*, 6 November 1858, p. 1172).



Fig. 5: *The Seer*, lot 13

At the time of W.M. Rossetti's notice Solomon had been studying at the Royal Academy Schools for over a year. He was a part of a Sketching-Club there along with Marcus Stone (1840-1921) and Henry Holiday (1839-1927) (see H. Holiday, *Reminiscences of my Life*, London, 1914, p. 40). This was perhaps encouraged by the activities of the Pre-Raphaelite Brotherhood whose members had formed the Cyclographic Club when they were students. Subjects derived from literary sources were set by members, encouraging the making of original compositions that were circulated to the others for criticism. The works of Dante Gabriel Rossetti were a powerful influence upon Solomon at this early stage; we can see their force clearly in the pen and ink drawing, *Love* (fig. 6, lot 1), in its intense atmosphere and archaic details. Boyce recorded a visit to the Pre-Raphaelite exhibition at the Hogarth Club in January 1859 at which he and Solomon viewed Rossetti's 'beautiful solemn purple drawing of Mary in the house of John' (The reference is to *Mary in the House of Saint John*, 1859, now in the Tate). He recalled Solomon's thoughts on 'the impression of intense, thoughtful repose' at the time. Thereafter, a subtle representation of internality became a feature of the younger artist's work too, beginning with *The Mother of Moses* (exhibited R.A., 1860). Often he outdid even Rossetti in describing a self-absorption and sadness in the chief figures of his compositions. During this extremely busy period the artist still found space for other expressions of his talent for drawing - the sensitively modelled features of *Clara*, 1861 (fig. 7, lot 10), is a good example.

In a watercolour exploring an episode in the story of Ruth, 1862 (fig. 8, lot 3), we find that Solomon adds a deep imaginative connection with his source material and a knowledge of antiquarianism mixed - with a liberal dash of fanciful historical conjecture - to sensitive draughtsmanship. For a while Solomon could number commercial illustration to his many gifts, and this drawing shows us why he was in such demand. In 1862 he was commissioned by the Dalziel Brothers to join the band of artists working on a projected illustrated Bible only published in a much-reduced form in 1881. A group of illustrations for the periodical *The Leisure Hour* in 1866 show his vivid engagement with Jewish traditions, enmeshed with his own childhood experiences of his culture, its domestic traditions and religious ceremonies (fig. 9).



Fig. 6: *Love*, lot 1



Fig. 7: *Clara*, lot 10

'... that singular young genius ... an artist of endless invention and fantasy...'

William Michael Rossetti, writing in 1858



Fig. 9: after Simeon Solomon, *Lighting of the Lamps* (wood engraving for 'Illustrations of Jewish Customs', *Leisure Hour*, 1866), Aberystwyth University School of Art Museum and Gallery



Fig. 8: *Ruth and Boaz*, lot 3



Fig. 10: *Ecce Ancilla Domini*, lot 7

A contribution to the now-famous painted cabinet designed by William Burges, found his designs included alongside those by Burne-Jones and Albert Moore, among others. In addition, stained glass designs completed for All Saints, Middleton Cheney, in 1865 confirm his place in early Arts and Crafts history. Indeed, Solomon had several interests and many professional contacts throughout the 1860s. He was one of the artists forming the organising committee for the forward-looking Dudley Gallery which was to make such an impression upon the artistic life of London as the key venue for the display of the 'new painting' of the 1860s. One of Solomon's most forward-looking and original ideas was, in 1878, to issue his drawings in photographic form in a portfolio. These designs, photographed by Frederick Hollyer (1838-1933), included some alternative compositions of works already exhibited, while others, such as *In the Summer Twilight*, were presented in drawn form before being shown at the Dudley. (A tantalizingly fragmented version of this subject - intensified into one sad female profile - is lot 11 in the present group). The critic and gallery owner Robert Ross (1869-1918) noted the 'illicit sentiment' of the works recorded in Hollyer's photographs when they graced the walls of the rooms of some 'very cultured undergraduates' at Oxford in the latter decades of the century. When relatives visited, he recalled, 'Love dying from the breath of Lust, Antinous, and drawings with titles from the Latin Vulgate, all by Simeon Solomon, were taken down for the occasion.' (Unsigned review, 'Fine Art: Simeon Solomon', *The Academy*, 23 December 1905, pp. 1336-7).

The portfolio of photographs - the first of several collaborations with Hollyer - was the first indication of a change towards allegorical subjects, initially inspired by the wood engravings illustrating the esoteric Renaissance fantasy *Hypnerotomachia Polyphili*, 1499. It was probably the model, too, for his own allegory of love and its various states, the prose-poem *A Vision of Love Revealed in Sleep*, published in 1871. As the poet and historian John Addington Symonds (1840-93) described Solomon's book: 'The mystery of Love is here displayed as in a pageant to the dreaming spirit of the poet by his soul conceived as an external and superior power'. (J.A. Symonds, 'General Literature', *The Academy*, 1 April 1871, pp. 189-190). This pageant was, in essence, a parade of the artist's pictures of various stages of desire from the object to the transfigured.

Around this time, Solomon shared with Edward Burne-Jones an enthusiasm for the qualities of beauty and strangeness found in the drawings of Mantegna, Leonardo, Michelangelo and Botticelli. These graphic influences helped dissipate the medievalism of Pre-Raphaelitism and introduced a more graceful, classically-influenced style that, in its very delicacy, lent a corrupt and decadent quality to their work. A strong tendency to eclecticism was evident in these new themes. There are some indications of their origins in a critical essay by the poet Algernon Charles Swinburne (1837-1909) who, on a visit to Florence, found new inspiration in the overlooked drawings he saw in the Uffizi:

'Fair strange faces of women full of dim doubt and faint scorn; touched by the shadow of an obscure fate; eager and weary as it seems at once, pale and fervent with patience or passion; allure and perplex the eyes and thoughts of men. There is a study here of Youth and Age meeting; it may be, of a young man coming suddenly upon the ghostly figure of himself as he will one day be; the brilliant life in his face is struck into sudden pallor and silence, the clear eyes startled, the happy lips confused.' (A.C. Swinburne, 'Old Masters at Florence', *Essays and Studies*, London, 1875, p. 320. (The essay was first published in *The Fortnightly Review* in July 1868)).

It is hard to ignore the parallels with Solomon's compositions that consist of a single head, such as his depiction of *Night* (fig. 3, lot 5). Even more suggestive were drawings of two heads, confronting each other from either side of the page, their subjects ranging from the Annunciation (*Ecce Ancilla Domini*, fig. 10, lot 7) to *Mercury and Proserpine* (fig. 11, lot 19). In an obscure Christian subject, from 1892, we find Jesus staring steadily at a young man (fig. 12, lot 18). In all of them the space between the figures is a suggestive one, filled with imagined dialogue, the viewer's own readings, sorrows and desires.

Solomon's fascination with Renaissance art was anticipated by his favourite poet, Percy Bysshe Shelley (1792-1822), as well as by Swinburne; both had written on a celebrated painting of Medusa, then attributed to Leonardo, which hung in the Uffizi throughout the 19th Century. Solomon was also drawn to Rossetti's poem *Aspecta Medusa* the title of which he inscribed in a cartouche on one of his drawings of the subject (fig. 13, lot 20). In a letter to Robert Ross, the artist recorded that he was preparing a drawing of Perseus with the head of Medusa, based on Rossetti, for a patron, the eccentric Estonian aristocrat and poet Count Stenbock (1860-95). (see J. Adlard Stenbock, *Yeats & the Nineties*, London, 1969, p. 51). The Medusa image allows for an ambiguity - are we Perseus in control of the head or only another of Medusa's victims transfixed by her gaze at the precise moment we are turned to stone? On the other hand, there are versions - such as *The Tormented Conscience* (sold in these Rooms, 25 March 2004, lot 123, fig. 14) - in which the Medusa is clearly not the Gorgon, a terrifying external other, but an internal self, suffering, sinful, and full of remorse.



Fig. 11: *Mercury and Persephone*, lot 19



Fig. 12: *Christ and a Youth*, lot 18

The critic Marion Spielmann raised a rhetorical question about Solomon's work when it was shown at the *Jewish Art and Antiquities* exhibition at the Whitechapel Gallery in 1906: 'When did Burne-Jones surpass the beauty of the figure, exquisite in design and perfect in balance, called *Memoria* (995) ... or realise more finely the poetic tragic horror of the *Medusa's Head* (968)?' (M.H. Spielmann 'The Whitechapel Exhibition: The Paintings 1: Looking Backward', *The Jewish World*, 30th November 1906, p. 626). The Gorgon motif became a signature of sorts and the *Art Journal*, reviewing the artist's life in 1906 vividly employed a mythic image to sum him up: 'The creative spirit within him was snared into all kinds of strange labyrinths; his incorruptible energy suffered heavy bondage; but from the darkness, and all the agony of that darkness, the word of beauty issues, sometimes startlingly clear.' (Unsigned review, *Art Journal*, London, 1906, p. 311. The article reproduces a variant design for the Medusa subject, *The Unappeased Desire*, 1887, on p. 312).

After his fall in 1873, and during his period of exclusion and destitution, perhaps because of the impoverished materials available to him and the consequent reduced scale of his drawings, Solomon's work almost exclusively depicts the face and head. Certainly this concentration becomes an aesthetic choice - as it did for the French Symbolist artist Odilon Redon (1840-1916). Important drawings by Redon, such as *The Golden Cell*, 1892, now in the British Museum, were already in England in the collection of A.E. Tebb (c.1864-1943), the doctor who attended several families in the wider Pre-Raphaelite circle. Solomon could have seen them at this time. In the work of both artists the heads provide a focus for readings of internal states and feelings, for meditation, thought and dream. Thus, the viewer meets the face head-on, riddling it or being riddled by it, led into a relationship with it.

Solomon's immediate influence upon a younger generation was somewhat subversive. We see it chiefly through the potential suggestiveness of his imagery, on new critical understandings, on modern Symbolist poetry rather than on contemporary painting. We feel his influence on the Yeats circle, on members of the Rhymers' Club such as Lionel Johnson, on Oscar Wilde, and on Arthur Symons, among others. In 1891, the poet John Gray (1866-1934) wrote to the French critic Félix Fénéon (1861-1944) about a proposed visit to London: '...we shall seek out drawings by a fellow named Simeon Solomon, a pre-Raphaelite, but also something else - somewhat like Verlaine, if what they say is true. People no longer speak of him, except in whispers, but he was one of the great artists of that School (sometimes).' (quoted in J. McCormack, *John Gray: Poet, Dandy, and Priest*, Hanover, N.H., 1991, p. 28). From those whispered references of more than a century ago, we find him not only spoken of again but celebrated, too. His full reappraisal is still in progress - the *Love Revealed* exhibition and catalogue, 2005, stimulated a new interest in his art and life. More recently, his placing in the first room of the Tate's *Queer Art in Britain* display, 2017, acknowledged the originality and experimentation of his work and its significance for the history of British art.

This collection of Solomon's drawings and watercolours - probably the most extensive in private hands - presents us with a timely opportunity to view some of his rarest and most haunting images.

Colin Cruise



Fig. 13: *Aspecta Medusa*, lot 20



Fig. 14: *The Tormented Conscience*, Christie's, London, 25 March 2004, lot 123

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SIMEON SOLOMON LOTS 1 – 26

1

SIMEON SOLOMON (1840-1905)

Love

inscribed 'Love' (upper centre, in the margin), dated '2¼/58' (lower left, in the margin) and numbered '9' (lower right, in the margin)
pencil, pen and brown ink and brown wash on paper
10⁵/₁₆ x 8³/₁₆ in. (27 x 21.3 cm.)

£6,000–10,000

\$8,100–13,000

€6,900–11,000

PROVENANCE:

Alfred de Pass (L.108a), by whom given to
Cornwall County Museum (L.2014e)
with Maas Gallery, London.

EXHIBITED:

Birmingham, Birmingham Museum and Art Gallery, *Love Revealed: Simeon Solomon and the Pre-Raphaelites*, 2005, no. 14.

This early drawing, executed when the artist was eighteen, clearly shows Rossetti's influence in both its medieval subject matter and in the use of fine line. Solomon had met the older artist in 1857, almost ten years after the formation of the Pre-Raphaelite Brotherhood. Through Rossetti he came to know the rest of the Brotherhood and their work, and the angular pose of the male figure here owes much to Holman Hunt. This drawing appears to be part of a series of drawings of medieval subjects from this date.

The earliest recorded owner of Lot 1, Sir Alfred de Pass, owned several works by Solomon. He was married to one of the artist's cousins, Ethel Salaman (1869-1910). He probably acquired works directly from Solomon himself or from other family members.

love



211458

9

act.





2

SIMEON SOLOMON (1840-1905)

A bishop of the Eastern Church

signed with initials and dated 'SS/1874' (lower left)
pencil and watercolour heightened with bodycolour on paper
12 x 8⁷/₈ in. (30.5 x 22.6 cm.)

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

with The Fine Art Society, London, 1988.

EXHIBITED:

Birmingham, Birmingham Museum and Art Gallery, *Love Revealed: Simeon Solomon and the Pre-Raphaelites*, 2005, no. 95.

Dated 1874, this is one of Solomon's last works to record a Christian ritual in detail; thereafter his works become vaguer, less accurate and more expressive of mysticism. A Greek Orthodox bishop, identified by his crozier, or staff, is seen blessing his congregation, a subject depicted by Solomon several times. The use of bodycolour scumbled over a watercolour base achieves a remarkable sense of the shimmering silk and gold thread of the bishops robes.



3

SIMEON SOLOMON (1840-1905)

Ruth and Boaz

signed with monogram and dated '5 | 62' (lower left)
pencil and watercolour heightened with bodycolour and gum arabic, and with
scratching out on paper
9½ x 7⅞ in. (24.1 x 18.1 cm.)

£15,000–20,000

\$21,000–27,000
€18,000–23,000

PROVENANCE:

with Maas Gallery, London.

EXHIBITED:

Birmingham, Birmingham Museum and Art Gallery, *Love Revealed: Simeon Solomon and the Pre-Raphaelites*, 2005, no. 45.

Illustrating the Old Testament story of the *Book of Ruth*, the present drawing may have related to Solomon's illustrations for the Dalziel Bible, although it was not used in the final version of the book. It dates from 1862, a period when Solomon worked extensively on religious subjects, both for the project and outside of it. The subject had also been examined by Rossetti in an 1855 watercolour sold in these Rooms, 17 June 2014, lot 18.



4

SIMEON SOLOMON (1840-1905)

A Hebrew girl

signed with initials and dated 'SS/1874' (lower left)
pencil with touches of white chalk and with scratching out on paper
11 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in. (30.2 x 21.3 cm.)

£7,000–10,000

\$9,400–13,000

€8,000–11,000

PROVENANCE:

with Maas Gallery, London.



5

SIMEON SOLOMON (1840-1905)

Night

signed with initials and dated 'SS/ 1873' (lower right)

pencil and stump on paper
18 $\frac{1}{8}$ x 12 $\frac{1}{8}$ in. (46 x 30.7 cm.)

£12,000–18,000

\$17,000–24,000
€14,000–21,000

PROVENANCE:

The artist's family, and by descent.
with Peter Nahum, London.

EXHIBITED:

Reading, Reading International, *The Critic as Artist*, October 2017 - January 2018, unnumbered.

The Critic as Artist was an exhibition at Reading International about Oscar Wilde, who had visited Reading before his imprisonment in Reading Gaol, and whose ideas remain startlingly contemporary. The exhibition was an exploration of Wilde's theories of aesthetics and art criticism, 'advocating freedom from moral restraint and the limitations of society, as well as the creative ability of criticism to reach beyond the limitations of the work of art. These were and remain radical, integral to a developing idea of 'the modern' and above all joyously balanced between seriousness, ironic play, provocation, poetry and paradox.'



6

SIMEON SOLOMON (1840-1905)

Angelus Iræ Dei (The Angel of God)

signed with monogram and dated '1895' (lower right) and inscribed

'ANGELUS IRÆ DEI' (lower centre, in the margin)

red chalk on buff paper

15 x 11½ in. (38.1 x 28.2 cm.)

£4,000–6,000

\$5,400–8,000

€4,600–6,800



7

SIMEON SOLOMON (1840-1905)

Ecce Ancilla Domini (Behold the Handmaid of the Lord)

signed and dated 'SIMEON/ SOLOMON/ 1896' (lower left, in a cartouche),
inscribed 'MATER DEI ALMA' (lower left, in a cartouche) and further inscribed
'ECCE ANCILLA DOMINI' (lower margin)

sanguine chalk on paper
15¾ x 13½ in. (39 x 34.3 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

with Maas Gallery, London.

8

SIMEON SOLOMON (1840-1905)

Night and her child Sleep

signed with monogram and dated '1892' (lower right) and inscribed
'NIGHT AND HER CHILD SLEEP' (upper centre, in a cartouche)
sanguine chalk on paper
28⁷/₈ x 22 in. (73.2 x 55.8 cm.)

£25,000–35,000

\$34,000–47,000

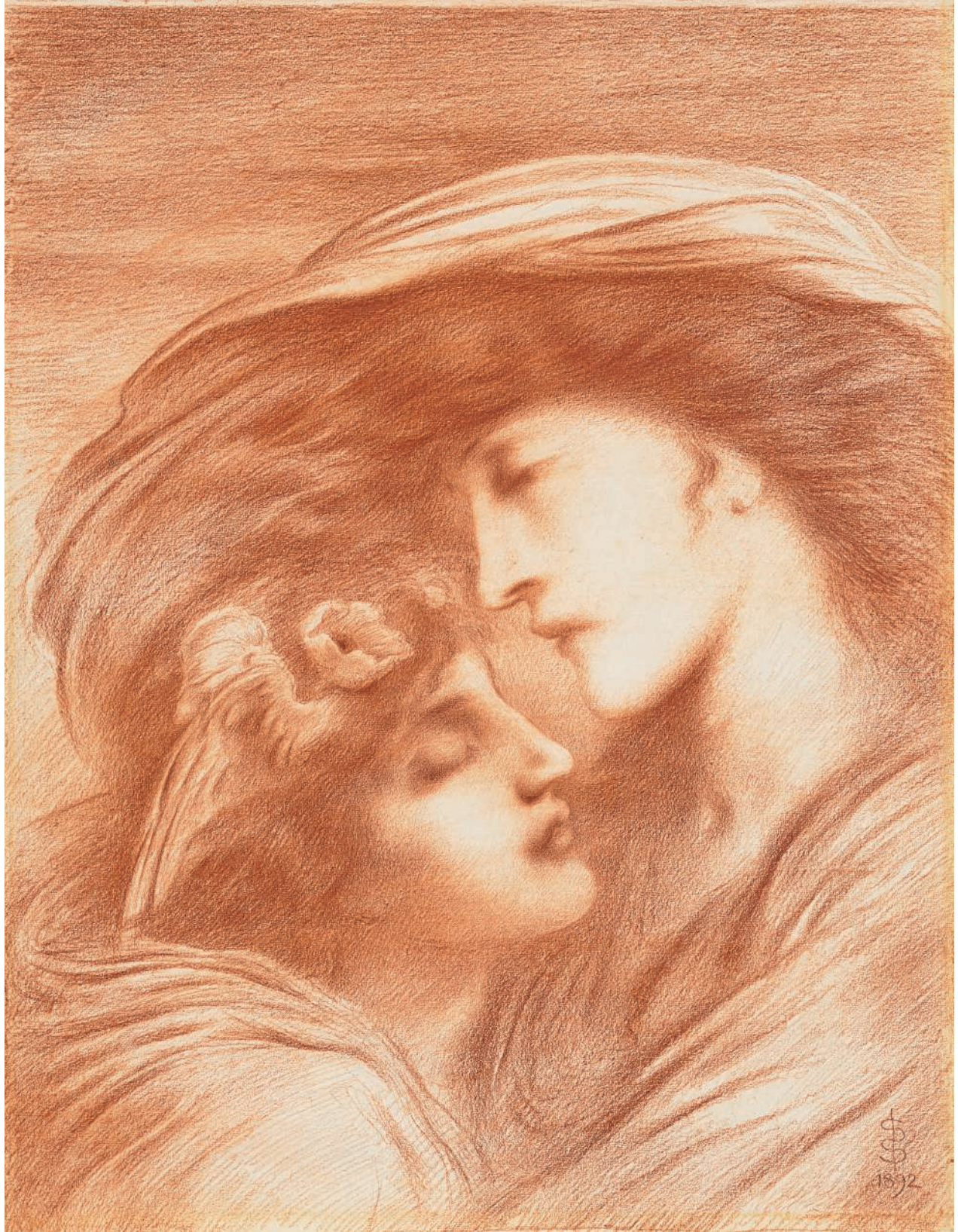
€29,000–40,000

PROVENANCE:

with Maas Gallery, London.

Night and Sleep was a subject that fascinated Solomon and one that he returned to repeatedly, particularly from the 1880s onwards. Colin Cruise has suggested that the concept comes from Shelley, whose 1813 *Queen Mab* opened with the lines, '*How wonderful is Death, Death and his brother Sleep!*' (C. Cruise, *Love Revealed: Simeon Solomon and the Pre-Raphaelites*, London, 2005, p. 170).

NIGHT AND HER CHILD SLEEP



1892



9

SIMEON SOLOMON (1840-1905)

Study of a young woman, bust-length

signed with monogram and dated '1890' (lower right)

sanguine chalk on buff card
19¼ x 14½ in. (48.9 x 36.8 cm.)

£2,000–3,000

\$2,700–4,000
€2,300–3,400

PROVENANCE:

with Maas Gallery, London.

10

SIMEON SOLOMON (1840-1905)

Clara

signed with monogram and dated '26/12/61' (lower right)
black and white chalk, heightened with pencil and with scratching out on
paper
12 $\frac{7}{8}$ x 9 $\frac{3}{8}$ in. (32.8 x 23.8 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

with Maas Gallery, London.



11

SIMEON SOLOMON (1840-1905)

In the Summer Twilight

signed and dated 'SIMEON/ SOLOMON/1893' (lower right) and inscribed
'IN THE SUMMER TWILIGHT' (lower centre, in the margin)
black chalk, heightened with touches of white chalk on grey paper
20 x 17 $\frac{3}{8}$ in. (50.8 x 44.1 cm.)

£4,000–6,000

\$5,400–8,000

€4,600–6,800





12

SIMEON SOLOMON (1840-1905)

A group of Franciscan friars

signed with initials and dated 'SS/1882' (lower right)
pencil and blue chalk on board
12 x 19 in. (30.5 x 48.3 cm.)

£3,000–5,000

\$4,100–6,700
€3,500–5,700

PROVENANCE:

with Maas Gallery, London.

Colin Cruise has suggested that the unusual subject matter of this sheet may have been inspired by Solomon's acquaintance with the community of Franciscan friars established in Notting Hill in the 1860s. Recognisable by their simple habits and knotted rope belts, the friars are depicted deep in prayer in an olive grove, one of the associations of their founder, St Francis of Assisi. Solomon, born a Jew, found from the 1860s onwards a deep-seated interest in Catholicism and its rituals.

Stylistically, the sheet demonstrates not only his interest in early Florentine painting, but also, in its technique and use of line, the work of William Blake, whose interest in a wide range of religions Solomon shared.



13

SIMEON SOLOMON (1840-1905)

The Seer

signed with initials and dated 'SS/1881' (centre left)
pencil and watercolour heightened with bodycolour and with scratching out
on paper
10% x 13% in. (27 x 33.3 cm.)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

with Maas Gallery, London.

The figure depicted here is very close to one in a watercolour titled *The Acolyte*, dating from 1873, in the Hugh Lane Gallery, Dublin.



14

SIMEON SOLOMON (1840-1905)

Study of a youth

pencil and watercolour heightened with bodycolour and gum arabic on a prepared sheet

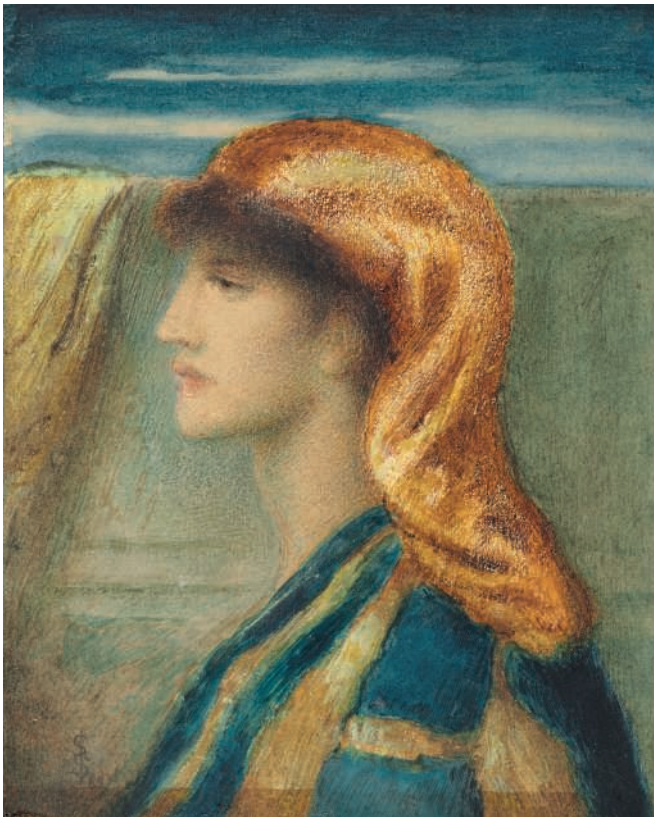
11½ x 8½ in. (28.2 x 21.6 cm.)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

This sheet relates to other compositions of a red-headed figure, sometimes male, sometimes female, and often sexually ambiguous. A closely related work, seemingly including the same costume, was sold in these Rooms 11 July 2013, lot 22. Another version, *Head of a Young Man*, is in the Birmingham Museum and Art Gallery and is dated 1888. A. Symons refers to such works in his book: 'These faces are without sex: they have brooded among the ghosts of passion till they have become the ghosts of themselves: the energy of virtue or of sex has gone out of them, and they hang in space, dry, rattling, the husks of desire.' (*From Toulouse-Lautrec to Rodin*, London, 1929, p. 156).



15

SIMEON SOLOMON (1840-1905)

The golden headdress

signed with monogram and dated '85' (lower left)

pencil and watercolour heightened with bodycolour and gum arabic on board

8¾ x 7¾ in. (22.2 x 19.3 cm.)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

16

SIMEON SOLOMON (1840-1905)

St Peter on the sea

signed and dated '1884/ SIMEON/ SOLOMON' (lower right)
pencil, watercolour and bodycolour with scratching out on paper
15 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (40.4 x 34.9 cm.)

£5,000–8,000

\$6,700–11,000
€5,700–9,100

PROVENANCE:

with Maas Gallery, London.

A watercolour of this subject, described as 'Saint Peter engulfed' was one of the first acquisitions of the recently formed Ben-Uri Society in 1919. In 1933 it was donated to the Tel-Aviv Museum by Alfred Wolmark, on behalf of the Ben-Uri, as a foundational work for the Museum ('Works of Art for Palestine', *The Times*, 8 May 1933).



17

SIMEON SOLOMON (1840-1905)

Perseus, or Head of Mercury

signed with monogram and dated '88' (lower left)
pencil, wax crayon, bodycolour and coloured chalks with scratching out on buff paper
16 $\frac{1}{4}$ x 13 $\frac{1}{4}$ in. (41.3 x 33.7 cm.)

£4,000–6,000

\$5,400–8,000
€4,600–6,800





18

SIMEON SOLOMON (1840-1905)

Christ and a Youth

signed with initials and dated 'SS/92' (lower right)

pencil, watercolour and bodycolour, heightened with gum arabic on board
11¼ x 17¼ in. (28.6 x 43.8 cm.)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

This intriguingly opaque composition clearly depicts Christ on the right, looking intensely at an androgynous figure, possibly a young woman, or possibly the beloved disciple, John. The cropped composition and lack of background create a disquieting intensity increased by the ambiguity of the second figure.



19

SIMEON SOLOMON (1840-1905)

Mercury and Proserpina

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

9⁷/₈ x 13¹/₄ in. (25.1 x 33.6 cm.)

£4,000–6,000

\$5,400–8,000
€4,600–6,800

PROVENANCE:

with Maas Gallery, London.

Solomon shared the Pre-Raphaelite interest in Greek and Roman mythology, and was perhaps influenced by Rossetti's obsession with the story of Proserpina, a subject the older artist returned to at least seven times. Here Solomon moves away from the traditional representation of Proserpina holding a pomegranate, to a depiction of the emotionally charged encounter between Proserpina and Mercury, who has been sent to return her from the underworld to her home. Solomon places the two figures on slightly different planes, creating a sense of dislocation which draws attention to Proserpina's plight - forced to spend six months of every year with Hades in the underworld for having eaten the forbidden pomegranate seeds.



20

SIMEON SOLOMON (1840-1905)

Aspecta Medusa

signed with initials and dated 'SS/1894' (lower left, in a cartouche) and inscribed 'ASPECTA MEDUSA' (upper centre, in a cartouche)
pencil and coloured chalks on paper
20½ x 15¼ in. (51.1 x 40 cm.)

£4,000–6,000

\$5,400–8,000
€4,600–6,800

PROVENANCE:
with Maas Gallery, London.

The head of Medusa was a recurring theme in Solomon's later work, often combined with a twisted, tormented face representing the human conscience. Variations on this head have different titles inscribed by Solomon, including *The Tormented Conscience* and *Corruptio Optimi Pessima*. The title of the present drawing relates to Rossetti's poem *Aspecta Medusa*. Rossetti composed the poem as a companion for a painting in 1865, but never completed a picture on the subject. Solomon titled another study of this subject with lines from Rossetti's poem.

Although the combination of the Medusa and the tortured conscience is Solomon's own, the theme of the Medusa was explored by several early Symbolist artists in the latter part of the 19th Century, particularly in France and Belgium.



