

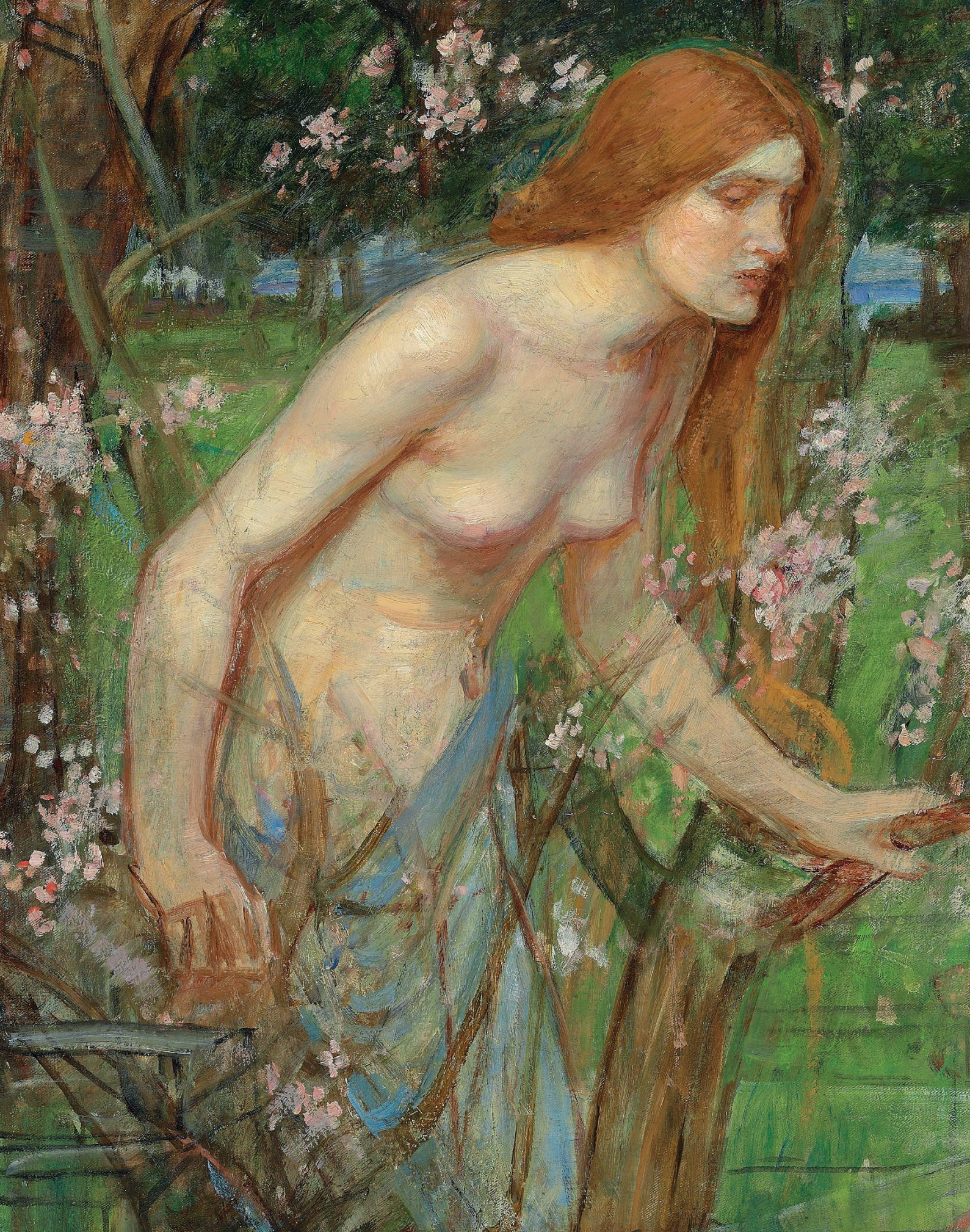
LONDON | 11 JULY 2019

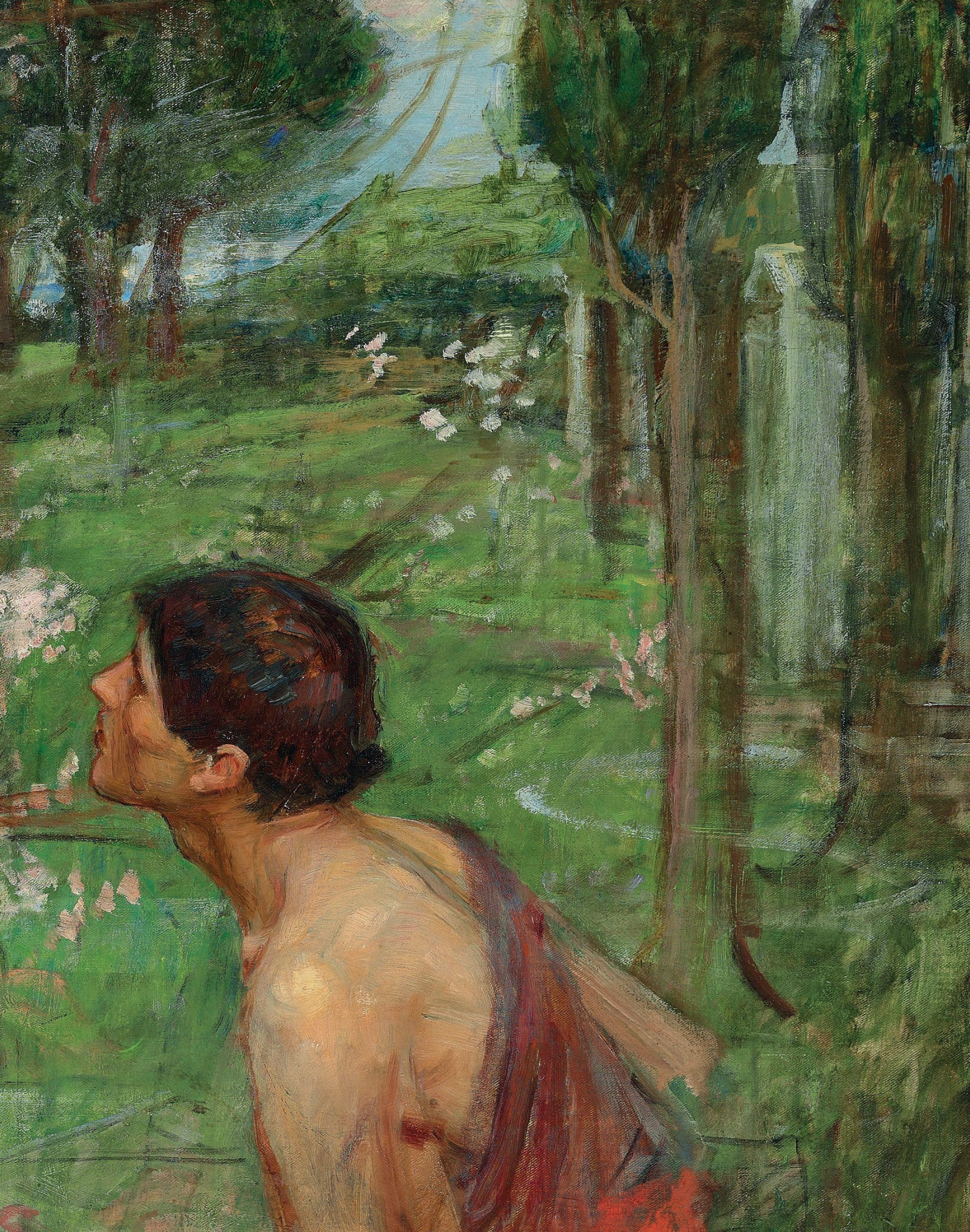
A painting depicting two riders on horseback in a field. The rider in the foreground is on a white horse, wearing a red and orange jacket and a dark cap. The rider in the background is on a brown horse, also wearing a red and orange jacket and a dark cap. A pack of dogs is running in the foreground. The background is a hazy, blue-toned landscape.

BRITISH & EUROPEAN ART

Victorian, Pre-Raphaelite & British Impressionist Art

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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (Lots 1-3)

The following three sketches appear to be preliminary studies for the attendants in *The Sleep of King Arthur in Avalon*, 1881-1898 (Museum de Arte de Ponce, Puerto Rico, fig. 1). This monumental oil, the largest Burne-Jones ever conceived, was originally commissioned by his friend and patron, George Howard, 9th Earl of Carlisle, for his library at Naworth Castle. However, the subject consumed him to such an extent that he requested that his friend surrender the commission to allow him to continue to work on the piece for himself. Burne-Jones returned to the painting periodically over the next two decades, up until his death in June 1898, when it still remained not quite complete. As Peter Nahum noted, the sheer volume of drawings and studies 'bear witness to the importance Burne-Jones gave to Avalon, as do the numerous compositional oil studies and sketches' (P. Nahum, *Edward Burne-Jones: The Earthly Paradise*, Stuttgart, 2009, p. 195). Both lots 2 and 3 appear to be studies for the character on the far left of the composition, who turns his back to the viewer, resting his hand upon a wall. Lot 1 doesn't correspond closely to any of the figures in the painting, suggesting that the artist was still contemplating compositional revisions at a comparatively late stage.



Fig. 1: Edward Coley Burne-Jones, *The Sleep of Arthur in Avalon*, c. 1881-1898 (Ponce Museum of Art, Puerto Rico) © Ponce Museum of Art



1

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

Study of a draped female figure for 'The Sleep of Arthur in Avalon'

black, white and sanguine chalk on terracotta paper
17¾ x 10¾ in. (45 x 27.3 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

Major C.S. Goldman, and by descent to his sons
John Monck, and Commander Penryn Monck.
with Agnew's, London, where purchased for the present collection.

EXHIBITED:

King's Lynn, Fermoy Art Gallery, *The Pre-Raphaelites as Painters and Draughtsmen*, 24 July - 8 August 1971, no. 11.

2

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

Study of a draped female figure, with a subsidiary study of the same, for 'The Sleep of Arthur in Avalon'

black, white and sanguine chalk on terracotta paper
13 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in. (34.6 x 29.8 cm.)

£8,000-12,000

US\$11,000-15,000
€9,000-13,000

PROVENANCE:

Major C.S. Goldman, and by descent to his sons John Monck, and Commander Penryn Monck. with Agnew's, London, where purchased for the present collection.

EXHIBITED:

King's Lynn, Fermoy Art Gallery, *The Pre-Raphaelites as Painters and Draughtsmen*, 24 July - 8 August 1971, no. 13.



3

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

Study for a draped female figure for 'The Sleep of Arthur in Avalon', with a subsidiary figure study in a similar pose

black, white and sanguine chalk on terracotta paper
16 $\frac{1}{8}$ x 11 $\frac{1}{4}$ in. (41.3 x 28.6 cm.)

£7,000-10,000

US\$8,900-13,000
€7,900-11,000

PROVENANCE:

Major C.S. Goldman, and by descent to his sons John Monck, and Commander Penryn Monck. with Agnew's, London, where purchased for the present collection.

EXHIBITED:

King's Lynn, Fermoy Art Gallery, *The Pre-Raphaelites as Painters and Draughtsmen*, 24 July - 8 August 1971, no. 12.





4

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

A sheet of hand studies for 'The Mill'

numbered 'II' (centre left)
pencil on paper
13 x 9 in. (33 x 22.9 cm.)

£5,000-8,000

US\$6,400-10,000
€5,700-9,000

PROVENANCE:

Xavier de Salas Bosch, by whom given to Manuel de Arpe, 1973, and by descent in the family.

This sheet of hand studies was executed in preparation for Burne-Jones's monumental oil painting, *The Mill* (Victoria & Albert Museum, London), begun by the artist in 1870 and worked on intermittently until 1882, when it was exhibited at the Grosvenor Gallery. The interlacing hands in the present drawing refer to the clasped hands of the three young women who dance together to the music played by the figure to the far right of the composition. *The Mill* was one of the artist's non-narrative works, focusing on the symbolic and evocative powers of music.

This sheet was owned by Xavier de Salas Bosch, a prominent Spanish art historian and Director of the Museo del Prado during the 1970s. He gave this work as a gift to his friend Manuel de Arpe, a restorer at the Museum, in 1973, as a memorial to their friendship.

5

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

The Princess out of School

signed 'E R Hughes.' (lower left)
pencil, pen and black ink on paper
10¼ x 16¾ in. (26 x 42.5 cm.)

£5,000-8,000

US\$6,400-10,000
€5,700-9,100

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 15 January 1974, part lot 57 as *Spying on the fairies*.

EXHIBITED:

Birmingham, Birmingham Museum and Art Gallery, *Enchanted Dreams: The Pre-Raphaelite Art of E.R. Hughes*, 17 October 2015 - 21 February 2016, unnumbered.

This drawing relates to a watercolour of the same name and composition which Hughes exhibited at the Royal Society of Painters in Water-Colours (R.W.S.) in 1901 which was purchased directly from the exhibition by the National Gallery of Victoria, Melbourne. In the same year Hughes was elected Vice-President of the R.W.S., a post he held until 1903. In the R.W.S. exhibition catalogue Hughes included words from John Keats's epic poem *Endymion*, 1818:

'Under her favourite bower's quiet shade,
On her own couch, new made of flower leaves'.

8

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5



6

6
JOHN BYAM LISTON SHAW, A.R.W.S. (1872-1919)
Il Decamerone: A Tale from Boccaccio

signed and dated 'BYAM.SHAW.1898' (lower right, in a cartouche)
 pencil, pen and black ink on paper
 18 x 22 5/8 in. (45.7 x 57.5 cm.)

£5,000-8,000

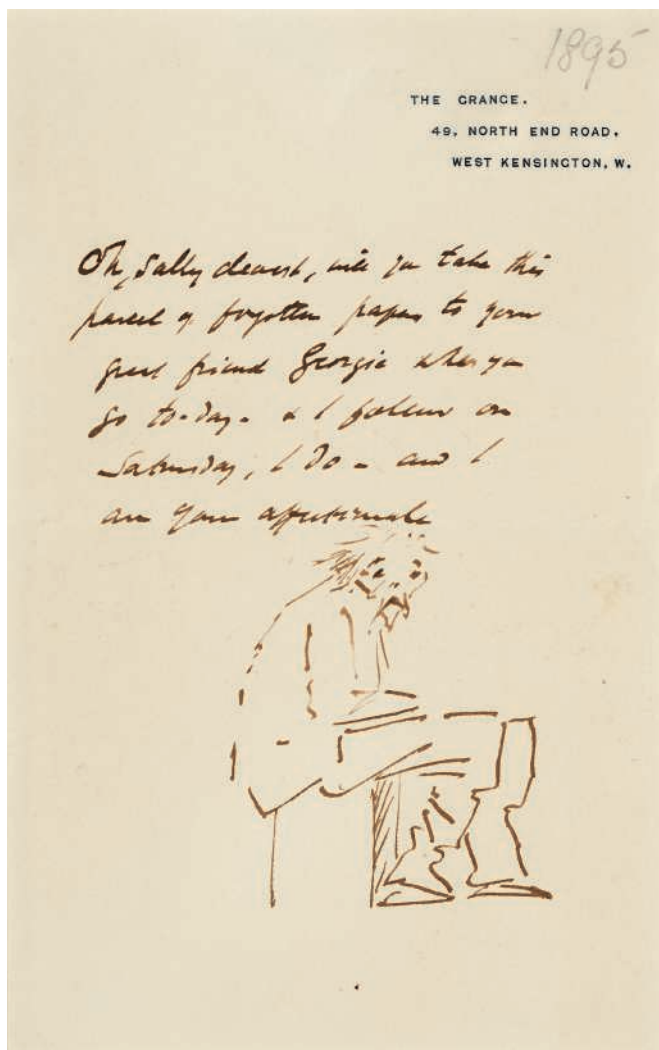
US\$6,400-10,000
 €5,700-9,000

PROVENANCE:

Probably, George Howard, 9th Earl of Carlisle, by whom given to Sir George and Lady Margaret Duckworth.

The subject matter is taken from Giovanni Boccaccio's *Decamerone*, a series of novellas written in the 14th Century, narrated by a group of young Florentines who tell stories to entertain themselves as they hide in isolation away from the Black Plague ravaging their city. In 1899 Byam Shaw illustrated a new edition, *Tales from Boccaccio done into English by Joseph Jacobs*, and the present drawing was engraved and used as the Frontispiece.

Sir George Herbert Duckworth (1868-1934), a public servant, was the son of Herbert Duckworth, a barrister, and Julia Prinsep Jackson, niece of the photographer Julia Margaret Cameron. After her husband's death Julia Duckworth married the author Leslie Stephen, and Sir George was therefore half-brother to Vanessa Bell and Virginia Woolf. In September 1904 he married Lady Margaret Herbert (1870-1958), a daughter of Henry Herbert, 4th Earl of Caernarvon, and in 1927 he was knighted.



7 (part)

7

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

A self-portrait in caricature; A chicken regarding a worm; and A cat watching a bird

the first, dated '1895' (upper right) and inscribed 'Oh, Sally dearest, will you take this/parcel of forgotten papers to your/great friend Georgie when you/go to-day. & I follow on/Saturday, I do - and I/am your affectionate' (centre); the second, signed with initials and dated 'E.B.J. Sept. 1889' (lower centre); and the third, signed with initials and inscribed "This is a very cruel subject/but alas! sometimes too/ true, sign[ed] your affe[ctionate]!" EBJ.' (lower centre) and dated '1888' (upper right) pen and brown ink, one on writing paper embossed '.', one on an envelope, one on a buff paper 7 x 4½ in. (17.8 x 11.5 cm.), and smaller three mounted as one (3)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

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 in the family.

8

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

The Guardian Angel

pencil, watercolour and bodycolour, heightened with gold on paper 17¼ x 10½ in. (43.9 x 26.7 cm) in the original mount and frame

£30,000-50,000

US\$39,000-64,000
€34,000-56,000

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, Hayward Gallery; Southampton, Southampton City Art Gallery; and Birmingham, Birmingham Museum and Art Gallery, The Arts Council of Great Britain, *Edward Burne-Jones*, 5 November 1975 - 11 April 1976, no. 315.

LITERATURE:

G. Burne-Jones, *Memorials of Edward Burne-Jones*, London, 1904, p. 66.

This beautiful watercolour by Burne-Jones was painted for his daughter Margaret circa 1876, and is a stand-alone work in his *œuvre*; never developed into a larger arrangement. Georgiana Burne-Jones described the composition in her *Memorials* as a girl walking 'hand in hand with an angel, who leans from the sky to reach her without doing any violence to reason' (G. Burne-Jones, *op. cit.*, p. 66). Georgiana also touches on the possible source of inspiration for this work, pointing to her husband's correspondence from the same year to the Graham family where he describes Botticelli's *Coronation of the Virgin*, as showing heaven and earth 'just as they are - heaven beginning six inches over the tops of our heads' (*ibid.*, p. 64.) Burne-Jones also explored this idea in his major work *The Annunciation* (fig. 1), began in the same year (Lady Lever Art Gallery, Liverpool) which features a similar compositional arrangement. The proximity of the divine to the quotidian can certainly be evinced through the clear communion between the two figures, connected through their entwined hands.

The central figure appears stranded in a barren and rocky landscape, but shows no fear as she is led by the titular guardian angel, who leans down towards her over a ghostlike crenellated wall. The girl's other hand rests on her heart, indicative of the faith she has in the angel to guide her safely. She appears to be dressed in a very simple white nightgown, which adds a dreamscape element to the composition, and her head is tilted up towards the angel, showing an expression of serenity. The angel is dressed simply in blue, more humbly attired than many of the artist's other depictions of angels, which further underscores Burne-Jones's desire to bring the heavenly down to earth. Despite the simplicity of the robes and the sparseness of the landscape, the angel's great white wings and the touches of gold scattered throughout elevate this sweet scene to the heavenly.



Fig. 1: Edward Coley Burne-Jones, *The Annunciation*, 1876 (Lady Lever Art Gallery, Liverpool) © Bridgeman Images



PROPERTY FROM A MASSACHUSETTS ESTATE

*9

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

Head study for 'The Sirens'

signed with initials and dated 'EB-J/1895+' (lower right)
pencil on paper laid on board
19¼ x 13¾ in. (50.2 x 35 cm.)

£70,000-100,000

US\$89,000-130,000

€79,000-110,000

PROVENANCE:

Remaining works of the late Sir Edward Burne-Jones, Bt. (†); Christie's, London, 5 June 1919, lot 25 (24 gns to Gooden & Fox).

Lord Leverhulme.

Lady Lever Art Gallery; Christie's, London, 6 June 1958, part lot 22 (38 gns to Lewis[?]).
with The Swetstoff Gallery, Boston.

Mrs Irving Glickman.

EXHIBITED:

London, Burlington Fine Arts Club, 1899, probably no. 31.

Paris, Exposition Universelle, *British Art Section*, 14 April - 12 November 1900, case 4.

The present lot is an elegant head study for *The Sirens* (Ringling Museum, Sarasota, California, fig. 1), a late, unfinished oil painting which, whilst originally considered in the early 1870s, was not designed until 1880, and only committed to canvas in 1891. Throughout the 1890s Burne-Jones created numerous sketches in connection with this oil, and 'the bevy of beautiful female figures provided the need (or the excuse) for many individual head studies, all dated 1895 or 1896, which rank among his most delicate pencil drawings' (S. Wildman and J. Christian, *Edward Burne-Jones: Victorian Artist-Dreamer*, New York, 1999, p. 321, no. 157). A very similar pencil study is held in the collection of the Fogg Museum in Cambridge, Massachusetts.

The Sirens was commissioned by one of Burne-Jones's greatest patrons, Frederick Leyland (1831–1892), and in describing the work to him, the artist remarked that he didn't wish to capture a specific mythological scene, but to depict 'any sirens, anywhere, that lure on men to destruction' (G. Burne-Jones, *Memorials*, London, 1904, p. 222). The scene is therefore not drawn directly from mythology, but is an imaginative and deeply evocative composition. The moment captured is fraught with foreboding as a ship of sailors draw into a bay, surrounded on all sides by the eponymous sirens. The discarded helmets in the foreground betray the coming fate of the sailors who have been lured to shore by these ethereal figures. Executed in dark crepuscular tones, this further imbues the scene with dread and contributes to the work as a meditation on the darker side of desire.



Fig. 1: Edward Coley Burne-Jones, *Sirens*, c. 1891/1898 (The Ringling Museum of Art, Florida)
© Photo from the Collection of The John and Mable Ringling Museum of Art the State Art
Museum of Florida, Florida State University





THE PROPERTY OF A PRIVATE COLLECTOR, CHICAGO

***10**

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

Head of a young girl: Study for 'Hope'

black, sanguine and white chalk on terracotta paper
12 $\frac{5}{8}$ x 11 in. (32.1 x 28 cm.)

£50,000-70,000

US\$64,000-89,000
€57,000-79,000

PROVENANCE:

with Thomas Williams Fine Art, London.

Burne-Jones returned to the theme of Hope several times throughout his career. In 1871, the artist designed the windows for Christ Church Cathedral in Oxford, depicting the Christian virtues of Hope, Charity and Faith, and he worked all three designs up into large watercolours later in the same year. In 1896, he painted a large oil version of the 1871 watercolour for Mrs George Marston Whitin of Whitinsville, Massachusetts. The finished oil closely replicates the figure from the earlier watercolour, however, he situates the figure of Hope in a cell with barred windows, her ankle is chained, yet she looks up to the top corner and her hand is outstretched. Both the watercolour and oil employ the symbolic properties of flowers; periwinkles grow through the floor, attributes for those condemned to death. The figure also holds apple blossom in her arms, which is symbolic of new life. In the present study, Burne-Jones captures the tilted head and upturned gaze of the girl, turned to the sky to signify the hope promised in the title.



THE PROPERTY OF A PRIVATE COLLECTOR, CHICAGO

***11**

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

Head of a young man: Study for 'Perseus'

black, sanguine and white chalk on terracotta paper
15 $\frac{3}{8}$ x 12 $\frac{1}{2}$ in. (39 x 31.8 cm.)

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

with Thomas Williams Fine Art, London.

The present lot is a study for the head of Perseus, from the eponymous series which Burne-Jones began in 1875. The cycle was commissioned for the music room of the Conservative politician, Arthur Balfour (1848-1940) who served as Prime Minister between 1902-1906. Balfour left the subject entirely open for Burne-Jones' interpretation, and the artist selected the Legend of Perseus as his inspiration, using William Morris's *Earthly Paradise* for his source material. In typical fashion Burne-Jones produced a wealth of preliminary material, filling an entire sketchbook from July 1875 with related drawings. The current head study doesn't appear to directly relate to any particular scene in the series, and was likely executed as part of the artist's preparations.

PROPERTY OF A PRIVATE COLLECTOR

***12**

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

Astrologia

pencil, watercolour and bodycolour, heightened with gum arabic on paper laid on canvas
21 x 18 in. (53.5 x 45.8 cm.)

£400,000-600,000

US\$510,000-760,000
€460,000-680,000

PROVENANCE:

Edward Broadhurst, by 1893.
Mrs Blanche Watney and by descent to
O.V. Watney Esq. (*); Christie's, London, 4 July 1967, lot 58 (480 gns to Agnew).
with Agnew's, London.
J. Gifford, by 1975.

EXHIBITED:

London, Royal Society of Painters in Watercolours, 1865, no. 18.
London, New Gallery, *Exhibition of the Works of Edward Burne-Jones*, 1893, no. 20.
London, New Gallery, 1899, no. 17.
London, Hayward Gallery; Southampton, Southampton City Art Gallery; and Birmingham, Birmingham
Museum and Art Gallery, The Arts Council of Great Britain, *Edward Burne-Jones*, 5 November 1975 - 11
April 1976, no. 85, lent by J. Gifford Esq.

LITERATURE:

Spectator, 29 April 1865, p. 468.
Art Journal, 1865, p. 174.
M. Bell, *Edward Burne-Jones*, London, 1893, p. 33.
G. Burne-Jones, *Memorials of Edward Burne-Jones*, London, 1904, p. 302.
C. Wood, *Burne-Jones: The Life and Works of Sir Edward Burne-Jones (1833-1898)*, London, 1998, p. 10,
illustrated p. 11.



Burne-Jones's move in 1865 to 41 Kensington Gardens precipitated a great period of creativity for the artist, and the present work, *Astrologia*, was one of the first pictures produced following this relocation. By this period, Burne-Jones had stylistically begun to move away from the medievalism synonymous with his early works, and had begun to introduce Italian sources to his art. This aesthetic shift was occasioned by his first two trips to Italy: initially in 1859 with his fellow artist Val Prinsep, and again in 1862 alongside his wife, Georgiana, and John Ruskin. Ruskin was so keen to 'improve' Burne-Jones's style that he financially funded the trip, in the belief that making copies of Venetian works would greatly aid in the artist's draughtsmanship and formal maturation. These trips certainly proved influential, with Burne-Jones remarking upon his return to his studio assistant, T.M. Rooke, that he thought 'there could be no paintings in the world but Carpaccio's and the other Venetians' (S. Wildman and J. Christian, *Edward Burne-Jones: Victorian Artist Dreamer*, New Haven, 2000, p. 98).

Astrologia was thus conceived at the height of the artist's Venetian tendency, and this influence can be evinced in the composition, by the half-length portrait in profile, and the figure's diaphanous pink gown. The artist was undoubtedly looking to Renaissance portraiture at the time, as he is known to have made copies of Giulio Romano's *Isabella d'Este*, circa 1520, which he saw in the collection at Hampton Court. The intricate black brocade and billowing proportions apparent in Isabella's costume were subsequently applied by Burne-Jones for his 1860 painting, *Sidonia von Bork* (Tate Gallery, London).

