

TOPOGRAPHICAL PICTURES

including

SELECTIONS FROM

THE **KELTON** COLLECTION

LONDON 29 OCTOBER 2019



CHRISTIE'S







TOPOGRAPHICAL PICTURES

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SELECTIONS FROM

THE **KELTON** COLLECTION

LONDON 29 OCTOBER 2019

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AUCTION

29 October 2019
at 2.00 pm
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
this sale should be referred to as
VINCENT-17707

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Saturday	26 October	12.00 pm – 5.00 pm
Sunday	27 October	12.00 pm – 5.00 pm
Monday	28 October	9.00 am – 4.30 pm
Tuesday	29 October	9.00 am – 12.00 pm

AUCTIONEER

Nicolas Martineau



THANKS TO

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Front cover: Lot 10
Inside front cover: Lot 31 (detail)
Opposite: Lot 98 (detail)
Index: Lot 46 (part)
Inside back cover: Lot 2 (detail)

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Paul Jacoulet


Voyaging

SELECTIONS FROM
THE **KELTON** COLLECTION

RICHARD KELTON (1929-2019)

You know everything I collect is about water.

Those of us lucky enough to have spent hours with Richard Kelton in his maze of interconnected apartments in Marina del Rey, California were taken on a voyage - centered on the Pacific - with many stops and covering huge swaths of time. It always was an immemorial journey - one without an end, and, although he was the most genial, knowledgeable, and expert guide, each of us suspected that each such trip was equally a voyage for him as for his guest.

For many of us, it started in what we had all thought would be familiar territory - the art of Paul Gauguin, which drew many of his visitors in search of loans, of ideas, and of insights. How unknowing we were - and how stupid if we saw the Gauguins and then left, figuring that was it. "Au contraire," as Gauguin himself would have said; we were just beginning, and, if we felt confident in our knowledge of the first "stops" - the places inhabited by the peripatetic painter - we were wrong.

Richard would always gauge his visitors - their curiosity, their sense of ownership of their "field," and their attention span. If one passed muster in one or all of those categories, a door would open into another apartment in what would become, if he or his visitor wished, an entire afternoon or evening of travel - through time and through space, through one apartment and then the next and the next until each of us realized that we were in what was a warren of water - of sea voyages and the various encounters of others they produced.

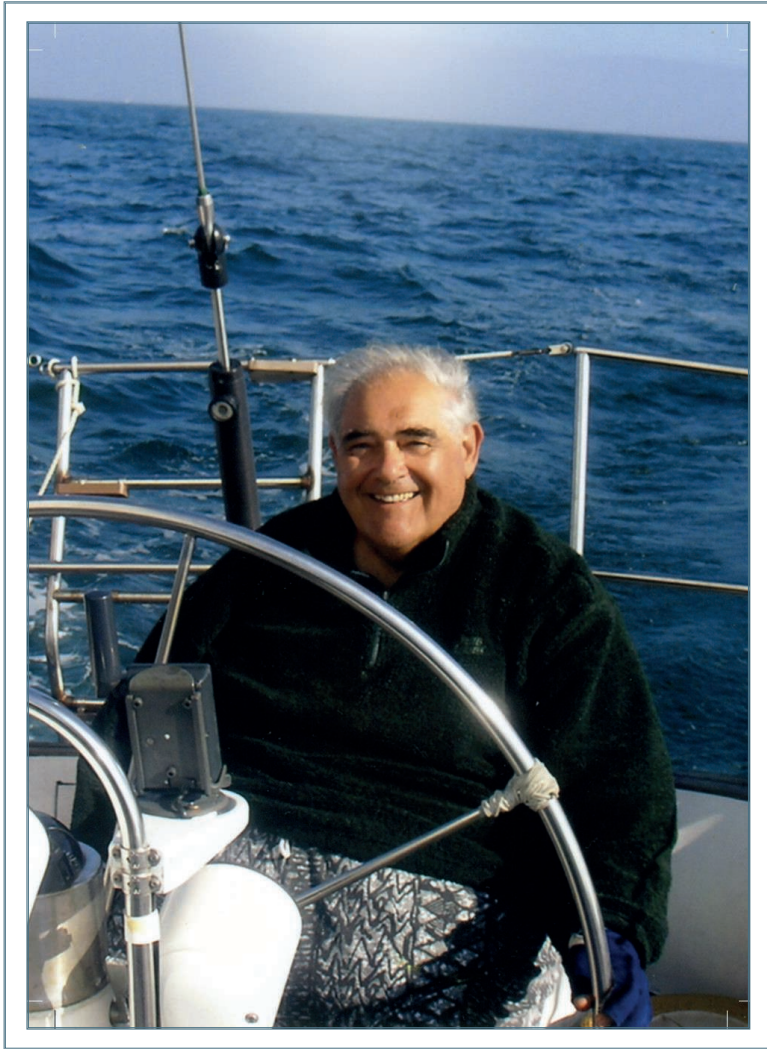
We would be with Captain Cook - whether in New Zealand, Tahiti, or Hawaii. And the sheer adventure of the collection of objects, ephemera, books, prints, etc. brought alive a series of encounters between a group of errant Englishmen - in the main - and the lands that they did nothing to discover - that had happened centuries before - but brought into global consciousness. Or we could discuss Bougainville or the Germans who spent so much time in the Marquesas just after Gauguin's death. Always, as soon as we were accustomed to the port in which we had landed, we were back on the ship and in the world of water which is the Pacific - a continent of water that obsessed Richard Kelton from his undergraduate days at Stanford through the winters of Law School and Yale and then throughout his later life.

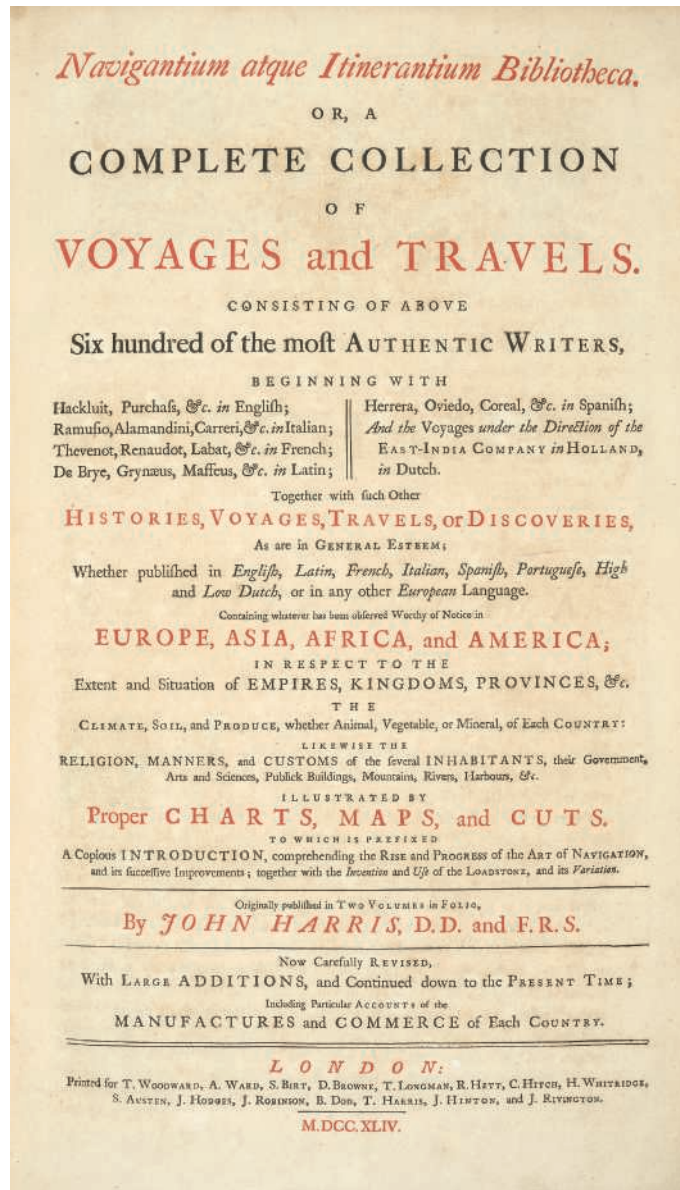
Like most truly great collectors, his was a knowledgeable addict, finding value in Chinese paintings on glass made for the Europeans who ventured there. I well remember discovering Canton with Richard and realizing the brilliance of its location, up a wide river on either side of which was the British Hong Kong and the Portuguese Macau. Somehow, learning about Gauguin never taught us anything about that! And having long discussions about Java and the pre-European voyages of Hindu priests to that island and Cambodia or the multi-cultural crews on 18th and early 19th century ships that brought the large world to each port - all of this was as easy to him as discussing the latest film is to us.

By the time we got to the third or fourth apartment, we arrived in what was surely one of the very greatest private collections of Australian Aboriginal art - and exhaustion set in. We had traveled too far through time and space to be able to make the transition to songlines and other modes of "travel." I remember feeling like I did at the end of a graduate seminar with George Kubler at Yale - ready to rest a week or two before recommencing the journey.

Richard Kelton never flagged and, one sensed, never repeated himself. There was so much to talk about that each of his companionable excursions was different than the last. How we will all miss him, his deep knowledge, his sometimes highly speculative, but always challenging theories, his tenacity, his love for the worlds he discovered through collecting. He is no doubt on another voyage now - more like the Australian Aboriginal songlines, one suspects, but we can no longer follow him.

Richard Brettell, Founding Director, The Edith O'Donnell Institute of Art History at the University of Texas at Dallas





01

HARRIS, John (1667?-1719). *Navigantium atque itinerantium bibliotheca. Or, a Complete Collection of Voyages and Travels.* London: T. Woodward, A. Ward, et al., 1744-1748.

A fine set of the second and best edition, especially prized for its maps – particularly Tasman's map of the 'Southern Continent' and perhaps the earliest map to depict Bering's Great Northern Expedition. First published in 1705, this edition of Harris's anthology of travel tales contains many more plates and maps than the first. Cox I, 10; Hill 775; Lada-Mocarski 3; Sabin 30483.

Two volumes, folio (413 x 251mm). Titles printed in red and black. 40 engraved plates (the plate of the 'Tartar Camp in Motion' in duplicate at pp.559 and 674 in vol. I) and 22 maps, of which 15 folding, with the copyright leaf at beginning of vol. I (a few plates cropped close, short marginal tears to plate of Batavia, text leaves 5P2 and 6C2 in vol. I, marginal tears in vol. II to plate of Pont du Gard, as well as to text leaves N2 and 6C1 which extend into text but without loss, scattered light spotting and browning, heaviest to gathering 12B in vol. II). Contemporary calf (rebacked, corners repaired, extremities rubbed). (2)

£3,000-5,000

US\$3,800-6,200
€3,400-5,600

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***2**

JOE DUNCAN GLEASON (1881-1959)

In Southern Seas

signed 'J Duncan Gleason' (lower right), and signed and titled "'In Southern Seas" by J Duncan Gleason' on the stretcher
oil on canvas

24¼ x 34½in. (61.6 x 86.6cm.)

Painted circa 1932

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Ann M. Thomas, Los Angeles.

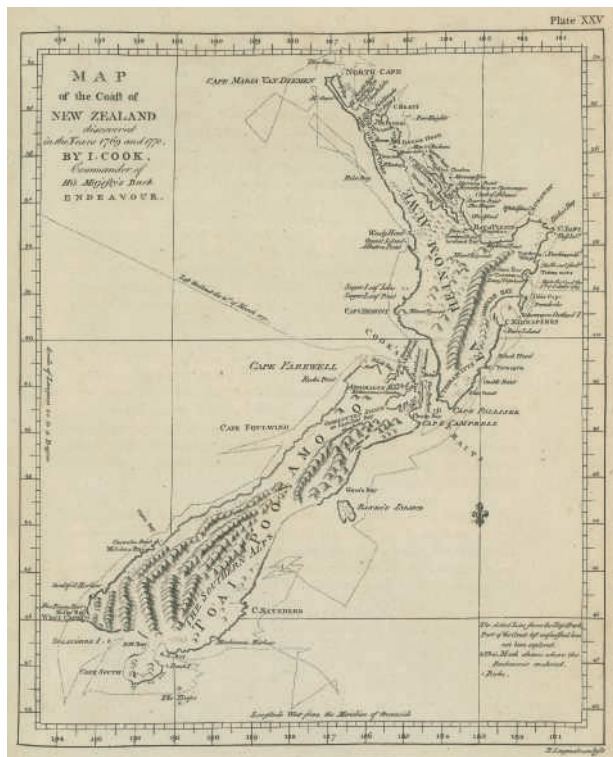
EXHIBITED:

San Diego, Maritime Museum of San Diego, *Cook, Melville & Gauguin, Three Voyages to Paradise*, May 2011-January 2012, no.99.

San Diego, Maritime Museum of San Diego, *Gleason: California's Marine Master*, May 2013-Jan. 2014.



3



3

03

PARKINSON, Sydney (1745-1771). *A Journal of a Voyage to the South Seas, in His Majesty's ship, the Endeavour*. London: for Stanfield Parkinson, 1773.

First edition of Parkinson's journal which remains the finest personal account of Cook's first voyage, with valuable South-Sea vocabularies and the first published use of the word kangaroo (p.149). Parkinson embarked aboard HMS Endeavour as Sir Joseph Banks's botanical artist - Banks spoke highly of Parkinson's 'unbounded industry' - but died in January 1771 on the homeward leg. Upon the ship's return to England, a bitter dispute arose between Parkinson's brother Stanfield and Banks as to the ownership of Parkinson's personal papers and drawings. As a result the publication of this edition was halted by an injunction which prevented further copies from being sold until Hawkesworth's official account of the voyage had been published. This copy has an interesting provenance, being in Admiral Keppel's library. A sailor from the age of 10, Keppel served actively throughout the Seven Years' War (1756-1763), before being promoted to Vice-Admiral of the Blue in 1778, in which capacity he commanded the British fleet at the Battle of Ushant in that same year. ODNB describes him as an 'outstanding' naval officer, 'especially in combined operations'. Hill 1308; Beddie 712, Hocken, pp.12-13; Holmes 7; cf. Forbes I, 82.

Quarto (305 x 249mm). Engraved portrait frontispiece, engraved map of the coast of New Zealand, and 26 further engraved plates, with two-page errata leaf (plates offset as usual, some sporadic spotting throughout). Contemporary calf (expertly rebaked to style, corners furbished). *Provenance:* Augustus, Viscount Keppel (1725-1786, naval officer and politician, Eldon Hall armorial bookplate) - Royal Museum & Library, Salford Borough (blindstamps).

£2,500-3,500

US\$3,100-4,300

€2,800-3,900

04

[COOK, James (1728-1779).] - [FIRST VOYAGE.] John HAWKESWORTH (1715-1773). *An Account of the Voyages undertaken by the order of His Present Majesty for making Discoveries in the Southern Hemisphere, and successively performed by Commodore Byron, Captain Wallis, Captain Carteret and Captain Cook, in the Dolphin, the Swallow, and the Endeavour; drawn up From the Journals which were kept by several Commanders, And from the papers of Joseph Banks*. London: W. Strahan and T. Cadell, 1773.

Second and best edition of Cook's First Voyage 1768-1771, with the map of the Straits of Magellan, not generally issued with the first edition of the same year. In the Preface to this edition, Hawkesworth responds to Alexander Dalrymple's heated reaction to the first edition and Cook's failure to search for or locate the Great Southern Continent. Volume I contains the voyages of Byron, Carteret and Wallis, with the discovery of Tahiti, and volumes II-III contain Hawkesworth's edited account of Lieutenant Cook's voyage (he was only promoted to Captain on his return). Cook's instructions for this first voyage were to observe the transit of Venus from Tahiti and to carry on John Byron's survey and examination of the seas between Cape Horn and New Holland, but they did not extend to searching for Terra Australis. He did, however, add more than 5,000 miles of coastline to Admiralty charts for Tahiti, Australia and the Great Barrier Reef, and New Zealand, which he circumnavigated. Beddie 650; Hill 783.

3 volumes, quarto (279 x 228 mm). 52 engraved plates, maps and charts (42 folding), including the large folding map of the Straits of Magellan, and an additional folding 1783 Cary map of the Kingdom of Naples bound in at end of vol. I (Straits of Magellan map in vol. I with 100mm tear and 'Chart of Part of the Coast of New South Wales' in vol. III with 120 mm tear, but both without loss, a few other minor and insignificant tears to folding maps, including the Naples map which is torn along creasefolds, 'Chart of Cooks Strait in New Zealand' in vol. II cropped at head just into image, fore-edge of folding pl. 16 in vol. III creased and dust-soiled, 'A Chart of New South Wales' in vol. III spotted and with marginal creasing, some variable light browning, gathering T in vol. I spotted). Contemporary calf (rebaked, repairs to corners). *Provenance:* evidence of armorial bookplates removed. (3)

£1,500-2,500

US\$1,900-3,100

€1,700-2,800



4



4

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05

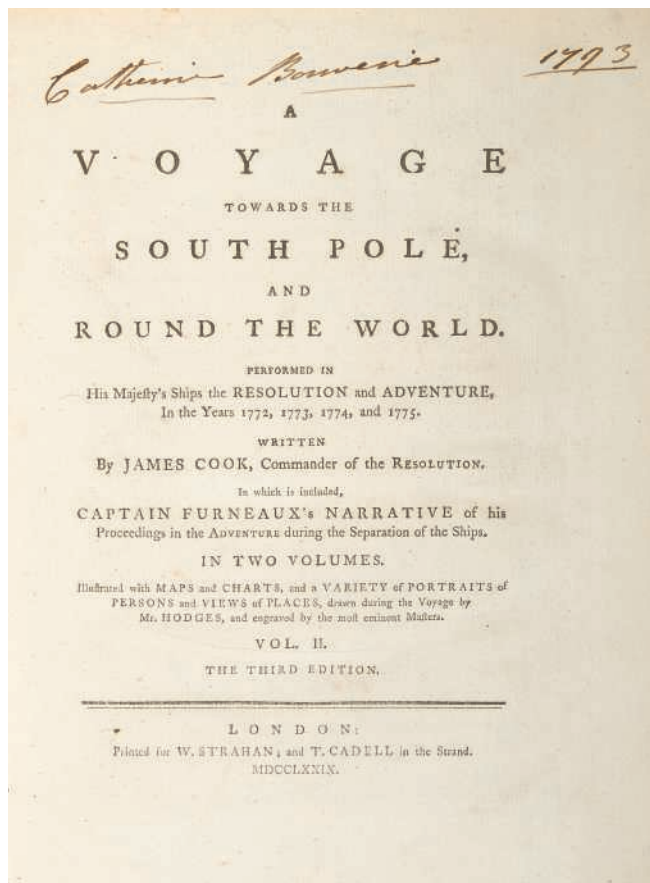
COOK, Captain James (1728-1779) - [SECOND VOYAGE]. A Voyage towards the South Pole, and Round the World, performed in His Majesty's Ships the Resolution and Adventure, in the Years 1772, 1773, 1774, and 1775. London: W. Strahan and T. Cadell, 1777.

First edition of Cook's second voyage. After the success of his first voyage, the Admiralty sent Cook on a second expedition to investigate the globe as far south as possible. He made the first crossing of the Antarctic Circle, dispelled the myth of Terra Australis and surveyed his new discoveries: Palmerston Island, Niue, New Caledonia, Norfolk Island, South Georgia and the South Sandwich Islands. 'This voyage produced a vast amount of information concerning the Pacific peoples and islands, proved the value of the chronometer as an aid to finding longitude, and improved techniques for preventing scurvy' (Hill). Beddie 1216; Hill 358; Holmes 24; PMM 223; Sabin 16245.

2 volumes, quarto (290 x 230mm). Engraved frontispiece portrait, 63 engraved plates and charts, of which 31 double-page and 13 folding, folding letterpress table of vocabulary at end ('Chart of the Southern Hemisphere' with browning along creasefolds and spotting and with short tear along creasefold and associated old paper repair, a few plates cropped close, sometimes with loss of imprints, occasional minor scattered spotting and variable light browning). Contemporary tree calf (rebacked, extremities lightly rubbed). Provenance: John Foster (armorial bookplates). (2)

£2,500-3,500

US\$3,100-4,300
€2,800-3,900



06

COOK, Captain James (1728-1779). A Voyage Towards the South Pole, and Round the World. Performed in His Majesty's Ships the Resolution and Adventure, in the Years 1772, 1773, 1774 and 1775 ... the third edition. London: W. Strahan and T. Cadell, 1779.

The third edition of the narrative of Cook's Second Voyage, describing the first expedition to cross the Antarctic Circle, further visits to New Zealand, and 'an astonishing series of discoveries and rediscoveries' (Hill). It was on this voyage that Cook brought the Polynesian Omai back to England, where he became a celebrity within London society. His portrait appears as plate LVII, executed by William Hodges, the expedition artist. Beddie 1226.

2 volumes, quarto (282 x 222mm). Engraved portrait frontispiece to vol. I, 63 engraved maps, charts and plates, of which 31 double-page and folding, folding letterpress table of vocabulary at end of vol. II (scattered spotting and offsetting throughout, a few plates cropped close, occasional minor tears to creasefolds). Contemporary tree calf gilt (rebacked and recorned, extremities lightly rubbed). Provenance: Catherine Bouverie (ownership inscription on titles dated 1793, and with the armorial bookplates of the Bouverie family house, Delapre Abbey). (2)

£1,000-1,500

US\$1,300-1,800
€1,200-1,700

Towards ten o'clock we had the pleasure to see several canoes coming off from the shore towards us. Their long narrow sails, consisting of several mats sowed together, their streamers of feathers, and the heap of coconuts and bananas on board, had all together a picturesque effect.

George Forster, 25 August 1773





*7

WILLIAM HODGES, R.A. (1744-1797)*Matavie Bay in the Island of Otaheite (Matavai Bay, Tahiti)*

remains of a title 'Mat[avai]' (in Hodges's hand) on the reverse, titled (in Hodges's hand) 'Matavie Bay in Otahiete' and again 'Matavee (changed to 'Matavie') Bay in the Island of Otaheite' and with Christie's brushmark '457E' on the stretcher (the reverse of the original stretcher laminated onto a new stretcher)

oil on canvas

19 $\frac{3}{8}$ x 25 $\frac{1}{2}$ in. (49.9 x 63.8cm.)

£400,000-600,000

US\$510,000-750,000

€460,000-680,000

PROVENANCE:

Henry Hoghton, Esq., Bold Hall, Lancashire; his sale Christie's, 7 May 1859, lot 52 (unsold).

Anon. sale, Sotheby's, London, 14 Dec. 2000, lot 39.

