



LONDON | 11 DECEMBER 2018

# BRITISH & EUROPEAN ART

Victorian, Pre-Raphaelite &  
British Impressionist Art

CHRISTIE'S







K.G.

# VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

TUESDAY 11 DECEMBER 2018

## AUCTION

Tuesday 11 December 2018  
at 3.30 pm (Lots 101-225)

8 King Street, St. James's  
London SW1Y 6QT

## VIEWING

Saturday	8 December	12.00 pm – 5.00 pm
Sunday	9 December	12.00 pm – 5.00pm
Monday	10 December	9.00am – 4.30 pm & 6.00 pm – 8.30 pm
Tuesday	11 December	9.00am – 11.00 am

## AUCTIONEERS

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Sarah Reynolds

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THESE DATES



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Monday 10 December, 6.00 - 8.30 pm

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OPPOSITE:  
Lot 186 (detail)

FRONT COVER:  
Lot 101 (detail)

BACK COVER:  
Lot 156 (detail)

INSIDE FRONT COVER:  
Lot 125 (detail)

INSIDE BACK COVER:  
Lot 207 (detail)

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[25]

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# VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART AUCTIONS

## AUCTION CALENDAR 2018

**TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.  
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.**

**20 NOVEMBER**  
**BRITISH IMPRESSIONISM**  
LONDON, KING STREET

**11 DECEMBER**  
**EUROPEAN ART**  
LONDON, KING STREET

**13 DECEMBER**  
**AN ADVENTUROUS SPIRIT**  
LONDON, KING STREET

Subject to change

06/11/18

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Representative,  
Hong Kong

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## PROPERTY FROM DESCENDANTS OF SIR EDWARD COLEY BURNE-JONES (LOTS 101-126)

Edward Burne-Jones and his wife Georgiana had a large, close family, who often provided inspiration for and were recipients of his work. Georgiana (née Macdonald), was one of four daughters of a Methodist minister. She first met Burne-Jones aged eleven, as he was a schoolfriend of her elder brother. She trained at the Government School of Design in South Kensington, chiefly to aid Burne-Jones in his career, and practised very little as an artist. Later in life she became increasingly independent and politically minded. The sisters were a remarkable family: Alice, the oldest, married John Lockwood Kipling in 1865, and was the mother of the author Rudyard Kipling. Agnes, the third daughter, married Sir Edward John Poynter, having met him through Burne-Jones and the Pre-Raphaelite circle. The fourth daughter, Louisa, married a Worcestershire ironmaster and was the mother of the prime minister Stanley Baldwin.

Georgiana and Edward had two children, Philip (1861-1926) and Margaret (1866-1953). Philip became an artist himself, and an example of his work is included in the present group (lot 123). Margaret married a Scottish academic, John Mackail, and their children were the novelists Denis Mackail and Angela Thirkell. Burne-Jones often made drawings for his children, and later his grandchildren, and many of these, as well as larger and more finished works, have remained in the family.

### 101

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

*The Wood-Nymph*

signed with initials 'EJB' (lower right)  
pencil, watercolour and bodycolour heightened with gold and  
touches of gum arabic on paper  
14% x 15% in. (36.5 x 39.7 cm.)  
in the original frame  
£40,000–60,000

\$53,000–78,000  
€46,000–69,000

#### PROVENANCE:

The artist, by whom given to his daughter,  
Margaret Mackail (1866-1953), and by descent to her daughter,  
Angela Margaret Thirkell (née Mackail) (1890-1966), and by  
descent to her son,  
Graham Campbell McInnes (1912-1970), and by descent to his  
daughter.

#### EXHIBITED:

London, Tate Gallery, *Centenary Exhibition of Paintings and  
Drawings by Sir Edward Burne-Jones, Bart*, 1933, no. 67.  
London, Christie's, *Daughters of Desire*, 8-16 March 2005, no. 7.

*The Wood-Nymph*, and its companion *The Sea-Nymph*, were subjects and compositions which Burne-Jones explored over several years. The first concept of the sea nymph was as a contribution to William Morris's *Mermaid* fabric in 1875. The first iteration of the two nymphs as companion pieces was in a pair of drawings, dating from 1878 and sold in these Rooms on 15 December 2010, lot 34. These were probably the pair Burne-Jones referred to in his work record in 1878: 'three panels for low relief of wood nymph, water nymph and Hesperides', intended to be executed in gesso for the front and ends of a cassone, possibly that made for Frances Horner in 1888, which certainly includes the *Hesperides* panel (now in Birmingham City Art Gallery).

The designs were revisited in 1880-3 when Burne-Jones executed two large oils, intended to hang together. From this pair, *The Wood-Nymph* (exhibited at the Grosvenor Gallery in 1883) is now in the South African National Gallery, Cape Town, whilst *The Sea-Nymph* was sold in these Rooms on 14 June 2005, lot 34.

Although John Christian dated the present drawing to *circa* 1880, it has significant differences from both the relief design and the oil painting. Its formalised, abstract character suggests that it may be an alternative scheme for a gesso relief, probably pre-dating the large oil. Designs for low relief were a largely private aspect of Burne-Jones's decorative work: although in 1881 he was commissioned to design mosaics for the new American Church in Rome (see lot 125), whilst also executing designs for tapestry for William Morris, the reliefs were something he came to on his own account.

The earliest realised example of the medium appears to be the 1879 designs for reliefs in bronze he designed as memorials to the parents of his friend George Howard, 9th Earl of Carlisle, at Lanercost Priory, Cumbria. The design for one of these, *The Nativity*, was sold at Christie's, New York on 24 January 2017, lot 115. Whilst those drawings are monochrome, with rich, heavy, dry brush bodycolour giving a sense of the eventual medium, the present sheet with its bold colours and lighter atmosphere is much more reminiscent of classical frescoes. He continued to make a few low reliefs in different media into the 1890s, but always for personal projects, often for family members or his closest friends.





102

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

*Love disguised as Reason*

signed with initials 'EBJ' (lower right)

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

13 $\frac{5}{8}$  x 7 $\frac{1}{4}$  in. (34.6 x 18.5 cm.)

£40,000–60,000

\$53,000–78,000

€46,000–69,000

**PROVENANCE:**

The artist, by whom given to his daughter,  
Margaret Mackail (1866-1953), and by descent to her daughter,  
Angela Margaret Thirkell (née Mackail) (1890-1966), and by  
descent to her son,  
Graham Campbell McInnes (1912-1970), and by descent to his  
daughter.



Fig. 1. Edward Coley Burne-Jones, *Love disguised as Reason*, 1900 (Birmingham Museums Trust, UK)  
© Photo by Birmingham Museums Trust

The present drawing is a study for the left-hand section of a larger watercolour of *Love disguised as Reason*, dated 1870 and now in the South African National Gallery, Cape Town. In that composition, which can also be seen in the photogravure after the watercolour, now in the Birmingham Museum and Art Gallery (fig. 1), the two young women face Cupid, or Love, whose face is half hidden by the hood of the cloak of Reason, as he presents them with a clearly irrefutable argument. There is no literary background or narrative to the drawing, nor any sense of moralising. Behind the figures is an extensive town, giving the impression that the girls have stumbled across Love whilst walking.

The present drawing has a far less expansive background, with a large building to the left, and trees closing the view to the right. The figures' poses are very close to the finished picture, and it seems likely that this study was an exercise in finalising the background against their poses. A full pencil study of the foreground of the composition, with the figures nude, is in the William Morris Gallery, Walthamstow. Burne-Jones often made such preliminary studies, with the figures nude, in order to better understand the physiology and poses of his subjects, before adding the clothes and drapery later. A fully clothed pencil study of Love is at Birmingham Museum and Art Gallery.



103

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

*Study for 'The Hours'*

mixed media on a gessoed panel

29 $\frac{1}{8}$  x 14 $\frac{3}{4}$  in. (74 x 37.5 cm.)

£40,000–60,000

\$53,000–78,000

€46,000–69,000

**PROVENANCE:**

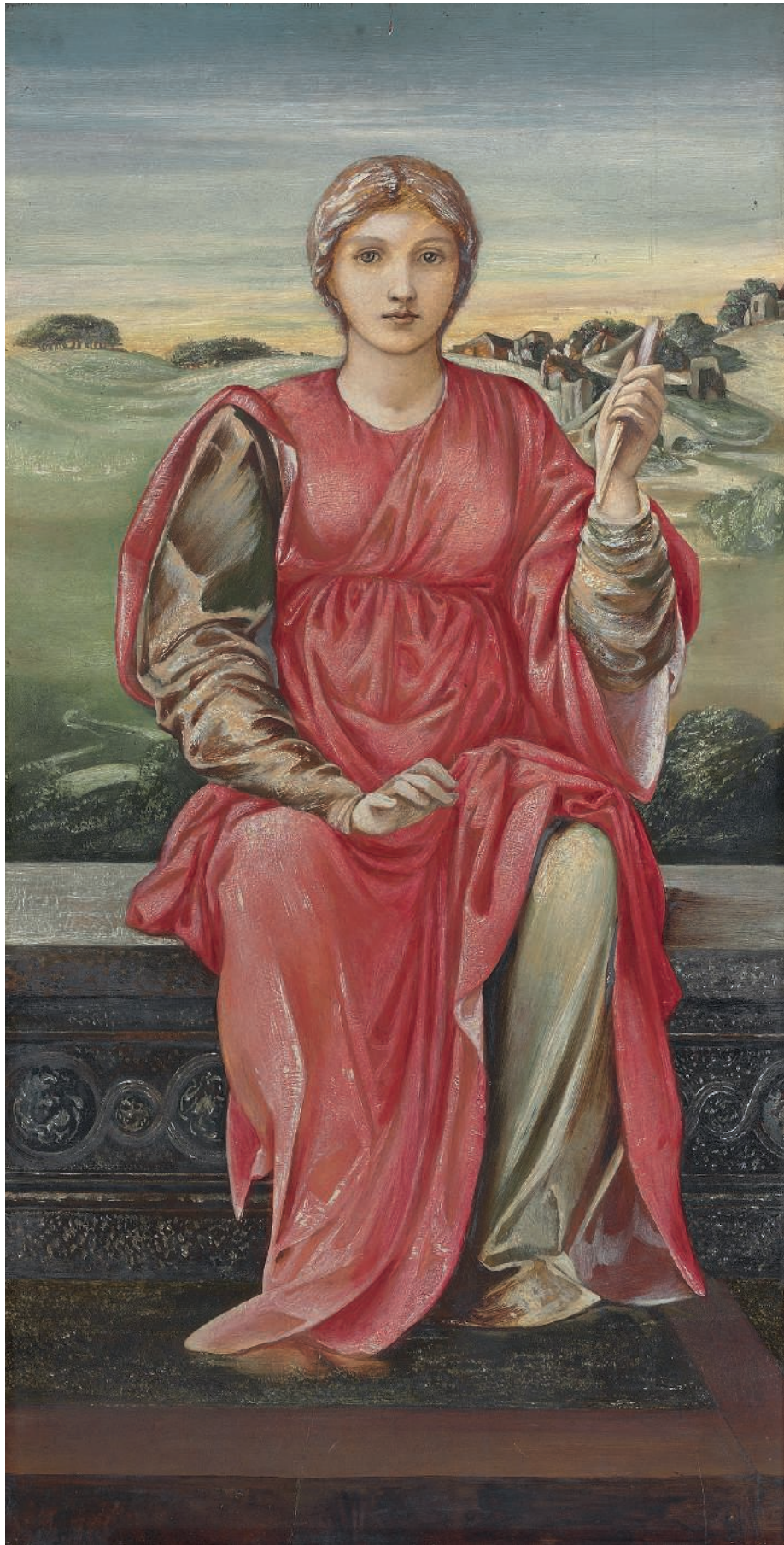
The artist, by whom given to his daughter,  
Margaret Mackail (1866-1953), and by descent to her daughter,  
Angela Margaret Thirkell (née Mackail) (1890-1966), and by  
descent to her son,  
Graham Campbell McInnes (1912-1970), and by descent to his  
daughter.

This picture is a study for the central figure in Burne-Jones's *The Hours*, 1870-82 (Graves Art Gallery, Sheffield, fig. 1) which was first exhibited at the Grosvenor Gallery in 1883. Dressed boldly in red, the figure represents Work as she is illustrated holding a spindle of thread which she twists in her hands. For this study Burne-Jones has substituted a short stick in the sitter's left hand in order to accurately design the composition before finalising it.

In her *Memorials* Georgiana Burne-Jones recounted a letter from her husband to Lady Leighton in which he described the painting: 'I have been working very hard in spite of all things, and I hope to finish the 'Wheel of Fortune' and the 'Hours.' I think you never saw the last – not a big picture, about five feet long – a row of six little women that typify the hours of day from waking to sleep. Their little knees look so funny in a row that wit descended on me from above, and I called them the 'laps of time'. Every little lady besides the proper colour of her own frock wears a lining of the colour of the hour before her and a sleeve of the hour coming after – so that Mr. Whistler could, if he liked, call it a fugue.' (G. Burne-Jones, *Memorials of Edward Burne-Jones*, London, 1906, pp. 127-8).



Fig. 1 Sir Edward Coley Burne-Jones, *The Hours*, 1870-82 (Sheffield Galleries and Museums Trust, UK)  
Photo © Museums Sheffield / Bridgeman Images



104

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

*Danaë in the Brazen Tower*

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

14½ x 10 in. (35.9 x 25.4 cm.)

£40,000–60,000

\$53,000–78,000

€46,000–69,000

**PROVENANCE:**

The artist, by whom given to his daughter, Margaret Mackail (1866-1953), and by descent to her daughter, Angela Margaret Thirkell (née Mackail) (1890-1966), and by descent to her son, Graham Campbell McInnes (1912-1970), and by descent to his daughter.

Burne-Jones probably used William Morris's *Earthly Paradise* as the source for this subject. Acrisius, King of Argos, was warned by an oracle that the son of his daughter Danaë would slay him. He therefore shut her up in a brazen tower, but Zeus descended on her in a shower of gold and she bore a son, Perseus.

Burne-Jones explored this subject a number of times. *Danaë and the Brazen Tower* (Glasgow Art Gallery), painted 1887-8 and exhibited at the New Gallery in 1888, no. 54, shows Danaë hiding and watching the tower being built. The head of Danaë was modelled by Marie Spartali. Two preliminary studies, dated 1872, are known, one landscape and one portrait format: 7 x 10¼ in. (Fogg Museum, Harvard) and 15 x 7½ in. (Ashmolean Museum, Oxford). In 1905 Burne-Jones revisited the subject as part of his scheme for *The Flower Book*. Begun in 1882 the book consisted of thirty-eight roundels illustrating figurative subjects representing each plant. The story of Danaë was chosen to symbolise the Golden Shower orchid. Like the present watercolour, and unlike Burne-Jones's previous depictions of Danaë, the *Flower Book* illustration shows her imprisoned within the tower.





105

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

*The King of all Beasts*

inscribed 'THE KING OF ALL BEASTS.' (lower left)

pencil on paper, with fragmentary watermark

10 x 7¾ in. (25.4 x 19.7 cm.)

£4,000–6,000

\$5,300–7,800

€4,600–6,900

**PROVENANCE:**

The artist, by whom given to his granddaughter, Angela Margaret Thirkell (née Mackail) (1890-1966), and by descent to her son, Graham Campbell McInnes (1912-1970), by whom given to his daughter, and by descent.

The following eleven lots come from a portfolio of drawings which Burne-Jones made to entertain and amuse his granddaughter, Angela Mackail (later Thirkell). He began the group in 1892, when she was eighteen months old. Burne-Jones loved drawing for children, including, as his wife Georgiana wrote, 'the child that was always in himself'. When his children Philip and Margaret were young, he made series of drawings for them, often with an educational angle, such as *The Heroic Stories of Britain* or *The Pleasures of the Plain*. Another group, *Horrors of Mountainous Lands*, were rather more ominous, including depictions of monsters and natural disasters. When Margaret's own children were born, her father was forbidden to make such terrifying drawings. As a result, this portfolio group largely consists of studies of landscapes, animals and school children, but there are a few more difficult drawings, such as *The Whirlpool*, as Burne-Jones sent his granddaughter 'the latest news from Nightmare Land'.

Angela went on to become a very successful novelist, and *Three Houses*, published in 1931, is a childhood memoir which makes much of her idolisation of her maternal grandfather and his prodigious imagination.



106

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

*The Burning Mountain*

inscribed 'THE BURNING MOUNTAIN' (upper centre)

pencil on paper, with fragmentary watermark

10 x 7 $\frac{1}{2}$  in. (25.4 x 19.4 cm.)

£3,000–5,000

\$4,000–6,500

€3,500–5,700

**PROVENANCE:**

The artist, by whom given to his granddaughter,  
Angela Margaret Thirkell (née Mackail) (1890-1966), and by  
descent to her son,  
Graham Campbell McInnes (1912-1970), by whom given to his  
daughter, and by descent.



106

107

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

*School for Dragon Babies*

inscribed 'SCHOOL. FOR. DRAGON/ BABIES' (upper centre, on a

lintel) and dated 'December 1. 1892' (lower right)

pencil on paper, with fragmentary watermark '1884'

10 $\frac{1}{8}$  x 7 $\frac{1}{8}$  in. (25.7 x 20 cm.)

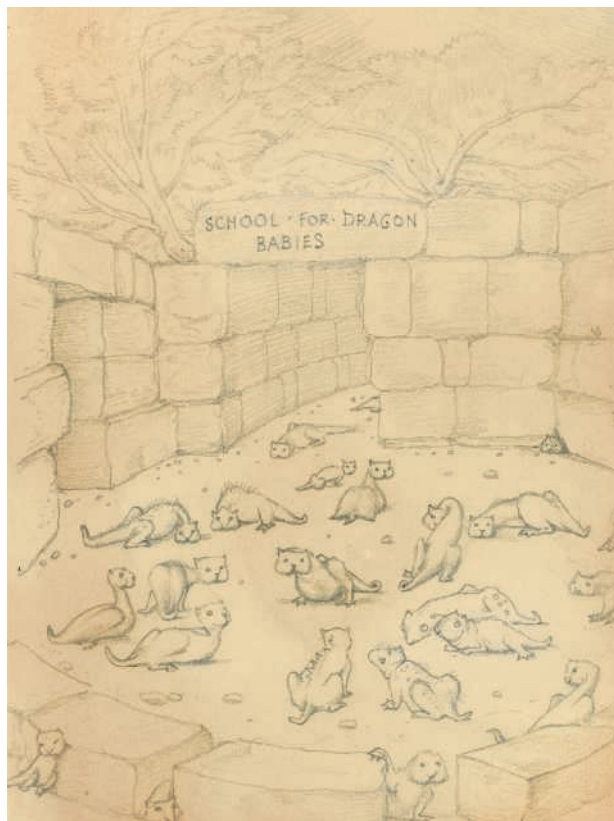
£2,500–3,500

\$3,300–4,600

€2,900–4,000

**PROVENANCE:**

The artist, by whom given to his granddaughter,  
Angela Margaret Thirkell (née Mackail) (1890-1966), and by  
descent to her son,  
Graham Campbell McInnes (1912-1970), by whom given to his  
daughter, and by descent.



107



108

**108**

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

*The Tree that Weeps*

with inscription 'THE TREE THAT WEEPS' (upper left)  
pencil on paper, with fragmentary watermark '1884'  
10 x 7¾ in. (25.4 x 19.7 cm.)

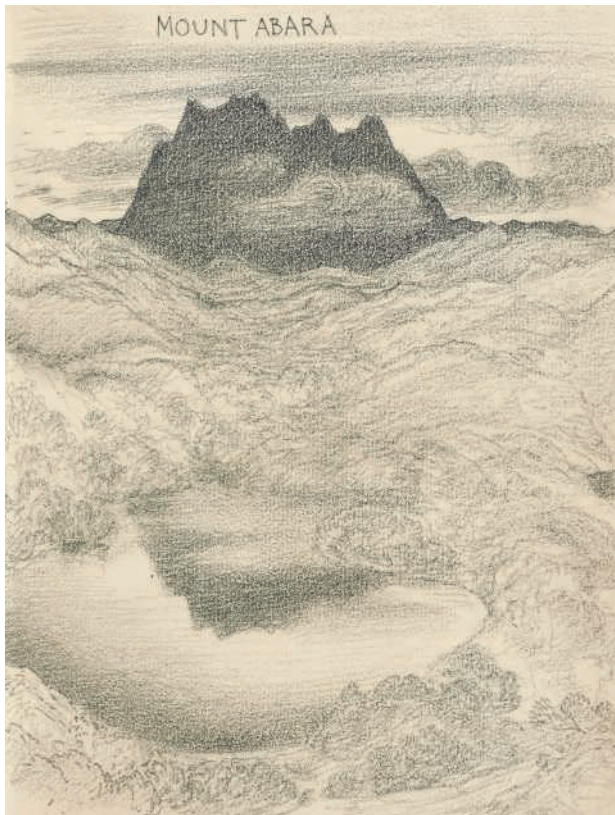
£3,000-5,000

\$4,000-6,500

€3,500-5,700

**PROVENANCE:**

The artist, by whom given to his granddaughter,  
Angela Margaret Thirkell (née Mackail) (1890-1966),  
and by descent to her son,  
Graham Campbell McInnes (1912-1970), by whom given to his  
daughter, and by descent.



109

**109**

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

*Mount Abara*

inscribed 'MOUNT ABARA [sic]' (upper centre)  
pencil on paper, with fragmentary watermark  
10 x 7¾ in. (25.4 x 19.7 cm.)

£3,000-5,000

\$4,000-6,500

€3,500-5,700

**PROVENANCE:**

The artist, by whom given to his granddaughter,  
Angela Margaret Thirkell (née Mackail) (1890-1966),  
and by descent to her son,  
Graham Campbell McInnes (1912-1970), by whom given to his  
daughter, and by descent.