21

SIMEON SOLOMON (1840-1905)

Orpheus

signed and dated 'SIMEON SOLOMON/1896' (lower left) and inscribed

'ORPHEUS' (lower centre)

pencil on paper

20 x 16 in. (50.8 x 40.8 cm.)

£12,000-18,000

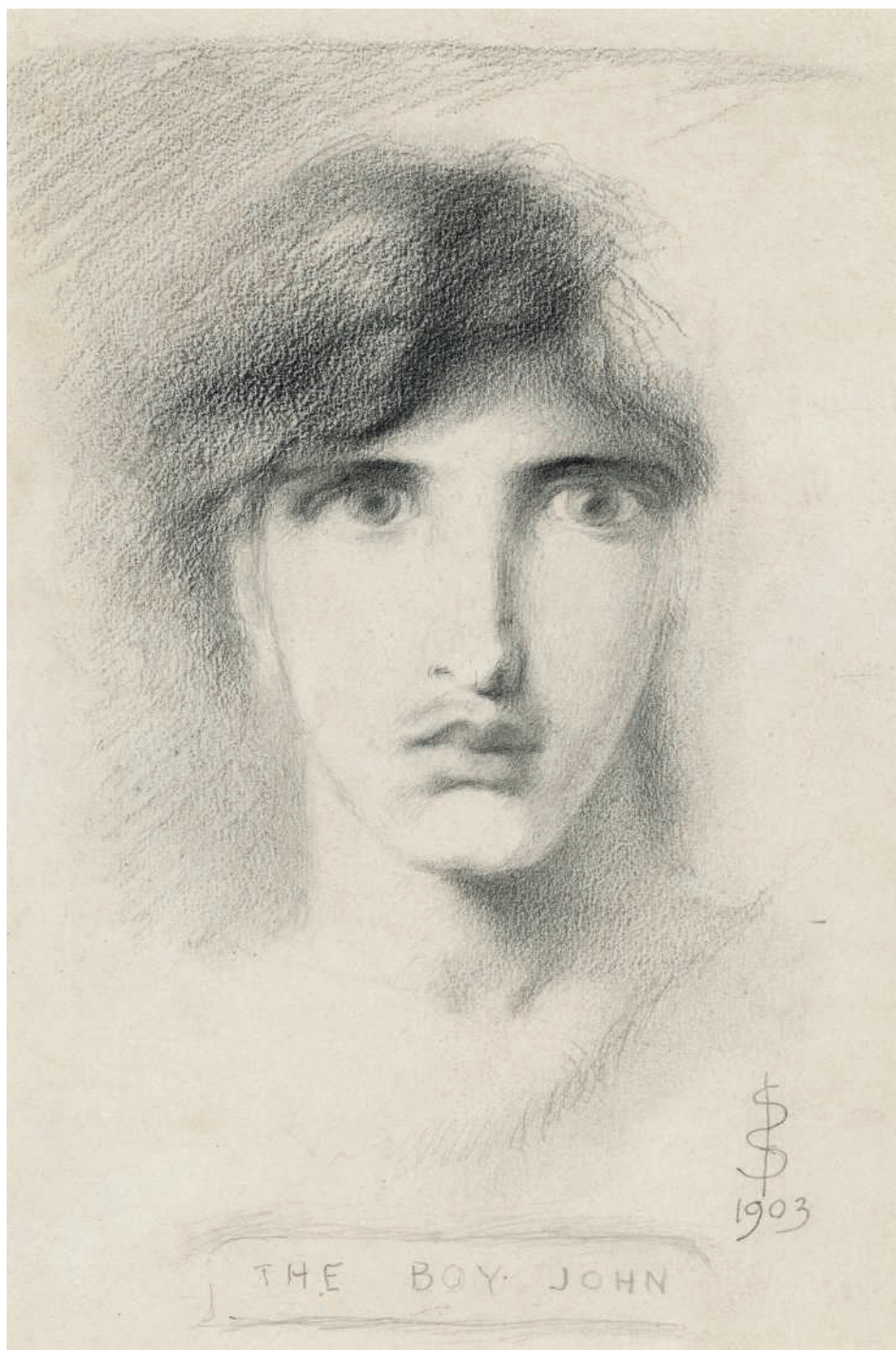
\$17,000-24,000

€14,000-21,000

PROVENANCE:

with Piccadilly Gallery, London, June 1970, where purchased by
T. Burns.

with Maas Gallery, London.



22

SIMEON SOLOMON (1840-1905)

The Boy John

signed with monogram and dated '1903' (lower right) and inscribed
'THE BOY JOHN' (in a cartouche, lower centre)

pencil on paper
14 $\frac{5}{8}$ x 10 $\frac{1}{2}$ in. (37.2 x 26.7 cm.)

£2,000–3,000

\$2,700–4,000
€2,300–3,400

PROVENANCE:

with Maas Gallery, London.

The Boy John probably depicts the youngest of Christ's apostles.



23

SIMEON SOLOMON (1840-1905)

The Annunciation

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

pencil with stump on paper

14 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in. (37.8 x 55.6 cm.)

£15,000-25,000

PROVENANCE:

with Maas Gallery, London.

\$21,000-33,000

€18,000-29,000



24

SIMEON SOLOMON (1840-1905)

Doubt

signed with initials and dated 'SS/1880' (lower right) and inscribed 'DOUBT' (lower centre, in a cartouche)
pencil and blue, green and yellow chalk on buff card
15½ x 11½ in. (39.4 x 29.2 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400



25

SIMEON SOLOMON (1840-1905)

The Virgin Knight

signed with initials and dated 'SS/1887' (lower right) and inscribed 'THE VIRGIN KNIGHT' (lower centre, in a cartouche)
pencil, blue and red chalk on paper
15¾ x 11¼ in. (40 x 28.6 cm.)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

with Maas Gallery, London.

EXHIBITED:

New York, Shepherd Gallery, *The English Romantic Tradition (1840-1920)*, 1989, no. 126.

Reading, Reading International, *The Critic as Artist*, October 2017-January 2018, unnumbered.



26

SIMEON SOLOMON (1840-1905)

The Archangel Gabriel

signed and dated '1896/ SIMEON/SOLOMON' (lower right) and inscribed 'GABRIEL' (lower centre, in the margin)
pencil, watercolour and bodycolour on paper watermark '[WHAT]MAN 1896'
14 x 10 in. (35.6 x 25.4 cm.)

£6,000–8,000

\$8,100–11,000
€6,900–9,100

PROVENANCE:

with Walker Bagshawe Fine Art, London.



27

**ELIZABETH ROSSETTI, NÉE SIDDAL
(1834-1862)**

Study of a woman and a man seated on the ground, a further male figure standing behind

with inscription 'By Lizzie R' (on the reverse)
pencil on paper
4¾ x 4½ in. (11.1 x 11.4 cm.)

£1,000–1,500

\$1,400–2,000
€1,200–1,700

Lizzie Siddal was introduced to the Pre-Raphaelite Brotherhood in 1850 when she sat to Walter Deverell, Holman Hunt and Millais. She studied informally with Rossetti, who encouraged and greatly influenced her earnest, naive style. Her work was first seen in public when she showed literary subjects and a self-portrait at the Pre-Raphaelite exhibition held in Russell Place in the summer of 1857. Her work exemplifies the Pre-Raphaelite taste for outline drawing and literary subjects, seen in the work of Rossetti, Hunt and Millais, while offering a female perspective.



PROPERTY FROM A PRIVATE COLLECTION

28

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

Study for Jacob and Esau; and A figure study of a female nude

the first inscribed 'Jacob & Esau' (lower right, under the mount)
pencil on paper
11½ x 8¼ in. (28.3 x 21 cm.); 15½ x 11½ in. (39.4 x 29.5 cm.) (2)

£3,000–5,000

\$4,100–6,700
€3,500–5,700

PROVENANCE:

- i) The artist, and by descent to his daughter Mrs Chapman, by whom given to Thomas Lowinsky (L.2420a), and by descent to the present owners.
- ii) The artist, and by descent to his wife, by whom bequeathed to Thomas Lowinsky (L.2420a), and by descent to the present owners.



VARIOUS PROPERTIES

29

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

*Study of Sleeping Beauty from 'The Legend of Briar Rose:
The Rose Bower'*

pencil on paper
5½ x 8 in. (14 x 20.2 cm.)

£8,000–12,000

\$11,000–16,000
€9,200–14,000

PROVENANCE:

H.S. Reitlinger.
Anonymous sale; Sotheby's, London, 26 May 1954, lot 489 (part).
Anonymous sale; Christie's, South Kensington, 29 June 2011, lot 182.
with Campbell Wilson, Aberdeenshire.
Anonymous sale; Bonham's, Knightsbridge, 31 March 2015, lot 76.

The Legend of Briar Rose was a subject that had occupied Burne-Jones's mind since the mid-1860s when he prepared a series of tiles of the subject for Morris & Co., and he first began painting the subject at the request of William Graham, M.P. and Glasgow businessman, in 1869. However, the largest and best-known cycle of *The Legend of Briar Rose* was begun in 1885, and the four completed canvases were sold to Lord Faringdon by Agnew's in 1890, to hang in his house, Buscot Park in Oxfordshire. After viewing the room in which the pictures were to hang, Burne-Jones then painted ten connecting panels in order that the whole wall surface be covered.

The charming sketch sold here is a study for the figure of Sleeping Beauty in the fourth canvas in the series, *The Rose Bower*. The inscription on the frame of the completed oil reads:

*Here lies the hoarded love, the key
To all the treasure that shall be.
Come, fated hand, the gift to take
And smite the sleeping world awake.*



*** 30**

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

Drapery study for 'The Daphnephoria'

inscribed 'Daphnephoria' (lower right, overmounted) and with the artist's studio stamp (lower left, L.1741a)

black and white chalk on duck egg blue paper
17 x 10 $\frac{1}{2}$ in. (43.2 x 27 cm.)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

F.A. White.
with Peter Nahum, London.
with Maas Gallery, London.

LITERATURE:

Drawings and studies by the late Lord Leighton, Fine Art Society, London, 1898, pl. XIV.

The present drawing is a study for Leighton's monumental nineteen foot long painting, exhibited at the R.A. in 1876 (now Lady Lever Art Gallery, Port Sunlight). The Daphnephoria was an Ancient Greek festival held every nine years in Thebes in honour of the sun god, Apollo. Daphnephorus is Greek for 'bearer of laurel', the leaf associated with Apollo. It was a festival celebrating art and beauty, and Leighton intended the picture to do the same. The present drawing is a study for the figures of a woman and child who sit on the wall behind the processional route at the right hand side of the composition.



*** 31**

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

Study of a reclining figure for 'Horae Serenae'

with the artist's studio stamp (lower right)
pencil and black and white chalk on terracotta paper
11 x 14³/₄ in. (27.9 x 37.5 cm.)

£5,000–8,000

\$6,700–11,000
€5,700–9,100

PROVENANCE:

with Guy Peppiatt, London.

The present drawing is a study for the reclining figure to the right of the composition in *Horae Serenae*, exhibited at the R.A. in 1894 (Bristol Art Gallery). Another chalk study on terracotta paper is in the Metropolitan Museum, New York.



THE PROPERTY OF PRE-RAPHAELITE INC. (LOTS 32-33)

32

WILLIAM BELL SCOTT (1811-1890)

Thou has left me ever, Jamie

signed 'W.B. SCOTT' (lower right) and further signed and inscribed 'Thou has left me ever, Jamie./ Thou has left me ever, Burns./ William B. Scott/ Bellevue House, Chelsea.' (on the backboard)

pencil, watercolour and bodycolour heightened with gum arabic and with scratching out on paper
16½ x 26 in. (41.9 x 66 cm.)

£5,000–8,000

\$6,700–11,000
€5,700–9,100

PROVENANCE:

Given by the artist to Alice Boyd, Penkill Castle, Ayrshire, with The Stone Gallery, Newcastle.
Anonymous sale; Sotheby's, London, 15 June 1982, lot 62, with Julian Hartnoll, London.

Robert Burns's 1793 song, *Thou Hast Left me Ever, Jamie* is the mournful ballad of a forsaken lover. The present drawing was given by Bell Scott to his pupil and mistress Alice Boyd, at whose home, Penkill Castle, Ayrshire, he spent half of each year. Whilst Scott saw himself as a history painter, he also often took literary subjects, particularly Burns, as his inspiration.



33

WALTER CRANE, R.W.S. (1845-1915)

Violet and Lily, the daughters of Edmund Routledge

pencil and watercolour heightened with bodycolour on paper
19¾ x 16¾ in. (49.2 x 42.5 cm.)

£5,000–7,000

\$6,700–9,300

€5,700–8,000

PROVENANCE:

Edmund Routledge.
Thomas Jones; Sotheby's, Belgravia, 25 March 1975, lot 40.
Anonymous sale; Sotheby's, London, 21 June 1989, lot 124.
with Julian Hartnoll, London.

EXHIBITED:

London, The Grosvenor Gallery, *Summer Exhibition*, 1878, no. 193.

LITERATURE:

W. Crane, *An Artist's Reminiscences*, London, 1907, p. 180.

Edmund Routledge was a member of the publishing family, and became a partner in the firm of George Routledge & Sons in 1865. He later stood as a Liberal party candidate for Parliament but was unsuccessful. Between 1867 and 1876 Crane provided illustrations for Routledge's enormously successful Sixpenny and Shilling Toybooks, which became the most popular children's books of their day. Crane recalled, 'The success of *Baby's Opera* made the publishers 'ask for more' and I had a visit from Mr Edmund Routledge (whose daughters I had painted, by the way, in the spring of that year (1877), a water-colour picture of the two young girls full length sitting upon a settee)' (W. Crane, *loc. cit.*).



*** 34**

EDWARD CLIFFORD (1844-1907)

Fatima, Bluebeard's wife

inscribed 'Fatima' (in a cartouche upper left)
pencil, watercolour and bodycolour, heightened with gum arabic on paper
37 x 15 in. (94 x 38.1 cm.)

£15,000–25,000

\$21,000–33,000

€18,000–29,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 2 November 1994, lot 190, where purchased by the father of the present owner.

The story of Bluebeard is a French folktale, the most famous version of which was written by Charles Perrault and published in 1697. The watercolour depicts the moment when Fatima, Bluebeard's young wife, pauses before she opens the forbidden room in the castle in which she will find the bodies of his former wives: 'When she reached the door of the closet she hesitated for a moment or so, thinking upon her husband's command, and considering what ill might befall her if she disobeyed it. While he uttered it his look had been extremely stern, and a blue beard... might betoken a harsh temper. On the other hand, and though she continued to find it repulsive, he had hitherto proved himself a kind, even an indulgent husband, and for the life of her she could not imagine there was anything unpardonable in opening so small a chamber. The temptation, in short, was too strong for her to overcome. She took the little key and, trembling, opened the door.'

This drawing is after Burne-Jones's 1862 work of the same name (Private Collection). Clifford was heavily influenced by Burne-Jones and copied several of his works in the 1860s. According to a previous catalogue entry, a now-lost letter on the back of the frame from Burne-Jones indicated that this drawing was commissioned by him.



35

THOMAS MATTHEWS ROOKE, R.W.S. (1842-1942)

The Last Judgement, after Fra Angelico

pencil and watercolour, heightened with bodycolour and touches of gold on paper

17½ x 22¾ in. (44.5 x 57.5 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

The artist, and by descent to Mrs Celia Rooke.

Anonymous sale; Sotheby's, Belgravia, 23 June 1981, lot 59.

Rooke was Burne-Jones's studio assistant from 1868-1898, as well as working for Morris & Co. as a designer from 1879. Between 1879 and 1885 he was employed by John Ruskin to record threatened landscapes and buildings in Italy, and it was probably during that period that the present drawing was made. Fra Angelico's *The Last Judgement* is tempera on panel and was originally in the church of Santa Maria degli Angeli, Florence. Rooke has reproduced the section to the left of the composition showing Paradise, depicted as the Garden of Eden with Seraph Angels leading the souls of the righteous into the garden.



36

GEORGE LAWRENCE BULLEID, A.R.W.S. (1858-1933)

A girl playing panpipes

signed and dated 'G. LAWRENCE. BULLEID/A.R.W.S. MDCCCXCIV'
(lower right)

pencil and watercolour heightened with bodycolour on artist's board
21 $\frac{1}{8}$ x 13 $\frac{3}{8}$ in. (55 x 34 cm.)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

Bulleid was an associate of John William Godward and other artists of the late neo-classical movement. He rented one of the Bolton Studios in Kensington, which by 1888 housed twenty artists of this ilk, including Godward, Henry Ryland and Thomas B. Kennington. The *Art Journal* commented that it was Bulleid's 'skill in rendering marble that secured him election to the Society of Water-colour Painters'. (*Art Journal*, 1889, p. 245).

37

**BETTY MAUD CHRISTIAN FAGAN
(1875-1932)**

*A girl holding a bouquet of flowers, the
Clifton Suspension Bridge, Bristol, beyond*

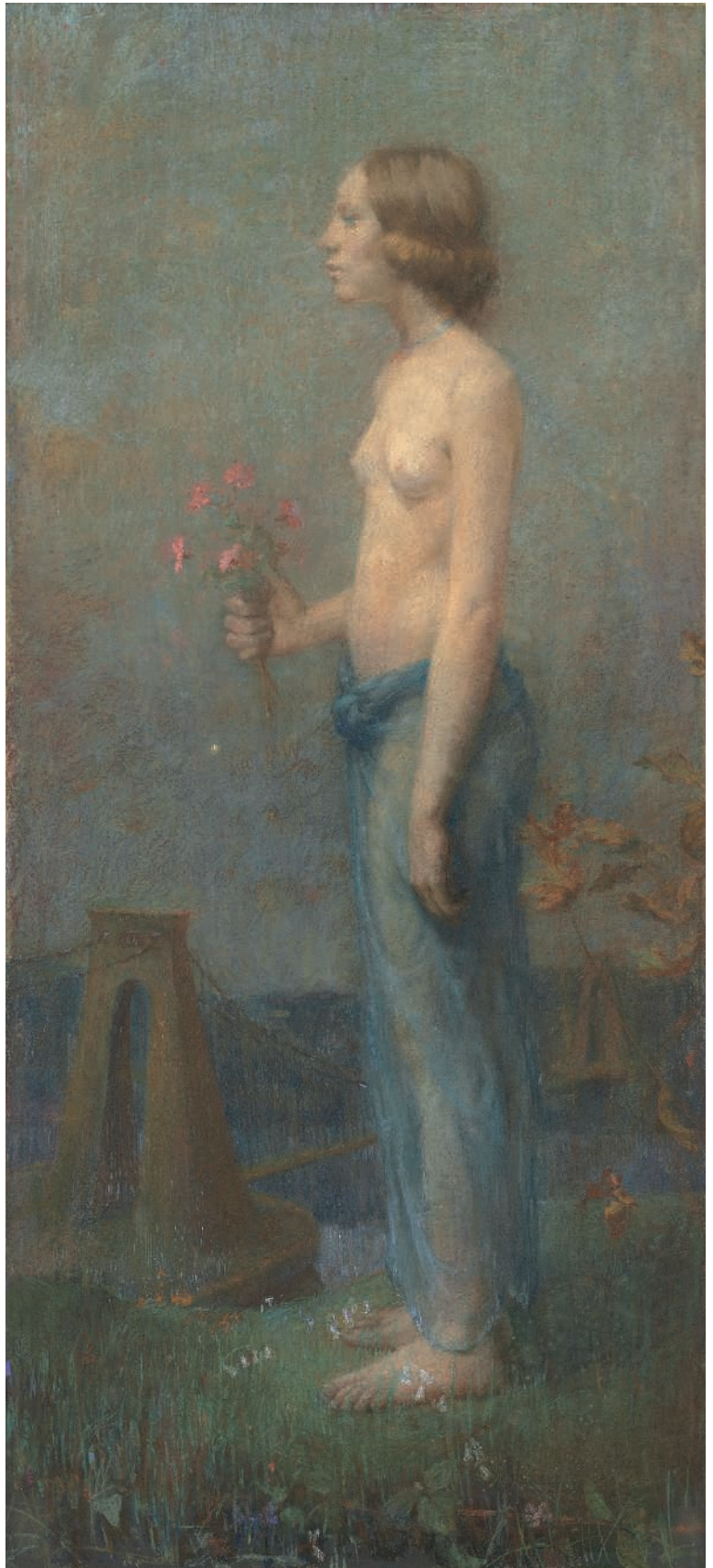
pastel on paper laid on canvas
67 $\frac{1}{8}$ x 30 $\frac{3}{8}$ in. (170.5 x 76.5 cm.)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

Betty Fagan was the wife of the architectural sculptor William Bateman Fagan (1860-1948). Although born in Devizes, Wiltshire, she spent her working life in London. Works by her are at Cartwright Hall, Bradford, and in the National Trust collection. She exhibited at the R.A. between 1906 and 1931.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
(LOTS 1-27, 38-41, 43-46, 104-105 AND 119-120)



38

38

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

Rye harbour

signed with monogram and dated '91' (lower right)
and inscribed 'Rye' (lower left)

pencil and watercolour heightened with
bodycolour and with scratching out on paper
10 x 13 $\frac{3}{8}$ in. (25.4 x 34 cm.); and Henry Charles
Brewer, R.I. (1866-1950), *Rye harbour*, pencil and
watercolour with scratching out on paper, 15 $\frac{1}{2}$ x
22 $\frac{1}{4}$ in. (39.4 x 56.5 cm.) (2)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

both with Abbott & Holder, London.



39

39

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

Rye; and Rye by moonlight

the first signed 'Albert Goodwin' (lower right) and
inscribed 'Rye' (lower left); the second signed
'Albert Goodwin.' (lower right) and inscribed 'Rye'
(lower left)

black chalk, watercolour, and touches of pen and
red ink, with scratching out on paper; pencil and
watercolour heightened with bodycolour on grey
paper

8 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in. (22.6 x 28.6 cm.); 10 $\frac{3}{8}$ x 12 $\frac{5}{8}$ in.

(27 x 32.1 cm.)

(2)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

the first, with Maas Gallery, London.

the second, with Chris Beetles, London, 1996.

LITERATURE:

the second, C. Beetles, *Albert Goodwin,
R.W.S., 1845-1932*, London, 1986, pl. 130.



40

40

WALTER CRANE, R.W.S. (1845-1915)

Bamburgh Castle, Northumberland, from the west

inscribed and dated 'Bamburgh Castle - from W. Aug. 10/77' (on the reverse)
pencil and watercolour heightened with bodycolour on board
5 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in. (13.7 x 36.8 cm.)

£3,000–5,000

\$4,100–6,700
€3,500–5,700

PROVENANCE:

The Cairns family.
with Moss Galleries, London.

41

WALTER CRANE, R.W.S. (1845-1915)

An Italian Garden, Capri

signed with the artist's device (lower left)
watercolour and bodycolour on paper
17 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in. (44.8 x 29.9 cm.)

£2,000–3,000

\$2,700–4,000
€2,300–3,400

PROVENANCE:

with Maas Gallery, London.

EXHIBITED:

Manchester, Whitworth Art Gallery, *Walter Crane 1845-1915*, 1989,
unnumbered.

42

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

A courtyard in the Alhambra

signed with initials (lower left) and further signed and inscribed 'No 5/A little courtyard in the Alhambra/Birket Foster/Braeside/The Heath/Weybridge' (on an old label attached to the backboard)
pencil and watercolour, heightened with white on artist's board
9 $\frac{3}{4}$ x 7 $\frac{7}{8}$ in. (24.8 x 19.4 cm.)

£3,000–5,000

\$4,100–6,700
€3,500–5,700



41



42

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
(LOTS 1-27, 38-41, 43-46, 104-105 AND 119-120)



43

WALTER CRANE, R.W.S. (1845-1915)

The Enchanted Boat

pencil and watercolour, heightened with bodycolour and gum arabic, and with scratching out on paper
9 7/8 x 21 in. (25.1 x 53.3 cm.)

£7,000–10,000

\$9,400–13,000

€8,000–11,000

PROVENANCE:

William Wiltshire,
with Maas Gallery, London.

EXHIBITED:

London, Barbican Gallery, *The Last Romantics*, 1989, no. 32.

This drawing illustrates an episode from Shelley's *Prometheus Unbound*, Asia's song, Act II, sc. V:

*'My soul is like an enchanted boat,
Which, like a sleeping swan, doth float
Upon the silver waves of thy sweet singing;
And thine doth like an angel sit
Beside a helm conducting it,
Whilst all the winds with melody are ringing.
It seems to float ever, for ever,
Upon that many-winding river,
Between mountains, woods, abysses,
A paradise of wildernesses!
Till, like one in slumber bound,
Borne to the ocean, I float down, around,
Into a sea profound, of ever-spreading sound...'*

Crane's vision and style was at its most poetic in the early part of his career, and this drawing clearly dates from the late 1860s, confirmed by the label on the verso which gives the artist's address as 46 Argyle Square WC, where he lived from 1861 until his marriage ten years later. Crane often depicted river landscapes in this period, in works including *Such Sights as Youthful Poets Dream* (Dudley Gallery, 1869) and *Ormuzd and Ahriman* (Dudley Gallery, 1870).



44

EDWARD CLIFFORD (1844-1907)

The Forge of Cupid

inscribed 'Copy by Ed./ Clifford 1890/ of picture by/ E.B. Jones/ 1861'
 (on a plaque, lower left)
 pencil, watercolour and bodycolour, heightened with bodycolour and gum
 arabic, on paper
 13¼ x 20½ in. (33.6 x 51.1 cm.)

£30,000–50,000

\$41,000–67,000
 €35,000–57,000

PROVENANCE:

with Walker Bagshawe Fine Art, London.

The story of *The Forge of Cupid* comes from Geoffrey Chaucer's thirteenth-century poem *Parlement of Foules*, depicting the moment when the narrator comes across Cupid forging his arrows by a well, while his daughter, Will, tempers and finishes them beside him:

*Under a tree beside a welle I sey
 Cupide our lorde his arrowes forge and file:
 And at his feete his bowe already lay;
 And wel his daughter tempred, at the while,
 The hiddes in the welle; and with her wile
 She couched hem after, as they should serve
 Same to slee, and some to wound and kerve.*

Burne-Jones read many of the works of Chaucer as a student at Oxford, and he returned to the stories for inspiration over the years, including for the group of works relating to the *Romaunt of the Rose*, a subject which occupied him from 1860 until his death. He would later provide the wood-cut illustrations for the *Kelmscott Chaucer*, published by William Morris in 1896. Clifford was heavily influenced by Burne-Jones and copied several of his works, largely in the 1860s, including some commissioned by Burne-Jones himself. Alongside Robert Bateman, Walter Crane and others, he was part of a group of followers of Burne-Jones who exhibited at the Dudley Gallery in the late 1860s and 1870s.



45



45

DANTE GABRIEL ROSSETTI (1828-1882)

Designs for stained glass: The Last Judgement - Devil and Damned Soul Descending

pencil, pen and ink and watercolour, heightened with gum arabic on paper, each on two sheets

5½ x 5¾ in. (13 x 13.6 cm.), circular

(2)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

Dante Gabriel Rossetti (?); Christie's, 12 May 1883, lot 96 (12 gns to Brough).
Sir Thomas Wardle.
Mrs Janet Camp Troxell.
with Abbott and Holder, London.

EXHIBITED:

Bradford, *Bradford Exhibition of Fine Arts*, 1904, unnumbered.

LITERATURE:

The Builder, 25 July 1853.
H.C. Marillier, *D.G. Rossetti*, London, 1899, pp. 155-160.
V. Surtees, *Paintings of D.G. Rossetti*, 1971, p. 84, no. 141.

The present drawings are two of nine designs for the rose window of St Martin's, Scarborough, designed by George Frederick Bodley and built in 1862-3. Much of the decoration and stained glass was by Morris & Co., and Rossetti, Ford Madox Brown and William Morris all contributed painted panels to the pulpit. Rossetti's designs for the rose window were never executed.

46

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

Love at the window

signed with initials and dated 'E B-J/JAN 27 1898' (lower left) and inscribed 'to/ MHG' (lower right)

pencil, watercolour and bodycolour, heightened with gum arabic and touches of gold on paper

9½ x 7½ in. (23.2 x 18.1 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

with Roy Miles Gallery, London.



46

The 'MHG' to whom this drawing is dedicated is certainly Helen Mary (May) Gaskell (1853-1940), the last and, with the possible exception of her friend Frances Horner, most important of the young women with whom Burne-Jones formed romantic but platonic relationships in later life. The daughter of the Rev. David Melville, a canon of Worcester Cathedral, she met the artist through Frances Horner in the early 1890s, and despite their difference in age, Burne-Jones being twenty years May's senior, they were soon on intimate terms, with May sharing Burne-Jones's artistic and literary interests. Burne-Jones would often write to May as many as five times a day.

May was the mistress of a large London house at Marble Arch (on the site of the present Cumberland Hotel) and had two houses in the country. She also had three children, of whom the oldest, Amy, was the subject of one of Burne-Jones's most haunting portraits, exhibited at the New Gallery in 1894

(Lloyd Webber Collection). Her relationship with Burne-Jones, though long known in outline to students of the artist, was analysed in detail by her great-granddaughter Josceline Dimbleby in *A Profound Secret: May Gaskell, her Daughter Amy, and Edward Burne-Jones*.

Colin Cruise has suggested that in the present drawing the figure of the angel is in fact that of May, as there are distinct similarities with a drawn portrait of her from the same year also with the monogram 'MHG'. As such the melancholy figure of love, distanced from the viewer by the window, and made in the last year of Burne-Jones's life, has an intensely personal romanticism referencing the artist's intimate relationship with the sitter. He wrote to May, "I do love you with my whole soul and life - I want your face to be the last sight my eyes will look upon - nay it doesn't matter so much for that - the thought of you will be my last waking thought." (J. Dimbleby, *loc. cit.*, p. 216).

47

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

Study for the head of the Angel in 'Le Chant d'Amour'

signed with initials (lower right)

pencil on paper

11 x 8½ in. (27.9 x 21.6 cm.)