EXHIBITED:New Haven, Yale Center for British Art, *William Hodges 1744-1797: the Art of Exploration*, Jan.-April 2005, no.12.San Diego, Maritime Museum of San Diego, *Cook, Melville & Gauguin, Three Voyages to Paradise*, May 2011-Jan. 2012, no.52.**LITERATURE:**G. Quilley and J. Bonehill, *William Hodges 1744-1797: the Art of Exploration*, New Haven and London, 2005, p.91, no.12 (illustrated in colour).L. Simmons, *Tuhituhi, William Hodges, Cook's Painter in the South Pacific*, Dunedin, 2011, p.126, fig.5.3 (illustrated in colour) ('The earliest study, only recently discovered, seems to be the original small compositional study actually completed *plein air* on the voyage in 1773.').

Hodges paints the bay in the morning, the sun rising in the east over Point Venus and Tahitian canoes immediately below bringing bananas and coconuts frame the scene on the left, and an outrigger and double canoe moored on the right in front of Turtle Rock frame the scene on the right. There is no sign of the visitors: smoke rises on the hillside (as hogs are baked), and, with a few brief strokes, Hodges describes a few more canoes and outriggers, in the middleground and on Point Venus. Tahiti's verdant and mountainous landscape rises beyond. This was the scene that greeted the *Resolution* on the morning of their first arrival off Matavai Bay, on 25 August 1773, a 'picturesque' scene just as described by the young Forster:

'Towards ten o'clock we had the pleasure to see several canoes coming off from the shore towards us. Their long narrow sails, consisting of several mats sowed together, their streamers of feathers, and the heap of coconuts and bananas on board, had all together a picturesque effect. For a few beads and nails they disposed of their cargoes, and returned on shore to take in another.' (G. Forster, *Journal*, Wednesday 25 August 1773).

The *Resolution* anchored inside the reef later that day: '25th About 4 o'clock stood into Matavi Bay through the Passage which lies between the Larboard Reef and Dolphin Bank and came to an Anchor in 7 fathoms Water and Moored with the stream anchor.' (*Journal of William Wales*, 25 August 1773) and the astronomer Wales would set up his observatory and tents on the point the following morning.

Matavai Bay was the most famous anchorage in the South Seas, first visited by Wallis in the *Dolphin* in 1767, by Bougainville in 1768, and was Cook's favoured Tahitian base on his three voyages, as well as Captain Bligh's famous anchorage from October 1788-April 1789 as HMS *Bounty* took on its cargo of breadfruit seedlings. When planning his second voyage, Cook had identified Tahiti as a suitable place to overwinter in between his ships' traverses of the high latitudes of the eastern reaches of the southern ocean, in search of the southern continent. The *Resolution* and *Adventure* were duly in the Society Islands in August-September 1773 and April-June 1774 in the 'tropical sweeps' that came before and after the second ice-edge cruise. These anchorages at Tahiti and in the surrounding Tahitian islands gave Hodges his first tropical subjects and resulted in a handful of oil sketches painted in the islands, two of which, painted at Cook's Tahitian anchorages at Vaitepiha and Matavai Bays, would form the basis of his most ambitious pictures of the South Seas, exhibited together at the Royal Academy in 1776.

'Tahitians now played host, for the first time, to a professional European painter. William Hodges's record of the place is remarkable for being both precisely empirical and suffused with sensuality. It is carefully descriptive in some respects - Hodges went to a great deal of trouble to capture the singular expansiveness of Oceanic seas and skies - and romantically imaginative in others.' (N. Thomas, *Discoveries: The Voyages of Captain Cook*, London, 2003, pp.191-92).



William Hodges, *Tahiti: Bearing south east* 1773, BHC1935, © National Maritime Museum, Greenwich, London



William Hodges, *A View of Matavai Bay in the Island of Otaheite [Tahiti]*, 1776, oil on canvas, Yale Center for British Art, Paul Mellon Collection



William Hodges, *View of Maitavie Bay*, BHC1932, © National Maritime Museum, Greenwich, London



William Hodges, *Matavai Bay*, Private Collection, U.K.

'The tropical character not only of Tahiti but of the Society Islands in general presented Hodges with a set of visual problems quite different from that of Antarctica or New Zealand. ... These were the portrayal of the atmosphere, light and colour of the tropics; his approach is wholly that of a painter preoccupied with the visual problems of naturalistic painting. He does not build up details as a natural history draughtsman might, but works from a general effect down to detail; subordinating detail to general effect. His method is demonstrated most clearly in oil sketches he made on location ...' (R. Joppien and B. Smith, *The Art of Captain Cook's Voyages, II, The Voyage of the Resolution & Adventure 1772-1775*, New Haven and London, 1985, p.51). Unrecorded until its appearance at auction in 2000, the present picture is thought to be an oil sketch made on location from which the two larger versions of this subject were worked up for exhibition at the Royal Academy after the voyage: Joppien and Smith, 2.48 (Paul Mellon Collection, Yale Center for British Art) and 2.49 (National Maritime Museum, Greenwich, MoD Art Collection). There is a small panel of the same subject, 2.47 (Private collection, U.K.). The large picture of Matavai Bay at Yale varies in introducing war canoes into the bay, which were much in evidence during Cook's extended second anchorage at Matavai Bay in April-May 1774. The large variant at Greenwich ('view in Maitavie Bay'), painted for the Lords Commissioners of the Admiralty, replaces the war ships with Cook's ships, the *Resolution* and *Adventure* at their anchorage off Point Venus, and so acknowledges the voyage's patron, the Navy. The composition of the small panel (2.47) is similar to and may be a later copy by Hodges of the present work.

Hodges's working practice on the voyage was discussed by Joppien and Smith in 1988, the lack of drawings suggesting that his oil sketches may have been the 'drawings' mentioned by Cook that the artist had made in the field: 'He was always more confident drawing with a brush, either in water-colour, wash or oil, than in drawing with a pencil. ... We must allow therefore for the possibility that Hodges may have made some of his drawings directly as oil sketches. The viewpoint of several is from the *Resolution*; and he may have developed the practice of sketching in oil directly through the windows of the *Resolution*, which provided views not only aft but also to some extent to port and starboard. ...' (R. Joppien and B. Smith, *Ibid.*, p.51). Bonehill discussed the present picture and its likelihood of being a voyage work in 2005, only its size and softer tonality distinguishing it in his opinion from the other oil sketches thought to have been painted on the voyage: 'It is painted on thickly woven canvas similar to undisputed voyage paintings but differs from those works in certain technical aspects. While it has the immediacy of the undoubted voyage paintings, the tonal contrasts are less sharp and the palette more monochromatic. ... The limited colour range here might be ascribed to difficulties with mixing the pigments or to the artist's 'want of proper colours'. Either suggestion implies, however, that this is a painting from the voyage itself.' (G. Quilley and J. Bonehill, *Ibid.*, p.91).

William Hodges's record of the place is remarkable for being both precisely empirical and suffused with sensuality. It is carefully descriptive in some respects – Hodges went to a great deal of trouble to capture the singular expansiveness of Oceanic seas and skies – and romantically imaginative in others.

Nicholas Thomas



25th About 4 oClock stood into Matavi Bay through the Passage which lies between the Larboard Reef and Dolphin Bank and came to an Anchor in 7 fathoms Water and Moored with the stream anchor.

William Wales

This highly composed canvas, with its foreground *coulisses*, its more mixed colours, and its size, markedly larger than the Polynesian canvases that are taken on the spot, all suggest to us that this may be a picture Hodges has worked up later, possibly in the great cabin on the *Resolution*, rather than in front of the subject. Unlike their brief six days at Tautira, when Hodges spent much of the time sketching in the Tautira valley and brushed the sparkling smaller canvas of the valley at speed in unmixed colours (lot 10), they were at anchor at Matavai Bay for a week in August 1773, and returned for over three weeks the following year, from 22 April to 14 May 1774, giving the artist greater opportunity to work up a more composed picture.

When offered at Christie's in 1859 (see provenance) the present picture was described as 'a companion' to the previous lot in the sale, 'Hodges. 51 View of Fayal, in the Azores.' - this latter a now lost picture from the *Resolution's* five-day stay at the Bay of Fayal in July 1775.



8

This spirited Adventurer is to continue with Mr Banks during his Stay in England, which is presumed will be for some Years, until he has acquired the English language, and a thorough knowledge of the Customs of this Country.

York Courant, 26 July 1774

*8

AFTER NATHANIEL DANCE, R.A.

Omai a Native of Ulaietea, by F. Bartolozzi

stipple engraving, published London, 1774

22 $\frac{3}{8}$ x 13 $\frac{3}{4}$ in. (57.2 x 34.9cm.)

£2,000-3,000

US\$2,500-3,700

€2,300-3,400

Mai (called Omai by the English) was a native of Ra'iatea taken to England by Cook in 1774, the first Polynesian to visit England. Under the patronage of Lord Sandwich and Sir Joseph Banks, Mai was presented at Court, and became the lion of fashionable London. He toured the provinces with Banks, enjoyed the theatre, and learned to skate and play chess. Looked upon as a human curiosity, he was entertained by the aristocracy, examined by scientists, and sat for numerous artists, most famously for Reynolds's large 'Portrait of Omai' exhibited at the Royal Academy in 1776, the year Mai returned to Tahiti with Cook.

09

HODGES, William (1744-1797). Early issues of the engraved plates to accompany the narrative of Cook's Second Voyage. London: 1776-1777.

Extremely rare – perhaps unique – bound collection of early versions and proofs of the illustrations used in the narrative of Cook's Second Voyage, printed on large, thick paper, with extremely wide margins. The prints include all of the portraits and all but three of the views found in the 2 volume text. None of the images bear plate numbers; 22 plates carry earlier imprints of 'July 16 1776' than those found in the published book (1777). One plate, 'A View in the Island of Rotterdam' is a proof before letters and numbers, without caption title, and with only 'Drawn from nature by W. Hodges' and 'Engraved by W. Byrne' appearing beneath the image. Another, 'Ice Islands', is without the date 'the 9th of Jan'y. 1773' in the caption, and carries the earlier imprint. The 11 plates that appear to be in the same state as those in the published volumes tend to have darker, finer impressions than those found in the book, a good example being the portrait of Omai. Comparisons with 2 very similar sets held by the Dixon Library, Library of New South Wales (Beddie 1404 and 1405) showing some striking similarities with size, format and styles matching the present set, and both have the uncompleted caption to the 'Ice Islands' plate as in the present lot. Beddie 1405 notes that Dixon F77/3 is 'Reputed to be one of six sets for persons connected with the Admiralty', and it is possible that the current set was made up for that purpose. The views not present are plates LIV 'The landing of Middleburgh one of the Friendly Isles', LXIII 'The Landing at Erramanga one of the New Hebrides' and LIX, 'The Landing at Tanna one of the New Hebrides', which also happen to be the only plates after Hodges executed by Sherwin.

Oblong folio (452 x 620mm). 34 engraved plates (i.e. all the portraits and all but 3 of the views [see above note] included in the official published account, see lots 5 and 6, the last 10 plates with variable dampstaining in lower margin but affecting images, a few faint insignificant creases). Modern half calf, antique style, retaining original green morocco spine label gilt lettered 'Cook's Prints' (extremities faintly rubbed). *Provenance:* Captain A.F.W. Fuller (no sign of provenance, but stated thus as item 43 in the Hordern House catalogue of the Robert and Mary Anne Parks Collection, 2011).

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



Drawn from Nature by W. Hodges.

Engraved by F. Bartolozzi

MAN OF EASTER ISLAND.

Publith'd as the Act directs July 16.1776.

PC No 46



10*WILLIAM HODGES, R.A. (1744-1797)***A View of Vaitepiha Bay, Tahiti (Tautira Valley from Tautira Bay)*

oil on canvas

14¼ x 20½in. (36.2 x 52.1cm.)

£300,000-400,000

US\$380,000-500,000

€340,000-450,000

PROVENANCE:

(according to the Phillips 1992 catalogue) Purchased from Hodges by George Woodward towards the end of the artist's life, and thence by descent to Jenny Aldridge, Woodward's great-great-granddaughter, of Hurst Dene, St Leonards, East Sussex, and thence by descent; sale, Phillips, London, 28 April 1992, lot 32.

EXHIBITED:

New Haven, Yale Center for British Art, *William Hodges 1744-1797: the Art of Exploration*, Jan.-April 2005, no.10.

San Diego, Maritime Museum of San Diego, *Cook, Melville & Gauguin Three Voyages to Paradise*, May 2011-Jan. 2012, no.51.

LITERATURE:

G. Quilley and J. Bonehill, *William Hodges 1744-1797: the Art of Exploration*, New Haven and London, 2005, p.89, no.10 (illustrated in colour).

L. Simmons, *Tuhituhi, William Hodges, Cook's Painter in the South Pacific*, Dunedin, 2011, pp.103-5, fig. 4.2 (illustrated in colour).

This picture, which only came to light at the Phillips sale in 1992, shares the size and manner of Hodges's relatively few canvases painted on the voyage. It is the sketch from which he developed his 'A View taken in the Bay of Otaheite Peha' (National Trust, Anglesea Abbey), one of the pair of Tahitian pictures exhibited at the Royal Academy in 1776 (with the Matavai Bay view now at Yale), and the variant 'Oaitepeha Bay', also called 'Tahiti Revisited' (at Greenwich). There is a smaller variant on panel in a private collection, UK. (For these see R. Joppien and B. Smith, *The Art of Captain Cook's Voyages*, II, *The Voyage of the Resolution & Adventure, 1772-1775*, London and New Haven, 1985, pp.159-60, 2.41-2.43). Although it differs in size, technique, and palette, from the field study for the Matavai Bay pictures (see lot 7), it is similarly a topographical field study, the matrix from which the large exhibition pictures were developed, and, as with the other small field studies made in the Society Islands, a vibrant and sparkling first impression of this extraordinary and beguiling tropical environment. Its status was first described and discussed by John Bonehill in the 2004 Hodges exhibition catalogue: 'Which works Hodges executed on the voyage and which he painted on his return to London has long been the subject of debate. It is virtually certain, however, that this recently rediscovered view of Vaitepiha Bay dates from the *Resolution's* brief visit there in mid-August 1773. Comparable in size and in the type of canvas to accepted voyage pictures, it is executed in a fluent, swiftly brushed manner. Similarly, its brilliant, contrasting tones of blue, green and umber, with white impasto highlights, are characteristic of the other oil studies Hodges made during the first weeks spent in the Society Islands. ... Comparison with those ambitious, polished and overtly classicizing post-voyage works sheds some light on what was involved in translating studies into finished paintings. The later works retain many topographical features from the view made on the spot, such as the grove of trees, the path followed by the river and the profile of the island's volcanic peaks, but also dramatically exaggerate the perspective. The concern to recapture the atmospheric qualities is a conspicuous feature of all Hodges's voyage works. In this initial study Hodges bathes the landscape in a tropical sun, highlighted in the glinting spears carried by the warriors in the middle ground. However, their presence, together with the reed hut framed by the swaying palms, also displays a concern with the islanders' material social circumstances.' (J. Bonehill, *William Hodges 1744-1797 The Art of Exploration*, London, 2004, p.89).





The *Resolution* and *Adventure* sailed south from New Zealand on 7 June 1773, and then north-east, and north, as Cook scoured this section of the Pacific, looking for signs of the southern continent on the 'First Tropical Sweep' (June–October 1773). They sighted Tahiti at 6pm on the evening of Sunday 15 August. George Forster described the scene as they were off Tautira Bay (called 'Oati-peha' by Cook) the following morning: '[Monday 16 August 1773] It was one of those beautiful mornings which poets of all nations have attempted to describe, when we saw the isle of O-Taheitee, within two miles before us. The east-wind which had carried us so far, was entirely vanished, and a faint breeze only wafted a delicious perfume from the land, and curled the surface of the sea. the mountains, clothed with forests, rose majestic in various spiry forms, on which we had already perceived the light of the rising sun: nearer to the eye a lower range of hills, easier of ascent, appeared, wooded like the former, and coloured with several pleasing hues of green, soberly mixed with autumnal browns. At their foot lay the plain, crowned with its fertile bread-fruit trees, over which rose innumerable palms, the princes of the grove. ... About half a mile from the shore a ledge of rocks level with the water, extended parallel with the land, on which the surf broke, leaving a smooth and secure harbour within.' (G. Forster, *A Voyage Round the World*, Honolulu, 2000, p.143).

Swept inshore by a strong current when the breeze failed the ships were driven perilously close to the reef, and the *Resolution* grounded briefly and was pounded, before Cook laid out a kedge anchor and she was pulled off into deeper water. The young Forster again described the events that unfolded in his journal: '... the tide, during a perfect calm, had driven us by insensible degrees towards the reef of the rocks; and actually set us upon it, before we could come to the entrance of the harbour, which was as it were within our reach. Repeated shocks made our situation every moment more terrifying; however, providentially there was no swell which broke with any violence on the rocks, and the sea breeze, which must have brought on absolute destruction to us, did not come in all day. The officers, and all the passengers, exerted themselves indiscriminately on this occasion, hoisted out the launch, and afterwards by heaving upon an anchor, which had been carried out to a little distance, succeeded in bringing the vessel afloat. ... We stood off and on all night, and saw the dangerous reefs illuminated by a number of fires, by the light of which the natives were fishing. ... The next morning we resumed our course toward the shore, and stood in along the north part of the lesser peninsula. ... About eleven o'clock we anchored in a little harbour called O-Aitepeha, on the north-east end of the southern or lesser peninsula of Taheitee, named Tiarraboo.' (G. Forster, *Ibid*, pp.146-148).

Forster once again here describes the picture Hodges paints: '[Wednesday 18 August 1773] We contemplated the scenery before us early the next morning, when its beauties were most engaging. The harbour in which we lay was very small, and would not have admitted many more vessels beside our own. The water in it was as smooth as the finest mirrour, and the sea broke with a snowy foam around us upon the outer reef. The plain at the foot of the hills was very narrow in this place, but always conveyed the pleasing ideas of fertility, plenty, and happiness. Just over against us, it ran up between the hills into a long narrow valley, rich in plantations, interspersed with the houses of the natives. The slopes of the hills, covered with woods, crossed each other on both sides, variously tinted according to their distances; and beyond them, over the cleft of the valley, we saw the interior mountains shattered into various peaks and spires, among which was one remarkable pinnacle, whose summit was frightfully bent to one side, and seemed to threaten its downfall every moment. The serenity of the sky, the genial warmth of the air, and the beauty of the landscape, united to exhilarate our spirits.' (G. Forster, p.150).

... the tide, during a perfect calm, had driven us by insensible degrees towards the reef of the rocks; and actually set us upon it, before we could come to the entrance of the harbour, which was as it were within our reach. Repeated shocks made our situation every moment more terrifying.

George Forster



View of Oaitepeha Bay, Tahiti by William Hodges RA, CMS_PCF_515553, ©National Trust

The plain at the foot of the hills was very narrow in this place, but always conveyed the pleasing ideas of fertility, plenty, and happiness. Just over against us, it ran up between the hills into a long narrow valley, rich in plantations, interspersed with the houses of the natives. The slopes of the hills, covered with woods, crossed each other on both sides, variously tinted according to their distances; and beyond them, over the cleft of the valley, we saw the interior mountains shattered into various peaks and spires, among which was one remarkable pinnacle, whose summit was frightfully bent to one side, and seemed to threaten its downfall every moment. The serenity of the sky, the genial warmth of the air, and the beauty of the landscape, united to exhilarate our spirits.

George Forster



William Hodges, Oaitepeha Bay, Tahiti, BHC2396, © National Maritime Museum, Greenwich, London

Cook's stay off Tautira was brief, as the ships, in need of fresh food after the privations of the long Antarctic cruise, were not able to procure enough hogs, and so moved on to Matavai Bay on 26 August. Hodges had though spent much time on shore, sketching the scenery and people, as recorded by Forster again, as he went collecting in the hills: 'We could have been well pleased to have passed the whole day in this retirement: however, after finishing our notes, and feasting our eyes once more with the romantick scenery, we returned to the plain. Here we observed a great croud of the natives coming towards us, and at their near approach perceived two of our ship-mates, Mr. Hodges and Mr. Grindall, whom they surrounded and attended on their walk. We soon joined them, and resolved to continue our excursions together. A youth, of very promising countenance, who had distinguished himself by shewing a particular attachment for these gentlemen, was entrusted with Mr Hodges's port-folio, where he preserved the sketches and designs, which he had frequent opportunities of making on his walk. ... Charmed with the picture of real happiness, which was thus exhibited before us, Mr Hodges filled his port-folio with several sketches, which will convey to future times the beauties of a scene, of which words can give a feint idea. (G. Forster, pp.161-62).



William Hodges, Vaitepiha Bay, Tahiti, Private Collection, U.K.

The striking scenery here, where the inland mountains are glimpsed up the valley from the mouth of the Vaitepiha river at Tautira, was also sketched in a fine drawing by Peter Fannin ('The Remarkable appearance of Little Otahita as you stand into Otapia Bay abt 3 miles off Shore') for which see A. David (ed.), *The Charts and Coastal Views of Captain Cook's Voyages, The Voyage of the Resolution and Adventure 1772-1775*, London 1992, p.114, 2.93). The valley was painted by Webber and Ellis on Cook's third voyage in August 1777 (Joppien and Smith, 3.81-3.92A). This same scenery would entrance Robert Louis Stevenson in 1888. The little village of Tautira on the point was where he came in October-November 1888 to be tended back to health by Princess Moe, having fallen ill on his South Seas cruise: 'I threw one look to either hand, And knew I was in Fairyland' (*Songs of Travel*, 1896).





I recommended it to Mr. Hodges to visit the cascade which I had found in the valley; and accordingly the next day he went up with several gentlemen, and took a view of it, and of the basalt pillars under it.

George Forster

***11**

WILLIAM HODGES, R.A. (1744-1797)

A waterfall in the Tuauru Valley, Tahiti

oil on panel

29 $\frac{7}{8}$ x 48 $\frac{3}{4}$ in. (75.9 x 122.8cm.)

£200,000-300,000

US\$250,000-370,000

€230,000-340,000

PROVENANCE:

Private Collection, England; sale, Christie's, London, 21 Sept. 2005, lot 283.

EXHIBITED:

(probably) London, Royal Academy, 1791, no.213 ('Noon - rocks and waterfall').

San Diego, Maritime Museum of San Diego, *Cook, Melville & Gauguin, Three Voyages to Paradise*, May 2011-Jan. 2012, no.68.