The model who sat to Burne-Jones for the present lot was Miss Augusta Jones, described by Georgiana Burne-Jones as 'a noble looking girl' for whom the artist had 'much regard and respect' (G. Burne-Jones, *Memorials*, London, 1904, p. 302, p. 360). Jones was a favourite of the artist during his early career, and he also employed her to model for Princess Sabra in the *Princess and the Garden* from the St George Series (Musée d'Orsay, Paris) of the same year. Both paintings render Jones's androgynous and strong features in profile, clad in a loose pink gown and depicted deep in contemplation. However, in *Astrologia*, symbolism surpasses narrative, as the subject evokes the general art of astrology and doesn't illustrate a specific scene from



Fig. 1: Edward Coley Burne-Jones, *Baronne Madeleine Deslandes*, 1895-96 (National Gallery of Victoria, Melbourne) Purchased with funds donated by Andrew Sisson, 2005 © Photo: National Gallery of Victoria, Melbourne

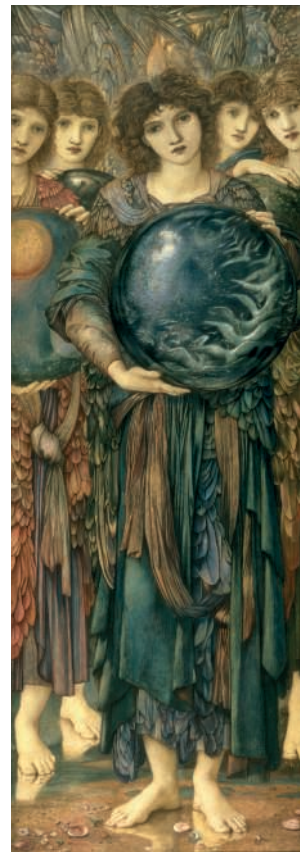


Fig. 2: Edward Coley Burne-Jones, *The Days of Creation: The Fifth Day*, 1870-76 (Fogg Art Museum, Harvard Art Museums, USA) © Bridgeman Images

literature or myth. The background is dark and left entirely un-delineated except for a spray of laurel leaves, symbolic of transformation and triumph. The figure holds a dark and highly polished orb to her eyes, as she gazes deeply into it, prophesying what is to come. A heavy tome lies open in front of her, to assist with her divination.

The work is standout in Burne-Jones's *œuvre*, and unlike many of his paintings that depicted themes or subjects he returned to over a long period of time, there are only two smaller sketches known; one pastel, drawn in 1863 (Private Collection), that was given by the artist to Francis Blanche, the Burne-Jones's housekeeper. The other identified drawing is a red chalk and pencil head study, again using Miss Augusta Jones as the model (Birmingham Museum & Art Gallery, Birmingham).

In *Astrologia* Burne-Jones explores a more general mood of mysticism, as his model consults a highly-polished crystal ball, whilst she is otherwise plunged into darkness. The crystal ball was a fascinating motif employed by Burne-Jones throughout his career, and the ball itself stayed in his studio, being used in his 1895-1896 portrait of *Baronne Deslandes* (National Gallery of Victoria, Melbourne, fig. 1); the French symbolist author who wrote under the *nom de plume*, Ossit. In both pictures, Burne-Jones seems to relish the dual purpose of the orb as both a means of reflecting light, also apparent in his use of convex mirrors, but also as a symbol to signify the occult and the sublime. Interestingly, Burne-Jones similarly embellishes the backdrop of *Baronne Deslandes* with laurel leaves, indicating that he was looking back to *Astrologia* when considering ways to depict the enigmatic and shadowy Baronne. The orb is also evident in Burne-Jones's *Days of Creation* Series (fig. 2) which he designed for William Burges's Great Bookcase. Madame Deslandes saw these works herself in the artist's 1892 exhibition, describing them as 'symbols of the immeasurable distress of creation' (A. Smith, *Edward Burne-Jones*, London, 2018, p. 166.)



PROPERTY FROM THE ESTATE OF L.S. LOWRY

13

DANTE GABRIEL ROSSETTI (1828-1882)

Maria Stillman, née Spartali

inscribed 'one of the drawings from the studio' (on the reverse of the backboard)

black chalk on pale blue-green paper

19¼ x 14 in. (48.9 x 35.6 cm.)

£150,000-250,000

US\$190,000-320,000

€170,000-280,000

PROVENANCE:

Dante Gabriel Rossetti (?); Christie's, London, 12 May 1883, lot 13, as *La Bella Manna, Study of a Lady's Head* (7 gns to C. Flower).

Lord Battersea, Norfolk.

Mr. Dearnley, Norwich.

Probably, with The Stone Gallery, Newcastle, where purchased by

L.S. Lowry, R.A., and by descent in the family.

EXHIBITED:

Salford, *The Lowry, Lowry & The Pre-Raphaelites*, 10 November 2018 - 24 February 2019, no. 16.

LITERATURE:

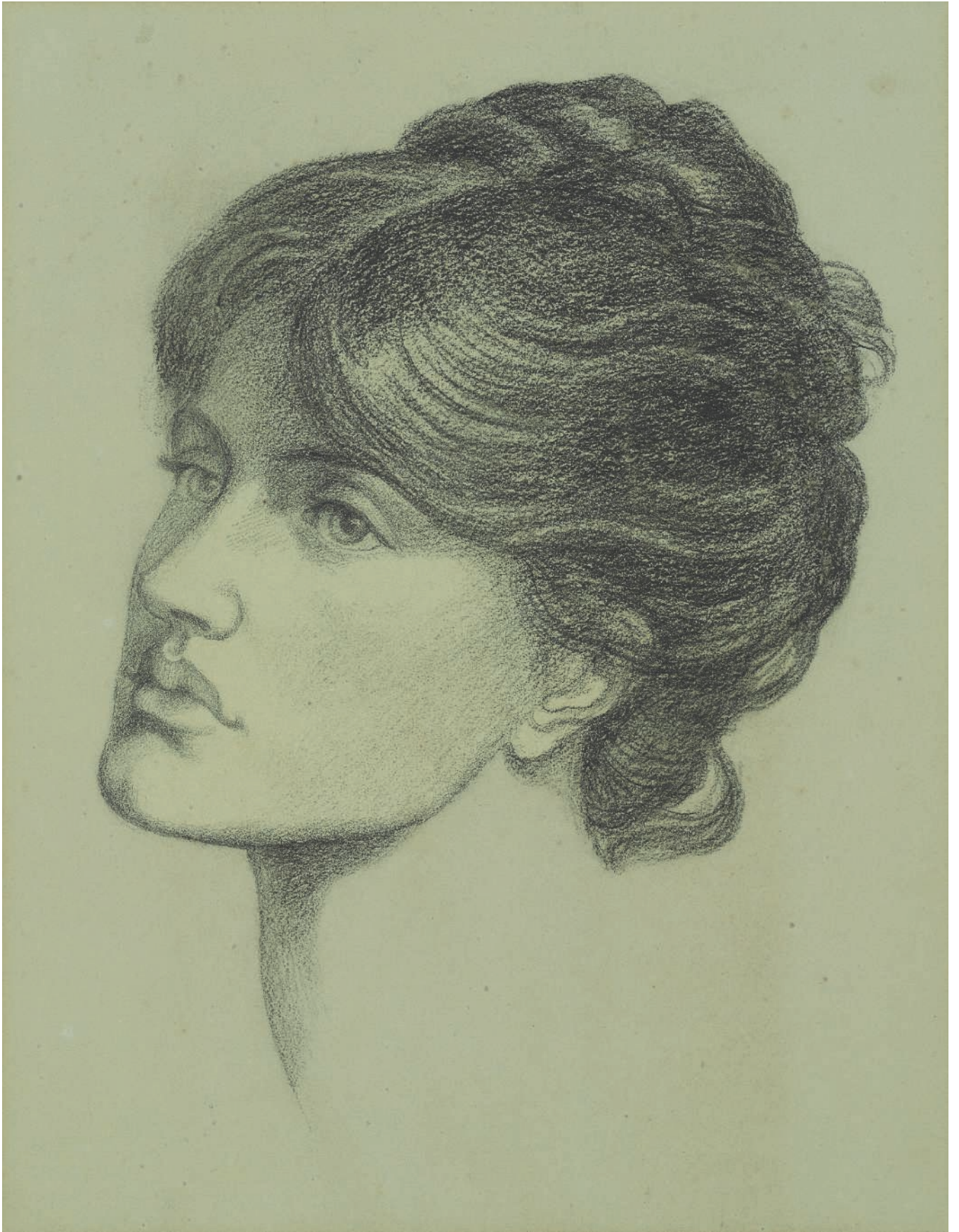
V. Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti (1828-1882)*, Oxford, 1971, p. 198, no. 520.

This striking head study by Rossetti depicts the perennial Pre-Raphaelite beauty, Marie Stillman (1844-1927). Marie was the youngest daughter of wealthy Greek parents. Her father, Michael Spartali, had made his money as a cotton merchant and served as Greek consul-general in London, 1866-82. The Spartali family were prominent members of the cultured and affluent Anglo-Greek community that came to have an enduring impact in the history of Victorian art, which included Burne-Jones and Rossetti's great patron Constantine Ionides and his family, as well as Maria Zambaco, Burne-Jones's model and mistress, and Aglaia Coronio, who also sat for Rossetti.

It was through her connection to the Ionides family that Marie and her sister Christine were first introduced to the Pre-Raphaelite circle when they attended a garden party at their home in Tulse Hill. Due to the Ionides's reputation as great patrons, many artists were in attendance, and all were reportedly struck by the Greek sisters' beauty. Thomas Armstrong recalled 'every one of us burned with a desire to paint them', and the poet Algernon Swinburne thought that she was 'so beautiful I feel as if I could sit down and cry' (T. Armstrong, *A Memoir 1832-1911*, London, 1912, p. 195). Marie first sat for Rossetti in 1869, and he wrote of the experience, 'I find her head about the most difficult I ever drew. It depends not nearly so much on real form as on subtle charm of life which one cannot re-create.' (A. Rose, *Pre-Raphaelite Portraits*, London, 1981, p. 106). The current study was sold in Rossetti's studio sale in these Rooms on 12 May 1883, lot 13, as *La Bella Mano, Study of a Lady's Head*. Whilst Alexa Wilding was the model for the finished oil of *La Bella Mano* (Delaware Art Museum, Delaware), the present lot could have been a head study in preparation for the finished composition.

Marie was not merely a Pre-Raphaelite muse, but a gifted artist in her own right. Educated at home, she showed an early aptitude for drawing, and became a pupil of Ford Madox Brown in 1864; learning alongside his own three children, Lucy, Catherine and Oliver. Marie first exhibited her work at the Dudley Gallery, Piccadilly, in 1867, where she presented three watercolours of female figures. Over her long career, she painted over a hundred and fifty works, exhibiting at the Royal Academy, Grosvenor Gallery, and in Liverpool, Birmingham and Manchester. In 1871 Marie married the Rossettis' friend William James Stillman, an American diplomat and journalist. The couple lived an itinerant life, spending time in America, Italy and England. Due to their peripatetic existence and William's unsettled career, Marie was often relied upon to supplement his income through the sales of her work.

This drawing was formerly in the collection of Laurence Stephen Lowry (1887-1976), the celebrated modern British artist, who was a lifelong admirer of Rossetti's work. A frugal man, Lowry didn't purchase his first picture by Rossetti until he had retired at age sixty-five, and his collection eventually grew to seventeen works by the Pre-Raphaelite master; describing the artist as being 'the only man whose work I have ever wanted to possess' (C. Stewart, *LS Lowry: A Victorian Romantic*, Salford, 2018, p. 7). Lowry's love of Rossetti had been nurtured from his childhood spent in Manchester, where many iconic Pre-Raphaelite works were already held in the Manchester City Art Gallery Collection.





14

***14**

EDWARD CLIFFORD (1844-1907)

Fatima, Bluebeard's wife

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

£7,000-10,000

US\$8,900-13,000
€7,900-11,000

PROVENANCE:

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

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

PROPERTY FROM THE ESTATE OF L.S. LOWRY

15

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

Female head study for the first of the Three Graces in 'Venus Concordia'

signed with initials, inscribed and dated 'EBJ 18/95/for VENUS CONCORDIA.' (lower right)
pencil on paper
18½ x 13 in. (47.3 x 33 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Sir Edward Coley Burne-Jones (†); Christie's, London, 16 July 1898, lot 164 (60 gns to Brook).

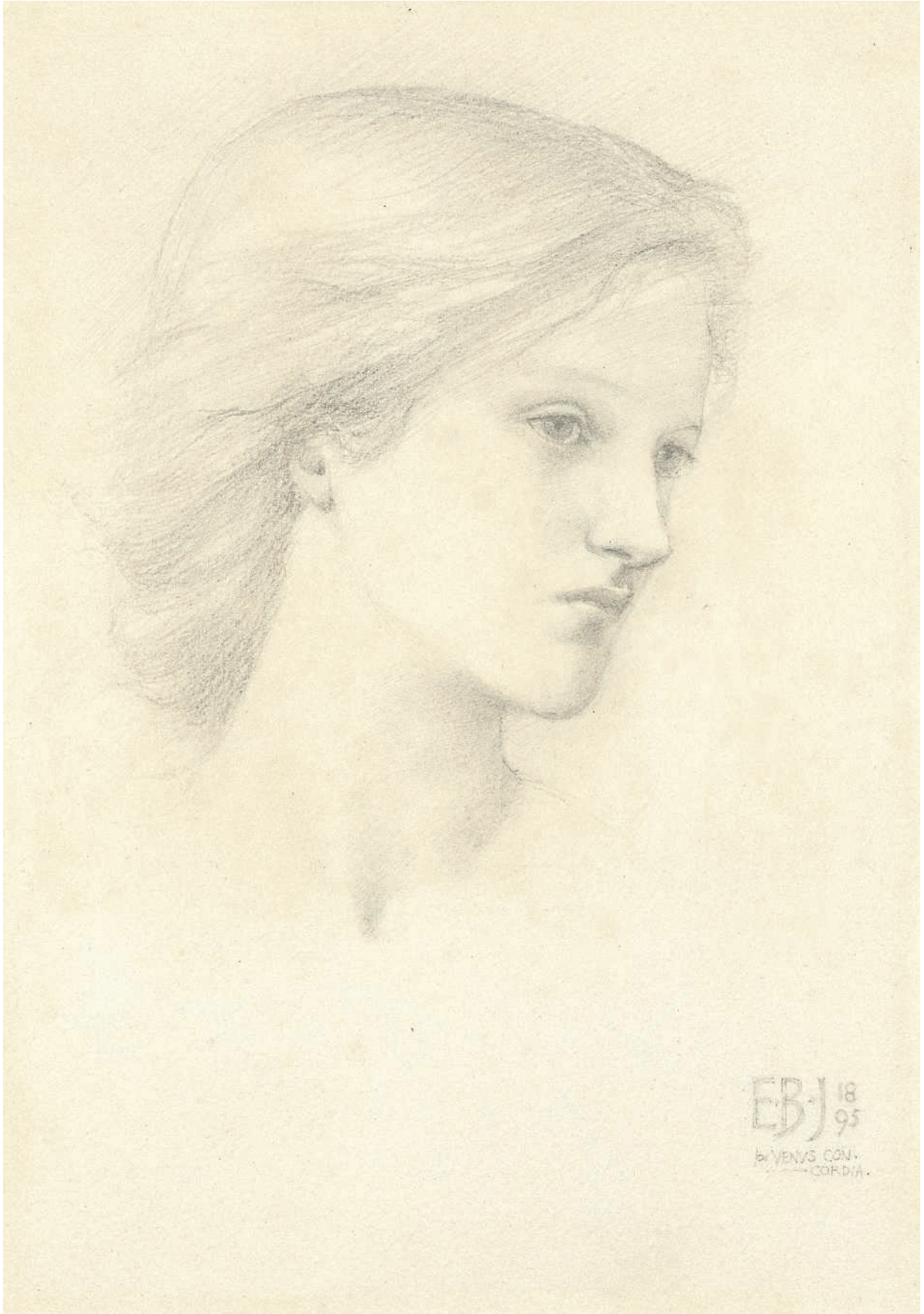
Lord Battersea, Norfolk.

Mr Dearnley, Norwich.

Probably, with The Stone Gallery, Newcastle, where purchased by L.S. Lowry, R.A., and by descent in the family.

The present drawing is a study for one of the Three Graces in Burne-Jones's *Venus Concordia*. This composition was part of the artist's ambitious project to depict the *Story of Troy*, began in 1870, but ultimately left unfinished. While we can't be sure of Burne-Jones's intention, it is possible that he wished to create a vast 'modern secular version of a Renaissance polyptych altarpiece' (S. Wildman and J. Christian, *Edward Burne-Jones: Victorian Artist-Dreamer*, New York, 1999, p. 152) incorporating both painting and sculpture. *Venus Concordia* was conceived as the first of three *predella* panels to be followed by *The Feast of Peleus* and *Venus Discordia*. The incomplete oil sketch illustrating the schema for the total work is held at the City Museum and Art Gallery in Plymouth. It appears that Burne-Jones's desire to explore the subject of Troy was superseded by the commencement of his Briar Rose and Perseus series. However, sections of the design were later returned to and developed by Burne-Jones. Both *The Feast of Peleus* (1872-81) and *The Wheel of Fortune* (1875-83) originated from the inspiration of the piece, along with the pair of Venus oils.

The composition of *Venus Concordia* shows the goddess Venus enthroned in a wooded landscape, while Cupid slumbers at her feet. The Three Graces are to her left, and contented lovers repose in the background. The present lot is a preliminary sketch for the first of the three Graces' figures on the far left of the arrangement. Georgiana Burne-Jones recorded in her *Memorials* the lengths the artist went to to perfect the composition: 'with the three Graces who stand together at the right hand of the Goddess Edward took endless pains, to make them beautiful in themselves, yet subordinate to the beauty of Venus. And again, the beauty of each one of them must be measured, none transcending the other' (G. Burne-Jones, *Memorials*, London, 1904, p. 268). A reduced version of both *Venus Concordia* and *Discordia*, executed in pencil, are at the Whitworth Art Gallery at the University of Manchester. The tranquillity of *Concordia* is upended in *Venus Discordia*, where the carnage wrought by the four Vices of Anger, Envy, Suspicion and Strife is portrayed.





THE PROPERTY OF A GENTLEMAN

16

SIMEON SOLOMON (1840-1905)

An Eastern Bishop

signed with initials and dated 'SS/ 1889' (lower left)

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

12¼ x 8½ in. (31.7 x 21.6 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Sir Isidore Spielmann (1854-1925), and by descent in the family.

Solomon's fascination with religion and its rituals was not bound to a single creed. As early as the mid-1860s, he took his subject matter from both the stories of different religions, and the costumes and rituals of their priests.

By the 1880s, he had begun to take a more mystic, vaguer approach to depicting religious figures, and here, the figure is shown not in ritual, but

with eyes closed in contemplation. His *kalimavkion* head covering and the suggestion of a crozier to the right of the sheet imply that he may be a Greek Orthodox bishop, a religious group that particularly intrigued and engaged Solomon. The use of bodycolour scumbled over a watercolour base achieves a remarkable sense of the shimmering silk and gold thread of the bishops robes.

This drawing was in the collection of Sir Isidore Spielmann (1854-1925), an engineer who was later knighted for his organisation of exhibitions of British art across the world. He was also a founder of the National Art Collections Fund (now the Art Fund). It seems likely that he acquired this drawing directly from the artist - he organised the Anglo-Jewish Historical Exhibition in 1887, and was committed to supporting Jewish artists, so it is very possible that he knew Solomon. His brother, the art critic Marion H. Spielmann, wrote in *Jewish World* after the artist's death, 'the name of Simeon Solomon will be remembered and honoured as an artist' (7 December 1906, p. 626).



17

SIMEON SOLOMON (1840-1905)

King Solomon sitting in judgement

signed with initials and dated 'SS/ 1881' (lower right) and with inscription 'A Prince in Israel/ S. Solomon. 1881' (on the reverse)
pencil, watercolour and bodycolour, heightened with gum arabic on paper laid on board
11¾ x 7¾ in. (29.8 x 19.8 cm.)

£5,000-8,000

US\$6,400-10,000
€5,700-9,000

PROVENANCE:

with The Maas Gallery, London, 1970.

The story of the Judgement of Solomon comes from the Hebrew Bible, and is the tale of how King Solomon of Israel ruled between two women both claiming to be the mother of a child. Solomon suggested that they cut the baby in two, with each woman to receive half, and by their reactions was easily able to discern who the real mother was. Here, Solomon is depicted seated, holding a reed pen and about to give his judgement.



***18**

JAMES SMETHAM (1821-1889)

Flora

signed 'J. Smetham' (lower right)

oil on canvas

15½ x 9¾ in. (39.5 x 24.5 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

By descent to the grandson of the artist, Dennis Smetham.

His sale (*); Christie's, London, 24 October 1975, lot 57, as *Portrait of a young lady, small bust length, wearing a green dress, holding a flower.*

Anonymous sale; Susantin's, Chicago, 23 June 2005, lot 6093.



19

EDWARD THOMPSON DAVIS (1833-1867)

Madonna and Child

oil on gesso prepared panel

6¾ x 6½ in. (17.2 x 16.5 cm.)

£3,000-5,000

US\$3,900-6,400

€3,400-5,600

PROVENANCE:

Roger Warner (1913-2008), Burford, Oxfordshire, and by descent.

Based in Worcester, Davis studied at the Birmingham School of Design contributing to the Royal Academy from 1854 until his untimely death from cholera in Rome in 1867. The Tate owns one of his watercolour sketches, and examples of his genre paintings hang in the Wolverhampton Art Gallery and Worcester City Museums.

Most of the artist's *œuvre* was executed in the Cotswolds, and this work comes from the collection of Roger Warner, the noted Burford dealer.



PROPERTY OF A CONNECTICUT LADY

***20**

AFTER DANTE GABRIEL ROSSETTI (1828-1882)

Monna Vanna

oil on canvas

35¼ x 33¼ in. (89.6 x 84.4 cm.)

£30,000-50,000

US\$38,000-63,000

€34,000-56,000

PROVENANCE:

J.E.L. Orpen, and by descent.

Anonymous sale; Christie's, London, 7 June 2007, lot 40, where purchased by the present owner.

Dante Gabriel Rossetti's *Monna Vanna*, 1866 (Tate Gallery, London) is one of the most iconic Pre-Raphaelite images. Its celebrity was further cemented in its usage as the cover image for the pivotal 1984 exhibition at the Tate: *The Pre-Raphaelites*. The present lot is a close copy of Rossetti's original work, and whilst the true author of the work has not been identified, the copyist was clearly an accomplished artist. This work has been historically categorised as 'School of Rossetti', indicating that its creation was most likely contemporary with the artist's life. More specifically, it is likely to date from the turn-of-the-century, when the Decadent movement popularised an opulent aesthetic. *Monna Vanna* was modelled on Alexa Wilding, and is one of a series of very sensuous and decorative portraits of beautiful women executed by Rossetti in the mid-1860s. The title translates as 'Vain Woman' and derives from a character in *La Vita Nuova* penned by his namesake Dante Alighieri. Rossetti translated *La Vita Nuova* into English in October 1848, and the text was of great personal significance to him. The artist stated that he intended his painting to embody: 'the Venetian ideal of female beauty'.

21

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

Study for 'Phyllis and Demophoön', 1905

oil on canvas, unframed
29½ x 40¾ in. (74.9 x 104.1 cm)

£150,000-250,000

US\$200,000-320,000
€170,000-280,000

PROVENANCE:

John William Waterhouse, R.A. (†); Christie's, London, 23 July 1926, either lot 21 (catalogued as *Phyllis and Demophoon*, 55 x 41½ in.) or lot 22 (*A Study for 'Phyllis and Demophoon'*, 55 x 40½ in.); (both lots sold 10 gns to Croal Thomson.)
with Croal Thomson, London.
Private collection, Spain.

Unseen by the public since 1926, the rediscovery of this glowing oil study is a welcome reminder of why J.W. Waterhouse was—and is—so admired as a master painter. A full-scale preparatory study for the finished version of *Phyllis and Demophoön* that he signed in 1905 and first exhibited at the Royal Academy in 1907, this canvas rewards careful viewers with many pleasures. With our eyes we appreciate its rich colouring and dynamic brushwork, while with our minds and hearts we experience a touching encounter, drawn from a classical source, that is quintessentially Waterhouse.

Examining a large, unfinished oil study like this affords us rare opportunities to admire Waterhouse's deft draughtsmanship, particularly evident in the girl's flesh and the boy's face; the iconic red hair of his favourite female model; the delicate red and pink lake pigments he relished; the explosion of blossom that almost vibrates thanks to its thick impasto; the expressive zig-zagging of the tree branches; and the Italian pines, green grass, and blue sky—flecked with pinkish clouds—Waterhouse preferred in his final decade. Particularly noteworthy is the fact that no passage carries just one colour: Waterhouse applied touches of diverse hues everywhere, certain they would coalesce in viewers' eyes as they backed away from the canvas.

As with his treatments of Ariadne (1898), Medea (1907), and Penelope (1912), Waterhouse consulted Ovid's *Heroides*, a volume of poems recounting the ordeals that women endure through the actions (or inactions) of men. During his journey home from the Trojan War, the Greek hero Demophoön falls in love with Phyllis, daughter of the Thracian king. When he fails to keep his promise to return and marry her, Phyllis hangs herself. Fortunately, the gods take pity by transforming her into an almond tree. Demophoön finally returns and remorsefully embraces the barren tree, which suddenly sprouts the blossom seen here. Although Phyllis emerges to forgive her faithless lover, she cannot regain human form. Thanks to Waterhouse's characteristic discretion, viewers grasp the powerful pathos of this reunion without having to witness Phyllis's anguish or suicide. She gazes down intently, yet does not threaten, as she had done in Edward Burne-Jones's widely noticed treatments of the story (1870 and 1882).

Phyllis and Demophoön underscores Waterhouse's longstanding fascination with another of Ovid's themes—metamorphoses—specifically the magical transformation of human beings into flowers, trees, and animals. Also evident here is Waterhouse's close association of women with flowers, variously their beauty, inevitable decay, and function as vessels of new growth. These themes, along with the quintessentially Romantic one of unfulfilled love, were clearly on Waterhouse's mind in the mid-1900s: at the Royal Academy's Summer Exhibition of 1907, he exhibited both *Phyllis and Demophoön* and *Isabella and the Pot of Basil* (both in private collections), in which Keats's heroine buries her murdered lover's head in a plant she waters with her tears.