Mount Abora is a Romantic mythical paradise imagined by  
Samuel Taylor Coleridge in his poem *Kubla Khan* and based on  
Marco Polo's description of Xanadu.

110

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

*The Boys' School*

inscribed 'BOYS/ SCHOOL' (on a sign, upper centre) and dated  
'November 9. 1892.' (lower right)

pencil on paper, with fragmentary watermark

10¼ x 7¾ in. (26 x 19.7 cm.)

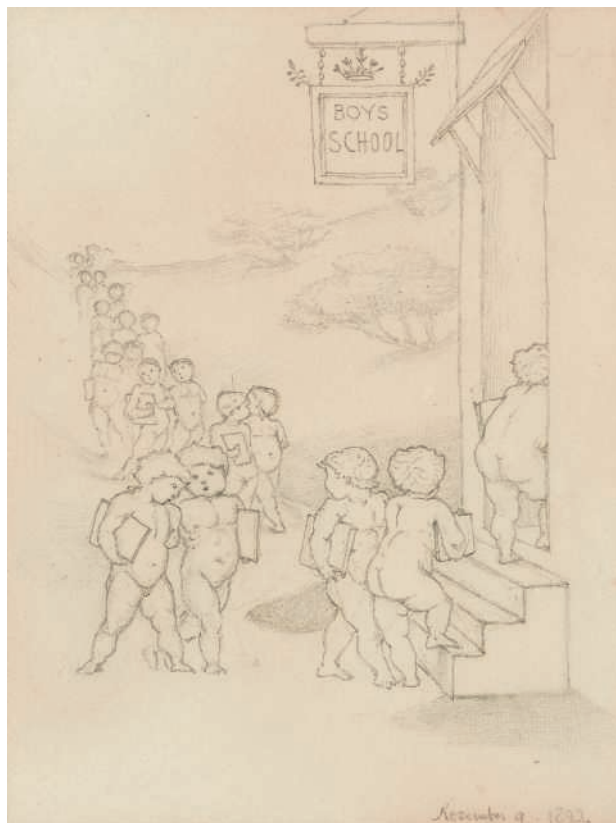
£2,500-3,500

\$3,300-4,600

€2,900-4,000

**PROVENANCE:**

The artist, by whom given to his granddaughter,  
Angela Margaret Thirkell (née Mackail) (1890-1966),  
and by descent to her son,  
Graham Campbell McInnes (1912-1970), by whom given to his  
daughter, and by descent.



110

111

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

*The Girls' School*

inscribed 'GIRLS/ SCHOOL' (on a sign, upper centre)  
and dated 'November 19. 1892' (lower right)

pencil on paper

10½ x 7¾ in. (25.7 x 19.7 cm.)

£2,500-3,500

\$3,300-4,600

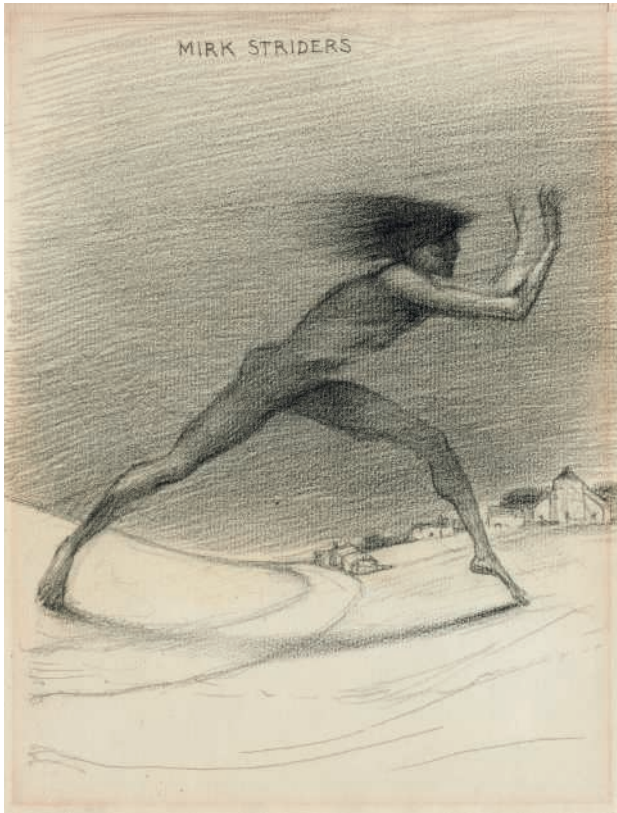
€2,900-4,000

**PROVENANCE:**

The artist, by whom given to his granddaughter,  
Angela Margaret Thirkell (née Mackail) (1890-1966), and by  
descent to her son,  
Graham Campbell McInnes (1912-1970), by whom given to his  
daughter, and by descent.



111



112

**112**

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

*Mirk Striders*

inscribed 'MIRK STRIDERS' (upper centre)

pencil on paper

10 $\frac{1}{8}$  x 7 $\frac{3}{4}$  in. (25.7 x 19.7 cm.)

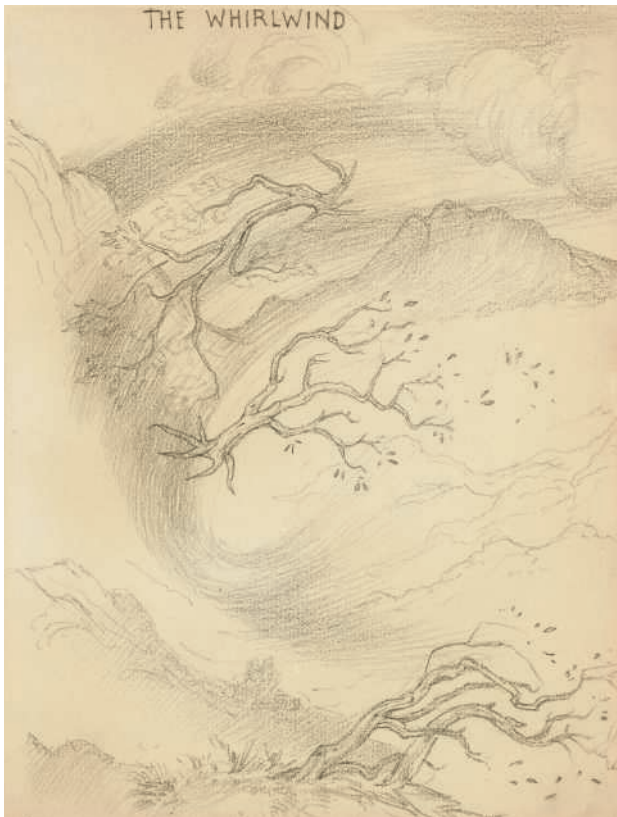
£2,000–3,000

\$2,700–3,900

€2,300–3,400

**PROVENANCE:**

The artist, by whom given to his granddaughter, Angela Margaret Thirkell (née Mackail) (1890-1966), and by descent to her son, Graham Campbell McInnes (1912-1970), by whom given to his daughter, and by descent.



113

**113**

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

*The Whirlwind*

inscribed 'THE WHIRLWIND' (upper centre)

pencil on paper, with fragmentary watermark

10 x 7 $\frac{3}{4}$  in. (25.4 x 19.7 cm.)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

**PROVENANCE:**

The artist, by whom given to his granddaughter, Angela Margaret Thirkell (née Mackail) (1890-1966), and by descent to her son, Graham Campbell McInnes (1912-1970), by whom given to his daughter, and by descent.

114

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

*The Great Whirlpool*

inscribed 'THE GREAT WHIRLPOOL' (upper centre)

pencil on paper, with a partial Whatman watermark

10 $\frac{1}{8}$  x 7 $\frac{7}{8}$  in. (25.7 x 19.4 cm.)

£2,500-3,500

\$3,300-4,600

€2,900-4,000

**PROVENANCE:**

The artist, by whom given to his granddaughter,  
Angela Margaret Thirkell (née Mackail) (1890-1966),  
and by descent to her son,  
Graham Campbell McInnes (1912-1970), by whom given to his  
daughter, and by descent.



114

115

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

*Children sailing*

dated 'FEB. 2. 1892' (lower right)

pencil on paper, with fragmentary watermark

10 $\frac{1}{4}$  x 7 $\frac{3}{4}$  in. (26 x 19.7 cm.)

£2,500-3,500

\$3,300-4,600

€2,900-4,000

**PROVENANCE:**

The artist, by whom given to his granddaughter,  
Angela Margaret Thirkell (née Mackail) (1890-1966),  
and by descent to her son,  
Graham Campbell McInnes (1912-1970), by whom given to his  
daughter, and by descent.



115



116

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

*The artist in front of his easel*

pen and brown ink on paper, with fragmentary watermark  
'FORD 428... MILL'

7 x 5¼ in. (17.8 x 13.4 cm.)

£6,000–8,000

\$7,900–10,000

€6,900–9,100

**PROVENANCE:**

The artist, by whom given to his daughter,  
Margaret Mackail (1866-1953), and by descent to her daughter,  
Angela Margaret Thirkell (née Mackail) (1890-1966),  
and by descent to her son,  
Graham Campbell McInnes (1912-1970), by whom given to his  
daughter, and by descent.

Perhaps Burne-Jones's favourite subject for his witty and often cutting caricatures, was himself. Usually depicting himself with gaunt cheeks, dishevelled hair and straggly beard, as here, he sends himself up as scruffy and somewhat chaotic. He also often appears in front of his easel, overwhelmed by the possibilities it offers.

Other sketches illustrate or satirise family or friends (William Morris was a frequent victim of Burne-Jones's most acerbic wit), or unknown people who the artist encountered during his day and found in some way amusing. These caricatures are often on his headed writing paper, and were sent to his children or closest friends, sometimes with descriptive letters.

117

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

*An illustrated letter over two sheets to Margaret Burne-Jones, from Naworth Castle, Brampton, Cumberland*

the first inscribed 'My dear Margaret/ THE FOOTMAN/ THE ALARM BELL!/ THE GLEN', the second with date 'Aug: 1874' (upper right) and inscribed 'FROM THE CASTLE ROOF SCOTLAND IN THE DISTANCE/ A WALK OVER THE MOORS/ MY BEDROOM/ THE DONJON [sic]/ now I must conclude/ Ever your affect. Papa' (variously inscribed *recto* and *verso*)

pen and brown ink on writing paper blind-stamped 'Naworth Castle/ Brampton/ Cumberland', with unidentified watermarks

each 7 1/8 x 4 1/2 in. (18.1 x 11.4 cm.) folded; 7 1/8 x 8 7/8 in. (18.1 x 22.6 cm.) unfolded

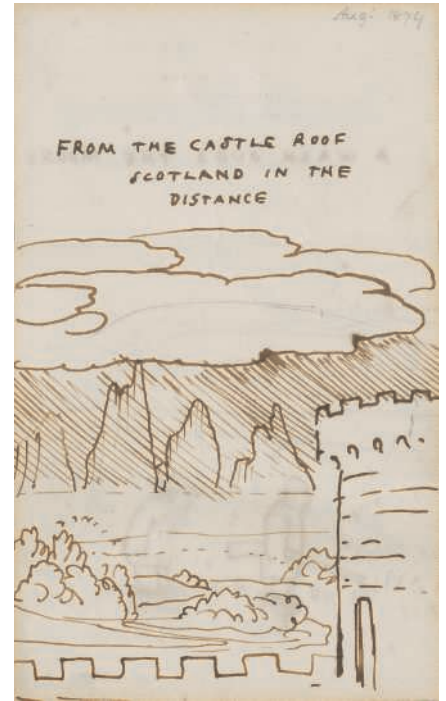
£6,000-10,000 \$7,900-13,000  
€6,900-11,000

**PROVENANCE:**

The artist's daughter Margaret Mackail (1866-1953), and by descent to her daughter, Angela Margaret Thirkell (née Mackail) (1890-1966), and by descent to her son, Graham Campbell McInnes (1912-1970), by whom given to his daughter, and by descent.



117



On the advice of his doctor Burne-Jones left London in August 1874 to stay with George Howard and his wife, where William Morris joined them. In a letter to Aglaia Coronio, Morris wrote "...all is very pleasant. Ned & I pass our mornings in a most delightful room in one of the towers that has not been touched since William Howard of Queen Elizabeth's time lived there: the whole place is certainly the most poetical in England... The whole country side is most poetical & full of history & legend. I think it has done Ned a great deal of good coming here: he is certainly better, & is cheerful & natural: the beauty of all this country moves him hugely' (P. Henderson, (ed.), *The Letters of William Morris to His Family and Friends*, London, 1950, p. 228).

118

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

*Two babies riding on a cat*

inscribed 'TO MARGOT (my daughter)/ UP STAIRS (in bed.)/ 9 O'CLOCK (p.m.)' (centre) and with inscription 'E. B-J' (lower right)

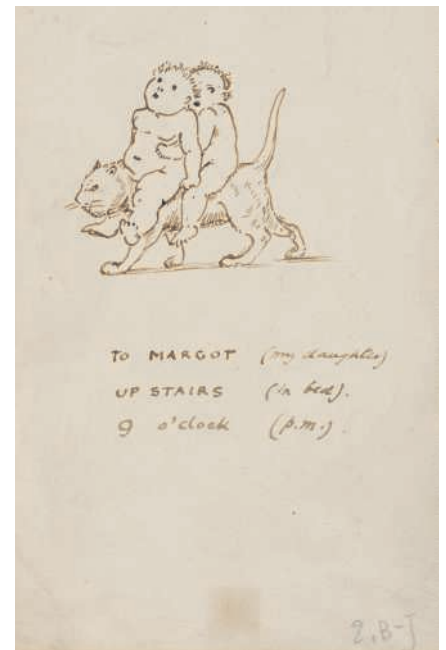
pen and brown ink on paper, with fragmentary watermark '...N...& SONS...R/ FINE'

7 1/8 x 4 3/8 in. (18.1 x 11.1 cm.)

£1,000-1,500 \$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

The artist, by whom given to his daughter, Margaret Mackail (1866-1953), and by descent to her daughter, Angela Margaret Thirkell (née Mackail) (1890-1966), and by descent to her son, Graham Campbell McInnes (1912-1970), by whom given to his daughter, and by descent.



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119

**119**

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

*Study of an imaginary moated house*

pen and brown ink on paper, with  
fragmentary unidentified watermark  
3 7/8 x 6 in. (9.8 x 15.3 cm.)

£700-1,000

\$920-1,300

€800-1,100

**PROVENANCE:**

The artist, by whom given to his granddaughter, Angela Margaret Thirkell (née Mackail) (1890-1966), and by descent to her son, Graham Campbell McInnes (1912-1970), by whom given to his daughter, and by descent.



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**120**

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

*Portrait of James Wilks, seated*

with inscription and date 'by E. Burne-Jones/ Sept. 1889.' (lower left) and inscribed 'Yours truly/ James Wilks./ Mass.' (lower right)  
pen and brown ink on buff paper

12 1/2 x 8 in. (31.8 x 20.3 cm.)

£700-1,000

\$920-1,300

€800-1,100

**PROVENANCE:**

The artist, by whom given to his daughter, Margaret Mackail (1866-1953), and by descent to her daughter, Angela Margaret Thirkell (née Mackail) (1890-1966), and by descent to her son, Graham Campbell McInnes (1912-1970), by whom given to his daughter, and by descent.



121

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

*Self-portrait caricature; and A caricature of a lady*

the first signed with initials (lower right); the second signed and

dated 'by E.B.J./ Sept. 1889' (lower centre)

the first pencil on 'The Grange' writing paper;

the second pencil on buff paper

7½ x 4½ in. (18.1 x 11.5 cm.) each

£2,000-3,000

\$2,700-3,900

€2,300-3,400

**PROVENANCE:**

The artist's daughter Margaret Mackail (1866-1953),

and by descent to her daughter,

Angela Margaret Thirkell (née Mackail) (1890-1966),

and by descent to her son,

Graham Campbell McInnes (1912-1970),

by whom given to his daughter, and by descent.



121 (part)

122

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

*Caricature of a fat man*

with inscription 'by E.B.J./ Sept. 1889' (lower left, overmounted)

pen and brown ink on paper

11⅞ x 7⅞ in. (30 x 20 cm.)

£1,200-1,800

\$1,600-2,400

€1,400-2,100

**PROVENANCE:**

The artist, by whom given to his daughter,

Margaret Mackail (1866-1953), and by descent to her daughter,

Angela Margaret Thirkell (née Mackail) (1890-1966),

and by descent to her son,

Graham Campbell McInnes (1912-1970), by whom given to his

daughter, and by descent.



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123

**123**

**SIR PHILIP BURNE-JONES, BT.**  
(1861-1926)

*No. 27 Young Street, Kensington*

signed and dated 'P.B.-J. 1890.' (lower left)

pencil and watercolour on paper laid on canvas  
17 $\frac{7}{8}$  x 13 $\frac{1}{4}$  in. (44.8 x 33.8 cm.)

£5,000–8,000

\$6,600–10,000

€5,800–9,100

**PROVENANCE:**

The artist, by whom given to his sister, Margaret Mackail (1866-1953), and by descent to her daughter, Angela Margaret Thirkell (née Mackail) (1890-1966), and by descent to her son, Graham Campbell McInnes (1912-1970), by whom given to his daughter, and by descent.

**124**

**LADY (GEORGIANA) BURNE-JONES**  
(1840-1920)

*Found drowned*

pencil, pen and black ink on paper  
5 $\frac{1}{2}$  x 7 in. (14.3 x 17.8 cm.)

£3,000–5,000

\$4,000–6,500

€3,500–5,700

**PROVENANCE:**

The artist, by whom given to her daughter, Margaret Mackail (1866-1953), and by descent to her daughter, Angela Margaret Thirkell (née Mackail) (1890-1966), and by descent to her son, Graham Campbell McInnes (1912-1970), by whom given to his daughter, and by descent.

Primarily known as her husband's biographer, Georgiana Burne-Jones was an artist in her own right. Taking lessons from Ford Madox Brown she painted tiles for Morris & Co. and made wood cuts, for which this highly-detailed drawing may have been intended. This work follows other contemporary illustrations of the same subject, notably George Frederic Watts' *Found Drowned* (1848-50, Watts Gallery), Augustus Leopold Egg's *Past and Present, No. 3* (1858, Tate), Simeon Solomon's *I am Starving* (1857, National Gallery of Art, Washington), and Abraham Solomon's *Drowned! Drowned!* (1860, location unknown).

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



124



125

ATTRIBUTED TO THOMAS MATTHEWS ROOKE, R.W.S. (1842-1942), AFTER SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S. (1833-1898)

*Design for Christ Enthroned in the Heavenly Jerusalem, in the American Church in Rome*

pencil, watercolour and bodycolour heightened with gold on paper  
25½ x 34⅞ in. (64.8 x 86.7 cm.)

£15,000–25,000

\$20,000–33,000  
€18,000–29,000

**PROVENANCE:**

The artist, by whom given to his daughter, Margaret Mackail (1866-1953), and by descent to her daughter, Angela Margaret Thirkell (née Mackail) (1890-1966), and by descent to her son, Graham Campbell McInnes (1912-1970), and by descent to his daughter.

Born in Marylebone, the son of a Jermyn Street tailor, Rooke trained at the South Kensington and Royal Academy Schools. In 1869 he applied to work for Morris & Co., and this led to his appointment as Burne-Jones's studio assistant, a post he retained

until Burne-Jones's death in 1898. Between 1879 and 1885 he was also employed by John Ruskin to record threatened landscapes and buildings in Italy. In the 1890s he kept a remarkable record of conversations in Burne-Jones's studio; passages are quoted in Lady Burne-Jones's *Memorials*, and a selection was published as *Burne-Jones Talking* in 1981.

The American Church in Rome, St Paul's Within the Walls, was the first Protestant church to be built in the city, designed by George Edmund Street and built between 1876 and 1880. Burne-Jones was commissioned in 1881 to design mosaics for the interior, which were executed by the Venice and Murano Glass and Mosaic Company. Rooke worked closely with Burne-Jones on the project, and it was he who travelled to Italy to supervise the installation of the mosaics. There are 59 known studies for the project by Burne-Jones, and over 100 by Rooke. The present sheet is a study for part of the ceiling of the apse, depicting *Christ Enthroned in the Heavenly Jerusalem*, completed in 1885. This was the first of the four mosaics Burne-Jones worked on, depicting Christ, seated, with the apostles to each side and a host of angels above in the centre of the dome. In 1894 two more mosaics were completed over successive arches of the chancel – *The Annunciation* and *The Tree of Life*. The fourth, *The Earthly Paradise*, on the lower wall of the apse, was completed by Rooke in 1907, after Burne-Jones's death.

126

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

*Portrait of Alice Macdonald Fleming (1868-1948), in profile*

signed, inscribed and dated 'E B-J. 1894/ to ALICE. FLEMING./ THE GRANGE. JAN. 1896'  
(lower right)

sanguine, black and white chalk on terracotta paper

17 $\frac{7}{8}$  x 11 $\frac{7}{8}$  in. (45.5 x 30 cm.)

£50,000-70,000

\$66,000-91,000

€58,000-80,000

**PROVENANCE:**

Alice Fleming.

Margaret Mackail (1866-1953), and by descent to her daughter,

Angela Margaret Thirkell (née Mackail) (1890-1966), and by descent to her son,

Graham Campbell McInnes (1912-1970), by whom given to his daughter, and by descent.