£70,000-100,000

\$94,000-130,000

€80,000-110,000

PROVENANCE:

Thomas Lowinsky (L.2420a), and by descent to the present owner.

The present drawing is a beguiling study for the angel in Burne-Jones's *Le Chant d'Amour*, a subject that featured prominently in his *oeuvre* for fifteen years, and was revisited several times. Burne-Jones first touched upon the composition in 1860, when it appeared as a vignette he painted on the lid of a small upright piano given to him and his wife, Georgiana Macdonald (1840-1920), upon their wedding in June 1860. In 1865 Burne-Jones completed a watercolour of the subject (Museum of Fine Arts, Boston). He then re-worked the image into a larger oil between 1872-1873, before finally returning to and completing the composition in 1877 (fig. 1, The Metropolitan Museum, New York). Both works share a similar layout of figures: in the centre of the composition a beautiful young woman plays the organ to a young knight seated at her feet, assisted on the right by an angel working the bellows.

The watercolour version was bought by the great Burne-Jones patron William Graham (1817-1885) in 1866 after it was exhibited at the Old Watercolour Society. It was the first work by the artist that Graham purchased, and Burne-Jones offered to create the larger oil on the subject for Graham two years later. When the oil version was sold as part of Graham's collection in these Rooms in April 1886 it was the top lot, realising 3,150 guineas; an enormous sum at the time.

Burne-Jones first visited Italy in 1859 with the artist Val Prinsep (1838-1904), returning to Venice in May 1862 in the company of his wife and John Ruskin (1819-1900) who encouraged him to make copies of Venetian works. The arrangement of *Le Chant d'Amour* demonstrates this Venetian influence, referencing Giorgione's *concert champêtre* compositions that showed figures in pastoral settings, that whilst absent of clear narrative, are suffused with musicality and romance. The title derives from the refrain of a traditional Breton song: 'Hélas! Je sais un chant d'amour, / Triste ou gai, tour à tour' which reflects upon the turbulence of love.



Fig. 1: Sir Edward Coley Burne-Jones, *Le Chant d'Amour*, oil on canvas © Metropolitan Museum of Art, New York/ Bridgeman Images



Fig. 2: Sir Edward Coley Burne-Jones, *Study of a Seraph for 'Le Chant D'Amour'*, red chalk on paper, Aberystwyth University School of Art Museum and Gallery, Powell Bequest 1882

This haunting study is for the head of the angel who works the organ's bellows, fanning the music of love. The beautiful youth embodies the Italianate style that features heavily in Burne-Jones' work of the 1860s, evincing in his long curly hair, mournful gaze and androgynous features that pay homage to Botticelli. This version differs in composition from the completed watercolour and oil, where the angel is first blindfolded, then latterly depicted with his eyes closed. Here, instead, the angel glances away from the viewer, with a melancholy look. Burne-Jones perhaps settled upon covering the eyes in the fully worked versions to further accentuate the sense of languor and nostalgia, whilst simultaneously heightening the tension of desire by isolating the lovers in the picture plane. Another study of a Seraph for *Le Chant d'Amour* is at Aberystwyth University School of Art Museum and Gallery (fig. 2).

The drawing was part of the collection of the British Surrealist artist Thomas Esmond Lowinsky (1892-1947) who was a celebrated collector of the Pre-Raphaelites, and it has subsequently passed down through the family to the present day. The family also descend from Burne-Jones on their maternal side.

It has been suggested that the sitter for the present drawing is Ciamelli, an Italian organ grinder who modelled for the artist. In the *Memorials of Edward Burne-Jones* Georgiana recounts how when sitting for Burne-Jones, the artist discovered Ciamelli with his 'bush of blue-black hair' playing the organ at his house 'wrapped in a whirlwind of sound through which nothing could penetrate.'



PROPERTY OF A LADY

* 48

DANTE GABRIEL ROSSETTI (1828-1882)

Head study of Marie Spartali Stillman (1844-1927) for 'Dante's Dream'

signed with monogram and dated '1870' (on the reverse, on a folded portion of the sheet)

pencil and coloured chalks on duck-egg blue paper

1¼ x 11½ in. (36.2 by 29.5 cm.) (folded); 2½ x 24 in. (54 x 61 cm.)

(overall sheet size)

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

J. J. Stevenson, a friend of the artist.

Millie Stevenson, and by descent to her nephew

Colonel Roderick Macleod, D.S.O., M.C.; Christie's, London, 15 December 1981, lot 240.

Anonymous sale; Sotheby's, London, 1 July 2004, lot 22.

Marie Spartali was born in London in 1844, the youngest daughter of Euphrosyne and Michael Spartali. Her father was a merchant and later the Greek consul-general to London. Shortly after her birth the family moved to Clapham, and there became part of a group of wealthy and well-connected Greek expatriates which included Burne-Jones and Rossetti's great patron Constantine Ionides and his family, as well as Maria Zambaco, Burne-Jones's model and mistress, and Aglaia Coronio, who also sat to Rossetti. Educated at home she showed a talent for drawing and painting, became the pupil of Ford Madox Brown in 1864, and began to exhibit at the Dudley Gallery in 1867. Following the lead of the Pre-Raphaelites, she exhibited predominantly watercolours at the Royal Academy, Grosvenor Gallery, Liverpool, Birmingham and Manchester. Marie and her sister Christine were introduced to the Pre-Raphaelite circle at a garden party in the late 1860s, where Thomas Armstrong recalled 'every one of us burned with a desire to paint them', and the poet Algernon Swinburne thought that she was 'so beautiful I feel as if I could sit down and cry' (T. Armstrong, *A Memoir 1832-1911*, London, 1912, p. 195).

Marie first sat for Rossetti in 1869 for the series of studies from which the present work is taken. Rossetti wrote, 'I find her head about the most difficult I ever drew. It depends not nearly so much on real form as on subtle charm of life which one cannot re-create.' (A. Rose, *Pre-Raphaelite Portraits*, London, 1981, p. 106). The three head study drawings he made share a sensitivity and intensity which attests to his struggle. As well as the present sheet, there is one in the Fogg Art Museum, Harvard, and another formerly with Christopher Wood, London. A related portrait head of Marie Stillman, dated 1870, is in the Lloyd Webber collection.

Dante's Dream on the Anniversary of the Death of Beatrice (Walker Art Gallery, Liverpool, fig. 1), depicting an episode from the *Vita Nuova*, is one of the greatest works of the latter part of Rossetti's career. He had first explored the composition and subject in 1856 in a watercolour now at Tate Britain in which the figure of Beatrice is recognisable as his wife, Elizabeth Siddall. In 1869 William Graham commissioned Rossetti to paint a second version in oil, which bears the date 1871, and is Rossetti's largest and most ambitious painting. In the later version Jane Morris sat for Beatrice, whilst Marie Spartali is the attendant to the right of the composition. Marie Stillman was perhaps the most conventionally beautiful of Rossetti's 'stunners', and Graham Robertson described her thus: 'I always recommended would-be but wavering worshippers to start with Mrs. Stillman, who was, so to speak, Mrs. Morris for beginners. The two marvels had many points in common: the same lofty stature, the same long sweep of limb, the 'neck like a tower', the night-dark tresses and the eyes of mystery, yet Mrs. Stillman's loveliness conformed to the standard of ancient Greece and could at once be appreciated, while study of her trained the eye to understand the more esoteric beauty of Mrs Morris and 'trace in Venus' eyes the gaze of Proserpine.' (G. Robertson, *Time Was*, London, 1913, p. 95).



Fig. 1: Dante Gabriel Rossetti, *Dante's Dream*, oil on canvas © Walker Art Gallery, National Museums Liverpool/ Bridgeman Images



49

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

Flora

signed 'J.W. Waterhouse' (lower left)
black chalk on buff paper
23¼ x 18 in. (59 x 45.7 cm.)

£150,000–250,000

\$210,000–330,000
€180,000–280,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 July 2010, lot 38.

The chalk drawing *Flora* is a beautiful and rare survival from the lengthy evolution of one of J.W. Waterhouse's largest and most complex paintings. In the very prime of his career, he premiered *Flora and the Zephyrus* at the Royal Academy's 1898 *Summer Exhibition*, by which time it had already been acquired by the celebrated collector George McCulloch.

In contrast to his contemporary Frederic Leighton, P.R.A., who left behind more than 2,000 working drawings, fewer than 150 of Waterhouse's preparatory drawings are known, most depicting a model's head drawn in chalk or charcoal. Close study of Waterhouse's oil paintings reveals that he regularly made compositional changes at the easel, but because his female protagonists were so crucial to the emotional immediacy of his scenes, he created more preparatory drawings of them than of any other motif.

Flora and the Zephyrus was inspired by Sandro Botticelli's renowned *Allegory of Spring (Primavera)*, which Waterhouse had surely admired during visits to Florence (fig. 1). For their subject Botticelli and Waterhouse both turned to



Fig. 1: Sandro Botticelli, *Detail of Zephyrus, and Flora as the Hour of Spring*, from the *Primavera*, tempera on panel, © Uffizi Gallery, Florence/ Bridgeman Images



Fig. 2: John William Waterhouse photographed in his studio in 1898 with *Flora and the Zephyrus* and *Ariadne*

Ovid, who chronicled the abduction of the nymph Chloris by Zephyrus, the benevolent west wind, and his followers. She was transformed into Flora, Roman goddess of flowers, fruit, and spring. Botticelli shows, to the right of Flora casting her petals, her former self abducted by Zephyrus. Waterhouse's composition offers various echoes, most obviously through Flora's upward gaze and the figures' proximity to the viewer. Both painters present a tapestry-like landscape of flower-strewn grass, though Waterhouse added the meandering stream often found in Renaissance art. Gathering flowers by a fountain, Waterhouse's heroine and her attendants are terrified by the beating of wings. These maidens seem almost to be sisters, so similar are they in appearance, and the zephyrus are even more identical.

Flora is a beautiful object of desire, and thus the composition centres on the gaze she exchanges with Zephyrus, who kisses her arm passionately. Her expression signals her newfound sexual awareness as Zephyrus wraps her with a garland of white roses. The present drawing must date from late in the painting's development, as Flora's gaze and pose align closely with the final oil version. Another earlier charcoal study (Private Collection) shows Flora seemingly preparing to shout in fear as she looks directly at the viewer. And in a subsequent oil sketch (Private Collection), Flora regards Zephyrus obliquely. Here, however, she looks up directly at him, with her arms arranged to convey both instinctive self-defence and openness to Zephyrus's approach, emphasising her ample bust.

In 1898 *The Times* saw Flora and her attendants as distinctly English in appearance, and the *Spectator* argued that their natural beauty evoked 'the spirit of the early Renaissance more truly than to construct a sham primitiveness ... Woebegone people we too often see in ideal pictures.' This critic perceived correctly how Waterhouse's lively brushwork and flushed cheeks differed significantly from the pallid linearity of Burne-Jones's disciples, who also revered Botticelli.

To describe Waterhouse's adolescent figures, the late twentieth-century biographer, Anthony Hobson, coined the phrase *jeune fille fatale*, probably inspired by the critic M.H. Spielmann's praise in 1898 of 'a sweet girl-fatalist'. Spielmann was referring to Flora and also to *Ariadne*, which Waterhouse premiered in the same year. Illustrated here (fig. 2) is a photograph of Waterhouse putting the finishing touches on both paintings in his Primrose Hill studio.

This drawing of *Flora* is an iconic example of Waterhouse's *jeune fille fatale*, a reminder of how deftly he combined sensuality with innocence in a way that delights viewers as much today as it did in his heyday.

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



THE DUDLEY COLLECTION (LOTS 50-69)

**'We were the last romantics –
chose for theme
Traditional sanctity
and loveliness'**

Yeats

When discussing this collection, it seems very fitting to quote from the introduction to the ground-breaking exhibition *The Last Romantics*, held at the Barbican Art Gallery, London, in 1989. The exhibition brought together a swathe of artists who were inspired by the romantic tradition and carried the poetic legacy of the Pre-Raphaelites well into the 20th Century. Many of the artists included in this collection featured in the show. They never formed a coherent group but common themes run through both. The medieval world is represented by the work of Arthur Hughes, Eleanor Fortescue Brickdale and Henry Meynell Rheam, and studies by Edward Poynter, Frederic, Lord Leighton and Herbert Draper reflect the Classical. Symbolism is seen in Herbert Gustave Schmalz's *Eve in Exile* and Henry John Stock's *Fire and Sea*.

This collection has been put together over the last four decades, from a time when the renowned Victorian art dealer and writer Christopher Wood commented that 'Victorian art was like a huge submerged continent waiting to be rediscovered', by a collector who believes that "...great art must show skill, beauty and imagination. The late Victorians and Edwardians were wonderfully skilful draughtsmen, producers of moving and sometimes erotic beauty, and purveyors of magical fantasy. The collector can be at once impressed by their skill, bewitched by their beauty and spellbound by their fantasy".



50

HENRY STACEY MARKS, R.A., R.W.S. (1829-1898)

The Welcome

signed with initials and dated 'H.S.M. 1870' (lower right)
oil on canvas, unframed
32 x 83 $\frac{1}{8}$ in. (82 x 211 cm.)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

Commissioned by Sir William Robert Edis.
Anonymous sale; Bearn's, Exeter, 5 September 1984, lot 172
(as part of a set of 3).

LITERATURE:

H. Stacy Marks, *Pen and Pencil Sketches*, London, 1894, vol. I, p. 210.

From 1862 Stacy Marks was a member of the St John's Wood Clique, a group of young artists who derived many of their often romantic subjects from historical genre, both literary and imaginative, chiefly from the Middle Ages. The seven members, including Philip Hermogenes Calderon, David Wilkie Wynfield, William Frederick Yeames and George Dunlop Leslie, followed the maxim that 'The better each man's picture, the better for all' (Marks, *loc. cit.*, p. 147). Later in his career he focussed on bird subjects, for which he is now better known.

The present work was commissioned by Sir Robert William Edis, an architect who lived at 14 Fitzroy Square. Marks noted that 'For my friend R.W. Edis's dining room in Fitzroy Square I painted figures of Fish, Flesh, Fowl, Wine, Beer, and Tobacco - the banquet, arrival and departure of the guests. In the front drawing-room are fanciful garden scenes with female figures. In the room beyond, conventional birds disport themselves.' (Marks, *op. cit.*, p. 210).

Marks received a number of commissions for friezes: on the exterior of the Albert Hall, London; those of the Virtues from Lord Crewe for the library at Crewe Hall; for Birket Foster of Shakespeare's Seven Ages for his house in Witley (sold in these Rooms, April 1894); the Four Seasons for Alma-Tadema's house; and Chaucer's Pilgrims for the Duke of Westminster's house Eaton Hall.





51

ELEANOR FORTESCUE BRICKDALE (1871-1945)

Some have entertained angels unawares

signed with initials 'EFB' (lower right, within a cartouche)
pencil, watercolour and bodycolour with gum arabic on Whatman
watercolour board
18½ x 8¾ in. (47 x 22.3 cm.)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

PROVENANCE:

Dowdeswell & Dowdeswell; Christie's, London, 7 February 1917, lot 27
(6 gns to Gooden & Fox).

Anonymous sale; Sotheby's, London, 25 January 1989, lot 415.

EXHIBITED:

London, Dowdeswell Gallery, *Such Stuff as Dreams are made of!*,
June 1905, no. 21.

Torquay, Bearne's, *Other Worlds, An Exhibition of Illustrator's Works in the
Realms of Fairies, Fantasies and the Future*, 31 July-11 August 1989, no. 34.

The subject matter is taken from the Epistle of St Paul to the Hebrews: 'Let
brotherly love continue. Be not forgetful to entertain strangers; for thereby
some have entertained angels unawares.'

Brickdale studied at the Crystal Palace School of Art and at the Royal
Academy Schools. Her studio at 11 Holland Park Road, was almost opposite
Leighton House, and she was influenced in her work by the Pre-Raphaelites
and the early Italians, visiting Italy frequently. After her death in March 1945,
The Times wrote that 'It was the allegorical side of Pre-Raphaelitism that
Miss Fortescue-Brickdale inherited, and her work was distinguished by
brilliance of colour and great fidelity to detail'.



52

ELEANOR FORTESCUE BRICKDALE (1871-1945)

St Bénézet of Avignon

signed with initials 'EFB' (lower right, within a cartouche) and further signed,
inscribed and numbered 'No. 2/ St Benezet of Avignon/Eleanor Fortescue
Brickdale/55 Holland Park Rd W' (on the artist's label attached
to the backboard)

pencil and watercolour with scratching out on paper
14½ x 10¾ in. (37.2 x 26.4 cm.)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 25 January 1989, lot 414.

EXHIBITED:

London, Royal Society of Painters in Watercolour, 1912, no. 48.

Oxford, Ashmolean Museum, *Centenary Exhibition of Works by Eleanor
Fortescue Brickdale*, December 1972-January 1973, no. 22.

Torquay, Bearne's, *Other Worlds, An Exhibition of Illustrator's Works in the
Realms of Fairies, Fantasy and the Future*, 31 July-11 August 1989, no. 36.

According to Christian tradition, St Bénézet was a shepherd boy who saw
a vision during an eclipse in 1177 which told him to build a bridge over the
Rhône at Avignon. It was constructed between 1177 and 1185 but now only
part of it still stands. The building in the background, now called the Chapel
of St Nicholas, is where the body of St Bénézet was first interred before
being moved to the Hôpital du Pont (also called the Hôpital St Bénézet).

53

**ARTHUR CROSSINGHAM SPRULES
(FL.1915-1918)**

St Cecilia

signed and dated 'A.C. Sprules 1909' (lower left)
oil on canvas

18 x 10 in. (45.7 x 25.4 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000





54

54
HENRY JOHN STOCK (1853-1930)

Fire and the Sea

signed and dated 'H.J. STOCK/1912' (lower right) and further signed and inscribed 'No. 2./Title/Fire & the Sea/By/Henry J. Stock/Eastfield/Felsham/Nr Bognor/Price £15-15=0' (on the artist's label on the backboard)
pencil and watercolour with bodycolour on paper
12⁵/₈ x 9³/₄ in. (32.3 x 24.7 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Anonymous sale; Sotheby's, Billingshurst, 29 April 1986, lot 2951.

EXHIBITED:

Torquay, Bearne's, *Other Worlds, An Exhibition of Illustrators' Works in the Realms of fairies, Fantasy and the Future*, 31 July-11 August 1989, no. 11.

Stock is a relatively unknown but highly individual artist who was an exponent of the English Romantic tradition. He enjoyed success as a society portrait painter, but his main area of interest was always highly-imaginative subjects. Stock's visual sources were equally diverse. There are passages in his work which suggest that he looked at the Pre-Raphaelites and C.H. Shannon (1863-1937), but the greatest influences on him were William Blake and G.F. Watts, in both his subject matter and sublime imagery.

55

HERBERT GUSTAVE SCHMALZ (1857-1935)

Eve in exile

signed 'Herbert Carmichael' (lower right)

oil on canvas

73 x 39 in. (185.4 x 99.1 cm.)

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 June 1986, lot 160.

EXHIBITED:

London, Royal Academy, 1911, no. 282.

LITERATURE:

Royal Academy Pictures, London, 1911, p. 145, illustrated.

Pall Mall Magazine Extra, Pictures of 1911, London, 1911, p. 55, illustrated.

T. Blakemore, *The Art of Herbert Schmalz*, London, 1911, illustrated opp. p. 140.

ENGRAVED:

F.T. Dennis, 118 Chancery Lane, London, 1912.

Born near Newcastle in 1856, Schmalz was the son of a successful immigrant German businessman and his Scottish wife. His mother had been born Margaret Carmichael and was the daughter of the marine painter J.W. Carmichael, from whom young Schmalz perhaps derived his talent. During the First World War, Schmalz responded to anti-German feeling by adopting Carmichael as his surname, and this picture is hence signed 'Herbert Carmichael'.

At the Royal Academy schools Schmalz was taught by Leighton and Alma-Tadema, while Arthur Hacker, Stanhope Forbes and Henry La Thangue were among his fellow students. Both Leighton and Alma-Tadema are said to have taken a personal interest in his progress, and they, Millais and G.F. Watts were all among his acknowledged early influences. Schmalz's range as an artist was wide, embracing historical, literary and biblical subjects, genre scenes, portraits and landscapes. He began to exhibit at the Royal Academy in 1879, while also supporting its rival, the Grosvenor Gallery and its successor, the New Gallery as well as selling through the dealers, Dowdeswell's.

By 1880 Schmalz had joined the artistic community that grew up around Leighton, the undisputed head of the Victorian art establishment, in Holland Park, Kensington. Like many artists in this community, he employed the Pullan sisters, a family of working-class girls living in straightened circumstances in New Cross, as models. The best-known was the eldest, Dorothy, an actress who became the presiding muse of Leighton's later work, better known by her stage name of Dorothy Dene. Certainly Schmalz knew the sisters well, marrying the second eldest, Edith, who also sat to Leighton, in 1889.

The figure of Eve, with her head downcast in her hands, is reminiscent of one the female figures in Schmalz's masterpiece *Faithful unto Death: 'Christiana ad Leones!'* (sold in these Rooms, 28 November 2000, lot 55, achieving the record price for the artist), which showed a group of unclothed Christian women chained in the Roman Coliseum.

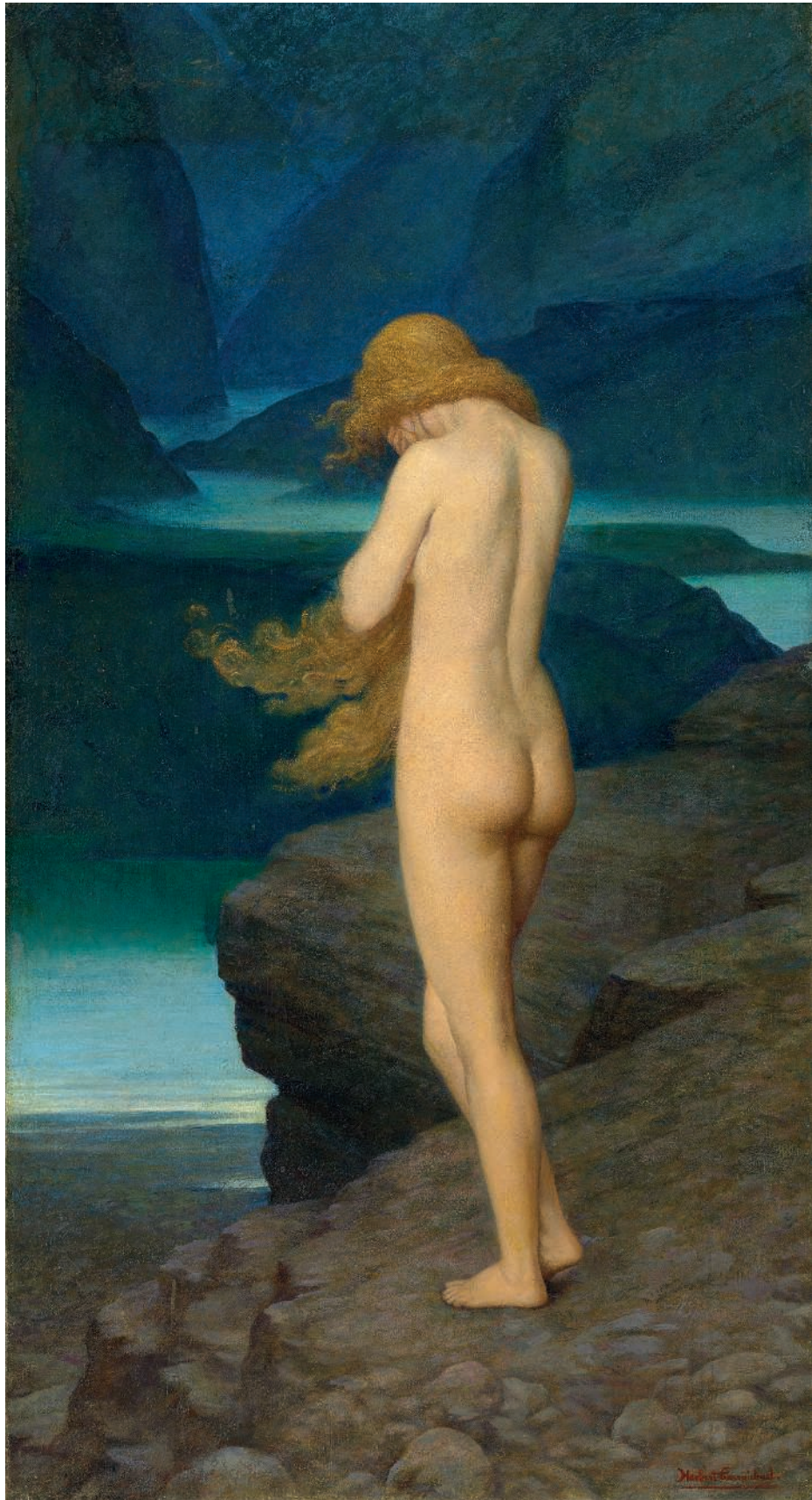




Fig. 1: Frederic, Lord Leighton,
Faith, oil on canvas,
© Haworth Art Gallery, Accrington/
Bridgeman Images

56

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

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

black and white chalk on buff paper
9¾ x 10⅞ in. (33 x 27.6 cm.)

£25,000–35,000

\$34,000–47,000
€29,000–40,000

PROVENANCE:

with Maas Gallery, London, 1972.

EXHIBITED:

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

This fine drawing is a portrait of Dorothy Dene, who so often modelled for Leighton's later work. Born Ada Alice Pullan on 11 April 1859, Dorothy was discovered by Leighton's friend and future biographer Mrs Russell Barrington, standing on the doorstep of a nearby studio in 1879.

By the mid-1880s Dorothy was well established as Leighton's muse, her remarkable ability to strike a dramatic pose capturing his imagination and finding expression in a long series of paintings, including such masterpieces as *The Last Watch of Hero* (1887, Manchester), *Captive Andromache* (1888, Manchester), *The Bath of Psyche* (1890, Tate Britain), *The Garden of the Hesperides* (1892, Port Sunlight) and *Clytie* (Leighton House Museum), which remained unfinished at Leighton's death. She has also traditionally been identified as the model for *Flaming June* (see lot 57). Dorothy herself had ambitions to become an actress, training professionally and taking part in a number of productions both in London and the provinces, using the stage name Dorothy Dene. However, despite Leighton's strenuous efforts to encourage and promote her, she met with little success. Only by painting her obsessively could he give her the fame she craved. The present drawing relates to *Faith* (Haworth Art Gallery, Accrington), although the finished work also suggests the features and colouring of another model, Mary Lloyd, and it has been suggested that it may be an amalgamation of the two girls. Another study for *Faith* (the torso and arms) is in the British Museum.

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



Fig. 1: Frederic, Lord Leighton, *Flaming June*, oil on canvas, Museo de Arte de Ponce, Puerto Rico/ Photo © The Maas Gallery, London/ Bridgeman Images

57

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

Three studies for 'Flaming June'

with the artist's studio stamp (L.1741a, lower left)

black and white chalk on buff paper

14 $\frac{1}{2}$ x 11 in. (37.2 x 27.9 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

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

Leighton's last major painting *Flaming June*, exhibited at the Royal Academy in 1895, is one of the great masterpieces of the 19th Century. Now in the Museo del Arte de Ponce, Puerto Rico, it was lost for many years before reappearing on the art market in 1963. Although Leighton said, 'The design was not a deliberate one, but was suggested by a chance attitude of a weary model who had a peculiarly supple figure,' the present sheet of studies show Leighton working out the pose, with slight adjustments to the legs between each sketch, suggesting a rather more considered approach. With her rich curly hair and elegant figure, the sitter appears to be his favourite model, Dorothy Dene (see lot 56).

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



58

HERBERT JAMES DRAPER (1854-1920)

Two female nude studies for 'The Lament for Icarus'

the first inscribed 'Ethel Gurden' (upper left)
 pencil and black and white chalk on buff paper
 6½ x 5½ in. (16.5 x 14 cm.); 4½ x 7¾ in. (11.4 x 19.7 cm.)

(2)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

Ida Draper, widow of the artist.

EXHIBITED:

(2) London, Julian Hartnoll, *An Exhibition of Drawings by HERBERT DRAPER (1863-1920)*, 9-19 February 1999, unnumbered.

For his masterpiece *The Lament for Icarus* (1898, Tate) Draper used a number of professional models. The singing nymph, with her arms outstretched in despair was drawn from Ethel Gurden and the model supporting Icarus' body was from Ethel Maud Warwick, who became Draper's favourite model and had also sat for *The Sea Maiden* (sold in these Rooms, 16 June 2010, lot 168).





59

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

Head study for 'The Cave of the Storm Nymphs'

dated 'Aug 10. 91' (lower right)

black and white chalk on buff paper

10½ x 9¾ in. (26.7 x 23.8 cm.)

£7,000-10,000

\$9,400-13,000

€8,000-11,000

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

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

PROVENANCE:

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



60



61

60
JOHN WILLIAM GODWARD, R.B.A. (1858-1922)

The Flower Girl

oil on board
 8 1/8 x 5 in. (20.6 x 12.7 cm.)

£6,000–8,000

\$8,100–11,000
 €6,900–9,100

The Flower Girl is the earliest known painting by Godward, executed circa 1886. It can be compared with other works from this period such as *The Tiff*, 1888 (see Swanson, p. 174) and *The Mishap: A Roman Interior*, circa 1889 (see Swanson, p. 176).

We are grateful to Dr Vern Swanson for his assistance in preparing this catalogue entry. The painting will be included in his forthcoming revised *catalogue raisonné* for J. W. Godward.

61
HENRY RYLAND, R.W.S. (1856-1924)

A Wonder Book of Ancient Greece

signed 'HENRY RYLAND' (lower right)
 pencil and watercolour on paper
 15 3/8 x 22 1/4 in. (39 x 56.5 cm.)

£5,000–7,000

\$6,700–9,300
 €5,700–8,000

PROVENANCE:
 with Maas Gallery, London.
 Anonymous sale; Christie's, London, 5 June 1984, lot 288.