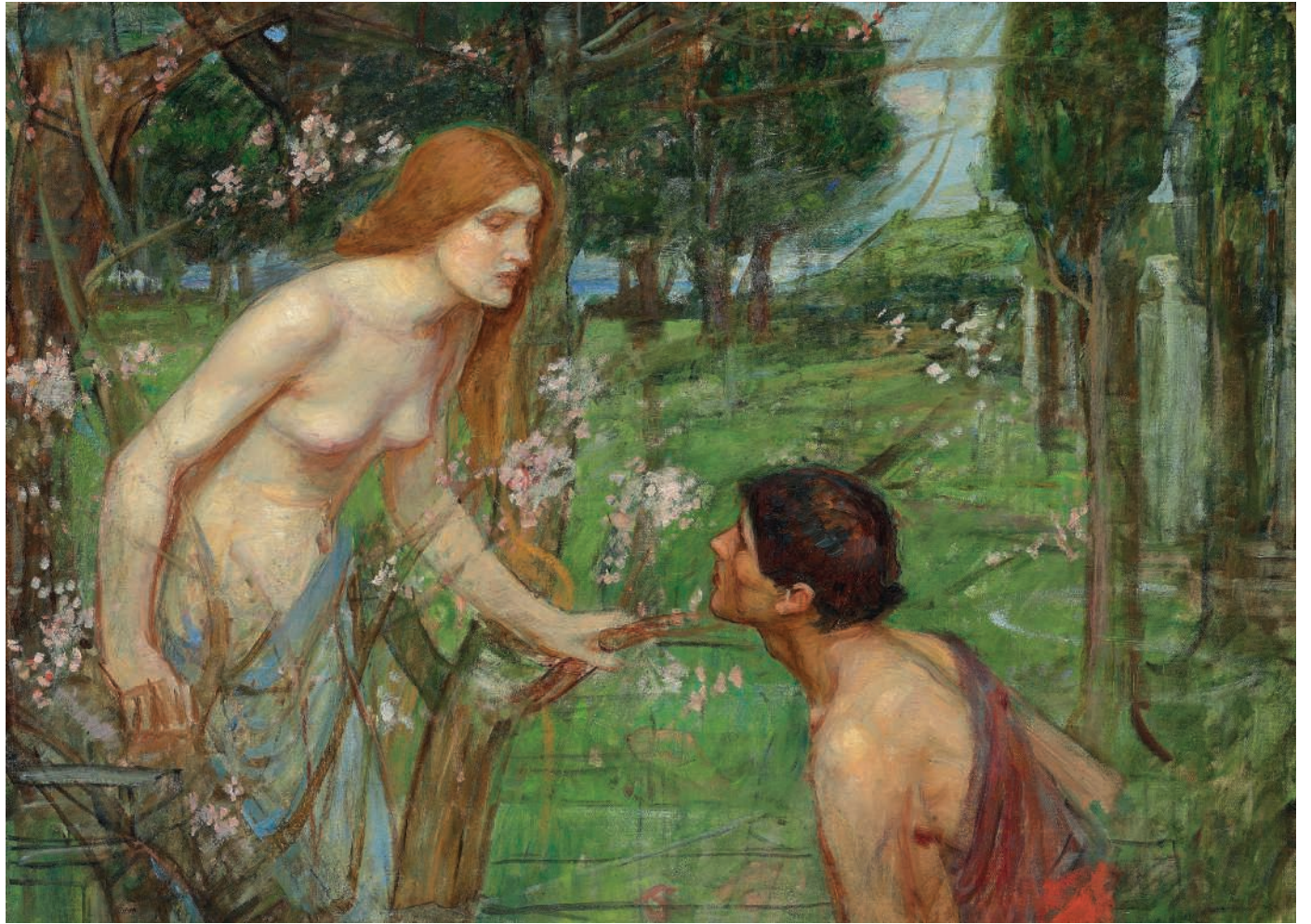
Unusually for Waterhouse, a range of preparatory drawings and oil studies have survived for *Phyllis and Demophoön*, underscoring his determination to maximize the scene's aesthetic and emotional impact. Particularly intriguing is his decision—confirmed by this study and several pencil sketches now in the Victoria and Albert Museum—to reverse the composition. Here the tree appears on the left, with Phyllis gazing downward toward our right. In the version presented at the Academy, the composition is reversed. It is unclear why Waterhouse made this change, yet either way our attention remains riveted on the heartbreaking gaze exchanged by the lovers, a device Waterhouse had been refining since the masterpieces of the previous decade, notably *Hylas and the Nymphs*, 1896, (Manchester Art Gallery, fig. 1). In fact, this Demophoön was modelled by the same beardless youth who posed as Hylas, raising the possibility that Waterhouse worked from older drawings he had kept in his studio.

When the contents of Waterhouse's St John's Wood studio were dispersed by his widow at Christie's in 1926, this was one of three full-scale oil studies for *Phyllis and Demophoön* offered (lots 21, 22, and 24). It is truly cause for celebration that this is the only one of the trio seen publicly since then. At some point thereafter, an owner cut away the lower half of the composition, yet the scene's most essential components—the figures' emotionally powerful reunion in an idyllic setting—have survived completely intact.

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



Fig. 1: John William Waterhouse, *Hylas and the Nymphs*, 1896 (Manchester Art Gallery, Manchester) © Bridgeman Images





22

HENRY RYLAND (1856-1924)

Vanity

signed and dated 'HENRY RYLAND. 08' (lower right)
pencil and watercolour on paper
21¼ x 15¼ in. (54 x 38.7 cm.)

£8,000-12,000

US\$11,000-15,000
€9,000-13,000

PROVENANCE:

with The Maas Gallery, London.
Anonymous sale; Christie's, London, 16 June 2015, lot 19, where purchased by the present owner.

Henry Ryland had a successful and varied career as a painter, designer and watercolourist. He initially trained at the South Kensington School of Art before going to Paris and studying at the Académie Julian. He was influenced both by Neo-Classicism and the Pre-Raphaelites, and his work was characterised by a high degree of finish and comprised primarily of single figures within simple classical settings. He exhibited frequently at the Royal Academy between 1890 and 1903, and the Royal Institute of Painters in Watercolour. In the 1880s and 1890s, Ryland executed designs for other media, including stained glass, and also for advertisements, notably for Pears. However, he also established a reputation as one of the foremost neo-classical painters of the period working in watercolour.

The present watercolour, executed in 1908, can be regarded as amongst his most accomplished.



•23

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

A young Roman woman in a classical interior

signed 'J.W. WATERHOUSE' (lower right)
pencil and brown wash, heightened with white on paper
10½ x 8 in. (27 x 20.3 cm.)

TO BE SOLD WITHOUT RESERVE

£4,000-6,000

US\$5,100-7,600
€4,600-6,800

PROVENANCE:

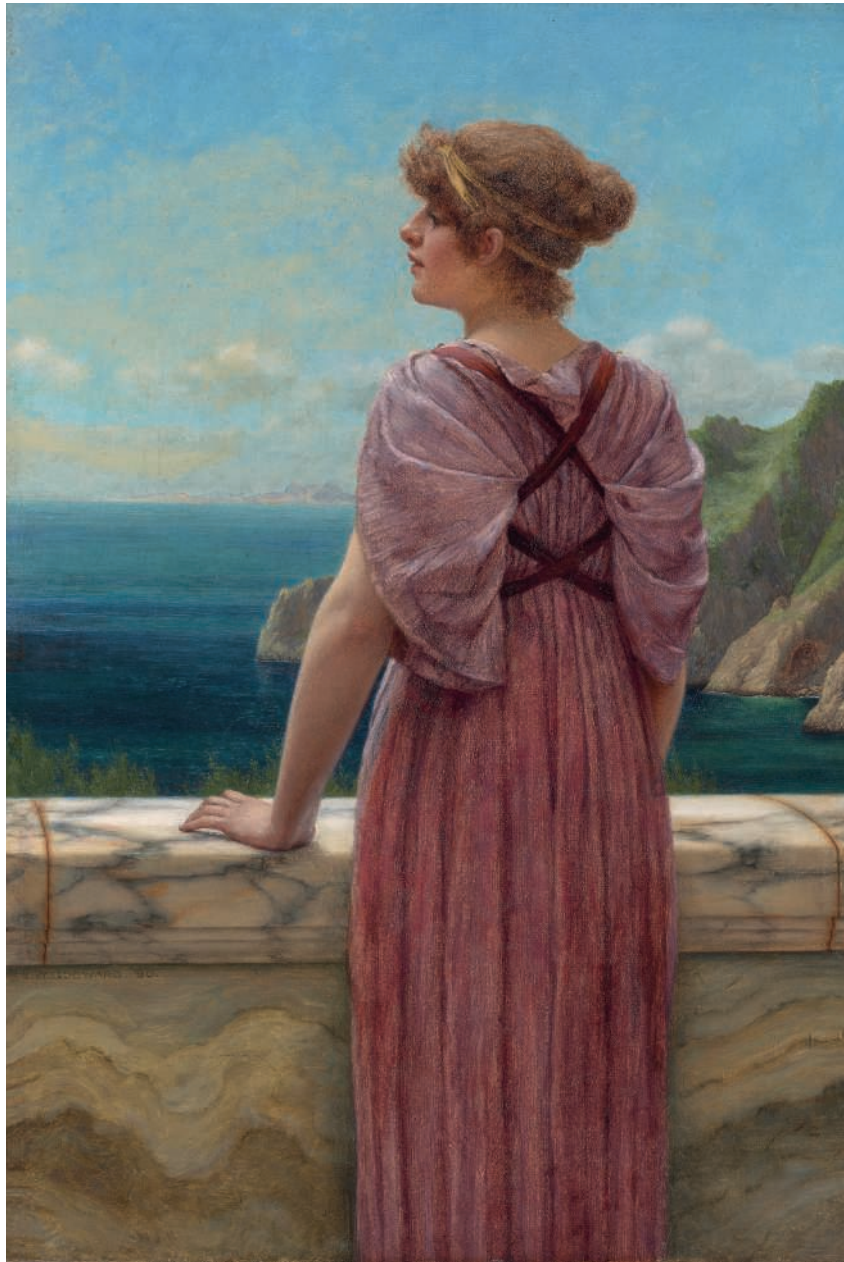
Lt. Col. A.C. Bromhead.
Anonymous sale; Rowley's, Ely, 17 November 2009, lot 464, where purchased by the present owner.

This drawing was very likely made by John William Waterhouse between 1873 and 1877, before he visited Pompeii for the first time. It features a model and props resembling those seen in his other works of this period; the most important examples are *In the Peristyle*, 1874 (Touchstones, Rochdale) and *Whispered Words*, 1875 (location unknown). The ancient wall decoration at far right echoes the one seen in *After the Dance*, 1876 (Private Collection).

Waterhouse definitely participated in various "black-and-white" exhibitions at the Dudley Gallery, London, and this may well be one of them, though we cannot find a match by title. There is no evidence that this drawing is a preparatory study for a larger oil painting.

Lieutenant Colonel Alfred Claude Bromhead (1876-1963) was a co-founder of Gaumont Cinemas, one of the first newsgathering film agencies. In the early 20th Century he lived at Douglas House, Richmond. His collection of books, pamphlets and other items relating to the history of London was given to the University of London in 1964.

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



24

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

Memories, a study

signed and dated 'J.W. GODWARD. '90.' (centre left)

oil on canvas

13 x 9 in. (33 x 22.8 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Christie's, London, 13 November 1969, part lot 104, as *A Classical Beauty*.

Anonymous sale; Sotheby's, Belgravia, 12 June 1973, lot 162, as *Waiting*.

Anonymous sale; Sotheby's, Belgravia, 23 June 1981, lot 236, as *On the Terrace*.

Anonymous sale; Christie's, Monaco, 15 June 1986, lot 91, as *Sur la Terrasse*.

Anonymous sale; Christie's, New York, 23 May 1991, lot 213, as *Faraway Thoughts*.

with Allan Turak, New Jersey.

Anonymous sale; Sotheby's, New York, 23 October 1997, lot 91, as *Waiting for the procession*.

LITERATURE:

V. Swanson, *J.W. Godward 1861-1922: The Eclipse of Classicism*, Woodbridge, 1997, first edition, pp. 40, 179-80, illustrated col. pl. 11, no. 1890.18, incorrectly titled as *Waiting for the Procession (study)*.

V. Swanson, *J.W. Godward 1861-1922: The Eclipse of Classicism*, Woodbridge, 2018, second edition, pp. 262-3, no. 1890.8.

Although the present picture has been known by many titles, in Vern Swanson's second edition of his catalogue raisonné he identifies the painting as a study for Godward's 1891 work *Memories* (Broken Hill Art Gallery, Australia).



25

ALFRED SACHEVERELL COKE (FL. 1869-1892)

Peacocks

signed and dated 'A. Saxeveirell Coke 1874' (lower left) and further signed and inscribed 'Peacocks/A.S. Coke/5 The Mall/Park Road/Haverstock Hill/London' (on the artist's label attached to the reverse)

oil on canvas

27 x 79 ½ in. (68.6 x 201.9 cm.)

£30,000-50,000

US\$38,000-63,000
€34,000-56,000

PROVENANCE:

Anonymous sale; Christie's, London, 26 March 1982, lot 50.

Anonymous sale; Christie's, London, 2 November 1990, lot 304.

This is a picture of considerable importance in the context of the Aesthetic movement. Coke was a member of a group of young artists who came to the fore in the 1860s and saw themselves as followers of Burne-Jones. They were inspired by the pictures he exhibited at the Old Water-Colour Society, to which he was elected in 1864, but they themselves tended to show at the Dudley Gallery, which opened in the Egyptian Hall, Piccadilly, the following year, and became something of a nursery to young exponents of Aestheticism. Like Burne-Jones, himself, they were savagely attacked by the critics, and perceived as having more sentiment than skill; indeed, the *Westminster Review* dubbed them the 'Poetry without Grammar School' in 1869. In retrospect, their most famous member was Walter Crane (1845-1915), who became such a populariser of Aesthetic values as well as playing a decisive role in the Arts and Crafts movement.

Coke's own talents were rated highly by Crane, who wrote: 'Another comrade was A. Saxeveirell Coke, whom in the opinion of one literary man, at least, as confided to me, was "the best of us" as an artist. He had much facility of design, and sought his subjects in classical mythology, mostly derived rather from the point of view of the early Venetian school as to treatment and colour. (*An Artist's Reminiscences*, London, 1907, p. 88).

Coke exhibited at the Royal Academy between 1881 and 1892, giving as his addresses 5 The Mall, Haverstock Hill, and the Arts Club, Hanover Square. His four R.A. pictures were all literary in theme. Crane also lists him among the members of 'The Fifteen', a group of artists and craftsmen formed at the instigation of Lewis F. Day in 1881, which merged with the Art Workers' Guild three years later. However, Coke was never a member of the Guild itself.

Today Coke's work is extremely rare. The theme of peacocks is of obvious significance in relation to the Aesthetic movement, which made almost as much of a cult of peacock-feathers as it did of sunflowers. Peacocks also appear in Walter Crane's early pictures; 'At the Dudley Gallery', he wrote, 'I continued to have considerable success with my drawings, and one of peacocks on a terrace with a landscape beyond ... was not only purchased, but no less than two replicas were asked for by different people' (*op. cit.*, p. 107).



26

CHARLES EDWARD HALLÉ (1846-1914)

The Archer

signed 'C. E. Hallé' (lower left) and further signed and indistinctly inscribed 'C.E. Hallé Esq/The Avenue Studio/.... Road' (on a partial label attached to the reverse)

oil on canvas
36 x 28 in. (91.5 x 71.1 cm.)

£30,000-50,000

US\$38,000-63,000
€34,000-56,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 23 October 2007, lot 206.

EXHIBITED:

London, New Gallery, 1909, West Room, unnumbered.

Charles Edward Hallé was the son of the German born pianist and composer, Sir Charles Hallé, and while born in Paris, he emigrated to England with his parents in the face of the revolution in 1848. After beginning his studies at the Royal Academy schools, Hallé moved back to France aged sixteen to study under Victor Mottez, a pupil of Jean-Auguste-Dominique Ingres. Hallé later travelled in Italy due to ill health, where he became attracted to the neo-classical style art that he saw there. It was upon returning to London that Hallé first met Dante Gabriel Rossetti and Sir Edward Coley Burne-Jones and was exposed to the aesthetic style of the Pre-Raphaelites, with which Hallé subsequently aligned himself.

Hallé's legacy as an artist is perhaps overshadowed by his more well-known participation in opening the Grosvenor Gallery, which he founded in New Bond Street with Joseph Comyns Carr and Sir Coutts Lindsay in 1877, as an avant-garde alternative to the more traditional Royal Academy. However, after the Grosvenor was plunged into financial and bureaucratic difficulties, Hallé and Carr left to set up the New Gallery in 1888 on Regent Street. The New Gallery saw continued loyalty from the Grosvenor Gallery artists, with Burne-Jones serving on the Consulting Committee. Burne-Jones also lent several works for the opening on 8 May 1888. Hallé continued to paint, and exhibited the present lot at the New Gallery in 1909.

Within this work, Hallé demonstrates his interest in classical themes by depicting Diana, the Roman goddess of the hunt and nature. Though tackling a mythological subject, Hallé stylistically expresses his alignment with the Pre-Raphaelites through Diana's flowing auburn hair, pale porcelain skin and green eyes. Here the huntress turns on the viewer, gazing coolly out of the picture plane, with her bow and arrow trained on the spectator. This action is perhaps a subversion of the famous tale of Diana and Actæon as recounted in Ovid's *Metamorphoses*. In the story, while out on a hunt, Actæon stumbles upon Diana bathing with her nymphs. Enraged at having been seen in such a state of undress, Diana turns the hapless hunter into a deer, whereupon he is promptly hunted by his own hounds as punishment for his indiscretion. In the present lot, Diana embodies strong and vengeful womanhood, as she is now placed in the position of power and confrontation. This subject was perhaps selected by Hallé due to the theme of female liberation, which was then at the fore in contemporary society, owing to the gathering momentum of the suffragette movement.

27

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

The Tired Danseuse

signed and dated 'J.W. GODWARD. 09' (lower right)
oil on canvas, painted oval
21 x 21¼ in. (53.5 x 54 cm.)

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

PROVENANCE:

with Messrs Eugène Cremetti, London, 24 May 1909.
Breen Kennedy; Christie's, London, 25 February 1916, lot 96 (52 gns to Nathan Mitchell Galleries).
with Mitchell Galleries, London.
Captain Charles Hoskins Master, by the 1950s, and by descent to his wife
Beatrice Marie Master, née Wilson, and by descent to her niece
Ursula M. Overbury.

LITERATURE:

Letter from Cremetti to Godward, 24 May 1909, in the Milo-Turner Collection.
V. Swanson, *John William Godward. The Eclipse of Classicism*, Woodbridge, 1997, first edition, pp. 224-5,
250, no. 1909/19, as *The Tired Danseuse*, listed as 'oil on canvas, location and dimensions unknown'.
V. Swanson, *John William Godward 1861-1922: The Eclipse of Classicism*, Woodbridge, 2018, second
edition, p. 300, no. 1909.19, illustrated in colour.

John William Godward remained devoted to his favoured Greco-Roman subjects throughout his four-decade long career; following in the Victorian Neoclassical tradition of artists such as Sir Lawrence Alma-Tadema and Frederic, Lord Leighton. In *The Tired Danseuse*, Godward has rendered, in exquisite detail, a young woman resting for a moment from her frenzied bacchic dancing. The artist's focus on the depiction of sumptuous fabrics, and the model's exposed hair and skin, culminates in a typically sensuous composition.

With characteristic mastery of texture, Godward has set his dancer against a marble wall with a beautifully carved floral pilaster, seated upon a floor of minutely detailed mosaic *tesserae*. These cool materials are juxtaposed with the rich leopard skin and pistachio coloured cushion, where the classical Roman beauty reposes. Dressed in an ochre and teal *stola* with a deep crimson *limbus* draped around her waist, the model is viewed in profile. Her long dark hair is worn loose, set off with a bright red silk ribbon. The tambourine discarded at her feet features exquisitely rendered mother of pearl inlay, and the dancer gazes downwards in a moment of reverie.

Here Godward employs the tondo as a compositional device in order to bring the full attention on the sitter, fostering a sense of intimacy. The present lot is the ninth circular oil painted by Godward. There are twenty-five dated and five undated full size tondo oils within Godward's *œuvre*. Vern Swanson comments that 'While this number is not great when compared to his total output, feigned circular pictures best define the artist's consummate compositional abilities' (*John William Godward 1861-1922: The Eclipse of Classicism*, Woodbridge, 2018, p. 300).

The present work was acquired by the Belgian art dealer Eugene Cremetti (1851-1927) in May 1909. At this time, Cremetti was the primary London dealer handling Godward's pictures.



PROPERTY FROM THE ALAN M. FORTUNOFF COLLECTION

28

EDWIN JOHN ALEXANDER (1870-1926)

A peacock and marguerites

signed and dated 'Edwin Alexander /99' (lower right)
pencil, watercolour and bodycolour on buff oatmeal paper
27 $\frac{7}{8}$ x 21 in. (69.6 x 53.4 cm.)

£5,000-8,000

US\$6,400-10,000
€5,700-9,000

PROVENANCE:

Possibly, Mr Currie.
Mrs Richard White (née Currie).
Colonel P.C. Macfarlane.
Lady Selway.
with The Fine Art Society, London, where purchased by
Mr & Mrs Alan Fortunoff, 1985.

Having studied at the Edinburgh School of Art, Alexander spent four years from 1892 to 1896 living in Egypt, in a houseboat on the Nile. The exotic intensity of colour in this watercolour, dated 1899, may reflect the influence of that time. He is best known for his depictions of birds, flowers and grasses in his native Scotland, and the use here of rough oatmeal paper is typical of his work.



λ 29

SIR WILLIAM GASCOMBE JOHN (BRITISH, 1860-1952)

Orpheus

signed to the reverse 'W. Goscombe John' (on a later mahogany socle)
bronze, dark brown patina
7 $\frac{1}{2}$ in. (21.5 cm.) high
11 $\frac{1}{4}$ in. (32 cm.) high, overall

£3,000-5,000

US\$3,800-6,300
€3,400-5,600

COMPARATIVE LITERATURE:

Gibson to Gilbert: British Sculpture 1840-1914, The Fine Art Society, exhibition catalogue, London, 1992, p. 4, no. 39.

A rare work, the present lot is most likely a single cast and is a derivation of the artist's memorial tablet in honour of the composer Sir Arthur Sullivan (1842-1900). The original tablet was completed in 1902 and placed in St. Paul's Cathedral, London, where the member of the musical duo Gilbert and Sullivan was buried by order of Queen Victoria. Modelled in high-relief, it depicts the god of Music standing with his attribute, the lyre, against a ground inscribed with a dedication to Sullivan. A variation of the relief was offered in the 1992 Fine Art Society exhibition *Gibson to Gilbert: British Sculpture 1840-1914*, with differences to the position of the figure's head and proper right arm and which did not include reference to Sullivan, but was simply inscribed 'Orpheus' in Greek to the bottom edge and is certainly the artist's later attempt to retrieve a second work from a highly specific commission. The example seen here presents the figure's head in a slightly raised, modified, third position, an interesting insight the continuing development of the composition by the artist.



PROPERTY OF A LADY

30

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

Perseus arming

unmarked

bronze, brown patina

28¼ in. (71.8 cm.) high

Conceived circa 1882.

This cast circa 1901-1920.

£25,000-40,000

US\$32,000-51,000

€29,000-45,000

PROVENANCE:

The Wills Sale- Property from the Collection of The Late The Hon. Bobby Wills, Removed from Farmington Lodge, Gloucestershire; Sotheby's, London, 5 July 2005, lot 50, where purchased by the present owner.

COMPARATIVE LITERATURE:

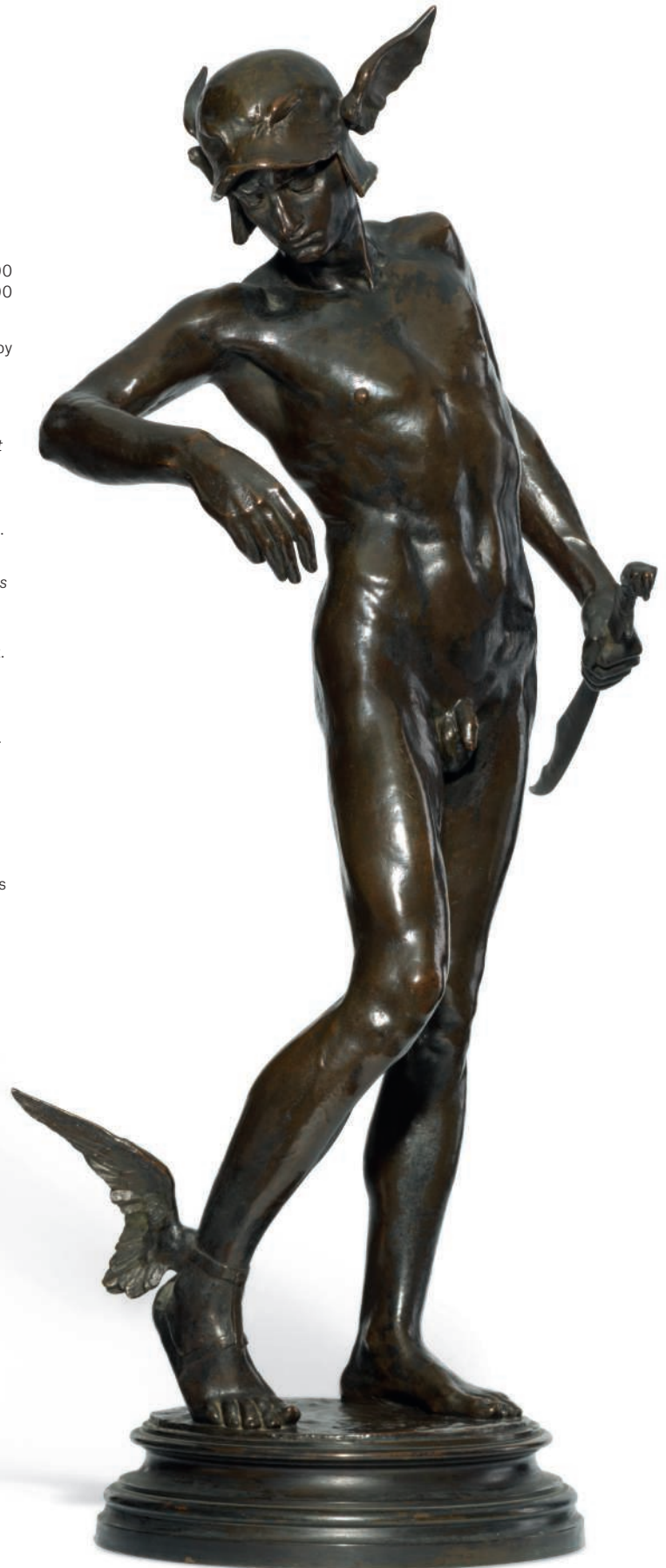
J. Hatton, *The Life and Work of Albert Gilbert, MVO, RA, LLD*, *Easter Art Annual*, 1903.

I. McAllister, *Alfred Gilbert*, London, 1929, p. 55-7.

R. Dormont, *Alfred Gilbert*, New Haven, 1985, p. 28-44.

R. Dormont, *Alfred Gilbert, Sculptor and Goldsmith*, London, 1986, p. 106-8.

Gilbert worked on the model of *Perseus Arming* during the winter of 1880-1 following a visit to Florence where he had seen Cellini's *Perseus and Medusa*. However, Gilbert was insufficiently moved by Cellini's masterpiece, ultimately creating a work not limited by iconographic reference and which exposed a certain vulnerability within the subject. As he told the novelist and journalist Joseph Hatton, he 'conceived the idea that Perseus before becoming a hero was a mere mortal, and that he had to look to his equipment.' The finished work, depicting the graceful figure of a vulnerable youth, was first shown at the Grosvenor Gallery in London in 1882 where it received great critical acclaim. It went on to earn Gilbert an honourable mention at the Paris Salon the following year. The work was subsequently cast in three sizes and the present lot is an example of the largest model. Art historian Richard Dormont has suggested this cast is probably one of the ten casts of this model produced by the Compagnie des Bronzes during the artist's sojourn in Bruges from 1901 to 1920.