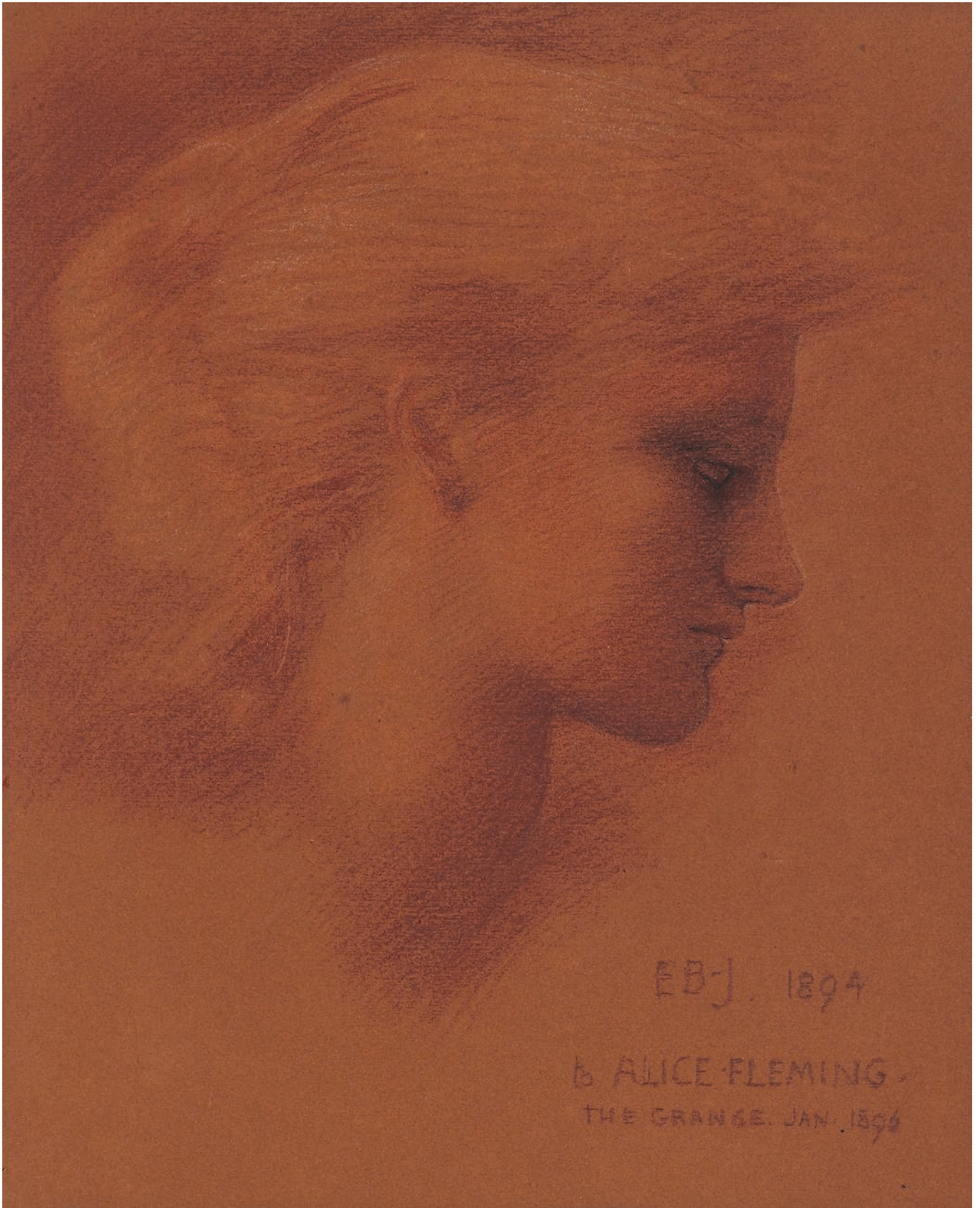
Alice 'Trix' Macdonald Fleming (1868-1948) was born three years after her brother, the writer Rudyard Kipling. She was known for much of her life by the nickname 'Trix', a name given to her by her family when she was a baby because she was 'a tricky little thing'. In 1871, Trix and Rudyard were placed by their parents as boarders in a family home in Southsea, England; their parents returned to India for the following five years. After her education was completed, Trix travelled to India to be with her family in 1883. Her mother, also Alice, was the sister of Georgiana Burne-Jones.

In 1889 Trix married Lieut.-Col John M. Fleming (1858-1942), son of the Surgeon-General of the Indian Army, who was ten years her senior, when she was 21 years old. They lived in Calcutta and Simla and, as well as writing, she was involved with charity work. In 1910, Trix and Colonel Fleming returned to the United Kingdom and settled in Edinburgh, where Colonel Fleming's family lived. However, when Trix's parents died within three months of each other, she suffered a breakdown and battled with her health for the following decade.

According to a large paper fan, which Trix annotated and autographed between 1891 and 1895 with the names and places she visited, when the present drawing was executed in 1894 she was travelling in India, embarking for London in June 1895 (L. Lee (ed.), *Trix: Kipling's Forgotten Sister*, Peterborough, 2004, p. 118). In July 1895 Rudyard and his wife Caroline signed it in Tisbury, possibly at The Gables, which belonged to Kipling's parents (they had retired back to England in 1893). However, the profile in the present drawing is similar to that of Trix's so it is possible that it was drawn from memory and given to her on her return to England.

By 1932, Trix had largely recovered and was able to return to Scotland. She was a loyal member of the Kipling Society and enthusiastically supported its foundation, serving as Vice President and writing articles for the quarterly *Kipling Journal*. In 1943, Trix took over the lease of a shop in Edinburgh, which raised funds for army charities.

Eclipsed by her brother's great fame as a writer, Trix herself was possessed of great literary talent. In 1884, she co-authored a volume of poetry, *Echoes*, with her brother. First edition copies of this can be found in the Baldwin Papers, also stored in Special Collections. Trix published her first novel, *The Heart of a Maid*, in 1891. This was followed by *A Pinchbeck Goddess* in 1897 and *Her Brother's Keeper* in 1901. She wrote numerous stories and articles for the press in both India and England - including, in 1885, works for *Quartette*, the *Christmas annual of the Civil & Military Gazette* in collaboration with her brother Rudyard and their parents. In 1902 she published a volume of poetry, *Hand in hand, Verses by a mother and daughter*, with her mother, Alice Kipling.



EB-J. 1894

to ALICE FLEMING -  
THE GRANGE. JAN. 1896

127

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

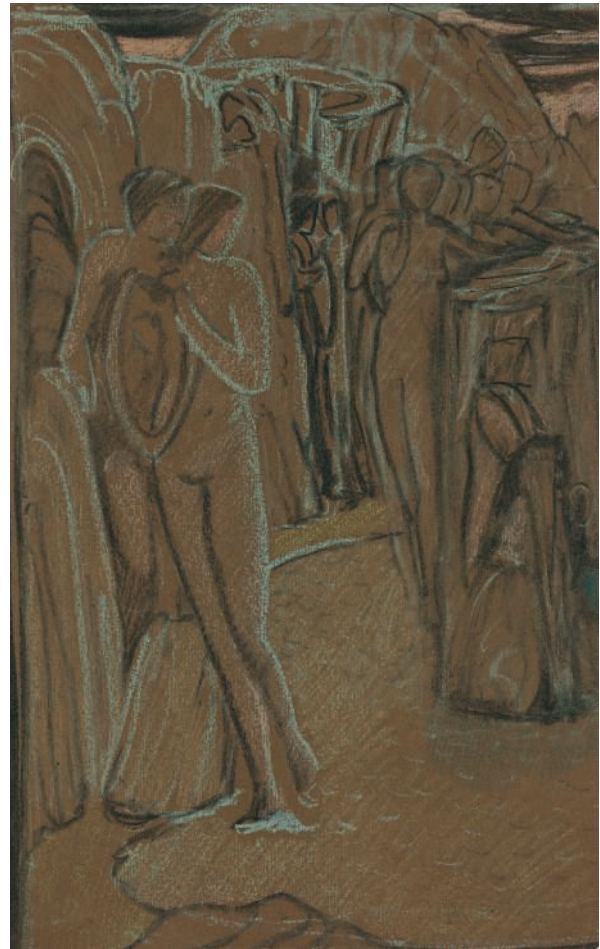
*Study for 'The Sirens'*

coloured chalks on buff paper  
18 $\frac{3}{8}$  x 11 $\frac{5}{8}$  in. (47.3 x 29.5 cm.)  
£7,000–10,000

\$9,200–13,000  
€8,000–11,000

This elegant and very freely handled drawing shows Burne-Jones's later style at its most abstract and mannered. Newly rediscovered, this drawing is the left-hand section of the composition of *The Sirens*; a drawing of the right-hand section was offered in these Rooms on 6 June 2002, lot 85. That sheet was the same height and used the same paper, and it seems likely that it was originally one large sheet, at some point divided into two.

Burne-Jones first considered *The Sirens* as the subject for a painting in 1870, referring to it again in his work record in 1872 as a subject 'which above all others I desire to paint', although there is no mention of a first design until 1880, and the painting was not fully under way until about 1891. Now in the Ringling Museum, Sarasota, California, it remained unfinished at his death in 1898.



127



128

■ 128

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

*The artist's-designed tabernacle frame*

English, gilded wood frame  
Outer: 101 $\frac{1}{2}$  x 48 in. (258 x 122 cm.) approx.  
Inner: 85 x 33 in. (215.9 x 83.8 m.) approx.  
£5,000–7,000

\$6,600–9,100  
€5,800–8,000

**PROVENANCE:**

The artist, and by descent to his son,  
Sir Philip Burne-Jones, Bt..  
Sale of the remaining works by the late Sir Edward Burne-Jones  
Bt.; Christie's, London, 5 June 1919, part of lot 169.  
with Gooden & Fox, London.  
Herbert Fleishhacker, until 1928, by whom given to,  
California Palace of the Legion of Honour, San Francisco.  
The Fine Arts Museum of San Francisco, until 1999.



129

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

*Study of a cloaked figure, probably the angel in  
'The Failure of Sir Lancelot'*

black, white and sanguine chalk on terracotta paper  
16 x 10¼ in. (40.6 x 26 cm.)

£6,000-8,000

\$7,900-10,000

€6,900-9,100

With its raised arms and rich drapery, this figure appears to be a study for the angel in Burne-Jones's large scale tapestry *The Failure of St Lancelot to enter the Chapel of the Holy Grail*. One of the six narrative panels in the *Quest for the Holy Grail* tapestries executed by Morris & Co in 1890, *The Failure of St Lancelot* was

commissioned by William Knox D'Arcy for the dining room of Stanmore Hall, Middlesex.

The series represents the climax of the collaboration between William Morris and Edward Burne-Jones on the design and manufacture of tapestry, and are one of the greatest achievements of the Arts and Crafts movement. They are also the ultimate expression of the friends' lifelong devotion to Sir Thomas Malory's *Morte d'Arthur*, discovered by them in 1855 when they were still undergraduates at Oxford, and the subject of the famous murals in the Oxford Union that they helped to paint two years later under the leadership of their hero, D.G. Rossetti. At the end of his life, Burne-Jones returned to early sources of inspiration, above all a revived feeling for Arthurian romance and mysticism.

PROPERTY OF A NOBLE FAMILY, REMOVED FROM KNEBORTH HOUSE, HERTFORDSHIRE

**130**

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

*Portrait head of a young woman*

signed, inscribed and dated 'E.B.J to E.P. 1893' (lower right)

pencil on Whatman paper

13½ x 10¼ in. (34.3 x 26 cm.)

£30,000–50,000

\$40,000–65,000

€35,000–57,000

**PROVENANCE:**

Given by the artist to Editha Plowden, and by descent in the family to the present owner.

Millicent Foster (1849-1892), traditionally believed to be the sitter for this drawing, was the daughter of General Sir Charles John Foster of the 16th Lancers, KCB (1818-1896), and the first wife of Sir Trevor Chichele-Plowden (1846-1905). She was born in Suffolk and, after their marriage in 1870, travelled with her husband to India where they resided in Hyderabad. It is unknown exactly when Burne-Jones executed this drawing but it is dated to the year after Millicent's death, when the drawing was given to her niece, Editha Plowden, the daughter of Sir Trevor's brother George (1810-1871).

Born in Calcutta, India, Editha Plowden (1854-1947) (known as Edith, or 'Cozzie' to her family) was educated in Hove, Sussex. In May 1875 Editha attended a dinner party where she met Alice and John Lockwood Kipling, who shortly became her closest friends in India, as did their son, the author and poet Rudyard Kipling. Alice Kipling was the sister of Georgiana Burne-Jones. Following her parents' deaths by 1871, Editha had moved to India to live with her elder brother and guardian, Sir Henry Meredyth Plowden (1840-1920), a senior Government official in Lahore. Editha regularly spent evenings with the Kiplings where they enjoyed discussing music, poetry and art.

By 1891 Editha had returned to England giving her occupation as wood carver, a skill also enjoyed by Georgiana Burne-Jones. She had studied painting in Paris in the studio of Carolus Duran, but on returning to London she joined the School of Art Wood-carving under W.H. Grimwood. In 1893, the year she was given the drawing, she won a first-class teacher's certificate. By 1910 Editha was living in Knebworth in a cottage designed as part of a large local scheme by Edwin Lutyens for Editha's cousin, Victor Bulwer-Lytton, 2nd Earl of Lytton, who had married Pamela Chichele-Plowden, Millicent's daughter.







131

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

*Le Chant d'Amour*

coloured chalks on buff paper  
23 $\frac{7}{8}$  x 36 in. (60.6 x 91.5 cm.)  
in the original frame  
£30,000–50,000

\$40,000–65,000  
€35,000–57,000

**PROVENANCE:**

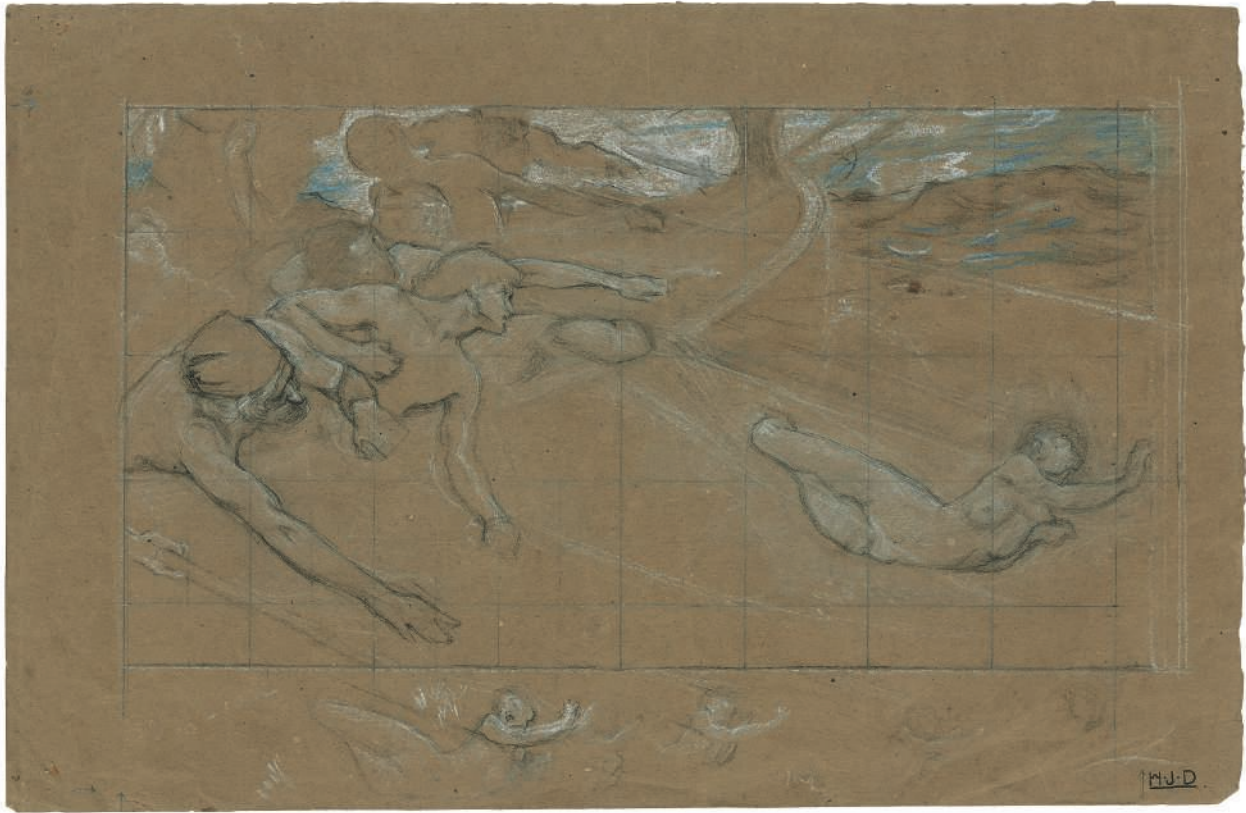
The artist, and by descent to his son,  
Sir Philip Burne-Jones, Bt..  
Sale of the remaining works by the late Sir Edward Burne-Jones  
Bt.; Christie's, London, 5 June 1919, probably lot 151 (60 gns to  
Gooden & Fox).  
L.W. Williamson; Christie's, London, 17 February 1928, lot 41  
(11 gns to Leggatt).

This watercolour appears to relate to *Le Chant d'Amour*, a subject which Burne-Jones revisited several times, although it is unclear at what date it was made. He 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 (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.

Although this composition is quite different from either of the finished pieces, it shares the central motif of the female musician playing to an enraptured knight. Whilst in those versions the knight wears plated armour, here he appears to wear chainmail. The buildings behind, although less fully realised, are of a very similar type to those in the other versions – an empty waste-land of haunted lovers.

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 show figures in pastoral settings, which whilst absent of clear narrative, are suffused with musicality and romance. The distracted knight recalls Mars' seduction by Venus, as depicted by Botticelli. 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.



132

HERBERT JAMES DRAPER (1864-1920)

*Study for 'The Sea Maiden'*

signed with initials 'H.J.D.' (lower right)

black, white and blue chalk on buff paper, squared for transfer

22½ x 14¾ in. (57.2 x 37.5 cm.)

£6,000–8,000

\$7,900–10,000

€6,900–9,100

**PROVENANCE:**

with Julian Hartnoll, London.

with Day & Faber, London.

**EXHIBITED:**

London, Julian Hartnoll, *Draper Exhibition*, 2001, no. 2.

**LITERATURE:**

S. Toll, *Herbert Draper 1863-1920, A Life Study*, Woodbridge, 2003, p. 68, fig. 22, and p. 180, no. HJD48ii.

Exhibited at the Royal Academy in 1894, *The Sea Maiden* was Draper's most ambitious work to date and his first popular success. He had conceived the design in Rome in 1890, describing the subject as 'a group of savage fishermen finding to their surprise a seamaiden in their nets when they came to haul them up'. The composition was planned down to the last detail, and numerous studies survive or are recorded photographically. The figures were all drawn from the nude, either in Rome or when Draper was back in London. Studies for the picture's background were made in the Scilly Isles and Devon, and Draper even

persuaded the captain of a fishing trawler to take him out to sea to watch the nets being hauled in. He also made a model of the boat, studying it in the open air to familiarise himself with the way it caught the light.

This fascinating study is a fine example of Draper's captivation with the alluring and mystical subject of mermaids or water nymphs, typified by his masterpiece *The Sea Maiden* (sold in these Rooms, 16 June 2010, lot 168, fig. 1, achieving the record price for the artist at auction), *A Deep Sea Idyll* (sold in these Rooms, 12 July 2016, lot 127), *Ulysses and the Sirens* (1910, Leeds Art Gallery) and his much-celebrated *The Lament for Icarus* (1898, Tate), in which three beautiful mermaids embrace the fallen body of the hubristic hero who flew too close to the sun.



Fig. 1 Herbert James Draper, *The Sea Maiden*, 1894 (Private Collection)  
© Christie's Images, 2010



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133

DANTE GABRIEL ROSSETTI (1828-1882)

*The Three Fates*

signed with monogram (lower right)

pen and brown ink on black-edged writing paper, with fragmentary watermark

5 7/8 x 7 1/4 in. (14.3 x 18.4 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

**PROVENANCE:**

William Bell Scott.

Alice Boyd.

Penkill Castle, Ayrshire; Sotheby's, 3 December 1962, lot 112. with Maas Gallery, London.

Mrs Ronald Marshall, Newcastle-upon-Tyne, with The Stone Gallery, Newcastle-upon-Tyne.

Anonymous sale; Christie's, London, 29 January 1980, lot 152, where purchased by the present owner.

134

DANTE GABRIEL ROSSETTI (1828-1882)

*Joshua, a design for stained glass*

inscribed 'LUNA' and 'SOL' (in circles, upper corners)

black and sepia ink and brown wash on paper laid on board

35 1/8 x 14 1/2 in. (89.2 x 36.8 cm.), irregular

£1,000-1,500

\$1,400-2,000

€1,200-1,700

**PROVENANCE:**

with Morris & Co., London.

with Siddons Gallery, London, by 1964.

R.F. Appleby, by 1966.

Terence W.G. Rowe, 1968.

with Stone Gallery, Newcastle-upon-Tyne, 1969.

Anonymous sale; Sotheby's, Belgravia, 5 November 1974, lot 34.

where purchased by William Waters, from whom purchased by the present owner, 1975.

**EXHIBITED:**

Manchester, City Art Gallery, *Loan Exhibition of Works by Ford Madox Brown and the Pre-Raphaelites*, Autumn 1911, no. 128, lent by Morris & Co.

London, Royal Academy, *Rossetti Exhibition*, 1973, no. 246.

London, Royal Academy, and Birmingham, City Art Gallery, *Dante Gabriel Rossetti: Painter and Poet*, January - May 1973, no. 194, lent by the Stone Gallery.