Cook was moored at Matavai Bay twice on the second voyage, and Hodges ventured inland from Point Venus to sketch the present landscape on 4 May 1774, during the expedition's second extended anchorage between 22 April and 14 May 1774. Hodges visited the picturesque site following the recommendation of George Forster who described 'a place where the hill on the east side formed a perpendicular wall, not less than 40 yards high, beyond which it had some inclination, and was crowned with shrubberies to a great height. A fine cascade fell from this fringed part along the wall into the river, and made the scene more lively, which in itself was dark, wild and romantic ... I recommended it to Mr. Hodges to visit the cascade which I had found in the valley; and accordingly the next day he went up with several gentlemen, and took a view of it, and of the basalt pillars under it.' (J. G. A. Forster, *A Voyage round the world...*, London, 1777, I, pp.87-9). George's father, Johann Reinhold, also reported the visit: 'Four of the Gentlemen & among them Mr Hodges went up the *Tooãdroo* valley in order to draw there some singular stones & Cascades, which my Son had recommended to Mr. Hodges.' (M. E. Hoare (ed.), *The "Resolution" Journal of Johann Reinhold Forster 1772-1775*, London, 1982, III, p. 504).

The location is a two-hour hike upriver, involving criss-crossing the waters of the Tuauru, before you arrive at a tall cliff, a striking geological formation made of basalt pillars, known as 'Les Orgues basaltiques', and 'Pahu Ofa'i'. A waterfall flows into the deep pond at the base of the cliff, known as a sacred bathing site. The site was visited by most of the early voyagers who anchored in Matavai Bay: there are accounts, amongst others, by Banks on Cook's first voyage, by Forster on the second voyage, by Bligh on the *Bounty's* voyage, 1788-89, by Tobin on Bligh's second breadfruit voyage in 1792, by Dumont d'Urville in 1823, and by Darwin in 1835:

'The fall of water is the least curious part; the cliff over which it comes is perpendicular, forming an appearance as if supported by square pillars of stone, and with a regularity that is surprising. Underneath is a pool eight or nine feet deep into which water falls; and in this place all the natives make a point of bathing once in their lives, probably from a religious idea.' (William Bligh, 17 Dec. 1788).

There are two small panels of this landscape, one without figures, in the National Maritime Museum, Greenwich, London (Joppien and Smith, 2.109) and one with the same seated female figure on the right and bather in the water, in a private collection, U.K. (Joppien and Smith, 2.110). These two latter female figures feature in the foreground of Hodges's two Tahitian masterpieces 'A View taken in the Bay of Otaheite Peha', 1776 (Joppien and Smith, 2.42) and 'Tahiti Revisited', 1776 (Joppien and Smith, 2.43), in both of these latter pictures the seated female represented as a Tahitian woman with tattooed buttocks. The complete figure group on the right, with minor variations in the position of one of the female figures and with a statue of a herm in lieu of the cloaked figure above the women, features in Hodges's 'Landscape, Ruins and Figures', 1790, now in a private collection, England (G. Quilley and J. Bonehill, *William Hodges, 1744-1797: the Art of Exploration*, London, 2004, p.197, no.76).

Hodges produced a handful of wash drawings but no finished pictures survived from the two ice-edges cruises in the Antarctic in the southern summers of 1772-3 and 1773-4, perhaps this classically trained artist found too few points of reference in the alien environment of the Southern Ocean, populated by little other than strangely shaped icebergs. In contrast, Cook's watering places in the temperate zone of southern New Zealand and in the tropical Society Islands provided terrain that prompted a flurry of brilliant sketches and canvases, beginning in Dusky Bay, New Zealand, where he quickly overpainted a canvas of icebergs with a beautiful depiction of the *Resolution's* anchorage in 'Pickersgill Harbour'. Here, wooded, rocky and cascaded coves brought to mind the romantic Italian landscapes of Salvator Rosa, the furtive Maori presence standing in for Rosa's *banditti*. In Tahiti, already described as a new Cythera by Bougainville, the expedition arrived to be greeted by 'nymphs swimming around the sloop ... more than sufficient to entirely subvert the little reason which a mariner might have left to govern his passion'.



*Les naturels ont donnés à cette belle et retentissante cascade
le nom de Piha, et une foule de leurs superstitions primitives
se rattachaient à ce lieu.*

Dumont d'Urville

The fall of water is the least curious part; the cliff over which it comes is perpendicular, forming an appearance as if supported by square pillars of stone, and with a regularity that is surprising. Underneath is a pool eight or nine feet deep into which water falls; and in this place all the natives make a point of bathing once in their lives, probably from a religious idea.

William Bligh

In the present panel, unknown until its appearance at auction 2005, Hodges works up a large panel from his sketches taken on the spot years earlier. He composes a Tahitian landscape with a classical figure group on the right, overlooked by a cloaked figure, embodying death. Three female figures in the left foreground, as pale as Europeans, are identified as Tahitians or initiates by their tattooed buttocks and the Tahitian sun hat worn by the figure on the extreme left. Beyond, in the water, on the point and distant slopes, Tahitians, painted in a darker hue, bathe and disport. The interchange of these female figures, modelling either classical nymphs or Tahitian women, underlines Hodges's comparison of Tahiti with a classical Arcadia. Hodges's two earlier large Tahitian landscapes ('A View taken in the Bay of Otaheite Peha' and 'Tahiti Revisited') deliberately connote the 'Et in Arcadia ego' theme. Another late picture, 'Landscape, Ruins and Figures' (private collection) places similar figures in a classical landscape, and reverses the comparison:

'Perhaps what is most striking is the way [the] figure of the seated nude is taken straight from Hodges's views of Vaitepiha Bay, Tahiti ... It may be, therefore, that this capriccio on a classical subject is intended to be an essay in comparative religion, making connections between the culture of Polynesia and the Society Islands and that of classical Rome or Greece, in a manner similar to such propositions by Banks, the Forsters and others. On the other hand, the association with Tahiti might suggest an erotic theme, an idea supported by the fact that the herm figure that is the object of devotion is adapted from the antique sculpture *Venus with a Herm* that Hodges also used in his representation of *The Merchant of Venice* for Boydell's *Shakespeare Gallery*, also in 1790... The association of Venus with Tahiti was, of course, a well established one.' (G. Quilley and J. Bonehill, *Ibid.*, p.198). The present panel, uniquely, puts both the voyage and classical narratives in the same frame, comparing and contrasting the innocent Tahitian idyll with the classical group, with death embodied, on the right, a final synthesis and summation by Hodges, finished towards the end of his career:

'It is almost certain that this Tuauru Valley painting was completed some fifteen years later than 'Tahiti Revisited' - towards the end of Hodges's illustrious career. In the intervening period he had spent three years in India travelling extensively in the East India Company's territories and through parts of the old Mughal empire. Following his return to London he initially worked almost exclusively on large scale paintings of the subcontinent and on the engraving of the plates for *Select Views of India*. Only towards the end of the 1780s, after the disastrous financial failure of this publication, did he turn back to his former interests. The completion of Tuauru Valley can be dated to circa 1791 on a direct comparison with his 'Landscape, Ruins and Figures' (private collection), exhibited at the Royal Academy in 1790. Each is painted on a high quality panel, in rich colouring, and contains pronounced classical overtones. The four female figures to the right of the composition in the 1790 painting are replicated with minimal rearrangement in the Tuauru Valley picture. In both paintings Hodges advanced his interest in historical landscape painting by comparing the Polynesian culture with the ancient culture of Greece and Rome. The sensuous nature of his figures suggest strong erotic overtones - an aspect of Hodges' work that has until recently been ignored or at least suppressed by art historians.' (Charles Greig, 2005).



William Hodges, *A waterfall in Tahiti*, BHC2372, © National Maritime Museum, Greenwich, London



William Hodges, *A waterfall in the Tuauru Valley*, Private Collection, U.K.



The present lot



***12**

JOHN WEBBER, R.A. (1751-1793)

Portrait of Captain James Cook, R.N., small half length, in captain's full-dress uniform

in a painted oval

oil on canvas laid down on board

14¼ x 11½in. (36.2 x 29.2cm.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

(possibly) The artist's sale, Christie's, London, 14-15 June 1793 ('The Genuine and Valuable Collection of Drawings and Prints, A Few Pictures, Books, . . . Late the Property of the Ingenious Mr. John Webber, R.A.'), second day, lot 89 ('Captain Cook's portrait, a *small ditto* and a landscape, unframed').

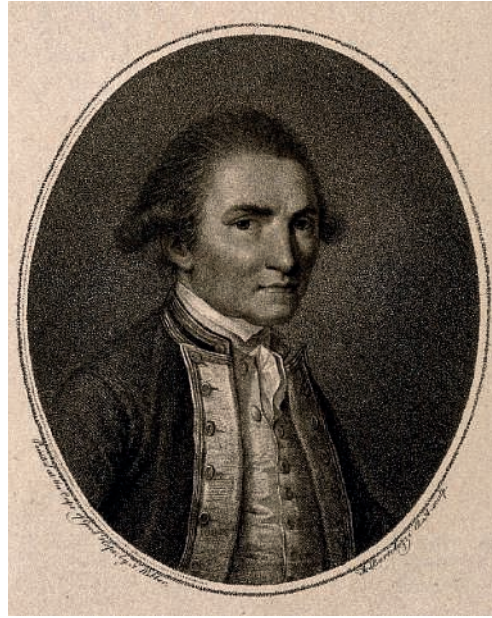
Anon. sale, Christie's, London, 8 April 1998, lot 114 (as 'After John Webber, R.A.').

EXHIBITED:

San Diego, Maritime Museum of San Diego, *Cook, Melville & Gauguin, Three Voyages to Paradise*, May 2011-Jan. 2012, no.50.



John Webber RA, 1751-1793, *Portrait of James Cook*, 1776, oil on canvas © National Portrait Gallery, London



James Cook. Stipple engraving by F. Bartolozzi after J. Webber, 1784 © Wellcome Collection. CC BY

He was certainly six feet. I should rather guess that he exceeded that height. He was raw boned, with a very small head, and capable of enduring the greatest fatigue.

Molesworth Phillips, 1826

This is a slightly smaller version of the picture painted at the Cape of Good Hope between mid-October and November 1776, now in the National Portrait Gallery, London (NPG 26). It was described as 'An early, reduced, copy ...' by John Ingamells (*National Portrait Gallery: Mid-Georgian Portraits 1760-1790*, London, 2004) following its appearance at Christie's in 1998. Dr Rüdiger Joppien had then suggested (on the basis of a transparency) that Webber may have had a hand in the present copy: 'I think one has to accept that him being the official artist on the third voyage who witnessed Cook, his skills were much in demand after the voyage. We do not know that he had a big studio, thus all commissions relied on him.' (8 February 1998).

We are grateful to Dr William Hauptman for confirming Webber's hand being present in this reduced copy of the picture in the National Portrait Gallery, London. Hauptman commented, on the basis of a photograph, that '... it does indeed look as though Webber's hand is present in the face. This is not surprising as it is likely that a portrait of Cook from the painter of the voyage, who knew him intimately, would have been in some demand. Making copies of the portrait, from a painter who traveled with Cook, would have been of interest to many. Joppien is right to say that we have little knowledge of his studio, or even whether he had assistants, but I can well imagine that making copies of the portrait would have been a nice source of revenue for Webber after his years at sea. It is logical that he did have a hand in this copy. In other words, there is little reason to believe that Webber's hand is not present in the portrait.' (Dr William Hauptman, private communication, 5 Sept. 2019).

The present picture follows the direction and format of Webber's first portrait of Cook, painted at the Cape of Good Hope in late 1776, on the outward leg of Cook's third voyage. The Cape portrait is one of four recorded portraits of Cook by Webber, and one of two known to have been painted on the voyage. The Cape portrait was the model for the two larger portraits of Cook (Joppien and Smith 3.452 and 3.453) painted by Webber after his return from the voyage. The second voyage portrait is now lost, but was recorded as being painted for and given to Tu or 'Otoo', King of Tahiti, in September 1777, and was requested by Tu after he himself had sat to Webber on the *Resolution* at Tahiti for a portrait specially requested by Cook.

There are just three surviving portraits of Cook painted from life. The first two (now in the National Maritime Museum, Greenwich, London) date to late 1775/early 1776: Dance's three-quarter length portrait painted for Banks and Hodges's rediscovered half-length portrait painted for Palliser, both sittings coming after the second voyage. The third is Webber's portrait (NPG 26) painted on the third voyage at the Cape of Good Hope in late 1776, the model for Webber's two large posthumous portraits of Cook painted after the artist's return from the third voyage. If it is accepted that the present portrait can be upgraded from 'an early reduced copy' to an autograph work by Webber, as suggested by Joppien and Hauptman, then it may be that NPG 26 is the picture in Webber's studio sale at Christie's on 14-15 June 1793 (lot 89, Captain Cook's portrait, a small ditto, and a landscapes, unframed) and that this might be the 'small ditto'. It has been suggested up until now that lot 89 'probably comprised NPG 26 and Webber's larger portrait of 1782' (NPG).



***13**

AFTER JOHN CLEVELLEY

Views in the South Seas: A View of Huaheine; A View in Moorea; A View in Matavai Bay; and A View of Owhyhee, by F. Jukes

each engraved 'Drawn on the Spot by Ja^s Clevelley / Painted by Jn^o Clevelley London.' (in the margin lower left), all dedicated and titled in the margins
aquatints published by T. Martyn, London [1787-88]
each 19 x 24½in. (48.2 x 72.3cm.)

(4)

£3,000-5,000

US\$3,800-6,200
€3,400-5,600

PROVENANCE:

Anon. sale, Christie's, South Kensington, 20 April 2005, lot 49.

Clevelley's famous set of four views first advertised in a 'Prospectus', issued posthumously on 5 June 1788: 'This Day are published, (dedicated to His Majesty) Four Prints, from capital and beautiful views, in water-colours, executed by the late celebrated Mr. John Clevelley, From accurate Drawings made by his Brother Mr. James Clevelley of the Resolution Ship of War, at the several Places they represent, viz. The Islands of Huaheine, Owhyhee, Morea, and Charlotte Sound, in New Zealand [Matavai Bay, Tahiti], in the South Seas. ... Published and sold, by Mr. Martyn, at his Academy, No. 16, Great Marlborough-Street; (where the original Drawings of the above Views may be seen;) and at Alderman Boydell's, Cheapside. - London, June 5, 1788'.

A further 'Prospectus' of c.1797 announced 'The original drawings of these several places were taken on the spot by Mr. James Clevelley of the Resolution ship of war and afterwards re-drawn, and inimitably painted in water-colours by his brother, the late celebrated artist, Mr John Clevelley, and from which the plates were engraved, in the best manner, by Mr. Jukes.'

For a set of the original 'capital and beautiful views, in water-colours' by Clevelley, see Christie's, London, 23 Sept. 2004, lot 35.



***14**

ENGLISH SCHOOL, 1796, AFTER JOHN WEBBER, R.A.

A Man and Woman of Sandwich Islands

indistinctly signed(?), inscribed and dated 'Stirl: 26th Nov: 1786 / A Man and Woman of Sandwich Islands.'

pencil on paper

6½ x 8⅞in. (16.5 x 22.6cm.)

£2,000-3,000

US\$2,500-3,700

€2,300-3,400

PROVENANCE:

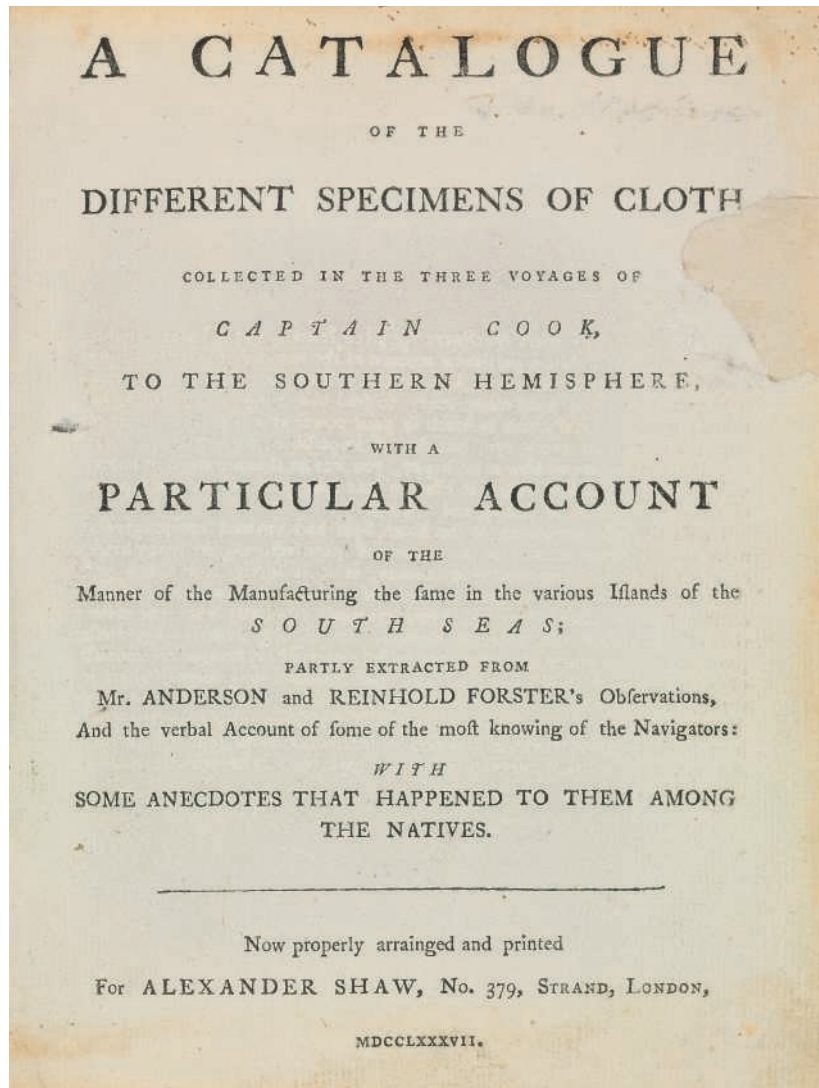
Webster [probably Kenneth Webster (1906-1967)] Collection.
Anon. sale, Christie's, South Kensington, 27 Oct. 1982, lot 163.

LITERATURE:

R. Joppien and B. Smith, *The Art of Captain Cook's Voyages*, III, *Catalogue, The Voyage of the 'Resolution' and 'Discovery' 1776-1780*, p.543, 3.313b (illustrated).

Apparently early copies of Sherwin's engravings after Webber published in J. Cook and J. King, *A Voyage to the Pacific Ocean ...*, London, 1784, plates 63 and 64).





015

[COOK, Captain James (1728-1779)] - [THIRD VOYAGE.] Alexander SHAW (fl.1783). *A Catalogue of the Different Specimens of Cloth collected in the three voyages of Captain Cook, To the Southern Hemisphere; with a Particular Account of the Manner of the Manufacturing the same in the various Islands of the South Seas; partly extracted from Mr. Anderson and Reinhold Forster's Observations, And the verbal Account of some of the most knowing of the Navigators: with some anecdotes that happened to them among the natives.* London: Alexander Shaw, 1787.

Rare first issue of tapa cloth specimens collected on James Cook's third voyage to the South Seas, 1776-1780. The specimens, most with some pattern or dye, were collected from the islands of Hawaii, Tahiti, Tonga and New Amsterdam. Shaw's text gives details of manufacture, anecdotal comments on how and where samples were obtained, and occasional notes on the original size of the sheets from which each was cut. The book seems to have been very sought-after at the time of publication, and a second issue was published in 1805-1806 with a greater number of specimens. All copies vary in the number and size of samples, but the present work includes 6 full-page and 4 near full-page sized specimens. Captain James King (1750-1795) was the person responsible for collecting some, if not all, of the tapa cloth contained in this work while travelling with Cook on his voyages. King also completed the official account of Cook's third voyage. Beddie 3640; Forbes 139; Hocken 26; Holmes 67; Kerr *Census* 41.

Quarto (215 x 172mm.), 36 specimens of tapa cloth tipped in (of 39 listed), of which 6 full-page and 4 near full-page in size (first specimen lightly creased, text leaves slightly loose). Contemporary calf (skillfully rebacked in the 19th century, extremities rubbed). *Provenance:* title with inscription erased and with marginal repair where a stamp or similar has been excised - Corbet d'Avenant, Bt. (of Stoke and Adderley, 1752-1823, armorial bookplate; sold Sotheby's, London, 13 May 2004, lot 293) - Exhibited: San Diego, Maritime Museum of San Diego, *Cook, Melville & Gauguin, Three Voyages to Paradise*, May 2011-Jan. 2012, no.66.

£70,000-100,000

US\$88,000-120,000
€79,000-110,000

The Most Intrepid Investigator of the Seas

***16**

[JAMES COOK, R.N., F.R.S. (1728-1789)]

Royal Society's Medal in commemoration of Captain Cook (1784)

silver medal, by L. Pingo, the obverse with a bust of Cook and legend 'IAC. COOK OCEANI INVESTIGATOR ACERRIMUS REG SOC LOND SOCIO SUO', the reverse with an emblematical figure of Britannia and legend 'NIL INTENTATUM NOSTRI LIQUERE, in the exergue AUSPICIIS GEORGII III L.Pf.'

43.5mm.

£1,500-2,500

US\$1,900-3,100
€1,700-2,800

PROVENANCE:

Mrs James Fleck (1742-1804), Cook's sister, and thence by descent to James Cook Rimer (1848-1928) of Kelvin Grove, Newlands, Cape Town, her great-great-grandson, and thence by descent to his grandson Richard Anthony Cook Rimer (1938-1995); Sotheby's, London, 23 Nov. 2003, lot 211 (part).

EXHIBITED:

San Diego, Maritime Museum of San Diego, *Cook, Melville & Gauguin, Three Voyages to Paradise*, May 2011-Jan. 2012, no.58.

'The medal was struck in commemoration of Captain Cook by his fellow members of the Royal Society. A voluntary subscription was opened, and to such fellows as contributed 20 guineas a gold medal was appropriated. Silver medals were assigned to those who contributed a smaller sum, and to each of the other members one in bronze was given. There were 20 gold medals, a number being presented to distinguished personages.' (M.K. Beddie (ed.), *Bibliography of Captain James Cook, R.N., F.R.S., Circumnavigator*, Sydney, 1970, pp.502-3, 2790).

***17**

[JAMES COOK, R.N., F.R.S. (1728-1779)]

A silver dessert spoon said to have been taken by James Cook on his voyages

silver dessert spoon, old English pattern, hallmarked London 1750, maker's initials "EJ", the handle engraved with the initials "JC", a later paper label with the spoon states: "Spoon used by Capt. James Cook, F.R.S. on voyages round the world. Passed down by descendants of Margaret Cook, his sister" 8in. (20.3cm.) long

£3,000-5,000

US\$3,800-6,200
€3,400-5,600

PROVENANCE:

Mrs James Fleck (1742-1804), Cook's sister, and thence by descent to James Cook Rimer (1848-1928) of Kelvin Grove, Newlands, Cape Town, her great-great-grandson, and thence by descent to his grandson Richard Anthony Cook Rimer (1938-1995); Sotheby's, London, 23 Nov. 2003, lot 211 (part).