31

GEORGE DUNLOP LESLIE (1835-1921)

Fortunes

signed, inscribed and numbered 'No 1 G.D. Leslie A.R.A. 8 Grove End Road N.W.' (on the stretcher)

oil on canvas

44¼ x 96 in. (112.4 x 243.8 cm)

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

PROVENANCE:

William Waring, 21 Harrington Gardens, London, by 1878.
His sale (†); Christie's, London, 22 February 1902, lot 45 (90 gns to Wallis).

EXHIBITED:

London, Royal Academy, 1870, no. 104.
Paris, *Exposition Universelle*, 1878, no. 123 (lent by Wm. Waring Esq.).
Manchester, *Royal Jubilee Exhibition*, 1887, no. 291 (lent by Wm. Waring Esq.).

LITERATURE:

E. Morris, *Victorian & Edwardian Paintings in the Walker Art Gallery and at Sudley House*, Liverpool, 1996, pp. 280-281.

This is the prime version, unseen since its appearance at Christie's in 1902, of one of Leslie's most celebrated pictures which was exhibited at the Royal Academy in 1870. A reduced replica can be found in the Walker Art Gallery, Liverpool (no. 393). The title of the picture, derives its name from the game, better known to modern audiences as 'pooh-sticks', whereby the girls are casting flowers into a stream, to predict their marital fortunes. Some have a smooth course, while others are less lucky. Dunlop Leslie's aim, however was to 'paint pictures from the sunny side of English domestic life, and as much as possible to render them cheerful companions of their possessors'. He saw his times as imbued with 'turmoil, misery, hard work and utilitarianism' and he believed that images of innocence, joy and beauty were things he could usefully contribute to society.

38

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*'for maiden tongues of love will talk
and all their fancies turn on love;
and when we pulled the tender stalk,
and the fair flowers about it wove,
and flung it in the tiny torrent,
'this he, and this is I', we cried,
'as fare her flowers by wind and current,
to each shall weal or woe betide.'*



32

MARCUS STONE, R.A. (1840-1921)

In the garden

signed and dated 'MARCUS STONE. 74' (lower left)
oil on board
20 x 14¼ in. (50.8 x 36 cm.)

£15,000-25,000

US\$20,000-32,000
€17,000-28,000

PROVENANCE:

W.H. Houldsworth, Glasgow, by 1878.

EXHIBITED:

Glasgow, Corporation Galleries, *Fine Art Loan Exhibition in aid of the funds of Royal Infirmary*, 1878, no. 259 (lent by W.H. Houldsworth Esq.).

Stone frequently painted multiple versions of his compositions, and *In the garden* relates to one of his largest works, *My Lady is a Widow and Childless* (sold in these Rooms, 19 February 2003, lot 14), which delighted the critics. Baldry in *The Art Annual* noted that 'indeed it is one of his best paintings', and it was a subject that he returned to at least two more times; another version hangs in the Walker Art Gallery, Liverpool. In the present lot, Stone has reduced the composition to a central female figure dressed simply and elegantly in a pink dress and white shawl, holding her young child with one arm and a picnic basket in the other. Here Stone characteristically depicts with charm the simple joys of family life.



PROPERTY FROM AN IMPORTANT COLLECTOR

***33**

JOHN CALLCOTT HORSLEY, R.A. (1817-1903)

Juliet and her nurse

indistinctly signed and dated 'J. C. Horsley 1872' (lower right)

oil on canvas

55 $\frac{7}{8}$ x 43 $\frac{3}{4}$ in. (141.9 x 111.2 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Christie's, New York, 31 October 1980, lot 221.

Simon Bonython, from whom purchased by the present owner.

The subject for the present lot is taken from Shakespeare's *Romeo and Juliet*.



34

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

Portrait of Ellen Harriet Maria Hartford, later Countess of Essex

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

oil on canvas

44¼ x 34 in. (112.5 x 86.4 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

George Capell, 7th Earl of Essex (1857-1916), and by descent.

EXHIBITED:

London, Royal Academy, 1880, no. 326, as *Linnie, eldest daughter of W. Hartford, Esq.*

LITERATURE:

R. Allwood, *George Elgar Hicks, Painter of Victorian Life*, London, 1983, p. 60.

The present lot depicts Ellen Hartford, painted by Hicks three years before her marriage to George Capell, 7th Earl of Essex, in July 1882. A study for this portrait is owned by the Southampton City Art Gallery.

42

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



***35**

CHARLES EDWARD PERUGINI (1839-1918)

Portrait of a lady with a coral necklace

signed with monogram (lower right)

oil on canvas laid down on board

47 x 25½ in. (119.4 x 64.9 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Estelle Kirsch, née Kaufman (c.1925-2006), Chicago.

Private Collection, Chicago.



36

GEORGE RICHMOND, R.A. (1809-1896)

Portrait of William Benson, bust-length

signed and dated 'George Richmond. delit. 1855' (lower left)

black, white and red chalk on buff paper

23 ¼ x 17 ¾ in. (59 x 45 cm.)

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

LITERATURE:

R. Lister, *George Richmond: A Critical Biography*, London, 1981, p. 152, no.105.

David Daniels and Stevan Beck Baloga created perhaps the most remarkable collection of nineteenth-century drawings of their time. Valuing draughtsmanship above all, and ignoring fashion, their collection spanned Europe and America, largely focusing on the figurative, including work by Delacroix and Degas, alongside Strang, Hunt, and Leighton. Richmond was particularly well-represented in the sale of their collection in 2002, demonstrating their respect for his extraordinary ability to capture likeness.

PROVENANCE:

Anonymous sale; Christie's, London, 17 November 1992, lot 24.

David Daniels and Steven Baloga (†); Sotheby's, New York, 29 October 2002, lot 124.

with The Maas Gallery, London.

Anonymous sale; Christie's, London, 16 June 2015, lot 34, where purchased by the present owner.

44

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

37

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

Head study of Virginia Pattle for 'Diana and Apollo'

black chalk on paper
24 x 19 $\frac{7}{8}$ in. (61 x 51 cm.)

£5,000-8,000

US\$6,400-10,000
€5,700-9,000

PROVENANCE:

Mrs Chapman, the daughter of Watt's adopted daughter and heir, Lillian Mackintosh.

EXHIBITED:

Manchester, Manchester City Art Gallery, *Watts Exhibition*, 1905, possibly no. 95.

The present drawing is a head study of Virginia Pattle (1826-1910), a favourite model and muse of George Frederick Watts, who he became enamoured with after their first meeting in 1849. The following year Watts exhibited a full-length portrait of her at the Royal Academy (now in the collection of Eastnor Castle, Herefordshire). However, upon seeing this work Charles Somers-Cocks, later Earl Somers, promptly fell in love with her and the couple were engaged less than two months later. Though devastated by their marriage, Watts maintained relationships with them both, and the Somers's became great patrons of his work. This drawing seems to relate to a fresco Watts painted for the Somers' London home at 7 Carlton House Terrace in the 1850s. The theme for the fresco cycle was 'The Elements', and he drew the subjects from Greek Mythology. He used Virginia as the model for Diana, and her distinctive oval face and downcast eyes are evident in the present drawing. Diana is shown next to Apollo, who was modelled by Virginia's nephew, Arthur Prinsep.

We are grateful to Dr Nicholas Tromans for his help in preparing this catalogue entry.



38

HENRY GEORGE ALEXANDER HOLIDAY (1839-1927)

Portrait of the artist's daughter, Winifred

inscribed 'Winifred' (lower left)
pencil on paper
10 $\frac{7}{8}$ x 8 $\frac{3}{4}$ in. (27.3 x 22.2 cm.)

£3,000-5,000

US\$3,800-6,300
€3,400-5,600

PROVENANCE:

Anonymous sale; Rosebery's, London, 8 June 2010, lot 837, where purchased by the present owner.

Henry Holiday was a multi-talented painter, illustrator, glassmaker, enamellist and sculptor. In 1863 he succeeded Burne-Jones at the stained-glass manufacturers James Powell & Sons, as their chief designer. His wife, Catherine Harriet Raven (1839-1924) was also a talented embroiderer who had a successful career at Morris & Co. This tender portrait by Holiday depicts their daughter, Winifred, and is a testament to his fine draughtsmanship.





39

ANNA ALMA-TADEMA (1867-1943)

Louisa Forbes Robertson and her daughter Olivia (Baby's Throne)

pencil and watercolour on paper
 28¾ x 20⅞ in. (73 x 53 cm.); and Two albums of photographs of Olivia, both with a poem dedicated to her by Lawrence Alma-Tadema, one with a pencil study for the watercolour, signed and dated 'Anna Alma Tadema/ Aug 31/ 1906' (lower right); and three framed photographs of Louisa, Olivia, and her brother

£8,000-12,000

US\$11,000-15,000
 €9,000-13,000

PROVENANCE:

Sir Norman Forbes Robertson, and by descent in the family.

EXHIBITED:

London, The New Gallery, *Nineteenth summer exhibition of works by living artists*, 1906, number unknown.

This recently rediscovered work was painted by Anna Alma-Tadema, the younger daughter of the celebrated Dutch painter Sir Lawrence Alma-Tadema (1836-1912) and his first wife, Marie-Pauline Gressin de Boisgirard. Anna was born in 1867, two years after her elder sister, Laurence, and the

family moved to London in 1870 after the death of their mother in 1869. Lawrence Alma-Tadema remarried in 1871, and his second wife Laura was also a talented artist; both Laura and Lawrence had their own studios in Casa Tadema, the large house in St John's Wood the Alma-Tademas occupied from 1886 onward. Anna was taught by her father and stepmother, and she exhibited at the Royal Academy between 1885 and 1903, as well as at the Grosvenor Gallery and the New Gallery. Neither of the sisters married, and Anna ceased to paint after her father's death in 1912.

Although Anna Alma-Tadema was known to have painted well into the 20th Century, many of her works have been subsequently lost. The present drawing was made in early 1906, and thus post-dates *Girl in a Bonnet with her Head on a Blue Pillow* (Ashmolean Museum, Oxford), by four years, which had previously been her latest known work. This portrait depicts Louisa Forbes Robertson, with her daughter Olivia sitting sweetly upon her knee. Louisa was married to Sir Norman Forbes Robertson (1858-1932), a well-known actor of the era, and friend of Oscar Wilde and Bram Stoker. The Robertsons were close friends of the Alma-Tademas, and included in both albums in this lot is a poem dedicated to Olivia by Lawrence Alma-Tadema. Norman commissioned the portrait of his wife and daughter, which has stayed in the family ever since. Olivia's godmother was the actress Ellen Terry, first wife of G.F. Watts.



PROPERTY OF AN IMPORTANT AMERICAN COLLECTOR

40

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

Double Portrait of Conrad Herbert Flower and Violet Flower

signed, inscribed and dated 'Conrad Herbert Flower Born 29 April. 1882 / Violet Flower Born 12th July. 1880 / F. Sandys. Dec. 1885.' (upper right)
pencil and pastel on blue paper
27¼ x 20¼ in. (69.5 x 51.5 cm.)

£15,000-25,000

US\$19,000-32,000
€17,000-28,000

PROVENANCE:

Lord and Lady Battersea, Overstrand, Norfolk, and by descent.
Sale of the contents The Pleasaunce, Overstrand, Norfolk; A.D. Mackintosh & Co., Norfolk, 4 February 1935, lot 2264.
Anonymous sale; Worthing, Sussex, n.d.
Elizabeth White, Brighton.
Peter Rose and Albert Gallichan, Brighton.
Anonymous sale; Sotheby's, London, 22 November 1983, lot 77.
Anonymous sale; Phillips, London, 13 April 1987, lot 78.
with The Maas Gallery, London.
Anonymous sale; Sotheby's, London, 20 June 1989, lot 77.

EXHIBITED:

London, Sotheby's, *Childhood (in aid of the Save the Children Fund)*, 2 - 27 January 1988, no. 245.

LITERATURE:

B. Elzea, *Frederick Sandys, 1829-1904: A Catalogue Raisonne*, Woodbridge, 2001, p. 272, no. 4.47, illustrated p. 75, pl. 61.

Conrad and Violet Flower were the niece and nephew of Cyril Flower, first Baron Battersea, who was one of Sandys' most active patrons. Both children are shown here half-length, gazing out to the left of the picture plane. A dachshund is also depicted, in profile, with a blue scarf tied around its neck. Both children are dressed in white, with Violet wearing a delicately depicted *broderie anglaise* dress. Conrad and Violet are bordered by sprays of chrysanthemums, which symbolise joy and happiness.



41

JESSICA HAYLLAR (1858-1940)

Apple Blossom

signed and dated 'Jessica Hayllar/1886' (lower right)

oil on panel

10½ x 8¾ in. (26.7 x 20.5 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

EXHIBITED:

Probably, London, The Royal Society of British Artists, 1886/7, no. 113.



***42**

JOHN ATKINSON GRIMSHAW (1836-1893)

Sun-dip, the home of the heron

signed and dated 'Atkinson Grimshaw/1893.S.' (lower right) and further signed, inscribed and dated 'Sun-Dip--The.home.of.the.heron./Atkinson Grimshaw./1893.S.' (on the reverse)

oil on canvas

18 x 27 in. (45.9 x 68.9 cm.)

£30,000-50,000

US\$38,000-63,000
€34,000-56,000

PROVENANCE:

Anonymous sale; Phillips, London, 16 June 1998, lot 44.
with Richard Green, London.

Anonymous sale; Sotheby's, London, 13 December 2005, lot 2, where purchased by the present owner.

LITERATURE:

A. Robertson, *Atkinson Grimshaw*, Oxford, 1988, p. 111.

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

43

JOHN ATKINSON GRIMSHAW (1836-1893)

Old Chelsea

oil on board

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

£30,000-50,000

US\$38,000-63,000
€34,000-56,000

PROVENANCE:

with MacConnal Mason & Son, London.

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

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

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



***44**

JOHN ATKINSON GRIMSHAW (1836-1893)

A Salutation

signed and dated 'Atkinson Grimshaw 1881++' (twice, lower left) and further signed, inscribed and dated "A Salutation"./Painted by Atkinson Grimshaw/1881+' (on the reverse)

oil on canvas
20¼ x 30⅞ in. (51.5 x 76.5 cm.)

£40,000-60,000

US\$51,000-76,000
€45,000-67,000

PROVENANCE:

A. Coulter, by 1956.
Anonymous sale; Christie's, London, 23 November 2004, lot 170, where purchased by the present owner.

This picture is unusual in the number of figures depicted. The location would appear to be a suburban street in either Leeds or Chelsea, but the costumes are interesting. No doubt influenced by the illustrations of Kate Greenaway, they appear to be a peculiarly idiosyncratic rendition of what might have been worn in the eighteenth century, inflected by the prevailing taste for what was subsequently known as the Queen Anne Revival. Although Grimshaw adapted his pictures to emulate popular artists such as Tissot and Alma-Tadema, he does not appear to have painted many more pictures in a similar vein to this. Sadly, the companion picture, *Sage Advice*, is untraced.

We are grateful to Alex Robertson for his help in preparing this catalogue entry.



45

45

EDMUND WALKER (FL. 1836-1872)

The Crystal Palace, Hyde Park, London

signed and dated 'E. Walker/ 1850' (lower left)
pencil, pen and grey ink and watercolour, heightened with bodycolour on paper
12½ x 37½ in. (31.8 x 95.4 cm.)

£7,000-10,000

US\$8,900-13,000
€7,900-11,000

Dating to 1850, this watercolour was executed the year before the Great Exhibition opened in Hyde Park on 1 May 1851. Designed by Joseph Paxton (1803-1865), the Crystal Palace was built in just nine months, before being taken down at the end of the fair and re-erected in Sydenham, South London.

Little is known about Edmund Walker, but the date of the watercolour before the building's completion suggests that he worked for either Paxton, or the structural engineers Fox, Henderson & Co. Another version of this watercolour, and one of the interior of the Palace, also by Walker and dated 1851, are in the Victoria and Albert Museum, London.

***46**

JAMES (JACQUES) JOSEPH TISSOT (1836-1902)

Carriage on the Avenue du Bois, Paris

oil on panel
9¾ x 5¼ in. (25.2 x 13.3 cm.)

£15,000-20,000

US\$20,000-25,000
€17,000-23,000

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.



46

52

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

LIGHT & COLOUR

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

47

JAMES (JACQUES) JOSEPH TISSOT (1836-1902)

Kew Gardens, London

signed 'J.J. Tissot' (lower left)

pencil and watercolour, heightened with touches of white on paper
12¼ x 6 in. (31 x 15.2 cm.)

£15,000-20,000

US\$20,000-25,000

€17,000-23,000

PROVENANCE:

Anonymous sale; Kennedy & Wolfenden, Belfast, 15 May 1984, lot 114.

Anonymous sale; Sotheby's, New York, 16 February 1994, lot 182.

EXHIBITED:

Paris, Société d'Aquarellistes Française, 1883, no. 2.

London, Barbican Art Gallery, and Paris, Petit Palais, *James Tissot*, 15

November 1984 - 20 January 1985, no. 53, ex-catalogue.

LITERATURE:

A. de Lostalot, 'James Tissot', in E. Strahan (ed.), *Society of French Aquarellists*, Paris, 1883, p. 383 (illustrated in line drawing, after the watercolour).

M. Wentworth, *James Tissot*, Oxford, 1984, p. 133, no. 21.

K. Matyjaszkiewicz (ed.), *James Tissot*, Oxford, 1984, p. 120, under no. 110.

The watercolours Tissot exhibited in 1883 comprise several studies from the model, replicas made in the presence of oil originals, and recreations of sold paintings based on memory and pre-sale photographs. *Kew Gardens*, with its freshness and fluent, light touch, falls into the latter category. Tissot had sold the oil version in June 1879, as *Visitors at Kew*, to, or through, the dealer Arthur Tooth & Sons, who passed it on to a purchaser two days later. Replicas in oil or watercolour were eagerly sought after by collectors, dealers and organisers of provincial exhibitions in Britain, so it was Tissot's usual practice to make additional versions. Most of these had been sold by the time he returned to Paris and Tissot recreated several of his oil paintings in watercolour. Alfred de Lostalot included an engraving after *Kew Gardens* among illustrations to a biographical article reintroducing Tissot to French audiences, for large-format volumes about the Society of French Aquarellists published by Goupil & Cie (with an American edition edited by Edward Strahan). De Lostalot recounted how some connoisseurs had been surprised to learn that 'this delightful painter of English manners' was a Frenchman, who had been well-known at Salon exhibitions until 1870, after which 'the countrymen of Tissot were to hear nothing more of him' except 'the report of scenes painted by him in England'.

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

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



JACQUES EMILE BLANCHE (1861-1942)*Portrait of a lady, traditionally identified as Ellen Millicent Cobden (Mrs Walter Sickert)*

signed and dated 'J. E. Blanche 90' (upper left) and with inscription 'Ellen Millicent Cobden' (on the reverse)

oil on canvas

45 $\frac{7}{8}$ x 34 $\frac{1}{2}$ in. (116.5 x 87.7 cm.)

£30,000-50,000

US\$39,000-64,000

€34,000-56,000

PROVENANCE:

with Roland, Browse & Delbanco, London, 1962, where purchased by the father of the present owner.

EXHIBITED:Possibly, London, New English Art Club, *Winter Exhibition*, 1894, no. 64.London, Roland Browse and Delbanco, *Our thirty years in retrospect: loan exhibition from museums and private collections*, 1977.**LITERATURE:***The Burlington Magazine*, August 1977, p. 584, fig. 75.

This painting is one of a small series of large experimental portraits that Blanche painted in 1890 of figures out of doors, an unusual setting for the painter who preferred his models to pose for him in his studio in Auteuil. The portrait of his mother in profile against peony bushes (Rouen Museum, Rouen) is the most accomplished of these, but the discovery of *Lucie in a garden*, also dated 1890, which recently appeared on the Paris art market, is another example in which Blanche renders the face in great detail but treats the background with freer impasto brush strokes in bold colours. Blanche had spent several years in Henri Gervex's studio where he had developed his expertise in portraiture, and by 1890 he was making a good living with commissions, as well as painting many of his *milieu*. However, the composition of this painting is exceptional for Blanche: the bold trellis behind the model, the black tree trunk on the left, the black parasol and the « cut-off » arm on the right are all atypical of the artist.

The attribution of the sitter is unconfirmed, but since its appearance at Roland Browse and Delbanco in 1962 it has been described as a portrait of Ellen Millicent Cobden, the first wife of the painter Walter Sickert. Blanche and Sickert knew each other well and painted portraits of each other and their circle in Dieppe from the mid 1880s. Ellen sat for portraits by both Edgar Degas (fig.1) and James McNeill Whistler (fig.2). A portrait of Mrs Walter Sickert was one of two pictures that Blanche exhibited at the New English Arts Club in 1894. It received favourable reviews, being seen by one critic as 'the tour de force of a skilled craftsman' and described as 'an open-air picture of Mrs WS' and a 'grey portrait' which, although tantalizingly vague, do fit the description of the present picture.

We are grateful to Jane Roberts and Professor Kenneth McConkey for their assistance in preparing this catalogue entry. This painting will be sold with a certificate of authenticity by Jane Roberts dated 17 October 2018 and will be included in her forthcoming catalogue raisonné on the artist under no.1437.



Fig. 1: Edgar Degas, *Unhappy Nelly* (Private Collection)
© Bridgeman Images



Fig. 2: James Abbott McNeill Whistler, *Green and Violet: Mrs. Walter Sickert*, 1886 (Fogg Museum, Harvard)
© Harvard Art Museums/Fogg Museum, Bequest of Grenville L. Winthrop, 1943.166.





49



50

λ49

**ROWLAND WHEELWRIGHT, R.B.A.
(1870-1955)**

The bluebell wood

signed 'R. Wheelwright' (lower right)

oil on canvas

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

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

PROVENANCE:

Anonymous sale; Rowley's, Cambridge, 25 May 2010, lot 484.
with Richard Green, London.
Private Collection, U.K.

EXHIBITED:

London, Royal Academy, 1919, no. 561.

50

FRANK CRAIG (1874-1918)

Stopping in front of Alameda Golden's large canvas he gazed uncomfortably on what she had wrought there

signed and dated 'FRANK CRAIG 1915'

(lower right)

pencil, watercolour and bodycolour on buff paper

18¾ x 28 in. (47.7 x 71.1 cm.)

£3,000-5,000

US\$3,800-6,300

€3,400-5,600

PROVENANCE:

David Dickson(?); Bonhams, London, 7 March 2006, lot 106.

The present work is an illustration for a story by Robert W. Chambers, *The girl Phillippa: A Strange Adventure in Love and War*, chronicled in *Nash's* and *Pall Mall Magazine*, February to December 1916. Craig studied at the Lambeth School of Art and the Royal Academy Schools. Initially an illustrator for magazines such as the American publication *Scribner's* and for *The Graphic*, he was also much in demand as a book illustrator for publications such as *Rewards and Fairies* by Rudyard Kipling (1910).

56

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM THE ALAN M. FORTUNOFF COLLECTION

51

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

Daffodils and narcissi

signed and dated 'FRANK BRAMLEY /86.' (lower left)

oil on canvas

15 x 10 in. (38.1 x 25.4 cm)

£8,000-12,000

US\$11,000-15,000

€9,000-13,000

PROVENANCE:

with The Fine Art Society, London, February 1973, no. 5421, where purchased by Mr and Mrs Alan Fortunoff.

PROPERTY FROM A PRIVATE COLLECTION, CANADA

λ*52

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

Ned Osborne on 'Grey Tick', Zennor Hill, Cornwall

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

oil on canvas

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

£150,000-250,000

US\$200,000-320,000

€170,000-280,000

PROVENANCE:

with G. Blair Laing, Toronto, 1958, where purchased by the grandfather of the present owners.

EXHIBITED:

London, Alpine Gallery, *Pictures of the Belvoir Hunt and Other Scenes of English Country Life by Alfred J. Munnings, R.A.*, 1921, no. 40, as *Zennor Hill, Cornwall*.

LITERATURE:

The Field, 21 April 1921, p. 625, as *Zennor Hill, Cornwall*.

Like generations of young and ambitious artists before him, Munnings eschewed city life and, in the years leading up to The Great War, settled in an artists' colony. He chose Lamorna in West Cornwall, curious to see the country which had attracted the famous community of painters of the Newlyn School. There he lived alongside likeminded artists such as Laura and Harold Knight, Lamorna Birch, Harold Harvey and Dodd Proctor as well as the 'father' of the community Stanhope Alexander Forbes, whose light-filled canvases inspired the young artist.

In his memoirs Munnings fondly remembered '...those days before motor traffic brought sight-seers and countless visitors to Cornwall, lodgings were cheap; farm butter and clotted cream were in abundance; no electric pylons or posts straddled the moors or lined the roads; no sounds of motor horns disturbing the villages' (A.J. Munnings, *An Artist's Life*, Bungay, 1950, pp. 275-6). This period in the artist's career was immortalised in the book and subsequent film, *Summer in February*.

Munnings was a keen huntsman and rode with the Western Foxhounds. Colonel William (Willy) Bolitho was Master and 'A few farmers, a dealer, a butcher, a doctor or two and a lawyer made up the field - all the best of friends' (Munnings, *op. cit.*, p. 285). Inspired by his experiences in the field, the artist painted a series of hunting subjects set against Cornwall's woods, moors and cliffs. His model for many of these works was a local boy called Ned Osborne, who is often depicted on his favourite hunter, *Grey Tick*.

Zennor, on the north coast of Cornwall, not far from St. Ives, was a favoured setting for Munnings to paint: 'being in granite country, where the soil was shallow, huge masses of stone were built into walls... it was the most picturesque and primitive place' (*ibid.*, p. 275). He lived in Zennor village during these painting expeditions, immersing himself in the landscape. His bold compositions and broad, confident brushwork mirrors the barren and untamed landscape.

We are grateful to the Curatorial staff at The Munnings Art Museum for their help in preparing this catalogue entry.

This work will be included in Lorian Peralta-Ramos's forthcoming catalogue raisonné of the works of Sir Alfred Munnings.



λ53

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

The Bramham Moor Hounds at Weeton Whin

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

oil on canvas

41¼ x 57 in. (106.1 x 144.8 cm.)

£1,500,000-2,000,000

US\$2,000,000-2,500,000

€1,700,000-2,300,000

PROVENANCE:

Commissioned by Henry Lascelles, 6th Earl of Harewood (1882-1947), and by descent in the family.

EXHIBITED:

London, Royal Academy, 1928, no. 198.

Norwich, Norwich Castle Museum, *Munnings' Exhibition*, 1928, no. 41.

London, Royal Academy, *Exhibition of Works by Sir Alfred J. Munnings, K.C.V.O., P.P.R.A.*, 1956, no. 171.

London, Christie's; and Manchester, Whitworth Art Gallery, *Treasures of the North*, January – April 2000, no. 24.

LITERATURE:

The Illustrated London News, 1929, vol. 175, part 2, p. 652.

A.J. Munnings, *The Second Burst*, Bungay, 1951, p. 225, illustrated opposite p. 224.