**LITERATURE:**

H.C. Marillier, *Dante Gabriel Rossetti: An Illustrated Memorial of his Art and Life*, London, 1899, pp. 83-86, no. 13a.

A.C. Sewter, 'D.G. Rossetti's Designs for Stained Glass', *Journal of the British Society of Master Glass-Painters*, Vol. xiii, no. 2, London, 1960-1, p. 423.

V. Surtees, *Dante Gabriel Rossetti, A Catalogue Raisonne*, Oxford, 1971, p. 89, no. 157.

*Dante Gabriel Rossetti: Painter and Poet*, exhibition catalogue, Uxbridge, 1973, p. 52, no. 194.



134

135

WILLIAM HOLMAN HUNT, O.M., R.W.S. (1827-1910)

*Edith Holman Hunt with her son Hilary and daughter Gladys; Portrait head of the artist's son, Hilary Lushington Hunt; Head study of Edith Holman Hunt in profile; and Brother and Sister*

the first dated 'Sept 4 1879.' (lower left); the second signed with monogram and dated '1897' (lower left); the fourth signed with initials (lower centre)

the second coloured chalks on buff paper; the others pen and brown ink on paper, one with pencil, one with fragmentary watermark '& SONS'

7 x 4 $\frac{5}{8}$  in. (17.8 x 11.8 cm.); 19 $\frac{7}{8}$  x 14 $\frac{3}{4}$  in. (50.5 x 37.5 cm.);

5 $\frac{1}{2}$  x 4 $\frac{1}{2}$  in. (14 x 11.5 cm.); 5 $\frac{3}{4}$  x 4 $\frac{1}{2}$  in. (14.6 x 11.5 cm.)

£4,000–6,000

(4)

\$5,300–7,800  
€4,600–6,900

**PROVENANCE:**

i) The artist, and by descent to Mrs Elisabeth Burt.

Anonymous sale; Sotheby's, London, 10 October 1985, lot 60, where purchased by the present owner.

ii) (Probably) Sold by the trustees of Hilary Holman Hunt by Charles Hawkins & Sons at The Rookery, Rockland All Saints, Norfolk, 5 June 1951, part of lot 190 (bought by Leger Galleries).

Anonymous sale; Christie's, London, 31 October 1978, lot 47.

with Julian Hartnoll, London.

Anonymous sale; Sotheby's, Belgravia, 11 December 1979, lot 15a, where purchased by the present owner.

iii) The artist, and by descent to his daughter, Gladys Joseph, by whom given to Charles Stanley Pollitt, the artist's studio assistant, in 1947, and by descent to Diana Coelho, in 1965.

with David Carritt, 1972.

Anonymous sale; Christie's, London, 18 November 1980, part of lot 72, where purchased by the present owner.

iv) The artist, and by descent to

Mrs Elisabeth Burt; Sotheby's, Belgravia, 9 July 1974, lot 32, where purchased by the present owner.



135 (part)

136

WILLIAM HOLMAN HUNT, O.M., R.W.S. (1827-1910)

*Kings carousing; and The Beggar Maid, a design for Moxon's Tennyson*

one with erased inscription

pen and brown ink on paper, one with unidentified fragmentary watermark

4 $\frac{1}{4}$  x 5 $\frac{1}{4}$  in. (10.8 x 13.3 cm.); 4 $\frac{1}{4}$  x 7 in. (10.8 x 17.8 cm.)

£1,000–2,000

(2)

\$1,400–2,600  
€1,200–2,300

**PROVENANCE:**

i) The artist, and by descent to his daughter, Gladys Joseph, by whom given to Charles Stanley Pollitt, the artist's studio assistant, in 1947, and by descent to Diana Coelho, in 1965.

with David Carritt, 1972.

Anonymous sale; Christie's, London, 18 November 1980, part of lot 72, where purchased by the present owner.

ii) The artist, and by descent to

Mrs Elisabeth Burt; Sotheby's, Belgravia, 9 July 1974, part of lot 35.

with S. & K. Morris, Stratford-upon-Avon, where purchased by

R.D. Franklin, 16 June 1976, until 10 April 1993, when purchased by the present owner.



136 (part)

137

ATTRIBUTED TO SIDNEY HAROLD METEYARD  
(1868-1947)

*Penelope at her loom*

oil on canvas

39 x 26 in. (99 x 66 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

This newly discovered picture, although unsigned, bears many tantalising similarities in style and subject matter to several of the known works of the Birmingham artist Sidney Harold Meteyard.

Representing the story of Penelope, from Homer's *Odyssey*, the painting focuses upon the figure of Penelope herself, her loom and the Ionian landscape beyond. A small fleet of ships can be seen upon the horizon, hinting at the return of Odysseus, and the flame burning at the upper left of the painting is symbolic of Penelope's enduring fidelity. The poppies in the lower left are a symbol of remembrance for her lost love, but also the source of an opiate to help Penelope to forget her grief at his prolonged absence. Their presence may also be a humorous allusion to the name Poppy sometimes being used as a nickname for Penelope.

The parallels to pictorial treatments of *The Lady of Shalott* are also clear: the loom, the eternal flame and the profile of a beautiful woman set against a rounded window, could just as easily illustrate Alfred, Lord Tennyson's poem. Meteyard exhibited two depictions of Tennyson's eponymous heroine at the Royal Academy, *The Lady of Shalott*, 1905, and *I am Half-Sick of Shadows, Said the Lady of Shalott*, 1913 (fig. 1), the latter of which was one of five works by Meteyard included in the ground-breaking *The Last Romantics* exhibition at the Barbican Art Gallery in 1989. Both these pictures bear comparison with



Fig. 1. Sidney Harold Meteyard, *I Am Half-Sick of Shadows Said the Lady of Shalott*, 1913 (Private Collection) © Alamy Stock Photo

the present lot in their composition, symbolism and choice of colour. In each painting the female figure wears a similar blue dress, and the inclusion of flowers in the foreground, as well as the circular arch, the birds and the cypress trees in the distance are all recurring motifs within the artist's work (compare, for example, *The Prince and Elsie*, 1910, fig. 2). Meteyard was meticulous in making chalk studies for different elements within his paintings and designs for stained glass, sometimes devoting a single sheet to studies of flowers, or filling an entire sketchbook with studies of hands. This attention to detail is evident in all his paintings, and may help explain the pentimenti within the lower portion of the canvas which reveals how the artist has developed the composition to show the revised position of the sitter's right hand.

Often cited as a disciple of Edward Burne-Jones, this influence is more apparent in Meteyard's choice of subject than in the execution of his work. Based in Birmingham, Meteyard exhibited over sixty works at the Birmingham Society of Artists between 1898 and 1937, becoming Vice President of the Society in the 1930s and Honorary Secretary of the Society in the 1940s. Despite teaching, studying and working alongside other artists from The Birmingham Group, Meteyard's art has a style that is distinctly different from most of the other artists from within that circle, the exceptions being Louis Fairfax Muckley (whom he was related to by marriage to his first wife) and Meteyard's pupil and second wife, the enamellist Kate Eadie, who collaborated with him upon stained glass commissions and modelled for him frequently.

We are grateful to Scott Thomas Buckle for his assistance in preparing this catalogue entry.



Fig. 2. Sidney Harold Meteyard, *The Prince and Elsie*. "Ah not so soon, see yonder fire, it is the moon slow rising o'er the eastern hill" (Private Collection) © Bridgeman Images





138

**138**

EDWARD REGINALD FRAMPTON, R.O.I., R.B.A.  
(1872-1923)

*Saint Catherine*

signed, inscribed and dated 'E. Reginald/Frampton Santa Catherina A.D. 1900' (lower centre) and signed and inscribed 'Saint Catherine/E Reginald Frampton/110 Buckingham Palace Rd./London S.W./£7.15.0/Leeds' (on an exhibition label attached to the reverse)

oil on panel

9 x 7 in. (22.8 x 17.8 cm.)

£6,000-8,000

\$7,900-10,000

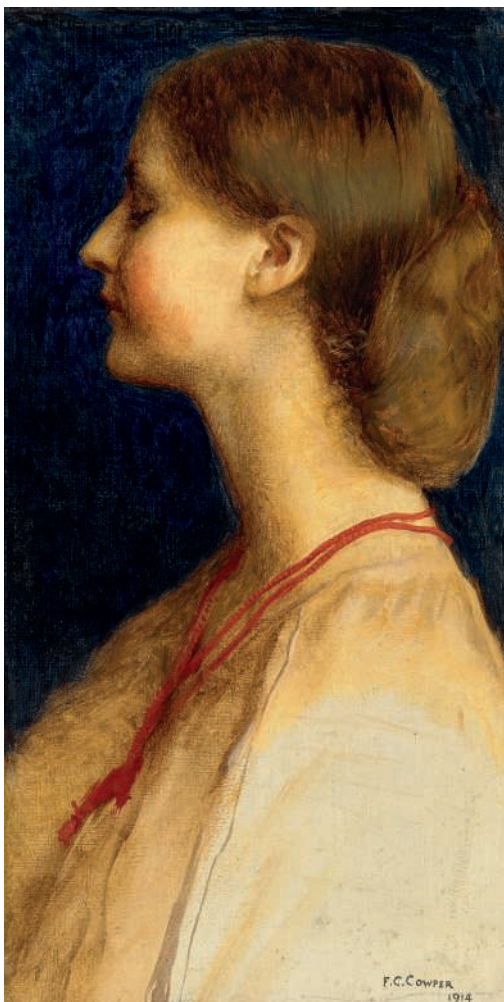
€6,900-9,100

**PROVENANCE:**

with Christopher Wood Gallery, London.

**EXHIBITED:**

London, The New Gallery, *Summer Exhibition, 1900*, number untraced.



139

**λ 139**

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 canvas laid down on panel

13½ x 7⅞ in. (34.3 x 18 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**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.





\* 140

SIMEON SOLOMON (1840-1905)

*The Knight of the Lord's Passion*

signed with monogram (lower left)

oil on board

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

£30,000–50,000

\$40,000–65,000

€35,000–57,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 30 October, 1985, lot 290, as *Head of Mercury*, where purchased by the present owner.

The subject of this remarkable oil painting by Simeon Solomon is somewhat ambiguous. Previously sold as the winged messenger Mercury, the symbolism here is more Christian than mythological. There is a related drawing of an armed figure holding a banner decorated with a chalice which Solomon titled *The Knight of the*

*Lord's Passion*, although in the drawing the banner also shows the nail, spear of destiny and crown of thorns which are the Instruments of the Passion of Jesus, and it is perhaps these to which the title refers. Solomon must also have taken inspiration from The Order of the Passion of Christ, a French knighthood order which was founded by King Richard II of England and his father-in-law, King Charles VI of France. The order was intended to take a Crusade of over one hundred thousand knights to the Holy Land, in the biggest Crusade in history, although it was an ambition rather than a reality. The Order was, however, well documented, and it is very possible that Solomon, with his interest in medieval knights, may well have known about it. Compositionally, the stylised, Symbolist profile view of the head is typical of Solomon's work in the 1880s and 1890s.

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

**141**

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

*Study of the head of a young man, possibly for 'Narcissus'*

oil on canvas

21 x 16 in. (53.4 x 40.7 cm.)

£60,000–80,000

\$79,000–100,000

€69,000–91,000

**PROVENANCE:**

Remaining works of the late J.W. Waterhouse; Christie's, London, 23 July 1926, probably part lot 74, as *Head of A Youth* (2 gns to Croal Thomson).

Anonymous sale; Sotheby's, London, 17 March 1999, lot 110.

with Campbell Wilson, London.

The Neil Wilson Collection: A Romantic Vision; Christie's, South Kensington, 4 September 2014, lot 163.

**LITERATURE:**

P. Trippi, *J.W. Waterhouse*, London, 2002, p. 164, pl. 133.

This oil sketch dates from the late 1890s, and it has been suggested by Peter Trippi that it may be a study for either *Narcissus* or *Zephyrus*. The very high finish of the sitter's face is in contrast to the more sketch-like finish to many of Waterhouse's oil studies. In his book on the artist, Trippi compares it to the sketch for the head of a mermaid of around the same date - 'Here the characteristically flushed cheeks and greenish skin tones of the mermaid have been refined with more delicate shadowing and white heightening along the brow'. The present work was kept by Waterhouse and sold at his studio sale in 1926.

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





■ 142

JOHN BYAM LISTON SHAW (1872-1919)

*A reredos depicting the Ascension of Christ, surrounded by the Four Evangelists, for Holy Trinity Church, Bournemouth*

the main panel signed and dated 'Byam Shaw 1910' (lower left) and signed and dated 'GA Pownall. 1910' (lower right) and inscribed 'To the Glory of God and in the mem of William Eliot Vicar' (lower centre, on a scroll) and further inscribed four times 'IHS' (upper section); the side panels both inscribed 'TER SANCTUS' (lower centre); the right-hand panel inscribed 'Saint Luke Saint John' (lower centre); the left-hand panel inscribed 'Saint Mark Saint Matth' (lower centre)

oil and gold paint on panel and plasterwork

overall 147½ x 136¾ x 9½ in. (374.7 x 346.2 x 24 cm.); main panel 80¼ x 91 x 2¾ in. (205 x 231 x 7 cm.); decorative cornice 25 x 97½ x 6¾ in. (63.5 x 247.7 x 17 cm.); side painted panels 79¾ x 25¾ x 2 in. (202.5 x 64.5 x 5 cm.); side support panels 79¾ x 20 x 2 in. (202.5 x 50.8 x 5 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

**PROVENANCE:**

Commissioned in memorial of the Rev. Canon William Eliot for Holy Trinity Church, Bournemouth, 1910.

**LITERATURE:**

*The Building News & Engineering Journal*, 9 December 1910, vol. 99, no. 2918, p. 851.

R. Vicat Cole, *The Art & Life of Byam Shaw*, London, 1932, p. 164.

Canon F. Bussby, *The History of Holy Trinity Bournemouth*, Wimborne, 1969, p. 15.

W. Blunt, *Married to a Single Life 1901-38*, Salisbury, 1983, p. 14

N. Pevsner and D. Lloyd, *The Buildings of England: Hampshire and the Isle of Wight*, Frome and London, 1990, p. 126.

This altarpiece was commissioned by Rev. Arthur Blunt in memorial of his predecessor Rev. Canon William Eliot (1832-1910). In 1906 Rev. Blunt had commissioned Byam Shaw to paint a double portrait of his sons Wilfrid and Christopher and in 1910 he asked the artist to paint this reredos (W. Blunt, *Married to a Single Life*, Salisbury, 1983, p. 14). The framework was designed by the Gothic revivalist architect Sir Arthur Blomfield (1829-1899) who had, among other things, designed a Sanctuary in the Church of St Peter, Bournemouth. The work is also signed by Gilbert Anthony Pownall (1877-1960), with whom Byam Shaw had worked in St Barnabus, Addison Road, London, in the early 20th Century. The reredos was dedicated in December 1910 by Rev. Canon Eliot's brother, the Dean of Windsor.

For further information on this lot please visit [www.christies.com](http://www.christies.com)



■ \*143

ISOBEL LILIAN GLOAG, R.O.I., N.W.S. (1865-1917)

*Four corners to my bed*

signed and inscribed 'Four corners to my bed/Four angels round my head/Matthew, Mark, Luke & John/Bless the bed that I lie on./IL Gloag/4 Carlyle Studios/96 Kings...' (on the artist's label attached to the reverse)

oil on canvas

54¼ x 54½ in. (137.8 x 138.5 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 18 June 1985, lot 115, with Christopher Wood Gallery, London.

Anonymous sale; Sotheby's, New York, 24 February 1987, lot 115, where purchased by the present owner.

**EXHIBITED:**

London, Royal Academy, 1901, no. 210.

London, White City, *Franco-British Exhibition*, 1908, no. 157.

**LITERATURE:**

*The Royal Academy Illustrated*, London, 1901, p. 81.

H. Blackburn, *Academy Notes*, London, 1901, p. 15.

M.H. Spielman, *The Magazine of Art*, London, 1901, p. 441.

A. Reddie, 'Paintings by Miss I.L. Gloag', *International Studio*, vol. LVIII, No. 232, June 1915, p. 32.

Isobel Gloag studied at St John's Wood, the Slade and South Kensington Art schools. She exhibited regularly at the Royal Academy from 1893. In his 1901 review of the Royal Academy, Spielman described *Four corners to my bed* as 'brilliantly coloured', the 'lines of the composition are ingenious' and the figures as 'prettily disposed'.

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**\* 144**

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

*John Wycliffe Taylor, at the age of five*

signed with monogram (lower right)

oil on panel

14 x 10 7/8 in. (35.6 x 27 cm.)

£80,000–120,000

\$110,000–160,000

€92,000–140,000

**PROVENANCE:**

The artist, by whom given to

Tom Taylor (1817-1880), the sitter's father, December 1864, and by descent to his wife,

Mrs Tom Taylor (d. 1905), and by descent to the sitter,

John Wycliffe Taylor (d. 1905), and by descent.

Sale of his heirs; Christie's, London, 6 June 1997, lot 38, as A

*Portrait of John Wycliffe Taylor at the Age of Five*, where purchased by the present owner.

**EXHIBITED:**

London, Grosvenor Gallery, *Exhibition of Works by Sir John Everett Millais*, 1886, no. 111, as *Portrait of Master Wycliffe Taylor, son of the Late Tom Taylor, Esq.*

London, National Portrait Gallery, *Millais: Portraits*, 19 February - 6 June 1999, no. 34.

**LITERATURE:**

Letter from Tom Taylor to his father-in-law, the Rev. Thomas Baker, 26 April 1864, unpublished.

M. H. Spielmann, *Millais and His Works*, Edinburgh and London, 1898, p. 170.

J. G. Millais, *The Life and Letters of Sir John Everett Millais, President of the Royal Academy*, London, 1899, vol. I, p. 383, and vol. II, p. 472.

John Wycliffe Taylor, born 24 April 1859, was the son of the playwright Tom Taylor, Editor of *Punch* from 1874 to 1880 and an early champion of Millais' work. The boy's portrait was painted in fulfillment of a promise that Millais made to Taylor before John was born; that if he ever had a son, Millais would paint the child in return for Taylor's 'many an act of friendly kindness.' The portrait was begun not long before the boy's fifth birthday in 1864, though was not delivered until much later that year owing to a delay caused by the death of the artist's mother in April. Taylor recorded his delight with the picture in a letter to Millais written on 27 December: 'My dear Millais,' he wrote, 'I cannot allow the day to pass without thanking you for your beautiful portrait of our boy. It is an exquisite picture of a child, and a perfect likeness. Both his mother and myself feel that you have given us a quite inimitable treasure, which, long years hence, will enable us to recall what our boy was at the age when childhood is loveliest and finest... It seems to us the sweetest picture of a child even you have painted. If you would like to have it exhibited, I need not say it is at your service for the purpose.' The work was truly an excellent likeness, as evidenced by a photo taken by Lewis Carroll (né Charles Dodgson) of the boy only a year before.

Indeed the family did treasure the picture for many years, as it remained with both of John Wycliffe Taylor's parents until their deaths, and then with the family's heirs until it was sold in these Rooms in 1997. Though Tom Taylor's name is perhaps not immediately recognisable on its own, his best-known dramatic work holds a rather infamous place in American history. His comedy *Our American Cousin*, written in 1858, was the play that President Abraham Lincoln was attending at Ford's Theatre when he was assassinated in 1865.

We are grateful to Dr Jason Rosenfeld for confirming the authenticity of this work.





\* 145

ARCHIBALD JAMES STUART WORTLEY  
(1849-1905)

*Portrait of Miss Dorothea Gwladys Tombs, later Lady Butler*

signed with monogram and dated '1889' (upper right)

oil on canvas

41¼ x 27½ in. (104.8 x 69.8 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Belgravia, 12 December 1978, lot 195.  
with Christopher Wood Gallery, London.

Anonymous sale; Sotheby's, London, 15 June 1982, lot 28.

Anonymous sale; Sotheby's, London, 13 December 1989, lot 228.

**EXHIBITED:**

London, Grosvenor Gallery, 1889, no. 37.

London, Christopher Wood, *Recent Acquisitions*, Spring 1979.

**LITERATURE:**

H. Blackburn, *Grosvenor Notes*, 1889, illustrated p. 14.

Dorothea Gwladys Tombs (1870-1920), daughter of Major-General Sir Henry Tombs, V.C., married Charles Butler, later 7th Earl of Lanesborough (1865-1929), in January 1891.





146

ARNOLD G. MOUNTFORT (1873-1942)

*Paulette*

signed and dated 'Arnold Mountfort./:16.' (upper right)

oil on canvas

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

£20,000-30,000

\$27,000-39,000

€23,000-34,000

**PROVENANCE:**

Mr F.G. Hankins, Poole, Dorset, by 1984.

**EXHIBITED:**

London, Royal Academy, 1916, no. 626.

147

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

*A Mower Whetting his Scythe*

signed and dated twice 'Hamo Thornycroft / 1924' and inscribed  
'modelled at Coombe/ 1924.' to the base, the underside incised 'HT'

bronze, mid-brown patina

17½ in. (44.5 cm.) high

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Private collection of the artist, The Old Farmhouse, Combe,  
Oxfordshire.

Acquired directly by the present owners from the artist's former estate.

**EXHIBITED:**

London, Royal Academy, 1924, no. 1449.

**LITERATURE:**

E. Manning, *Marble and Bronze: The Art and Life of Hamo Thornycroft*,  
London, 1982, pp. 189 and 207, fig. 135 (the plaster).

The present model is a rare and singular companion piece to the  
artist's renowned work, *The Mower*.