The present watercolour is a particularly enchanting example of Ryland's style in which he combined the poeticism of the Pre-Raphaelites with the sculptural dynamism of the Neo-classicists. He exhibited frequently at the Royal Academy, the New Gallery and the Royal Institute of Painters in Water-Colour, which firmly established his position at the forefront of the group of Neo-classical painters, working in watercolour.



62

JOHN SIMMONS (1823-1876)

Titania

signed 'J. Simmons' (lower centre)

pencil and watercolour heightened with white and gum arabic on paper

9¾ x 8 in. (24.7 x 20.3 cm.), framed as an oval

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

with Christopher Wood, London.

EXHIBITED:

Torquay, Bearne's, *Other Worlds, An Exhibition of Illustrators' works in the Realms of Fairies, Fantasy and the Future*, 31 July-11 August 1989, no. 4.

A Bristol portrait painter and miniaturist, Simmons turned to fairy painting in the 1860s as it became an increasingly popular genre, springing both from the constant search for narrative subject matter, but also from a desire to escape the mundanity of everyday Victorian life. The works of Shakespeare provided the richest source of fairy subject-matter, and almost all of Simmons' fairy paintings take Titania as their subject, treating her as 'a paragon of Victorian maidenhood' (J. Maas cited in J. Martineau (ed.), *Victorian Fairy Painting*, London, 1998, p. 21). Here, she is depicted nude, draped in diaphanous robes, framed by lily of the valley, signifying a return of happiness in the Victorian language of flowers. The extraordinary intensity and luminosity of Simmons' watercolours, alongside the highly detailed flora and fauna, give them an almost hallucinatory atmosphere, drawing the viewer into his fantastical world.



λ 63

EDMUND DULAC (1882-1953)

Selene and Endymion

signed 'Edmund/Dulac' (lower left) and numbered and inscribed 'No 11 Selene and Endymion' (on the mount)

watercolour, bodycolour and white chalk on paper

12¼ x 11¼ in. (31.1 x 28.5 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

with The Fine Art Society, London.

EXHIBITED:

Torquay, Bearne's, *Other Worlds, An Exhibition of Illustrators' works in the Realms of Fairies, Fantasy and the Future*, 31 July-11 August 1989, no. 61.

LITERATURE:

American Weekly, 22 March 1931, illustrated on the cover.

H.R. Williamson, *Gods and Mortals in Love*, London, 1936, illustrated op. p. 17.

A.C. Hughey, *Edmund Dulac - His Book Illustrations*, Maryland, 1995, under no. 84.

In 1931 Dulac began work on his largest series of cover illustrations for the magazine *American Weekly* called *Love Stories the Ancients Believed In*, which began with Perseus and Andromeda. The present work was illustrated on the cover in March 1931. In Greek mythology Selene, the Titan goddess of the moon, fell in love with Endymion, a handsome shepherd, and asked Zeus, Endymion's father, to grant him eternal youth so that he would never leave her. Zeus granted her wish by putting him in an eternal sleep, thus remaining deathless and ageless.



64

THOMAS COOPER GOTCH (1854-1931)

The Message

signed 'T.C. Gotch' (lower centre)
pencil and watercolour on paper
16¼ in. (41.3 cm.), diam.

£15,000-25,000

\$21,000-33,000
€18,000-29,000

PROVENANCE:

Albert Lunn.
Anonymous sale; Sotheby's, London, 17 October 1984, lot 551.

LITERATURE:

P. Lomax, *The Golden Dream: A Biography of Thomas Cooper Gotch*, Bristol, 2004, pp. 127, 133.

Gotch began work on his large circular oil painting *The Message* (Chimei Museum, Taiwan) in January 1903 and exhibited it at the Royal Academy that year. According to Pamela Lomax the present watercolour version was painted for Albert Lunn the following year. The main figure was based on a portrait of his daughter Phyllis painted the previous year, and the poppies were taken from sketches made in July 1902. For the angel he drew inspiration from that in Botticelli's *Annunciation* (Uffizi, Florence), a print of which he had on his wall at home.

In his review of the 1903 Academy exhibition the art critic A.S. Baldry described *The Message* as 'an interesting illustration of the partly decorative and partly pictorial method which he has followed of late years...' and '...it has all his usual characteristics of sentiment and design' (*The Art Journal*, 1903, p. 174).

Illustrating his unique, symbolist style the present composition comes from a theme Gotch developed on childhood and the progression into adulthood. The girl has reached a moment of realisation, as the meaning of life is revealed to her through a whispered message from the angel.



65
ARTHUR RACKHAM (1867-1939)
The Witch's Pool

signed and dated 'Arthur Rackham 04' (lower left)
 watercolour, heightened with touches of bodycolour on paper
 10¾ x 6 in. (27.3 x 15.2 cm.)
 in the artist's original frame

£8,000–12,000

\$11,000–16,000
 €9,200–14,000

PROVENANCE:

with Christopher Wood, London, 1983.
 with Chris Beetles, London, 1984.

EXHIBITED:

Torquay, Bearne's, *Other Worlds, An Exhibition of Illustrators' works in the Realms of Fairies, Fantasy and the Future*, 31 July-11 August 1989, no. 20.

LITERATURE:

J. Hamilton, *Arthur Rackham: A life with illustration*, London, 1990, p. 58.

In 1905 Rackham published *Fairy Tales Old and New: A collection of Stories from Old Fairy Tales*, compiling tales from Hans Christian Anderson, the Brothers Grimm and from Arthurian legend. Commenting on his work in 1904, when the present watercolour was executed, one critic wrote that Rackham was 'beyond dispute a master of his craft, and he occupies a position no one can be said to share with him' (*Birmingham Post*, 9 April 1904, quoted in J. Hamilton, *op.cit.*, p. 67).



66
HENRY MEYNELL RHEAM (1859-1920)
Winter gives way to Spring

signed and dated 'HENRY M. RHEAM. 1900.' (lower left)
 pencil and watercolour with bodycolour and gum arabic on paper
 30½ x 17 in. (77.5 x 43.2 cm.)

£6,000–8,000

\$8,100–11,000
 €6,900–9,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 23 November 1982, lot 184.

Although Rheam was part of the artistic community based in Newlyn, Cornwall, his subject matter and style frequently strayed dramatically away from the more naturalistic work of his peers. Many of his works follow the ideas of the Pre-Raphaelites, employing a meticulous use of watercolour illustrating literary and imaginary subjects. Other exponents of fantasy and symbolism, also based in Newlyn, were Thomas Cooper Gotch, who moved to the area in 1887, and the wife of Stanhope Forbes, Elizabeth, who executed a series of Arthurian watercolours for her publication *King Arthur's Wood* (1904). The model may have been Rheam's wife, Alice Elliot, who appears in many of his works.



67

JOHN MCKIRDY DUNCAN, R.S.A., R.S.W. (1866-1945)

Scotch Mist

signed 'John Duncan' (lower right)

oil on canvas

24¾ x 36¼ in. (62.8 x 92.1 cm.)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

PROVENANCE:

with S. Dalby, Bradford.

Anonymous sale; Sotheby's, Glasgow, 1 December 1982, lot 375, as 'A Nightmare'.

Duncan is one of the heroes of the international Symbolist movement. His subject matter remained rooted in the Celtic Revival and the Pre-Raphaelite tradition, but he also painted landscapes in Iona and elsewhere, and took a keen interest in the development of modern art. Many regarded him as a mystic, and the present painting would suggest he may also have been inspired by his fellow Scot, the fairy painter Joseph Noel Paton, in its dreamlike, imaginary subject matter. Duncan was a great experimenter with techniques, and much of his work is in tempera, influenced by seeing works by Fra Angelico and from the Byzantine period. In 1923 he wrote that 'To regain the spontaneity and simplicity to become little children is to enter into the Kingdom of Art'. He believed that a diverse group of artists including Puvis de Chavannes and Paul Gauguin had this simple attitude to their art, and he strove to reproduce it in his own works focusing on creating a depth of colour and simplicity of composition.

He exhibited continuously at the Royal Scottish Academy throughout his career and while the subject matter of this painting is uncertain it is comparable to his exhibit of 1939 entitled *The Fomors (or The Power of Evil Abroad in the World)* (Dundee Art Galleries and Museums), illustrating a procession of evil demons and figures from Gaelic mythology.



68

ARTHUR HUGHES (1830-1915)

In the Forest of Arden: Jaques and the Stag

signed 'ARTHUR HUGHES' (lower right)
oil on canvas laid down on board
14 x 22¾ in. (35.5 x 57.7 cm.)

£7,000–10,000

\$9,400–13,000
€8,000–11,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 27 October 1976, lot 235.
Anonymous sale; Christie's, London, 4 June 1982, lot 12, where purchased by the present owner.

EXHIBITED:

Liverpool, *Autumn Exhibition*, 1875, no. 407, as 'Jaques in the Forest'.

LITERATURE:

Athenaeum, 25 September 1875, p. 413.
M. Bennett, *Artists of the Pre-Raphaelite Circle: The First Generation*, London, 1988, p. 61.
L. Roberts, *Arthur Hughes: His Life and Works*, Suffolk, 1997, p. 186, no. 140, illustrated.

This picture relates to a triptych in the Walker Art Gallery, Liverpool, illustrating scenes from Shakespeare's *As You Like It*, which features three scenes from the play, all set in the Arcadian Forest of Arden. The play appealed to artists for its exploration of themes such as entangled relationships, deceptive disguises and ultimately love conquering all.

In the play 'Melancholy' Jaques is one of the noblemen living with the exiled Duke Senior in the forest. He is unique among Shakespeare's characters in that he is the only purely contemplative figure, primarily observing proceedings from the side lines, lost in thought. He is also celebrated for proclaiming many of Shakespeare's most famous lines such as 'All the world's a stage, And all the men and women merely players' (Act 2, Scene 7).

Although never a member of the Pre-Raphaelite Brotherhood, Hughes was closely associated with the movement almost from the outset, encountering the Pre-Raphaelite journal *The Germ* in 1850, when he was a Royal Academy student, and meeting all the leading members of the group during the next two years. In the 1850s he produced some of the most celebrated and best-loved Pre-Raphaelite images, including *The Long Engagement* (Birmingham Art Gallery), *April Love* (Tate Britain) and *Home from Sea* (Ashmolean Museum, Oxford), exploring themes of star-crossed love and passionate regret to which he would often return. His later work is a little more conventional, but he remained faithful to Pre-Raphaelite principles until his death in 1915 at the age of eighty-five.



69

HILDA KOE (FL.1895-1901)

The Goblin Market

indistinctly signed 'Hild [?]' (lower right)
oil on canvas
38 x 46 in. (96.5 x 116.8 cm.)

£30,000-50,000

\$41,000-67,000
€35,000-57,000

PROVENANCE:
Mrs Hilda Collinson.

EXHIBITED:
London, Royal Academy, 1901, no. 838.
Torquay, Bearne's, *Other Worlds, An Exhibition of Illustrators Works in the Realms of Fairies, Fantasy and the Future*, 31 July-11 August 1989, no. 19.

LITERATURE:
L.J. Kooistra, *Christina Rossetti and Illustration: A Publishing History*, Ohio, 2002, p. 261.

The subject of this painting is taken from Christina Rossetti's poem of the same title, written in 1859. Exploring themes of temptation, sacrifice and salvation, the poem is set in a fairytale world and narrates the story of two sisters, Lizzie and Laura, who are tempted by goblin merchants to purchase their enchanted and forbidden fruit.

Little is known about Hilda Koe. She was a prize winner and silver medallist at the Academy Schools, and the present work is one of only two she exhibited at the Royal Academy. Her first exhibit, a *Vintage design for decoration* was shown in 1895; her brother Lawrence (1868-1913) was also an artist. Two of his works are held by Brighton and Hove Museums and Art Galleries: *Venus and Tannhauser*, circa 1896, and *Idyll*, circa 1908-1911.



70

**ELEANOR FORTESCUE BRICKDALE,
R.W.S. (1871-1945)**

'With goodly greenish locks, all loose untied'

signed with initials 'EFB' (in a cartouche, lower right) and inscribed 'No 21/ Prothalamion/ "with goodly greenish locks, all loose/ 'untied'/ as such had face a Bryde/ (Edmund Spenser)' (on the reverse)

pencil and watercolour, heightened with bodycolour and touches of gum arabic on artist's board

13½ x 10¼ in. (34.3 x 25.8 cm.)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

Anonymous sale; Bonham's, Knightsbridge, 10 September 2013, lot 94.

LITERATURE:

E.F. Brickdale, *The Book of Old English Songs & Ballads*, Edinburgh, 1915, pp. 119-125.

The present watercolour illustrates a line from Edmund Spenser's *Prothalamion*, the wedding verse he composed for the daughters of the Earl of Worcester, Elizabeth and Katherine Somerset, on the occasion of their joint wedding in 1596. Brickdale has depicted one of the nymphs encountered by the poet emerging from the Thames as they pick flowers for the two brides.



71

ARTHUR RACKHAM, R.W.S. (1867-1939)

The village children

signed and dated 'ARackham. 06.' (lower right) pencil and watercolour, heightened with bodycolour and with scratching out on artist's board

8¾ x 10¼ in. (21.3 x 27.3 cm.)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

with Kaye Michie, London.



72

ARTHUR RACKHAM, R.W.S. (1867-1939)

A young girl chased by phantoms

signed and dated 'Arthur Rackham 05' (lower right, in a cartouche), and inscribed 'Illustration to. p. 16.' (lower right, in the margin)
pen and black ink, with scratching out on artist's board
16 x 10³/₈ in. (40.7 x 27 cm.)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

Whilst it has not been possible to identify the subject of this drawing, an inscription in French on the reverse suggests that it was probably illustrated in the December 1905 edition of the popular magazine *Lectures pour Tous*. It seems likely that it was used as an advertisement for a French edition of a book released for Christmas that year. In 1905 Rackham's illustrations were published in editions of Irving Washington's *Rip Van Winkle*, and Cassell & Co.'s compilation of *Fairy Tales Old and New*.



73

ARTHUR RACKHAM, R.W.S. (1867-1939)

Sir Tristram defeats Sir Palamedes in Ireland

signed and dated 'Arthur Rackham - 1902' (lower left, in a cartouche)
 pencil, pen and black ink and watercolour, heightened with bodycolour on
 artist's board
 10¼ x 8 in. (26 x 20.3 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

The present drawing is reproduced as an illustration in A.L. Haydon's 1910 edition of *The Stories of King Arthur* with the caption 'Tristram smiting him clean off his horse'. Its rich colours and dense lines are unusual for Rackham, whose style often tends towards the ethereal, and there is a sense of solidity and power which embodies the subject.



74

ARTHUR RACKHAM, R.W.S. (1867-1939)

The giants Fasolt and Fafner abducting Freia, Goddess of Love (from 'Das Rheingold' by Wagner, Scene II)

signed and dated 'Arthur Rackham. 10' (lower right, in a cartouche)
pencil, pen and black ink and watercolour, heightened with touches of white on
artist's board
11½ x 15 in. (29.2 x 38.1 cm.)

£20,000-30,000

\$27,000-40,000
€23,000-34,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 19 December 2007, lot 113.

Rackham's two volumes of Wagnerian texts, *The Rheingold and The Valkyrie* (1910) and *Siegfried and The Twilight of the Gods* (1911), were both published by William Heinemann (London) and Doubleday, Page & Co. (New York). The first contained thirty-four colour plates and eight black and white drawings, and the other thirty. Rackham wrote: 'I quite expected to make as many enemies with it as friends', later referring to its 'grimness'.

In this composition the giants claim Freia as a pledge, 'till the ransom is paid'. Entitled 'Fasolt suddenly seizes Freia and drags her to one side with Fafner', the published plate was somewhat altered. The left-hand side was cropped to within a short distance of Fafner's threatening fist, losing the windblown leafless tree, and the background was slightly altered. A glimpse of blue sky was removed; the clouds at the top left-hand corner were retouched to heighten its effect in the more cramped design. The original composition gives a stronger impression of elevated figures in a stormy landscape.

The illustrations for *The Ring* were exhibited at the Leicester Galleries, London in late 1910, and at the Société National des Beaux-Arts, Paris in 1912; Rackham was awarded the Society's medal and elected an Associate.



λ 75

EDWARD JULIUS DETMOLD (1883-1957)

The Sea Serpent, from 'The Third Voyage of Sinbad the Sailor'

inscribed 'The Sea Serpent.' (lower left, in the margin) and further inscribed '3rd Voyage of Sinbad the Sailor' (lower centre, in the margin)
pencil and watercolour, heightened with bodycolour and touches of gum arabic on paper
10½ x 7½ in. (27 x 19.4 cm.)

£3,000–5,000

\$4,100–6,700
€3,500–5,700

Edward Julius and his twin brother Charles Maurice Detmold's artistic ability was apparent from an early age; aged five they drew animals in the zoological gardens in Regent's Park and the Natural History Museum and exhibited at the Royal Academy from the age of thirteen. The child prodigies were encouraged by their uncle, the Bengalese born physician, Dr E.B. Shuldham who brought them up and shared his knowledge and love of natural history. They experimented with etching and colour printing, and in 1908 illustrated an edition of Rudyard Kipling's *The Jungle Book* to great acclaim. Eastern tales continued to fascinate Detmold, and the present drawing (and lots 76 and 77) relate to his 1924 illustrations for Hodder and Stoughton's edition of *The Arabian Nights*.



λ 76

EDWARD JULIUS DETMOLD (1883-1957)

The Seventh Voyage of Sinbad the Sailor

inscribed 'The Seventh Voyage of Sinbad the Sailor.' (lower left, in the margin) and further inscribed '-one of the largest of them put his trunk round the root of/ the tree, and pulled so strong that he plucked it up/ and threw it on the ground;- ' (lower right, in the margin)
pencil, watercolour and bodycolour, heightened with gum arabic on paper
13½ x 10½ in. (34.3 x 27 cm.)

£7,000–10,000

\$9,400–13,000
€8,000–11,000

PROVENANCE:

Mrs N.E.M. Joy (sister of the artist); Christie's, London, 25 April 1978, lot 222.

λ 77

EDWARD JULIUS DETMOLD (1883-1957)

The Island of Shipwrecks from 'The Fourth Voyage of Sinbad the Sailor'

inscribed 'The Island of Shipwrecks.' (lower left, in the margin), and further inscribed '4th Voyage of Sinbad the Sailor.' (lower centre, in the margin)
pencil and watercolour, heightened with bodycolour on paper
10 $\frac{5}{8}$ x 7 $\frac{1}{2}$ in. (27 x 19.1 cm.)

£2,000–3,000

\$2,700–4,000
€2,300–3,400



λ 78

KAY RASMUS NIELSEN (1886-1957)

The Shepherdess and the Chimney Sweep

inscribed with title (lower edge, within the artist's mount lines)
pen and black ink on paper
7 $\frac{1}{8}$ x 6 $\frac{1}{8}$ in. (20 x 16.8 cm.)

£2,000–3,000

\$2,700–4,000
€2,300–3,400

PROVENANCE:

with Leicester Galleries, London, 1924.
with Christopher Phillips, London, 1976.
Michael Winner; Sotheby's, London, 12 December 2012, lot 46.

The Shepherdess and the Chimney Sweep is a fairytale by Hans Christian Anderson about a romance between two china figurines, first published in 1845. Nielsen, a Dane, had provided illustrations for several children's collections including *East of the Sun and West of the Moon* before contributing twelve colour plates and over forty monochrome illustrations for an edition of Hans Christian Anderson's *Fairy Tales* in 1924. He later worked as an illustrator for the Walt Disney Company, Hollywood.



THE · SHEPHERDESS · AND · THE · CHIMNEY · SWEEP

FROM THE COLLECTION OF SIR ROY STRONG, C.H. AND HIS LATE WIFE, JULIA TREVELYAN OMAN, LADY STRONG (LOTS 79-83)



The following four lots were all in the collection of James Anderson Rose (1819-1890), a solicitor who represented Whistler, Sandys, Rossetti and Morris, Marshall and Faulkner. He also was a friend and patron to several of these artists, and lent their work to many high-profile exhibitions around the country. Having begun to collect prints in the 1840s, in the 1860s and 1870s he formed the finest collection of Whistler's drypoints and etching up to 1876. He also collected drawings and paintings by both French and British contemporary artists. His collection was sold over several sales in these Rooms, the first on 1-2 May 1861. This early sale may have represented a shift in taste, as it was at around this time that Rose began to collect pictures by Sandys and the Pre-Raphaelites: he would eventually own more than fifty paintings and drawings by Sandys, as well as fourteen works by Rossetti, amongst others. He often received drawings and prints as presents from the artists, and several of this group have inscriptions which suggest this as their provenance. The bulk of his collection was sold in four sales in these Rooms in 1891, but some items, including these, were retained by the family.

79

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

Portrait of James Anderson Rose, bust-length, his head turned to the right

signed with monogram and dated '1861' (lower right) and inscribed 'J. Anderson Rose.' (upper right)

black, white and red chalk on grey-blue paper

17¾ x 13¼ in. (44.2 x 34.9 cm.); and Two etchings of James Anderson Rose, one after Sandys, the other after James Abbott McNeill Whistler (3)

£4,000-6,000

\$5,400-8,000

€4,600-6,800

PROVENANCE:

James Anderson Rose, and by descent to his wife Emily Winter Rose and by descent to her half-sister Anne Oman, née Chadwick, and by descent in the family to Julia Trevelyan Oman.

We are grateful to Betty Elzea, author of the monograph on Frederick Sandys, for her assistance in preparing this catalogue entry.



80

ANTHONY FREDERICK AUGUSTUS SANDYS (1829-1904)

Portrait of Emily Winter Rose, bust-length, unfinished

pencil and oil on prepared paper laid down on board

24 x 19½ in. (61 x 49.8 cm.); together with A photogravure of an etching of the finished portrait of Emily Winter Rose, circa 1861; An etching after Sandys' portrait drawing of Susannah Rose, by Paul Rajon, 1875; An etching after Sandys' oil portrait of Susannah Rose, by C.J. Lewis, 1871; and A photogravure of Sandys' oil portrait of Susannah Rose, 1862 (5)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

James Anderson Rose, and by descent to his wife Emily Winter Rose, and by descent to her half-sister Anne Oman, née Chadwick, and by descent in the family to Julia Trevelyan Oman.

Emily Winter Rose was the wife of Sandys' patron, James Anderson Rose, and Susannah Rose was his mother.

We are grateful to Betty Elzea, author of the monograph on Frederick Sandys, for her assistance in preparing this catalogue entry.

81

AFTER DANTE GABRIEL ROSSETTI (1828-1882)

Two photographic reproductions of 'How they met themselves'; and 'Anima, a Sonnet'

the first inscribed 'How They met themselves -/ from the sketch for my drawing' (lower centre); the second signed, inscribed and dated 'To Jas: Anderson Rose/ with friendly remembrances/ D.G. Rossetti 1881' (lower right) photographic print
8 x 6 1/2 in. (20.3 x 16.2 cm.); and smaller (2)

£1,800-2,500

\$2,500-3,300

€2,100-2,900

PROVENANCE:

James Anderson Rose, and by descent to his wife Emily Winter Rose and by descent to her half-sister Anne Oman, née Chadwick, and by descent in the family to Julia Trevelyan Oman.



82

AFTER JAMES MCNEILL WHISTLER (1834-1903)

Two prints of 'The White Girl' and 'Whistler's Mother'

the first signed and inscribed 'The White Girl'/ to James Anderson Rose/ Whistler' and further signed with the artist's device (lower centre); the second signed and inscribed 'To [rose]/ from Whistler' (lower left) one photographic reproduction, one mezzotint
17 x 16 1/2 in. (43.2 x 42.2 cm.) (2)

£1,200-1,800

\$1,700-2,400

€1,400-2,100

PROVENANCE:

James Anderson Rose, and by descent to his wife Emily Winter Rose and by descent to her half-sister Anne Oman, née Chadwick, and by descent in the family to Julia Trevelyan Oman.



83

A collection of 25 catalogues for sales and exhibitions of the works of James McNeill Whistler and Dante Gabriel Rossetti, and works belonging to James Anderson Rose, three with the bookplate of James Anderson Rose: Sotheby's, London, *Catalogue of etched and engraved works by the best masters formed during thirty years by James Anderson Rose*, 27 June 1876; *Whistler's Memorial Catalogue*, 1905; and *Fine Art Exhibition of the Worshipful Company of Cordwainers*, 21 April- 7 May 1890; and Two copperplates of Mrs J. Anderson Rose, after Sandys (25)

£400-600

\$540-800

€460-680

PROVENANCE:

James Anderson Rose, and by descent to his wife Emily Winter Rose and by descent to her half-sister Anne Oman, née Chadwick, and by descent in the family to Julia Trevelyan Oman.

THE PROPERTY OF A PRIVATE COLLECTOR

84

EMMA SANDYS (1834-1877)

Portrait of Mary Emma Jones, bust-length, wearing a pearl necklace

signed with monogram and dated '1874' (upper left)

oil on board

20 x 15¼ in. (50.8 x 38.8 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

Emma Sandys was the sister of Frederick Sandys (1829-1904), whose luscious portraits in the Rossetian mould served as inspiration to his younger sibling. Although Emma's work is similar in style and in the strength of its design, she established herself on her own professional terms, exhibiting at the Royal Academy, The Society of Lady Artists, and various Norwich galleries, thereby attracting patrons from amongst the local aristocracy. While images of women predominate in Pre-Raphaelite paintings, the wider artistic circle included many talented female artists, such as Emma, Elizabeth Siddal, Marie Stillman and Evelyn de Morgan, each of whom sustained successful artistic careers.

Recently rediscovered, the present lot depicts Mary Emma Jones, Emma's sister-in-law, who modelled for many of Frederick's works including *Perdita* (Lloyd Webber Collection) and *Proud Maisie* (Victoria & Albert Museum). The oil painting appears to be based on a chalk drawing by Frederick from circa 1873, now in the Birmingham City Art Museum (see B. Elzea, *Frederick Sandys (1829-1904)*, p. 249, no. 3.48) One of the characteristics of the *oeuvre* of the Sandys siblings was the sharing and repetition of models, studio props and costumes, as well as a similarity in technique which has often led to confusion over attribution between the siblings. *Portrait of Mary Emma Jones* bears all the hallmarks of Emma's mature style, and shows the level of sophistication the genre achieved during the 1860s and 1870s.

We are grateful to Betty Elzea, author of the monograph on Frederick Sandys, for confirming the attribution of the present lot.



■ λ 85

SIR WILLIAM REID DICK (1879-1961)

The Spinner

signed and dated 'Reid Dick ARA/1924'

plaster with wash

44 in. (112 cm.) high; 79 in. (131 cm.) wide;

22 in. (56 cm.) deep

£5,000–8,000

\$6,700–11,000

€5,700–9,100

EXHIBITED:

London, Royal Academy, 1926, no. 1302 (a reduction in bronze).

LITERATURE:

Royal Academy Exhibitors 1905-1970, London, 1977, vol. II, p. 162. (a reduction in bronze)

An influential figural and portrait sculptor, Sir William Reid Dick served as a member of the Royal Society of British Sculptors, a trustee of the Tate Gallery, and held the position of the King's sculptor, and subsequently the Queen's. Commissions executed by Reid Dick are now held in such prestigious collections as the National Portrait Gallery, the Royal Collection, and the Tate.

The present sculpture is the original plaster model of a commission for Vigo House, Regent Street. Described by the artist C.R.W. Nevinson as 'the only building in Regent-street worth a second glance', Vigo House was built by the Scottish architect John Burnet for the clothing company R. W. Forsyth (see 'Goddess of Trousers', *Eastern Morning News*, 6 October 1925). The symbolic figure of a wool-spinner was thus an apt choice and served as the building's crowning emblematic figure. The final sculpture, with minor alterations to the distaff and hair from the present plaster, was completed in 1925 and remains extant, the peaceful figure still perched presiding over Vigo House today. The following year a bronze reduction of the model was cast and exhibited at the Royal Academy.



'The Spinner' atop Vigo House, Regent Street © Matt Crossick



Mr. Reid Dick seen putting the finishing touches to the present plaster in his studio. Originally published in the periodical *Eastern Morning News*, 6 October 1925.



86

EDWARD REGINALD FRAMPTON (1872-1923)

A female saint, possibly St Bega of Cumbria

mixed media on board
 12¼ x 14⅞ in. (31.1 x 35.9 cm.)
 in the original frame

£7,000–10,000

\$9,400–13,000
 €8,000–11,000

In describing Frampton's work Rudolf Dircks said his 'works are well-conceived, harmonious, dignified and strictly decorative' (*Art Journal*, 1907, p. 291).

The identity of the figure remains a mystery but the snow-covered hills suggest it is possibly St Bega, who, before establishing her nunnery, asked the local landowner to give her land for its foundation. But the landowner was very mean and told the nun that he would donate only the parcel of land which would be covered with snow the following morning (and this was in midsummer). The following morning the whole area up to three miles around the nun's cell was covered by snow and the man had to keep his promise. This became known as her 'Snow Miracle'.

*** 87**

CHARLES EDWARD PERUGINI (1839-1918)

A Fan-maker

signed with monogram (lower left)
oil on canvas
54¾ x 39½ in. (139 x 86.3 cm.)

£70,000–100,000

\$94,000–130,000

€80,000–110,000

PROVENANCE:

Mrs Jessie Ford (d. 1973), Chicago, c. 1923.

EXHIBITED:

London, Royal Academy, 1897, no. 559.

LITERATURE:

Academy Notes, 1897, p. 19.
The Athenaeum, 1897, p. 752.

Exhibited in 1897, *A Fan-maker* is a wonderful example of Perugini's fascination with combining classicism with the highly-fashionable aestheticism of the day. The sitter is draped in sumptuous silks, and is surrounded by decorative furniture and ceramic tiles from the East, whilst she stitches a fan of exotic ostrich feathers. Describing Perugini's house in 1909 Austin Chester commented on 'the separate pieces of furniture, the soft, lustrous-hued Persian rugs, the sombre tapestries, the subdued-in-colour brocades that go so congruously to form a whole of a high level of taste' (A. Chester, 'The Art of C.E. Perugini', *The Windsor Magazine*, vol. XXX, June to November 1909, p. 262).