S. Booth, *Sir Alfred Munnings 1878-1959*, London, 1978, pp. 172-3.

J. Goodman, *What a Go!*, London, 1988, p. 188.

T. Rodrigues (ed.), *Treasures of the North*, exhibition catalogue, London, 2000, p. 41, no. 24.



The South façade at Harewood House, circa 1901
© Country Life Picture Library









Image from a family photograph album, c. 1930. Reproduced by courtesy of Harewood House Trust © Harewood House Trust

In his autobiography Munnings recalls the commission for *The Bramham Moor hounds*: 'Lord Harewood had asked me to paint the Bramham Moor Hounds. My picture was of the pack passing by ... The canvas, sixty by forty inches, was kept at the kennels; I began and finished the picture there. Short, the huntsman, a character, took an interest in his own portrait. Standing behind me one morning, he said: "Look here Sir" - taking off his velvet cap - "I don't have none of that nonsense" - pointing to the plain straight bow at the back. Having painted Gulliver, who wore a kind of bow with drooping ends, I had, without thinking, done the same to Short's cap. Not approving of that style, he rebuked me, and asked me to put it right. "Well", said I, "what about your horse? Don't you think I have made it rather like a National winner? The grey you have been sitting on is not such a horse as the one in the picture." "Oh!" said Short, "please don't alter him. I've never been on such a horse in my life, and I'd like to go down to posterity well-mounted." (A.J. Munnings, *The Second Burst*, Bungay, 1951, p. 225).

From left to right are George Gulliver, Whipper-in, on *Boston*, Ted Short, Huntsman, on *Compton*, and Will Beecham, Second Whipper-in, on *Dan*. The painting was commissioned by Henry Lascelles, 6th Earl of Harewood who, in 1921, had become joint Master of the Bramham Moor Foxhounds with Lieut.-Col. George Lane-Fox, later Lord Bingley; in the following year he married H.R.H. The Princess Royal, daughter of King George V. This painting was exhibited at the Royal Academy in 1928. Munnings had been elected a full member of the Academy on Derby Day in 1925.

The landscape behind the huntsmen includes the prominent feature of Almscliff Crag and was developed from the sketches Munnings painted near the house of Major Eric Fawkes, a descendant of Walter Fawkes of Farnley Hall, a major patron of Joseph Mallord William Turner. Turner, like Munnings, had been working for the Lascelles family who had introduced him to Walter Fawkes. 'Lord Harewood motored me over to Major Eric Fawkes of Ormskirk Hall so that I could see the country for the background...Major Fawkes - now dead - was the possessor of pictures by Turner, many of which the artist had painted there.' (Munnings, *op. cit.*, p. 226).



Sir Alfred Munnings, One of a series of preparatory sketches for the present picture, c.1927-8 (Sir Alfred Munnings Museum, Dedham) © Estate of Sir Alfred Munnings, Dedham, Essex. All rights reserved, DACS 2019



J.M.W. Turner, *Harewood House from the South East*, 1798 (Harewood House, Yorkshire) Photo © Glen Segal, 2011



H.R.H. The Princess Royal on 'Portumna'. Image from a family photograph album, circa 1928. Reproduced by courtesy of Harewood House Trust © Harewood House Trust



Sir Alfred Munnings, *H.R.H. the Princess Royal on her grey horse 'Portumna'*, 1931 (Harewood House, Yorkshire) Photo © Glen Segal, 2011 © Estate of Sir Alfred Munnings, Dedham, Essex. All rights reserved, DACS 2019

A great hunting enthusiast himself, Munnings has created a vivid sense of movement as the horses and a sea of hounds cross the canvas, their fluidity in the foreground contrasting with the stillness of the hills beyond. Developing a traditional and static format of huntsmen riding to hounds, Munnings has transformed his composition into one filled with animation and spontaneity. His mastery of equine and canine anatomy emphasises the strength of the horses and the agility of the foxhounds as they weave between the horses' legs. The bold scarlet of the huntsmen's coats stands proud against the soft blues and greens of the Yorkshire landscape. Commenting on Munnings' sporting paintings in 1944, Solomon Kaines Smith, Keeper at Birmingham Museum and Art Gallery, said 'Foremost, yes, they are sporting pictures, so true, so vivid that they conjure up the very sounds and scents, the literal atmosphere of sport....the creak of a saddle, the sharp smell of brand-new leather, the warm rippling life inside a satin-smooth coat, all these rush into one's memory, with the clamour of many voices and the thud of hooves' (S.C. Kaines Smith, 'The New P.R.A.', 1944, Sir Alfred J. Munnings, *The Studio*, vol. 128, 1944, p. 45).

Several years after completing *The Bramham Moor Hounds at Weeton Whin*, Munnings was commissioned to paint a companion picture. *H.R.H. the Princess Royal on 'Portumna' and the Earl of Harewood, Master of the Bramham Moor Hunt, on 'Tommy'*, which was exhibited at the Royal Academy in 1930. In the grand country house tradition, the picture depicted favourite horses and the familiar North Yorkshire landscape around Goldsborough Hall, the first Yorkshire family house for the couple after their marriage in 1922. Later that year, Munnings painted what he considered to be his best open-air portrait, *H.R.H. the Princess Royal on her grey horse 'Portumna'* (Royal Academy, 1931). He recalled 'pleasant hours on a portrait of Princess Mary', and 'that

the Princess 'gave me sittings for the picture during the Craven meeting at Newmarket when I was a guest at Egerton house...The Princess rode the grey horse to the spot I had chosen and stood in the ride against a woodland background. The picture was begun and finished during the Meeting, in three sittings on three consecutive mornings...this, of the Princess Royal on the grey, is my best equestrian open-air portrait. No horse could have stood better - no sitter was more patient' (Munnings, *op. cit.*, p. 224-5).

Munnings had begun painting members of the Royal family in 1920 with the widely-acclaimed portrait of *The Prince of Wales on 'Forest Witch'* (Royal Academy, 1921). A few years later Queen Mary commissioned *The Ascot Procession crossing Windsor Park* (Royal Academy, 1926), which depicted the royal family returning from the races, and in 1936 Munnings painted his only posthumous portrait, of the late King George V on his white Highland pony, 'Jock', in Sandringham Park.

Founded in 1740 the first Master of the Bramham Moor fox hunt was Mr George Fox Lane (subsequently changed to Lane Fox), later Lord Bingley, owner of Bramham Park. In 1739 the Lascelles family purchased the estate at Harewood, the house previously known as Gawthorpe Hall, and in 1788 Edward Lascelles, 1st Earl of Harewood, became the fifth Master of the Bramham, beginning a lasting link between Harewood and the hunt. The country stretched from Skipton in the West to Selby in the South and York in the East.

We are grateful to the Curatorial staff at The Munnings Art Museum for their help in preparing this catalogue entry.

This work will be included in Lorian Peralta-Ramos's forthcoming catalogue raisonné of the works of Sir Alfred Munnings.

λ54

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

Winter sunshine: huntsman by a covert

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

oil on canvas

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

£150,000-250,000

US\$200,000-320,000

€170,000-280,000

PROVENANCE:

with Ian MacNicol Gallery, Glasgow.

James Anderson, Motherwell, Lanarkshire.

EXHIBITED:

London, Royal Academy, *Exhibition of Works by Sir Alfred J. Munnings, K.C.V.O., P.P.R.A.*, 1956, no. 67 (lent by James Anderson).

The red-coated hunter is possibly the most recognisable motif in Munnings's *œuvre*. Although the sharp perspective of the single horse and rider is commonly featured, the expressionist blending of the forest, particularly the large free strokes across the forest floor, are here a unique departure from similar works. The loose definition of the horse, which below the neck takes on the same yellow and blue palette as the forest floor, shows an experimentation with colour and form.

The soft wintery light, expressed so boldly here, was a great foil for the hunting grooms Munnings liked to model, particularly against the stark red of their coats. George Curzon likely modelled for this picture, and in his first volume of his autobiography, *An Artist's Life*, Munnings described the delight of painting him: 'Winter mornings and afternoons passed as, dressed in scarlet, he posed on a horse. At last I was seeing the colour of a scarlet coat in the sun, the sheen of a clipped horse, with the lighting on fences, tree-trunks, fields' (A.J. Munnings, *op. cit.*, Bungay, 1950, p. 195). The artist exhibited a similar composition of a huntsman in a dappled wood at the Royal Academy in 1925 (fig. 1), which was sold in these Rooms on 13 December 2018, lot 100 (£1,628,750).

We are grateful to the Curatorial staff at The Munnings Art Museum for their help in preparing this catalogue entry.

This work will be included in Lorian Peralta-Ramos's forthcoming catalogue raisonné of the works of Sir Alfred Munnings.



Fig. 1: Sir Alfred Munnings, *The whip, Trevelloe Wood, Cornwall, circa 1913* (Private Collection) Photo © Christie's Images, 2018 © Estate of Sir Alfred Munnings, Dedham, Essex. All rights reserved, DACS 2019





55



56

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ55

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

The blue caravan

signed with initials and dated 'S/34' (lower left)
oil on panel
10¾ x 13¾ in. (27.3 x 34.9 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

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

LITERATURE:

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

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ56

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

The yellow caravan

inscribed and dated 'Cirque Palisse/Brussels/November/1930' (on the reverse)
oil on panel
10½ x 14 in. (26.7 x 35.5 cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

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



(recto)



(verso)

λ57

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

A high wind, Exmoor (recto); and Studies of Exmoor ponies (verso)

signed 'A.J. Munnings' (recto, lower right), indistinctly inscribed 'A high wind/
sheltering.....' (recto, lower left), and further signed 'A.J. Munnings'
(verso, lower left)

oil on panel

7¼ x 10¼ in. (18.5 x 26 cm.)

£15,000-25,000

US\$20,000-32,000

€17,000-28,000

PROVENANCE:

with E. Stacy-Marks, Eastbourne, November 1947, where purchased by the
father of the present owner.

We are grateful to the Curatorial staff at The Munnings Art Museum for their
help in preparing this catalogue entry.

This work will be included in Lorian Peralta-Ramos's forthcoming catalogue
raisonné of the works of Sir Alfred Munnings.

PROPERTY FROM A PRIVATE COLLECTION, CANADA

λ*58

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

The Green Waggon

signed 'A.J. MUNNINGS' (lower left) and further signed and inscribed "'The Green Waggon"/Alfred. J. Munnings,/Castle House,/Dedham E.' (on a "War Service" economy label attached to the stretcher)
oil on canvas

25 x 31 in. (63.5 x 78.5 cm.)

£300,000-500,000

US\$390,000-630,000

€340,000-560,000

PROVENANCE:

with G. Blair Laing, Toronto, 1958, where purchased by the grandfather of the present owners.

EXHIBITED:

London, Royal Academy, 1921, no. 554.

Liverpool, Walker Art Gallery, *Autumn Exhibition*, 1921, no. 937.

LITERATURE:

Royal Academy Illustrated, London, 1921, p. 100, illustrated.

The Children's Newspaper, 21 May 1921, p. 3.

Sir A.J. Munnings, *The Second Burst*, Bungay, 1951, illustrated opposite p. 152.

Munnings was first introduced to the Romany gypsies by his friend and fellow artist, Olive Branson, and he swiftly became enchanted with their nomadic way of life and symbiotic relationship with the countryside. Munnings was so fascinated by their rural existence that he acquired a traditional blue caravan which he used as a mobile artist's studio, moving around the Ringland Hills and painting the landscape in 1910. The artist first began to meet and paint gypsies in 1913 when he visited Binstead in Hampshire for the hop-picking season, which took place every autumn and attracted a crowd of itinerant workers. Munnings wrote after his first trip to Hampshire that 'more glamour and excitement were packed into those six weeks than a painter could well contend with...never in my life have I been so filled with a desire to work as I was then' (A.J. Munnings, *An Artist's Life*, Bungay, 1950, pp. 287-9). It was with these pictures that Munnings first gained critical and financial success, through his *Gipsies in Hampshire* exhibition in 1920 at the Connell brothers' Bond Street gallery, and these works helped to establish him as a successful artist.

In the present lot, the figures depicted are all gypsies that Munnings had met in Hampshire, and he often used the same models for multiple compositions. The central female figure, who sits atop the green wagon driving the horse, is one of Munnings's favourite models, Mrs Mark Stevens. She is shown here in a pink dress, green scarf and her distinctive oversized ostrich-plumed hat, seated beside Mrs Moocher Gregory. The other women depicted are as vivaciously dressed in yellow, blue and red hues, installed within the bright wagon. This work is related to a larger painting entitled *Gypsies Arriving at Epsom* (fig. 1), sold at Christie's, New York, 6 December 2000, lot 103 (\$3,000,000). This work is extremely alike in composition except that the wagon is blue and additional figures and animals have been added.

We are grateful to the Curatorial staff at The Munnings Art Museum for their help in preparing this catalogue entry.

This work will be included in Lorian Peralta-Ramos's forthcoming catalogue raisonné of the works of Sir Alfred Munnings.



Fig. Alfred James Munnings, *Gypsies Arriving at Epsom*, 1953 (Private Collection)
Photo © Christie's Images, 2000 © Estate of Sir Alfred Munnings, Dedham, Essex.
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PROPERTY FROM A PRIVATE COLLECTION

λ*59

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

The Fairground

signed and dated 'A.J. Munnings/1912' (lower right)

oil on canvas

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

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Private Collection, UK, circa 1950, and by descent.

Anonymous sale; Christie's, London, 20 May 2005, lot 114, where purchased by the present owner.

The first time Munnings went to a large country fair was the day that he received his first letter of acceptance to submit a painting to the Royal Academy summer exhibition. To celebrate the good news he went to Bungay races with its accompanying fair. He remarks, 'This was a plunge into the most vividly coloured phase of life I had so far seen. I had known horse sales in Norwich, local races and regattas; but what were they compared to this vast fair and meeting combined on Bungay Common? There were roundabouts, shooting galleries, swinging boats and coconut shies; large eating- and drinking-tents, flags flying, and thousands of oranges blazing on stalls in the sun' (A.J. Munnings, *An Artist's Life*, Bungay, 1950, p. 65).

In *The Fairground* Munnings captures the whirling merry-go-round with thickly applied oils, the three receding conical roofs providing a satisfying pattern. The figures in the middle foreground are blurred almost into indistinction creating the hustle and bustle of the main activity, whilst the viewpoint is isolated as though the artist has stood back to remain at a distance.

A similar view, also called *The Fairground* (fig. 1), and painted in 1912, (Private Collection) depicts gypsies and ponies by their caravan, again showing a quiet, contemplative moment away from the bustle.

We are grateful to the Curatorial staff at The Munnings Art Museum for their help in preparing this catalogue entry.

This work will be included in Lorian Peralta-Ramos's forthcoming catalogue raisonné of the works of Sir Alfred Munnings.



Fig. 1: Sir Alfred Munnings, *The Fairground*, 1912 (Private Collection)
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λ60

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

On the hill top

signed 'Laura Knight' (lower right)

oil on canvas

25 x 30 in. (64 x 76.2 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Ernest, Brown & Phillips at The Leicester Galleries, London, where

purchased by

Mrs E.J.H. Meny, 1939.

Anonymous sale; Christie's, London, 31 May 2012, lot 43.

EXHIBITED:

London, Leicester Galleries, *Recent Paintings by Dame Laura Knight*, April 1939, no. 21.

London, Royal Academy, *Dame Laura Knight Retrospective*, 1965, no. 49.

In the years before the outbreak of the Second World War Harold and Laura Knight lived at Malvern, where they formed part of the distinguished coterie of artists, musicians and writers who gathered each summer for Barry Jackson's Malvern Festival. Visitors to the festival often amused themselves by taking donkey rides over the Malvern Hills, renting the animals from locals such as Alice Betteridge, depicted here with her donkey and pony, Kitty.

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



61



62

61

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

Moonrise

signed with device and dated '1913' (lower left) and further signed, inscribed and numbered 'No. 6/ Walter Crane. RWS/13 Holland St/Kensington/ Moonrise' (on the artist's label attached to the backboard)

watercolour and bodycolour, heightened with white on brown paper
9 $\frac{7}{8}$ x 14 $\frac{1}{8}$ in. (24.8 x 35.9 cm)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

EXHIBITED:

London, Exhibition of the Society of Painters in Water Colours, 1913, number unknown.

This atmospheric landscape was painted by the artist and illustrator, Walter Crane, in 1913, two years before his death. Crane was greatly influenced by Burne-Jones's romantic pictures from the 1860s, writing in his *Reminiscences* that they revealed 'a magic world of romance and pictured poetry... - a twilight world of dark mysterious woodlands, haunted streams, meads of deep green starred with burning flowers, veiled in a dim and mystic light' (W. Crane, *An Artist's Reminiscences*, London, 1907, p. 84). Crane's predilection for enigmatic landscapes is evident in the present lot; the moon rises to illuminate the golden haystacks, set below an inky night sky.

62

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

In the rickyard

signed 'G. Clausen' (lower right)

pastel on grey paper
9 $\frac{1}{8}$ x 14 in. (23.2 x 35.6 cm.)

£5,000-7,000

US\$6,400-8,900

€5,700-7,900

PROVENANCE:

Sir Walter Baldwin Spencer.
Aileen Rowan, and by descent to
Richard Rowan.

EXHIBITED:

London, The Pastel Society, year unknown, no. 2.



63

λ63

ALBERT EDWARD JACKSON (1873-1952)

The Bridge

signed and dated 'A.E. JACKSON 1909' (lower right) and further signed and inscribed 'Artist - A.E. JACKSON/DUDSWELL/BERKHAMSTED' (on the stretcher)
oil on canvas
48 x 54 in. (122.6 x 137 cm.)

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

PROVENANCE:

Anonymous sale; Christie's, London, 12 November 1987, lot 141.

λ64

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

Sun and shadow, Venice

signed 'Edward Seago' (lower left) and with inscription 'SUN AND SHADOW/VENICE' (on the reverse)
oil on board
20 x 30 in. (50.8 x 76.2 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 30 June 2004, lot 33.
with Richard Green, London.
Private Collection, UK, 2005.

λ65

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

Gondolas: Venice

signed 'Edward Seago' (lower left) and with inscription 'GONDOLAS: VENICE' (on the reverse)
pencil and watercolour on paper
15½ x 22 in. (39 x 53.9 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

with Marlborough Fine Art, London.
with Fuji Television Gallery, Tokyo.

74

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64



65

***66**

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

View in Venice, Looking toward the Molo

black, yellow and blue chalks on brown paper
10 x 7 in. (25.5 x 17.8 cm.)

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Anonymous sale; Robinson and Fishers, London, 7 April 1938, lot 25.
with Colnaghi, London, where purchased by
Carroll Carstairs, 28 August 1939, and by descent to his brother
James Stewart Carstairs; Parke-Bernet, New York, 22 May 1943, lot 126, as *View across the Lagoon*.
Harold Carstairs.
with Macbeth Gallery, New York, where purchased by
R. H. Tannahill, January 1944.
Ernest Kanzler, New York; Sotheby's, New York, 21 May 1969, lot 73, as *Venice*.
Anonymous sale: Sotheby's, New York, 24 May 1990, lot 122, as *View across the Lagoon*.

EXHIBITED:

New York, Knoedler & Co., *Notes, Harmonies, & Nocturnes: Small Works by James McNeill Whistler*,
November - December 1984, no. 83.
New York, Spanierman Gallery, *The Poetic Vision: American Tonalism*, 12 November 2005 - 7 January 2006,
unnumbered.
New York, Spanierman Gallery, *American Paintings: 1850-1965*, 16 November 2006 - 13 January 2007, no. 17.
Basel, Beyeler Foundation, *Venice from Canaletto and Turner to Monet*, 28 September 2008 - 25 January 2009,
no. 109.

LITERATURE:

M.F. MacDonald, *Notes, Harmonies, & Nocturnes: Small Works by James McNeill Whistler*, New York, 1984,
p. 65, no. 83.
The Magazine Antiques, London, 1985, p. 884, illustrated.
R.H. Getscher, *James Abbott McNeill Whistler: Pastels*, New York, 1991, pp. 102-3, illustrated fig. 32, as *View
across the Lagoon*.
M.F. MacDonald, *James McNeill Whistler: Drawings, Pastels, and Watercolours: A Catalogue Raisonné*,
New Haven, 1995, pp. 271-72, no. 742, illustrated.
A. Grieve, *Whistler's Venice*, New Haven, 2000, p. 111, illustrated fig. 131.

The present pastel dates from 1879-1880, a tumultuous period in Whistler's life following the conclusion of his notorious libel trial with Ruskin in November 1878. Despite Whistler's victory, he was awarded a mere farthing in damages, and forced to pay court fees. Whistler's debts were insurmountable, and he declared bankruptcy, having to auction off his personal effects at White House. In 1879 Whistler was commissioned by The Fine Art Society to create twelve etchings, and he seized the opportunity to escape London and left immediately for Venice with his model and mistress, Maud Franklin. This move instigated a period of great artistic productivity, and in 1880 he executed fifty etchings and over ninety pastels in Venice, from which this study derives. Whistler began increasingly to work in pastel at this time due to the increased mobility it offered whilst moving around Venice to sketch. John Walker comments that the style Whistler developed in Venice was 'totally different from that of his earlier work - more abstract and dependent on a minimum of calligraphic lines' (J. Walker, *James McNeill Whistler*, New York, 1987, p. 86.). This increasingly minimalist approach is evident here, as Whistler uses a scarcity of line to convey an atmospheric scene, instantly evocative of the Venice canals.

67 No Lot





68

***68**

JAMES BAKER PYNE, R.B.A. (1800-1879)

A view of Florence, from San Miniato

indistinctly signed 'JB PYNE' (lower centre)

oil on canvas

48½ x 72½ in. (123.2 x 184.2 cm.)

£6,000-8,000

US\$7,600-10,000

€6,800-9,000

EXHIBITED:

London, Royal Academy, 1855, no. 1140.

Manchester, *Art Treasures*, 1857, no. 755.

69

EDMUND GUSTAVUS MULLER

(1836-1871)

The Dogana and Santa Maria della Salute, Venice

signed 'E.G. Muller' (lower left)

oil on canvas

22¼ x 38 in. (56.5 x 96.5 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Bristol Museums & Art Gallery; Christie's, London, 21 April 1961, lot 57 (100 gns to Frost & Reed). with Frost & Reed, London, where purchased by the family of the present owner.

Edmund Gustavus Muller came from an artistic family in Bristol, with his father serving as the curator of the Bristol Museums and Art Gallery. His brother, William James Muller, was also a talented artist; and the present work is a copy of a painting executed by W.J. Muller on his return from a trip to Italy (Bristol, Bristol Museums and Art Gallery).

THE PROPERTY OF A LADY AND A GENTLEMAN

70

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

View of Isola Bella, Lake Maggiore, Italy

signed with monogram (lower left)

pencil and watercolour, heightened with

bodycolour and with scratching out on paper

10 x 13 in. (25.5 x 33 cm.)

£4,000-6,000

US\$5,100-7,600

€4,500-6,700

PROVENANCE:

with John Spink, London.

78

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69



70

71

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

Capri

oil on canvas
10½ x 16⅞ in. (26.7 x 41 cm.)

£40,000-60,000

US\$51,000-76,000

€45,000-67,000

PROVENANCE:

Herbert Arnould Olivier (1861-1952), and by descent in the family.

This picture is a rediscovery, having passed by descent in the family of the artist Herbert Olivier (1861-1952), uncle of the actor Sir Laurence Olivier, and an official war artist who captured for posterity the protagonists at the Treaty of Versailles (see various pictures now in the Imperial War Museum). It is unclear how the picture was acquired by the family, but it is probable that the younger artist came to Leighton's attention as he started exhibiting at the Royal Academy, where Leighton was President, in 1883. It is possible that the picture was given by Leighton to Olivier as a gift. The artists were neighbours in Kensington. Alternatively, several Capri views were included in Leighton's studio sale, held at Christie's in 1896, shortly after his death. Sadly, their titles are so generic as to preclude precise identification and it was the practice then for private individuals to employ dealers to bid for them at auction. Moreover, it appears that this work was reframed in the early 20th Century, and no stock number, or sale date and lot number, is visible on the reverse.

The buildings depicted are identifiable as those to the left seen in *Capri, Sunrise* (fig. 1), sold at Christie's, New York, 31 October 2018, lot 2 (\$100,000). In April 1859 Leighton embarked on a journey through Italy before spending six weeks on the island of Capri. Unshackled from worries about work intended for public exhibition, the six weeks on Capri proved to be an incredibly fertile period, and he produced a series of ravishing botanical studies, architectural drawings and *plein air* oil sketches. This was the first time that Leighton had made such a series of studies in oil, which demonstrate his awareness of the tradition of oil sketching *en plein air* popularized by neo-classical artists such as Pierre-Henri Valenciennes, and the work of his contemporaries Giovanni Costa and Jean-Baptiste-Camille Corot.

We are grateful to Richard and Leonee Ormond and to Daniel Robbins, Curator of the Leighton House Museum, for confirming the authenticity of this work.



Fig. 1: Frederic, Lord Leighton, *Capri, Sunrise*, 1859 (Private Collection)
© Christie's Images 2018





72

EDWARD LEAR (1812-1888)

Palermo, Sicily, with Monte Pellegrino

signed twice with monogram and dated '1860' (lower left and lower right) and further signed, inscribed and dated 'for William R Sandbach Esq/by/Edward Lear 1860.' (on a label attached to the reverse)

oil on canvas
18¾ x 29½ in. (47.6 x 75.4 cm.)

£80,000-120,000

US\$110,000-150,000
€90,000-130,000

PROVENANCE:

Commissioned by William R. Sandbach, 1860.
Private Collection, UK, by the 1960s, and by descent in the family.

LITERATURE:

E. Lear, *Diary*, MS Eng. 797.3 (3), Houghton Library, Harvard University, 19 January 1860; 21 March 1860 and 12 July 1860.
Lady Strachey (ed.), *Letters of Edward Lear*, London, 1907, p. 316.

Edward Lear travelled to Italy in 1837, where he remained until the summer of 1841; he first visited Sicily in the following spring of 1842. Lear couldn't stay away from Italy for long, and spent the winter of 1846 in Rome, before moving on to Naples in April 1847 where he caught the steamer to visit Sicily for the second time. Lear was enchanted with Palermo and remarked that 'Palermo I think pleased me more than any other city I was ever in' (M. Drummond, *After You, Mr Lear – In the Wake of Edward Lear in Italy*, Woodbridge, 2007 p. 176).

In the present lot, Lear depicts the bay of Palermo looking out onto Monte Pellegrino which is home to the sanctuary of Saint Rosalia, the patron saint of the city. Lear returned to this subject several times, and there are a few works painted from a similar view point. A composition depicting this view along with two figures in the foreground was sold at Sotheby's, London, 10 November 1981, lot 10. A less finished oil sketch painted *in situ* in 1847, and on a smaller scale (8½ x 15¼ in.), was sold at Christie's, New York, 25 January 2012, lot 59.

Lear painted this work for his great friend and patron, William Sandbach, and according to the artist's diaries it was probably commissioned at the end of March 1859. There is record of Lear working on this painting throughout the beginning of 1860 when he was based in Rome; remarking in his diary on 19 January that he 'worked pretty hard at the Sandbach Palermo', and he mentions further progress made to the composition on 21 March. Lear returned to London in May 1860, and the work was finished by the summer, as he notes in an entry on 12 July that it had been collected.





73

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

Calm on Zuider Zee: A Zuider Zee fishing haven

signed and dated 'E.W. Cooke. R.A./1876' (lower right)

oil on canvas

36 x 55 in. (91.5 x 139.8 cm.)

£80,000-120,000

US\$110,000-150,000
€90,000-130,000

PROVENANCE:

The Artist (?); Christie's, London, 22 May 1880, lot 142 (460 gns to Agnew).
with Thomas Agnew & Sons, Manchester.
Anonymous sale; Grogan & Company, Boston, 8 October 1992, lot 672.

EXHIBITED:

London, Royal Academy, 1876, no. 223.