LITERATURE:

Some Lowveld Pioneers Lowveld 1820 Settlers Society, Pretoria, [nd], p.30.



018

PERON, François (1775-1810) and Louis Claude de Saulces de FREYCINET (1779-1842). *Voyage de découvertes aux Terres Australes, exécuté par ordre de Sa Majesté l'empereur et roi, sur les corvettes le Géographe, le Naturaliste, et la goelette le Casuarina, pendant les années 1800, 1801, 1802, 1803 et 1804*. Paris: imprimerie impériale [vol. 1] and imprimerie royale [vol. 2], 1807-1816; Langlois [Atlas], [1807]-1811.

A fine copy of the first edition of Baudin's expedition to Australia, the great French voyage which rivalled Flinders's achievements. The expedition was commanded by Nicolas Baudin for the Institute of France in 1800 and was charged with making a full and minute examination of the Australian coasts, particularly the southern coast 'where there is supposed to be a strait communicating with the Gulf of Carpentaria and which consequently would divide New Holland into two large and almost equal islands.' Baudin discovered some two hundred miles of coast between Encounter Bay and Cape Banks, thus completing the discovery of the unknown south coast begun by Flinders and Grant, and also reported in detail on Tasmania, Western Australia, and Sydney. Of further importance was the very large zoological collection prepared by Peron, naturalist on the voyage, 'that was known for years for its excellence' (Hill). The maps are superbly engraved, the large general map of Australia with a fine illustrated cartouche. Ferguson 449; Hill 1329.

4 volumes, comprising 2 text volumes, quarto (287 x 218mm) and 2 atlas volumes (330 x 260mm). Text: engraved portrait, 2 half-titles, 2 folding tables, errata leaf. Atlas, part I: engraved title and 40 engraved plates numbered 2-41 including the folding panoramas of Sydney and Timor, of which 23 with contemporary hand-colour; part 2: engraved title and 14 engraved maps numbered 1-14 including 2 folding maps (occasional very light spotting, heaviest to engraved title of Atlas part 1). Contemporary quarter calf over imitation tree calf paper-covered boards, red morocco lettering pieces (extremities faintly rubbed). *Provenance*: Count de Pourtales (armorial bookplates). (4)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

019

ARAGO, Jacques (1790-1855). *Promenade Autour du Monde pendant les années 1817, 1818, 1819 et 1820,...* *Atlas Historique et Pittoresque*. Paris: LeBlanc, 1822.

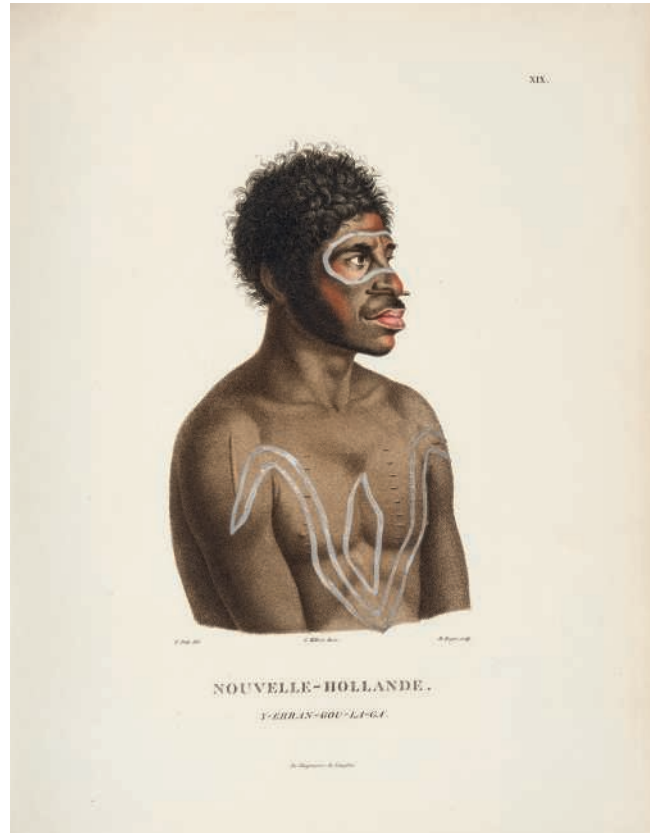
First edition Arago's Atlas volume containing some of the most realistic expedition illustrations of their time, well outside the classical rendition given to Pacific islanders by Bartolozzi in his interpretation of the drawings of Webber and Hodges on Cook's voyages. Arago sailed as expedition artist to Louis de Freycinet's circumnavigation on board Uranie, which called at Timor, New Guinea, the Carolines, Australia, New Zealand, Hawaii, Tierra del Fuego and the Falklands, where she was wrecked. The Atlas accompanied the two text volumes of Arago's *Promenade...* describing the voyage, and largely depicts the peoples encountered, including some unpleasant aspects of Hawaiian culture. Ferguson 850; Forbes 537; Hill 28.

Folio (345 x 256mm). List of plates, route map and 25 plates lithographed by Langlumé (some light variable spotting, heaviest to plate 11). Modern blue morocco (extremities faintly rubbed).

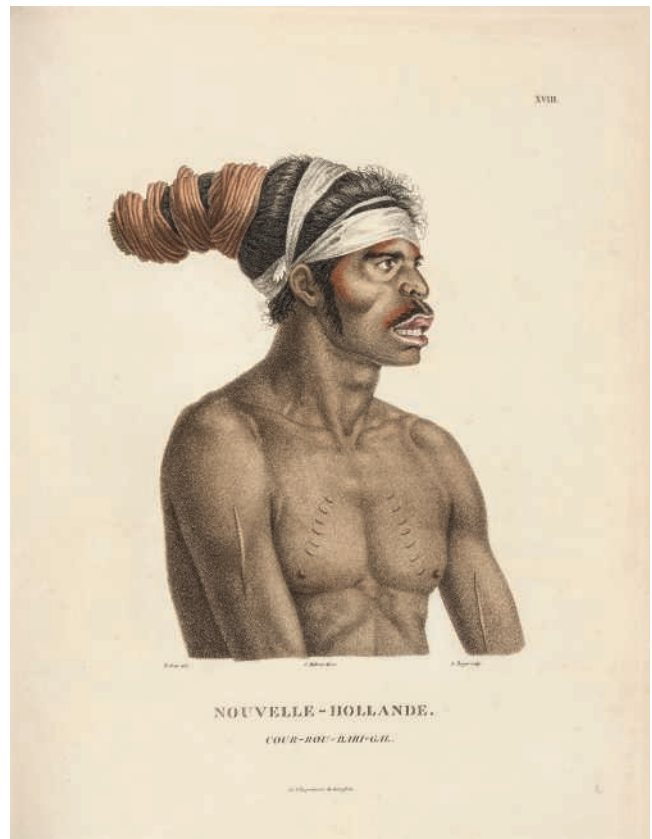
£800-1,200

US\$990-1,500

€900-1,300



18



18

***20**

LOUIS CHORIS (1795-1828)

A tattooed woman of the Radak Islands, wearing a crown; Californian Indian woman's dress; and [King Kamehameha and attendant, Sandwich Islands], Hawaii

the first indistinctly titled 'Ein ... von den Radak Inseln', the second indistinctly titled 'Tracht der Indianer, in den mi...en von Kalifornien'
pencil and watercolour on paper
the first 6 $\frac{5}{8}$ x 4 $\frac{3}{4}$ in. (16.8 x 12.1cm.); the second 5 x 4in. (12.7 x 10.2cm.); the third 6 $\frac{1}{2}$ x 4 $\frac{3}{4}$ in. (16.4 x 12.1cm.)
three in common mount (3)

£4,000-6,000

US\$5,000-7,500
€4,600-6,800

PROVENANCE:

with Tad Dale, Santa Fé, New Mexico.

The official artist on Otto von Kotzebue's expedition to the North Pacific in 1815-1818, Choris, a Russian artist of German extraction, made detailed drawings of indigenous peoples and their costumes and artefacts, and of landscapes and coastal views, botanical and zoological subjects encountered. Only a few of these were engraved in Kotzebue's official publication of the expedition (*A Voyage of Discovery, into the South Sea and Beering's Straits, for the Purpose of Exploring a North-East Passage, undertaken in the years 1815-1818*, London, 1821), and Choris was therefore able to publish a number of drawings in his own account of the voyage (*Voyage pittoresque autour du monde avec des portraits de sauvages d'Amérique, d'Asie, d'Afrique, et des îles du Grand océan...*, Paris, 1822). In 1826 Choris brought out a second book based on the drawings of the expedition including twenty-four unpublished drawings. Of the original drawings: '[the] hundreds of sketches that Choris made during the course of the voyage (1815-18) have largely survived and are now divided between the Honolulu Academy of Arts; the Berenice P. Bishop Museum, Honolulu; the Bancroft Library, University of California, Berkeley; the University of Alaska, Fairbanks; and the Peabody Museum of Salem. Choris's work offers a less studied view of the Pacific than the more formal drawings of Webber. Engravings after Choris's drawings illustrate Kotzebue's official narrative of the voyage, and in Paris the artist published his own lavishly illustrated folio atlases with hand-colored lithographs after sketches done on the Kotzebue voyage.' (D.W. Forbes. *Encounters with Paradise. Views of Hawaii and its people, 1778-1941*, Honolulu, 1992, p.56).

Kotzebue sailed from Kronstadt in 1815 on the *Rurick*, the Russian-sponsored scientific expedition sent out to the North Pacific to seek a northeast passage through the Bering Strait, to gather intelligence on military and naval strengths in the areas visited, and make geographical and scientific observations and discoveries.



Radak Islands, December 1816-March 1817

The first study of a seated Radak woman appears in plate XVI ('Interieur d'une maison dans les Iles Radak') of Choris's *Voyage pittoresque*. The expedition discovered the Radak Islands (a chain of islands now within the Marshall Islands) in December 1816 ('Le 20 decembre 1816 au soir, nous eumes connaissance d'une terre.' (Choris)): 'It was at the beginning of the year 1817, in the extreme east of this province, in the group of Otdia and Kawen, on the island-chain of Radack, that we formed an acquaintance, and confirmed our friendship, with the amiable people who inhabit it. The inhabitants of Radack are neither of large stature, nor remarkable bodily strength. Though slender, they are well built and healthy, and appear to attain a very old age, accompanied with a considerable share of cheerfulness, and activity. ... Both sexes wear their long beautiful black hair neatly and elegantly tied up behind. ... The skillful, elegant tattooing differs according to the sex; in each it is uniform. ... With the women only the arms and the shoulders are tattooed. ... The women wear two longer mats, fastened with a string over the hips. ... Everywhere we met the picture of peace among an infant people; we saw new plantations, advancing cultivation, many children growing up, with a small population; the affectionate attention of the fathers for their offspring, pleasing unaffected manners, equality in the intercourse between chiefs and other men.' (O. von Kotzebue, *A Voyage of Discovery, into the South Sea and Beering's Straits, for the Purpose of Exploring a North-East Passage, undertaken in the years 1815-1818*, London, 1821, pp.96,159-65).



Fig. 1



Bay of San Francisco, California, October 1816

The second study of Californian clothing relates to the costumes and a figure in the background of plate IV in Choris's *Vues et paysages* ('Jeu des habitants de Californie'). 'The costumes of the Indians is faithfully represented in the drawings made by M. Choris.' (O. von Kotzebue, *Ibid*, p.281). Kotzebue remarked on the Indians ('principally distinguished from the negroes by their very long, smooth, and coal-black hair.' *Ibid*, p.283), and their brutal treatment by the Spanish Mission.

'October the 1st. Favoured by a strong wind from N. and N.W., which sometimes blew a storm, we made a voyage from Oonalaska to California in a very short time. At midnight we saw by moonlight the Cap de los Reyes, and at four o'clock in the afternoon dropped anchor in Port St. Francisco, opposite the Presidio. ... California is a great expence to the Spanish government, which derives no other advantage from it, than that every year a couple of hundred heathens are converted to Christianity, who however die very soon in their new faith, as they cannot accustom themselves to the different mode of life.' (O von Kotzebue, *Ibid*, p.276). The expedition reprovisioned (via M. Kuskof, the agent of the Russian American Company, in the bay of San Francisco) before departing the American coast for Hawaii.



Hawaii, November 1816-March 1817, September 1817

The third study of the Hawaiian King Kamehameha (called Tamaahmaah in the narratives) with an attendant, seated before a grass house, was used for plate XVIII in Choris's *Vues et paysages* ('Entrevue de l'Expedition de M. Kotzebue avec le Roi Tamiamia, dans l'ile d'Ovayhi. (Iles Sandwich)'). Kotzebue recorded Choris taking portraits of the Hawaiian King on their arrival at Kailua Bay on 24 November 1816: 'The skill of our painter was much admired, he having, with great rapidity, taken portraits of some of the chiefs, which were extraordinary likenesses. Even Tamaahmaah looked with surprise at the work of M. Choris, but long resisted my entreaties to suffer himself, as they here express it, to be transferred to paper: probably because he connected some idea of magic with this art. It was not till I had represented to him, how happy our emperor would be to possess his likeness, that he consented, and, to my astonishment, M. Choris succeeded in taking a very good likeness of him, though Tamaahmaah, in order to embarrass him did not sit still a moment, and made all kinds of faces, in spite of my entreaties.' (O. Kotzebue, *Ibid*, p.315).



***21**

CHINESE SCHOOL, CIRCA 1846

Yerba Buena (San Francisco), California, with shipping in the bay

inscribed 'San Francisco' in the lower margin
in a Chinese carved gilt wood frame
bodycolour on paper
6½ x 10¾in. (16.5 x 27.3cm.) painted image
10½ x 13⅞in. (26.7 x 35.2cm.) including margins

£30,000-50,000

US\$38,000-62,000
€34,000-56,000

PROVENANCE:

with Martyn Gregory, London, 1995, cat.66, no.84.

ONE OF THE EARLIEST VIEWS OF THE SITE OF SAN FRANCISCO, TAKEN BY A CANTONESE ARTIST c.1846

'This is apparently the only Chinese 'export' view of San Francisco on record. There is some contemporary evidence of the existence of such views: in 1849 the cargo of the *Rhone* was advertised for sale in San Francisco, and together with Chinese porcelain, lacquer and silk were listed "... Paintings and Engravings framed, consisting of views of San Francisco and its vicinity." But it seems no other such view has been recorded in recent times.' (Martyn Gregory, cat.66, p.47).

The Viceroyalty of New Spain had first visited and claimed the San Francisco Bay area in 1769 and the Spanish built a mission and military fort, the Presidio of San Francisco, in 1776. Yerba Buena, which lay in between the mission and fort, was set up as a trading post for ships visiting San Francisco Bay. Its first mention as a place name came in George Vancouver's *Discovery* log in 1792, when he sailed into San Francisco Bay and anchored 'about a league below the Presidio in a place they called Yerba Buena.'

The present view looks to date to c.1846, the trading post shown just before the Gold Rush decade which began in 1848. There is no sign of the flagstaff, perhaps indicative of a date before 9 July 1846 when Captain John Berrien Montgomery and US Marine Second Lieutenant Henry Bullis Watson of USS *Portsmouth* raised a flag on the town plaza to claim Yerba Buena for America during the Spanish-American War. Yerba Buena's tiny population doubled at the end of the same month when 240 Mormon pioneers arrived. The town changed its name to San Francisco by the proclamation of the *alcalde* Washington Allon Bartlett on 30 January, 1847.

With the coming of the Gold Rush in 1848 its population rocketed, rising from 1,000 to 25,000 between January 1848 and December 1849, and early drawings and prints show that a sizeable city, unrecognisable from this Chinese view, had sprung up by 1849 (for which see G.G. Deák, *Picturing America, 1497-1899*, Princeton, 1988, 581-85). For the earlier views of San Francisco from the same period as the present view, see J.C. Ward's sketch lithographed by Sarony & Mayor, 'San Francisco in November 1848, not long after being renamed from Yerba Buena, looking to the north-east over Yerba Buena Cove toward Yerba Buena Island.' which looks in the same direction but includes not so many buildings as the present view, and just four ships in the bay. For a view taken in the opposite direction, which has a key to the early streets and buildings shown, see the chromolithograph made up from Captain Swaysey's sketches ('View of San Francisco, formerly Yerba Buena, 1846-7 before the discovery of gold. ...') issued in 1884 (G.G. Deák, *Ibid*, 553).





***22**

S.R. LOCK, R.N. (FL.1847)

Ship Harfely Going into the Harbour of Tahiti, June 26th 1847; View of Papeete - Tahiti - Sketched July 1847; The island of Eimeo - or Moorea by Sunset - July 1847 - small Isle in foreground is called Nicholas Island or; Interior of temporary tent at Government Point, Tahiti, Sept. 1847; Papeete - Tahiti - Hotel Du Government & Queen Pomare's House, August 1847; Sketch of Tapoa - King of Bola Bola - Sketched by S R Lock august 1847; and Native of Tahiti - Sketched by S R Lock, Sepr 1847.

all signed 'S R Lock', inscribed and dated as titled
pencil and watercolour heightened with scratching out on paper
5⁷/₈ x 9¹/₄in. (14.9 x 23.5cm.); 5⁷/₈ x 9¹/₄in. (14.9 x 23.5cm.); 6 x 9¹/₄in. (15.2 x 23.4cm.); 6 x 9¹/₄in. (15.2 x 23.4cm.); 5³/₄ x 9in. (14.6 x 20.8cm.); 7 x 5³/₄in. (17.8 x 13.5cm.); 8 x 5³/₄in. (20.2 x 14.3cm.) (7)

£5,000-7,000

US\$6,300-8,700
€5,700-7,900

PROVENANCE:

Anon. sale, Sotheby's, London, 22 Oct. 1986, lot 125.

EXHIBITED:

San Diego, Maritime Museum of San Diego, *Cook, Melville & Gauguin, Three Voyages to Paradise*, May 2011-January 2012, no.91.

The *Harfly's* arrival at Papeete on 25 June 1847 was recorded by Captain James Byam Martin, RN (in command of HMS *Grampus* on station in Tahiti to observe the French and their newly declared Protectorate) in his journal: '26th. ... I found the ship we had seen yesterday had come in to Papeete in distress; being the "Harfly" Capt. Buckland - having sprung a leak on her voyage from Hobartown to London. She has 50 soldiers of the 96th Regt --14 women & 40 children. The appearance of the troops & the numerous heads peeping over the gunwale created some excitement at first. ... The *Harfly* quitted Hobartown in April. On 16th May - steering for Cape Horn she sprung a leak, which increased so seriously as to make it necessary to seek refuge in the nearest port. By the exertions of the troops she was kept afloat and after 40 days hard & incessant pumping reached Tahiti. 27th. Sunday. The master of the *Harfly* & the owner Mr. Raven - came this morning with Capt. Curren for orders; as if the fact that a few soldiers on board makes me responsible for all that happens. ... I told Mr Raven that my carpenter reported his damage as trifling, and that the officers whom I had ordered to survey her thought she might be cleaned repaired & reloaded & at sea in 3 weeks.' (*The Polynesian Journal of Captain Henry Byam Martin, R.N.*, Salem, 1981, pp.173-4).

The artist was presumably a sailor on the *Harfly* or Byam Martin's *Grampus*.

He afterwards got his spear, and went through part of his exercise on the poop with much agility, but with terrible ferocity both of gesture and countenance; and we had afterwards many opportunities of observing, that, even on the most common occasions, and with perfectly peaceable intentions, these people work themselves up to such a pitch of savage frenzy, that it is frightful to look at them.

R. A. Cruise

PROPERTY FROM A PRINCELY COLLECTION

23

RICHARD READ THE ELDER (C.1765-AFTER 1827)

The New Zealand Chief King Tetora (Te Toru)

signed, inscribed and dated '[sketch]d by Read the Elder Taken from the Life 1824/ the New Zealand Chief King Tetora' and further indistinctly inscribed

pencil and watercolour on paper laid down on stretched linen

unframed

15 x 10¹/₂in. (38.2 x 26.9cm.)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

PROVENANCE:

Anon. sale, Christie's, London, 26 Sept. 2001, lot 57.

Private Collection.

Te Toru (c.1775-1834?) was a Bay of Islands chief from Waikare who travelled to Paramatta, New South Wales with the Rev. Samuel Marsden to learn English. Read had painted the same subject in 1820, his drawing engraved for the frontispiece of Major Richard Alexander Cruise's *Journal of a Residence in New Zealand* published in 1823 ('Tetoro: Chief of New Zealand Drawn by R. Read from Life. 1820'). The subject, the New Zealand chief Te Toru from the Bay of Islands, may have returned to Sydney (where he would have been drawn by Read in 1820) in 1824 and been 'Taken from the Life 1824' again by Read (as the inscription indicates), or this may be a reworking of the original portrait painted 'from the Life' in 1820. There are some differences in the two portraits of Te Toru: he holds a different staff (*taiaha*) in the earlier engraved portrait, and has a slightly different stance.

The present drawing was sold in these rooms in 2001, along with a companion of an indigenous Australian ('Bugger Bugger'), also dated 1824, this latter drawing inscribed 'Sketched by Read the Elder 1824 - taken from Life true measurement 5-1 Bugger Bugger (a Native of New Holond) and a true Representation of our Sydney Blacks. There is just the same disparity in point of bulk and hight in these [two] drawings both being copied by partil measurement'. The Australian drawing is now in the Mitchell Library, State Library of New South Wales (P3/278).

Cruise took his convict transport *Dromedary* to Van Diemen's Land in 1819, disembarking 269 male convicts at Hobart on 28 January 1820 before sailing to Port Jackson to collect the Rev. Samuel Marsden and nine New Zealanders. Cruise's *Dromedary* was then bound to New Zealand to take on a cargo of kauri spars to 'diminish the expense attendant on the transportation of convicts.' Sailing from Port Jackson on 15 February '... we were accompanied by the Rev. S. Marsden, principal chaplain to the colony of New South Wales, who had established some missionaries in New Zealand, and who, having frequently visited that Island, was considered popular among its inhabitants. He brought on board nine New Zealanders, who were all either chiefs, or the sons of people of that rank. They had been living with him at Paramatta; some of them had been brought to New South Wales, in charge of their relatives, it being the wish of their parents to have them educated at an establishment instituted for that purpose by Mr. Marsden; others had come to obtain muskets, or merely to gratify their rambling disposition. ... the most striking in appearance was Jetero, a man, one would imagine, in his forty-fifth year; he was six feet two inches high, and was perfectly handsome as to features and figure: though very much tattooed, the benignity and even beauty of his countenance was not destroyed by this frightful operation.' (R.A. Cruise, *A Journal of a ten months' residence in New Zealand*, London, 1823, pp.17-18).