Although born in Naples, Perugini grew up in England, his Anglophile family having emigrated before he was eight years old. Travelling to Rome in 1853, he met the young Frederic Leighton, future President of the Royal Academy and undisputed head of the late Victorian art establishment. Their friendship was later cemented in Paris, where Perugini was studying and Leighton exhibiting at the Exposition Universelle. Perugini became one of Leighton's many protégés, continuing to receive his financial support well into the late 1870s. Perugini's style was greatly influenced by Leighton's, and he explored a similar range of subject-matter, operating, as it were, on the borders between modern life and idealism in the Classical-cum-Aesthetic taste. His *Girl Reading*, shown at the Royal Academy in 1878 (Manchester City Art Gallery), is a perfect example. Like Leighton, moreover, he was loyal first and foremost to the Academy, where he showed almost every year from 1863 to 1915. On seeing the present painting at the Academy *The Athenaeum* critic noted 'We observe that, not for the first time, Mr. Perugini has assumed the mantle of the late Mr. E. Long, though he is a much better artist. This is manifest in *A Fan-maker* (559), where the motive and design could not be tamer nor the execution smoother'.

The year after the painting was exhibited at the Royal Academy the art critic Marion Spielmann wrote an extensive review of Perugini's work for the *Magazine of Art* in which he stated that '...such is the charm that animates his work, which, invested with equal grace of colour, subject, and design, seeks to make our life more sunny and to sweeten it with the luxury of refinement. He is indeed a true descendant of his own school' and went on to add that 'Mr. Perugini is the painter *par excellence* of the siesta, the recorder, in delicate colour and harmonious line, of the delights of sweet idleness - when life is young and love is warm, ideally gracious, and more or less platonic' (*Magazine of Art*, 1898, p. 457).





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

*** 88**

EDWIN LONG, R.A. (1829-1891)

The Ionian Pottery Seller

signed with the artist's monogram and dated '18 EL 81' (centre right)

oil on canvas

46½ x 35 in. (117.2 x 89 cm.)

£15,000-20,000

\$21,000-27,000

€18,000-23,000

PROVENANCE:

with Nathan Mitchell Gallery, London.

His sale; Christie's, London, 14 February 1936, lot 128 (5½ gns to Mitchell).

LITERATURE:

M. Bills, *Edwin Longsdon Long RA*, London, 1998, p. 33, no. 187.

The turning point in Edwin Long's career came in the mid-1870s, when he fell under the spell of the Middle East following a trip to Egypt and Syria in 1874. These ancient and exotic lands supplied him with a vast repertoire of new subjects, which fed his imagination and allowed him to excel in his *métier*. Upon his return to England, Long immersed himself in these ancient cultures, reading exhaustively on the subject and visiting the British Museum to study its extensive collections. Although the subject was new to Long, his penchant for intensive research for his paintings began much earlier in his career with his Spanish genre scenes. This combination of historical accuracy and interesting and accessible subject matter, made Long very popular with the public. Indeed, the success of the oriental, classical and biblical scenes secured his fortune and enabled him to build the magnificent studio house, designed by the Arts and Crafts architect Norman Shaw.

For more information please see www.christies.com

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

89

ARTHUR DAMPIER MAY (FL. 1872-1910)

Before the bath

signed and dated 'A. Dampier May/1905.' (lower
right) and further signed and inscribed 'Before
the bath/by/***** Dampier May' (on an old label
attached to the reverse)

oil on canvas

31 $\frac{3}{8}$ x 15 $\frac{1}{4}$ in. (79.7 x 38.7 cm.)

£15,000-25,000

\$21,000-33,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 October
1983, lot 131.



LIGHT & COLOUR

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

90

JAMES JACQUES JOSEPH TISSOT (1836-1902)

Kew Gardens

signed 'J.J. Tissot' (lower left)
pencil and watercolour, heightened with touches of white on paper
12¼ x 6 in. (31 x 15.2 cm.)

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Anonymous sale; Kennedy & Wolfenden, Belfast, 15 May 1984, lot 114.
Anonymous sale; Sotheby's, New York, 16 February 1994, lot 182.

EXHIBITED:

Paris, Société d'Aquarellistes Française, 1883, no. 2.
London, Barbican Art Gallery, and Paris, Petit Palais, *James Tissot*, 1984-5,
no. 53, ex-catalogue.

LITERATURE:

A. de Lostalot, 'James Tissot', in E. Strahan (ed.), *Society of French Aquarellists*,
Paris, 1883, p. 383 (illustrated in line drawing, after the watercolour).
M. Wentworth, *James Tissot*, Oxford, 1984, p. 133, no. 21.
K. Matyjaszkiewicz (ed.), *James Tissot*, Oxford, 1984, p. 120, under no. 110.

When the anglophile French artist James Tissot returned to Paris in late 1882, after the death of his beloved partner, Mrs Kathleen Newton, he set about re-establishing himself after ten busy and successful years in London. He showed a variety of recent works in a one-man exhibition at the Palais de l'Industrie in March 1883, and watercolours at the Galerie Georges Petit with the Société d'Aquarellistes Française, which he had joined that year. The watercolours exhibited in 1883 comprise several studies from the model, replicas made in the presence of oil originals, and recreations of sold paintings based on memory and pre-sale photographs. *Kew Gardens*, with its freshness and fluent, light touch, falls into the latter category. Tissot had sold the oil version in June 1879, as *Visitors at Kew*, to, or through, the dealer Arthur Tooth & Sons, who passed it on to a purchaser two days later. Replicas in oil or watercolour were eagerly sought after by collectors, dealers and organisers of provincial exhibitions in Britain, so it was Tissot's usual practice to make additional versions. Most of these had been sold by the time he returned to Paris and Tissot recreated several of his oil paintings in watercolour. Alfred de Lostalot included an engraving after *Kew Gardens* among illustrations to a biographical article reintroducing Tissot to French audiences, for large-format volumes about the Society of French Aquarellists published by Goupil & Cie (with an American edition edited by Edward Strahan). De Lostalot recounted how some connoisseurs had been surprised to learn that 'this delightful painter of English manners' was a Frenchman, who had been well-known at Salon exhibitions until 1870, after which 'the countrymen of Tissot were to hear nothing more of him' except 'the report of scenes painted by him in England'.

Among Tissot's London pictures were many set in streets, parks, railway stations, quaysides, or locations along the Thames riverside. Most of those from 1878-1882 feature Kathleen Newton as model, with a male companion based on one of several regular sitters. The bearded man in wide-brimmed hat also appears in paintings such as *The Widower*, 1876 (Art Gallery of New South Wales, Sydney) and *Holyday*, 1876-77 (Tate Britain). Kathleen wears a greenish-blue tartan outfit with matching muff, and a sleeveless fur jacket, also seen in *Richmond Bridge*, c.1878 (Private Collection) and *The Warrior's Daughter*, 1878-79 (Manchester Art Galleries). The face veil below her hat gave protection from soot and dust of travel. She also has an umbrella: visiting the Temple of the Sun, where she and her companion sit, is no guarantee of good weather. Placed cleverly to one side of the temple podium, it leads our eyes up around the composition. Kew is likely to have been a regular destination as Tissot was fond of exotic and native flowers and plants, which filled his London garden and conservatory. Fresh air away from city smoke was beneficial for Kathleen's health but she contracted tuberculosis and died at the young age of twenty-eight.

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





* 91

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

Reclining woman

signed with initials 'E.A.T.' (upper right)
oil on panel
13 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in. (34.6 x 21.6 cm.)

£20,000–30,000

\$27,000–40,000
€23,000–34,000

PROVENANCE:

with J.A. Cooling, London.
Ruby Sophia Rich Shalit (1888-1988), and by descent in the family.

This picture is a tantalising rediscovery. Alma-Tadema delighted in daring, unusual and truncated compositions. His portraits of the etcher *Leopold Lowenstam* (Private Collection) and his wife, Laura, reading the *Graphic*, titled *Interrupted* (London Borough of Hammersmith & Fulham), are prime examples. Both owe much to photography, their subjects seemingly 'snapped' spontaneously in the picture plane. The sitter in the present picture bears a resemblance to Laura, both in her features, and in the way she wears her hair. The hand here appears to be that of Alma-Tadema. The costume, however, appears to be completed by another artist. Perhaps this picture was left unfinished in Alma-Tadema's studio, and then touched by another hand, possibly that of his daughter Anna. It was clearly thought to be of enough significance to place in a composition frame Alma-Tadema used on other examples of his work, embellished with a plaque.

We are grateful to Professors Vern Swanson, Peter Trippi and Elizabeth Prettejohn for their assistance in preparing this catalogue entry.



92

LAURA, LADY ALMA-TADEMA (1852-1909)

Bright be thy Noon

signed 'Laura. T. Alma Tadema. op LXX XIII' (lower left) and further signed and dated 'Laura T. Alma. Tadema/26th April 1894' (on the reverse) and inscribed 'ANNA' (on the bedpost)

oil on canvas

27 x 19¾ in. (68.6 x 50.2 cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

Vernon Watney, and by descent to Lady Margaret Watney, and by descent to her granddaughter Mrs P.H. Parker. Her sale; Christie's, London, 15 June 1973, lot 64, as 'Anna', where purchased by the present owner.

EXHIBITED:

London, New Gallery, 1894, no. 160.
 Brussels, *Brussels International Exhibition*, British Fine Art Section, 1897, no. 51.
 London, Fine Art Society, *Memorial Exhibition*, 1910, no. 108, lent by Vernon Watney.
 Vienna, Österreichische Galerie Belvedere, and London, Leighton House, *Lawrence Alma-Tadema: At Home in Antiquity*, February - October 2017, no. 79.

LITERATURE:

H. Blackburn, *New Gallery Notes*, 1894, p. 13.
Athenaeum 3472, 12 May 1894, p. 620.
 R. Ross, 'The Eulogy of Lady Alma-Tadema', *Memorial Exhibition* catalogue, Fine Art Society, 1910, illustrated, p. 6.
 M. Hepworth Dixon, *The Studio*, London, June 1910, p. 56, illustrated p. 58.
 C. Wood, *Dictionary of British Art*, IV: 2, Woodbridge, 1995, illustrated p. 113.
 M. Bettancourt, 'A Victorian Painter of Moments', *The Christian Science Monitor*, 2 April 1990.
 C. Valentine Dixon, 'Laura Theresa Epps - Lady Alma-Tadema, Artist (1852-1909)', M.Phil. dissertation, University of Sussex, 2006, no. 106.
 E. Prettejohn & P. Trippi (eds.), *Lawrence Alma-Tadema: At Home in Antiquity*, exh. cat., Munich, 2016, pp. 134, 163 & 185, illustrated p. 134, no. 175.

Bright be thy Noon is a superb example of the virtuosity of Laura Alma-Tadema, whose distinctive surname immediately conjures up the Greco-Roman scenes of her more famous husband, Lawrence, but whose own paintings also attracted critical praise and sold briskly. Since her death aged 57, Laura's artistry has been comparatively overlooked and is finally enjoying the attention it deserves.

The scholar Elizabeth Prettejohn has highlighted an essential irony in the Alma-Tademas' productive London household: while Laura's Dutch-born husband worked in 'studio spaces reminiscent of a Roman villa or a Byzantine basilica, the English woman now specialized in the intimate domestic interiors of the Dutch seventeenth-century tradition. Laura was among the first artists to draw inspiration from Johannes Vermeer, whose work had been virtually unknown before the publication in 1866 of a series of articles by the French critic Théophile Thoré (under the Dutch-sounding pseudonym W. Bürger)'.¹



Nicolaas van der Waay (1855–1936), *The Studio of Mrs Laura Alma Tadema*, c. 1890–1891, brush and grey ink, grey wash, heightened with white on paper, Fries Museum, Leeuwarden, Collection Royal Frisian Society.

Taking a cue from Vermeer, Laura created a large *oeuvre* of expertly painted genre scenes that feature silvery light streaming from leaded windows into warmly panelled chambers decorated with sumptuous fabrics. Made in 1894 during Laura's artistic heyday, *Bright be thy Noon* is typical in its deft contrasting of textures, compared most clearly in the mother's silvery-white robe and the ivory-white of her bedcover at left. All of the surfaces here glow with cool light coming through an unseen window behind the viewer; the mother's robe positively gleams with it, and its effects on the bedpost's carved figures of the Holy Virgin and Child are particularly admirable.

Laura set this scene in the boudoir that adjoined her painting studio in Casa Tadema, the large house in St John's Wood the Alma-Tademas' occupied from 1886 onward. Both of Laura's spaces can be seen in the black-and-white drawing illustrated here, made for an 1891 magazine article about this renowned studio house. (This bedstead is visible in the drawing—through the doorway at far right.)

In *Bright be thy Noon*, the mother sits upon Laura's own bed, which was sold in 1913 when the contents of Casa Tadema were dispersed. The auction catalogue called it 'An unusually fine early seventeenth century Flemish Oak Bedstead with panelling and arcading, inlaid with marqueterie in holly and ebony, carved with a figure of the Holy Virgin and Child.' In this painting, Laura evokes that sacred motif with a real mother and child, a pairing she visited often throughout her career. The aura of maternal bliss is especially strong in *Bright be thy Noon*, the title of which is taken from a poem written by Laura's stepdaughter Laurence (1865–1940). Laura was extremely close with her husband's two daughters from his first marriage; she first met them when she was eighteen and they were just five and three, and soon she began raising them as if they were her own. Images and words flowed throughout the Alma-Tadema household, and it is revealing that Laura printed Laurence's poem in the catalogue of the New Gallery exhibition where she premiered *Bright be thy Noon*:

Now folded are the wings of night. And day
Peeps through with golden eye. The birds have risen:
The white boughs, bending to the snows of Spring,
Quiver with song. And who has waked besides?
What bird 'gins twitter in the nest? My babe,
O! blossom all mine own. Thou bird of joy,
Mine eye sinks deep into thy sweet eye's Heaven;
My heart against thee flutters in its love,
For very fear of having. Day has come;
God bless thy day! Thou art thyself the dawn,
Bright be thy noon, my life's own light, my son.

Laura's other stepdaughter, the talented painter Anna Alma-Tadema (1867–1943), is present here, too. "Carved" on the bedpost is her name, almost certainly because she modelled for the figure of the mother. In 1894, Anna was just the right age to do so (27), but her hair was brown. It was Laura herself who was red-haired, which explains why so many of the female figures in her paintings - and in those of her husband - are redheads.

Taken together, these observations underscore the unique mix of domestic happiness and period charm that characterise Laura Alma-Tadema's most important paintings, including *Bright be thy Noon*.

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





PROPERTY OF A PRIVATE COLLECTOR

93

THOMAS COOPER GOTCH (1854-1931)

The Dawn of Womanhood

signed 'T.C. Gotch' (lower left)

oil on canvas

44½ x 71 in. (113 x 180.3 cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

EXHIBITED:

London, Royal Academy, 1900, no. 392.

Derby, 1904.

Bury, 1907.

LITERATURE:

Academy Notes, 1900, p. 95.

Royal Academy Pictures, 1900, p. 25.

'The Royal Academy II', *The Magazine of Art*, 1900, p. 388.

F. Rinder, 'The Royal Academy of 1900', *The Art Journal*, 1900, p. 179, illustrated, p. 183.

'The Royal Academy: Second Notice', *The Athenaeum*, 26 May 1900, p. 663.

M. Hepworth Dixon, 'A Painter of Womanhood', *The Ladies Realm*, vol. 17, 1904-5, p. 176, illustrated.

C. Fox & F. Greenacre, *Painting in Newlyn, 1880-1930*, exh. cat., Barbican Art Gallery, London, 1985, p. 77.

P. Lomax, *The Golden Dream, A Biography of Thomas Cooper Gotch*, Bristol, 2004, p. 118.

For more information please see www.christies.com



PROPERTY FROM THE ESTATE OF THE LATE JAMES O. FAIRFAX AC

James Oswald Fairfax AC (1933-2017) was a passionate and discerning connoisseur whose interest in the fine and decorative arts spanned eras, cultures and continents. The art he collected over the years reflects both his eye for beauty and also his love of travel, and was acquired to adorn the beautiful homes that he created for himself both in Australia and the United Kingdom.

The great-grandson of the founder of the *Sydney Morning Herald* and Chairman of publishers John Fairfax Ltd from 1977 to 1987, James was educated in Sydney, Melbourne, and then at Balliol College, Oxford. His kindness and generosity extended to artists, collectors and amateurs, and not least to public institutions: among his many generous bequests to Australian galleries, were important works by Rubens, Ingres, Canaletto and Watteau, given to the Art Gallery of New South Wales; the National Gallery of Australia; the National Gallery of Victoria; Gallery of Modern Art, Brisbane and the Art Gallery of South Australia, ensuring that his taste will be shared with a wide public. Christie's is delighted to be offering works from this fascinating and varied collection in a series of sales in London.



*** 94**

JOHN ATKINSON GRIMSHAW (1836-1893)

Autumn Glory

signed and dated 'Atkinson Grimshaw/1887 +' (lower left) and further signed, inscribed and dated "Autumn glory./Atkinson Grimshaw/1887-"

(on the original canvas)

oil on canvas

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

£120,000-180,000

\$170,000-240,000

€140,000-210,000

PROVENANCE:

with Christopher Wood, London.

One of the most recognisable subjects created by Grimshaw is of a quiet lane flanked by high walls, trees, a partly hidden mansion, and a single figure, usually female, positioned somewhere along a leaf strewn road, highlighting the peaceful stillness of the moment. The detail is remarkable in the mass of intricate tracery of branches silhouetted against the bold, golden sky, masterfully reflected in the windows of the house and in the small pools of water in the lane.

The compositional motif was first created in the early 1870s, when Grimshaw and his family had moved to Knostrop Hall, a seventeenth-century manor house near the River Aire to the east of Leeds city centre. The house in the present painting is very similar in architectural details to that of Knostrop Hall, particularly in the gabling, entrance porch and gateposts surmounted with spherical ornaments, but these have been placed in the roadside wall, rather than at the entrance to a sweeping circular driveway as was the case at Knostrop.



PROPERTY OF A LADY

95

JOHN ATKINSON GRIMSHAW (1836-1893)

Heath Street, Hampstead

signed and dated 'Atkinson Grimshaw./1882+' (lower right) and indistinctly signed and inscribed 'London/Hampstead ****/Atkinson...'. (on the backboard)
oil on card

12 x 21 in. (30.5 x 53.4 cm.)

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Purchased by Dr Manfred (Fred) Uhlman (1901-1985) in an antiques shop on Rosslyn Hill, Hampstead in the early 1960s, and by descent to the present owner.

Grimshaw took a studio in Manresa Road, Chelsea, in the early 1880s. His neighbouring artists included James McNeill Whistler and the two became firm friends. Whistler famously admitted 'I considered myself the inventor of nocturnes until I saw Grimmy's moonlight pictures'.

The growing metropolis gave him a plethora of exciting new subjects to choose from and a larger pool of potential new buyers. Hampstead, and in particular Heath Street, became a favourite subject, with the lights from the shop windows and gas lamps reflected onto the wet cobbles below, and the intricate webbing of the trees above creating ghostly silhouettes against the moonlit sky. *View of Heath Street by Night*, is now in the collection of Tate Britain. The upper part of the street was one of the original lanes leading into the village of Hampstead. It was lengthened between 1887 and 1889 to link it with the new Fitzjohn's Avenue.







96

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

96

JOHN ATKINSON GRIMSHAW (1836-1893)

Old Chelsea

oil on board

8 $\frac{1}{8}$ x 6 $\frac{3}{4}$ in. (20.6 x 17.2 cm.)

£50,000–80,000

\$67,000–110,000

€57,000–91,000

PROVENANCE:

with MacConnal Mason & Son, London.

Anonymous sale; Sotheby's, London, 9 December 2008, lot 123, where purchased by the present owner.

Grimshaw's painting shows the tower of Old Chelsea Church from Cheyne Row, looking westwards along Lordship Place. The view today is much changed, with mansion blocks lining the left side of the street, and the rebuilt tower of the church is now obscured from view by the taller modern houses and The Cross Keys pub that stand at the far end of Lordship Place.

THE PROPERTY OF A LADY AND GENTLEMAN

97

JOHN ATKINSON GRIMSHAW (1836-1893)

An autumn lane

signed and dated 'Atkinson Grimshaw/1883 +' (lower right)

oil on board

18 x 13 $\frac{3}{4}$ in. (45.7 x 34.8 cm.)

£150,000–250,000

\$210,000–330,000

€180,000–280,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 29 March 1995, lot 149. with MacConnal-Mason & Son, London.





98

SIR WILLIAM BLAKE RICHMOND, R.A. (1842-1921)

Trees

signed with initials and dated 'W.B.R./1889.' (lower right)
oil on canvas
14 x 21¼ in. (35.6 x 54 cm.)

£4,000–6,000

\$5,400–8,000
€4,600–6,800

PROVENANCE:

with Peter Nahum, London.
The Isabel Goldsmith-Patiño family; Christie's, London, 7 June 2007, lot 24,
where purchased by the present owner.

EXHIBITED:

London, Maas Gallery, *A Victorian Eye - Sir William Blake Richmond and his Circle*, July 2013, no. 26.

Blake Richmond is an intriguing figure. The son of George Richmond, he followed in his father's footsteps and became a successful portraitist. His sitters included Browning, Darwin, Gladstone and the architect of the German unification: Otto von Bismarck. However, it was his meeting with Leighton, on a trip to Italy in 1864, which augmented Blake Richmond's ambition to become a neo-classical subject painter. The Etruscan style of landscape - horizontal, elegantly sparse - also had a lasting influence.

In 1900-1 the New Gallery held a retrospective of Blake Richmond's work in London, including several studies that are possible candidates for the present lot: *Beech stems, Box Hill* (no. 191) and *Beech and Box stems, Box Hill* (no. 279), amongst them.

We are grateful to Simon Reynolds for his assistance in preparing this catalogue entry.



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CHARLES WILLIAM WYLLIE (1853-1923)

Littlehampton

signed and dated 'Charles W. Wyllie/1880' (lower right) and further signed, inscribed and numbered '25. Littlehampton/C.W. Wyllie.' (on a label attached to the reverse)

oil on canvas
26 x 50 in. (66 x 127 cm.)

£7,000–10,000

\$9,400–13,000
€8,000–11,000

PROVENANCE:

Captain C.K. Horracks, Emsworth, owner of Littlehampton dockyard.
Mr Bryan Hook, by 1921.
Anonymous sale; Sotheby's, Belgravia, 14 February 1978, lot 97.

EXHIBITED:

London, Royal Academy, 1880, no. 487.

100

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

The Needles, Isle of Wight

signed and dated 'H. Moore. 1883.' (lower left) and further dated 'July 2 /83' (lower right)

oil on canvas
8½ x 18 in. (21.6 x 45.7 cm.)

£3,000–5,000

\$4,100–6,700
€3,500–5,700

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 16 October 1973, lot 197.
Anonymous sale; Sotheby's, Belgravia, 14 February 1978, lot 23, where purchased by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE WEST COAST COLLECTION

*** 101**

WALTER CRANE, R.W.S. (1845-1915)

Laura reading

signed with monogram and dated '1885' (lower left)

oil on canvas

36 x 15 in. (91.5 x 38 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Anonymous sale; Christie's, London, 13 December 2012, lot 18, where purchased by the present owner.

LITERATURE:

W. Crane, *An Artist's Reminiscences*, London, 1907, illustrated opposite p. 274, showing the picture in Crane's studio at Beaumont Lodge, 1885.

Laura was a young woman for whom the poet Petrarch (1304-1374) nursed an unrequited passion. The story has obvious parallels with that of Dante and Beatrice, but it attracted far less attention from artists working in the romantic tradition. The origins of the present painting lie in a fancy-dress ball that was planned in 1884 to celebrate the re-organisation of the Institute of Painters in Watercolours and its move to new premises in Piccadilly. Charged with portraying the art and architecture of Italy, Crane decided to visualise the figures in terms of a triptych. In the central section, figures emblematic of Florence were placed against a view dominated by the campanile of the Palazzo Vecchio, while similar groups symbolising Venice and Rome were seen to either side. The masque was considered such a success that the Lord Mayor commanded a repeat performance at the Mansion House, and Henry Irving commissioned Crane to recast his tableau as an elaborate watercolour. Dated 1885-6 and exhibited at the Grosvenor Gallery in the latter year, this remained in Irving's possession until his death in 1905, when it was sold at Christie's. Crane reproduced it in his autobiography, and it is now in the City Art Gallery, Manchester. In the central, Florentine, section of the triptych, Laura and Petrarch are seen in the middle distance. A devoted husband, Crane depicted his wife as Laura.



Crane's studio at Beaumont Lodge, 1885.

Originally published in W. Crane, *An Artist's Reminiscences*, London, 1907.



PROPERTY FROM A GERMAN COLLECTION

102

WALTER CRANE, R.W.S. (1845-1915)

The shepherd

signed with monogram and dated '1870' (lower left) and further signed with initials and inscribed 'e./Argyle Square/W.C.' (on a partial label attached the frame)

oil on canvas
17 x 22 $\frac{3}{4}$ in. (43.2 x 57.8 cm.)

£40,000–60,000

\$54,000–80,000
€46,000–68,000

PROVENANCE:

Private Collection, Baden-Württemberg, Germany.

This enchanting landscape is an example of Walter Crane's early style of paintings, which he regularly exhibited at the Dudley Gallery from 1865. It shows the influence of the intensely romantic pictures exhibited by Burne-Jones at the Old Watercolour Society in the 1860s, works such as *The Merciful Knight* (Birmingham City Art Gallery) and *Green Summer* (Private Collection). Crane described these as revealing 'a magic world of romance and pictured poetry... - a twilight world of dark mysterious woodlands, haunted streams, meads of deep green starred with burning flowers, veiled in a dim and mystic light' (W. Crane, *An Artist's Reminiscences*, London, 1907,

p. 84). The landscape in the present picture has close similarities to that in *The White Knight* (Private Collection) and *Diana and Endymion* (Dundee Art Galleries and Museum).

Crane's work was widely disseminated through Europe and America, not only through his picture books, and his regular appearance in *The Studio* magazine, but also through a series of travelling exhibitions from the 1890s. The popularity of these exhibitions, with Crane continuously selling works along the way, explains in part why so many of his paintings have disappeared from the public record. The greatest number of his canvases entered public and private collections in Germany. The artist first exhibited his work in that country as part of Jubiläumaustellung at the Berlin Academy of Art in 1886. Through the efforts of the German art dealer, Fritz Gurlitt, Crane's retrospective exhibition appeared at the Berlin Kunstgewerbemuseum in 1893; afterwards, it travelled to 'the principal towns of Germany' before it continued on to Vienna, Prague, Basel, and Brussels, and then on to cities in Holland, Denmark, Norway, and Sweden. The present work was probably purchased at a selling exhibition in Karlsruhe, where the works of Crane had been brought to prominence by the symbolist artist Hans Thoma, then curator of the Staatliche Kunsthalle, in the early 20th Century.

We are grateful to Morna O'Neill for her assistance in preparing this catalogue entry.



103

EVELYN DE MORGAN (1855-1919)

Portraits of Alice Mildred and Winifred Julia Spencer Stanhope

signed with monogram and dated '1884' (centre right) and further signed and inscribed 'Portraits of/Mildred and Freda Spencer Stanhope/Evelyn de Morgan/1 The Vale Kings.../Chelsea SW' (on a partial label attached to the reverse)

oil on canvas

17½ x 31⅝ in. (44.5 x 80.4 cm.)

in the original frame

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

with Stanley Woolston, Cambridge, where purchased by the present owner, circa 1964.

Alice (1870-1892) and Winifred (1872-1901) were the youngest of ten children of Sir Walter Spencer-Stanhope (1827-1911) and his wife Elizabeth Julia Buxton (d. 1880) of Cannon Hall in Yorkshire. Their sister Gertrude (1857-1944) became a painter and sculptor in the Pre-Raphaelite tradition, probably following Sir Walter's brother John Roddam Spencer-Stanhope (1829-1908) who was a highly celebrated second generation Pre-Raphaelite artist. Sir Walter's sister Anna was the mother of Evelyn (1855-1919), another Pre-Raphaelite artist and first cousin to our sitters, who is better known by her married name Evelyn de Morgan, following her marriage to the potter William de Morgan (1839-1917),





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THOMAS TODD BLAYLOCK (1876-1929)

Lost in thought

signed and dated 'T.T. BLAYLOCK/- 1904 -' (upper left)

oil on canvas

29 x 36 in. (73.6 x 91.5 cm.)

£3,000-5,000

\$4,100-6,700

€3,500-5,700

105

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

Memories

oil on canvas

17 x 24¼ in. (43.2 x 61.6 cm.)

Sold with an etching of the original painting, *Memories*, by Herbert Thomas Dicksee (1862-1942), after Sir Francis Bernard Dicksee, published in 1892. (2)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Purchased from the Manchester Annual Exhibition in 1886 by Mr William Carver of Breeze House, Kersal, Manchester.
His sale; Christie's, London, 22 March 1890, lot 120 (840 gns to Gooden & Fox).
Mr William Gillilan, 6 Palace Gate, Kensington.
His sale; Christie's, London, 15 May 1925, lot 109 (150 gns to Mitchell).
Mrs Zita Florence Newcomb, damaged by fire and reduced to a fragment.
Ernest Howard Shepherd, and thence by descent.
Anonymous sale; Sotheby's, London, 18 December 1985, lot 133 (£1,100 to Maas Gallery).
with J.S. Maas & Son, London, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1886, no. 374.
Manchester, Manchester Annual Exhibition, 1886.
Whitechapel, St Jude's, 1893, no. 39, lent by Mr W. Gillilan.
London, Guildhall Art Gallery, 1894, no. 19, lent by Mr W. Gillilan.
Nottingham, City of Nottingham Museum and Art Gallery, *Special Loan Exhibition of Paintings of the British School*, September 1903, no. 36, lent by Mr W. Gillilan.