A return to a familiar subject for the artist, the genesis of the  
composition for both works lay in a boat trip taken in 1882 when  
Thornycroft observed a mower resting on the banks of the Thames.  
That year the inspired artist made several study drawings and sketch  
models in wax and plaster with the Italian workman Orazio Cervi  
posing as his model.

The original model of *The Mower* celebrated the pensive and natural  
energy in man and is believed to be the first representation in British  
sculpture of a labourer in working attire. Turning to the paintings of  
Millet and the sculpture of Meunier, Thornycroft found inspiration in  
the movements of the everyday man and the model has consequently  
been linked to the 'naturalism' movement.

The plaster model was first exhibited at the 1884 Royal Academy  
and in the following years the artist continued to persevere on this  
theme. Thornycroft developed one additional companion piece *The  
Sower*, from which a life-size model was cast in 1886 and which  
was presented to Kew Gardens by the Royal Academy of Arts (now  
located in the Grass Garden). Several years later in 1890, Thornycroft  
returned to *The Sower*, exhibiting a bronze model of the figure in a  
variant pose, which was then produced in limited edition of twenty-  
five casts. One bronze from this series is held in the Tate collection  
(inv. T03963), alongside the original wax sketch model (inv. N04214).

While the artist then went on to produce many bronze figures of  
*The Mower* in two variant sizes throughout the early 20th century,  
*A Mower Whetting his Scythe* as a unique cast. Modelled in the  
artist's house in Oxfordshire a year before his death, the bronze  
was exhibited at the 1924 Royal Academy before becoming part of  
the artist's personal collection. It was sold along with his former  
residence, The Old Farmhouse, Combe, to private collectors.



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

20¼ in. (52.8 cm.) high

Conceived circa 1886.

This bronze cast circa 1890.

£25,000–35,000

\$33,000–46,000

€29,000–40,000

**COMPARATIVE LITERATURE:**

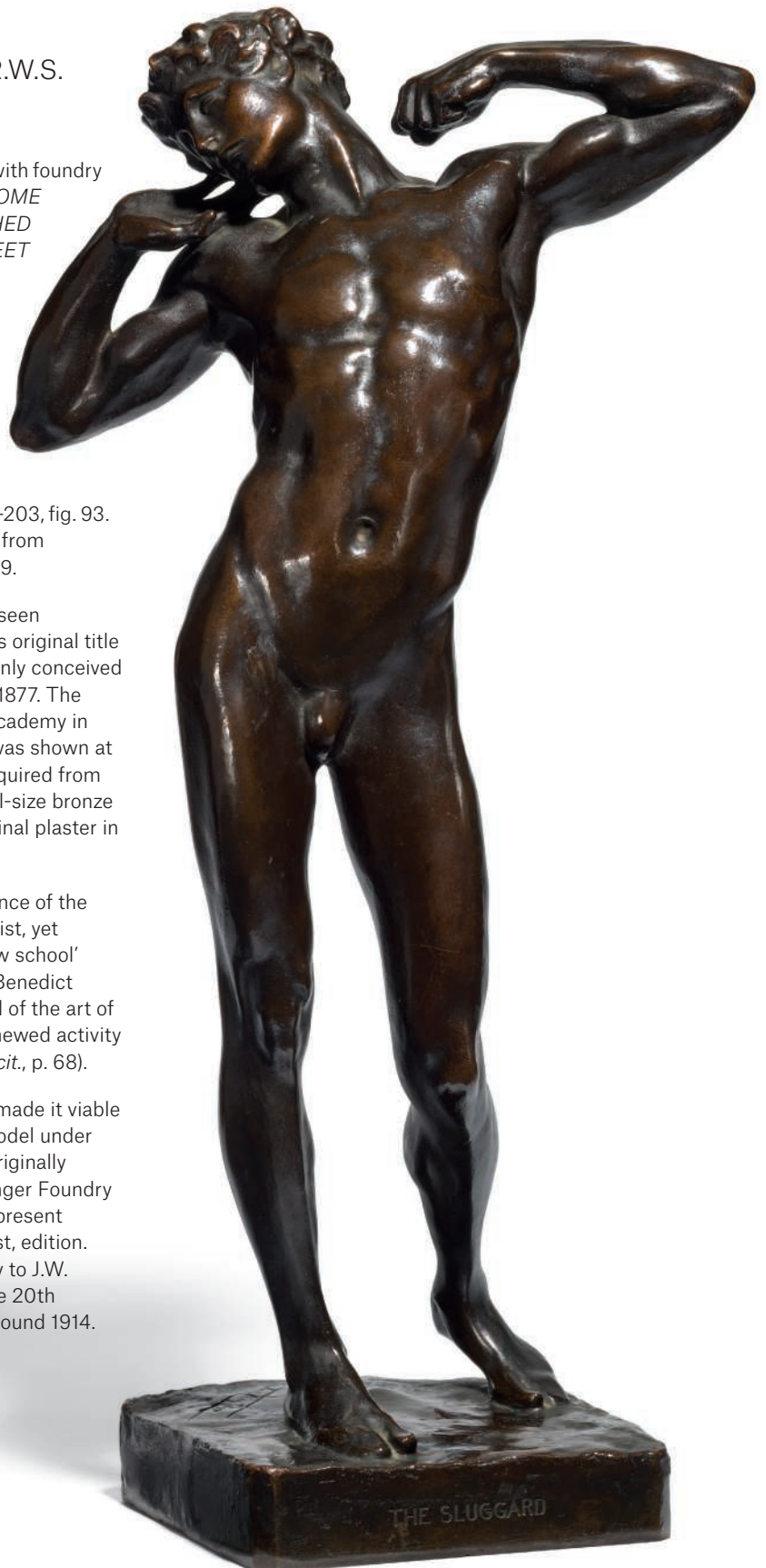
*Frederic Leighton: 1830-1896*, London, 1996, pp. 202-203, fig. 93.

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 the work's original title *An Athlete Awakening from Sleep*, 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' (*op. cit.*, p. 68).

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 therefore identifies it as from this, the earliest, edition. Thereafter, the copyright passed from Collie directly to J.W. Singer & Sons some time in the early decades of the 20th Century – it appears in the Singer trade literature around 1914.





PROPERTY FROM A PRIVATE COLLECTION

**149**

PERCY THOMAS MACQUOID, R.I. (1852-1925)

*Penelope*

signed and dated 'Percy Macquoid/1883' (lower left) and further signed, indistinctly inscribed and numbered 'No. 1./"Penelope"/ Percy Macquoid/4.Pene.... Road/London' (on a partial label attached to the reverse)

oil on canvas

34½ x 47¼ in. (87.6 x 120 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 25 October 1996, lot 221.

**EXHIBITED:**

London, Royal Academy, 1883, no. 45.



150

RALPH PEACOCK (1868-1946)

*Portrait of Ethel Brignall as a mythological figure*

signed 'Ralph Peacock' (lower left)

oil on canvas

24 x 20 in. (61 x 50.5 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

Ethel Brignall was the younger sister of Ralph Peacock's wife, Edith, and a favourite model of Peacock's at the turn of the century. Peacock's depiction of her at fourteen, *Ethel*, 1897 (Tate Britain) was one of the most popular pictures in the Tate gallery in the early 20th Century, and *The Sisters*, 1900, of Ethel and Edith also hangs in the Tate. In 1908 Ethel married Harold A. Titcomb, an American mining engineer.

**PROVENANCE:**

Sir James Reynolds, Bt., and by descent.



151 (part)



152



PROPERTY OF A PRE-RAPHAELITE COLLECTOR (LOTS 133-136, 151-152, AND 167-169)

**151**

**WILLIAM HOLMAN HUNT, O.M., R.W.S.**  
(1827-1910)

*The Synagogue; The Sheik, Engedi; and The road going up from Gihon and Hinnom*

the first inscribed 'Synagogue illustration 1854' (lower edge); the second with signature 'W.H.H. (lower left); and the third signed with initials and dated '54' (lower left)

the first pen and brown ink on paper; the others pencil on paper 10 x 14 in. (25.4 x 35.6 cm.); 5 x 4 $\frac{1}{4}$  in. (12.7 x 11.8 cm.); 5 $\frac{1}{2}$  x 8 $\frac{7}{8}$  in. (14 x 22.6 cm.); and a set of pipes bought from the shepherd boy in 1854 when making the drawing *The road going up from Gihon and Hinnom* (4)

£4,000–6,000

\$5,300–7,800

€4,600–6,900

**PROVENANCE:**

i) and ii) The artist, and by descent to his daughter, Gladys Joseph, by whom given to Charles Stanley Pollitt, the artist's studio assistant, in 1947, and by descent to Diana Coelho, in 1965. with David Carritt, 1972.

Anonymous sale; Christie's, London, 18 November 1980, part of lot 72, where purchased by the present owner.

iii) The artist's wife, Edith Holman Hunt, by 1910, by whom given to Sir Kenneth Raydon Swan, and by descent to his widow, Emily Louisa Swan, by 1973.

Trustees of Emily Louisa Swan; Sotheby's, Belgravia, 29 June 1976, lot 207.

with Piccadilly Gallery, London, 1976, no. 29, where purchased by R.D. Franklin, 8 March 1979, by whom given to his son and daughter-in-law

Mr and Mrs R.M. Franklin, 1 March 1976, from whom purchased by the present owner in February 1993.

**152**

**FREDERICK GOODALL, R.A. (1822-1904)**

*Fruit Seller of Alexandria; and Children of the Copt Quarters*

the first signed with monogram and dated '1894' (lower right) and further signed and inscribed 'Fruit Seller of Alexandria/ No. 11 Fr. Goodall' (on a label on the reverse of the frame); the second signed with monogram and dated '1893' (lower left) and further signed and inscribed 'Children of the Copt Quarters/ No. 12 Fr. Goodall' (on a label on the reverse of the frame)

pencil and watercolour, heightened with bodycolour on paper 12 $\frac{3}{4}$  x 6 $\frac{3}{4}$  in. (32.4 x 17.2 cm.) (2)

£1,500–2,000

\$2,000–2,600

€1,800–2,300

**PROVENANCE:**

with Agnew's, London.

with Charles Nicholls & Son, Manchester.

with Gooden & Fox, London.

For further information on the lots on this page please visit [www.christies.com](http://www.christies.com)



153

EDWARD LEAR (1812-1888)

*The Temple of Isis, Philae, viewed from the north*

signed with monogram (twice, lower left)

oil on canvas

13½ x 21½ in. (34.4 x 54.6 cm.)

£40,000–60,000

\$53,000–78,000

€46,000–69,000

**PROVENANCE:**

with Thomas Agnew & Sons, Manchester.

Anonymous sale; Sotheby's, London, 21 June 1988, lot 13.

Lear visited Philae, on the Nile near Aswan, in late January and early February 1854 and again in January 1867. On his first journey he was captivated by the complex of temples on the island and spent ten days camping in the Temple of Isis. He wrote to his sister Ann on 7 February 1854: 'It is impossible to describe the place to you any further than by saying it is more like a real *fairy-island* than anything else I can compare it to. It is very small, & was well covered with temples, of which the ruins of 5 or 6 now only remain. The great T. of Isis, on the terrace of which I am now writing, is so extremely wonderful that no words can give the least idea of it. The Nile is divided here into several channels, but other rocky islands, & beyond you see the desert & the great granite hills of Assouan.' On both his visits to Egypt Lear felt frustrated by his inability to capture the clarity of light and brilliance of colour of Egypt in his work, particularly as oil dried so fast in the local atmosphere that he was limited to just watercolour. However, he later worked up a number of oils from his sketches including the present example.



154

154

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

*Turnberry Castle, Ayrshire, Scotland*

signed with monogram and dated '1882' (lower left)

pencil and watercolour heightened with bodycolour and gum arabic on paper

23 $\frac{7}{8}$  x 36 $\frac{3}{8}$  in. (60.7 x 92.4 cm.)

£7,000–10,000

\$9,200–13,000

€8,000–11,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Belgravia, 11 December 1979, lot 26.  
with Frank T. Sabin, London.

**EXHIBITED:**

London, Royal Watercolour Society, Summer 1882, no. 116.

\* 155

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

*Alone*

signed and dated 'G E Hicks 1880' (lower left)

oil on board

16 $\frac{3}{4}$  x 12 $\frac{3}{4}$  in. (42.5 x 32.4 cm.)

£6,000–8,000

\$7,900–10,000

€6,900–9,100

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 4 March 1992, lot 178.

The present painting is a small-scale replica of Hicks's 1878 Royal Academy exhibit which was displayed with an inscription from Alfred, Lord Tennyson's poem *Break, Break, Break*.



155





**\*156**

**JOHN BRETT, A.R.A. (1831-1902)**

*The outlook from my native cliffs. "Heaven lies about us in our infancy." (Wordsworth)*

signed and dated 'John Brett/1895' (lower right)

oil on canvas

15 x 30 in. (28.1 x 76.2 cm.)

£15,000–25,000

\$20,000–33,000

€18,000–29,000

**PROVENANCE:**

The artist's studio sale; Christie's, London, 15 February 1902, lot 99 (22 gns to Gribble).

Anonymous sale; Sotheby's, London, 13 December 1989, lot 13 as *Wild flowers and seashore*.

**EXHIBITED:**

London, Royal Academy, 1895, no. 232.

Birmingham, Royal Birmingham Society of Artists, 1895, no. 296.

**LITERATURE:**

*Blackburn's Academy Notes*, London, 1895, pp. 11 & 65, illustrated.

*Magazine of Art Supplement*, London, 1895, illustrated p. 144.

*Black and White handbook to RA*, London, 1895, illustrated.

*Athenaeum*, 6 July 1895, p. 36.

C. Payne & C. Brett, *John Brett: Pre-Raphaelite Landscape Painter*, Yale, 2010, p. 239, no. 1433.

The view depicted here is probably based on the artist's observations of the Bristol Channel from the Gower peninsula in 1887. In his later years he increasingly based his larger works on sketches made earlier in his career. In its depiction of a variety of craft from a cliff-top vantage point it is reminiscent of several of Brett's earlier RA exhibition pieces, most notably *Britannia's Realm*, 1880 (Tate Gallery, London), *The Earth's shadow on the sky*, 1888 (Sunderland Museum and Winter Gardens), and *Pearly Summer*, 1892 (sold in these Rooms, 19 February 2003).

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



157



158

**157**

**PATRICK NASMYTH (1787-1831)**

*A wooded landscape with travellers on a track*

signed and dated 'Patk. Nasmyth 1829' (lower centre)

oil on canvas

24% x 33% in. (61.9 x 86 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

**PROVENANCE:**

Panditi Ralli Collection.

Marie Evelyn Byng, Viscountess Byng of Vimy (1870-1949).

Anonymous sale; Christie's, London, 14 April 1989, lot 51.

**EXHIBITED:**

London, Royal Academy, *Scottish Art*, 1939, no. 202, lent by Viscountess Byng of Vimy.

**\* 158**

**ALFRED DEVER (FL. 1859-1876)**

*A drop of bitter in the cup of joy*

signed with monogram and dated '1860' (lower left)

oil on canvas

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

£4,000–6,000

\$5,300–7,800

€4,600–6,900



**\* 159**

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

*From Nature, near Adel*

signed with monogram (lower left), further signed, inscribed and dated 'From Nature, near Adel/by J.A. Grimshaw of Leeds/1861.' (on a label attached to the reverse) and further signed and inscribed 'A bit from nature near Adel/J.A. Grimshaw' (on the reverse)

oil on card

14¼ x 11¼ in. (36 x 28.5 cm.)

£7,000-10,000

\$9,200-13,000

€8,000-11,000

**EXHIBITED:**

Leeds, Leeds City Art Gallery; Southampton, Southampton Art Gallery; and Liverpool, Walker Art Gallery, *Atkinson Grimshaw 1836-1893*, 13 October 1979-9 February 1980, no. 1.

**LITERATURE:**

*Atkinson Grimshaw*, exhibition catalogue, Ilkley, 1979, p. 23, illustrated pl. 1.

A. Robertson, *Atkinson Grimshaw*, London, 1988, p. 20, illustrated pl. 9.

We are grateful to Alexander Robertson for his assistance in preparing this catalogue entry.



**160**

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

*Autumn lane*

signed and dated 'Atkinson Grimshaw/1881 +' (lower left)

oil on card

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

£80,000-120,000

\$110,000-160,000

€92,000-140,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 25 January 1974, lot 74.

We are grateful to Alexander Robertson for his assistance in preparing this catalogue entry.



161

JOHN ATKINSON GRIMSHAW  
(1836-1893)

*Liverpool Docks*

signed 'Atkinson Grimshaw' (lower right)  
and signed and inscribed 'Liverpool/  
AtkinsonGrimshaw' (on the reverse)  
oil on panel

11 $\frac{7}{8}$  x 18 in. (30 x 45.7 cm.)

£100,000-150,000    \$140,000-200,000

€120,000-170,000

**PROVENANCE:**

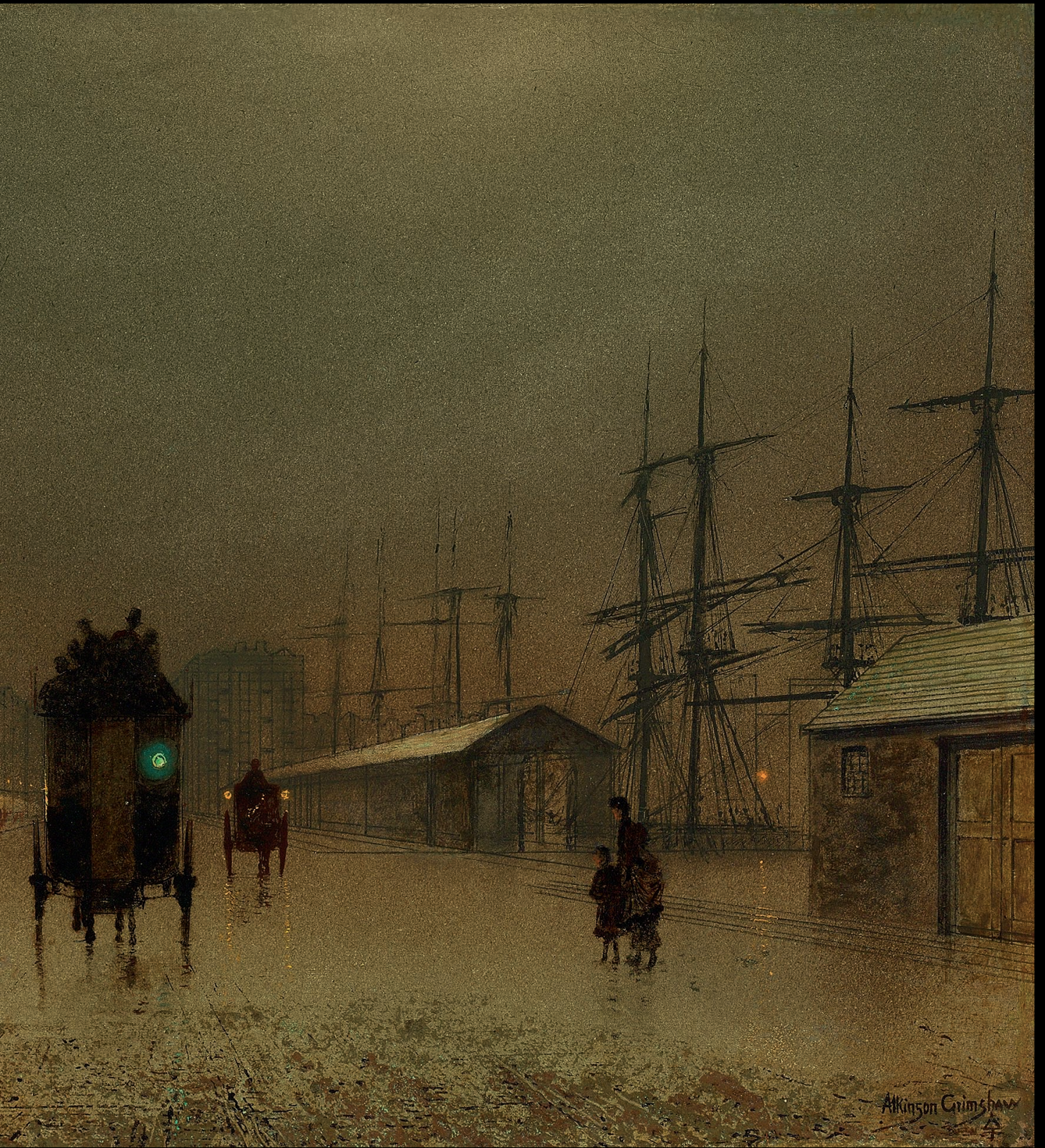
with Richard Green, London, 1995.

Private Collection, California.

Private Collection, Louisiana.

We are grateful to Alexander Robertson  
for his assistance in preparing this  
catalogue entry.





Atkinson Grimshaw



**\*162**

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

*Near York*

signed and dated 'Atkinson Grimshaw 1882 +' (lower right) and inscribed 'Nr York'  
(on the reverse)

oil on board

12 x 20 in. (30.5 x 51 cm.)

£70,000-100,000

\$92,000-130,000

€80,000-110,000

We are grateful to Alexander Robertson for his assistance in preparing this catalogue entry.





**\*163**

JOHN ATKINSON GRIMSHAW (1836-1893)

*Lovers in a lane*

signed and dated 'Atkinson Grimshaw/1880' (lower left)

oil on board

12 x 20 in. (30.5 x 51 cm.)

£70,000–100,000

\$92,000–130,000

€80,000–110,000

We are grateful to Alexander Robertson for his assistance in preparing this catalogue entry.