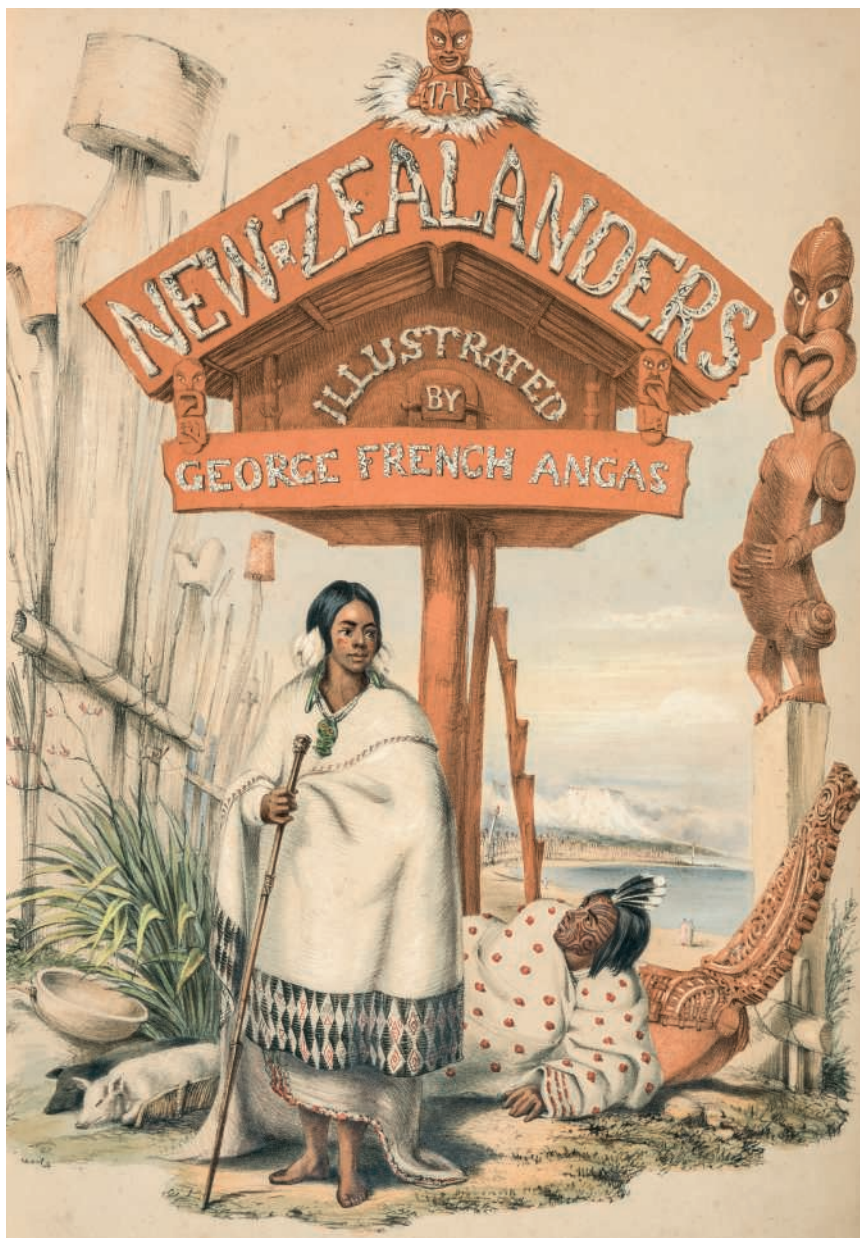
Read was sentenced to fourteen years for knowingly possessing forged notes in 1812 and transported to Australia on the *Earl Spencer*, arriving in Sydney in 1813. He was soon granted a ticket of leave and was advertising as an artist from 1814. Known primarily as a portrait painter in the colony, he produced the earliest European portraits in New South Wales, sitters including Governor Macquarie and his wife. He was granted a conditional pardon in 1819. In 1821 he announced in the *Sydney Gazette* that he had moved to 6 Hunter Street where he offered 'some very superior Views of various Parts of New Holland, together with Drawings of Birds, Flowers, Native Figures.' He was granted absolute pardon in 1826 and is not recorded in the colony from 1828.



by hand the 1800

Taken from the Life 1824

The New Zealand Company



024

ANGAS, George French (1822-1886). *The New Zealanders Illustrated*. London: Thomas McLean, 1847.

First edition of 'one of the most important collections of New Zealand prints' (Ellis). Son of George Fife Angas, a founding colonist of South Australia, Angas was an accomplished artist and naturalist who travelled through New Zealand in 1844. He realised that the Maori culture was in danger of disappearing with the arrival of European immigrants, and decided to create the present book as a record of the peoples he met on his travels. He states in the preface: 'Up to the present time, the New Zealander ... has never been carefully and faithfully portrayed; and his habits, costumes, and works of art, though so rapidly disappearing before the progress of Christianity and Civilization, are yet unrecorded by the pencil of the artist'. Abbey *Travel* 589; Colas 132; Ellis, *Early Prints of New Zealand*, pp.113-120; Hocken p.129-31 ('rare'); Tooley 61.

Folio (542 x 368 mm). Hand-coloured additional lithographic title, lithographic dedication to Prince Albert, 2pp. list of subscribers, 60 hand-coloured tinted lithographic plates (additional title and pl. 60 with tiny marginal tears without loss, scattered variable spotting throughout). Early 20th-century red half morocco, top edge gilt (extremities lightly rubbed and faded, front inner hinge slightly loose).

£5,000-8,000

US\$6,300-10,000
€5,700-9,100



025

TATE, Robert Ward (1864-1938). 'Vailima', typescript description of the journey from Apia to Vailima, illustrated with 31 photographs, [Apia, Samoa], 1919.

15 typescript pages, 260 x 202mm, with photographs chiefly pasted onto facing pages, 29 photographs (80 x 135mm and smaller) depicting scenes from Apia, the road through Samoa to Vailima, and Vailima, including Robert Louis Stevenson's house, two larger photographs (187 x 232mm) depicting Robert Louis Stevenson and a party at Vailima and Stevenson's tomb. Original tapa cloth-covered boards (top board detached).

Provenance: Presentation inscription from R. W. Tate to a Mrs Terhune, 24 June 1919, along with an autograph letter signed from the same, Government House, Apia, 24 June 1919, thanking her for a visit to Pago [Pago] and extending an invitation to visit Vailima.

From the beginning of the 20th century, the Samoan village of Vailima has been inextricably linked with the memory of Robert Louis Stevenson (1850-1894); the Scottish writer spent his final years living among the extraordinary natural beauty of the island described here by the New Zealander Robert Ward Tate, First Civil Administrator of Samoa. Ward's illustrated typescript traces for the reader a colourful journey from first arrival into the port at Apia, through the bustling town and out onto the path to Vailima, lined with kapok and coconut trees; we follow the twists and turns of the road and observe the life alongside it, vividly conjured by Ward and illustrated by the accompanying photographs, before reaching the village itself, where both Stevenson's first cottage and grander second residence are described as standing in the shadow of Mount Vaea, on top of which is found Stevenson's tomb.

£3,000-5,000

US\$3,800-6,200
€3,400-5,600

*26

ENGLISH SCHOOL(?), 19TH CENTURY

A Pacific Island, thought to be Samoa, with a ship moored offshore

watercolour on paper
8⁷/₈ x 13³/₄in. (22.7 x 33.9cm.)

There is a pencil sketch of a palm tree on the reverse.

£1,000-2,000

US\$1,300-2,500
€1,200-2,300





Les couleurs des mers du Sud sont inconcevables tant qu'on ne les a pas vues, et même alors, elles restent inconcevables.

Paul Jacoulet

λ*27

PAUL JACOULET (1902-1960)

Le Pacifique mystérieux. Mers du Sud (1951)

signed 'Paul Jacoulet' in pencil, with the Peach seal (lower right), printed titles in French and Japanese in the margins, stamped 'No. 114/350' on the reverse woodcut in colours heightened with silver paint on handmade paper 18¾ x 14¾in. (47.6 x 36.5cm.)

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

LITERATURE:

R. Miles, *The Prints of Paul Jacoulet*, London, 1982, no.117.

'Après ses premiers voyages en Micronésie, il fait souvent remarquer: "les couleurs des mers du Sud sont inconcevables tant qu'on ne les a pas vues, et même alors, elles restent inconcevables." En choisissant des pigments et des tons saturés, il s'est efforcé de transmettre ce rêve de couleurs tropicales inondée de soleil. ... Dans sa vision de la Micronésie, Jacoulet

associe le regard de l'artiste à l'intérêt du naturaliste pour les papillons, les fleurs et les insectes. Parmi ses tout premiers dessins inspirés des îles, des détails méticuleux de fleurs et de plantes tropicales sont accompagnés d'une indication de leur provenance. ... De manière analogue, il dessine des visages d'autochtones et consigne les traits distinctifs des physiognomies, des coiffures, des lobes d'oreilles étirés, des tatouages, des vêtements et des ornements corporels ... Tout au long de ses voyages, il prête attention aux différents détails d'apparence physique, de langage et de caractère qui caractérisent la complexe mosaïque culturelle de la Micronésie. Ses esquisses et ses aquarelles, surtout dans ses premières années, lorsqu'il étudiait soigneusement ces moeurs traditionnelles insulaires, offrent une documentation ethnographique et historique de grande valeur.'

D.H. Rubinstein, 'Paul Jacoulet et ses paysages rêvés des Mers du Sud', in *Un artiste voyageur en Micronésie L'univers flottant de Paul Jacoulet*, (Musée du quai Branly), Paris, 2013, p.27.

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.



28

λ*28

PAUL JACOULET (1902-1960)

Un Homme de Yap, Ovest Carolines (1936)

signed 'Paul Jacoulet' in pencil and with the Mandarin Duck seal (lower right), printed titles in French and Japanese in the margins, stamped 'No.204/350' on the reverse
woodcut in colours on handmade paper
18½ x 14¾in. (47 x 36.5cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

LITERATURE:

R. Miles, *The Prints of Paul Jacoulet*, London, 1982, no.31 (second edition).

λ*29

PAUL JACOULET (1902-1960)

Femme tatouée de Falalap. Ovest Carolines (1935)

signed 'Paul Jacoulet' in pencil and with the Mandarin Duck seal (lower right), printed titles in French and Japanese in the margins, stamped 'No. 314/350' on the reverse
woodcut in colours on handmade paper
18¾ x 14¾in. (47.6 x 35.9cm.)

£2,000-3,000

US\$2,500-3,700
€2,300-3,400

LITERATURE:

R. Miles, *The Prints of Paul Jacoulet*, London, 1982, no.26 (second edition), ('The print was Jacoulet's personal favourite ...').



29

λ*30

PAUL JACOULET (1902-1960)

Fleurs des Iles Lointaines. Mers de Sud

signed 'Paul Jacoulet' in pencil and with the Butterfly seal (lower right), printed titles in French and Japanese in the margins, stamped with a seal on the reverse
woodcut in colours on handmade paper
14½ x 18¾in. (35.9 x 47.6cm.)

£800-1,200

US\$1,000-1,500
€910-1,400

LITERATURE:

R. Miles, *The Prints of Paul Jacoulet*, London, 1982, no.65 ('This print is so rare that fewer than half of the impressions are thought to have survived, and most in faded condition.')



30



***31**

JOE DUNCAN GLEASON (1881-1959)

Tropical Waters - An Arbuckle sugar ship nearing the Hawaiian Islands

signed 'Duncan Gleason' (lower right), titled on a typed and printed label on the reverse
oil on canvas

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

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

with Montgomery Gallery, San Francisco.

There is an etching by Gleason of the same composition, titled 'In Southern Seas', included in Gleason's *Windjammers*, published in 1922.

In the 1890s John Arbuckle invented a system for automatically filling and sealing sugar bags. When jealous competitors blocked him from shipping his sugar, Arbuckle responded by buying his own ships which developed into one of the largest commercial sailing fleets in the world.



***32**

THEODORE J. RICHARDSON (1855-1914)

Sitka, Alaska

signed 'T.J. Richardson.' (lower left)

watercolour heightened with white on paper laid down on card

15¼ x 22½in. (38.8 x 57.1cm.)

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

Anon. sale, Northeast Auctions, Portsmouth, New Hampshire, 17 August 2002, lot 837.

The site of the transfer ceremony for the Alaska Purchase in 1867, and an ancient Tlingit settlement, Sitka on the Alaskan panhandle was developed by the Russian-American Company in the early 19th century and was a centre for pulp, gold mining and fish canning in the early 20th century. Richardson depicts the old Russian governor's house, Baranof castle, on the mound, and a Tlingit village on the left. Born in Readfield, Maine, Richardson made a speciality of painting Alaskan scenery.

***33**

WILLIAM FREDERICK MITCHELL (1845-1914)

HMS Alert and Discovery in the Arctic

signed and dated 'W F Mitchell 1875' (lower right) and numbered '729' (lower left), numbered and titled '729 "Alert" and "Discovery"' on the reverse pencil and watercolour heightened with white on paper 20 x 29in. (50.8 x 73.7cm.)

£6,000-8,000

US\$7,500-10,000
€6,800-9,000

Captain George Nares's British Arctic Expedition was sent out by the Admiralty in 1875 to seek a passage to the North Pole via Smith Sound. HMS *Alert* was a 17-gun Royal Navy wooden screw sloop launched in 1856, and HMS *Discovery* a Dundee-built wooden whaler, bought by the Admiralty in 1874 and converted for exploration with barque rig and a steam engine. The ships did not reach the Pole but explored the coasts of Greenland and Ellesmere Island; the *Alert* reached a record latitude of 82° North, and Markham's sledging party claimed a record Farthest North of 83° 20' 26"N. The expedition returned early to Portsmouth in November 1876, the poorly provisioned crews suffering badly from scurvy after overwintering in the ice.

Bradford's study of the exotic northern wilderness through the media of both painting and photography combined in a commendable balance the major preoccupations of the 19th century: the pursuit of science, romance, and natural beauty. With these interests and a highly developed artistic skill, William Bradford has left a legacy of glorious landscapes, revealing a sensitive perception of the unique light, strange forms, and surprising colours of the Arctic regions.

Dictionary of Canadian Biography





***34**

WILLIAM BRADFORD (1823-1892)

American Whaler in the Arctic's Icy Waters

signed 'Wm. Bradford, NY' (lower right)

oil on canvas

18 x 30in. (45.7 x 76.2cm.)

£60,000-80,000

US\$76,000-100,000

€68,000-91,000

PROVENANCE:

Anon. sale, Northeast Auctions, Portsmouth, New Hampshire, 21 August 1999, lot 737.

I was seized with a desire, which had become uncontrollable, to visit the scenes they had described and study Nature under the terrible aspects of the Frigid Zone.

Inspired by Elisha Kent Kane's accounts of his Franklin searches in the 1840s, the Massachusetts-born Quaker artist, traveller, and adventurer William Bradford made several trips to Labrador in the 1850s, and then made annual voyages, with the help of various financial backers, along the coast of Nova Scotia and Labrador in the 1860s to paint northern scenery and icebergs. He made his last and most ambitious voyage in 1869, taking a chartered Scottish steamer, the *Panther*, crewed by Newfoundlanders, from St John's north as far as Baffin Island and Melville Bay, Greenland. He returned with a vast number of sketches and a collection of photographs which would become the source material for his lectures on the Arctic, the illustrated account of his 1869 journey (*The Arctic Regions*), published in London in 1873, and for the works painted in his London, San Francisco and New York studios in the 1870s and 1880s.

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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

35

PHILIP WICKSTEAD (FL.1763-1786)

The artist sketching in Jamaica

oil on canvas
30 x 26in. (76.2 x 66cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

William Beckford of Somerley Abbey and thence by descent; Sotheby's, London, 15 July 1959, lot 134.
The Charles and Barbara Robertson Collection; Sotheby's, London, 16 Dec. 2002, lot 53.

Wickstead, a portrait painter and pupil of Zoffany, worked in Rome until 1773 and was taken by the sugar planter William Beckford of Somerley to Jamaica in 1774 – Beckford's retinue including the landscape artist George Robertson. Wickstead worked under Beckford's patronage until 1786, painting the local planters and their families and exhibiting paintings from Jamaica at the Society of Artists. For a brief review of his career see F. Cundall, 'Philip Wickstead of Jamaica', *Connoisseur*, 94 (1934), pp.174-75: 'Beckford said

of him, after his visit to Jamaica: His powers of painting were considerably weakened by indolence, and more than all, by a wonderful eccentricity of character. His colouring was almost equal to that of any artist of his time; and the freedom and execution of his pencil were particularly apparent in his representation of negroes of every character, expression, and age. Unfortunately many of Wickstead's drawings perished in the hurricane of 1780.'

Beckford was in Jamaica managing his plantations at Fort William, Roaring River, and Williamsfield, and, with his two artists in tow, planning to write an illustrated history of the colony with which his family had been so long connected. Severe losses suffered from the hurricane of 1780 and other related financial problems, put paid to these plans. 'His *Descriptive Account of the Island of Jamaica*, published in 1790, conceived in part as a riposte to antislavery sentiment and partly as a personal apology, provided one of the clearest insights available into the beliefs of the Jamaican plantocracy.' (T. Barringer, G. Forrester, and B. Martinez-Ruiz, *Art and Emancipation in Jamaica. Isaac Mendes Belisario and His Worlds*, New Haven and London, [nd], p.43).



VARIOUS PROPERTIES

36

AUGUSTIN BRUNIAS (1730-1796)

Caribs of St Vincent

oil on canvas

11¼ x 9¾in. (28.5 x 24.7cm.)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

Brunias painted numerous St Vincent subjects for his patron Sir William Young, first British Governor of Dominica, who had sugar estates on the island. Britain had been given St Vincent, along with Dominica and Tobago by the Treaty of Paris in 1763. The British distinguished the so-called Island or 'Yellow' Caribs from the 'Black' Caribs (supposedly descended from African slaves who has intermarried with the Indian population), and Young would exploit the supposed racial division (with Brunias carefully describing the different types in his paintings) in his governance of the island.

'Indians specifically associated with the West Indies were also imaged as types or specimens in travel literature and New World histories, and in fact

Brunias produced a number of paintings and prints of Caribs of St Vincent. Indians were objects of curiosity throughout the eighteenth century and no doubt Brunias's viewers, including white West Indians from the older islands, where there were few, if any, Caribs, would have found them intriguing subjects. With his usual close attention to costume and accessory, Brunias fed the curiosity, taking pains to detail the shells, feathers, and patterned cloth that adorned the otherwise naked bodies of the Island Caribs, or Yellow Caribs as they were called. They are shown with the tawny skin and straight black hair that characterize images and textual descriptions of other indigenous Americans; these physical features distinguish them from the other Caribs on St Vincent, the so-called Black Caribs.' (K.D. Kriz, *Slavery, Sugar and the Culture of Refinement Picturing the British West Indies 1700-1840*, New Haven and London, 2008, pp.46-7). For a further discussion of the so-called 'yellow' and 'black' Caribs of the island, and their tropes for contemporary observers, see P. Hulme, 'Dominica and Tahiti: Tropical Islands Compared' in F. Driver and L. Martins, *Tropical Visions in an Age of Empire*, Chicago, 2005, pp.77-90).



37

ENGLISH SCHOOL, 19TH CENTURY

Trinidad. Valley of St Anne from Belmont

titled 'Trinidad. Valley of St Anne from Belmont' (upper left)
pencil, pen and ink, watercolour and scratching out on paper
11¾ x 22½in. (29.8 x 56.2cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

with Maggs Bros, 1992 (Books, 8997).

An early view of the valley of St Ann's in Trinidad, taken from the British Government House at Belmont Hill. The first British Governor's residence at Belmont Hill was a plantation house acquired in 1803: 'The 'new' Government House was described by Governor Hislop, Picton's successor [in 1804], as "a hut, neither-nor rainproof, and much decayed." ... Sir Ralph Woodford became Governor of the colony in 1813. With great reluctance he continued to live at Belmont Hill, where he found that "there being scarcely a dry spot during heavy rain." In 1818, negotiations were opened with Henri Peschier for a property of over 200 acres at Saint Ann, which was eventually purchased for £9,160 Sterling. The new Government House was completed in August of 1820. The building was situated a little in front of what is now President's House. It continued in use as the official residence for ten Governors until in 1867 it was destroyed by fire.' (G.A. Besson, 'President's House, or The Ups and Downs of Trinidad & Tobago's Official Mansions' in *The Caribbean History Archives*, 30 May 2018).

The present watercolour probably depicts the new residence completed in August 1820. The building was drawn by Lieut. Richard Bridgens in the 1830s, his lithograph plate 6 ('St. Ann's, the Governor's Residence. *Sketched from nature...*'), in Bridgens's *West India Scenery* published in 1836, and by Michel Jean Cazabon, his lithograph plate 8 ('The Governor's Residence - St Ann's') in Cazabon's *Views of Trinidad* published in 1851. The title is in a hand closely similar to Cazabon's, to whom the sheet was previously attributed.



38

MICHEL JEAN CAZABON (1813-1888)

Port of Spain from Cotton Hill

watercolour heightened with bodycolour and scratching out on paper
7⁷/₈ x 13¹/₂in. (20 x 33.3cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

P. A. O'Conner, Esq., Trinidad, 1917.
Anon. sale, Christie's, London, 28 May 1992, lot 4.

EXHIBITED:

Port of Spain, Queen's Royal College (and subsequently at The Royal Victoria Institute),
Exhibition of Paintings by Jean Michel Cazabon, 14 July 1917, no.58, 59 or 60.

LITERATURE:

G. MacLean, *An Illustrated Biography of Trinidad's Nineteenth Century Painter Michel Jean Cazabon*, Port of Spain, 1986, pp.34 and 13 ('View from Cotton Hill' TLW.00. POC03).

39

CONTINENTAL SCHOOL, EARLY 19TH CENTURY

A gorge in Jamaica

indistinctly signed and dated 'Van L(?) 1817' (lower right)
watercolour heightened with scratching out on paper
14 x 10⁷/₈in. (35.6 x 27.7cm.)

£3,000-5,000

US\$3,800-6,200
€3,400-5,600



39

For similar Jamaican subjects and compositions see Hakewill's 'Waterfall on the Windward Road', plate 10 from his *Picturesque Tour of the Island of Jamaica* (1820-21) and Joseph Bartholomew Kidd's 'The Windward Falls, near Kingston', plate 7 from his *West India Scenery* (1837-40).

... le Petit Paris, le Paris des Isles, la Perle des Antilles.





40

MICHEL JEAN CAZABON (1813-1888)

Saint-Pierre, Martinique

signed 'M.J. Cazabon' (lower left)

oil on board

16 x 22¾in. (40.7 x 57.8cm.)