LITERATURE:

The Christmas Art Annual, London, 1905, pp. 9, 18, 32, illustrated.
S. Toll, *Frank Dicksee 1853-1928: His Art and Life*, Woodbridge, 2016, pp. 67, 69, 70, 84, 94, 100, 228, illustrated p. 70., no. FD.1886.2.

ENGRAVED:

By C.E. Clifford & Co., London, 1 July 1892.



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This painting is a fragment of Dicksee's original painting which was damaged in a fire and is known only by a watercolour sketch in Manchester Art Gallery and an engraving by Herbert Dicksee, Frank's brother. Its subject is taken from Tennyson's poem *Break, Break, Break*: 'But O for the touch of a vanished hand/And the sound of a voice that is still!'. The painting showed an attentive mother listening to her daughter playing the piano while another daughter sits at her feet, her head resting on her mother's lap (just visible in the centre of the lower edge). The sitter is Jessie Shepard, Dicksee's childhood friend who had married an architect, Henry Dunkin Shepard. The couple were Dicksee and his sister Minnie's closest friends, however, by 1886 when *Memories* was painted, Jessie's delicate health had already begun to show and Dicksee reflected this fragility in his muted palette, soft light and tranquil atmosphere.



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

Old playfellows

signed with monogram and dated '1883' (lower right) and further signed, inscribed and dated 'Old Playfellows/Briton Riviere/82 Finchley Road/N.W./April 1883' (on an old label attached to the reverse)

oil on canvas

52 x 61¼ in. (132.1 x 156.9 cm.)

£40,000-60,000

\$54,000-80,000

€46,000-68,000

PROVENANCE:

Jesse Haworth, by 1887.

with Thos. Agnew & Sons, Manchester.

Mrs E.C. Thompson; Sotheby's, Belgravia, 9 July 1974, lot 85.

Anonymous sale; Christie's, London, 4 November 1994, lot 86.

EXHIBITED:

London, Royal Academy, 1883, no. 392.

Manchester, *Royal Jubilee Exhibition*, 1887, no. 370.

LITERATURE:

H. Blackburn (ed.), *Royal Academy Notes*, London, 1883, no. 392.

Art Journal, London, 1887, p. 251.

λ 107

FRANK CADOGAN COWPER, R.A.
(1877-1958)

A study

signed and dated 'F.C. COWPER/1914' (lower right) and further signed, inscribed and dated 'A STUDY/BY/F. CADOGAN COWPER/"ARTIST'S WAR FUND"/1914' (on the reverse)

oil on panel

13½ x 7⅞ in. (34.3 x 18 cm.)

£20,000–30,000

\$27,000–40,000

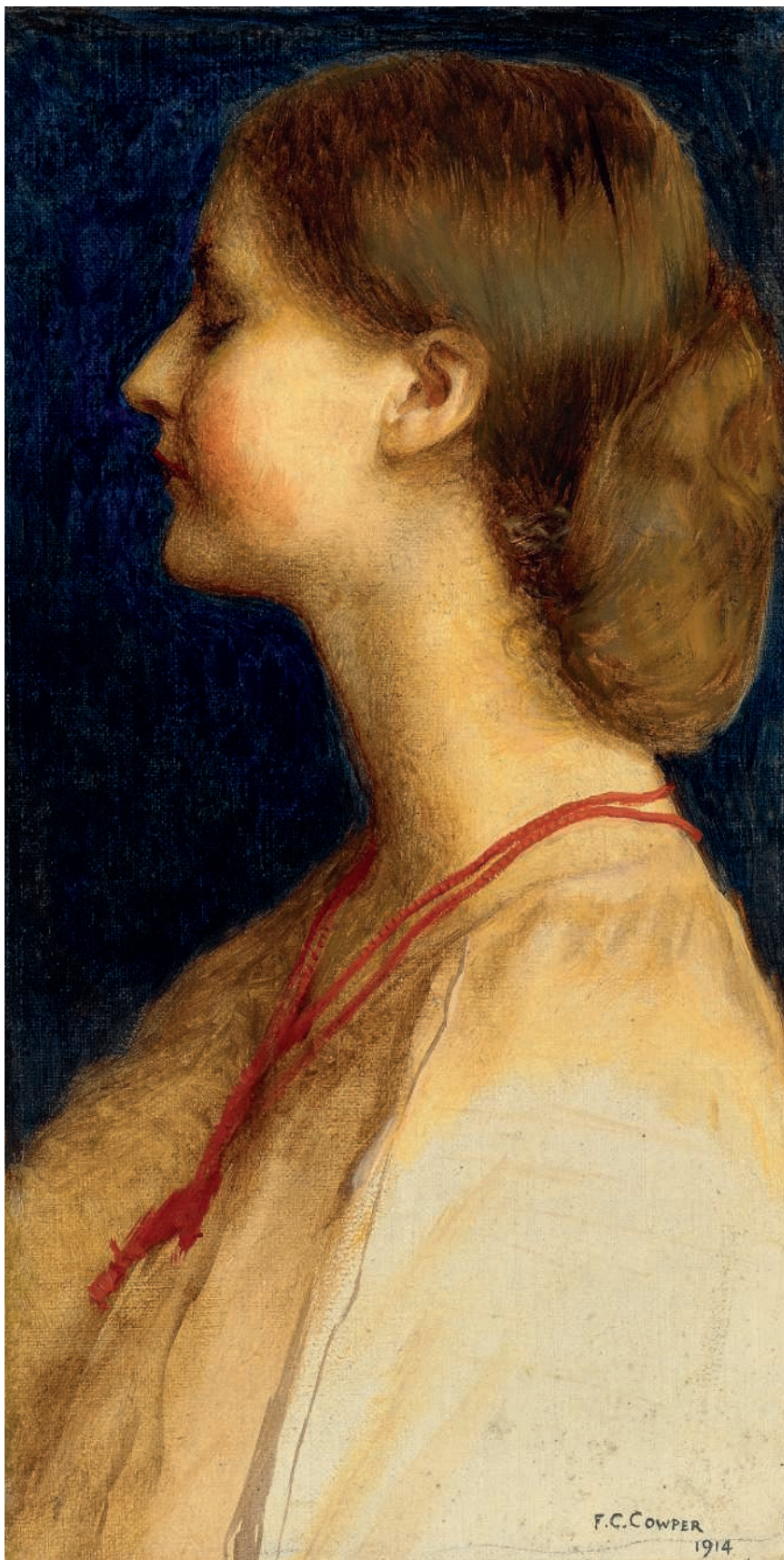
€23,000–34,000

PROVENANCE:

Donated by the artist to the Artists' War Fund, 1914, where purchased by Miss S.M. Richards, Gloucester Terrace, London.

EXHIBITED:

London, Dicksee's Gallery, *Artists' War Fund*, October 1914, no. 91.





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

The bathers

signed 'T.B. Kennington' (lower right)

oil on canvas

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

£6,000–8,000

\$8,100–11,000

€6,900–9,100

PROPERTY FROM A PRIVATE COLLECTION

109

WILLIAM ETTY, R.A. (1787-1849)

Pluto carrying off Proserpine:

"That fair field of Enna, where Proserpine gathering flowers, herself a fairer flower, by gloomy Dis was gathered."

with inscription 'No 1' (on the reverse)

oil on canvas

51½ x 77¾ in. (130.8 x 196.5 cm.)

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Purchased from the artist for £350 by John Rushout, Lord Northwick, in 1839.

with Pennell, from whom purchased by Joseph Gillott, October 1846.

Joseph Gillott; Christie's, London, 27 April 1872, lot 263 (1,000 gns to Grant).

Baron Albert Grant; Christie's, London, 28 April 1877, lot 177 (710 gns to Rhodes).

John Rhodes.

Anonymous sale; Christie's, London, 27 March 1918, lot 116 (10 gns to Coleman).

Colonel Fairfax Rhodes (†); Sotheby's, London, 11 July 1934,

lot 44 (£90 to Cooling Galleries).

with Cooling Galleries, London.

Mrs J.R. Freeman; Christie's, London, 24 July 1936, lot 135 (36 gns to Vicars).

with Vicars Brothers, London.

W.R. Fasey; Christie's, London, 24 June 1949, lot 150 (45 gns to Leger).

with Leger Galleries, London, until March 1955.

Señor I. Oscar Herner, Galerías Iturbidas, S.A., Mexico.

Anonymous sale; Sotheby's, London, 22 November 1967, lot 68 (£2,500 to Leggatt).

The Hon. Bobby Wills.

The Wills Collection; Sotheby's, London, 5 July 2005, lot 46, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1839, no. 241.

Birmingham, Birmingham Society of Artists, 1847, no. 56, lent by Joseph Gillott.

London, Society of Arts, *Pictures and Studies of William Etty, R.A.*, 1849, no. XXVII, lent by Joseph Gillott.

Dublin, *Exhibition of Art and Art-Industry*, 1853, no. 45, as 'The Rape of Proserpine', lent by Joseph Gillott.

London, Royal Academy, *Winter Exhibition*, 1872, no. 42, lent by Joseph Gillott.

York, *Yorkshire Fine Art and Industrial Exhibition*, 1879, no. 114.

Saltaire, *Royal Yorkshire Jubilee Exhibition*, 1887, no. 313, as 'Pluto running away with Proserpine', lent by John Rhodes.

London, Guildhall Art Gallery, 1892, no. 101, lent by John Rhodes.

London, Royal Academy, *Old Masters*, 1894, no. 14, lent by John Rhodes.

York, City of York Art Gallery, *William Etty Centenary Exhibition*, 13 November–31 December 1949, no. 22, lent by Leger Galleries.



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LITERATURE:

Letter from Etty to Henry Howard, R.A., 9 April 1839 (Etty family collection). 'The Royal Academy', *The Times*, 7 May 1839.
 '[The Royal Academy:] The East Room', *Art-Union*, London, 1839, vol. 1, p. 69.
 Michael Angelo Titmarsh [pseudonym of William Makepeace Thackeray], 'A Second Lecture on the Fine Arts...The Exhibitions', *Fraser's Magazine*, London, 1839, vol. 19, p. 745.
Hours in the Picture Gallery of Thirlestane [sic.] House, Cheltenham, being Notices of some of the Principal Paintings in Lord Northwick's Collection, Cheltenham and London, 1843, p. 11, no. XXI, as *The Rape of Proserpine*, hanging on the north wall of the picture gallery.

Hours in the Picture Gallery of Thirlestane [sic.] House, Cheltenham, being a Catalogue, with Critical and Descriptive Notices, of some of the Principal Paintings in Lord Northwick's Collection, revised edition, Cheltenham and London, 1846, p. 48, no. CCXXXIX, as *The Rape of Proserpine*, hanging in the saloon (but probably referring to a copy of Etty's painting commissioned by Lord Northwick from Robert Huskisson).
 W. Etty, 'Autobiography' [in the form of a letter to a cousin, probably John Clark, dated November 1848], *Art Journal*, London, 1849, vol. 9, p. 40.
 A. Gilchrist, *Life of William Etty, R.A.*, London, 1855, vol. 2, pp. 28, 95-99, 338.
 Dr G. Waagen, *Galleries and Cabinets of Art in Great Britain* [supplement to the author's three-volume *Treasures of Art in Great Britain*], London, 1857, p. 403.
 D. Farr, *William Etty*, London, 1958, pp. 85-87, 152, no. 80, pl. 64.
 C. Forbes, *The Royal Academy (1837-1901) Revisited: Victorian paintings from the Forbes Magazine Collection*, New York, 1975, p. 48, illustrated.
 O. Bradbury and N. Penny, 'The Picture Collecting of Lord Northwick: Part II', *Burlington Magazine*, 2002, vol. 144, p. 610, n. 41.
 L. Robinson, *William Etty: The Life and Art*, Jefferson NC and London, 2007, pp. 232-33, 260, 283, 288, 314, 393.

For more information please see www.christies.com

110**DAVID ROBERTS, R.A. (1796-1864)***Interior of Rosslyn Chapel*

signed and dated 'David Roberts R.A. 1844' (lower right)

oil on canvas

44 x 34 in. (111.8 x 86.4 cm.)

£70,000-100,000

\$94,000-130,000

€80,000-110,000

PROVENANCE:

Purchased from the artist by Joseph Feilden (1792-1870), Witton Park, Lancashire (£100), and by descent to his son General Randle Feilden, C.M.G. (1824-1895). R.J.E. Buckingham; Christie's, London, 17 April 1964, lot 148 (150 gns to Dinets [?]). Anonymous sale; Sotheby's, London, 23 November 2006, lot 98, where purchased by the present owner.

EXHIBITED:

London, British Institution, 1844. no. 12.
Manchester, Royal Manchester Institution, 1845, no. 125.
Edinburgh, Royal Scottish Academy, 1845, no. 37.
Blackburn, *An Exhibition for the Opening of the New Art Gallery*, 1894, no. 25, lent by General Feilden.

LITERATURE:

Listed in the artist's Record Book under no. 115.
J. Ballantine, *The Life of David Roberts, R.A.*, London, 1866, pp. 159, 250, no. 127.

Situated on high ground above the River Esk, the Rosslyn Chapel was perfectly placed to catch the rays of the setting sun. At sunset, the chapel appeared ablaze, an effect memorably captured by Sir Walter Scott in *The Lay of the Last Minstrel*. Numerous artists were inspired by the site, including Roberts, who returned to the subject several times. Here he has depicted the steps to the crypt, and to the left 'The Prentice Pillar', a *tour de force* of naturalistic carving, in which ivy is carved in stone around the column. The pillar is named after the apprentice who carved it in his master's absence in Rome, and was killed by him on his return in a fit of jealous rage. The master mason's likeness appears in an upper corner, gazing in perpetuity on his nemesis. Roberts exhibited his first oil of the interior in 1827 and made numerous studies, including two oils in 1842, one of which was worked up into the current picture, which when exhibited in 1844 was admired by Prince Albert, who enquired about its purchase. In recent years the Chapel has been celebrated in Dan Brown's popular novel *The Da Vinci Code*, which was made into a film in 2006.

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





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111

ATTRIBUTED TO CHARLES CRANMER, JUN. (1780-1841)

Hyde Park Corner with the Duke of Wellington's Regiment

inscribed 'Hyde Park Corner/with the Duke of Wellington's/Regiment' (on a label attached to the reverse)

oil on panel

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

£5,000-7,000

\$6,700-9,300

€5,700-8,000

PROVENANCE:

D.M. Lewis; Christie's, London, 23 May 1947, lot 119 (130 gns to Stevens & Brown).

112

AUGUSTUS LEOPOLD EGG, R.A. (1816-1863)

The Palmer-Lovell family in an interior

oil on canvas

33 x 41 in. (83.8 x 104.1 cm.)

£25,000-35,000

\$34,000-47,000

€29,000-40,000

PROVENANCE:

Acquired directly from the artist by Reverend Palmer-Lovell, and thence by descent.

with Richard Green, London, 1995.

Private UK Collection, acquired from the above in 2001.



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Traditionally known as *Homage to Vermeer*, this painting shows the Reverend Palmer-Lovell and his wife seated by a piano as their daughter dances and their younger daughter is steadied by her governess. The pose of the wife was influenced by Vermeer's *Woman at the virginals* (National Gallery, London) which Egg may well have studied as a student. As in seventeenth-century Holland, Victorian Britain share a belief in the purity of the home being a sign of the strength and virtue of the nation itself. A number of the paintings hanging in the Lovell-Palmer's interior have tablets visible giving the artist's names: behind Mrs Palmer-Lovell is a work by Philippe de Loutherbourg, and the painting behind the door is by Abraham Cooper.

The sitters are probably the Reverend George Thomas Palmer (b. 1802) and his wife Clarissa Maria Lovell, second daughter of Reverend Trefusis Lovell (c. 1767-1844), who served as Chaplain to Frederick Hervey, Earl of Bristol and Bishop of Derry, and then Rector of St Luke's Church, Islington. *The Morning Post* of 13 June 1890 reported that Mrs Palmer, by then widowed and living at 53 Lowndes Square, Clarissa Georgina Palmer, presumably her daughter at the same address, and her sister Henrietta Maria Palmer, all changed their surname by deed poll to Palmer-Lovell. *The Museums Journal* of 1919 reported that Miss Clarissa Georgina Palmer-Lovell, who had died that year, bequeathed a number of pictures to the National Gallery including three pictures by de Loutherbourg, *Blowing Soap-bubbles* by William Collins and two pictures on copper by Regaud. A painting by William Daniell entitled *Eddystone Lighthouse, During a Storm* was given by a Miss Palmer-Lovell in 1902.



113

SIR WILLIAM HAMO THORNYCROFT, R.A. (1850-1925)

Sketch for 'The Mower'

signed and dated 'HT 1884'

bronze, dark brown patina

8¼ in. (20.8 cm.) high

modelled *circa* 1884, this cast *circa* 1884-1900

£3,000-5,000

\$4,100-6,700

€3,500-5,700

This composition celebrates the pensive and natural energy in man, and admiration for the human form, which in this respect closely follows in the tradition of Donatello's *David* and Alfred Gilbert's *Perseus*. Thornycroft also found inspiration in the paintings of Millet and the sculpture of Meunier, but unlike the works of these artists the present figure is not believed to serve as social commentary, but rather as a reflection of the heroic in the everyday.

The genesis of the composition lay in a boat trip of 1882, when Thornycroft observed a mower resting on the banks of the Thames. He made study drawings and sketch models in wax and plaster, and the present statuette is a bronze cast of Thornycroft's sketch of 1882, one of an edition cast in 1884.

The final version of the model was modified from this sketch and shows the scythe with the blade resting on the ground instead of above his head, and the figure bare-chested. The final version was first exhibited in plaster at the Royal Academy in 1884 to great critical acclaim, from which a later edition of bronze casts measuring 58.5 cm. high were made. In 1894 a unique life-size bronze version was produced, which is now in the collection of the Walker Art Gallery, Liverpool (inv. 4136).

THE PROPERTY OF A GENTLEMAN

λ 114

MARGARET ARCHER HOUBLON (1873-1957)

Saint George Victorious Over the Dragon

signed and dated 'MAH / 1906'

bronze, dark brown patina

37¼ in. (95.5 cm.) high; 23½ in. (59.5 cm.) wide; 10½ in. (27 cm.) deep

cast *circa* 1906

£4,000-6,000

\$5,400-8,000

€4,600-6,800

First declared the patron saint and protector of England by King Edward III in 1348, throughout the proceeding centuries St George and the legend of the dragon became inextricably tied to the identity of the nation as a symbol of piety and strength. However, it was during the Victorian period that the legend was revived and imbued with new meaning. With a renewed interest in the Gothic and the romanticising of values past, the Pre-Raphaelites instilled the figure of St. George with the chivalric and Arthurian values championed, similar to those espoused by the Queen Victoria herself (see Read and Barnes, *Pre-Raphaelite Sculpture*, London, 1991, fig. 13). Here, the present figure bronze raises his sword victorious, good having prevailed over evil. Another well known 'New Sculpture' representation of the St George is Sir Alfred Gilbert's statuette of the saint in full armour designed for the tomb of the Duke of Clarence and which was selected by the Royal Family for their own private chapel at Sandringham.



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

***115**

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

The Sluggard

signed 'Fred Leighton' and titled 'THE SLUGGARD', with foundry inscription 'FOUNDED BY J.W. SINGER & SONS/FROME SOMERSET'; the reverse further inscribed 'PUBLISHED BY ARTHUR LESLIE COLLIE/39B OLD BOND STREET LONDON/MAY 1ST 1890'

bronze, dark brown patina

20¾ in. (52.8 cm.) high

modelled circa 1886, this cast circa 1890

£15,000-25,000

\$21,000-33,000

€18,000-29,000

COMPARATIVE LITERATURE:

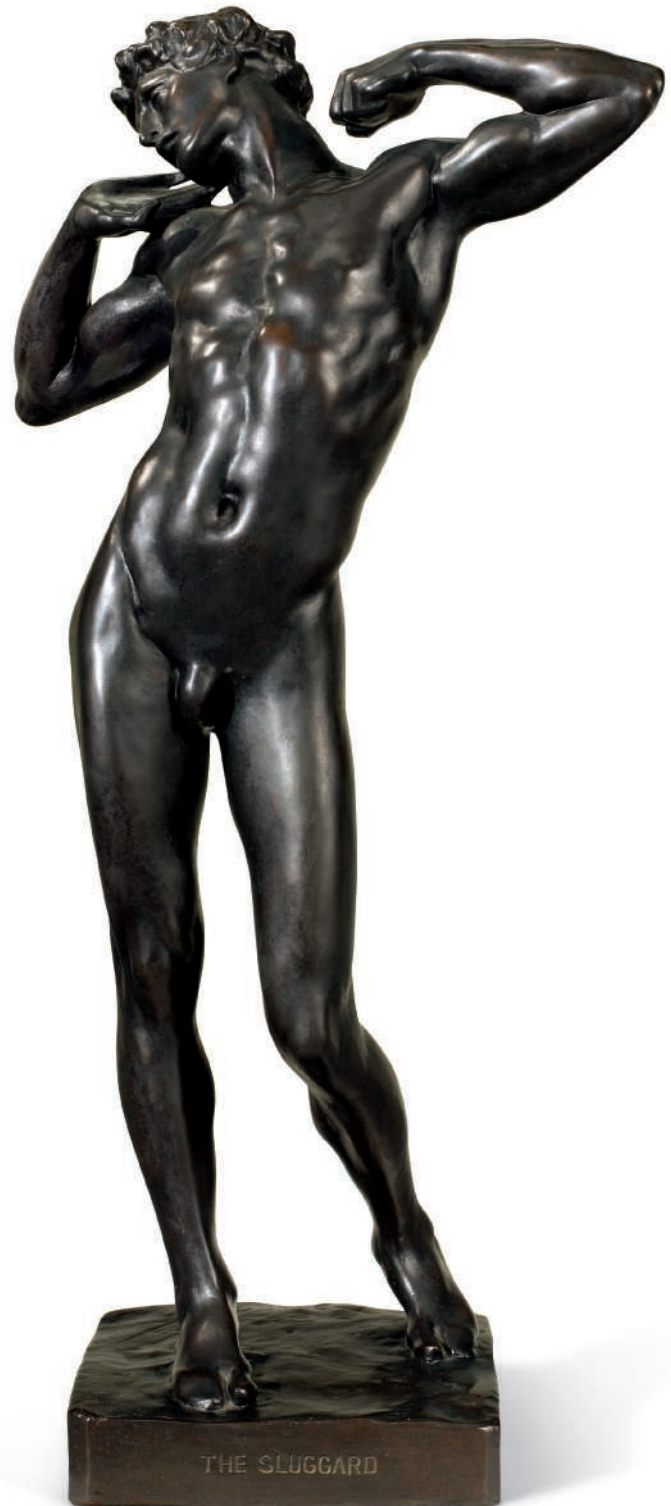
Frederic Leighton: 1830-1896, London, 1996, pp. 202-203, fig. 93.

B. Read, 'Leighton as a sculptor: Releasing sculpture from convention,' *Apollo*, London, February 1996, pp. 65-69.

Most likely inspired by his model Angelo Colorossi, seen stretching after a sitting, *The Sluggard*, or *An Athlete Awakening from Sleep*, the work's original title, was almost certainly conceived as a pendant to *An Athlete Wrestling with a Python*, 1877. The original full scale work was exhibited at the Royal Academy in 1886 and was awarded a medal of honour when it was shown at the *Paris Exposition Universelle* three years later. Acquired from Leighton's studio sale in 1896 by Henry Tate, the full size bronze is now in the Tate Gallery (inv. N01752) and the original plaster in the Royal Academy of Arts (inv. 03/1765).

The present figure's physicality illustrates the influence of the great sculptors of the Italian Renaissance on the artist, yet Leighton was also able to evoke the spirit of the 'new school' having deftly captured a fleeting moment. Scholar Benedict Read suggests the subject can be seen 'as a symbol of the art of sculpture, liberated by Leighton, flexing itself for renewed activity after a long time in the shackles of convention.'

As was the custom, the popularity of *The Sluggard*, made it viable for a foundry to acquire the rights to produce the model under licence. *The Sluggard* was produced in an edition, originally published by Arthur L. Collie in 1890, cast in the Singer Foundry in Frome, Somerset. The foundry inscription to the present bronze identifies it as from the earliest edition. The copyright passed from Collie to J.W. Singer & Sons sometime in the early decades of the 20th Century; it appears in the Singer trade literature around 1914.





116

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

Portrait of Horace Davey, Baron Davey (1833-1907)

inscribed 'Portrait of/Lord Davey' (on an old label, attached to the stretcher)
oil on canvas, unframed
36 x 28 in. (91.5 x 71.1 cm.)

£3,000–5,000

\$4,100–6,700
€3,500–5,700

PROVENANCE:

Lord Davey.
Anonymous sale; Christie's, London, 19 May 1978, lot 228.

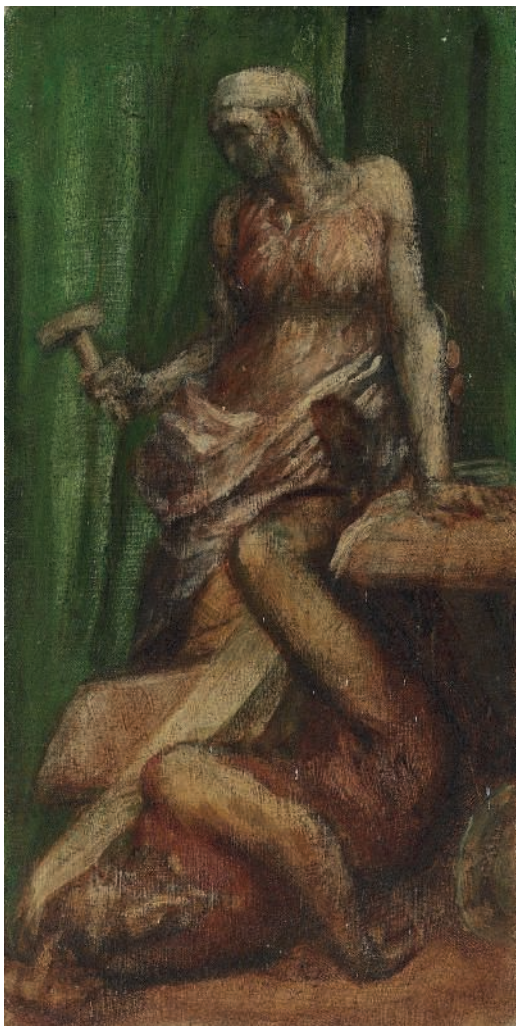
EXHIBITED:

London, Grosvenor Gallery, 1882, no. 6.
London, Royal Academy, *Works by the late George Frederic Watts, R.A., O.M.*, Winter 1905, no. 170.
Manchester, City Art Gallery, *G.F. Watts Memorial Exhibition*, 1905, no. 136.
Newcastle-upon-Tyne, Laing Art Gallery, *Special Loan Collection of Works by the late G.F. Watts, R.A., O.M.*, 1905, no. 104.
Dublin, Royal Hibernian Academy, *Watts Memorial Exhibition*, 1906, no. 36.

LITERATURE:

J.E. Phythian, *George Frederick Watts*, London, 1906, p. 167.
Mary Seton Watts's Manuscript Catalogue of Watts's Portraits, c. 1910, vol. 2, p. 44.

Born in Camberwell, Surrey, Davey was educated at Rugby School and University College, Oxford. In 1857 he was admitted a student of Lincoln's Inn and was called to the bar in 1861, joining the chambers of John (later Vice-Chancellor) Wickens. Acquiring a large practice he became a Q.C. in 1875, and on Gladstone's return to power in 1886 he was appointed solicitor-general and was knighted. He also pursued a career in politics, standing as Liberal MP for Christchurch in 1880, and again, in Stockton-on-Tees in 1888.



117

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

Jael

oil on canvas
22 x 11¼ in. (55.9 x 28.6 cm.)

£4,000–6,000

\$5,400–8,000
€4,600–6,800

PROVENANCE:

The artist, and by descent to his adopted daughter, Lillian Chapman.
Anonymous sale; Sotheby's, Belgravia, 24 March 1981, lot 73.

LITERATURE:

Mary Seton Watts's Manuscript Catalogue of Watts's Portraits, c. 1910, vol. 1, p. 84.

The wife of Heber the Kenite, Jael plays an important role in the story of Israel's wars with the Canaanites, described in the Book of Judges. In the narrative about the military heroine Deborah, Jael kills Sisera, the Canaanite general of King Jabin, after he escapes from the battle, by stabbing him with a tent peg whilst he sleeps.

Watts's widow dates *Jael* to around 1862-3 and remarks that it was painted when biblical scenes were uppermost in Watts', and several of his contemporaries, minds whilst they worked on the commission from the Brothers Dalziel for an illustrated *Bible Gallery*, eventually published in 1881.



118

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

Portrait of Norah Lindsay (1873-1948)

oil on canvas

36 x 28½ in. (91.5 x 72.4 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

The artist, and thence by descent.

Anonymous sale; Sotheby's, Belgravia, 5 April 1980, lot 56.

Anonymous sale; Sotheby's, London, 21 June 1989, lot 125.

Private collection.

with Julian Hartnoll, London.

LITERATURE:

Mary Seton Watts's Manuscript Catalogue of Watts's Portraits, c. 1910, vol. 2, p. 25.

Norah Lindsay, née Bourke, was a celebrated garden designer, noted for the informality of her planting within formal structures, comparable to that of her friend, Vita Sackville West. This portrait dates to the time of her marriage to Sir Harry Lindsay, brother of Violet, Duchess of Rutland, artist, sculptress, and muse to the 'Souls'. Her gardening career took off from necessity after the collapse of her marriage in 1924. In addition to designing the gardens at her own house, Sutton Courtenay Manor, she frequently collaborated with Nancy Lancaster, doyenne of Colefax and Fowler, and chatelaine of Ditchley and Kelmarsh. Other significant commissions included the gardens at Blickling and Cliveden. She was a great friend of Lawrence Johnston, who created the garden at Hidcote, and Serre de la Madone at Menton. He left the latter to Lindsay's daughter, Nancy.