**PROPERTY FROM DESCENDANTS OF GEORGE RAE (1817-1902) AND JAMES LEATHART (1820-1895) (LOTS 164-166)**

George Rae, a banker based in Birkenhead, was an important collector and patron of the Pre-Raphaelites, in particular Dante Gabriel Rossetti, Ford Madox Brown and Arthur Hughes, as well as local Liverpool artists such as William Davis. The correspondence between Rae and Rossetti reveals the close-knit character of the Liverpool art world and Rae's generosity in allowing artists and fellow enthusiasts access to his collection. The group offered here uncovers another connection between the wider Rossetti circle - in 1882 Rae's son Edward married Margaret, one of the daughters of James Leathart, a prominent collector of Pre-Raphaelite art in Gateshead.



164

**164**

**WILLIAM DAVIS (1812-1873)**

*Shrimper*

signed, inscribed and numbered 'No 2 Shrimper/Wm Davis/292 Crown St Liverpool' (on the reverse) and indistinctly inscribed and dated '1855' (on the stretcher)

oil on canvas

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

£7,000-10,000

\$9,200-13,000

€8,000-11,000

**PROVENANCE:**

George Rae (1817-1902), Redcourt, Birkenhead, and by descent to his son, Edward Rae (1847-1923) and his wife Margaret, née Leathart (1862-1936), and by descent to their son, Charles Edward Leathart Rae (1883-1952), and by descent to his widow, Mrs Muriel Rae (later Mrs Catto), and by descent to the present owner.



165

**165**

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

*Long shadows across a narrow glade*

signed 'A W Hunt' (lower left) and further signed, inscribed and dated 'Long shadows across a narrow glade/Alfred W. Hunt 1864' (on an old label attached to the reverse)

pencil and oil on canvas

24¼ x 33 in. (61.6 x 83.8 cm.)

in the original frame

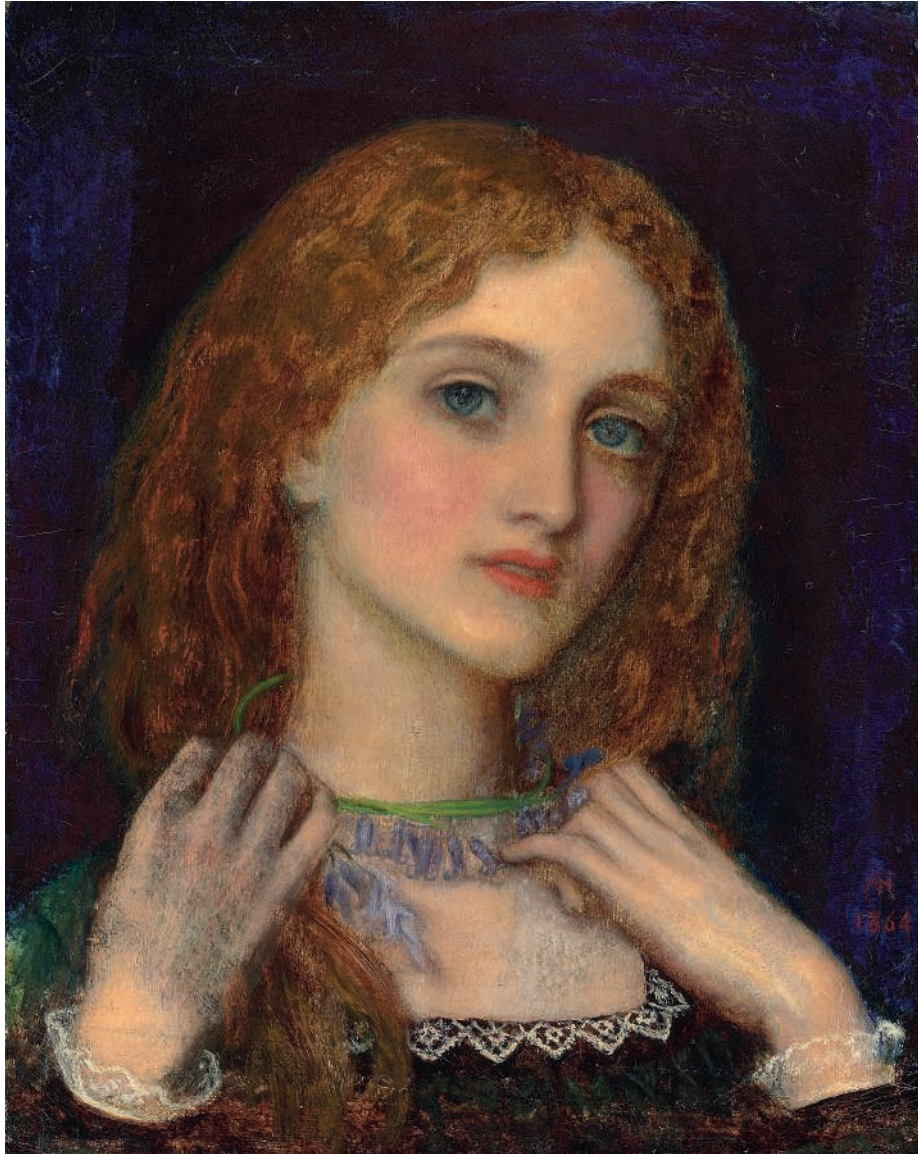
£5,000-7,000

\$6,600-9,100

€5,800-8,000

**PROVENANCE:**

George Rae (1817-1902), Redcourt, Birkenhead, and by descent to his son, Edward Rae (1847-1923) and his wife Margaret, née Leathart (1862-1936), and by descent to their son, Charles Edward Leathart Rae (1883-1952), and by descent to his widow, Mrs Muriel Rae (later Mrs Catto); and by descent to the present owner.



166

ARTHUR HUGHES (1832-1915)

*Female head*

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

oil on canvas

10 x 8½ in. (25.4 x 20.6 cm.)

in the original frame

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

George Rae (1817-1902), Redcourt, Birkenhead, by *circa* 1900, and by descent to his son,

Edward Rae (1847-1923) and his wife Margaret, née Leathart

(1862-1936), and by descent to their son,

Charles Edward Leathart Rae (1883-1952), and by descent to his widow,

Mrs Muriel Rae (later Mrs Catto); and by descent to the present owner.

**LITERATURE:**

*Catalogue of Mr George Rae's Pictures*, Birkenhead, privately printed, *circa* 1900, no. 36.

L. Roberts, *Arthur Hughes: His Life and Works*, Woodbridge, 1997, pp. 85, 164-165, no. 70, illustrated col. pl. 50.

Both George Rae and James Leathart were significant patrons of Arthur Hughes who painted two family portraits of Maria Leathart and her children; *Mrs Leathart and her Three Children*, 1863-5 (Laing Art Gallery, Newcastle) and *A Christmas Carol at Bracken Dene*, 1878-9 (Private Collection). This sitter for this head study was probably the artist's wife, Tryphena Ford, and a comparable work of the same sitter wearing bluebells entwined around her wrist, *In the Grass*, *circa* 1864-5, is in the collection of Sheffield City Art Gallery.

**167**

**EDWARD ROBERT HUGHES, R.W.S.**  
(1851-1914)

*Orlando*



167

signed 'E R Hughes.' (upper left) and further signed, inscribed and numbered '2/ Orlando/ E R Hughes. R.W.S./ 8 Edith Villas./ West Kensington/W' (on a label on the reverse of the frame)  
pencil, watercolour and bodycolour heightened with gum arabic and with scratching out on paper  
6¼ x 9 in. (16 x 23 cm.)  
in the original tabernacle frame  
£2,000–3,000 \$2,700–3,900  
€2,300–3,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 23 July 1974, lot 76.

**168**

**OLIVER MADOX BROWN (1855-1874)**

*The Infant Jason delivered to the Centaur*



168

signed with monogram and dated '69' (lower right)  
pencil and watercolour heightened with bodycolour and gum arabic on paper  
13 x 18¾ in. (33 x 46.8 cm.); and W.M. Rossetti and F.M. Hueffer (eds.), *The Dwale Bluth, Hebditch's Legacy, and Other Literary Remains of Oliver Madox-Brown*, London, 1876, 2 vols. (3)  
£2,000–3,000 \$2,700–3,900  
€2,300–3,400

**PROVENANCE:**

C. Smythe.

Dr Jerrold N. Moore, of New Haven, Connecticut.

Anonymous sale; Christie's, London, 29 January 1980, lot 144.

**EXHIBITED:**

London, Dudley Gallery, February 1869, no. 125, lent by the artist.

Indianapolis, Herron Museum of Art; New York, Gallery of Modern Art, *The Pre-Raphaelites: A Loan Exhibition of Paintings and Drawings by Members of the Pre-Raphaelite Brotherhood and Their Associates*, February - May 1964, no. 9, lent by J.N. Moore.

**LITERATURE:**

J.H. Ingram, *Oliver Madox Brown*, London, 1883, p. 15.

*The Athenaeum*, 21 July 1883, no. 2908, p. 69.

F.M. Hueffer, *Ford Madox Brown*, London, 1896, pp. 243-4.

W.M. Rossetti, in O.M. Brown, *The Dwale Bluth, etc.*, London, 1896, pp. 4-5.

W.E. Fredeman, 'Pre-Raphaelite Novelist Manque: Oliver Madox Brown', *Bulletin*, 33, 1968, p. 36.

For further information on the lots on this page please visit [www.christies.com](http://www.christies.com)



169

ARTHUR HUGHES (1830-1915)

*Summer is a coming in*

signed 'A Hughes Esq' (on the artist's label attached to the reverse) and further signed and inscribed "'Summer is a coming in'/Arthur Hughes' (on the artist's label attached to the reverse)

oil on canvas

32¼ x 52¼ in. (81.9 x 132.7 cm.)

£25,000–35,000

\$33,000–46,000

€29,000–40,000

**PROVENANCE:**

The artist, from whom purchased by John Hamilton Trist, May 1884 for 60 gns.

His sale; Christie's, London, 9 April 1892, lot 71, as *As You Like It* (16 gns to Leggatt).

Anonymous sale; Sotheby's, London, 19 November 1969, lot 141. with Stone Gallery, Newcastle-upon-Tyne.

Anonymous sale; Sotheby's, Belgravia, 5 November 1974, lot 123, where purchased by the present owner.

**EXHIBITED:**

London, Grosvenor Gallery, *Summer Exhibition*, 1882, no. 167.

Brighton, Royal Pavilion Gallery, *Exhibition of Modern Pictures in Oil*, Autumn 1883, no. 407.

Newcastle-upon-Tyne, Stone Gallery, *Some Works from Stock*, Spring 1970, no. 24.

Newcastle-upon-Tyne, Stone Gallery, *Some Pre-Raphaelite Works*, Summer 1971, no. 47.

Cardiff, National Museum of Wales, *Arthur Hughes: Pre-Raphaelite Painters*, 5 - 24 October 1971, no. 30; also London, Leighton House, 3 -23 December 1971.

**LITERATURE:**

*Athenaeum*, 20 May 1882, p. 641.

John Hamilton Trist, *Catalogue of Pictures & Drawings, At 22 Vernon Terrace and 11 Compton Terrace, October 1876 to [? 15 December 1886]*, MS, Tate Gallery Archives, no. 134.

E. Chesneau, *La Peinture anglaise*, Paris, 1882, p. 201.

E. Chesneau, 'Peintures Anglais Contemporains', *L'Art*, Paris, 1894, p. 399.

M. Bennett, *Artists of the Pre-Raphaelite Circle: The First Generation*, London, 1988, p. 61.

L. Roberts, *Arthur Hughes: His Life and Works*, Woodbridge, 1997, pp. 102, 194, no. 177, illustrated col. pl. 80.



170



171

**\* 170**

WILLIAM DAVIS (1812-1873)

*Ditton Mill, Lancashire*

signed 'W Davis' (lower left) and further signed and inscribed 'Ditton Mill/Lancashire/Wm Davis/Liverpool' (on an old label attached to the reverse)

oil on canvas

10¼ x 13 in. (26 x 33 cm.)

£5,000-7,000

\$6,600-9,100

€5,800-8,000

**171**

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

*Winter on the Medway*

oil on canvas

12¾ x 17¾ in. (32.4 x 45.1 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Belgravia, 1 October 1979, lot 3.

Anonymous sale; Christie's, London, 25 March 1986, lot 140.

Anonymous sale; Sotheby's, London, 21 March 1990, lot 21.



172

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

*Work-a-day England*

signed 'W L Wyllie' (lower right)

oil on canvas

36 x 50 in. (91.5 x 127 cm.)

£30,000–50,000

\$40,000–65,000

€35,000–57,000

**PROVENANCE:**

Anonymous sale; Dreweatts, Newbury, 11 October 2000, lot 113.  
with David Messum Fine Art, London.

**EXHIBITED:**

London, Royal Academy, 1886, no. 123.  
London, David Messum Fine Art, *British Impressionism*, Spring  
2001, no. 80.

Painted in the wake of celebrations for Queen Victoria's Golden Jubilee, this ambitious picture shows Wyllie reflecting on the state of England with patriotic pride. The painting is a snapshot of labour, commerce, industry and empire and also a portrait of change, with the old and new world orders divided between the manual labourers in the foreground and the steam and smoke of the machine age beyond. *Work-a-day England* was painted on the river Medway, probably from life, a few years after Wyllie had moved to the area, and reflects his intimate knowledge of the local landscape and sailing craft.



173

**\* 173**

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

*The Capucin convent, Amalfi*

signed and dated 'E.W. Cooke. 1846.'  
(lower right)

oil on paper laid down on canvas  
11½ x 17½ in. (29.2 x 44.3 cm.)

£6,000–8,000

\$7,900–10,000

€6,900–9,100

**PROVENANCE:**

Abbey & Co. [r.e. Fenwick]; Christie's, London, 30 November 1934, part lot 154, as *Views at Amalfi* (7 gns to J. Brandon). Anonymous sale; Sotheby's, London, 10 July 1991, lot 84.

**LITERATURE:**

J. Munday, *E.W. Cooke (1811-1880): A Man of his Time*, Woodbridge, 1996, p. 341, no. 46/25.

The former Capucin convent is now a luxury hotel, the Gran Hotel di Convento di Amalfi.



174

**174**

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

*Canale San Giuseppe, Venice*

signed with monogram (lower right) and inscribed '... San Giuseppe' (lower left, in the margin)

pencil and watercolour heightened with bodycolour and with scratching out on paper

9¾ x 13⅞ in. (24.7 x 35.3 cm.)

£5,000–8,000

\$6,600–10,000

€5,800–9,100

**PROVENANCE:**

with M. Newman, London.



**\* 175**

**WILLIAM LOGSDAIL (1859-1944)**

*Outside the church*

signed 'W. Logsdail' (lower right)

oil on canvas

35 x 18 in. (88.9 x 45.7 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 13 February 1991, lot 20, as *An Introduction*.



175

**176**

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

*Santa Maria della Salute, Venice*

signed with initials 'HBB' (lower right)

pencil, watercolour and bodycolour on grey paper

5 7/8 x 8 3/4 in. (14.9 x 22.1 cm.)

£3,000–5,000

\$4,000–6,500

€3,500–5,700

**PROVENANCE:**

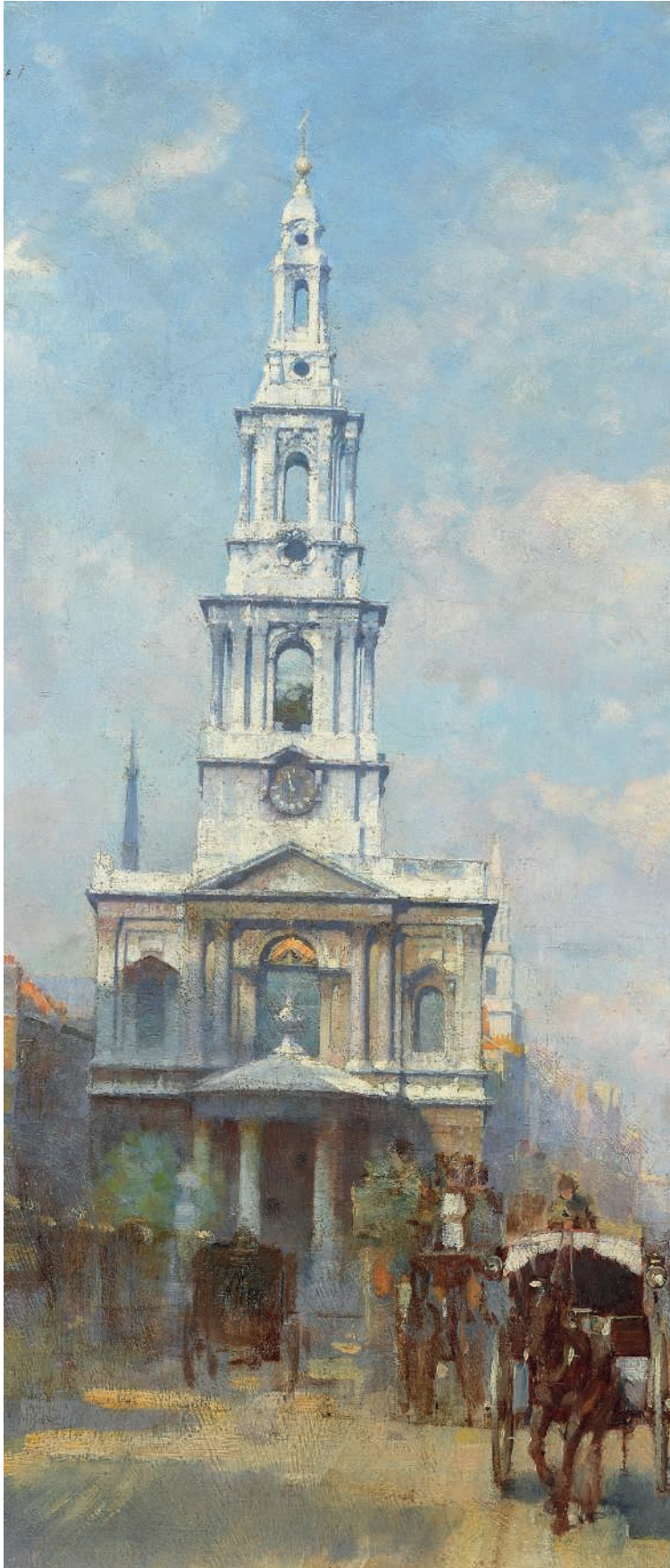
The Fuller Collection; Christie's, London, 7 April 2000, lot 67.  
Anonymous sale; Christie's, South Kensington, 7 July 2016, lot 30.

**EXHIBITED:**

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



176



177

**\* 177**

**WILLIAM LOGSDAIL**  
(1859-1944)

*St Mary-le-Strand, London*

oil on canvas

30¼ x 14 in. (76.8 x 35.6 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London,  
27 September 1989, lot 97.

**\* 178**

**JAMES (JACQUES) JOSEPH**  
**TISSOT (1836-1902)**

*Carriage on the Avenue du Bois, Paris*

oil on panel

9⅞ x 5¼ in. (25.2 x 13.3 cm.)

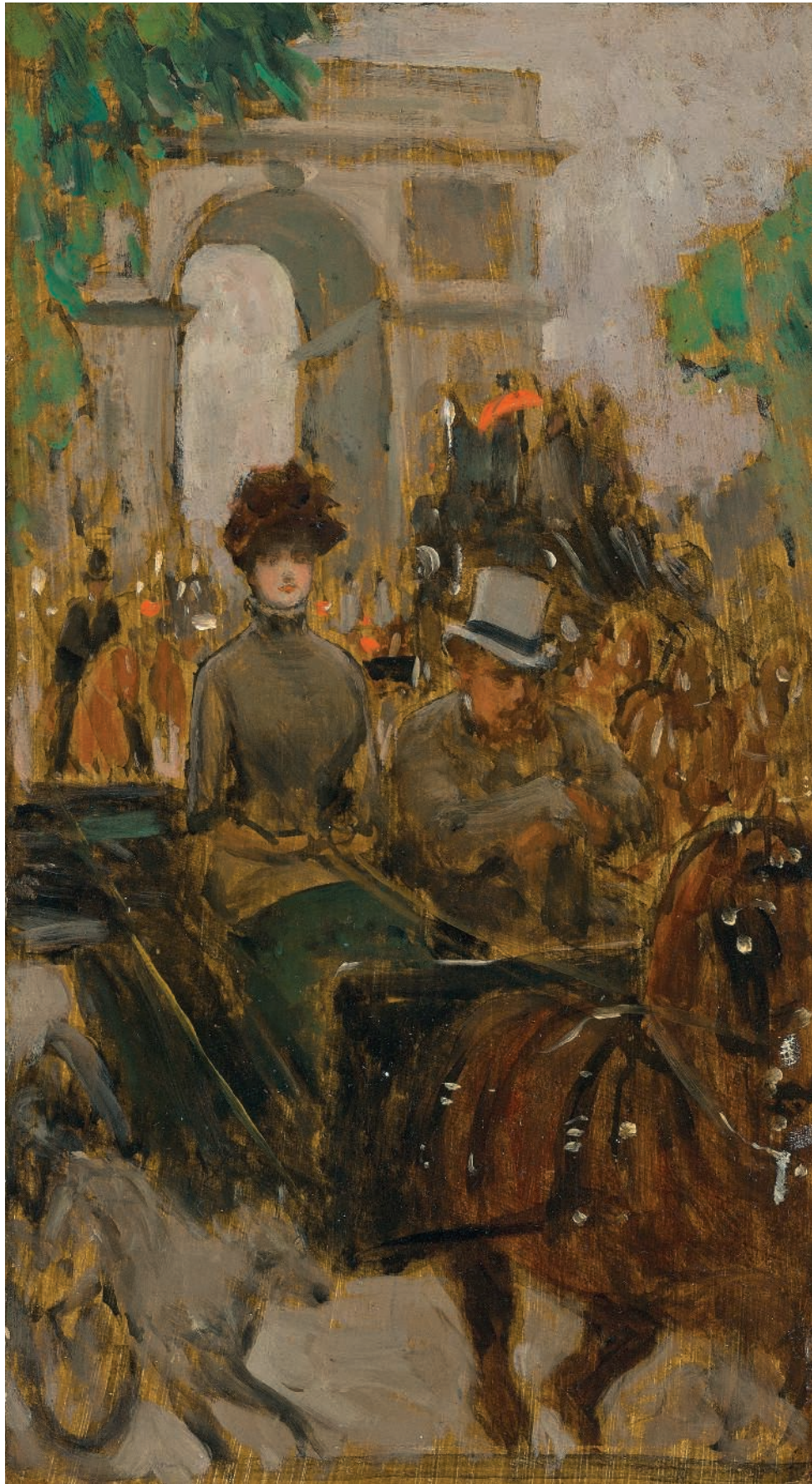
£20,000-30,000

\$27,000-39,000

€23,000-34,000

When in 1883 James Tissot took up work again in Paris after a decade in London, he embarked on a series of paintings depicting 'Women in Paris' (*La Femme à Paris*), with a follow-up 'Foreign Woman' (*L'Etrangère*). This small oil is probably a compositional study for one of these series. It is broadly similar to a pencil outline in a sketchbook of ideas for pictures of Parisian women that Tissot was working on in 1868-79 (though never exhibited as a series) and returned to in 1883-86. A woman dressed in hourglass bodice of characteristic 1880s shape, with high neckline, and wearing a bonnet, is driving a cabriolet, with a dog running alongside on her right. To her left is a man in top hat on horseback. They are leaving the crowded throng around the Arc de Triomphe, on the Place de l'Étoile, and heading down the Avenue du Bois de Boulogne (or Avenue du Bois for short, formerly called the Avenue de l'Impératrice, and now the Avenue Foch). Designed as a promenade for carriages, horse-riders and pedestrians, this was the place to be seen, and to see fashionable society. Tissot had a small English-style villa at the far end of the avenue.