£60,000-80,000

US\$76,000-100,000

€68,000-91,000

The picturesque town of Saint-Pierre, then the commercial and cultural centre of Martinique and of the French Antilles, lies on the north-west coast of the island below the slopes of the volcanic Mont Pelée (whose eruption in 1902 destroyed the town): '... We are ashore in St. Pierre, the quaintest, queerest, and the prettiest withal, among West Indian cities: all stone-built and stone-flagged, with very narrow streets, wooden or zinc awnings, and peaked roofs of red tile, pierced by gabled dormers. Most of the buildings are painted in a clear yellow tone, which contrasts delightfully with the burning blue ribbon of tropical sky above; and no street is absolutely level; nearly all of them climb hills, descend into hollows, curve, twist, describe sudden angles. There is everywhere a loud murmur of running water – pouring through the deep gutters contrived between the paved thoroughfare and the absurd little sidewalks, varying in width from one to three feet. The architecture is quite old: it is seventeenth century, probably; and it reminds one of a great deal that is characterising the antiquated French quarter of New Orleans. All the tints, the forms, the vistas, would have been especially selected or designed for aquarelle studies – just to please the whim of the extravagant artist.' (L. Hearn, *Two Years in the French West Indies*, London, 1890, pp.35-6).

Cazabon visited Martinique in 1853 and, as his clientele in Trinidad dwindled, took his family to Saint-Pierre, Martinique in August 1862 in search of new patrons. Intending to settle permanently, he rented a house in rue Longchamps and produced works for merchants and wealthy planters and illustrations for the French newspapers, but appears to have had little success and returned to Trinidad in 1870. In Trinidad he had difficulties resuming his career and died a forgotten figure in 1888. Geoffrey MacLean included no oils of the island in his catalogue of known works by the artist in 1986 (G. MacLean, *Cazabon, An Illustrated Biography etc., Port of Spain*, 1986). This is just the second oil of the island by Cazabon to appear at auction since then, the smaller canvas, 'The Coast at Le Carbet, Martinique, with the Trou Caraïbe, looking towards St Pierre', sold in these rooms, 26 Sept. 1997, lot 10.



***41**

WILLIAM JOHN HUGGINS (1781-1845)

A Royal Navy schooner off Port Royal, Kingston, Jamaica

signed and dated 'W. J. Huggins / 1841' (lower right)

oil on canvas

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

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anon. sale, Eldred's, East Dennis, Massachusetts, 18 Nov. 1994, lot 416.
with Vallejo Gallery, Newport Beach, California.

Port Royal, a den of iniquity for pirates in the early 18th century and the scene of pirate 'Calico' Jack Rackham's execution at Gallows Point in 1724, was the base for the Royal Navy's West Indies Station 1655-1830, its headquarters at Fort Charles, glimpsed on the spit beyond the schooner's bow. The dockyard continued to be used through the 19th century after the West Indies or 'Jamaica Station' was merged with the North American Station in 1830. For a similar composition see John Lynn's larger oil 'The barque *Woodmansterne* calling for a pilot at Port Royal' (Bonhams, London, 28 Sept. 2010, lot 205). Huggins's ship here has been tentatively identified as HMS *Pickle* (the third naval vessel of that name), a schooner of 5 guns, launched in Bermuda 1827. She was involved in the suppression of the slave trade, and achieved fame for capturing the armed slave ship *Voladora* off the coast of Cuba on 5 June 1829. She was broken up in 1847.



ANOTHER PROPERTY

42

CAPTAIN HENRY BUTLER (FL. C.1835-1850)

Venezuelan scenery. A Mission Village in the Valley of Cumanacoa on the Manzanares. R[iver]. Cumana; and Costume and scenery of Venezuela. View of the Silla Mountain & Valley of Caraccas, from Buena Vista.

both signed with initials, inscribed as titled, and dated 'H.B. 1843.' (lower left and lower right respectively)
pencil and watercolour heightened with scratching out on paper

the first 15 $\frac{1}{8}$ x 21 $\frac{3}{4}$ in. (38.3 x 55.2cm.)

the second 14 $\frac{5}{8}$ x 21 $\frac{1}{4}$ in. (37.2 x 53.9cm.)

(2)

£3,000-5,000

US\$3,800-6,300

€3,400-5,700

Butler was an Irish officer in the 27th (Inniskilling) Regiment who served in South Africa 1835-1839. His sketches made on the Eastern Frontier (in the MuseumAfrica, Johannesburg) were published by Ackermann in 1841 (*SA sketches: illustrative of the Wild Life of the Hunter on the Frontier of the CC*). He returned to England in late 1839 and transferred to the 59th (2nd Nottinghamshire) Regiment as a captain in 1841 with whom he appears, from extant drawings, to have served in Trinidad and Grenada. The present Venezuelan subjects presumably from his time in the neighbouring Windward Islands. For a group of West Indian drawings and watercolours by Butler see, Christie's, London, 23 Sept. 2004, lot 98. For his African work, see A. Gordon-Brown, *Pictorial Africana*, Cape Town, 1975, pp.17-19 and 133.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

43

GERRIT CARL FRANÇOIS SCHOUTEN (1779-1839)

Arowak Indian Camp, Paramaribo (Surinam) – a diorama

signed and dated 'G. Schouten fecit 1830.' (on a paper label in the lower left corner)

wood, glue, painted paper and glass

23 x 28 x 8½in. (58.4 x 71.1 x 21cm.)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

Gerrit Schouten was born in 1799 in Paramaribo, the administrative centre of the Dutch colony of Surinam, the son of the poet Hendrick Schouten and Suzanna Johanna Hanssen, a free coloured native of Surinam. A botanical and animal painter, he is best known for over forty dioramas which describe the Dutch colony of Surinam in the early 19th century, the majority now in institutional collections in the Netherlands. Schouten was commissioned to produce two dioramas of the indigenous peoples of Surinam (the Caribs and Arowaks) for the Koninklijk Kabinet van Zeldzaamheden of King William I and was awarded a gold medal for the dioramas by the King. One of these royal commissions is another diorama of an Arowak Camp (1827) which is now in the collection of the Rijksmuseum voor Volkenkunde, Leiden, for which see C. Medendorp, *Kijkkasten uit Suriname De Diorama's van Gerrit Schouten*, Amsterdam, 2008, pp.94-7.

Schouten's dioramas range in size from 35cm to 170cm wide, the glazed cabinets made from Surinam hardwoods and European soft woods, including from boxes used to import goods into the colony. The models, carefully shaped to work in correct perspective, are made of paper and mounted with an animal glue. Most, as here, bear a label in the lower left corner of the case with the artist's signature. '... Schouten is best known today for his dioramas ... In this pre-photography era, he introduced the 'rare show' to the colony, capturing the memories of plantation owners, merchants and travellers of their property or their stay in Suriname. Made to order, these were expensive items. Some dioramas cost no less than 500 guilders, the sort of amount one might have paid for an enslaved person. Schouten was born and bred in Paramaribo and was able to live from his artistic work, and this led him to being considered Suriname's first artist. ... We do not now precisely how Schouten made these figures ... It is likely that the artist first moistened the paper before shaping it into the desired form, possibly using a mould. The figures are built up of multiple layers stuck together using warm bone glue and sometimes reinforced with a tiny knot of paper. All are hollow and painted only on the front facing surface (the scene could only be viewed from one angle). Schouten painted a gouache landscape on the sheet of paper to form the background. Clearly he was proud to have made everything from paper, because he used labels, either attached to the back of the cabinet or as a small strip in casing, that read: 'Sculpted from paper by Gerrit van Schouten'. ... A relatively large number of these particular dioramas are known to exist, and although it is clear that Schouten worked according to a fixed pattern, no two versions are identical.' (E. Sint Nicolaas, *Shackles and Bonds, Suriname and the Netherlands since 1600*, (Rijksmuseum), Breda, 2018, p.127).

Surinam or Dutch Guyana was a flourishing plantation colony ceded to the Dutch by the British in 1667. The territory attracted the Dutch planters who had been expelled from Brazil in the mid-17th century and produced sugar on large plantations worked by slaves from West Africa through the 18th to the mid-19th century, the slaves replaced by indentured labour from India and Java after abolition in Surinam in 1863.



GERRIT CARL FRANÇOIS
1779 SCHOUTEN 1839
AROWAK INDIAN CAMP, PARAMARIBO (SURINAM)



***44**

FRITZ SIGFRIED GEORGE MELBYE (1826-1869)

Venezuelan coastal landscape

signed 'F G S Melbye 67' (lower left)

oil on board

15 x 18¼in. (38.1 x 46.3cm.)

£7,000-10,000

US\$8,800-13,000

€8,000-11,000

PROVENANCE:

Anon. sale, Christie's, London, 21 Sept. 2005, lot 208.

Melbye, a Danish marine artist, left Denmark with his elder brother Anton for the island of Saint Thomas in the Danish Antilles in 1849. He first visited Venezuela in 1850, sketching in the vicinity of Calabozo and San Juan de los Morros. He met Camille Pissarro in Saint Thomas in the spring of 1851, and the two worked together for the following three years, touring Venezuela together from late 1852 until August 1854. Melbye returned to Europe in 1856, but continued to travel in the 1860s, to Cuba in 1861 (see lot 45) and to Jamaica with Frederic Edwin Church in 1865. He exhibited Venezuelan subjects in the United States through the mid-1860s. His studio, comprising hundreds of oil sketches and drawings left with Church in New York when he set out for China in the late 1860s, now constitutes part of the Collection at Olana, and includes works by Pissarro dating from the Saint Thomas and Venezuelan years.



VARIOUS PROPERTIES

***45**

FRITZ SIEGFRIED GEORG MELBYE (1826-1869)

"A French Bark entering the Harbour of Havana, the Morro Castle to the left"

indistinctly signed and dated 'F S G Melby pinx / 1861' (lower left), inscribed "Mr Melby" (sic) on the stretcher, and further inscribed 'A French Bark Entering / the Harbour of Havana the / Morro Castle to the left / Painted by F G. Melby[e]' on the remains of an old label on the stretcher

oil on canvas

15 $\frac{1}{8}$ x 27 $\frac{1}{8}$ in. (38.3 x 68.8cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

See the note to lot 44.



***46**

SCHOOL OF LIMA, 1828 AND LATER, AND VARIOUS ARTISTS

An album of Peruvian Types and Costumes

several copies of the subjects by the Lima artists signed 'William Samuel Waithman Ruschenberger' (the compiler of the album) and two signed 'Charles H Duryee', the majority titled, or titled on the mounts, one dated '1828', one pencil sketch dated '1832', eight dated '1837', ownership inscription 'W.S.W. Ruschenberger. / Philadelphia. January 1. 1835' on the front pastedown, half brown morocco, over old marbled paper boards, titled in gilt on the upper cover and spine pencil and watercolour on paper the album 13½ x 9½in. (33.3 x 23.3cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Jacques Levy, his sale, Sotheby's, New York, 20 April 2012, lot 288.

In addition to the studies of costumes and types, the subjects include two studies of fruit ('chesimoya' and 'Patta'), 'Balsa', a 'View of Payta - Peru', 'Sketch of a house in Santiago de Chile', 'Eglesia Matriz at Pisco - Oct. 1832', two lithographs of a *tapada* and a bullfight, and three contemporary Peruvian printed broadsheets.

Ruschenberger was a physician in the US Marine Corps from 1826, his first cruise (1826-1829) on the frigate *Brandywine* visited ports including Callao, Valparaiso, and Rio de Janeiro. He was fleet surgeon on the USS *Peacock* on the South American station in 1832-1834, and fleet surgeon to the East India Squadron, on the *Peacock* again, on its circumnavigation in 1835-1837, and on USS *Plymouth* in 1847-1849. He was fleet surgeon to the Pacific Squadron on USS *Independence* in 1854-1857. He wrote several books, including *Three Years in the Pacific* (1834) and *A Voyage Around the World* (1838). The present album apparently compiled with material from his South American cruises in the 1820s and 1830s.



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

***47**

JOHANN MORITZ RUGENDAS (1802-1858)

The fiesta of San Juan in Amencaes

oil on canvas
20 x 28in. (50.8 x 71.1cm.)

£60,000-80,000

US\$76,000-100,000
€68,000-91,000

PROVENANCE:

Mr Fernando Berckemeyer Pazos, Peruvian Ambassador to Washington, 1949-1963, and thence by descent to the present owner.

EXHIBITED:

Montreal, Montreal Museum of Fine Arts, *The Painter and the New World*, 9 June-30 July 1967, no. 269 ('Amancas').

A variant of the canvas of the same size sold Christie's, London, 15 December 2016, lot 149 (£485,000) for which see P. Diener, *Rugendas*, Augsburg, 1997, P-O-21 ('Fiesta de San Juan en Amencas'), p.350, illustrated in colour p.109. For studies of the guitarist see Diener, PC-D-342, and of the landscape and cabins see Diener, PB-D-181.

'On the 23rd of June, (Dia de San Juan), all Lima annually assemble along the windings of the "Great Alameda", and between orangeries now prettily laden with fruit, to the romantic mountain recess of "Amencas", only about one mile from town, and beautifully adapted for pleasure grounds, if only supplied with water, which it might have at some expense. This spot commands a fine view of the capital, with its towering spires; of wide fields, innumerable orchards, the Rimac, and the fine lagoon at its mouth; ... Here, on the day of San Juan, - a day of festivity and joy, - men, women, and children of all ranks, all ages, and all colours and occupations, meet. Mirth is the object of one and all. Their horses, their asses, and even their own persons, are adorned in the best manner; and the rational as well as the irrational members of the ever moving crowd are bedecked with the flower of Amencas taken from the favourite clefts and nooks of these hills. In this place there are tents and sheds, that supply seats and refreshment for those who love the thoughtless and bawling mirth of the "jarrana". There is at this exhibition a dunning confusion of musical discord kept up by drumming, piping, shouting, harping, and guitaring, singing, laughing, and dancing; but no fighting. Here too we may see the popular paseo, or promenade, of the chuchumecas, (women of immoral character), who mingle freely and good-humouredly with the crowd, to the infinite amusement of the multitude. The national taste is on this, and on other occasions of festivity, eminently displayed by the loud and simultaneous laugh, or "carcajada", of cheering voluptuaries when the samaqueca - a favourite dance - is exhibited in a free and masterly style.' (A. Smith, *Peru as it is: a residence in Lima and other parts of the Peruvian republic*, London, 1839, I, pp.150-52).



48

ENGLISH SCHOOL, CIRCA 1830

The port of Valparaíso, Chile – two panoramic views

pencil, pen and ink, and black and brown wash heightened with scratching out on paper
each 15½ x 22½in. (39.3 x 57.5cm.)

(2)

£7,000-10,000

US\$8,800-13,000

€8,000-11,000

A pair of important early views of Valparaíso, dateable to c.1830 when Paul Delano, Captain of the port, began construction of the first wharf (shown under construction in one of these views). The port grew quickly following Chilean independence in 1818, as the country opened to international trade. It became the main harbour for the Chilean navy, was devastated by the earthquake of 1822, and was the South American Station for the Royal Navy from 1826 to 1837. For two comparable views of the port in similar format, albeit less fine, see Lieutenant William Hunter's pair of brown wash drawings showing the port in early 1822, taken on USS *Franklin's* Pacific cruise of 1821-24 (Christie's, London, 14 Dec. 2017, lot 132).



***49**

CHINESE SCHOOL, CIRCA 1840

Valparaíso from the south east with French, Danish, Chilean and American shipping offshore

oil on canvas
23 $\frac{3}{8}$ x 35 $\frac{1}{4}$ in. (60 x 89.5cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Anon. sale, Northeast Auctions, Portsmouth, New Hampshire, 16 August 1998.

A rare view of the Chilean port of Valparaíso by a Chinese artist, the port depicted close to mid-century when it began to thrive, supplying the Californian Gold Rush (1848-1858). A duplicate was with Thomas Coulborn & Sons (London) in 2017, with provenance from an American China Trader, Captain Hall Jackson Tibbits (1797-1872), suggesting these may both be works by an export artist in Canton working from another as yet unidentified painting or print, or possibly by an itinerant Chinese artist in Valparaíso. Valparaíso was a picturesque subject for artists, sitting like an amphitheatre on the Pacific coast. It was most famously painted by the German romantic artist Johann Moritz Rugendas in the 1830s and 1840s, in a series of commissions which share the format of the present picture, albeit his views taken from the old and new Santiago roads looking in the opposite direction. Rugendas's views looking north, as here, are mostly taken from a slightly lower viewpoint, the 'Caleta El Membrillo.'

The port of Valparaíso grew quickly after Chile won independence from Spain in 1818 and the country opened to international trade. It was the stopover for shipping rounding the Horn and transiting the Straits of Magellan, the export hub for Chile's vast copper deposits, and later became the main supply centre for the Californian Gold Rush (1848-1858). As the main port of Chile and the west coast of America, it thrived until the Panama canal opened in 1914.

Tal espectáculo en medio de esta pradera desierta, tiene un color completamente bíblico.

Jean-Leon Pallière

'Tropa de carretas en la Pampa' ... es una obra primorosa, insuperada, en su género definitiva.

Eduardo Schiaffino

The following four pictures from the family of Henry Sheridan, an Argentine-born artist of Irish extraction, include one of the lost masterpieces of early Argentine painting, Pallière and Sheridan's monumental painting of a caravan of gauchos on the pampas at sunset. Exhibited in Buenos Aires in 1859, mentioned in contemporary reviews, and lithographed, the picture appears to have left Argentina and returned to Sheridan's heirs soon after it was exhibited, in the immediate wake of the artist's early death in 1860. A collaborative work, according to Pallière's inscription, with Sheridan painting the landscape and sky and the *costumbrista* artist Pallière the figures, it is a larger variant, with more wagons, of the canvas sold in these rooms, 30 Oct. 2014, lot 62. The subject is taken from Pallière's journey from Rosario to Mendoza in March 1858, on the first leg of his South American journey with the Duke of Mecklenberg-Schwerin (which lasted from March to October 1858). The picture was presumably painted with Sheridan between November 1858 and June 1859, following Pallière's return to Buenos Aires. The collection includes another typical Argentine subject by Pallière, of a gaucho tying up his horse, and two European landscapes by Sheridan, all pictures inherited by Sheridan's uncle Hugh, an Irish doctor, and which subsequently returned with the family's effects to Europe.

Little is known of Sheridan's brief career. Born in Ranchos, the son of an Irish immigrant sheep farmer, at the age of two he left Argentina with his mother, and only returned in October 1857, as a landscape painter who, as we know from his exhibits in Buenos Aires, had travelled on the continent. He may be the 'Sheridan' who is listed as exhibiting a 'Scene near the Handeck, Switzerland' at The Liverpool Academy in 1855, no.497. He was, with Pallière, a pioneer exhibitor in Buenos Aires, showing his continental pictures at the Fusoni Hermanos Naval Warehouse between June 1858 and March 1859, and would most probably have attended Pallière's exhibition of subjects from his recent travels there in December 1858. Their alternating exhibitions and Pallière's skills as a figure painter, specialising in the 'Beduinos en la pampa', presumably prompted the idea of a collaboration in 1859. We are grateful to Roberto Amigo for the following information on this little-known collaboration.

PROPERTY OF THE DESCENDANTS OF HENRY (HENRIQUE) SHERIDAN (LOTS 50-53)

50

JEAN-LEON PALLIÈRE (1823-1887) AND HENRY (HENRIQUE) SHERIDAN (1833-1860)

A Caravan of Gauchos and their Wagons crossing the Pampas

signed 'Pallière & Shéridan' (by Pallière, lower right), with ownership inscription 'H. R. Sheridan Esqr' on an old label on the stretcher
oil on canvas

20 $\frac{5}{8}$ x 67 $\frac{1}{4}$ in. (52.4 x 170.8cm.)

£120,000-180,000

US\$160,000-230,000

€140,000-200,000

PROVENANCE:

Henry (Henrique) Sheridan (1833-1860).

Hugh Sheridan (the artist's uncle), 1860, and thence by descent to the present owners.

EXHIBITED:

Buenos Aires, 126 San Martin Street, *Exposición de pinturas. Sheridan y Pallière*, June 1859.

LITERATURE:

E. Schiaffino, *La pintura y la escultura en Argentina*. Buenos Aires, 1933, p.199 (illustrated in black and white, in reverse).

Letter from John Le Long to M. Vignancourt published in *La Tribuna*, 26 Feb. 1864 quoted in L. A. Ribera, *Historia general del arte en la Argentina*, Buenos Aires, Academia Nacional de Bellas Artes, 1984, vol. 3, p. 280 ('Un grand tableau à l'huile représentant un convoi de charettes trainées par des boeufs au milieu de l'immense Pampa; le sol et le ciel faits par Sheridan, peintre anglais distingué en ce genre, decédé malheureusement jeune encore, il y a six ans.')

M. Galazzi, 'Henry Sheridan and the beginnings of Argentine art' in *Irish Migration Studies in Latin America* 7:2 (July 2009), p.235 ('References to joint works by both artists are certainly frequent. Authors usually mention that Sheridan was Pallière's disciple, but they also mention that in the paintings made in collaboration, they used to divide up the work: Pallière did the figures and Sheridan the landscape, his forte. One example would be the big oil-painting 'Line of Carts in the Pampa', that might have been exhibited in June, which would be the model for the homonymous lithograph.')

ENGRAVED:

by Vigier and Goiran, Buenos Aires.



Es, sin duda, notable para la historia del arte rioplatense la aparición de 'A Caravan of Gauchos and their Wagons crossing the Pampas' firmada por Jean-León Pallière y Henry Sheridan, con caligrafía del primero.

Eduardo Schiaffino, en el libro fundante de la historia del arte argentino, la describió con entusiasmo:

'Tropa de carretas en la Pampa', que publicamos aquí, firmada por ambos, en la que sería difícil desentrañar la parte de cada uno, es una obra primorosa, insuperada, en su género definitiva.