119

119

SOLOMON JOSEPH SOLOMON, R.A., P.R.B.A. (1860-1927)

Portrait of Arthur Hacker

signed, inscribed and dated 'à mon ami Hacker/S J Solomon/Tanger 84'
(lower left)
oil on panel
13 x 9³/₈ in. (33 x 23.9 cm.)

£7,000-10,000

\$9,400-13,000

€8,000-11,000

PROVENANCE:

Anonymous sale; Bearne's, Exeter, 21 May 1986, lot 337.
with The Fine Art Society, London, August 1987, no. 11812.

Contemporaries at the Royal Academy schools in the late 1870s, when Leighton was President, and Millais and Alma-Tadema counted amongst their tutors, Solomon J. Solomon and Arthur Hacker both enrolled at the *École des Beaux Arts* in Paris in 1878. In the early 1880s the pair travelled extensively together in the Netherlands, Italy, Spain, and North Africa, where this startling tribute to their friendship was painted. Hacker's intense gaze immediately arrests the viewer revealing something of the rather earnest, passionate young man brimming with life and ideas. In 1895 a larger, more formal portrait by Solomon of the by-now established artist, Hacker, was exhibited at the Royal Academy, no. 749.

120

SOLOMON JOSEPH SOLOMON, R.A., P.R.B.A. (1860-1927)

Self-portrait, circa 1896

signed with monogram (lower right)
oil on canvas
40 x 30 in. (101.6 x 76.2 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

Mrs Montagu.
The Royal Society of British Artists; Christie's, London,
23 March 1984, lot 99.
Anonymous sale; Sotheby's, London, 13 May 1987, lot 51.
with David Messum Gallery, London.

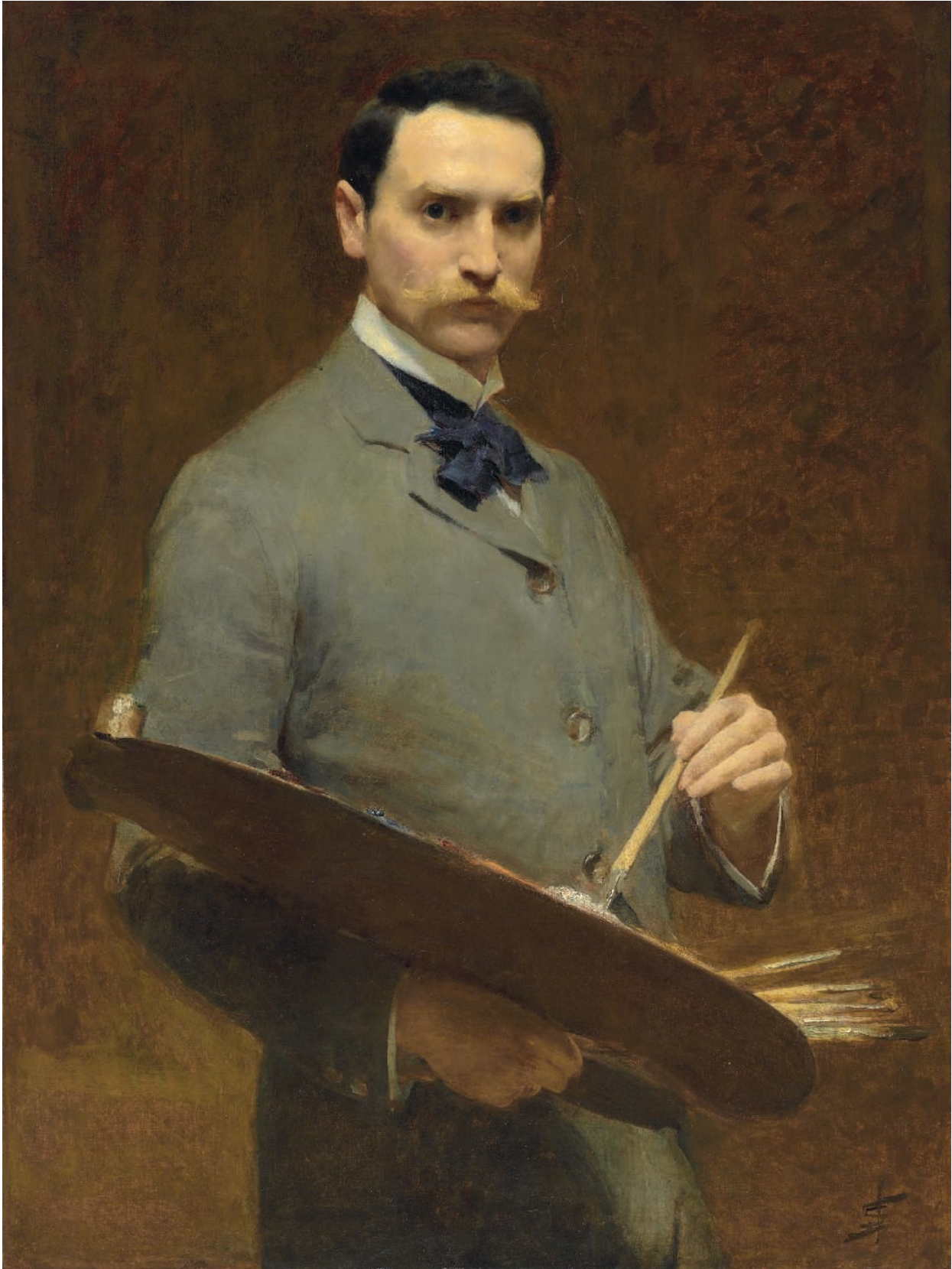
EXHIBITED:

London, Ben Uri Gallery, *Solomon J. Solomon*, 1990, no. 6,
lent by David Messum.
New York, The Jewish Museum, *The Emergence of Jewish Artists in
19th Century Europe*, 18 November 2001-17 March 2002, no. 24.

LITERATURE:

L. Wortley, *British Impressionism: A Garden of Bright Images*,
London, 1988, p. 183, illustrated.
J. Pery, *Solomon J. Solomon RA*, Ben Uri Gallery, exh. cat, London,
1990, p. 20, no. 6, illustrated on front cover.
S. Tumarkin Goodman (ed.), *The Emergence of Jewish Artists in
Nineteenth-Century Europe*, New York, 2001, p. 73, no. 24, illustrated.

This elegant portrait of the artist was painted *circa* 1896, the year that Solomon was elected as an Associate of the Royal Academy, only the second Jewish artist to be admitted to the Academy. It depicts a confident artist at the height of his powers, holding the tools of his trade, following in a tradition of self-portraiture immortalised by earlier masters such as Rembrandt and Vigée Le Brun.



COLLECTION OF CONSTANCE COOLIDGE CROWNINSHIELD MAGNUS (1892-1973)

121

JOHN SINGER SARGENT, R.A. (1856-1925)

Portrait of Constance Coolidge (1892-1973)

signed and dated 'John S. Sargent 1915' (lower centre)
black chalk on paper
24 x 19 in. (61 x 48.3 cm.)

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

The sitter, and by descent to the present owner.

LITERATURE:

W.H. Downes, *John S. Sargent, his life and work*, London, 1926, p. 291,
as 'Mrs Ray Atherton'.

D. McKibbin, *Sargent's Boston, with an Essay & a Biographical Summary
& a complete Check List of Sargent's portraits*, Boston, 1956, p. 82, as
'Mrs Ray Atherton'.

Constance Coolidge was born in Boston, and was the niece of Frank Crowninshield, editor of *Vanity Fair*. She first married the American diplomat Ray Atherton in 1910, but by 1923 was divorced and living in Paris. During her first marriage, her husband had been stationed in China, where she, a determined gambler, had behaved wildly enough to earn herself the nickname 'The Queen of Peking'.

It was in Paris that she met Harry and Polly 'Caresse' Crosby and their circle of hedonistic expatriates. Constance began a tumultuous affair with Harry Crosby, and when he refused to leave his wife and marry her, she married the Comte Pierre de Jumilhac in October 1924. Whilst married to the Comte, she became one of the most prominent racehorse owners in France, but the marriage did not last, and by 1929 they were divorced. D.H. Lawrence wrote to Harry Crosby 'Good that Constance – la Comtesse – has her divorce – but tell her to spend a year in contemplation before she starts marrying again. Marriage is a treacherous stimulant.' (K. Sagar & J. Boulton (eds), *The Letters of D.H. Lawrence*, vol. VII, Cambridge, 2002, p. 291).

Constance remained in Paris, and during the scandal of the abdication of Edward VIII in 1936 invited Wallis Simpson to stay with her, and was present at the wedding of the Duke and Duchess of Windsor in France. She was married twice more, and in 1934 met the writer H.G. Wells, twenty-five years her senior, with whom she conducted a passionate affair in the last decade of his life.



HENRY HERBERT LA THANGUE (1859-1929)*Sussex Apples*

signed 'H.H. LA THANGUE.' (lower right) and further signed and inscribed 'Sussex Apples/H.H.

La Thangue/Graffham/Petworth' (on the stretcher)

oil on canvas

42 x 35 in. (106.7 x 88.9 cm.)

in the original frame

£150,000–250,000

\$210,000–330,000

€180,000–280,000

PROVENANCE:

Oliver Quibell, of Shalem Lodge, Newark, and thence by descent to the present owner.

EXHIBITED:

London, Royal Academy, 1909, no. 297.

Montreal, Galleries of the Art Association, Royal British Colonial Society of Artists and the Art Association of Montreal, *Special Exhibition of Modern British Art*, November–December 1909, no. 35.

London, Whitechapel Art Gallery, *Twenty Years of British Art (1890-1910)*, 10 May-19 June 1910, no. 509, lent by the artist.

London, Royal Academy, *Commemorative Exhibition of Works by Late Members*, 1933, no. 204, lent by Oliver Quibell.

LITERATURE:

'The Royal Academy: Third Notice', *Athenaeum*, 15 May 1909, p. 592.

'The Royal Academy', *The Times*, 4 May 1909, p. 14.

P.G. Konody, 'A Critical Survey', *The Observer*, 2 May 1909, p. 23.

Before us a young woman, shirt sleeves rolled up, is shaking the branches of an apple tree from her perch atop a ladder. It is a scene that might take place on any sunny October day in the Home Counties at the turn of the 20th Century. It contains no Biblical overtones, no symbolism, no classical allusions to nature's reward for good husbandry - just the sense that this is a task to be performed swiftly and economically. After picking, the fruit will be taken to be milled into a juicy pulp, before passing to the press where it will produce the juice from which cider can be made. The vigorous 'shaking down' represented in another of La Thangue's Royal Academy exhibit of 1909 started the cycle.

La Thangue, who had gained notoriety for his youthful radicalism, was no stranger to this subject. He was renowned for his naturalistic treatment of sunlight and shade, developed from early *plein air* studies under the influence of Bastien-Lepage. By 1909, thirty years into his career, he remained a critical topic of discussion among younger painters. Having exhibited *In the Dauphiné*, the most important picture at the first New English Art Club exhibition of 1886, he went on to take up the cause of Academy reform. His importance was recognized when in 1896, *The Man with the Scythe* (Tate Britain), was purchased by the Chantrey Bequest for what was then referred to as the National Gallery of British Art. In the Edwardian years his influence on younger artists was profound, as Munnings recalled, 'At that time it was La Thangue who showed the beauties of sunlight; and his way of life was to keep on with his subjects at hand, there at Graffham, day by day, through the seasons. No better pictures of country life, painted in the open air, were being done then ... His pictures of picking cider-apples or purple damsons, of gleaners in twilight or of a cider-press, were like no others in the Academy in those years; and when we talked of artists and their work, one would exclaim, "But what about La Thangue?" which started us off afresh'.

Orchards had been a significant setting for La Thangue since the 1880s. In 1893 *In the Orchard* (Bradford Art Galleries and Museums), one of his finest impressionistic pictures, represented his wife conversing with a friend under the apple trees. It was, however, in 1898 that the painter turned seriously to the depiction of the cider-making process in the striking *Sussex Cider Press* (Private Collection). Fieldworkers, at this point, were still paid partly in cider and it was not unknown for them to refuse a wage increase if it meant the reduction of this allowance. Presses, too, were part of the communal inheritance, being fitted with wheels and dragged from village to village, in a ritual that often lasted up until Christmas.

Having recently moved to Haylands at Graffham on Lavington Down, La Thangue was acutely aware of the rituals and processes that punctuated the labourers' annual round of activities. After harvest, when the fruit had ripened it was necessary for all hands - including children - to attend to the stripping of the trees. This essentially is the stage represented in the present work. The same sitter first appeared in *Cider Apples*, 1899 (Art Gallery of New South Wales, Sydney), along with the boy from *Shaking down cider apples*.

Thereafter the same pair were seen in *Milling Cider Apples*, 1905 (Private Collection), *A Sussex Orchard*, 1905 (Private Collection), and again in *A Sussex Autumn*, 1907 (Toi o Tamaki, Auckland Art Gallery, Mackelvie Trust collection). They were such familiar faces by 1909, that Laurence Binyon noted, 'his rustic figures shaking down apples are admirably painted, but we always seem to have seen them before'. However, from La Thangue's point of view, this was less important than the sense that with the present picture, representation of the entire chain of fruit harvesting and processing was complete.





This superb collection of works by Edward Seago includes some of the artist's most celebrated subjects, and is one of the finest groups from a single-owner collection to be offered at Christie's. They are a microcosm of the richness and diversity of the themes which run through his work, from his early gypsy pictures to his Antarctic travels with the Royal Family. They also reflect his subtlety and nuanced eye for capturing light and atmosphere.

Seago was born in East Anglia in 1910 and his precocious talent and ambition to be a painter was apparent from an early age. He was tutored by the Royal Academician and landscape painter Bertram Priestman to whom he had written in 1923, at the age of thirteen. He was also inspired by his East Anglian artistic predecessors, in particular works by the Norwich School and John Constable, and their celebration of the English landscape. By his late teens Seago's attention had turned to the celebrated equestrian painter and future President of The Royal Academy, Sir Alfred Munnings, whose extensive exhibition at Norwich Castle in 1928 exposed the young Seago to over 250 works by the artist. The following year, with the assistance of an early patron, Seago held his first one man exhibition at the Arlington Gallery on New Bond Street, London, and sold 23 of 37 works on the first day. It brought critical as well as commercial success and *The Times* correspondent noted Seago's 'natural instincts as a painter'.

Like his mentor Sir Alfred Munnings, and also Dame Laura Knight and Augustus John, gypsy and circus life captivated Seago. He spent time travelling with Bertram Mills' circus which he immortalised in pictures and in his book, *Circus Company*. It was written with the guidance of the Poet Laureate, John Masefield, and its success led to a further collaboration, *The Country Scene*, a celebration of rural life, with pictures by Seago and verse by Masefield. Pictures of the ballet in Paris and equestrian portraits in North America soon followed, but he quickly returned to East Anglia and his depictions of landscape and sky. A commission to paint a portrait of Queen Mary led to lifelong friendships with three generations of the Royal Family, including commissions to painted Queen Elizabeth's coronation in 1953, and an Antarctic expedition with the Duke of Edinburgh onboard H.M.Y. *Britannia*.

His travels didn't stop in Antarctica, however, and Venice, the Mediterranean and Hong Kong became regular subjects. From his yacht the *Capricorn*, moored in the Norfolkbroads, he would sail across the English Channel, painting in Holland, the coast of Brittany and finally mooring on the Seine in Paris.

His annual exhibitions at Colnaghi's on Bond Street, from 1945 to 1967, and then at Marlborough Fine Art from 1968 to 1974 were incredibly popular and queues would form on opening day with prospective buyers being issued with a ticket to purchase one picture per person. He also exhibited widely around the globe, from Toronto to Zurich and Tokyo. His acclaim has remained constant and he is rightly considered one of Britain's most popular 20th Century British artists.



EDWARD SEAGO: AN IMPORTANT PRIVATE COLLECTION (LOTS 123-129)



λ 123

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

A Suffolk backwater

signed 'Edward Seago' (lower left) and with inscription 'A SUFFOLK BACKWATER'
(on the reverse)

oil on board

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

£25,000-35,000

\$34,000-47,000

€29,000-40,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 March 1993, lot 155.
with Richard Green, London





λ 124

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

Household Cavalry in the Mall

signed 'Edward Seago' (lower left) and with
inscription 'HOUSEHOLD CAVALRY IN THE
MALL' (on the stretcher)

oil on canvas
26 x 36 in. (66 x 91.5 cm.)

£70,000-100,000

\$94,000-130,000

€80,000-110,000

PROVENANCE:

Anonymous sale; Northeast Auctions, New
Hampshire, 5 November 2005, lot 569.
with Richard Green, London.

EXHIBITED:

London, Portland Gallery, *Edward Seago Centenary
Exhibition*, 11 February-5 March 2010, no. 36.

LITERATURE:

J. Russell, *Edward Seago*, London, 2014, p. 94,
pl. 100.

λ 125

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

The Whaling Station, Leith Harbour, South Georgia

signed 'Edward Seago' (lower left)

oil on canvas

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

£80,000-120,000

\$110,000-160,000

€92,000-140,000

PROVENANCE:

with Blair Laing, Toronto.

Anonymous sale; Christie's, London, 12 June 1998, lot 12.

with Richard Green, London.

EXHIBITED:

London, Portland Gallery, *Edward Seago Centenary Exhibition*, 11 February - 5 March 2010, no. 69.

LITERATURE:

F. W. Hawcroft, *Edward Seago, A Review of the Years 1953-1964*, London, 1965, pl. 57.

J. Goodman, *Edward Seago, The Other Side of the Canvas*, London, 1978, pp. 216-217.

R. Codling, *The Antarctic Paintings of Edward Seago (1910-1974)*, *Polar Record* 33, Cambridge, 2006, p. 221, no. 33b.

J. Russell, *Edward Seago*, London, 2014, pp. 159, 161, pl. 184

In 1956 Seago's friendship with H.R.H. Prince Philip, the Duke of Edinburgh, led to a unique opportunity when the Duke invited Seago to accompany him on a tour of Antarctica on H.M.Y. *Britannia*. Apart from the self-taught artist Edward Wilson (1872-1912), who perished in Antarctica on the fateful 1912 Scott expedition, no painter had tried to capture the unique topography of the remote continent; so, to all intents and purposes, this would be a first.

The journey began in Melbourne in December 1956, where Prince Philip had recently opened the Olympic Games, travelling via New Zealand before heading east towards the various islands that made up the Falklands Dependencies Survey. Seago was fascinated by the colours and shapes that he saw, and painted almost constantly in the 24 hour daylight of the Antarctic summer, working at rapid speed as the ship, as well as the icebergs and whaling boats they passed, was continually in motion. Seago recalled his surprise at the incredible colour of the icebergs: 'They glowed with the most rich luminous blues and greens which were tremendously exciting to paint.'

Established in 1909, the whaling station at Leith Harbour in South Georgia, was, in its heyday, one of the busiest whaling stations in the world, employing up to 500 men. It is perhaps best known to history as the place to which Ernest Shackleton, his first officer Thomas Crean and their team walked in 1916 after their epic escape from Antarctica. However, by 1957, when Seago painted this dramatic record of the harbour, its days were already numbered, and it was finally abandoned in 1965.

The majority of the series of over fifty paintings that Seago produced on the voyage were presented to Prince Philip, and now form part of the Royal Collection in Balmoral. Through them, the artist captured a sense of the eeriness, and serenity, of the remote continent and collectively they stand as a useful historical record, in an era of global warming, of the landscape of Antarctica in the middle of the 20th Century.





λ 126

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

June in the Champs Élysées, Paris

signed 'Edward Seago' (lower left) and with inscription 'JUNE IN THE CHAMPS-ELYSEES' (on the reverse)

oil on canvasboard

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

£60,000-80,000

\$81,000-110,000

€69,000-91,000

PROVENANCE:

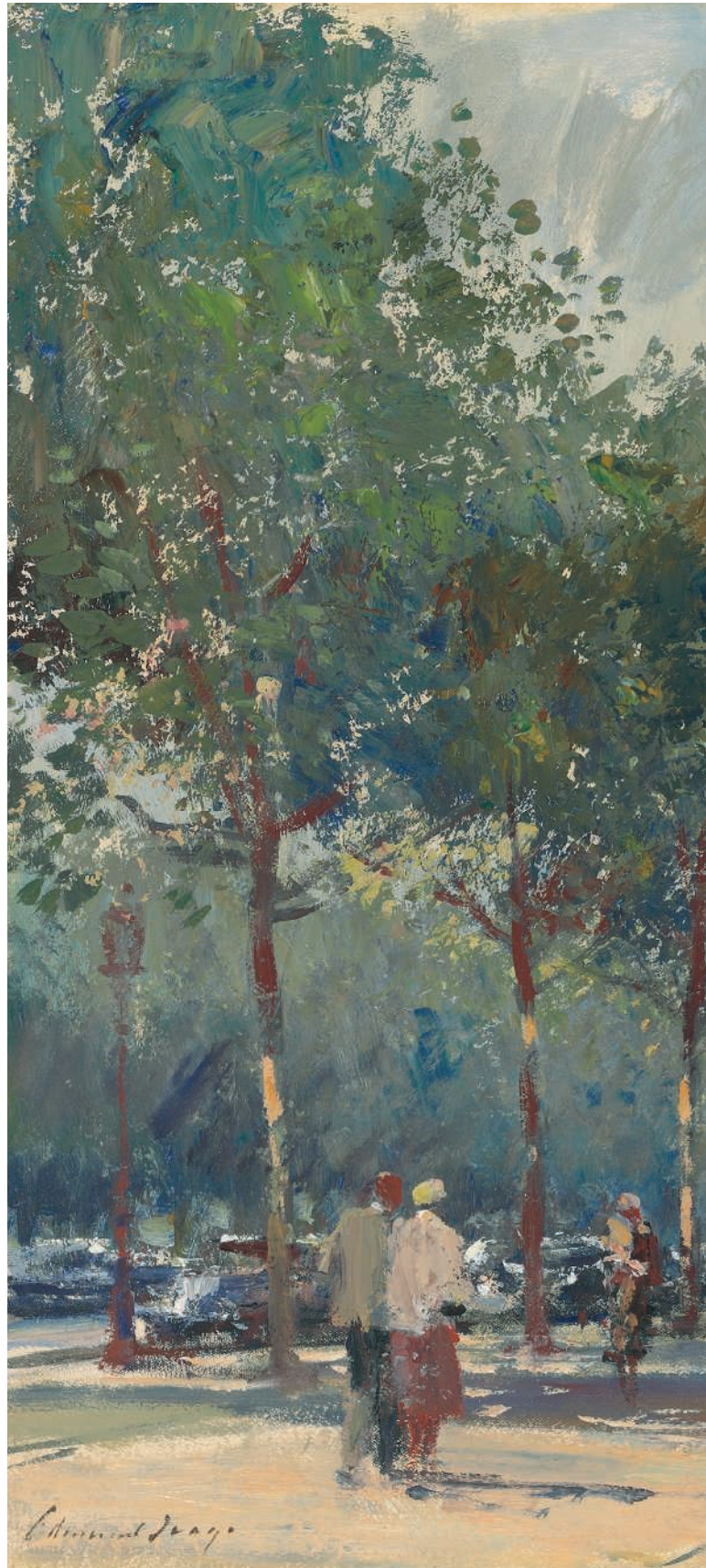
with P. & D. Colnaghi, London.

with Marlborough Fine Art, London.

Anonymous sale; Christie's, London, 8 June 2006, lot 327.

with Richard Green, London.

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







λ 127

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

The yellow caravan

inscribed and dated 'Cirque Palisse/Brussels/November/1930' (on the reverse)

oil on panel

10½ x 14 in. (26.7 x 35.5 cm.)

£15,000-25,000

\$21,000-33,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 December 2008, lot 50, where purchased by the present owner.



λ 128

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

The blue caravan

signed with initials and dated 'S/34' (lower left)

oil on panel

10¾ x 13¾ in. (27.3 x 34.9 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 December 2008, lot 49, where purchased by the present owner.

LITERATURE:

J. Russell, *Edward Seago*, London, 2014, pp. 25, 27, pl. 21.



λ 129

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

The barquentine Gazela at Bel Ma, Portugal

signed 'Edward Seago' (lower left) and with inscription 'THE BARQUENTINE
GAZELA AT BEL MA, PORTUGAL' (on the stretcher)

oil on canvas

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

£20,000-30,000

\$27,000-40,000

€23,000-34,000



130

VARIOUS PROPERTIES

130

RALPH HEDLEY (1851-1913)

Working on the Tyne, Newcastle

signed and dated 'R. Hedley./1905.' (lower right)

oil on canvas

40¼ x 50 in. (102.3 x 127 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

λ **131**

JOHN ANTHONY PARK (1880-1962)

Brixham harbour

oil on canvas

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

£6,000–8,000

\$8,100–11,000

€6,900–9,100



131



132



133

λ * 132

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

Geldeston Lock

signed 'Edward Seago' (lower right), signed twice 'Edward Seago' (on the reverse and on the stretcher) and with inscription 'GELDESTON LOCK/1924 (AGE 14)' (on the stretcher)

oil on canvas

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

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 27 October 1972, lot 29.

λ 133

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

After rain, the basin, Honfleur

signed 'Edward Seago' (lower left) and with inscription 'AFTER RAIN, THE BASIN, HONFLEUR' (on the reverse)

oil on board

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

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

with P. & D. Colnaghi, London.



134



135

λ 134

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

Two barges at Hoorn, the Netherlands

signed 'Edward Seago' (lower left)

oil on canvas

28 x 40 in. (70.2 x 101.6 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

with Frost & Reed, London.

Anonymous sale; Christie's, New York, 27 January 2010, lot 371, where purchased by the present owner.

λ 135

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

Night - Murano, Venice

signed 'Edward Seago' (lower left) and with inscription 'NIGHT - MURANO' (on the reverse)

oil on board

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

£15,000–25,000

\$21,000–33,000

€18,000–29,000

PROVENANCE:

with P. & D. Colnaghi, London.



136

λ * 136

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

Madame S

signed and dated 'W. RUSSELL FLINT/ 1961'
(lower left) and further signed, inscribed and dated
'Madame S./ W. Russell Flint/ Feb. 1961' (on the
reverse)

pencil and watercolour on paper laid on board
12¾ x 20¼ in. (32.4 x 52.7 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

with Richard Green, London.

LIGHT & COLOUR

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ 137

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

*Early morning preparations for a fête, St
Tropez*

signed 'W. RUSSELL FLINT-' (lower left)
pencil and watercolour heightened with
bodycolour on card
10 x 13½ in. (25.4 x 34.3 cm.)

£4,000-6,000

\$5,400-8,000

€4,600-6,800

PROVENANCE:

with Arthur Ackermann & Son, Chicago.

with Richard Green, London.



137



138



139

λ * 138

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

Euphoria

signed 'W. RUSSELL FLINT' (lower right) and further signed, inscribed and dated 'Euphoria/ W Russell Flint/ March 1964' (on the reverse)
pencil and watercolour on artist's board
12½ x 19¼ in. (31.7 x 48.9 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

with Aldridge Brothers, Worthing.
with Richard Green, London.

λ * 139

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

A Question of Colour

signed 'W. RUSSELL FLINT' (lower right)
pencil and watercolour on paper
20¾ x 27½ in. (51.8 x 69.9 cm.)

£15,000–25,000

\$21,000–33,000

€18,000–29,000

PROVENANCE:

with Richard Green, London.



140

140

JAMES TALMAGE WHITE (1833-1907)

Sunset over a coastal landscape with a ruin

signed and dated 'JTALMAGE.WHITE/1882'

(lower left)

pencil and watercolour heightened with
bodycolour on board

10 $\frac{7}{8}$ x 15 $\frac{5}{8}$ in. (27.7 x 39.7 cm.)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

For more information please www.chirsties.com



141

141

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

The shepherd's watch

signed with monogram (lower left)

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

11 $\frac{3}{4}$ x 19 $\frac{3}{8}$ in. (30 x 49.3 cm.)

£6,000–10,000

\$8,100–13,000

€6,900–11,000

PROVENANCE:

with Kaye Michie, London.

*** 142**

FREDERICK WATERS WATTS (1800-1862)

A wooded landscape with a cattle and cottage beyond

oil on canvas

41 $\frac{1}{2}$ x 57 $\frac{1}{4}$ in. (105.4 x 145.4 cm.)

£7,000–10,000

\$9,400–13,000

€8,000–11,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 27 May 2004, lot 281.

143

DAVID FARQUHARSON, R.A., A.R.S.A., R.S.W. (1840-1907)

A Frosty Morning

signed and dated 'David Farquharson/1902' (lower left) and further signed,
inscribed and dated "A Frosty Morning"/David Farquharson/1902' (on an old
label attached to the reverse)

oil on canvas

48 x 60 $\frac{1}{4}$ in. (122 x 153 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000



142



143



144



145

144

WRIGHT BARKER (1864-1941)

A winter's evening

signed and dated 'Wright Barker/1923' (lower right)

oil on canvas

24 x 32 in. (61 x 81.3 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

THE PROPERTY OF A LADY

145

LOUIS BOSWORTH HURT (1856-1929)

Glen at Inveroran, Perthshire

signed 'Louis B. Hurt.' (lower left) and inscribed 'Glen at Inveroran/Perthshire' (on the artist's label attached to the stretcher)

oil on canvas

24 x 36 in. (61.5 x 91.5 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

with Arthur Ackermann & Son, London.



146



147

VARIOUS PROPERTIES

146

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

Ben Vane from Invergulas, Scotland

signed 'Alfred. de Bréanski' (lower right) and further signed and inscribed
"Invergulas" N.B./Alfred. de Bréanski. Senr.' (on the reverse)

oil on canvas

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

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

with Willow Gallery, London.