LITERATURE:

J. Munday, *E.W. Cooke 1811-1880: A Man of his Time*, Woodbridge, 1996,
pp. 131-2, 338, pl. 76, no. 76/2.

Edward William Cooke first visited Holland in 1837, and he returned for numerous visits over the next four decades. He had seen and admired Dutch shipping vessels in London from a young age, and he included Dutch boats in the book of engravings *Fifty Plates of Shipping & Craft*, that he produced as a teenager in 1829. As soon as Cooke arrived in the Low Countries, he became infatuated with Dutch coastal life. In 1876 Cooke embarked upon a ten-day tour to Holland, and he painted and exhibited *Calm on Zuider Zee: A Zuider Zee fishing haven* at the Royal Academy that same year alongside another Dutch work.

Dutch marine pictures were of particular popularity at the time, due to their similarity to Dutch Old Masters. Cooke acknowledged his debt to these masters before him, by sometimes humorously signing his works as 'Van Cook'; this sobriquet can be seen on the bow of the smaller boat to the right of the composition. The present lot is one of the artist's 'calms', depicting tranquil waters as the fishermen prepare to set sail on the Zuider zee, a large shallow bay in the north west of the Netherlands. Cooke often included a human element to his marine scenes, depicting with charm the symbiotic relationship the sailors had with the sea that they lived off.

This work was sold in Cooke's Posthumous sale in these rooms on 22 May 1880.





74

WILLIAM BRASSEY HOLE, R.S.A., R.S.W., R.P.E. (1846-1917)

The Death of Nelson

signed 'Wm Hole' (lower right)

oil on canvas

47½ x 62½ in. (120.5 x 159 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

The artist, and by descent to his son
Gilbert Hole (d. 1967), by whom given to
Gillespie & Paterson, Edinburgh.

This grand, slightly theatrical depiction of the moment during the Battle of Trafalgar when Admiral Lord Nelson was mortally wounded uses a certain amount of artistic licence to heighten the dramatic tension, and may well have been composed as an illustration for an unknown publication.

PROPERTY FROM AN IMPORTANT COLLECTOR

***75**

THE HON. JOHN COLLIER (1850-1934)

Pope Urban VI

signed and dated 'John Collier/1896' (lower left) and further signed and inscribed 'Pope Urban the.../' 'The Pope paced the garden under/the window of the torture chamber/reading his breviary aloud that/the sound of his voice might keep/the executioner reminded of his/functions.' (Lea - History of the/Inquisition)/by/John Collier/North House, Eton Avenue N.' (on a partial label attached to the reverse)

oil on canvas, unframed
68 $\frac{7}{8}$ x 42 $\frac{3}{4}$ in. (172.4 x 107.7 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Mrs Rankin, Miskin Manor, Wales, by 1920.

Possibly, Mr R. Turley.

Anonymous sale; Sotheby's, Belgravia, 15

December 1981, lot 219.

Simon Bonython, from whom purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1896, no. 670.

Elected Pope in April 1378 in an attempt to placate the Italian cardinals after decades of French dominance of the papacy, Urban VI (Bartolomeo Prignano) soon enraged many of the cardinals with his harsh and ill-tempered leadership. This bitterness and hostility prompted a group of thirteen French cardinals to leave Rome and in September 1378 they elected Robert of Geneva, who became the anti-pope Clement VII, thus beginning the Western Schism that was to divide the Roman Catholic church for the next 40 years.

When the painting was exhibited at the Royal Academy it was accompanied by the following lines: 'The pope paced the garden under the window of the torture chamber, reading his breviary aloud, that the sound of his voice might keep the executioner reminded of his functions.' (H.C. Lea, *A History of the Inquisition In The Middle Ages*, London, 1888, vol 2, p. 558.) referencing the punishments meted out to the Cardinal of Venice and several other cardinals and bishops implicated in the plots against Urban.





76

CHARLES ROBERT LESLIE, R.A. (1794-1859)

Sir Plume demands the restoration of the lock (from Alexander Pope's The Rape of the Lock)

oil on canvas
50 x 67 $\frac{1}{8}$ in. (127 x 177.8 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Commissioned from the artist by Mr Edwin Bullock, 1856.
His sale (†); Christie's, London, 21 May 1870, lot 140 (1,300 gns to Agnew).
with Thomas Agnew & Son, Manchester.
Lieutenant-Colonel T. Birchall (†); Christie's, London, 6 February 1904, lot 125
(150 gns to King).

LITERATURE:

T. Taylor (ed.), *Autobiographical Recollections by the Late Charles Robert Leslie*,
R.A., London, 1860, 2 vols, vol. I, pp. lxiii-lxv, vol. II, pp. 308, 324-325.

Pope's mock-heroic narrative poem, *The Rape of the Lock*, 1712, was hugely popular throughout the 18th Century, and inspired Leslie to paint one of his largest and most elaborated compositions. According to Taylor's *Recollections* two versions are known, one exhibited at the Royal Academy in 1854 which was subsequently sold to Mr John Gibbons, and the version presented here which was painted in 1856 and sold to Mr Edwin Bullock. The scene represents the pivotal moment of the story: Belinda comforted by her attendants, while the Baron holds the lock of her hair he has cut aloft. The figure of Sir Plume, seen in profile in the background demanding the return of the lock, was based on that of John Everett Millais, who also sat for a portrait by Leslie in 1854. Although the scene was painted at Hampton Court Palace, some of the furniture, including the screen and chairs, were taken from examples owned by Lord Egremont at Petworth House.



77

GEORGE BERNARD O'NEILL (1828-1917)

The Rehearsal

signed 'G.B. O'Neill' (lower right) and further signed and numbered 'G.B.

O'Neill./No 1' (on the reverse)

oil on canvas

28¼ x 38 in. (71.8 x 96.5 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Henry Lovatt (?); Christie's, London, 21 May 1881, lot 112 (400 gns to Tooth).
with Arthur Tooth & Sons, London.

Anonymous sale; Sotheby's, London, 6 November 1995, lot 162.

with Frost & Reed, London, no. 32869.

Anonymous sale; Bonhams, Knightsbridge, 25 October 2016, lot 51.

with Richard Green, London.

Private Collection, UK.

EXHIBITED:

London, Royal Academy, 1879, no. 1368.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

78

FREDERICK RICHARD PICKERSGILL, R.A. (1820-1900)

Britomart unarming

signed 'F.R. Pickersgill ARA.' (on the backboard)
oil on canvas, shaped top
50 x 42 in. (127 x 106.7 cm.)

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

S.R. Christie-Miller; Christie's, London, 7 July 1930, lot 24 (21 gns to Findlay).
Anonymous sale; Christie's, London, 1 November 1990, lot 291.
Anonymous sale; Sotheby's, London, 4 June 1997, lot 147.

EXHIBITED:

London, Royal Academy, 1855, no. 16.

LITERATURE:

Art Journal, 1855, p. 170.
Athenaeum, 1855, p. 591.

Frederick Richard Pickersgill came from an artistic background and was tutored from a young age by his uncle, the artist William Frederick Witherington (1785–1865). Pickersgill exhibited fifty works at the Royal Academy between 1839 and 1875, the majority of which derived their subjects from literature, religion, and scenes from ancient history and the Renaissance. The subject for the present lot is taken from Book IV, Canto I, v. xiii and xiv from Edmund Spenser's 16th Century epic poem, *The Faerie Queene*. The work is primarily allegorical, and the heroine Britomart is the virgin Knight of Chastity, meant as an embodiment of Queen Elizabeth and British military power. Pickersgill exhibited *Britomart Unarming* at the Royal Academy in 1855, the last of six Spenserian subjects he showed there over a fifteen-year period.

In the present work Pickersgill's debt to William Etty can be evinced through both the subject matter, which Etty had tackled twenty years earlier in 1833, and also the adoption of a Venetian painterly style. The scene represented here is the climactic moment where Britomart removes her helmet to unveil her identity, as she has previously been clad in armour and disguised as a knight to protect her mistress, Amoret. The juxtaposition of the heavy armour she wears with her flowing auburn hair and porcelain skin further underscores her femininity. Her lady, whom she has protected, tenderly holds her arms around her waist, with her head resting upon her breast. Amoret's white dress indicates her purity, which Britomart has so boldly defended, and the defeated young knight gazes up in dismay at her feet. In the narrative the two women, once revealed to each other, become close, and the painting serves to celebrate female strength, vulnerability and friendship.

*'With that, her glistring helmet she unlaced;
Which doft, her golden lockes, that were upbound
Still in a knot, until her heels downe traced,
Such when those Knights and Ladies all about
Beheld her, all were with amazement smit'*

Edmund Spenser, *Faerie Queene*, Book IV, canto 1, v. 13-14





79

λ79

EDMUND DULAC (1882-1953)

A couple seated in a rural landscape, probably for 'The Novels of the Sisters Brontë'

signed and dated 'EDMUND. / DULAC. / 1.9.05.' (in a cartouche)
pencil, watercolour and bodycolour on paper
13 $\frac{1}{8}$ x 15 $\frac{3}{4}$ in. (35 x 39.8 cm.)

£3,000-5,000

US\$3,800-6,300
€3,400-5,600

PROVENANCE:

with Galerie Chappe-Lautier, Toulouse, by 1950.

Born in Toulouse, Dulac studied at the Académie Julian in Paris, before settling in London in 1904. On his arrival, his first commission was from the publishers J.M. Dent to illustrate seven novels of the Brontë sisters with 60 plates over ten volumes. The costumes and style of this drawing, which are very similar to those illustrations, suggests that it was probably an unused design for the project.

80

KATE GREENAWAY, R.W.S. (1846-1901)

At the cottage gate

signed with initials 'KG' (lower left)
pencil, watercolour and bodycolour, heightened with gum arabic on paper laid on board
8 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. (21.9 x 17.2 cm.)

£5,000-8,000

US\$6,400-10,000
€5,700-9,000



80

92

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81



82

PROPERTY FROM THE ALAN M. FORTUNOFF COLLECTION

λ81

ANNIE FRENCH (1872-1965)

The Offering to the Bride (or Homage to the Queen)

signed 'ANNIE FRENCH.' (lower right)

pencil, pen and grey ink and watercolour, heightened with gold on artist's board
9¾ x 16¼ in. (24.8 x 41.3 cm.)

£4,000-6,000

US\$5,100-7,600
€4,500-6,700

Annie French was part of the 'Glasgow Girls' group of female artists who studied and worked in Glasgow between 1880 and 1920. She studied at the Glasgow School of Art from 1886-9, and used a delicate, linear illustrative technique which recalls the work of Aubrey Beardsley in its imagination and fantasy.

PROPERTY FROM THE ALAN M. FORTUNOFF COLLECTION

λ82

ANNIE FRENCH (1872-1965)

Rose Gatherers

signed 'ANNIE FRENCH.' (lower right)

pencil, pen and grey ink and watercolour, heightened with gum arabic on paper
10 x 13½ in. (25.4 x 34.3 cm)

£3,000-5,000

US\$3,800-6,300
€3,400-5,600

PROVENANCE:

with The Fine Art Society, London, where purchased by Mr and Mrs Alan Fortunoff, 1972.



83

83

BENJAMIN WALTER SPIERS (FL. 1875-1893)

Déjeuner à la fourchette

signed with initials and dated 'B.W.S. 83' (lower right) and inscribed 'Déjeuner à la fourchette/ B.W. Spiers/ ... Hereford Road/ Bayswater/ £10.0.0' (on a label on the reverse)
pencil, watercolour and bodycolour, heightened with gum arabic on paper
5¼ x 8¾ in. (14.5 x 21.3 cm.)

£3,000-5,000

US\$3,800-6,300
€3,400-5,600

84

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

Wood Elves rehearsing their play of "The Sleeping Beauty"

signed and dated '1913/Albert Goodwin' (lower right) and inscribed 'Wood Elves rehearsing their play of "The Sleeping Beauty".' (lower left)
watercolour, bodycolour and gum arabic, heightened with white and with scratching out on paper
19¾ x 24¾ in. (49.5 x 63.2 cm.)

£6,000-8,000

US\$7,700-10,000
€6,800-9,000

***85**

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

Apocalypse

signed and dated 'Albert Goodwin 1903' (lower right)
pencil, watercolour and bodycolour with scratching out on paper
11¼ x 17¾ in. (28.6 x 45.1 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

with Waterhouse & Dodd, London.
The Fuller Collection; Christie's, London, 7 April 2000, lot 10.
Anonymous sale; Sotheby's, London, 8 July 2015, lot 246.

EXHIBITED:

Maidstone, County Gallery, County Hall, *A Watercolourist's Dream: Albert Goodwin (1845-1932) & John Lewis Roget (1828-1908)*, 15 February - 5 March 1999, no. 70.

LITERATURE:

C. Beetles, *Albert Goodwin, R.W.S. (1845-1932)*, London, 1985, no. 83, illustrated in colour.

Albert Goodwin was a pupil of Arthur Hughes and Ford Madox Brown, and is most well-known for his crepuscular scenes and exploration of light and atmospheric effects.

The present lot demonstrates Goodwin's concern with light and colour, however, the apocalyptic subject makes this work distinct within his *œuvre*, and it seems probable that he was inspired by the work of John Martin (1789-1854). Here Goodwin depicts a desolate landscape of barren trees. A solitary figure surveys the blood red horizon as dark clouds gather.

94

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84



85



***86**

HENRY JOHN STOCK (1853-1930)

The Poet's Dream: 'The Pursuit of the Ideal'

signed and dated 'H.J.STOCK 1881' (lower left)
watercolour with scratching out on paper
18½ x 21½ in. (47 x 54.5 cm.)

£8,000-12,000

US\$11,000-15,000
€9,000-13,000

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 29 July 1975, lot 224.
with Christopher Wood, London.

EXHIBITED:

New York, Shepherd Gallery, *The English Romantic Tradition*, Autumn 1989,
no. 129.

Born in Greek Street, Soho in 1853, Henry John Stock studied at the St. Martin's School of Art and the Royal Academy Schools. During his early career, Stock supported himself by painting portraits, building up an impressive clientele among the aristocracy, but his main area of interest was always imaginative subjects. This interest was almost certainly ignited as a result of his going blind as a child. His eyesight was miraculously restored after being sent to live at Beaulieu, Hampshire. He drew inspiration from a wide variety of artistic and literary sources such as the Bible, Dante, Shakespeare and Wordsworth, the Pre-Raphaelites, Rembrandt, Blake and G. F. Watts.

Stock often chose to depict moments of divine inspiration and otherworldly vision. The present lot is similar in subject to his 1893 work *The poet in the flames of first love*, sold in these Rooms, 11 July 2017, lot 30. Here Stock explored a similar theme, where a young poet is visited by the beautiful muse of love, the source of his torment. Stock himself was a prolific author, and published several volumes of poetry. It is therefore likely that he personally identified with the poet protagonist of his paintings, choosing to illustrate the longed-for moment of sublime inspiration.

These four paintings are rare illustrations of the Londonderry family's most important contribution to the North-East of England through the introduction of a harbour, railway, blast furnaces and colliery. On 28 November 1828 the foundation stone of Seaham Harbour was laid accompanied by a 34-gun salute and elaborate celebrations. This highly skilful feat of engineering had previously been regarded as impossible because of the solid cliff face from which the harbour was eventually created. Its remarkable success, which became apparent almost immediately, led to the subsequent opening of a colliery at Seaham, and a railway linking the port to the Sunderland line was begun in 1853. In 1821 the population of Seaham was listed as 138, but by 1860 it had risen to 10,000, proving the success of the Londonderrys' labours.

The opportunity for, and subsequent scale and success of this ambitious programme of industrialisation came about through a highly significant Londonderry marriage. In 1819 Charles William Vane, Lord Stewart, married Lady Frances Anne, only daughter and heiress of Sir Henry Vane-Tempest of Wynyard and Longnewton. Subsequently Lord Stewart assumed the name of Vane. In 1821 the Seaham estate had been purchased by Lord and Lady Stewart from Sir Ralph Milbanke; the following year, on the death of his half-brother, Lord Stewart succeeded as 3rd Marquess of Londonderry. Through her family Lady Frances Anne had inherited coal pits near Durham and in the Rainton and Pittington districts, contributing to over a quarter of the coal shipped from Sunderland at that time. After their marriage the Londonderrys developed their coal industry, and in 1827 were honoured by a visit to their collieries from the Duke of Wellington, who Lord Londonderry had fought with in the Iberian Peninsula.

The first (lot 87) illustrates the laying of the foundation stone of Seaham Harbour by the 3rd Marquess on 28 November 1828. The Marquess can be seen wearing a blue coat sitting in a special railway carriage along with members of his family including his wife and son on his left. The Marchioness is wearing an elaborate red and white bonnet, and their young son, Lord Seaham, is standing beside them. The railway carriage used to transport Lord Londonderry's party to the dockside, was mounted on four colliery wagon wheels. It was known as the 'Wellington Car' after its initial creation for the Duke of Wellington's visit in 1827, but was often used afterwards by the Londonderrys for visiting the harbour and town. The foundation stone for the harbour, seen being lowered in the foreground of the painting, was a block of sandstone from the Penshaw Quarry which belonged to Lord Londonderry, and on its interment the Marquess was presented by his agent, Mr John Buddle of Wallsend, with a silver trowel, the handle of which was formed of polished Rainton coal. John Buddle can be seen in the painting standing on the raised platform holding the trowel. To his left stand William Chapman, the engineer of the harbour, who holds architectural plans, and John Dobson, the architect for the harbour and town, in a yellow waistcoat. The band that played throughout the ceremony was made from workmen from Rainton Collieries. After the laying of the harbour foundation stone, the party moved to the site of the new town where Lord Seaham, then only seven years old, laid the foundation stone of the first house, the trowel he would have used was engraved with the letter V below an earl's coronet for George, 2nd Earl Vane (formerly Lord Seaham). The construction of the harbour lasted three years, finally being completed in 1831 and cost the Londonderrys a vast sum approaching £200,000. Models of many of the Londonderry ships, which would have sailed from the completed harbour, were displayed at Wynyard Park.

The second (lot 88) illustrates Lord Londonderry digging the first turf for his Londonderry Seaham and Sunderland Railway on 8 February 1853 aged seventy-five. At the opening he made a speech concluding that "*If I live to see this last project successfully accomplished, I shall cheerfully lay my head upon my pillow and resign life, conscious that, so far as concerns those who interests providence has committed to my care, I have, to the fullest extent of my means, discharged the duty which had developed upon me*" (quoted by C.A. Smith, *Sunderland Echo*, 1 January 1965). Sadly he did not live to see the finalisation of the scheme or its subsequent success, as he died in March the following year. Seaham Hall is visible

on the horizon in the upper left-hand corner of the painting, where the present and the proceeding painting are recorded as hanging in 1854. In the painting Lord Londonderry is depicted with a silver spade and a mahogany wheelbarrow, the Londonderrys had an antique Carolean flagon embellished and engraved to commemorate the occasion.

The commemoration of the Crimean War in Seaham, illustrated in the third (lot 89), took place on 31 July 1858. An article in *The Illustrated London News*, dated 28 August 1858, described the ceremony in which a 38-pound Russian cannon was erected on a stone pedestal in the centre of the town in front of two thousand inhabitants. In the viewing platform Lady Londonderry (in blue and white) was accompanied by the Earl and Countess Vane, Lord Ravensworth, Lord Adolphus Vane Tempest, the Countess of Portarlington and the Misses Longley. After the official uncovering of the gun, Lady Londonderry gave a speech in which she commented that 'It is encouraging and cheering to find my humble efforts to improve this place have been appreciated: and it is most satisfactory to watch its increased prosperity and importance during my care and tenancy. While I thankfully acknowledge the progress and contemplate the rise with pride and pleasure, believe me I take no merit for any little share I may have had in this, for it is my happiness as well as my duty to direct my best energies to the welfare of a place which I have watched from its commencement, thirty years ago, and received as a sacred legacy from its founder, to whose name it remains as a touching monument that all connected with him may well feel proud of.' In the background of the painting can be seen the lighthouse, clock tower and offices which still stand. Earl Vane was Colonel Commandant of the 2nd Durham Seaham Artillery Brigade, whose men presented him with a magnificent silver gilt cup and cover in 1872 '... in Testimony of their high regard for him...'

The opening of the blast furnaces at Seaham is illustrated in the final picture (lot 90). On 12 December 1859 the Marchioness of Londonderry laid the foundation stone for the Seaham Harbour Blast Furnaces at a site near Dawdon Hill Farm, and by 1862 it was a fully functioning site. Lady Londonderry was presented with a silver trowel, in commemoration of this momentous occasion, which may well be the trowel she used. The furnaces were supplied with coal from Seaham Colliery and iron ore from Cleveland which was brought by rail on the Londonderry Seaham and Sunderland railway which lead straight into the furnaces. The Londonderry Bottleworks can be seen in the background of the painting, where bottles were made and sent to London every week. In 1861 Benjamin Disraeli visited the site and commented: 'This is a remarkable place, and our hostess a remarkable woman. Twenty miles hence she has a palace [Wynyard] in a vast park...But she prefers living in a hall on the shores of the German Ocean [North Sea], surrounded by her collieries, and her blast-furnaces, and her railroads, and unceasing telegraphs, with a port hewn out of the solid rock, screw steamers and four thousand pitmen under her control. One day she dined the whole 4,000 in one of the factories. In the town of Seaham Harbour, a mile off, she has a regular office, a fine stone building with her name and arms in front, and her flag flying above; and here she transacts, with innumerable agents, immense business - and I remember her five-and twenty years ago, a mere fine lady; nay, the finest in London! But one must find excitement if one has brains' (Edith, Marchioness of Londonderry (ed.), *Letters from Benjamin Disraeli to Frances Anne, Marchioness of Londonderry, 1837-1861*, London, 1938, p. 268.)

Little is known about the artists of the four paintings. Robert Mackreth was a tax inspector and amateur artist, who moved to Newcastle from Kent in 1823. Three oil sketches of the construction of Seaham Harbour were on loan to the Sunderland Museum and Art Gallery from 1956 until 1997. Following the Museums Act in 1846 the Sunderland Corporation was one of the first local authorities outside London to establish a museum, and one of their first acquisitions was a commission from Mark Thompson, another local artist, who recorded on canvas the opening of the new South Dock at Seaham in 1850, for which he was paid thirty guineas. The painting is still in the collection alongside other works by Thompson including two other views of the South Dock dated 1853 and 1856.



87



88

87

ROBERT MACKRETH (1766-1860)

The laying of the foundation stone of Seaham Harbour, Co. Durham

indistinctly signed, inscribed and dated '...STONE LAID Nov 28 1828/ Robt Mackreth' (lower centre)

oil on canvas
36 x 60 in. (91.5 x 152.5 cm.)

£25,000-35,000

US\$32,000-44,000
€29,000-39,000

PROVENANCE:

Charles William Vane, 3rd Marquess of Londonderry (1778-1854) and Frances Anne, Marchioness of Londonderry (1800-1865), and by descent until The Raglan Collection and Works of Art from the Collection of the Marquesses of Londonderry; Christie's, London, 22-23 May 2014, lot 534, where purchased by the present owner.

LITERATURE:

Seaham Hall inventory, 1854, dining room, 'A painting representing the laying of the foundation stone of the harbour of Seaham'.
Wynyard Park inventory, 1965, vol. ii, p. 116.

88

MARK THOMPSON (1812-1875)

The beginning of the Londonderry Seaham and Sunderland Railway

indistinctly signed and dated 'M. Thompson 1853' (lower centre) and indistinctly inscribed (upper right, on a banner)

oil on canvas
33 x 60½ in. (83.8 x 153.7 cm.)

£25,000-35,000

US\$32,000-44,000
€29,000-39,000

PROVENANCE:

Charles William Vane, 3rd Marquess of Londonderry (1778-1854) and Frances Anne, Marchioness of Londonderry (1800-1865), and by descent until The Raglan Collection and Works of Art from the Collection of the Marquesses of Londonderry; Christie's, London, 22-23 May 2014, lot 535, where purchased by the present owner.

LITERATURE:

Almost certainly, Seaham Hall inventory, 1854, entrance hall, 'Preparing for the Sunderland and Seaham Railway cutting the first Turf'
Wynyard Park inventory, 1965, vol. ii, p. 105.

98

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89



90

89

MARK THOMPSON (1812-1875)

The Commemoration of the Crimean War with the presentation of the cannon at Seaham

oil on canvas
36 x 60 in. (91.5 x 152.5 cm.)

£25,000-35,000

US\$32,000-44,000
€29,000-39,000

PROVENANCE:

Frances Anne, Marchioness of Londonderry (1800-1865), and by descent until The Raglan Collection and Works of Art from the Collection of the Marquesses of Londonderry; Christie's, London, 22-23 May 2014, lot 536, where purchased by the present owner.

LITERATURE:

Wynyard Park inventory, 1965, vol. ii, p. 105.

90

MARK THOMPSON (1812-1875)

The opening of the blast furnaces at Seaham

signed with monogram and dated 'MT 1861' (lower right)
oil on canvas
36 x 60½ in. (91.5 x 153.7 cm.)

£25,000-35,000

US\$32,000-44,000
€29,000-39,000

PROVENANCE:

Frances Anne, Marchioness of Londonderry (1800-1865), and by descent until The Raglan Collection and Works of Art from the Collection of the Marquesses of Londonderry; Christie's, London, 22-23 May 2014, lot 537, where purchased by the present owner.

LITERATURE:

Wynyard Park inventory, 1965, vol. ii, p. 116.



***91**

ARCHIBALD THORBURN (1860-1935)

A pair of red grouse in a landscape

signed and dated 'A. Thorburn/1933' (lower left)

pencil, watercolour and bodycolour, heightened with touches of gum arabic on paper
11 x 15 in. (28 x 38 cm.)

£8,000-12,000

US\$11,000-15,000

€9,000-13,000



92

THOMAS BLINKS (1853-1912)

A pointer and two setters

signed and dated 'TBLINKS .95.' (lower left)

oil on canvas

20 $\frac{5}{8}$ x 30 $\frac{1}{4}$ in. (52.4 x 76.9 cm.)

£70,000-100,000

US\$89,000-130,000

€79,000-110,000

PROVENANCE:

with Richard Green, London.

Best known for his hunting and racing scenes, Thomas Blinks was amongst the most highly regarded painters of sporting dogs in the late nineteenth century. Blinks began drawing animals at the age of ten, and despite opposition from his father, pursued a career as an artist. In spite of his lack of formal training Blinks taught himself to paint through close observation at the horsemarket in Tattersalls. He first exhibited at the Dudley Gallery in 1881, the Royal Society of British Artists in 1882, and regularly at the Royal Academy from 1883-1910. The present lot shows a pointer and two setters, alert and on the scent.



93



94

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 93-96)

93

JOHN HOLLAND, SNR. (1799-1879)

The River Severn

signed 'JHolland' (lower right)

oil on canvas

28 x 36 in. (71.2 x 91.5 cm.)

£1,500-2,000

US\$2,000-2,500

€1,700-2,300

PROVENANCE:

with Omell Galleries, London.

94

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

Church Pool at Betws-y-Coed

signed 'Alfred. de Bréanski' (lower right)

oil on canvas

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

£3,000-5,000

US\$3,900-6,400

€3,400-5,600

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 April 1973, lot 100, as *A view of Trefiw, North Wales*.

Anonymous sale; Christie's, London, 19 May 1978, lot 13, as *The Glydior, North Wales*.

102

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95



96

95

EDWARD JOHN COBBETT, R.B.A. (1815-1899)

An afternoon rest

signed and dated 'E.J. Cobbett/1852' (lower left) and indistinctly inscribed 'Welsh.../painted 1852/by EJ Cobbett/sold...to J.H. Leatham Esq' (on a partial label attached to the reverse)

oil on canvas
30 x 41 in. (76.2 x 104.2 cm.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

J.H. Leatham.
Anonymous sale; Sotheby's, London, 19 October 1983, lot 143.