'Una caravana de ocho carretas, arrastradas por numerosas yuntas de bueyes, parece navegar de conserva en el piélago pampeano, como podría hacerlo una escuadrilla en alta mar. A la derecha del dilatado escenario, un cielo de borrasca aglomera amenazantes nubes. La caravana se detiene al borde la laguna, y la carreta que hace punta, suelta sus bueyes, mientras los tripulantes encienden fuego preparando el asado; tres patos ariscos levantan vuelo.'¹

La reproducción publicada por Schiaffino en *La pintura y escultura en la Argentina* se encuentra invertida [see Fig. 1], aspecto que solo ahora podemos conocer ante la presencia del original pictórico. La reproducción corresponde entonces a la litografía impresa por Vigier y Goiran (22 x 62cm.), en la que la imagen se encuentra invertida. Además en la reproducción en el libro no se observa la firma, al igual que en la litografía que presenta la inscripción 'Pint° por Pallière y Shéridan' debajo de la imagen. Es probable entonces que Schiaffino no hubiera visto la pintura, ya que como menciona el mismo, las mejores obras de Sheridan han salido de la Argentina tempranamente. También la litografía permite suponer que Pallière firmó la pintura conjunta con posterioridad al dibujo en la piedra litográfica, que puede haber sido realizado por Sheridan. La litografía es de mayor calidad que las del *Album Palliere. Escenas americanas, reproducción de cuadros, acuarellas y bosquejos*, impreso por *Litografía Pelvilain* en Buenos Aires en 1864, donde también se cuenta con la parada de carretas en la pampa. Sheridan, por su parte, dibujó dos excelentes litografías en el taller litográfico de Clairaux; una vista de Buenos Aires desde el sur con una carreta a la ribera; y una escena del hipódromo de Belgrano, hacia 1859. Ambos artistas compartieron la inquietud de la reproducción técnica de sus imágenes.

'A Caravan of Gauchos and their Wagons crossing the Pampas' es probable que se trate de una de las sesenta obras presentadas en la exposición conjunta de ambos artistas en Buenos Aires en el mes de junio de 1859, con 10 pesos de valor de la entrada. Era excepcional una exposición de este calibre, ya que los artistas solían exhibir sus pinturas aisladas o apenas un conjunto muy menor de obras en foyer de teatros, clubs sociales o en tiendas. En esta ocasión se realizó en una sala ubicada en un buen lugar de la ciudad: la calle San Martín 126, al lado del Hotel Roma.² Esta dirección es relevante: corresponde a la casa Litografía Vigier y Gorian, de la que poco se conoce salvo la impresión de planos cartográficos, al final de la década actuaba bajo la firma Gorian y Krüger.

Las pinturas con la representación de tropas de carretas en la pampa, tanto óleos como acuarelas, era un asunto reiterado por los artistas viajeros. Se encuentran varias firmadas o atribuidas solamente a Pallière aunque no debe descartarse la colaboración de Sheridan en algunas de ellas. La de mayor relación con la actual es la conservada en la colección Patricia Phelps de Cisneros; 'Caravan of gauchos and their wagons crossing the Pampas, Argentina' de tamaño menor (oil on canvas, 45.1 x 78.1cm.)³. La que ahora se subasta presenta encantadores detalles anecdóticos, facilitado por el despliegue que permite la gran tela horizontal. Schiaffino apenas describió lo que sucede con la primera carreta, cuando han soltado la yunta de bueyes y los peones prenden el fuego para el asado, y un tercer "gaucho" baja la res de la carreta. Otras dos carretas se encuentran ya en desarme de la yunta, mientras una muchacha comienza a descender de una de ellas con ese erotismo oriental que los viajeros encontraban en las campesinas de la pampa. La cuarta carreta aun no se ha detenido, puede observarse a la pareja campesina y al gaucho sentado en la pértiga con la "picanilla" para conducir a los bueyes. Otra carreta se observa en un segundo plano. En la sexta, el conductor escucha atento las indicaciones del capataz (montado a caballo criollo, viste poncho, chiripá, calzoncillos cribados y bota de potro), finalmente se aproxima una séptima carreta y otra se encuentra más atrasada. El movimiento nos introduce en la inmensidad de la pampa, el extraordinario cielo del ocaso ocupa más de la mitad superior de la escena.

El gran formato apaisado antecede a los de Prilidiano Pueyrredón de 1861, por lo que no puede descontarse la influencia de esta obra en el pintor argentino. En los detalles de los tipos y escenas rurales se encuentra la mano de Pallière de gran riqueza descriptiva, que puede ejemplificarse con otra de las pinturas a subastar 'A gaucho with his steed on the Pampas', con el tipo rural atando su caballo en el corral "de palo a pique". Esta procede de la familia Sheridan, al igual que la gran tela costumbrista, es por lo tanto otro testimonio de la relación de amistad entre ambos artistas. En 1864, John Le Long, al referirse a la obra de Pallière en un pequeño listado incluyó una descripción a la que ahora podemos sumar la imagen certera: 'Un grand tableau à l'huile représentant un convoi de charettes trainées par des boeufs au milieu de l'immense Pampa; le sol et le ciel faits par Sheridan, peintre anglais distingué en ce genre, decédé malheureusement jeune encore, il y a six ans.'⁴



Una caravana de ocho carretas, arrastradas por numerosas yuntas de bueyes, parece navegar de conserva en el piélago pampeano, como podría hacerlo una escuadrilla en alta mar. A la derecha del dilatado escenario, un cielo de borrasca aglomera amenazantes nubes. La caravana se detiene al borde la laguna, y la carreta que hace punta, suelta sus bueyes, mientras los tripulantes encienden fuego preparando el asado; tres patos ariscos levantan vuelo.

Eduardo Schiaffino, 1933



Fig. 1



En el *Diario de viaje*, Pallière realiza una interesante observación relacionada con esta iconografía: 'Nos encontramos en plena pampa, pero con montañas en el horizonte. Lejos, delante de nosotros, marcha una fila de carretas, con tres yuntas de bueyes cada una [...] el capataz de las carretas pasa a la cabeza de la caravana, montado en una mula y con un gran poncho hasta la mitad de la montura; luego las carretas en fila, rodando con lentitud y pesadez; sus conductores, con aspecto salvaje y bizarramente vestidos, se destacan sobre un fondo oscuro, manejando de pie la inmensa lanza suspendida con que pican los bueyes más distantes. Tal espectáculo en medio de esta pradera desierta, tiene un color completamente bíblico.' En la pintura que nos ocupa no se encuentra ese horizonte de montaña – que indica la proximidad con Mendoza vara – pero si observamos las indicaciones del capataz a caballo, las carreras en fila con las tres yuntas de bueyes, y los peones que guían a los bueyes cuarteros, colocados delante, con la "picana" – vara sostenida desde lo alto de la carreta – o con la "picanilla" a los "pertigueros".

Henry Sheridan, en los pocos años que vivió como artista en Buenos Aires, fue descrito en la prensa como un joven a lo Byron, atravesado por la melancolía. Este carácter romántico puede percibirse en sus paisajes europeos y también en los cielos del amanecer o el ocaso en la inmensidad de la pampa como en el de esta escena de parada de carretas. Hijo de inmigrantes irlandeses – una comunidad de fuerte presencia en la producción lanar – nació el 13 de septiembre de 1833 en la estancia paterna en Ranchos, provincia de Buenos Aires. Apenas con dos años de edad viajó a Liverpool con su madre Mary Butterworth y sus tres hermanos.⁵ La muerte de la madre, apenas arribados, tal vez fue el origen de la mencionada melancolía. Es probable que la decisión del viaje se haya debido al ascenso de Juan Manuel de Rosas con la suma del poder político en 1835. Henry recién regresó el 20 de octubre de 1857, en el buque Camila junto a su hermana Elizabeth – casada con William Whateley Welchman en 1862 en Buenos Aires – para iniciar un pleito judicial por la venta de la estancia *Los Sajones* por parte del administrador, su primo Diego Sheridan, a cargo de los bienes familiares en la Argentina por la muerte del padre Peter Sheridan en 1844.⁶ Al regresar era un artista británico, del que no tenemos datos precisos sobre su formación técnica, sin embargo propuso formar una academia en Buenos Aires en 1859. Es probable que haya viajado por Italia, Francia y Suiza.

En Buenos Aires expuso con éxito regularmente paisajes europeos, de una a cinco telas, desde junio de 1858 hasta marzo de 1859 en el almacén naval Fusoni Hermanos, tienda donde se compraban materiales artísticos y exponían los artistas locales sus obras más recientes. El diario *La Tribuna* comentó sobre una de ellas: '... Una laguna, mitad cubierta por la sombra de las ramas pendientes mientras el sol jugueteando con otra parte de las aguas las llena de chispas de oro, algunas bellas y poderosas vacas que entran para beber agua en la laguna y se quedan admirando su imagen reproducida en el cristal líquido; tal es el motivo de aquella pintura que tiene más de un punto de relación con el célebre cuadro de Claude Lorrain La tarde, no diremos tanto en el juego de luz cuyos efectos son enteramente diferentes atendida la hora, pero en concepción y en disposición.'⁷ Esta descripción puede aplicarse, por ejemplo, 'A Swiss landscape with cattle at pasture' que debe datarse hacia 1858: una pintura con el mismo paisaje pero con algunas variantes en los árboles, vacas y arquitecturas se conserva en el Museo Nacional de Bellas Artes de Buenos Aires.⁸ Esto señala un modelo compositivo reiterado para las pinturas realizadas en el taller, aunque partiera para estas nuevas ejecuciones de los apuntes de su recorrido europeo. Un método similar al que utilizaba Pallière, que libremente aplicaba los apuntes de viaje en composiciones diversas.

Pallière nació en Río de Janeiro en 1823. Su padre Armand Julien Pallière había llegado con la princesa Leopoldina en 1917, se casó con la hija del arquitecto Grandjean de Montigny. En 1826 la familia retornó a Francia. En 1836 Jean León inició sus estudios en el taller de Francisco Picot en París. De regreso al Imperio del Brasil, en 1848 estudió en la Academia de Bellas Artes de Río de Janeiro, al año siguiente obtuvo el premio de viaje, con el que regresó a Europa en 1850, en la Villa Medici de la Academia Francesa de Roma. Realizó del *grand-tour* por España y Marruecos, este espíritu viajero perduró luego en la estadía en Buenos Aires, con alternancias viajes sudamericanos y europeos, entre 1855 y 1866.

No podemos precisar cuando ocurrió el encuentro entre ambos artistas, porque no se sabe con certeza si Pallière se encontraba en Buenos Aires cuando arribó Sheridan. Seguramente se conocieron antes de la partida de este último el 2 de marzo de 1858 hacia Rosario para comenzar su viaje sudamericano hacia Valparaíso y Cobija, y retornar bajando desde el norte hacia el Río de la Plata, donde llegó a comienzos de octubre. Es decir que no pudo presenciar las primeras muestras de pintura de Sheridan (junio y septiembre) pero sin duda debe haber visitado las de noviembre y diciembre de 1858 y la de marzo del año siguiente, todas en Fusoni Hermanos. Del mismo modo Sheridan debe haber concurrido a la exposición de Pallière de diciembre de 1858, próxima a la suya, y de febrero de 1859 con las escenas costumbristas tomadas durante el viaje. Sin duda, han viajado juntos a Montevideo, ya que se conservan vistas de la ciudad desde Vilardebó, una de ellas conservada en el Cabildo de Montevideo, y otras tantas vistas en colecciones privadas atribuidas a Pallière (Colección Fortabat, Buenos Aires) o a Sheridan (colección privada, Buenos Aires) que deben pensarse como un proyecto conjunto.

De este modo, el encuentro entre estos dos artistas es un capítulo excepcional del arte rioplatense, lamentablemente breve por la muerte temprana de Sheridan el 27 de agosto de 1860. Las pinturas quedaron en posesión de su tío paterno el médico irlandés Hugh Thomas Sheridan fallecido en Ranchos en 1866, su mujer Katherine Anne Scurr murió en *Los Sajones* al año siguiente, dejando cuatro hijos.

Por su parte, Pallière viajó a Francia entre abril de 1861 y agosto de 1863. Partió definitivamente de la Argentina el 12 de abril 1866, falleció en Lorris, Francia, en 1887. Lo más relevante de la producción de ambos, sin duda, fue realizado en el Río de la Plata.

Roberto Amigo, Buenos Aires, September 2019.

1. Eduardo Schiaffino. *La pintura y la escultura en Argentina*. Buenos Aires, edición del autor, 1933, p.199.
2. 'Exposición de pinturas. Sheridan y Pallière', *La Tribuna*, 11 de junio de 1859.
3. Christie's, London, Topographical Pictures, 30 Oct. 2014, lot 62.
4. Carta de John Le Long a Mr. Vignancourt, *La Tribuna*, 26 de febrero de 1864. Citado en: Luis A. Ribera, 'La pintura', *Historia general del arte en la Argentina*, Buenos Aires, Academia Nacional de Bellas Artes, 1984, vol. 3, p.280.
5. Mariano Galazzi, 'Henry Sheridan and the beginnings of Argentine art' in *Irish Migration Studies in Latin America* 7:2 (July 2009), pp. 231-238. Menciona esta pintura: 'References to joint works by both artists are certainly frequent. Authors usually mention that Sheridan was Pallière's disciple, but they also mention that in the paintings made in collaboration, they used to divide up the work: Pallière did the figures and Sheridan the landscape, his forte. One example would be the big oil-painting 'Line of Carts in the Pampa', that might have been exhibited in June, which would be the model for the homonymous lithograph.', p.235.
6. Peter Sheridan fue socio de J. Harrat y T. Whitfield en la introducción de la raza merino.
7. *La Tribuna*, 9 de septiembre de 1858.
8. Roberto Amigo, 'Enrique Sheridan. Paisaje'. En Roberto Amigo (dir.). *Museo Nacional de Bellas Artes. Colección*. Buenos Aires, AAMNBA, 2010, vol.1, p.367.





51

JEAN LEON PALLIÈRE (1823-1887)

A gaucho with his steed on the Pampas

signed 'Pallièrè' (lower right)

oil on canvas

11 x 15in. (27.9 x 38.1cm.)

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

PROVENANCE:

Henry (Henrique) Sheridan (1833-1860).

Hugh Sheridan (Henry's uncle), 1860, and thence by descent to the present owners.



52



53

52

HENRIQUE SHERIDAN (1833-1860)

A Swiss landscape with cattle at pasture

inscribed 'No 2' on the reverse of the support
oil on card laid down on board
15¼ x 21in. (38.7 x 53.3cm.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Henry (Henrique) Sheridan (1833-1860).
Hugh Sheridan (the artist's uncle), 1860, and thence by descent to the
present owners.

53

HENRIQUE SHERIDAN (1833-1860)

A wooded river landscape with cattle watering, a village beyond

signed 'H. Sheridan.' (lower left)
oil on canvas
17 x 24in. (43.2 x 60.9cm.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Henry (Henrique) Sheridan (1833-1860).
Hugh Sheridan (the artist's uncle), 1860, and thence by descent to the
present owners.



VARIOUS PROPERTIES

54

FERDINAND KELLER (1842-1922)

A panoramic view of Rio de Janeiro looking across Guanabara Bay from Icaraí beach, Niterói, with fishermen before the Itapuca rock

oil on canvas
14 x 32³/₄in. (35.5 x 83.1cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

The young Ferdinand Keller, a German artist from Karlsruhe, travelled to Brazil with his brother Franz and father Joseph in 1856. Franz, with whom he worked closely, married the daughter of photographer George Leuzinger in Brazil and assumed the name Franz Keller-Leuzinger. Ferdinand returned to Germany in 1862 before his brother and father made their expeditions into the interior, to the Parana in 1865-66 and to the Amazon in 1868. Ferdinand worked up his and his brother's Brazilian views into large canvases in Germany. His larger but remarkably similar *Vista do Rio de Janeiro* (1873), taken from a little further back on the same beach at Niterói and sharing the same palette as the present canvas, was acquired by the late Jean Boghici in the 1990s (for which see the exhibition catalogue *O Olhar Distante (Mostra do Redescobrimento, Brasil 500 é mais)*, Fundação Bienal de São Paulo, São Paulo, 2000, p.221). Keller pursued a successful career as a landscape, history and portrait artist, his most well known early work 'Alexander von Humboldt on the Orinoco' (1862) acknowledging he was familiar with and was probably inspired by the work of the German scientist and traveller who encouraged so many German artists to paint in Latin America.



55

BRAZILIAN SCHOOL, 18TH CENTURY

Still lifes of Brazilian fruit: Papaya, Avocado, Custard apple, Bananas, Guava, Soursop and other fruit on a table; and Watermelon, Pineapple, Cashews and other fruit on a draped table

oil on canvas

each 21½ x 25¼in. (54.6 x 64.1cm.)

(2)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000



56

CONRAD WISE CHAPMAN (1842-1910)

The Valley of Mexico, with the volcanoes Popocatepetl and Iztaccihuatl beyond

inscribed 'VALLÉE DE MEXICO. / PARIS. 1876.' on the reverse

oil on panel

8½ x 16in. (21.6 x 40.8cm.)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

Chapman sought refuge in Mexico in 1865 at the end of the Civil War, along with many other ex-Confederate soldiers. He stayed there for eighteen months, producing many sketches in and around Mexico City. He returned later in his career, in 1883, adding a larger body of Mexican work to his paintings recording the sites of the Civil War and his continental scenery. The present and following lot, classic picturesque views of the Valley of Mexico, are paintings worked up from Chapman's 1860s sketchbooks, dating to his years in Europe, following his return to the continent from Mexico in 1867.

For a variant of this subject by Chapman, painted in 1866, see Christie's, New York, 25 May 2017, lot 133.



57

CONRAD WISE CHAPMAN (1842-1910)

The Valley of Mexico

inscribed and dated 'VILLE DE MEXICO / 1876' on the reverse

oil on panel

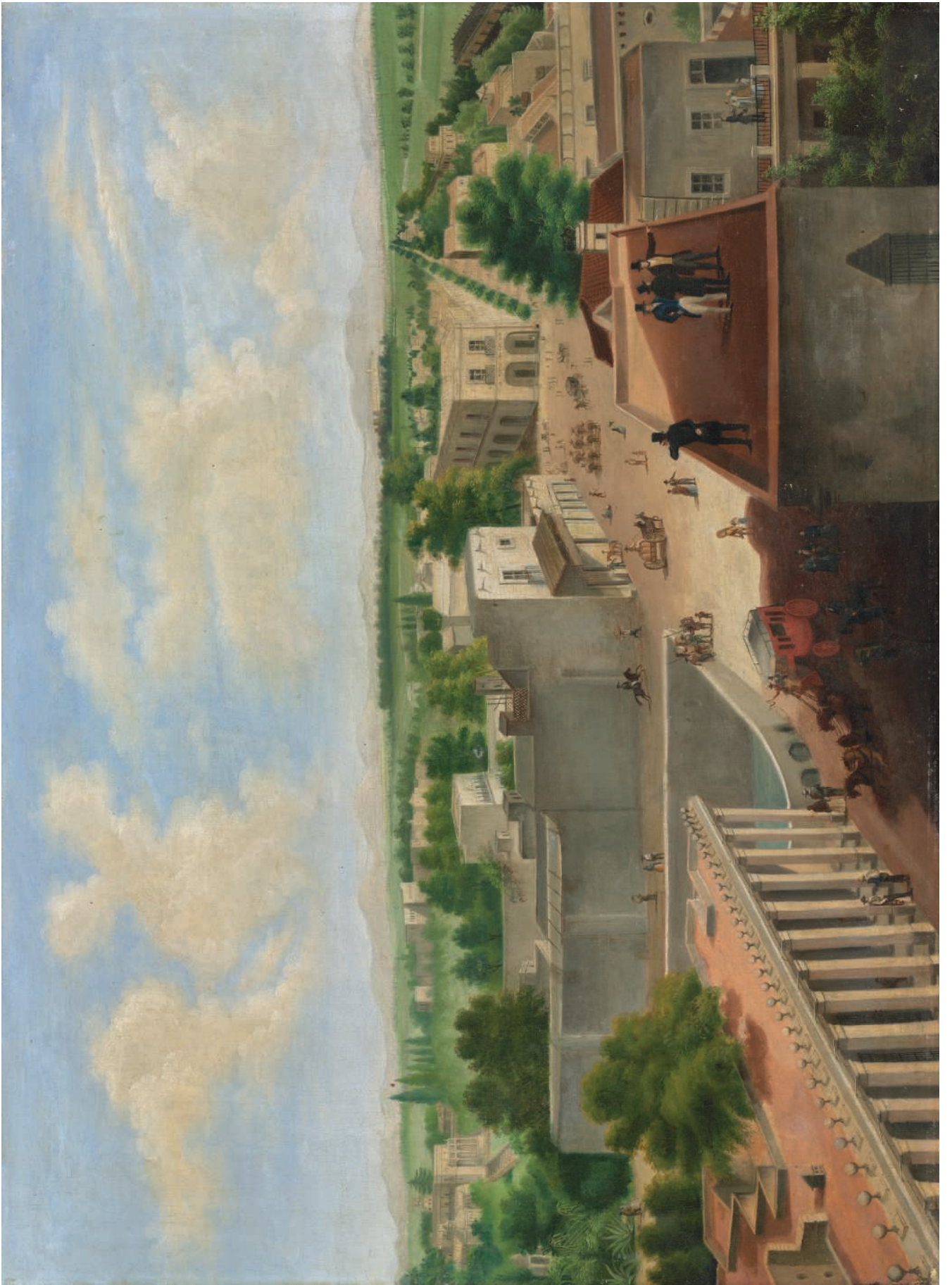
8½ x 16in. (21.6 x 41cm.)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

For a variant of this subject by Chapman, painted in 1866, see Christie's, New York, 25 May 2017, lot 132.



58

ATTRIBUTED TO PEDRO GUALDI (1808-1857)

A bird's-eye view of the town of Tacubaya, taken from above the Toluca road

oil on canvas

24½ x 33½in. (62.3 x 85.2cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

ENGRAVED:

(the subject) by Casimiro Castro and J. Campillo in *México y sus alrededores. Colección de monumentos, trajes y paisajes, dibujados al natural y litografiados*, Mexico City, 1855-6.

Casimiro Castro studied under the Italian-born view painter Pedro Gualdi at the Academy of San Carlos in Mexico, and the present subject, though credited to Castro and Campillo in the lithographed plate, may more likely derive from Gualdi, to whom Pablo Diener has suggested the attribution. Castro's album of lithographed views of Mexico published in 1855-56 includes many plates credited to Castro but which in fact follow works by other artists. There is a watercolour of the same view by Castro, taken a little further down the Toluca road ('Tacubaya, Cartagena') for which see C. Monsiváis (i.a.), *Casimiro Castro y su taller*, Mexico City, 1996, pp.22-3. Mexican views were proliferating at the time of the Mexican-American War, and being copied in the process: 'The growing number of guides, illustrated travel albums and memoirs on Mexico that were being published in Europe and America, by foreign artists and diplomats, such as Karl Nebel, Fredrick de Waldeck, John Phillips, and Pietro Gualdi, and which had gained a wider currency in Mexico through reproductions and local editions, as well as through circulation of the originals and the presence of the artists themselves, prompted a creative riposte from Mexican artists, writers, and publishers intent on emancipatory self-definition. Undoubtedly, Pietro Gualdi's architectural vistas with genre details contributed disproportionately to the prominence that such elements acquired in the development of nationalist iconography during this period; although it could also be argued that his work inserted itself seamlessly in an already existing pictorial tradition in Mexico, dating back to the seventeenth century, which employed topographical vistas of Mexico City as theatrical allegories of viceregal power. In a not dissimilar vein, panoramic vistas of the republican capital tended to idealise the degree of symmetry and order of its layout precisely during the period in which its citizens were subject to the effects and daily spectacle of crisis and degradation. Gualdi's collection of urban scenes *Monumentos de Méjico*, first published in Mexico City by Massé and Decaen in 1839-41, proved so popular that a revised edition was published in 1841-42. The depiction of the administrative heart of the republic seen from rooftops or bell towers served to reinforce an image of orderly government during the calamitous dictatorship of General Santa Anna, a period which saw the occupation of those same consecrated spaces by the victorious U.S. Army.' (E.P. Salas, *Costumbrismo y litografía en México: Un nuevo modo de ver*, Mexico City, 2005, p.153).