147

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

Ben Lomond, Scotland

signed 'Alfred. de Bréanski' (lower right)

oil on canvas

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

£15,000–25,000

\$21,000–33,000

€18,000–29,000

PROVENANCE:

with Williams & Son, London.

with Willow Gallery, London.



148
JESSICA HAYLLAR (1858-1940)

Rhododendrons by a window
 signed 'Jessica Hayllar' (lower right)
 oil on card
 12 x 8 in. (30.5 x 20.3 cm.)

£8,000–12,000

\$11,000–16,000
 €9,200–14,000

PROVENANCE:
 with Willis Hudson, Sheffield.

149
WILLIAM JAMES WEBBE (FL. 1853-1878)

Two jays on a cherry tree
 signed 'WJ WEBB' (lower right)
 oil on canvas
 24 x 18 in. (61 x 45.7 cm.)

£5,000–7,000

\$6,700–9,300
 €5,700–8,000



150

ROBERT PAYTON REID (1859-1945)

Gathering poppies

signed 'R. PAYTON REID' (lower left)

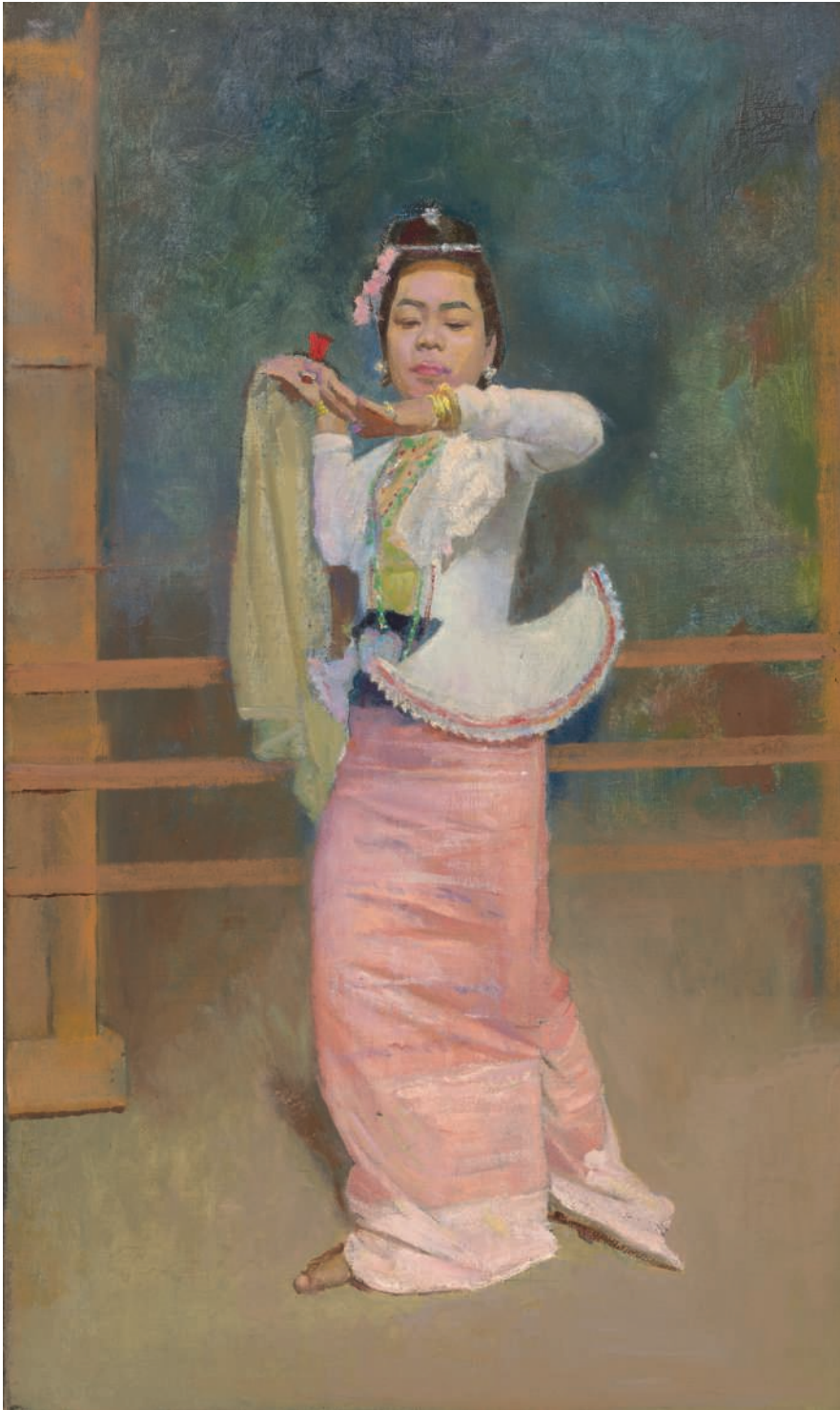
oil on canvas laid down on board

50¼ x 36 in. (127.6 x 91.4 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000



λ 151

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

*Study for 'The Incantation: Ma Seyn Mé:
pose X'*

inscribed 'Ma Seyn Mé: pose X' (on the
stretcher), numbered 'B.f.60 (a)' (on the reverse),
further inscribed and numbered 'Study for The
Incantation Ma Seyn Mé Pose X. B.f. 60a' (on the
edge of the canvas) and further inscribed and
numbered 'S.183. 22½ x 13½' (on the reverse of the
frame)

oil on canvas

21¾ x 13⅞ in. (55.3 x 33.3 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

Of Irish heritage, Gerald Festus Kelly was born in London. Upon moving to Paris to study in 1900, he was introduced to Monet, Degas, Sickert, Renoir, Gauguin, Cezanne and Sargent, the latter two having a strong influence on his early portraiture.

Kelly experienced a failed love affair in 1908, and partly in reaction to this, sailed to Burma, where he became captivated by the landscape, people, and dancers; the latter inspired an important series in the artist's *oeuvre*, compatible with the exoticism and rich palette he so admired in Gauguin's work. His friend, Somerset Maugham observed that 'his Burmese dancers.... have a strange impenetrability. Their gestures are enigmatic and very significant. They are charming, and there is something curiously erratic in their manner; with a sure instinct, and with a more definite feeling for decoration, than is possible in a portrait, Mr Kelly has given us the character of the East and we of our generation see it'.



PROPERTY OF A PRIVATE COLLECTOR

*** 152**

JANET FISHER (1867-1926)

Distant thoughts

signed 'Janet Fisher' (lower left)

oil on canvas

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

£15,000–25,000

\$21,000–33,000

€18,000–29,000

PROVENANCE:

with Whitford and Hughes, London, from whom purchased by the father of the present owner.



153



154

153

HENRY PETHER (1828-1865)

Shipping in the estuary under moonlight

signed 'H Pether' (lower left)

oil on canvas

25½ x 32½ in. (64.8 x 82.5 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous sale; Bonham's, Knightsbridge, 26 November 2013, lot 30.

PROPERTY OF A FRENCH PRIVATE COLLECTOR

154

THOMAS LUNY (1759-1837)

The Monsieur in two positions off Deptford dockyard, with Greenwich beyond

signed and dated 'T. Luny 1788.' (lower left)

oil on canvas

33½ x 58¼ in. (85.1 x 148 cm.)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

For more information please see www.christies.com



PROPERTY FROM A PRIVATE COLLECTION

155

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

The Dogana, looking towards San Giorgio Maggiore, Venice

with inscription 'The Dogana Venice/E.W. Cooke. R.A./from Richard Ansdell R.A.'s late' (on an old label attached to the reverse)

oil on paper laid down on canvas

10 x 19¾ in. (25.4 x 50.2 cm.)

£15,000-25,000

\$21,000-33,000

€18,000-29,000

PROVENANCE:

Purchased from the artist by Richard Ansdell, R.A.
His studio sale; Christie's, London, 19-20 March 1886, lot 304 (46 gns to Spurling).

LITERATURE:

J. Munday, *E.W. Cooke, R.A. (1811-1880): A Man of his Time*, Suffolk, 1996, p. 344, no. 50/10 as 'Looking East - San Giorgio, gray morning, from window'.



*** 156**

JOHN FREDERICK HERRING, SEN. (1795-1865)

Launcelot in a stable

signed 'J.F. Herring. Sen.' (lower right) and inscribed and dated

'Launcelot/1840' (centre left)

oil on panel

9⁷/₈ x 12¹/₂ in. (25.1 x 30.6 cm.)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

PROVENANCE:

with Arthur Ackermann & Son, London.



157

GEORGE HENRY LAPORTE (1799-1873)

A sportsman thrown out, enquiring of a shepherd

signed and dated 'G. H. Laporte. 1830.' (lower right)

oil on canvas

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

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

Mrs J Spark; Christie's, London, 23 November 1928, lot 65,

145 gns to Knowles.

with Arthur Ackermann & Son.

HRH The Prince Henry, Duke of Gloucester, KG, KT, KP (1900-1974), Barnwell Manor, Northamptonshire; Christie's, London, 26-27 January 2006, lot 231.

EXHIBITED:

Northampton Central Museum and Art Gallery, *Centenary of Northamptonshire Museums: Exhibition of Country Life: Pictures from Northamptonshire Houses*, 8 October - 5 November 1966, no. 31, lent by the Duke of Gloucester.

George Henry Laporte was the son of the artist John Laporte (1761-1839). He first exhibited at the British Institution in 1818, and was a founding member of the Royal Institute of Artists. He was appointed animal painter to the King of Hanover, and to the Duke of Cumberland. The Hanover Museum of Art hangs his *Cheval et Piqueur*. Laporte specialised in equestrian paintings of fox hunting, racing, coaching and shooting subjects, and contributed 43 plates to *The Sporting Magazine*. The present picture shows a huntsman who has been thrown off course, losing the rest of the hunt.



158

STEPHEN PEARCE (1819-1904)

Five sketches of Cottesmore foxhounds

four signed and inscribed with titles (on old labels attached to the reverse); one signed and dated 'Stephen Pearce/Au. 1873' (lower left) and inscribed with the hounds' names and sizes; one signed, inscribed and dated 'Stephen Pearce/1870/Study of Woodman for the Equestrian/Portrait of Lord ...' (lower left); one signed, inscribed and dated 'Stephen Pearce/Studies for the/Sir Richd Glyn/Picture/1880' (lower left) and further inscribed with the hounds' names; one inscribed 'Foreman 24 inches high.' (lower centre) and further inscribed 'Seaman' (upper right); one inscribed 'Lady Blush' (upper right) pencil and watercolour, heightened with bodycolour on buff paper

20½ x 27½ in. (51.1 x 69 cm.)

(5)

£5,000-8,000

\$6,700-11,000

€5,700-9,100

PROVENANCE:

Anonymous sale; Christie's, London, 19 May 2006, lot 12, where purchased by the present owner.

Stephen Pearce was born at the King's Mews in Charing Cross, the son of an official in the department of the master of the horse. He exhibited at the Royal Academy from 1839, becoming well known for his equestrian portraits and groups as well as for his portraiture. Pearce painted equestrian portraits of many Masters of Foxhounds, and the present group relate to one of these commissions for a Cottesmore master.



159

HENRY CALVERT (1798-1869)

The Dandie Dinmont family

signed and dated 'H. Calvert/1848 -' (lower right)

oil on canvas

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

£15,000–25,000

\$21,000–33,000

€18,000–29,000

PROVENANCE:

Probably commissioned by David Laing, *circa* 1848.

EXHIBITED:

Manchester, Royal Manchester Institution, 1848, no. 194.

Exhibited in Manchester in 1848, as *The Dandie Dinmont Family – the property of David Laing Esq*, the painting is probably the earliest known exhibited picture of the breed. It took its name from the jolly farmer, Dandie Dinmont, a character from Sir Walter Scott's novel of 1815, *Guy Mannering*. The novel was highly successful and Dandie Dinmont's terriers, as described by Scott, were soon extremely popular and began to be associated with the name of the farmer themselves. Today's Dandie Dinmont is a shorter-legged, longer-backed and more 'top-knotted' version of what we are looking at in this present picture. However, this later, standardised form of the breed seems only to have been arrived at around the time of the founding of the kennel club in 1876.

Henry Calvert was the best known of a family of painters from Darlton in Nottinghamshire. Calvert devoted himself to animal painting and he is best known today for fine views of the English sporting scene. His paintings would vary from studies of an individual horse and rider to large panoramic views of an entire hunting field. He was also a close observer of other animals, sending two big cat pictures to the R.A. in 1853 and a number of prize cattle pictures to Manchester.



160

160

JOSEPH WOLF (1820-1899)

Gyr Falcon and mallard

oil on canvas

35¾ x 27¼ in. (90.8 x 70.5 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

LITERATURE:

K. Schulze-Hagen & A. Geus (eds.), *Joseph Wolf (1820-1899): Tiermaler. Animal Painter*, Marburg, 2000, pp. 277, 336, no. 98, illustrated.

161

JOSEPH WOLF (1820-1899)

Norwegian gyrfalcon

signed and dated 'J. Wolf 1866' (lower right)

oil on canvas

35½ x 25¼ in. (90.2 x 64.1 cm.)

£40,000–60,000

\$54,000–80,000

€46,000–68,000

LITERATURE:

K. Schulze-Hagen & A. Geus (eds.), *Joseph Wolf (1820-1899): Tiermaler. Animal Painter*, Marburg, 2000, pp. 276, 336, no. 97, illustrated.

Prussian-born Joseph Wolf settled in London in 1848 and provided illustrations for, among others, the celebrated ornithologist John Gould, the Royal Zoological Society and Charles Darwin. He was highly regarded by his peers, with Sir Edwin Landseer describing him as 'the best all-round animal painter who ever lived'. The young Archibald Thorburn was a regular visitor to Wolf's studio and painted several works very similar in style and composition to Wolf, including a gyrfalcon, and thought Wolf's work 'not only faultless as regards truth to nature, but there is, besides, an indescribable feeling of life and movement never attained by any other artist...This shows not only his great power of observation, but also how much poetry there is in his nature' (A.H. Palmer, *The Life of Joseph Wolf*, London and New York, 1895, p. 286).

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





162



163

162

ARCHIBALD THORBURN (1860-1935)

A pair of snipe

signed and dated 'Archibald Thorburn 1916' (lower right)
pencil and watercolour, heightened with white and touches of gum arabic on buff paper
7½ x 11 in. (19 x 27.9 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Anonymous sale; Christie's, London, 30 September 1997, lot 64.

163

ARCHIBALD THORBURN (1860-1935)

Two sheets of studies of pheasants; One of red grouse, and Two sheets of studies of ducks

three sheets inscribed with artist's notes
pencil on paper
10⅞ x 15⅝ in. (27.6 x 39.7 cm.); and A group of letters from Thorburn to Philip Rickman; One sheet of studies of ducks, and Two landscape sketches by Philip Rickman (1891-1982) (15)

£3,000-5,000

\$4,100-6,700

€3,500-5,700



PROPERTY OF THE EARL OF PORTSMOUTH

164

ARCHIBALD THORBURN (1860-1935)

Partridges in flight

signed and dated 'Archibald Thorburn/1907' (lower right)
pencil, watercolour and bodycolour, heightened with touches of gum arabic on
paper laid on artist's board
30½ x 52½ in. (76.5 x 132.4 cm.)

£50,000–80,000

\$67,000–110,000

€57,000–91,000

PROVENANCE:

The Thorburn Museum; Sotheby's, London, 31 March 1993, lot 38.

Thorburn was the best-known ornithological artist of his time. The son of a portrait miniaturist, his earliest work was illustrating W. F. Swaysland's *Familiar Wild Birds*, soon followed by his plates for Lord Lilford's extraordinarily wide-ranging publication *Coloured figures of the Birds of the British Islands*, published in seven volumes between 1885 and 1898. Much influenced by Joseph Wolf, and his insistence on studying birds from life, Thorburn spent most of his time sketching in the field, and his large scale watercolours have a remarkable immediacy and sense of movement as a result of this. His game birds in flight, such as this one, were particularly popular with the great shots of the early 20th Century, including Edward VII and George V.



165

165

ARCHIBALD THORBURN (1860-1935)

Grouse in flight

signed and dated 'A. Thorburn/1888' (lower right)

oil on canvas

21½ x 33½ in. (53.6 x 85.6 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Anonymous sale; Phillip's, London, 26 July 1976, lot 94.

167

THOMAS BLINKS (1853-1912)

Setters

signed and dated 'TBlinks. 01.' (lower right)

oil on canvas

14 x 18 in. (35.6 x 45.8 cm.)

£15,000–25,000

\$21,000–33,000

€18,000–29,000

PROVENANCE:

with M. Newman, London, where purchased by the present owner's grandfather.

166

THOMAS BLINKS (1853-1912)

Two English setters

signed 'TBlinks.' (lower left)

oil on canvas

13¾ x 18 in. (35 x 45.7 cm.)

£15,000–25,000

\$21,000–33,000

€18,000–29,000



166



167





PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ 168

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

Exercising the pony

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

oil on canvas

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

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

with Hirschl & Adler Galleries, New York.

Private Collection, Philadelphia.

Anonymous sale; Christie's, New York, 28 October 1981, lot 231.

with Frost & Reed, London, no. 55065S, from whom purchased by the family of the present owner, 1988.

EXHIBITED:

London, James Connoll, *Gipsies [sic.] in Hampshire*, 1920, no. 9, illustrated as 'Boy and Ponies'.

Munnings spent the first two decades of the 20th Century painting rural scenes of his beloved England in which the horse was an inextricable part of the landscape. Initially he painted his groom, and favoured model, Shrimp, on various ponies and horses around his home in East Anglia. After his move to Cornwall in 1911, he found other models to paint but his favourite were the gypsies in Hampshire during hop-picking season.

Every September, hundreds of gypsies and various itinerant workers would converge on Binstead in Hampshire, for six weeks to pick hops. It was a 'seething crowd of humanity'. He writes in his memoirs, that he was entranced by the colour and exotic nature of the gypsies, but it is also evident from his *oeuvre*, that he appreciated the more prosaic activities such as tending to their horses.

In the present work, a boy rides bareback leading another pony across a meadow with gypsy tents in the background. Despite the discreet rendering of the main tent, Munnings specifically wanted the viewer to notice it, to indicate that this is a gypsy boy. Not only is the tent positioned over the withers and shoulders of the grey pony, the animal's white mane is blown over its neck towards the white tent. This ruffled mane disrupts what would have been a fluid line from the boy's hat, down the pony's neck to its hind quarters and tail. Additionally, the line of the boy's dangling thigh, paralleling the pony's head, again draws the eye to the tent. The skewed placement of the figures also encourages the eye into the distance again, towards the tent. Consequently, what appears to be a casual scene of a boy exercising ponies, is a carefully arranged composition.

The group walks across an uncluttered meadow yet the background is rich in subject matter. Munnings has contrasted the patchwork of ploughed fields and hedgerows and the permanence and hard work that it represents, with the carefree attitude of the boy and the transient nature of the gypsy people.

The exhibition in 1920 in which this picture was shown, further made Munnings' reputation after his initial success with his war paintings at Burlington House in 1919. Gypsies became a frequent theme for other painters, such as Dame Laura Knight and Augustus John, in the early decades of the century. Gypsies as subject matter had been depicted as early as the 18th Century, as seen in George Morland's *Woodcutter*, but Munnings was one of the first painters who used them as a major theme, filling the canvas space with their presence.

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.



λ 169

GERALD SPENCER PRYSE (1882-1956)

Derby Day

signed 'Pryse' (lower left)

oil on canvas

40 x 60 in. (101.6 x 152.5 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

The artist's family, and thence by descent.
Private Collection.



170

HEYWOOD HARDY (1842-1933)

The Leney family out riding, with two dogs, on the Kentish coast

signed and dated 'Heywood Hardy/1898.' (lower left)

oil on canvas

21½ x 46 in. (54.6 x 116.8 cm.)

£40,000–60,000

\$54,000–80,000

€46,000–68,000



λ 171

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

Pacific Dawn - Queen of Clippers

signed 'Montague Dawson' (lower left)

oil on canvas

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

£80,000-120,000

\$110,000-160,000

€92,000-140,000

PROVENANCE:

with Frost & Reed, London, 1962, no. 31887.

One of Dawson's finest works, this painting provides an exceptional example of his unique and unfaltering ability to capture the power and majesty of the great clipper ships, and the romance of a bygone era. *Queen of Clippers*, is placed in the centre of composition, lit from behind by the glow of the rising sun which creates a halo of light around the clipper, emphasising the grandeur and the isolation of the ship as she ploughs through the ocean.

Queen of Clippers was one of a famous trio of clippers, including the *John Bertram* and *Winged Racer*, designed and built by Robert E. Jackson at East Boston, Massachusetts, for the Californian Gold Rush. Ordered by Messrs. Seccomb & Taylor, no expense was spared to make her the perfect ship and ensure her success. Registered at 2,300 tons and measuring 258 feet in length and with a 44 foot beam, she was capable of 18 knots with a leading wind. The figurehead was the creation of J. W. Mason, regarded as one of the most skilled artists of the time. *The Boston Daily Atlas* reported on 2 April 1853 'This splendid vessel has been the admiration of all who have inspected her, not only for her faultless beauty of her model, but also for the strength of her construction and the excellence of the workmanship.'

On her maiden voyage to the Pacific in June 1853, *Queen of Clippers* developed a serious leak by the time she reached San Francisco. Despite this, which forced her to go into Callao, Peru, and Bahia, Brazil on her return journey, she reached New York again a year later, before joining the Atlantic trade route to Liverpool and the Mediterranean. Due to her speed and strength she was chartered by the French government during the Crimean war, before being sold in 1856 to owners in Marseille. Sadly, after this she disappears from the records, although she was rumoured to have been lost at sea a few years later.





λ 172

STEPHEN J. RENARD (B. 1947)

*The 'Big Five' powering towards the Royal Yacht Squadron line at
Cowes, 1926*

signed 'STEPHEN J. RENARD' (lower right)

oil on canvas

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

£7,000–10,000

\$9,400–13,000

€8,000–11,000



173

DAVID JAMES (1853-1904)

Breaking waves

signed and dated 'D. James. 91' (lower right)

oil on canvas

25 x 50 in. (63.5 x 127 cm.)

£30,000–50,000

\$41,000–67,000

€35,000–57,000



λ 174

JOHN STEVEN DEWS (B. 1941)

Lulworth taking line honours at Cowes Week, 1926

signed 'J. Steven Dews' (lower left) and inscribed "Lulworth' takes the gun/
Cowes Week 1926 - Race finish order -/Lulworth 1st, Shamrock 2nd, White
Heather 3rd/Britannia and Westward following.' (on the stretcher)
oil on canvas

24 x 36 in. (61 x 91.4 cm.)

£15,000-25,000

\$21,000-33,000

€18,000-29,000

Lulworth was designed and built by White Brothers at Itchen Ferry in 1920 for Mr R.H. Lee of Bovey Tracey, Devon. Originally christened *Terpsichore* and rigged as a cutter, she was registered at 123 tons gross (111 net and 186 Thames) and measured 95 feet in length with a 22 foot beam. Purchased by Sir A. Mortimer Singer - the immensely wealthy naturalised British son of the American inventor of the sewing machine - after Lee's death in 1924, Singer renamed her *Lulworth*, a name she retained after being purchased by Alexander Paton in 1928. A splendid boat from the start, she nevertheless came into her own under Paton's colours and became a familiar and successful competitor at Cowes during the final years of King George V's long patronage.

Restored to her former glory, *Lulworth* is now one of the many thoroughbreds adorning the international racing circuit.



λ 175

JOHN STEVEN DEWS (B. 1941)

Les Voiles de Saint-Tropez, 1-7 October 2006: Lulworthhard on the wind off St Tropez

signed 'J. Steven Dews' (lower left) and inscribed "'Hard on the Wind' / 'Lulworth' racing off St Tropez Oct. 2006' (on the stretcher)

oil on canvas

24 x 36 in. (61 x 91.4 cm.)

£12,000-18,000

\$17,000-24,000

€14,000-21,000

Formerly known as La Nioulargue, Les Voiles de Saint-Tropez began as a challenge between Jean Laurain, the owner of the 12-metre *Ikra*, and Dick Jason, the American owner of *Pride* (Swan 44). In 1981 they agreed to race between Saint-Tropez and the restaurant Club 55 at Pampelonne, using as a turning mark La Nioulargue, a buoy marking the Nioulargo shallows some five nautical miles east-north-east off Cap Camarat. After a tragic accident in 1995, the regatta was renamed Les Voiles de Saint-Tropez and now attracts modern high performance racing yachts as well as the finest collection of traditional yachts worldwide.



λ 176

DONALD GRANT (1924-2001)

Two polo scenes: Going for the ball; and At the goal

the first signed 'Donald Grant' (lower right); the second signed 'Donald Grant' (lower left)

oil on canvas

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

a pair (2)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

PROVENANCE:

with MacConnal-Mason & Son, London.



λ 177

DONALD GRANT (1924-2001)

A pair of polo scenes: Going for the ball; and Riding off

both signed 'Donald Grant' (lower right)

oil on canvas

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

a pair (2)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

PROVENANCE:

with MacConnal-Mason & Son, London.



PROPERTY OF A LADY OF TITLE

λ 178

DAVID SHEPHERD (1930-2017)

Lion in the bush

signed and dated 'David Shepherd- 74' (lower right)

oil on canvas

20 x 34 in. (50.8 x 86.4 cm.)

£15,000-25,000

\$21,000-33,000

€18,000-29,000

PROVENANCE:

Private Collection, UK.

with Richard Green, London, 1989.

Acquired from the above by the present owner.



PROPERTY FROM A CORPORATE COLLECTION

λ 179

DAVID SHEPHERD (1930-2017)

Bull elephant

signed and dated 'David Shepherd-/84' (lower right)

oil on canvas

23 x 44 in. (58.4 x 111.8 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

with The Halcyon Gallery, Birmingham.

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act 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 £175,000, 20% on that part of the hammer price over £175,000 and up to and including £3,000,000, and 12.5% of that part of the hammer price above £3,000,000.

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 recovers 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 lots 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 taxing 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 any lot created by the artist is sold. We identify these lots with the symbol λ next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the hammer price of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

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

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

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

(i) the hammer price; and

(ii) the buyer's premium; and

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

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

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable

to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

(c) If you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is 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 amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING 1 TRANSPORT AND SHIPPING

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


2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

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

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

(d) **Lots of Iranian origin**

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


(e) **Gold**

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

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

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

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **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 re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

o

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

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

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

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **Property Owned in part or in full by Christie's**

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

o **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 o next to the **lot** number.

o◆ **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 o◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the

artist in whole or in part.

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

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

**"Circle of ..."

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

**"Follower of ..."

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

**"Manner of ..."

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

**"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') 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 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

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

Tel: +44 (0)20 7839 9060

Email: 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. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

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

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





FREDERICK GOODALL, R.A. (BRITISH, 1822-1904)

The Palm Grove

signed with monogram and dated '1894' (lower left)

oil on canvas

72½ x 44¾ in. (183.2 x 113.6 cm.)

£40,000 – 60,000

19TH CENTURY EUROPEAN & ORIENTALIST ART

London, 12 July 2018

VIEWING

7-12 July 2018
8 King Street
London SW1Y 6QT

CONTACT

Alastair Plumb
aplumb@christies.com
+44 207 752 3298

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

EUROPEAN ART



JOHN WILLIAM WATERHOUSE (BRITISH, 1849-1917)

Thisbe

signed and dated 'J.W. Waterhouse./1909.' (lower right)

oil on canvas

38¾ x 23¾ in. (98.5 x 60.3 cm.)

Estimate: \$1,800,000-2,500,000

EUROPEAN ART PART I

New York, 31 October 2018

CONTACT

Peter Brown

pbrown@christies.com

+44 (0) 20 7389 2435

CONTACT

Deborah Coy

dcoy@christies.com

+1 212 636 2120

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



JOHANN HEINRICH FÜSSLI, HENRY FUSELI, R.A. (ZURICH, SWITZERLAND 1741-1825 PUTNEY HILL)
*The Faerie Queen Appears to Prince Arthur, from Edmund Spenser's 'The Faerie Queen' (recto);
and a sketch of the Faerie Queen and Prince Arthur (verso)*
pen and black ink, black and grey wash
15¼ x 20 in. (38.7 x 50.8 cm.)
£150,000-250,000

OLD MASTER & BRITISH DRAWINGS & WATERCOLOURS

London, 3 July 2018

VIEWING

30 June - 3 July 2018
8 King Street
London SW1Y 6QT

CONTACT

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

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

THOMAS
CHIPPENDALE
300 YEARS



A George III Indian rosewood, fustic, tulipwood and marquetry dressing-bureau by Thomas Chippendale, circa 1772.

This is virtually identical to one supplied to Edwin Lascelles, 1st Baron Harewood, for Harewood House, Yorkshire, and now in the Victoria & Albert Museum, London.

Possibly originally supplied to Robert Child for Osterley Park, this has descended through inheritance and is being offered for the first time.

31 in. (78.5 cm.) high; 49 in. (124.5 cm.) wide; 24 in. (61 cm.) deep

£300,000 - 500,000

London, 5 July 2018

VIEWING

30 June - 5 July 2018

8 King Street

London SW1Y 6QT

CONTACT

Robert Copley

rcopley@christies.com

+44 (0) 20 7389 2353

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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART
WEDNESDAY 11 JULY 2018 AT 2.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: 15506
 SALE NUMBER: SOLOMON

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

15506

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

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Fax (Important)

E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

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PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

Truth & Beauty

THE PRE-RAPHAELITES AND THE OLD MASTERS
JUNE 30-SEPT 30



Legion of Honor

Dante Gabriel Rossetti (British, 1828–1882), *Lady Lilith*, 1866–1868 (altered 1872–1873), Oil on canvas,
38 1/2 x 33 1/2 in., Delaware Art Museum, Samuel and Mary R. Bancroft Memorial, 1935, 1935-29

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