96

PHILLIP EUSTACE STRETTON, R.O.I. (FL. 1884-1919)

Two Borzois in an Interior sitting on a Bearskin Rug

signed and dated 'Philip E Stretton/1910' (lower left)
oil on canvas

22 x 29 in. (55.9 x 73.6 cm.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Anonymous sale; Phillips, London, 21 September 1981, lot 80.



97

97

SIR WILLIAM QUILLER ORCHARDSON, R.A., H.R.S.A. (1832-1910)

Falling on deaf ears

signed and dated 'W Q Orchardson./90.' (lower right)

oil on canvas

36½ x 51⅝ in. (92.7 x 130.5 cm.)

£8,000-12,000

US\$11,000-15,000

€9,000-13,000

PROVENANCE:

P.M. Inglis.

Anonymous sale; Lyon & Turnbull, Edinburgh, 1 December 2011, lot 103.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ98

ALFRED PALMER, R.O.I. (1877-1951)

Francesca, the artist's daughter and her Viola da Gamba

signed 'Alfred/Palmer.' (lower right), further signed and inscribed 'Francesca and her Viola da Gamba/Alfred Palmer/Manor House/Fordwich/Canterbury' (on an exhibition label attached to the reverse) and further signed and indistinctly inscribed 'Bournemouth/***** of *****/FRANCESCA & HER VIOLA DA GAMBA/Price on application/Alfred Palmer/Manor House Fordwich/Nr Canterbury' (on an exhibition label attached to the reverse)

oil on canvas

54½ x 36½ in. (138.5 x 93 cm.)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

Anonymous sale; Canterbury Auction Galleries, Canterbury, 15 April 1997, lot 128.

EXHIBITED:

London, Royal Institute of Oil Painters, exhibition untraced.



98

PROPERTY OF AN IMPORTANT AMERICAN COLLECTOR

99

TALBOT HUGHES, R.O.I. (1869-1942)

Sewing for victory

signed and dated 'Talbot Hughes 1900.' (lower right)

oil on panel

12 x 9 $\frac{7}{8}$ in. (30.4 x 25 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 23 May 2002, lot 312, where purchased by the present owner.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

100

CHARLES ROBERT LESLIE, R.A. (1794-1859)

Dressed for a ball (recto); and A scribe (verso)

signed with monogram (lower left)

oil on canvas

36 x 27 $\frac{1}{4}$ in. (91.5 x 69.2 cm)

£2,000-3,000

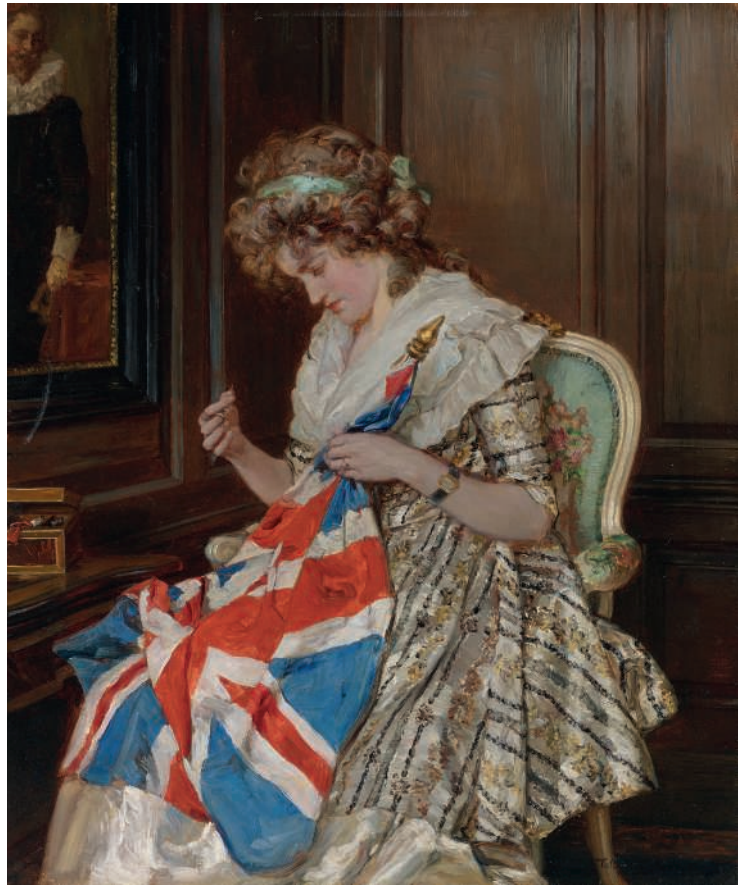
US\$2,600-3,800

€2,300-3,400

PROVENANCE:

Anonymous sale; Sotheby's, London, 12 December 1978, lot 191.

Anonymous sale; Bonhams, London, 22 July 1982, lot 164.



99



100

(recto)



(verso)



101

101

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

The life class

signed with monogram (lower left)

oil on canvas

25¼ x 31½ in. (64.2 x 80 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Robilant & Voena, London.

Anonymous sale; Doyle, New York, 23 May 2006, lot 193.

λ102

ARTHUR SPOONER, R.B.A. (1873-1962)

The Water Nymph

signed 'Arthur Spooner' (lower right) and further signed and inscribed
'MANSFIELD/Artist ARTHUR SPOONER R.B.A./The Water Nymph/£75.'
(on a label attached to the reverse)

oil on canvas

42 x 20¼ in. (107 x 51.5 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

with The London Hilton Art Gallery, London.

Anonymous sale; Sotheby's, Belgravia, 2 October 1979, lot 227.

with The Maas Gallery, London.

106

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

signed vertically 'J.J. SHANNON' (upper left), dated '86' (centre right) and inscribed vertically "'ESTELLE'" (upper right)

oil on canvas

14 $\frac{5}{8}$ x 17 $\frac{1}{8}$ in. (37.1 x 43.5 cm.)

£60,000-100,000

US\$76,000-130,000

€68,000-110,000

PROVENANCE:

Anonymous sale; Sotheby Humberts, Taunton, 26 September 1979, lot 446.

Anonymous sale; Bonhams, London, 13 July 2011, lot 175.

with The Fine Art Society, London.

This stunning portrait of a young woman currently known only as Estelle is a fine and rare example of Shannon's art as he was beginning to make his mark on the London market for fashionable portraiture. The decade of the 1880s was a fruitful period of experimentation for the young painter as he explored various techniques, including the 'square brush' facture inspired by the innovative French painter Jules Bastien-Lepage (1848-1884). Shannon's embrace of the square brush mode as dazzlingly shown here, signals his association with a community of London artists who gathered in the Chelsea area in the mid-1880s, among them the Paris-trained Henry Herbert La Thangue (1859-1929), who is credited with importing Bastien-Lepage's progressive style to Britain. Writing in 1889, Morley Roberts observed, 'Certainly among those who owe much to La Thangue must be reckoned J.J. Shannon, the young portrait painter, who is rapidly rising to the foremost rank' (M. Roberts, 'A Colony of Artists', *Scottish Art Review*, vol. II, no. 15, August 1889, p. 73.). Shannon sometimes exhibited this type of small portrait under simple first-name titles (among them, *Madge*, *Audrey*, *Eleanor*, and *Pamela*), yet no exhibition record for the present work has been located.

We are grateful to Barbara Gallati for her assistance in preparing this catalogue entry.





***104**

PHILIP ALEXIUS DE LÁSZLÓ (1869-1937)

Portrait of Mrs William Wickham Hoffman, née Katherine Miller

signed, inscribed and dated 'de László/1932 May LONDON' (lower left)

oil on board

35¾ x 27¾ in. (90.8 x 70.5 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

The sitter, and by descent in the family.

LITERATURE:

Laib L17399(484) / C12(31): *Mrs. Hoffman*

Sitters' Book II, f. 73: *Katherine W. Hoffman*, 11 May 1932

P. de László, *Diary: 1933-1934*, Private Collection, 10 January 1934 entry, pp. 72-3; 25 January 1934 entry, p. 88; 18 February 1934 entry, p. 112.

This portrait was painted in London in 1932. During his fifth and last visit to the United State in late 1933 and early 1934 de László recorded in his diary that he dined with the sitter and her husband and saw the portrait in their home. He also mentioned that he "corrected Mrs. Hoffman's portrait," something he rarely did once he had completed and signed a portrait.

Katherine Chace Miller was born 7 March 1894, the daughter of Dr. George Norton Miller (1857-1935) and Martha Le Roy Glover (1864-1941). Her parents were art connoisseurs who acquired works by many significant American artists such as Childe Hassam. Their city residence at 811 Madison Avenue, New York city, and their country estate in Rhinebeck, New York held many fine ancestral family portraits painted by Thomas Sully and Gilbert Stuart. She joined the American Red Cross as a nurse after the death of her brother, U.S. Army Lt. George Norton Miller III, during the First World War. Towards the end of the war she was stationed in Southampton, England.

On 6 March 1922 she married William Wickham Hoffman (1880-1966), son of Mr and Mrs Francis Burrall Hoffman, who after the First World War, served as military attaché at the American legation in Brussels. Katharine Hoffman was an amateur artist and painted throughout her life, primarily landscapes and interiors of her houses. During her travels to Europe she acquired works of art and built a small but important collection of French Impressionists and American Realist painters, particularly George Bellows. She was widowed in 1966 and devoted herself to philanthropy until her death in 1977 at her Carlyle House residence.

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



PROPERTY OF A GENTLEMAN

105

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

Portrait of Eric Spencer Fitzwilliam, the 9th Earl Fitzwilliam

signed and dated 'John S. Sargent 1912' (lower right)

black chalk on paper

24 $\frac{5}{8}$ x 18 $\frac{3}{8}$ in. (62.1 x 47.9 cm)

£30,000-50,000

US\$38,000-63,000

€34,000-56,000

PROVENANCE:

Commissioned from the artist by Mrs Dorothy Walker Heneage, and by descent in the family.

LITERATURE:

S. Walker-Heneage, *Forbears: An Excursion into Family History*, Somerset, 2009, p. 183.

This handsome chalk portrait was executed by John Singer Sargent in 1912, and depicts Eric Spencer Fitzwilliam, the 9th Earl Fitzwilliam (1883-1952). The work was commissioned by Mrs Dorothy Walker Heneage, together with a portrait of herself, as the pair were close friends. In a letter dating from March 1912 Sargent notes that he was pleased that Dorothy had a nice recollection of sitting for her portrait, but he couldn't believe that Earl Fitzwilliam would wish to be drawn again or submit to the operation 'without anaesthetics' (S. Walker-Heneage, *op. cit.*, p. 183).

We are grateful to Richard Ormond for his help in preparing this catalogue entry.

PROPERTY OF A LADY (Lots 106-109)

Born in Canada in 1862, James Kerr-Lawson spent much of his time travelling throughout Europe, entering circles from the Glasgow Boys to Whistler's entourage in Paris. It was through the artist George Frederick Watts that Lawson met the architect Christopher Hatton Turnor, who designed the Watts Gallery in 1903-4. Turnor had recently inherited a large estate in Lincolnshire, and in 1906 he commissioned Kerr-Lawson to design a series of mural decorations for Stoke Rochford Hall, the first such murals that he'd undertaken.

The Stoke Rochford murals inspired Lord Aldenham to commission his own set of panels for an octagonal room in Aldenham House. The four paintings included here were part of a group of seven London scenes chosen by Aldenham and Lawson, painted on canvas and then set into the walls. The pictures show a clear interest in the effects of light and tone, as well as a strong eye for architectural detail, later inspiring a series of lithographs and posters. Sadly Lord Aldenham died in 1907 whilst the panels were being installed, although they continued to remain *in situ* until the estate was sold in 1932 after the death of the Hon. Vicary Gibbs.



Aldenham House, Hertfordshire.
Image from *Country Life*, 23 February 1924.



106

106

JAMES KERR-LAWSON (1862-1939)

St Martin-in-the-Fields

oil on canvas

80¾ x 56½ in. (205.1 x 143.6 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Commissioned by Henry Hucks Gibbs, Lord Aldenham (1819-1907), Aldenham House, Hertfordshire, and by descent in the family.

EXHIBITED:

Canada, Guelph, Macdonald Stewart Art Centre; Ontario, Art Gallery of Windsor; Toronto, Art Gallery of Ontario; Burnaby, B.C., Burnaby Art Gallery; Calgary, Alberta, Glenbow Museum; Fredericton, N.B., Beaverbrook Art Gallery, *James Kerr-Lawson: A Canadian Abroad*, 12 February 1983 - 15 February 1984, no. 36.

LITERATURE:

H. Charlesworth, 'The Pictures of J. Kerr-Lawson', *Saturday Night*, 20 June 1914, p. 4.

'Aldenham House, Hertfordshire, The Residence of The Hon. Vicary Gibbs', *Country Life*, 23 February 1924, p. 289, illustrated p. 286.

R.J. Lamb, *James Kerr-Lawson: A Canadian Abroad*, exhibition catalogue, Toronto, 1983, pp. 22-24, illustrated p. 38.

Another version of this picture was made into a Transport for London poster.

107

JAMES KERR-LAWSON (1862-1939)

St Clement Danes

signed 'J. Kerr/Lawson' (centre right)

oil on canvas

80¾ x 34¾ in. (205 x 86.7 cm.)

£4,000-6,000

US\$5,100-7,600

€4,500-6,700

PROVENANCE:

Commissioned by Henry Hucks Gibbs, Lord Aldenham (1819-1907), Aldenham House, Hertfordshire, and by descent in the family.

LITERATURE:

H. Charlesworth, 'The Pictures of J. Kerr-Lawson', *Saturday Night*, 20 June 1914, p. 4.

'Aldenham House, Hertfordshire, The Residence of The Hon. Vicary Gibbs', *Country Life*, 23 February 1924, p. 289.

R.J. Lamb, *James Kerr-Lawson: A Canadian Abroad*, exhibition catalogue, Toronto, 1983, pp. 22-24.



107



108

108

JAMES KERR-LAWSON (1862-1939)

Horseguards

oil on canvas
41 x 41 in. (104.1 x 104.1 cm.)

£7,000-10,000

US\$8,900-13,000
€7,900-11,000

PROVENANCE:

Commissioned by Henry Hucks Gibbs, Lord Aldenham (1819-1907), Aldenham House, Hertfordshire, and by descent in the family.

EXHIBITED:

Canada, Guelph, Macdonald Stewart Art Centre; Ontario, Art Gallery of Windsor; Toronto, Art Gallery of Ontario; Burnaby, B.C., Burnaby Art Gallery; Calgary, Alberta, Glenbow Museum; Fredericton, N.B., Beaverbrook Art Gallery, *James Kerr-Lawson: A Canadian Abroad*, 12 February 1983 - 15 February 1984, no. 35.

LITERATURE:

H. Charlesworth, 'The Pictures of J. Kerr-Lawson', *Saturday Night*, 20 June 1914, p. 4.
'Aldenham House, Hertfordshire, The Residence of The Hon. Vicary Gibbs', *Country Life*, 23 February 1924, p. 289, illustrated p. 286.
R.J. Lamb, *James Kerr-Lawson: A Canadian Abroad*, exhibition catalogue, Toronto, 1983, pp. 22-24, illustrated p. 38.



109

109

JAMES KERR-LAWSON (1862-1939)

London Bridge

oil on canvas
56¼ x 49½ in. (143 x 125.8 cm.)

£5,000-8,000

US\$6,400-10,000
€5,700-9,000

PROVENANCE:

Commissioned by Henry Hucks Gibbs, Lord Aldenham (1819-1907), Aldenham House, Hertfordshire, and by descent in the family.

EXHIBITED:

Canada, Guelph, Macdonald Stewart Art Centre; Ontario, Art Gallery of Windsor; Toronto, Art Gallery of Ontario; Burnaby, B.C., Burnaby Art Gallery; Calgary, Alberta, Glenbow Museum; Fredericton, N.B., Beaverbrook Art Gallery, *James Kerr-Lawson: A Canadian Abroad*, 12 February 1983 - 15 February 1984, no. 34.

LITERATURE:

H. Charlesworth, 'The Pictures of J. Kerr-Lawson', *Saturday Night*, 20 June 1914, p. 4.
'Aldenham House, Hertfordshire, The Residence of The Hon. Vicary Gibbs', *Country Life*, 23 February 1924, p. 289, illustrated p. 286.
R.J. Lamb, *James Kerr-Lawson: A Canadian Abroad*, exhibition catalogue, Toronto, 1983, pp. 22-24, illustrated p. 38.

114

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***110**

GEORGE HYDE POWNALL (1876-1932)

Piccadilly Circus; and The Empire, Leicester Square

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

oil on board

6⅞ x 9⅞ in. (15.5 x 23.2 cm.)

a pair (2)

£5,000-8,000

US\$6,400-10,000

€5,700-9,000



*111

GEORGE HYDE POWNALL (1876-1932)

In Knightsbridge; and Down Piccadilly, by the Green Park

both signed 'Geo. Hyde' (lower left); the first further signed and inscribed 'In Knightsbridge/Geo Hyde' (on the reverse); and the second further signed and inscribed 'Down Piccadilly/by the Green Park/Geo Hyde' (on the reverse)

oil on board

6 7/8 x 9 1/8 in. (15.6 x 23.2 cm.)

a pair (2)

£5,000-8,000

US\$6,400-10,000

€5,700-9,000

The statue in the foreground of *In Knightsbridge* is of Lord Strathnairn. Erected in 1895 and removed in 1931 during work on the London underground, the statue was later sold in 1964 by the Westminster Council to Vernon E. Northcott, on whose estate at Foley Manor in Liphook it is still displayed.



PROPERTY OF AN IMPORTANT AMERICAN COLLECTOR

λ112

HERBERT ASHWIN BUDD, R.O.I., (1881-1950)

Travel to the Theatre

signed 'H.A. Budd' (lower right)

oil on canvas

44 x 34 in. (111.8 x 86.5 cm.)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

Herbert Ashwin Budd was an artist, designer and teacher; he joined the Royal Institute of Oil Painters in 1921.

This work is an original design executed in oil for Budd's 1930 poster 'Travel Underground to the Theatres' issued by Underground Electric Railways Company of London (fig. 1). Budd continued to design posters for London Transport throughout the 1930s.



Fig. 1: Herbert Ashwin Budd, *Travel Underground to the Theatres*, 1930 (London Transport Museum, UK)
© TFL from the London Transport Museum collection



113

PROPERTY FROM AN IMPORTANT COLLECTOR

λ*113

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

Portrait of Miss Ethel Rose in a black dress

signed 'BROCKHURST' (lower left)
oil on canvas stretched over a panel
18½ x 15¼ in. (47 x 38.8 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

J. E. Lello.
Anonymous sale; Sotheby's, London, 25 June
1980, lot 73.
Anonymous sale; Christie's, London, 13 March
1981, lot 135.
Anonymous sale; Christie's, London, 12 March
1982, lot 101.
Simon Bonython, from whom purchased by the
present owner.

λ114

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

*Portrait of Gwen and Diana Gunn, the
artist's first wife and daughter*

signed 'James Gunn' (lower left)
oil on canvas
59½ x 40 in. (151.1 x 101.6 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Anonymous sale; Bonhams, New York, 8
November 2017, lot 97, as *A portrait of a mother and
her daughter*.

In this tender portrait of his first wife and their
eldest daughter, Gunn has elevated an intimate
family moment to the status of 'Grand Manner'
portraiture. Here, Diana shyly glances out at
the viewer, clutching her mother's dress for

comfort whilst Gwen's tender gaze offers her
that protection.

Gunn married Gwendoline Hillman, the widow of
Captain Guy Thorne on 9 January 1919, and their
first child was born two years later. The couple
had three daughters, Diana, Elizabeth and Pauline
who, along with their mother, often modelled for
Gunn's paintings in the early 1920s. Sadly, the
marriage was to prove unhappy and in 1927 the
couple divorced. After their mother's remarriage
to Sir Arthur Whinney the girls saw very little
of their father until they reached adulthood,
something which affected Gunn very deeply, and
indeed it was many years before the children from
his second marriage to Pauline Miller discovered
the existence of these half-sisters.

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

118

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λ115

ERNEST BOROUGH JOHNSON (1866-1949)

Portrait of the artist and his dog

signed with initials and indistinctly dated 'EBJ @ '19[?]' (upper right)

oil on canvas, unframed

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

£6,000-8,000

US\$7,600-10,000

€6,800-9,000

Ernest Borough Johnson studied at the Slade, later becoming professor of Fine Arts at Bedford College. He exhibited in London and abroad from 1886, and was married to fellow artist, Esther George.

This stylised self-portrait is notable for its patent Whistlerian influence, apparent in Johnson's distinctive beret, grey smock, monocle and thick moustache. Whistler's impact permeates the composition, as hanging behind the artist are two Japanese woodcut prints, from which the artist famously drew inspiration.



λ116

DAVID JAGGER (1891-1958)

Portrait of Sir Maurice John Pierce Lacy, 2nd Bt. (1900-1965), in the uniform of the Life Guards

signed 'JAGGER' (lower right)

oil on canvas

54 x 38 in. (137.2 x 96.5 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Commissioned by Sir Pierce Thomas Lacy, Bt. (1872-1956), 1921, and by descent to his son Sir Maurice John Pierce Lacy, 2nd Bt., and thence by descent.

This portrait was commissioned in 1921 by Sir Maurice Lacy's father, Sir Pierce Thomas Lacy, on the occasion of his son's 21st birthday.

Sir Maurice Lacy was educated at the Royal Military College, Sandhurst and retired from the military in 1924, with the rank of Lieutenant, late of the Life Guards. David Jagger presents the sitter in his Life Guards uniform, his easel just visible, reflected in his subject's breastplate.



117

SIR WILLIAM ORPEN, R.A., R.H.A. (1878-1931)

The three blind men

signed and dated 'Orpen 1901' (lower left) and inscribed 'THE THREE BLIND MEN WATCHED BY THE THIEF' (lower right)

black, white and sanguine chalk and grey wash on buff paper
14¾ x 19¾ in. (37.5 x 50.2 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

with Robert Dunthorne & Son, London.
Anonymous sale; Sotheby's, London, 22 May 2014, lot 285.

This drawing is part of a series of early works Orpen made soon after graduating from the Slade School of Art, London in 1899. Orpen frequently took his subjects from literature at this time - both contemporary, such as Max Beerbohm's *The Happy Hypocrite*, Arthur Conan Doyle's *The Refugees* and Oscar Wilde's *The Fisherman and His Soul*, and older texts. Here, the story of the three blind men, deceived by a thief, comes from *Arabian Nights*, which was a frequent source of material for him until around 1904. It has been suggested that he may have portrayed himself as the thief, something he did often in his early works when access to models was limited.

122

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λ118

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

Les Deux Landaises (or Evening)

signed 'G.L. Brockhurst' (lower right)

pencil on paper

14¼ x 11½ in. (36.2 x 29.2 cm.)

£7,000-10,000

US\$8,900-13,000

€7,900-11,000

PROVENANCE:

with The Fine Art Society, London, 1981, where purchased by Mr & Mrs Alan Fortunoff.

EXHIBITED:

Sheffield, Sheffield City Art Gallery, *Gerald Leslie Brockhurst*, 13 December 1986 - 1 February 1987, no. 49.

ENGRAVED:

by G. Brockhurst, etching, 1923.

The models for this drawing are Anaïs Mélisande Folin, the artist's first wife, who is shown standing helping her seated sister, Marguerite, with her hair. The title refers to Landes, their native region of South Western France. The couple were married in 1913 and for over a decade Anaïs sat for many of his early works, both on paper and canvas. In the 1920s Brockhurst found commercial success with etchings, and in 1923 the present drawing, of circa 1920, was published, examples of which are in the Metropolitan Museum, New York, the National Museum of New Zealand, Wellington, and the Fine Arts Museum of San Francisco.



λ119

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

Portrait of Phyllis Crocker, half-length, in profile

with inscription 'Unsigned copy by/ Laura Knight/ drawn abt 1921.'
(on the reverse)

pencil on buff paper

10⅞ x 7⅞ in. (27.8 x 18.9 cm.)

£3,000-5,000

US\$3,800-6,300

€3,400-5,600

Dame Laura Knight moved to Newlyn, Cornwall in 1907 alongside her husband and fellow artist, Harold Knight. Phyllis Vipond-Crocker (1900-1937), whom she depicts in the present work, was the daughter of a Penzance dentist who frequently modelled for both Knight and her friend Sir Alfred Munnings, who was also based in Newlyn at this time. Knight painted Vipond-Crocker on several occasions, and you can see her distinct bobbed haircut depicted in *The Cornish Coast 1917* (National Museum, Wales) alongside Marjory Taylor, another of Knight's favourite models. Vipond-Crocker later became an artist herself, and she was employed by Munnings to carry out work in World War One supplying horses to the military. In 1936 Laura Knight was elected Royal Academician, the first woman to become a full member of the Royal Academy.

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





λ120

WILFRID GABRIEL DE GLEHN, R.A., N.E.A.C. (1870-1951)

The Rainbow

signed 'W.G de Glehn.' (lower right), inscribed and numbered '2 Sunbathers Landscape & Rainbow' (on the reverse), and with studio stamp (on the stretcher)

oil on canvas

20 x 24 $\frac{1}{8}$ in. (50.9 x 61.4 cm.)

£15,000-25,000

US\$19,000-32,000

€17,000-28,000



λ*121

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

Eustacia

signed 'W. RUSSELL FLINT-' (lower right) and further signed and inscribed 'EUSTACIA/W Russell Flint/
Tempera' (on the reverse)

tempera on paper
17 x 27 in. (43.2 x 68.6 cm.)

£25,000-35,000

US\$32,000-44,000
€29,000-39,000



122

λ*122

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

Breaking Waves

signed 'DOROTHEA SHARP' (lower left)

oil on panel

13 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (35.3 x 45.4 cm.)

with a sketch of a cottage garden (on the reverse)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

with Richard Hagen Fine Paintings, Worcestershire.

Anonymous sale; Christie's, London, 8 June 2006, lot 307, where purchased by the present owner.



123

λ*123

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

A Walk in the Sunshine

oil on panel

18 x 15 in. (45.7 x 38.1 cm.)

£7,000-10,000

US\$8,900-13,000

€7,900-11,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 June 2006, lot 308, where purchased by the present owner.

126

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124

FRANK GASCOIGNE HEATH (1873-1936)

There is music in the night

signed 'F.G. HEATH' (lower left)

oil on canvas

50 x 60 in. (127 x 152.4 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

Purchased from the artist's family by the present owner.

EXHIBITED:

London, Royal Academy, 1922, no. 178.

LITERATURE:

H. Bedford, *Frank Gascoigne Heath and his Newlyn Friends*, Bristol, 2004, p. 55, pl. 15.



λ125

HENRY SCOTT (1911-2005)

*The U.S.S. Chesapeake and H.M.S. Shannon locked in a death grip,
1 June 1813*

signed 'HENRY SCOTT.' (lower left) and inscribed "'CHESAPEAKE" &
"SHANNON" LOCKED IN A DEATH GRIP" - 1ST JUNE 1813.' (on the stretcher)

oil on canvas

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

£7,000-10,000

US\$8,900-13,000

€7,900-11,000

PROVENANCE:

Anonymous sale; Christie's, New York, 3 February 2005, lot 253, where
purchased by the father of the present owner.