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





179

ELIZABETH SOUTHERDEN THOMPSON,  
LADY BUTLER (1846-1933)

*Chasseur Vedette*

signed with monogram and initials and dated 'E.S.T./1872'  
(lower left)

oil on canvas

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

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 15 November 2007, lot 105,  
where purchased by the present owner.

Lady Butler, arguably the greatest British military painter of  
the 19th Century, began her formal artistic education at the  
age of sixteen. Her first introduction to the army came in 1872  
when she observed the Autumn manoeuvres at Southampton.  
A sketch, *Soldier watering horses*, was sold to a Mr Galloway of

Manchester. He then commissioned *The Roll-Call* which was  
considered the picture of the year at the Royal Academy of 1874.  
It was fêted by the Royal family, and Mr Galloway was obliged to  
surrender the painting to Queen Victoria, where it remains in the  
Royal Collection. Further successes followed: *Rorke's Drift* was  
also bought by Queen Victoria while *The Remnant of an Army*  
remained the artist's favourite.

*Chasseur Vedette* shows a French light cavalry trooper on picket  
duty as night begins to fall. French military artists often used the  
theme of the vedette in depicting a single soldier and Thompson's  
treatment of the subject may well have derived from Jean Luis  
Ernest Meissonier's *Vedette au Hussards* which was exhibited in  
1872 at Gambart's French Gallery in Piccadilly and reproduced in  
*The Graphic*, 1872, p. 322.

This lot is an earlier, and slightly larger, version of the picture  
exhibited at the Dudley Gallery and illustrated in Wilfred  
Meynell's *The Life and Work of Lady Butler*.



■ 180

EDWARD MATTHEW WARD, R.A. (1816-1879)

*The return from flight: Louis XVI, Marie Antoinette, the Dauphin, Dauphiness, and Princess Elizabeth insulted by the mob on their road back to Paris after their interception at Varennes by the postmaster Drouet*

signed and dated 'E.M. Ward R.A./1872' (lower left) and further signed, inscribed and numbered 'No 1/E M Ward RA/1 Lansdowne/ Road/Kensington/Park' (on the reverse of the frame, upper left corner)

oil on canvas

45 $\frac{3}{8}$  x 52 $\frac{3}{8}$  in. (115.3 x 133 cm.)

£30,000–50,000

\$40,000–65,000

€35,000–57,000

**PROVENANCE:**

Edward Hermon, M.P. (1822-1881).

Eric Koch, Tokers Green, Reading, and by descent.

**EXHIBITED:**

London, Royal Academy, 1872, no. 182.

**LITERATURE:**

*The Art Journal*, London, 1872, p. 153.

When this picture appeared at the Royal Academy in 1872 the *Art Journal* critic wrote, 'He has painted many very fine pictures illustrative of the misfortunes of the family of Louis XVI, but in this he seems to have summed up the merits of all the others.' Other examples of his Marie Antoinette subjects include *The Last Parting of Marie Antoinette and her Son* (exhibited at the Royal Academy in 1856 and sold in these Rooms on 11 December 2014, lot 29), *Marie Antoinette listening to the Reading of the Act of her Accusation by Fouquier Tinville in the Conciergerie*, 1859, and *The Royal Family of France in the Prison of the Temple – Louis XVI, Queen Marie Antoinette, the Dauphin, Dauphiness, and Madame Elizabeth, the King's Sister*, 1851 (Harris Museum & Art Gallery).

For further information on this lot please visit [www.christies.com](http://www.christies.com)



181

JOHN ST HELIER LANDER (1869-1944)

*Portrait of Lady Elizabeth Bowes-Lyon (1900-2002), Her late Majesty Queen Elizabeth the Queen Mother*

signed and dated 'John St Helier Lander 1923' (lower left)  
oil on panel, oval

29½ x 24¾ in. (74.9 x 62.8 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

**PROVENANCE:**

Commissioned by *The Sketch*, 1923.  
Private Collection, Denver, Colorado.

**LITERATURE:**

*The Sketch*, 25 April 1923, no. 1578, illustrated pp. 172-3.

John St Helier Lander's portrait of Lady Elizabeth Bowes-Lyon was commissioned by *The Sketch* as an illustration for their Royal wedding special, celebrating her marriage to the Duke of York, future King George VI.

λ 182

SIR WILLIAM REID DICK, R.A. (1879-1961)

*Sketch model bust of H.M. King Edward VIII, later H.R.H. the Duke of Windsor (1894-1972)*

unsigned, on a fixed green porphyry plinth  
plaster, green and grey patinated  
6½ in. (16.5 cm.) high, the bust  
8 in. (20.3 cm.) high, overall  
circa 1936-40

Sold with two books: *The Exhibition of the Royal Academy* and  
*The Royal Academy Illustrated*, 1940.

£3,000-5,000

\$4,000-6,500

€3,500-5,700



**PROVENANCE:**

By repute given by the artist to Landreth Harrison, circa 1940-1945, and by descent.

Anonymous sale; Bonhams, London, 22 February 2005, lot 149 (misidentified as Edward VII).

Anonymous sale; Bonhams, London, 16 January 2007, lot 112 (misidentified as Edward VII).

**LITERATURE:**

*The Royal Academy Illustrated*, 1940, no. 1616, p. 120, the full length plaster sketch model.

D. Wardleworth, *William Reid Dick, Sculptor*, Farnham, 2013, pp. 115-117.

In 1936, the same year Sir William Reid Dick, R.A. (1879-1921) was commissioned by the Royal family to sculpt a sarcophagus for King George V, the *Daily Mail* newspaper commissioned from the artist an 18-foot high statue portrait of the new King Edward VIII for the 1937 Ideal Home Exhibition. Reid Dick, having made great progress over the course of the year, was forced to decapitate his work following the shocking news of the King's abdication in December 1936. The artist subsequently reworked the statue to include the features of the new King George VI, who was crowned in May 1937. Reid Dick soon thereafter returned to the finely sculpted head of the former King, now H.R.H. Duke of Windsor, modelling it into a portrait bust in its own right, for which the present lot is a maquette (D. Wardleworth, *William Reid Dick, Sculptor*, Farnham, 2013, pp. 115-117). In July 1940 H.M. King George VI appointed H.R.H. Duke of Windsor as Governor of the Bahamas, during which time the maquette for the full figure plaster of the Duke of Windsor was exhibited at the Royal Academy (no. 1616). In the following years the present lot was apparently given as a gift from the artist to Mr Landreth Harrison of the U.S. State Department, who lived in the same building as Reid Dick in Maida Vale, London, during World War II.



183

**\* 183**

**JAMES WEBB (1825-1895)**

*St Paul's from the River Thames*

signed 'James Webb' (on the log, lower right) and further signed and dated 'James Webb/'75' (lower right)

oil on canvas

32 x 60 in. (80.4 x 152.5 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

with Richard Green, London.

**184**

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

*Figures beneath the Palace of Westminster at dusk*

signed and dated 'Albert Goodwin/ 1922.' (lower right) and inscribed 'Westminster' (lower left)

pencil, black chalk and watercolour heightened with bodycolour and gum arabic on paper, within the artist's frame-lines

15 $\frac{7}{8}$  x 22 $\frac{5}{8}$  in. (40.3 x 57.5 cm.)

£6,000-8,000

\$7,900-10,000

€6,900-9,100

**PROVENANCE:**

The Jeffrey Archer Sale; Christie's, South Kensington, 28 June 2011, lot 73.

**EXHIBITED:**

Probably, London, Vicars Brothers, *Water-Colour Drawings and Oil Paintings by Albert Goodwin, R.W.S.*, March 1925, no. 16.  
London, Chris Beetles Gallery, *Albert Goodwin, R.W.S. (1845-1932)*, June 2007, no. 121.



184

PROPERTY FROM A PRIVATE COLLECTION

λ 185

ARTHUR JOHN ELSLEY (1860-1952)

*More Haste, Less Speed*

signed and dated 'Arthur J. Elsley 1899' (lower left)

oil on canvas

37½ x 33¼ in. (95.2 x 84.5 cm.)

£70,000–100,000

\$92,000–130,000

€80,000–110,000

**PROVENANCE:**

Anonymous sale; Phillips, London, 28 April 1992, lot 41.

with Fine Art of Oakham, Rutland, where purchased by the present owner.

**LITERATURE:**

T. Parker, *Golden Hours: The Paintings of Arthur J. Elsley 1860-1952*, Somerset, 1996, p. 44, illustrated p. 65.

**ENGRAVED:**

Large colour chromolithograph presented with *Weldon's Ladies' Journal*, Christmas, 1899.

Ever aware of their broad popular appeal (and with a keen eye on lucrative reproduction rights) Elsley regularly painted Christmas scenes. This example is particularly appealing, being full of good humour.

A cheery cheeeked, jovial nanny is rushing to catch a train, but is having a difficult time. Not only has she dropped her train tickets, but the bag of apples and oranges she is carrying as holiday treats for the children has burst all over the platform. The children enjoy the drama, and rush to pick up the fallen fruit. The boy with the hoop points to the guard ringing the bell: the train is clearly about to depart as another be-hatted passenger is seen breaking into a sprint. The seated bull terrier is however steadfastly refusing to move. It is the stuff of enduring family comedy: the universally experienced pre-holiday rush.

The two arm semaphore train signals with a lower quadrant were used by the Great Western Railway. G.W.R.'s London terminus was Paddington station, which had famously been painted by William Powell Frith in *The Railway Station* of 1862, and popularised in engravings since. Elsley painted two other pictures involving railways: *Soft Persuasion*, 1896, in which the same bull terrier is being enticed to eat a biscuit, and *Home Again*, 1900 (sold in these Rooms, 30 November 2000, lot 25), in which troops returning from the Boer War are greeted by children leaning on a stile.

*More Haste, Less Speed* was reproduced to accompany the Christmas edition of *Weldon's Ladies' Journal* in 1899. Elsley's prints also frequently accompanied *The Illustrated London News* and other publications.

We are grateful to Terry Parker for his assistance in preparing this catalogue entry.





W. B. COLEMAN



186

KATE GREENAWAY (1846-1901)

*Christmas Eve, a visit from Father Christmas*

signed with initials 'K.G.' (lower right)

pencil and watercolour heightened with touches of bodycolour

on paper laid on board

10 $\frac{5}{8}$  x 8 $\frac{3}{4}$  in. (27 x 22.2 cm.)

£7,000-10,000

\$9,200-13,000

€8,000-11,000

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 19 December 2007, lot 101.



187

JOHN SIMMONS (1823-1876)

*Titania in the forest*

signed and dated 'J. SIMMONS/ 1871.' (lower centre)  
pencil and watercolour heightened with touches of bodycolour  
on paper

17 x 21 in. (43.2 x 53.4 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

**PROVENANCE:**

Anonymous sale; Bonhams, London, 25 June 2002, lot 141, as *At the bottom of the garden.*

A Bristol portrait painter and miniaturist, Simmons turned to fairy painting in the 1860s as it became an increasingly popular genre, springing both from the constant search for narrative subject matter, but also from a desire to escape the mundanity of everyday Victorian life. The works of Shakespeare provided the richest source of fairy subject-matter, one which had been explored earlier in the paintings of Puck and Titania by Sir Joshua Reynolds and Henry Fuseli for Boydell's 1789 Shakespeare Gallery. While the subject matter came from literature, the often eroticised aesthetic of fairy painting emerged from the appearance of Romantic ballet in London in the 1840s. Almost all of Simmons' fairy paintings take Titania as their subject, treating her as 'a paragon of Victorian maidenhood' (J. Maas cited in J. Martineau (ed.), *Victorian Fairy Painting*, London, 1998, p. 21).

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.

188

FRANCES MACDONALD MACNAIR (1874-1921)

*Bows*

signed 'FRANCES MACNAIR.' (lower right)

pencil and watercolour heightened with touches of bodycolour and with scratching out on vellum

13 $\frac{3}{8}$  x 12 in. (34.6 x 30.5 cm.)

£40,000–60,000

\$53,000–78,000

€46,000–69,000

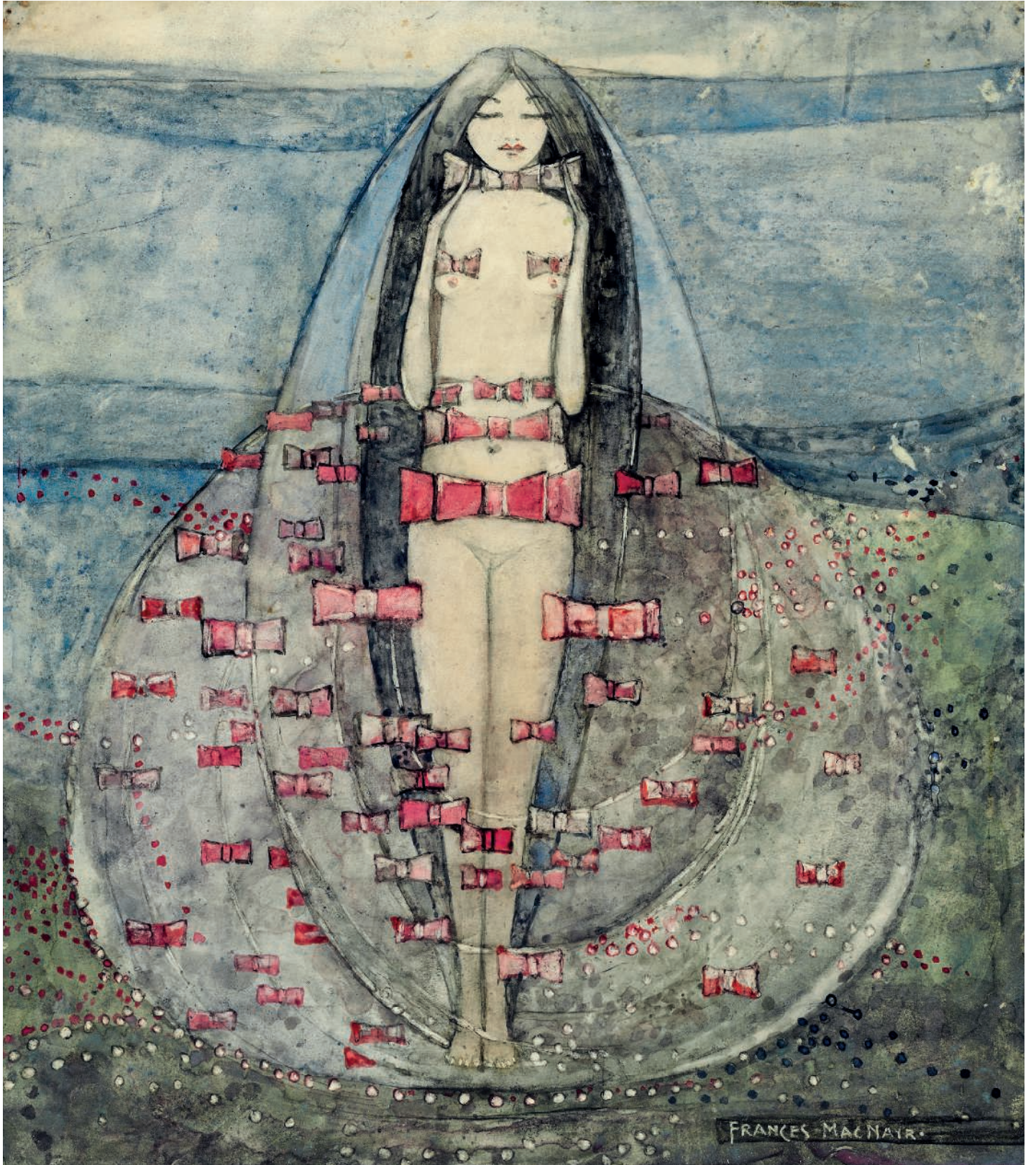
**PROVENANCE:**

The artist's brother, Charles Macdonald, and by descent to his daughter, Mrs L.A. Dunderdale, from whom acquired by Marion Amaya, by 1965.

Anonymous sale; Christie's, Edinburgh, 13 May 1993, lot 828.

Frances MacNair, née MacDonald, was one of the celebrated Glasgow School of Art 'Four': comprising her husband, Herbert MacNair; her sister, Margaret MacDonald; and her brother-in-law, Charles Rennie Mackintosh. The group's style was avant-garde even within the Art Nouveau movement, combining highly stylised form and distinctive repetitive motifs across multi-medium-practices including architecture, poster design, embroidery, and stained glass. MacNair further managed to carve her own niche within this progressive movement by drawing inspiration from the otherworldliness of Scottish Folklore with a specific emphasis on the female figure. MacNair portrays Faery dreamlike waifs who can be seen as ambiguously vulnerable or predatory in their elongated limbs and hyper-serene faces. While still a student at the famous Glasgow School of Art (G.S.A.), she received criticism of her 'weird designs...with impossible forms, lurid colour and symbolism' (J. Burkhauser (ed.), *Glasgow Girls: Women in Art and Design 1880-1920*, London, 1990, p. 128) and it was this unusual marriage of mysticism and women that earned the group the title of the 'Spook School.'

There are very few comparisons left of MacNair's works as after her premature death in 1921, her husband destroyed many of her works in a fit of anguish. However, of these remaining works it has been argued that this watercolour is one in which MacNair deals most directly with the role of female sexuality through her art. While often bows, flowers, and other repeating motifs are used to modestly obscure the female figure, here they are used to accentuate the breasts, waist and hips of the depicted. Her social pioneering of the women's movement can be seen through her enrolment in the G.S.A. at seventeen, her continued work in the artistic fields after her marriage, and even eventually financially supporting her husband after the loss of his teaching job in 1905. Although she does not explicitly address feminist issues within her art works we can assume that she was extremely aware of the changing role of femininity in the public consciousness of the late 19th and early 20th Century. Her use of surreal context for her figures, and an earnestly ambiguous narrative were a way for her to address these frustrations while sidestepping any direct confrontation.



FRANCES MACNAIR.



λ 189

CHARLES SPENCELAYH (1865-1958)

*Cook's Bouquet*

signed 'C. SPENCELAYH.' (lower right), inscribed "'Cook's Bouquet'" (on a label attached to the reverse) and further signed and inscribed 'Charles Spencelayh. R.M.S., R.B.S.A. (Honorary)"/"St Mildred"/Bozeat/Wellingborough/Northants./ Title"/"Cook's Bouquet"' (on a label attached to the reverse)

oil on canvas

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

£6,000-8,000

\$7,900-10,000

€6,900-9,100

On the artist's label on the reverse of this lot, Spencelayh gives his address as 'St Mildred, Bozeat, Wellingborough, Northants'. The Spencelayh family moved to Bozeat in 1940, when the artist was 75, following the destruction of his previous house at 14 St Mildred's Road by the German bombings of London.

189



λ 190

CECIL KENNEDY (1905-1997)

*A white arrangement*

signed 'CECIL KENNEDY' (lower right)

oil on canvas

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

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

with The Fine Art Society, London, August 1959.

190

\* 191

EDMUND BLAIR LEIGHTON (1852-1922)

*Sunday morning*

signed with initials and dated 'E.B.L. 1901.' (lower left)

oil on panel

13 $\frac{5}{8}$  x 9 $\frac{3}{4}$  in. (34.6 x 24.7 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Thomas Crosbie, Cork, by whom given to

The Irish Red Cross, 1943.

Anonymous sale; Sotheby's, London, 13 December 1989, lot 192.

**LITERATURE:**

A. Yockney, *The Art Annual: The Art of E. Blair Leighton*, London, Christmas 1913, p. 31.

This work was painted near the artist's summer residence in Norfolk.

We are grateful to Kara Lysandra Ross for her assistance in preparing the catalogue entry for this picture, which will be included in her forthcoming *catalogue raisonné* on Edmund Blair Leighton.