For a note on the action between Chesapeake and Shannon please see lot 128.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ*126

JOHN STEVEN DEWS (B. 1949)

The action between H.M.S. Java and the U.S. frigate Constitution off Brazil, 29 December 1812

signed 'J. Steven Dews' (lower left) and inscribed "Java" and "Constitution" - Dec 29th 1812' (on the reverse)

oil on canvas

28 x 48 in. (71.1 x 122 cm.)

£15,000-25,000

US\$19,000-32,000
€17,000-28,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 20 January 1993, lot 150, where purchased by the present owner.

The defeat of H.M.S. *Java* was one of the several celebrated frigate actions of the Anglo-American War of 1812. *Java*, a captured French frigate absorbed into the Royal Navy in 1811, was en route to Bombay late in 1812 when she found it necessary to put into the Brazilian port of San Salvadore for fresh water. On the morning of 29 December, she sighted a vessel flying no colours and gave chase; her adversary turned out to be the American frigate *Constitution* which, despite the initial damage caused by *Java's* opening broadside, soon gained the upper hand. After about two hours *Java* was seriously damaged and at 6 o'clock, by which time the furious engagement had lasted fully four hours, she struck her colours and surrendered. The next day, *Java's* smouldering hulk, far too damaged to justify repair, was put to the torch and thereby provided the United States with a major propaganda coup as the year ended.



127

PROPERTY OF A FRENCH PRIVATE COLLECTOR

127

THOMAS LUNY (1759-1837)

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

signed and dated 'T. Luny 1788.' (lower left)
oil on canvas
33½ x 58¼ in. (85.1 x 148 cm.)

£6,000-8,000

US\$7,700-10,000
€6,800-9,000

Built in Le Harve in 1778-9, the French privateer *Le Monsieur* was captured by the *Alexander* and *Courageux* on 12 March 1780, before being refitted and renamed as the frigate *Monsieur* in Portsmouth later that year. The next three years saw the now British frigate involved in many small skirmishes and actions in the Atlantic and Mediterranean, taking several French ships as prizes before being sold off on 25 September 1783 at Deptford to James Curry for £820. Not much is known of the frigate's history after this, but Luny's 1788 portrayal of her lying in the Thames adds to our knowledge of her story, showing another reinvention, this time as an armed merchant ship preparing for her next voyage.

128

ENGLISH SCHOOL, 19TH CENTURY

The U.S.S. Chesapeake approaching H.M.S. Shannon; and The opening salvos of the action between H.M.S. Shannon and the U.S.S. Chesapeake, 1 June 1813

both signed with initials and dated 'E.B.E 1825' (lower right)
oil on canvas
18 x 24¼ in. (45.7 x 61.6 cm.)

£15,000-25,000

US\$19,000-32,000
€17,000-28,000

a pair (2)

PROVENANCE:

Presented to The Royal Naval Club, by Staff Commander W. B. Goldsmith, R.N., March 1882. During the Anglo-American War of 1812-14, the event which captured the public's imagination more than any other was the celebrated duel between the Royal Navy's frigate H.M.S. *Shannon* and the new republic's frigate *Chesapeake*. Cruising off the eastern seaboard, Captain Philip Broke of the *Shannon* spotted the American frigates *Chesapeake* and *Constitution* refitting in Boston. Broke immediately challenged Captain Lawrence of the *Chesapeake* to come out and fight and, at about noon on 1 June 1813, the latter weighed anchor and stood out of Boston Roads

accompanied by a small flotilla of pleasure crafts crowded with spectators anxious to witness the fight. A furious action followed lasting a mere fifteen minutes; Captain Broke was wounded leading his boarding party and casualties on both vessels were very high. Soon overwhelmed, *Chesapeake* surrendered and *Shannon* took her as a prize into Halifax, Nova Scotia, where, on the 6 June, the captors were given a heroes' welcome.

The apparently easy capture of the *Chesapeake*, a ship of the same nominal force, but larger, with more men and a heavier armament than the *Shannon*, created a sensation in America and in Britain. The success of the engagement (which made Broke famous) was due to his care, forethought, and skill, and honours and congratulations were showered upon him. He was made a baronet on 2 November 1813, and K.C.B. on 3 January 1815; but, with the exception of taking the *Shannon* home in the autumn of 1813, his brilliant exploit was the end of his active naval service.

By an as yet unidentified artist, these two paintings appear to derive from a pair of prints published circa 1814 from compositions by Robert Dodd and Thomas Whitcombe.

130

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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ*129

DAVID BRACKMAN (1932-2008)

Germania leading Britannia and Satanita off Cowes, with the Royal Yacht Victoria & Albert III beyond

signed 'DAVID BRACKMAN' (lower left)

oil on canvas

23 x 36 in. (58.4 x 91.5 cm.)

£8,000-12,000

US\$11,000-15,000

€9,000-13,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 20 January 1993, lot 164, where purchased by the present owner.

Germania was a magnificent all-steel schooner designed by Max Oertz in Hamburg and built by Krupp Germania Werft at Kiel in 1908. Ordered by Dr. Krupp von Bohlen & Halbach in direct response to Kaiser Wilhelm II's obsessive passion for yachting and his consequent desire to see German successes at Cowes, she was a beautiful creation and much admired wherever she went. Registered at 191 tons gross (124 net & 366 Thames), she measured 123 feet in length with a 27 foot beam and carried sails by Mählitz. Surviving the Great War, she passed into the hands of a Norwegian owner, Christoffer Hannevig, who renamed her *Exen*.

Satanita was built in 1893 for A.D. Clarke to a Sopher design. With a waterline length of 93 feet 6 inches and a mainsail of almost 5,000 square feet she was capable of speeds of up to 17 knots, the fastest ever reached by a racing gaff cutter. Ultimately she was cut down to a yawl rig and sold into the Mediterranean where her owners included the Hollywood star, Errol Flynn.

Britannia, built for King Edward VII when Prince of Wales in 1893, was undoubtedly the most famous racing cutter of them all. Hugely successful during her long life, she won 33 firsts out of 39 starts in her maiden season and competed against all the fastest yachts of the day. Sold in 1897 - although bought back for cruising in 1901 by which time the Prince of Wales had succeeded to the throne - her second racing career really came into its own when King George V had her refitted for big class competitions in 1921. Under the King's enthusiastic ownership, *Britannia* went from strength to strength. Despite being re-rigged seven times in all, her hull shape was so efficient that she remained competitive almost to the end and was only finally outclassed by the big J-class boats introduced in the mid-1930s. King George V died in 1936 and under the terms of his will, *Britannia* was stripped of her salvageable gear and scuttled off the southern tip of the Isle of Wight.



130

JAMIE MEDLIN (B. 1970)

The 15 Metres - Les Voiles de St. Tropez, 2018

signed 'Jamie Medlin' (lower right)

oil on canvas

16 x 24 in. (40.6 x 60.9 cm.)

£7,000-10,000

US\$8,900-13,000

€7,900-11,000

Depicting the 15 Metres competing in the Fife Jubilee for the Rolex Trophy during the 20th anniversary of Les Voiles de St Tropez, this vibrant painting shows the yachts on their return leg to the finish line off St Tropez, with *The Lady Anne* leading *Hispania* ahead of *Mariska* with *Tuiga*, *Moonbeam IV*, *Moonbeam of Fife* and *Halloween* amongst others in the distance. *The Lady Anne* remained unchallenged to secure victory by over eight minutes.



131



132



133

λ131

**WILFRID GABRIEL DE GLEHN, R.A.,
N.E.A.C. (1870-1951)**

A summer's afternoon

oil on canvas
20 x 24¼ in. (51 x 61.5 cm.)

£6,000-8,000 US\$7,600-10,000
 €6,800-9,000

This vibrant riverside view appears to relate to de Glehn's 1914 painting *Lynn Fontanne by the Thames* (sold Sotheby's, New York, 28 November 2007, lot 87). Both paintings share a shimmering green palette, with the same grand house nestled in the verdant landscape but, where the larger work focuses on the figure of the actress Lynn Fontanne dressed in white and walking along the river bank, the present lot shifts the perspective across the fields that lead down to the river where two women carrying parasols wait. One of these white-clad figures appears to be seated at an easel, whilst the other stands, and it can be presumed that the artist is Wilfrid's wife, Jane Emmet de Glehn, and her companion, the American actress Lynn Fontanne.

132

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

Chyenhall Moor, Cornwall

signed and dated 'Stanhope. A. Forbes./1920.'
(lower right) and further signed and inscribed
'Chyenhall Moor/Cornwall/by Stanhope A Forbes
R.A.' (on an exhibition label attached to the
reverse)

oil on canvas
21 x 25½ in. (53.3 x 64.8 cm.)

£10,000-15,000 US\$13,000-19,000
 €12,000-17,000

PROVENANCE:

Private collection, New Zealand.
Anonymous sale, Phillips, London, 8 May 1990,
lot 18.
with Piano Nobile, Richmond upon Thames, where
purchased by the present owners.

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

THE PROPERTY OF A LADY AND A GENTLEMAN

λ133

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

Boats in the harbour, Dieppe

signed 'Edward Seago' (lower left) and with
inscription 'BOATS IN THE HARBOUR - DIEPPE'
(on the reverse)

oil on board
16 x 24 in. (40.5 x 61 cm.)

£8,000-12,000 US\$11,000-15,000
 €9,000-13,000

PROVENANCE:

with G. Blair Laing, Toronto.
with Richard Green, London, where purchased by
the present owner.



134

λ134

**WILFRID GABRIEL DE GLEHN, R.A.,
N.E.A.C. (1870-1951)**

Biôt, Alpes Maritimes, Provence

signed 'W G de Glehn' (lower right) and with studio stamp (on the stretcher)

oil on canvas

21½ x 28 in. (55.5 x 71.2 cm.)

£8,000-12,000

US\$11,000-15,000
€9,000-13,000

LITERATURE:

J. Hamilton, *In Search of a Golden Age: Wilfred & Jane de Glehn*, Marlow, 2008, p. 29, no. 19, illustrated.

The present lot depicts the picturesque hilltop town of Biôt, in Provence, where de Glehn travelled in 1923 to visit his cousin, Eulalie Monod, who had married into a local family. The town is located between Cannes and Villeneuve-Loubet, overlooking the Mediterranean.

THE PROPERTY OF A LADY AND A GENTLEMAN

λ135

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

The Beach, Anzio

signed 'Edward Seago' (lower left) and with inscription 'THE BEACH, ANZIO' (on the reverse)

oil on board

12 x 16 in. (30.5 x 40.5 cm.)

£7,000-10,000

US\$8,900-13,000
€7,900-11,000

PROVENANCE:

with P & D Colnaghi & Co., London.
Anonymous sale; Phillips, London, 17 November 1998, lot 18, where purchased by the present owner.

λ136

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

Suffolk landscape

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

oil on board

11½ x 15½ (30 x 40 cm.)

£8,000-12,000

US\$11,000-15,000
€9,000-13,000

PROVENANCE:

with Marlborough Fine Art, London.

136

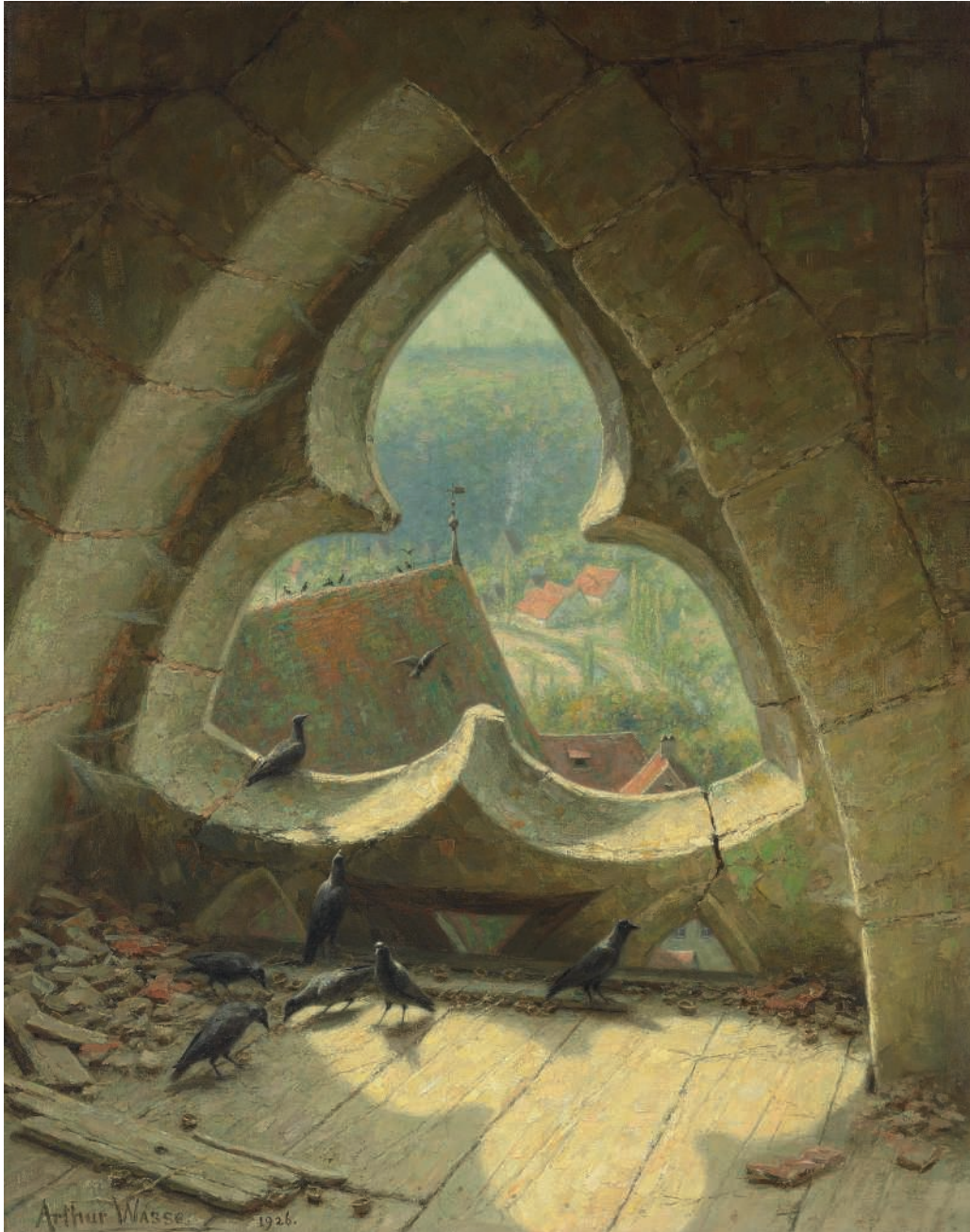
In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



135



136



137

ARTHUR WASSE (1854-1930)

Through the window

signed and dated 'Arther Wasse.1926.' (lower left)

oil on canvas

37½ x 29⅞ in. (95.2 x 75.3 cm.)

£6,000-8,000

US\$7,600-10,000

€6,800-9,000

Though born and raised in Manchester, Arthur Wasse spent a large portion of his life based in Rothenburg ob der Tauber in Bavaria, where he lived from 1895 until his death in 1930. The present lot depicts jackdaws nesting in the town's church, looking out onto the Bavarian countryside. This is most likely Jakobskirche, a church on the pilgrimage route to Santiago de Compostela, Spain.



PROPERTY FROM AN IMPORTANT COLLECTOR

***138**

HENRY HERBERT LA THANGUE, R.A. (1859-1929)

Early snows, Provence

signed 'H. H. La Thangue' (lower left)

oil on canvas, unframed

36 x 42 in. (91.5 x 106.7 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Mrs Joyce Bradbury (†); Sotheby's, Belgravia, 14 April 1978, lot 203.

Simon Bonython, from whom purchased by the present owner.

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ139

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

June in the Champs Elysées, Paris

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

oil on canvasboard

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

£30,000-50,000

US\$38,000-63,000

€34,000-56,000

PROVENANCE:

with P. & D. Colnaghi & Co., London.

with Marlborough Fine Art, London.

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

with Richard Green, London.

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



THE PROPERTY OF A LADY AND A GENTLEMAN

λ140

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

November morning, Pin Mill

signed 'Edward Seago' (lower left)

oil on board

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

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

with P & D Colnaghi & Co., London.

with Richard Green, London, where purchased by the present owner.



λ141

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

Marsh Hay, Norfolk

signed 'Edward Seago' (lower left) and with inscription 'MARSH HAY' (on the reverse)

oil on board

22½ x 36 in. (57.2 x 91.5 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

with P. & D. Colnaghi & Co., London.



THE PROPERTY OF A LADY AND A GENTLEMAN

λ142

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

The Champs Elysée looking towards the Arc de Triomphe

signed 'Edward Seago' (lower left)

oil on canvas

20 x 24 in. (51 x 61 cm.)

£30,000-50,000

US\$38,000-63,000

€34,000-56,000

PROVENANCE:

with P & D Colnaghi & Co., London.

with Richard Green, London, where purchased by the present owner.

PROPERTY FROM THE BEINECKE FAMILY, SOLD TO BENEFIT THE PROSPECT HILL FOUNDATION

In 1959, William S. and Elizabeth G. Beinecke founded The Prospect Hill Foundation, with a mission to advance the human experience while ensuring the well-being of the earth. Over the past six decades, the Foundation has pursued this mission by making grants in four program areas: Environment, Nuclear Disarmament & Nonproliferation, Reproductive Health & Justice and Youth Justice. Mainly supporting activities in the northeastern United States, The Prospect Hill Foundation's Environment Program has focused on coastal waters and oceans in the southern New England region, stretching from Cape Cod to the Hudson Canyon; and funding advocacy and policy reform opportunities in order to improve water quality, advance marine conservation and restore coastal habitats.

Looking forward, The Prospect Hill Foundation will concentrate on a new program area, building upon the justice work the Foundation has been supporting and focusing on young people. The intent is to fund intersectional and grassroots efforts that are community led and that challenge systemic racism and gender-based oppression.



λ*143

DAVID SHEPHERD (1930-2017)

Mostly Elephants

signed and dated 'David Shepherd- 66' (lower right) and further signed and inscribed "Mostly Elephants"

David Shepherd/Winkworth Farm. Hascombe Godalming. Surrey.' (on the stretcher)

oil on canvas

30 x 60 in. (76.2 x 152.5 cm.)

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

END OF SALE



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** (▲ 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 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 <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. 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 CONDUCTING 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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E2(i), F(4) and J(1).

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 £225,000, 20% on that part of that **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation** section of our catalogue. For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

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

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

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

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

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

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

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

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

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

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

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

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

F PAYMENT

1 HOW TO PAY

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

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

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

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3. TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4. WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

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

5. KEEPING YOUR PROPERTY

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

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) 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:
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) 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.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at 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 or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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 import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **V** 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 that 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.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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.
- ◻ Bidding by interested parties.
- 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. 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.

○ **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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

◻ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot**

who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ◻. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

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

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.

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

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.

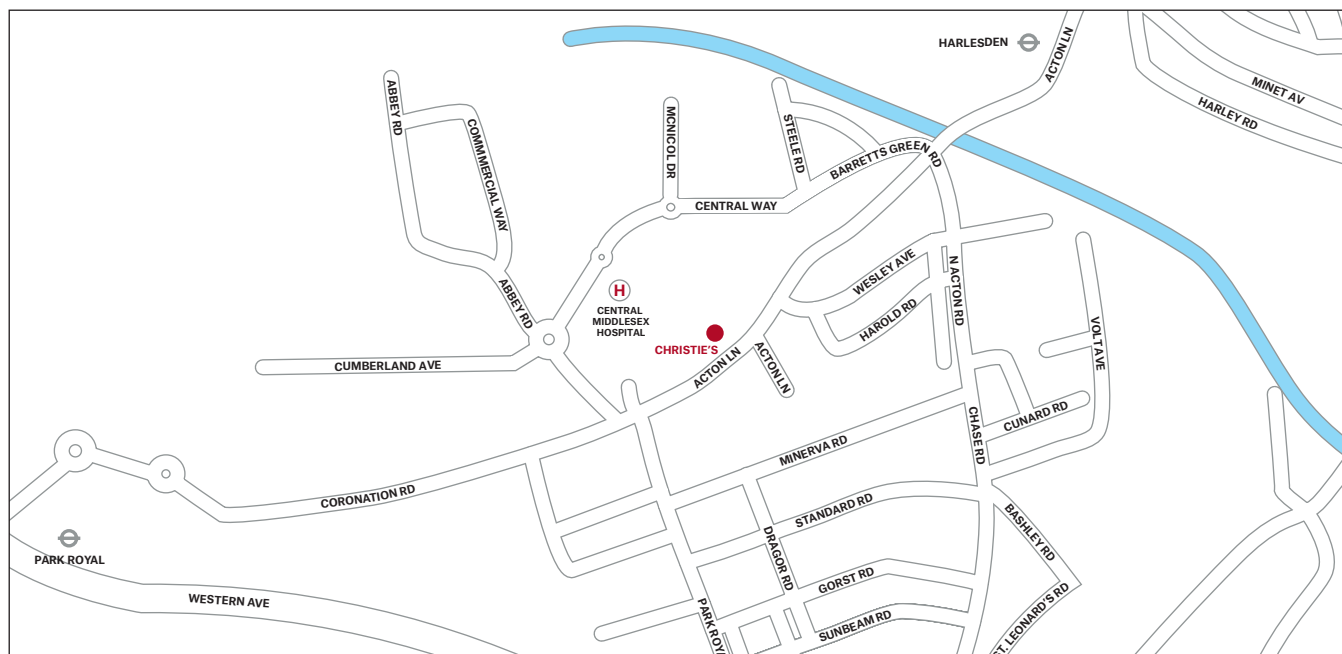
CHRISTIE'S PARK ROYAL

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.





The Property of an Important New York Collector
GEORGE STUBBS, A.R.A. (LIVERPOOL 1724-1806 LONDON)

Stallion and Mare

signed and dated 'Geo Stubbs pexit / 1769' (lower right)

oil on canvas

39 $\frac{3}{4}$ x 50 in. (15.7 x 19.7 cm.)

£500,000-800,000

OLD MASTERS EVENING SALE

London, 4 July 2019

VIEWING

29 June-4 July 2019
8 King Street
London SW1Y 6QT

CONTACT

Clementine Sinclair
csinclair@christies.com
+44 (0)20 7389 9060

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



The Property of the 7th Earl of Harewood's Will Trust, sold by order of the Trustees
A GEORGE III MAHOGANY COMMODO ATTRIBUTED TO JOHN COBB, CIRCA 1765-1770
34 in. (87 cm.) high; 56¼ in. (143 cm.) wide; 28¼ in. (74 cm.) deep
£100,000-150,000

THE EXCEPTIONAL SALE

London, 4 July 2019

VIEWING

29 June-4 July 2019
8 King Street
London SW1Y 6QT

CONTACT

Robert Copley
rcopley@christies.com
+44 (0)20 7389 2353

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



RICHARD COSWAY, R.A. (TIVERTON 1742-1821 LONDON)

Portrait of Maria Fitzherbert

pencil with touches of rose and ochre wash

11 $\frac{7}{8}$ x 8 $\frac{5}{8}$ in. (30.1 x 22 cm.)

£70,000-100,000

OLD MASTER AND BRITISH DRAWINGS AND WATERCOLOURS

INCLUDING WORKS FROM THE COLLECTION OF JEAN BONNA

London, 2 July 2019

VIEWING

29 June-2 July 2019

8 King Street

London SW1Y 6QT

CONTACT

Harriet Drummond

Hdrummond@christies.com

+44 (0)20 7389 2278

CONTACT

Annabel Kishor

akishor@christies.com

+44 (0)20 7389 2709

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



ANDERS ZORN (SWEDISH, 1860-1920)
Cécile, Mathilde and Pierre May in their Apartment on the Avenue Hoche, Paris
signed and dated 'Zorn 89' (lower right)
watercolor and gouache on paper
26½ x 39⅞ in. (67.5 x 101.5 cm.)
\$500,000-700,000

EUROPEAN ART, PART I

New York, 30 October 2019

VIEWING

26–30 October 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Laura H. Mathis
lmathis@christies.com
+1 212 636 2156

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

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WRITTEN BIDS FORM

CHRISTIE'S LONDON

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

THURSDAY 11 JULY 2019 AT 10.30 AM

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

CODE NAME: ANNA
SALE NUMBER: 17199

(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.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 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 £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

17199

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

Address _____

Postcode _____

Daytime Telephone _____ Evening Telephone _____

Fax (Important) _____ E-mail _____

Please tick if you prefer not to receive information about our upcoming sales by e-mail

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

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) _____

Address of Bank(s) _____

Account Number(s) _____

Name of Account Officer(s) _____

Bank Telephone Number _____

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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INDEX

A

Alexander, E.J., 28
Alma-Tadema, A., 39

B

Birket Foster, M., 70
Blanche, J.E., 48
Blinks, T., 92
Brackman, D., 129
Bramley, F., 51
Brockhurst, G.L., 113, 118
Budd, H.A., 112
Burne-Jones, Sir E.C., 1-4, 7-12, 15

C

Clausen, Sir G., 62
Clifford, E., 14
Cobbett, E.J., 95
Coke, A.S., 25
Collier, The Hon. J., 75
Cooke, E.W., 73
Craig, F., 50
Crane, W., 61

D

Davies, E.T., 19
de Bréanski, Snr, A., 94
de Glehn, W.G., 120, 131, 134
de László, P.A., 104
Dews, J.S., 126
Dulac, E., 79

E

English School, 128

F

Flint, Sir W.R., 121
Forbes, S.A., 132
French, A., 81, 82

G

Gilbert, Sir A., 30
Godward, J.W., 24, 27
Goodwin, A., 84, 85
Goscombe John, Sir W., 29
Greenaway, K., 80
Grimshaw, J.A., 42-44
Gunn, Sir H.J., 114

H

Hallé, C.E., 26
Hayllar, J., 41
Heath, F.G., 124
Hicks, G.E., 34
Hole, W.B., 74
Holiday, H.G.A., 38
Holland, J., 93
Horsley, J.C., 33
Hughes, E.R., 5
Hughes, T., 99

J

Jackson, A.E., 63
Jagger, D., 116
Johnson, E.B., 115



K

Kerr-Lawson, J., 106-109
Knight, Dame L., 60, 119

L

la Thangue, H.H., 138
Lear, E., 72
Leighton, Lord F., 71
Leslie, C.R., 76, 100
Leslie, G.D., 31
Luny, T., 127

M

Mackreth, R., 87
Medlin, J., 130
Muller, E.G., 69
Munnings, Sir A.J., 52-54, 57-59

O

O'Neill, G.B., 77
Orchardson, Sir W.Q., 97
Orpen, Sir W., 117

P

Palmer, A., 98
Perugini, C.E., 35
Pickersgill, F.R., 78
Pownall, G.H., 110, 111
Pyne, J.B., 68

R

Richmond, G., 36
Rossetti, D.G., 13
Rossetti, D.G. (After), 20
Ryland, H., 22

S

Sandys, A.F.A., 40
Sargent, J.S., 105
Scott, H., 125
Seago, E., 55, 56, 64, 65, 133, 135, 136,
139-142
Shannon, Sir J.J., 103
Sharp, D., 122, 123
Shaw, J.B.L., 6
Shepherd, D., 143
Smetham, J., 18
Solomon, S., 16, 17
Solomon, S.J., 101
Spiers, B.W., 83
Spooner, A., 102
Stock, H.J., 86
Stone, M., 32
Stretton, P.E., 96

T

Thompson, M., 88-90
Thorburn, A., 91
Tissot, J.J., 46, 47

W

Walker, E., 45
Wasse, A., 137
Waterhouse, J.W., 21, 23
Watts, G.F., 37
Wheelwright, R., 49
Whistler, J.A.M., 66





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