λ 192

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

*June Bouquet*

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

pencil, watercolour and bodycolour heightened with gum arabic on Bristol board

15 $\frac{1}{4}$  x 12 $\frac{1}{2}$  in. (38.7 x 31.8 cm.)

£4,000–6,000

\$5,300–7,800

€4,600–6,900

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 26 November 2014, lot 74.

Munnings frequently painted dark-haired ladies such as the present sitter in many situations during his time at the Norwich lithography company of Page Brothers. (A similar lady is illustrated opposite p. 96 in *An Artist's Life*). He served as an apprentice for six years and then executed freelance work creating advertisements and poster designs for companies such as Caley's crackers and chocolate, Colman's mustard and Waverley Cycles. He was inspired by literature and mentions particularly the work of Tennyson, Scott, Thackeray and Dickens and these writers frequently influenced his choice of subjects during this period.

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.



191



192



193

**193**

ALEXANDER M. ROSSI (FL. 1870-1903)

*Gathering poppies*

signed 'A.M. Rossi' (lower left)  
oil on canvas laid down on board  
12½ x 19 in. (31.7 x 48.3 cm.)  
£10,000-15,000

\$14,000-20,000  
€12,000-17,000



194

**194**

HENRY RYLAND (1856-1924)

*Neaera*

signed 'H. RYLAND' (lower left)  
pencil and watercolour on paper  
20¼ x 14¼ in. (51.4 x 36.2 cm.)  
£4,000-6,000

\$5,300-7,800  
€4,600-6,900





195

SOPHIE ANDERSON (1823-1903)

*The Olive*

signed 'S. Anderson' (lower left)

oil on canvas

17 x 21 in. (43.1 x 53.3 cm.)

£20,000-30,000

\$27,000-39,000

€23,000-34,000

**PROVENANCE:**

Mr H.J. Rolfe; Christie's, London, 4 April 1873, lot 48 (40 gns to Hay). Given to Charles Archibald Murray (1836-1924) on the occasion of his second marriage to Blanche Moncrieffe (1849-1926) in 1878, and by descent to his son, Archibald John Percy Murray (1867-1943), and by descent to the present owner.

Sophie Anderson and her artist husband Walter moved to Capri in 1871 in the hope that the warmer climate would improve their health. Inspired by the vivid colours of the country around her Sophie painted many exquisite works, such as this, featuring local models. Sophie lived in Capri until 1894 when she returned to England, where she remained until her death in Falmouth in 1903.



■ 196

ANNIE LOUISA SWYNNERTON, A.R.A.  
(1844-1933)

*The lady in white*

signed and dated 'Annie L. Robinson/1878.' (lower right)

oil on canvas

76¾ x 45¾ in. (195 x 116.2 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

Annie Louisa Swynnerton, née Robinson, was a pioneering female artist who co-founded the Manchester Society of Women Painters, and in 1922 was elected as the first female associate of the Royal Academy since Angelica Kauffman and Mary Moser. Her work is currently the subject of a retrospective at the Manchester City Art Gallery, *Annie Swynnerton: Painting Light and Hope*.



197

ALBERT CHEVALLIER TAYLER (1862-1925)

*The letter*

signed and dated 'A. CHEVALLIER TAYLER. 88' (lower left)

oil on canvas

15½ x 19¾ in. (39.3 x 50.2 cm.)

£40,000–60,000

\$53,000–78,000

€46,000–69,000

*The Letter* is a fine example of the paintings from Tayler's Newlyn years, with its beautifully observed, subtly-lit interior. After studying at the Slade and in Paris, Chevallier Tayler spent the summer of 1882 in Devon, and in 1884 he joined the flourishing artists' colony at Newlyn in Cornwall, remaining there, on and off, until 1895. Tayler painted the residents of Newlyn and Boulogne (which he visited in 1890) with the painterly, square-brush technique of his fellow Newlyn artists, such as Stanhope Forbes and Harold Harvey.



198

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

*Over the hills to Na-garr; and Near Inversnaid*

the first signed 'Alfred. de Bréanski' (lower right) and further signed and inscribed "Over the hills to Na-garr" NB/Alfred. de Bréanski Sen ' (on the reverse); the second signed 'Alfred. de Bréanski' (lower left) and further signed and inscribed "Near Inversnaid" NB/Alfred de Bréanski Sen ' (on the reverse)

oil on canvas

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

£10,000-15,000

a pair (2)

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Bonham's, Edinburgh, 20 August 2012, lot 22.



**199**

**JOSEPH FARQUHARSON, R.A. (1846-1935)**

*A Winter Evening*

signed 'J. Farquharson' (lower right)

oil on canvas

20 x 38½ in. (50.8 x 96.8 cm.)

£30,000–50,000

\$40,000–65,000

€35,000–57,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 14 March 2006, lot 116, where purchased by the present owner.

**EXHIBITED:**

Probably, London, Royal Academy, 1934, no. 537.

Painted on the Finzean estate, Aberdeenshire, *A Winter Evening* is an important and rare example of Farquharson's late style. Each year between 1894 and 1935 Farquharson exhibited one or more snowscapes at the Royal Academy. Amongst them were two paintings bearing the same title: *A Winter Evening*. The first, in 1928, has a different composition from our painting. The second, exhibited in 1934 is not illustrated, and while Farquharson did re-use titles a number of times, we can probably identify it as this painting, based on the title, size and frame.



**200**

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

*Evening, Canterbury Meadows*

signed and dated 'T. Sidney. Cooper/1863' (lower left)

oil on canvas

36 x 30 in. (91.5 x 76.2 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

**PROVENANCE:**

S.J. Thompson, East Molesey, Surrey; Christie's, London, 17 July 1953, lot 151 (22 gns to Rynander.)  
with Phillips & MacConnal, London.



201



202

**201**

JOHN EMMS (1841-1912)

*Dachshunds*

signed and dated 'J<sup>no</sup> EMMS/93' (lower left)

oil on canvas

19½ x 29¾ in. (49.5 x 75.3 cm.)

£7,000-10,000

\$9,200-13,000

€8,000-11,000

**PROVENANCE:**

with Richard Green, London.

**202**

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.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

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



**203**

JOHN EMMS (1841-1912)

*On the scent*

signed and dated 'J<sup>no</sup> EMMS/92-' (lower left)

oil on canvas

19½ x 15¾ in. (49.5 x 40 cm.)

£15,000–25,000

\$20,000–33,000

€18,000–29,000





**204**

**JOHN EMMS (1841-1912)**

*The huntsman's companions*

signed and dated 'J<sup>no</sup> EMMS/92' (lower left)

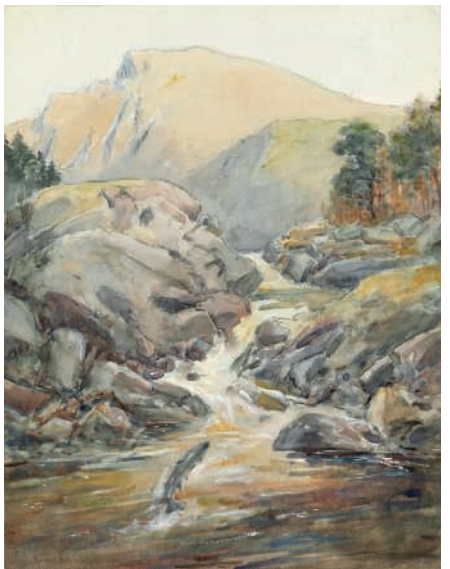
oil on canvas

19¾ x 15¾ in. (50.2 x 40 cm.)

£15,000–25,000

\$20,000–33,000

€18,000–29,000



λ 205

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

*Monarch of the glen; The stag on the skyline; Stags on Glengarry; Stalking in the Highlands; Highland beauty; and Salmon in the pool*

one signed 'Lionel Edwards' (lower right), one signed with initials (lower left) and one signed with initials (lower right), and all inscribed as titled (variously *recto* and *verso*)  
pencil and watercolour heightened with bodycolour on paper

12¼ x 9¼ in. (31.1 x 23.5 cm.); and slightly smaller

£5,000–8,000

(6)

\$6,600–10,000

€5,800–9,100



**\* 206**

ARCHIBALD THORBURN (1860-1935)

*Snipe in the rushes*

signed and dated 'Archibald Thorburn/1901' (lower left)

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

15 x 21 $\frac{5}{8}$  in. (38.1 x 55 cm.)

£25,000–35,000

\$33,000–46,000

€29,000–40,000

**PROVENANCE:**

with Malcolm Innes Gallery, London, 1981.

The Snipe Art Collection of William S. Brewster (1917-2013), Plymouth, MA.



**\* 207**

**ARCHIBALD THORBURN (1860-1935)**

*Pheasant in the snow*

signed and dated 'Archibald Thorburn/1909' (lower left)

pencil and watercolour heightened with bodycolour and gum arabic on paper

19½ x 30⅞ in. (49.5 x 78.5 cm)

£80,000-120,000

\$110,000-160,000

€92,000-140,000

**PROVENANCE:**

Kenneth L.C. Prescott, and by descent.

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.





**208**

ARCHIBALD THORBURN (1860-1935)

*Partridge on a frosty morning*

signed and dated 'Archibald Thorburn/1903' (lower left)

pencil and watercolour heightened with bodycolour and touches of gum arabic on board

21½ x 29⅞ in. (54.6 x 75.8 cm.)

£50,000–70,000

\$66,000–91,000

€58,000–80,000

**PROVENANCE:**

with A. Baird-Carter, London.





209

**209**

ARCHIBALD THORBURN (1860-1935)

*Study of a smew; and Study of a mallard*

the first inscribed 'head to back of crest' (right hand margin); the second inscribed 'Breast to tail' (upper margin)

pencil and watercolour heightened with white on buff paper

the first 8¼ x 11½ in. (21 x 29.5 cm.);

the second 9⅛ x 11¼ in. (23.2 x 29.9 cm.) (2)

£4,000-6,000

\$5,300-7,800

€4,600-6,900



209

**210**

ARCHIBALD THORBURN (1860-1935)

*Study of a mallard in flight*

pencil, watercolour and bodycolour on pale green paper

13 x 18¾ in. (33 x 47.6 cm.)

£3,000-5,000

\$4,000-6,500

€3,500-5,700



210





211

**211**

ARCHIBALD THORBURN (1860-1935)

*Study of a mallard*

signed and dated 'A. Thorburn/1884' (lower right)  
 pencil and watercolour heightened with bodycolour  
 on pale green paper  
 11 x 16 in. (27.9 x 40.6 cm.)  
 £3,000-5,000

\$4,000-6,500  
 €3,500-5,700

**212**

ARCHIBALD THORBURN (1860-1935)

*Study of a hen pheasant*

dated 'Jan. 1 1886' (lower right)  
 pencil and watercolour heightened with bodycolour on buff paper  
 17 x 12 in. (43.2 x 30.5 cm.)  
 £3,000-5,000

\$4,000-6,500  
 €3,500-5,700



212



213

**213**

GEORGE WRIGHT (1860-1942)

*On the scent*

signed 'G. Wright.' (lower right)

oil on canvas

30 x 38 in. (76.2 x 96.8 cm.)

£8,000-12,000

**PROVENANCE:**

with Rowles Fine Art, Llansantffraid, Wales.

**λ 214**

DAVID SHEPHERD (1930-2017)

*The Big Five*

all signed '-David Shepherd-' (lower right) and inscribed and dated '(c) 2009 ALL RIGHTS RESERVED' (on the reverse)

oil on canvas

5 x 7 in. (11.4 x 16.5 cm.) each; 5 x 36½ in. (11.4 x 92.7 cm.) overall

£25,000-35,000

five framed as one

\$33,000-46,000

€29,000-40,000

**PROVENANCE:**

with The Tryon Galleries, London.

**EXHIBITED:**

London, Royal Exchange Art Gallery, *Jubilee Exhibition*, 2009, number untraced.





215

CHEVALIER EDUARDO FREDERICO DE MARTINO (ITALIAN, 1838-1912)

*L'Entente Cordiale: The Royal Yacht Victoria & Albert III reviewing the Anglo-French fleet in Cowes Road, 1905*

signed 'E. De Martino.' (lower right)

oil on canvas

33% x 51% in. (84.7 x 130.5 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-29,000

After many centuries of armed conflict, Britain's alliance with France [against Russia] during the Crimean War (1854-56) at last began a process of reconciliation between the two nations. Latent hostility amongst the general public on both sides of the Channel, however, was far more entrenched and it was to be another half-century before matters improved significantly. Eventually, after several years of prolonged negotiations to settle several outstanding territorial disputes across the world, the

Anglo-French agreement signed in Paris on 8 April 1904 finally ushered in a new era of understanding between Britain and France. Although essentially an inter-governmental agreement, the so-called 'Entente Cordiale', as it soon became known, was also the result of the personal involvement of King Edward VII, especially during his triumphant state visit to Paris in May 1903. As a means of cementing the raw alliance and also to impress the wider world, the French President then decided to send his country's main battlefleet on a goodwill visit to Portsmouth, in the summer of 1905 where the fleet was inspected by the King onboard the Royal Yacht *Victoria & Albert III*.

Eduardo de Martino was a naval officer and marine painter working in South America (Argentina, Uruguay and Brazil, from the 1860s), and court painter to the Brazilian Emperor Dom Pedro II (1825-1891). He later settled in London and was appointed Marine Painter in Ordinary to Her Majesty Queen Victoria in 1895. His connections with the British Royal family brought him the patronage of other crowned princes and heads of state.



λ 216

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

'Pirates' Haunt', Cocos Island, Pacific

signed 'MONTAGUE DAWSON' (lower left) and inscribed  
"PIRATES HAUNT' COCOS ISLAND PACIFIC" (on the stretcher)  
oil on canvas

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

£50,000-80,000

\$66,000-100,000

€58,000-91,000

**PROVENANCE:**

with Frost & Reed, London, November 1953, no. 16178.

with E. Stacy-Marks, Eastbourne, 1989, where purchased by the  
present owners' parents.

**EXHIBITED:**

London, Guildhall, *Royal Society of Marine Artists*, 1953, no. 130.  
Eastbourne, E. Stacy-Marks, *Exhibition of paintings by Montague  
Dawson, Frank Wootton and Pierre de Clausade*, 27 November-10  
December 1989, unnumbered.

**LITERATURE:**

L.G.G. Ramsey, *Montague Dawson, R.S.M.A., F.R.S.A.*,  
Leigh-on-Sea, 1970, p. 44, no. 187.

*Country Life*, 16 November 1989, illustrated p. 61.

Cocos Island lies off the coast of Costa Rica in the Pacific  
Ocean. Historically associated with pirate folklore and rumours  
of legendary hoards of buried treasure, the island is said to  
have formed the inspiration for Robert Louis Stephenson's  
*Treasure Island*. Now a Costa Rican National Park and UNESCO  
World Heritage site, the island, and the richly populated waters  
surrounding it, are celebrated for their wealth of flora and fauna.

Dawson painted a larger canvas of *The Pirates' Cove, Cocos  
Island, Wafer Bay* which sold at Christie's, New York on 31 July  
2001 for \$209,500.



217



218



219

λ 217

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

*Full sail, sunset*

signed 'MONTAGUE DAWSON.'

(lower left)

oil on canvas

28 x 50 in. (71.1 x 127 cm.)

£30,000-50,000

\$40,000-65,000

€35,000-57,000

218

JAMIE MEDLIN (B. 1970)

*Zenith Light - Mariquita, Pendennis  
Cup*

signed 'Jamie Medlin' (lower right)

oil on board

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

£5,000-8,000

\$6,600-10,000

€5,800-9,100

219

DAVID JAMES (1853-1904)

*Cornish breakers*

signed and dated 'D. James 93'

(lower right)

oil on canvas

25¼ x 50 in. (64.2 x 127 cm.)

£30,000-50,000

\$40,000-65,000

€35,000-57,000

**PROVENANCE:**

with MacConnal-Mason, London.



**220**

GEORGE HYDE POWNALL (1876-1932)

*Piccadilly Circus; and The Empire, Leicester Square*

the first signed 'Geo Hyde.' (lower left) and further signed and inscribed 'Piccadilly Circus/  
Geo Hyde' (on the reverse); the second signed 'Geo Hyde.' (lower left) and further signed  
and inscribed 'Leicester Sq/the Empire/Geo Hyde' (on the reverse)

oil on panel

6 x 9½ in. (15.3 x 23.2 cm.)

£5,000–8,000

a pair (2)

\$6,600–10,000

€5,800–9,100





λ 221

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

*Shau Kei Wan, Hong Kong*

signed 'Edward Seago' (lower left)

oil on board

14 x 10½ in. (35.5 x 26.7 cm.)

£20,000-30,000

\$27,000-39,000

€23,000-34,000

**PROVENANCE:**

with Marlborough Fine Art, London, as *Street Scene Sanchiwan - Hong Kong*, where purchased by J. & P. Winter.



λ 222

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

*Pont Mirabeau, Paris*

signed, inscribed and dated '- Herbert Gunn. 1913. PARIS -' (lower centre) and further inscribed 'Pont Mirabeau Paris' (on the reverse)  
oil on canvasboard

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

£10,000-15,000

\$14,000-20,000

€12,000-17,000

At this period Gunn was travelling to Spain and North Africa and it seems likely that he stopped in Paris in 1913 either on his way out or his return home.

We are grateful to the artist's daughter, Chloe Gunn Blackburn, for her assistance in preparing this catalogue entry.

**PROVENANCE:**

Private Collection, UK.



λ \* 223

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

*Corbett's Farm*

signed 'Edward Seago' (lower left) and with inscription 'Corbett's Farm' (on the reverse)

oil on board

12½ x 16 in. (31.8 x 40.6 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

with Frost & Reed, London, no. 25239.

Private collection, USA.



λ \* 224

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

*Low water, Manningtree - Essex*

signed 'Edward Seago' (lower left) and with inscription 'LOW WATER, MANNINGTREE - ESSEX' (on the reverse)

oil on board

26 x 36 in. (66 x 91.4 cm.)

£30,000-50,000

\$40,000-65,000

€35,000-57,000

**PROVENANCE:**

with The Everard Read Gallery, Johannesburg, South Africa.

Private collection, South Africa.

Private collection, UK.



λ 225

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

*Thames barges on an east coast river*

signed 'Edward Seago' (lower left) and with inscription 'THAMES BARGES ON AN EAST COAST RIVER' (on the reverse)

oil on board

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

£30,000-50,000

\$40,000-65,000

€35,000-57,000

# 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, 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](http://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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (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](http://www.christies.com). We must receive your completed Written

Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) 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



## G COLLECTION AND STORAGE

- (a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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 within thirty days following the auction we can, at our option:
- charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the lot in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## 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](http://www.christies.com/shipping) or contact us at [arttransport@christies.com](mailto:arttransport@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](http://www.christies.com/shipping) or contact us at [arttransport@christies.com](mailto:arttransport@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, walibone, 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: carpets, 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 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 through 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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](http://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](http://www.christies.com). Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters.

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



# VAT SYMBOLS AND EXPLANATION

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

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

## VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

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

## SYMBOLS USED IN THIS CATALOGUE

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

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

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

- ψ **Lot** 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

△ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

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

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

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.

### POST 1950 FURNITURE

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

### 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, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

## 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.





SIR EDWARD JOHN POYNTER, BT., P.R.A., R.W.S. (1836-1919)

*Perseus and Andromeda*

signed with initials and dated '18 EJP 72' (lower centre)

charcoal and coloured chalks heightened with touches of white

19 x 54½ in. (38.3 x 137.5 cm.)

£120,000-180,000

**OLD MASTERS / NEW SCHOLARS**  
WORKS OF ART SOLD TO BENEFIT RUGBY SCHOOL

*London, 4 December 2018*

**VIEWING**

1-3 December 2018

8 King Street

London SW1Y 6QT

**CONTACT**

Harriet Drummond

hdrummond@christies.com

+44 (0)20 7389 2278

**CHRISTIE'S**



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

*The Whip, Trevelloe Wood, Cornwall*

Signed A.J. Munnings (lower left)

Oil on canvas

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

£1,000,000 - 1,500,000

## **AN ADVENTUROUS SPIRIT**

**AN IMPORTANT PRIVATE COLLECTION  
SOLD TO BENEFIT A CHARITABLE FOUNDATION**

*London, 13 December 2018*

### **VIEWING**

9-12 December 2018

8 King Street

London SW1Y 6QT

### **CONTACT**

Adrian Hume-Sayer

ahume-sayer@christies.com

+44 (0)20 7389 2696

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**

Now available online, the **Burne-Jones Catalogue Raisonné** invites you to submit works, articles and theses for consideration.

Register and support the **Burne-Jones Catalogue Raisonné** today at [www.eb-j.org](http://www.eb-j.org)

SIR EDWARD COLEY  
BURNE-JONES,  
Bt. ARA (1833–1898)  
*The Heart of the Rose*  
oil on canvas  
38 x 52 in. (96.5 x 131 cm.)



**BURNE-JONES**  
CATALOGUE RAISONNÉ

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JOHN KEATS (1795-1821)  
*Endymion: A Poetic Romance.*  
London: Taylor and Hessey, 1818.

John Clare's copy of the first edition of Keats's *Endymion*: an extraordinary association copy linking two of the greatest ever English poets.

## VALUABLE BOOKS & MANUSCRIPTS

*London, 12 December 2018*

### VIEWING

8 - 11 December 2018  
8 King Street  
London SW1Y 6QT

### CONTACT

Eugenio Donadoni  
edonadoni@christies.com  
+44 (0)20 7389 2152

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



# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

TUESDAY 11 DECEMBER 2018 AT 3.30 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: LIZZIE  
SALE NUMBER:15507

(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.

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- 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.
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I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

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Archibald Thorburn  
1909

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