59

HERMENEGILDO BUSTOS (1832-1907)

Juanita Joven

signed with initials, signed, titled and dated 'HB / HERMENEGILDO BUSTOS / JUANITA JOVEN / 1862' on the reverse

oil on canvas

15 x 12½in. (38.1 x 31.8cm.)

£6,000-8,000

US\$7,500-10,000

€6,800-9,000



60

SALVADOR MURILLO (1841-AFTER 1900)

The Valley of Mexico with Mexico City and the two volcanoes beyond

oil on canvas

12 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in. (32.7 x 46cm.)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

A variant of the small canvas (26.7 x 36.4cm.) signed and dated 'S. Murillo pinto / Mexico 1873' sold in these rooms, 14 July 1995, lot 26. For two larger variants see Christie's, New York, 29 Nov. 1983, lots 6 and 7. Murillo was a contemporary of José Maria Velasco and studied with him at the Academy of San Carlos in Mexico, 1865-1870.



61

ANTHONY CAREY STANNUS (1830-1919)

Views in Mexico – an album of twenty views

illuminated ownership inscription 'Lili von Magnus', two illuminated quotes from Rückert and Schiller and a pencil sketch of Chapultepec Palace, signed and dated 'H Grube 22/12 66.' on the opening four pages of the album. Black morocco, titled in gilt

watercolour on paper

the leaves 6⁷/₈ x 10¹/₂in. (17.5 x 26.6cm.)

the subjects 4⁵/₈ x 7³/₄in. (11.7 x 19.6cm.)

£30,000-40,000

US\$38,000-50,000

€34,000-45,000

PROVENANCE:

Lili von Magnus.

This fine album apparently compiled by Lili von Magnus, probably the wife of Anton, Baron von Magnus, the Prussian ambassador to Mexico 1866-67, and the sole diplomat to witness Emperor Maximilian's execution in 1867. The views include scenes in Mexico City, Chapultepec Park, Guadalupe Hidalgo, the basalt rocks and waterfall of Santa Maria Regla, the Valley of Mexico, flower boats, Xochimilco, tobogganing on the volcano, the crater of the volcano, and others.

The Carrickfergus-born Stannus was in Mexico from 1864-68, was employed as an artist in Emperor Maximilian's army, and later supplied illustrations for the Illustrated London News. A set of his Mexican views was formerly in the collection of Emperor Maximilian, and another set of twenty views was commissioned by William Newbold (1828-1900), a director of the Mexican Railway Company (for which see Sotheby's, London, 26 Jan. 1984, lots 126-131).



***62**

WILLIAM HODGES, R.A. (1744-1797)

Funchal, Madeira

oil on canvas
28 x 36in. (71.2 x 91.4cm.)

£30,000-50,000

US\$38,000-63,000
€34,000-57,000

PROVENANCE:

Anon. sale, Sotheby-Parke Bernet, London, 30 May 1979, lot 8 (as 'A Seaport, Possibly St. Helena', sold with its companion, 'Cape Town and Table Mountain').
with Spink & Son, London, 1979.

EXHIBITED:

New Haven, Yale Center for British Art, *William Hodges 1744-1797: the Art of Exploration*, Jan.-April 2005, no.67.

LITERATURE:

R. Joppien and B. Smith, *The Art of Captain Cook's Voyages*, New Haven and London, 1988, II, *The Voyage of the Resolution & Adventure 1772-1775*, p.254, 2.M2.

G. Quilley and J. Bonehill, *William Hodges 1744-1797: the Art of Exploration*, New Haven and London, 2005, p.179, no.67.

ENGRAVED:

by W. Hodges and I. Wells, ('A View of the town of Funchal, the Capital of the ISLAND of MADEIRA.'), London, 1787.

Probably based on drawings Hodges made at Funchal on his return from India in the spring of 1785, for which see the panorama on three sheets 'View of Funchal from the Sea, Madeira' in the National Maritime Museum, Greenwich, London (47-246).

'Hodges's homeward passage from India on board the *Worcester* was broken by a short stop at Funchal, Madeira, to take supplies. Hodges probably made several drawings of the coastline during this time, and worked up this painting from those studies on his return to London. He had painted this harbour before, during or shortly after Cook's visit to the island in July 1772. ... In comparison with the smooth gradations of the earlier painting, the present picture is characterized by a heavy tonality that presents a much more dramatic view of this coastline.' (J. Bonehill, *Ibid*).

Its companion, the Cape view, was also engraved and published in 1787, and was published as a sepia aquatint in 1785, as probably was the Funchal view ('The view of Funchal was likewise probably issued in a sepia aquatint in 1785, and it was engraved by Morris in 1791 for *The Literary Magazine and British Review*, though it does not appear to have been included in the magazine.' I. C. Stuebe, *The Life and Works of William Hodges*, New York and London, 1979, p.323). Hodges had painted a similar view of Funchal from the *Resolution* on Cook's voyage, the view taken during their three-day stay in July 1772, albeit a smaller canvas and handled in a quite different manner. The latter was probably one of the three Madeira subjects that were sent back from the Cape on the outward voyage and exhibited at the Free Society of Artists in 1774 (no.384, A view of Funchal in the island of Madeira').





63

VARIOUS PROPERTIES

63
ENGLISH SCHOOL, CIRCA 1870

Muscat, Oman

watercolour on paper
 7¼ x 18¼in. (19.8 x 46.4cm.)

£8,000-12,000

US\$11,000-15,000
 €9,100-14,000

64
JOHN CLEVELEY (1747-1786)

'Captain Cook's Ships "Adventure" and "Resolution", in the Tagus off Belem Castle, near Lisbon'

watercolour on paper
 5¾ x 7¼in. (13.8 x 18.4cm.)

£4,000-6,000

US\$5,100-7,500
 €4,600-6,800

PROVENANCE:

Ann Hopkins Smith of Olney, Buckinghamshire, a Quaker philanthropist (died 1851), by whom left to her relatives Stafford Allen, William Allen, and two others, S. Allen subsequently acquiring the other share, and thence by descent; Christie's, London, 23 Sept. 2004, lot 36 (part).

The title is taken from an old label, presumably written by the Allen family, previously on the backing board when sold in these rooms 23 Sept. 2004, lot 36 (part). The subject is either one invented by John Cleveley, as neither the second nor third voyage ships were in the Tagus on their outward or return routes, or the ships have been incorrectly identified by the labels, and the watercolour is a view taken on Cleveley's excursion to Portugal and the Azores in 1775-76. The Allen family owned Cleveley's set of four original watercolours for the 'Views in the South Seas' (lot 35 in the same sale as this watercolour in 2004).



64

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.



65



66

65
CHINESE SCHOOL, CIRCA 1820, AFTER GEORGE HUTCHINS BELLASIS

The Roads, St Helena

oil on brass
 4 7/8 x 6 in. (11.1 x 15.2cm.)

£2,000-3,000

US\$2,600-3,800
 €2,300-3,400

PROVENANCE:
 with Martyn Gregory, London, 1989, cat.53, no.94a.

A copy by a Cantonese artist of plate 2 of George Hutchins Bellasis's *Views of Saint Helena*, published London, 1 Nov. 1815 (for which see R.F. Kennedy, *Catalogue of Prints in the Africana Museum*, I, A-K, Johannesburg, 1975, B235).

66
CHINESE SCHOOL, EARLY 19TH CENTURY, AFTER WILLIAM MARSHALL CRAIG

A View of the Cape of Good Hope

oil on brass
 4 7/8 x 6 in. (11.1 x 15.2cm.)

£2,000-3,000

US\$2,600-3,800
 €2,300-3,400

PROVENANCE:
 with Martyn Gregory, London, 1989, cat.53, no.94b.

A copy by a Cantonese artist of the aquatint published by E. Orme, London, 4 June 1806, commemorating the taking of the Cape of Good Hope by the British in January 1806 (for which see R.F. Kennedy, *Catalogue of Prints in the Africana Museum*, I, A-K, Johannesburg, 1975, C153).





The Cape is the most stately thing, and the fairest Cape we saw in the whole circumference of the earth ...

Sir Francis Drake

***67**

ROBERT DODD (1748-1815)

The "Southampton" with British and Dutch ships in Table Bay, Cape of Good Hope

signed and dated 'R Dodd / 1786' (lower left)

oil on canvas

32 $\frac{7}{8}$ x 56 $\frac{1}{2}$ in. (83.5 x 144cm.)

£40,000-60,000

US\$51,000-75,000

€46,000-68,000

PROVENANCE:

Thomas Bruce, Earl of Elgin (1766-1841).

with Thomas Agnew & Sons, London (43193).

Anon. sale, Sotheby's, London, 4 Oct. 2005, lot 26 (when incorrectly described as dated 1780).

The ship either HMS *Southampton*, a distinguished Royal Navy thirty-two gun 5th rate frigate, or the East Indiaman *Southampton* which was recorded at the Cape in 1780 when King brought Cook's ships *Resolution* and *Discovery* back from the Pacific. The topography of the land (Devil's Peak, Table Mountain and the Lion's Head) follows George Lambert's view in Samuel Scott and Lambert's picture of Table Bay (c.1730) commissioned by the English East India Company for their courtroom in Leadenhall Street, the picture now in the Castle of Good Hope (William Fehr Collection, Iziko Museums of South Africa), Cape Town. Lambert's landscape itself derives from Aernout Smit's 'View of Table Bay' c.1679 (also at the Castle), Smit working up his view from early plans and drawings.

The list of Robert Dodd's pictures exhibited at the Royal Academy includes a 'View of the Cape of Good Hope, with an East Indiaman coming to anchor in Table Bay', one of four pictures of East Indiamen, all of similar size to the present picture, exhibited by Dodd in 1787 (the Cape picture no.380). The latter is probably the picture by Robert Dodd dated 1787 (now at the Castle, Cape Town) which was engraved by Dodd in 1788 and published as one of a pair of Cape views ('British East Indiaman anchoring in Table Bay, Cape of Good Hope', and 'Indiaman rounding Cape') by Sayer in 1793.

ANOTHER PROPERTY

68

DUTCH SCHOOL, CIRCA 1700

A Chinese Theatre in the Dutch East Indies with a volcano beyond

oil on canvas

22¾ x 30¼in. (57.8 x 78.2cm.)

£60,000-80,000

US\$76,000-100,000

€68,000-91,000

There is a painting by the same hand in the Rijksmuseum (SK-A-4988, oil on canvas, 48 x 57.2cm., c.1700-1725) depicting a Dutch merchant and slaves in what appears to be an Indonesian landscape for which see below. The Dutch merchant and Asian woman on the left in the foreground in the Rijksmuseum picture are variants of the two figures in the left foreground here, a similarly clad Dutch merchant and Asian woman who lead the frieze of figures in front of the stage.

The painter describes a variety of characters and types in the foreground: the Dutch planter in his bicorne and knee length jacket (justaucorps), the woman wearing her sarong and *kebaya*. Just behind these two, a boy holds a large parasol (*pajoeng*), and, to the right, a Dutchman sits watching in the foreground. The array of figures continues across the foreground, their respective dress only very approximately described to indicate Indonesian, Chinese, European and African types. A Chinese actor gesticulates behind the players on the canopied stage. The artist paints different types of native buildings on either side of the stage, and a volcano rises above the hills beyond. The picture appears to be a confection, describing a scene in the Dutch East Indies in or around Java, possibly made up from early descriptions of the types, costumes, buildings and landscapes of the Indonesian archipelago.



Dutch Merchant with Slaves, Anonymous, 1700-1725,
SK-A-4988, Rijksmuseum, Amsterdam

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.



***69**

CHINESE SCHOOL, CIRCA 1790

Rhun Island (Pulo Run) in the Banda Sea with East Indiamen and other shipping in the roadstead

oil on canvas
16¾ x 26in. (42.5 x 66.1cm.)

£60,000-80,000

US\$76,000-100,000
€68,000-91,000

PROVENANCE:

Anon. sale, Phillips, London, 17 Jan. 2001, lot 283.

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, 1.11.

Rhun Island (also known as Run, Pulau Run, Poelou Ron, Pulo Run, and Puloroon) lies in the Moluccas in eastern Indonesia, in the midst of the fabled 'Seven Seas'. It is tiny, around three kilometres long and less than one kilometre wide, and one of ten small volcanic islands in the Banda Sea. The island was visited by the British East India Company in 1603, just a couple of years after the Dutch had reached the Bandas: 'For the nutmegs ... and for the mace ... those visitors of 1603 would willingly have sailed round the world several times. Nowhere else on the globe did the trees flourish and so nowhere else was their fruit so cheap. In the minuscule Banda Islands of Run, Ai, Lonthor and Neira ten pounds of nutmeg cost less than half a penny and ten pounds of mace less than five pence. Yet in Europe the same quantities could be sold for respectively £1.60 and £16, a tidy appreciation of approximately 32,000 per cent. Not without pride would James I come to be styled 'King of England, Scotland, Ireland, France, Puloway [Pulo Ai] and Puloroon [Pulo Run]'. The last named, thought one of its visitors, could be as valuable to His Majesty as Scotland.' (J. Keay, *The Honourable Company: A History of the East India Company*, London, 1991, p.4). It would be the possession of this small island and the menaces of the Dutch that prompted Cromwell to issue the East India Company with a new charter which included the authority to hold, fortify, and settle overseas territories, and so began the Company's and so Britain's footholds abroad: 'Thanks to the *orang kaya* of Run, first St Helena, soon after Bombay, then Calcutta, Bengal, India, and the East would come under British sway. But there Run's celebrity would end. Ironically it was in the same year that the East India Company took over Bombay that Charles II relinquished his rights to Run. Sixty years of Dutch pressure had finally paid off. By the Treaty of Breda the British Crown would cede all rights in the Bandas, receiving by way of compensation a place on the north American seaboard called New Amsterdam together with its own spiceless island of Manhattan. It may have seemed like a good swap but the little nutmeg of Run had arguably more relevance to future empire than did the Big Apple.' (Ibid, p.5).

The Dutch had undisturbed possession of the island between 1664 and 1796, losing it briefly to the British from 1796 to 1800 when restored to them by the Treaty of Amiens, lost again, and finally restored to them again in the treaty of Paris, concluded in 1814. It is depicted here in the late 18th century, Dutch flags flying on the fortifications suggesting a date before 1796. Dutch, Spanish, Danish, American and British ships lie in the roads off the town of Run, beneath the island's limestone cliffs. There are no known paintings of the island but its geography and its early buildings, including the church and Dutch fortifications, can be seen in 17th-century Dutch charts, such as, for example, the Batavia manuscript chart ('Afteekening van 't eiland Puleron.') of 1623 in the *Nationaal Archief*, The Hague (NL-HaNA_4.VEL_1370B), and the Dutch Portolano map in the British Library (see below).



© The British Library Board, Map showing two of the Banda islands (Add. 34184)



Every overseas empire had to begin somewhere. A flag had to be raised, territory claimed, and settlement attempted. ... The seed from which grew the most extensive empire the world has ever seen was sown on Pulo Run in the Banda Islands at the eastern end of the Indonesian archipelago.

John Keay



If the European is struck with the peculiar exterior of the proa, he is equally so by the strange aspect of its crew ... all eagerly inviting him to purchase their various commodities: one offers parrots and monkeys, another recommends his moosedeer; a third exhibits cages filled with those pretty birds called the ava de vats; every one has a profusion of fruits and vegetables, including cocoa nuts, plantains, yams, tamarinds, and all the luxurious products of a tropical climate.

Thomas and William Daniell

***70**

WILLIAM JOHN HUGGINS (1781-1845)

The Hon. Company's ship Sir David Scott, at the entrance of the Straits of Sunda, 1831

with indistinct inscription 'Mrs Corban(?)' and with National Maritime Museum inventory label on the stretcher
oil on canvas

52½ x 68½in. (133.3 x 174.3cm.)

£40,000-60,000

US\$51,000-75,000
€46,000-68,000

PROVENANCE:

National Maritime Museum, Greenwich, London (Acquisition 1951-49); sale (The Trustees of the National Maritime Museum), Christie's, South Kensington, 15 May 1997, lot 337.

EXHIBITED:

London, The British Institution, 1832, no.121 ('The Hon. Company's ship Sir David Scott, at the Entrance of the Straits of Sunda, 1831').

LITERATURE:

Concise Catalogue of Oil Paintings in the National Maritime Museum, Woodbridge, 1988, p.221, BHC3638.

ENGRAVED:

in aquatint by E. Duncan, published by the artist, London, 1833 ('The H.C.S. Sir David Scott, Capt'n D. I. Ward, at the entrance of the Straights of Sunda. Feby 1830').

AN IMPORTANT EARLY INDONESIAN VIEW BY HUGGINS, MARINE PAINTER TO KING WILLIAM IV

Huggins paints the East Indiaman furling its Royals and coming to anchor as a Javanese proa (which looks to have borrowed from Thomas and William Daniell's plate 'Malaye Proas' in the Daniells' *Picturesque Voyage to India* published in 1810) flying a Dutch flag approaches, with monkeys, a cockatoo and caged local fauna to trade with the sailors on board. The Sunda Strait between Java and Sumatra was the passage for virtually all East India trade as it made its way to the Indian Ocean. Its strategic importance was acknowledged when the French Republic declared war on Britain and the Dutch Republic in 1793 in the Sunda Strait campaign of January 1794. The region was first recorded by a professional western artist when John Webber painted on Krakatoa in the Strait (the volcanic island visible in Huggins's oil on the horizon) on the return of Cook's third voyage in 1780, and by Thomas and William Daniell on their voyages to and from India and China in 1785 and 1793-4. Anjere (Anyer) Point, the victualling station and trading post on the Strait, would be obliterated by the cataclysmic eruption of Krakatoa in 1883.

The *Sir David Scott* (1342 tons) was one of the largest of the Company's ships, built in the yard of Jabez Bayley at Ipswich for Joseph Hare. She was launched on 21 September 1821 and named for the East India Company director Sir David Scott (1782-1851). She sailed to Bengal and China on her first voyage for the Company in December 1821. The East Indiaman sailed out from the Downs under the command of Captain David James Ward on her fifth voyage to Madras, Bengal and China (as depicted here by Huggins) on 25 April 1830, and returned to her Moorings in May 1831. The date on the aquatint, 'Feby 1830' is incorrect, the passage through the Strait dating to her return journey in 1831, as described when exhibited at the British Institution in 1832. She made just one more voyage to the east in 1832 before being laid up in 1834 and sold for breaking up in 1838. The ship's journals, ledgers and pay books are in the British Library: Asian and African Studies (L/MAR/B/33).

Huggins was in the employ of the East India Company and sailed on voyages to China and India in the early 1800s. Described by the engraver W. J. Linton as 'a jolly, fat, good-natured fellow, who had been a ship's cook' (*Memories*, 1895, ch.3) he is recorded as a steward and assistant to the purser on the *Perseverance* which sailed for Bombay and China in 1812, returning in 1814. Soon after, he set up a studio to work on commissions for the Company in Leadenhall Street, near to the East India Company offices. He specialised in ship portraits with many subjects Company ships set in scenery from their voyages to the east, imagery, as here, which Huggins himself must have sketched on his own earlier voyaging. His brother-in-law, Edward Duncan, collaborated on and engraved his paintings (see lot 71). There is a brown wash study of this subject by Huggins (for his aquatint) in the National Maritime Museum, Greenwich, London (PAH8479).



71

***71**

AFTER WILLIAM JOHN HUGGINS

The H.C.S. Sir David Scott, Captⁿ. D.I.Ward. at the Entrance of the Straights of Sunda. Febr^r 1830, by E. Duncan

handcoloured aquatint published by W. J. Huggins, London, 1833
18 x 23 $\frac{5}{8}$ in. (45.7 x 60cm.)

£800-1,200

US\$1,100-1,500
€910-1,400

The date in the title in the plate (1830) incorrect, for which see the note to lot 70.

***72**

AFTER WILLIAM JOHN HUGGINS

Pulo Penang or Prince of Wales Island, Straits of Malacca. From an Original Sketch taken on the spot by W. J. Huggins and Painted for D. W. Brown, Esq^r. of that Place, by C. Rosenberg

handcoloured aquatint heightened with gum arabic, published by W. J. Huggins, London, [nd]
18 $\frac{3}{8}$ x 24in. (46.7 x 60.9cm.)

£1,500-2,500

US\$1,900-3,100
€1,700-2,800

For notes on this ('perhaps one of the finest and most desirable of the topographical engravings by Huggins'), and Huggins's other Penang paintings and prints, see Lim Chong Keat, *Penang Views 1770-1860*, Singapore, 1986, pp.112-113. David Wardlaw Brown (1812-1864), for whom Huggins painted this view, was the second son of the pioneer nutmeg planter on Penang, David Brown (1778-1825), who took over James Scott's estate on the island in 1808 and built Glugor House in 1812. His son enjoyed the benefit of the nutmeg plantation on the Glugor estate, the original seedlings bearing fruit from 1836 and generating income of £10,000 per annum. For the painting of this view by Huggins dated 1838, commissioned by David Wardlaw Brown, see Keat, *Ibid*, pp.96 and 122, plate 69.



72



73

VARIOUS PROPERTIES

73

WILLIAM DANIELL, R.A. (1769-1837)

The Daniells' pinnace budgerow at the Moti Jharna waterfall in the Rajmahal Hills, 1789

pencil and brown wash on paper
5 $\frac{1}{2}$ x 7 $\frac{7}{8}$ in. (13.9 x 19.1cm.)

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

A view taken on the Daniells' first northern tour of India, the waterfall about 200 miles upriver from Calcutta in West Bengal (Bihar). They sailed in a pinnace up the Ganges from Calcutta through to Cawnpore (Kanpur), on the first leg of their tour, before taking an overland route on to Agra, Delhi and Srinagar.



74

DUTCH SCHOOL, CIRCA 1870

A Javanese landscape with a horseman and volcano beyond

with inscription 'A. Calame' (lower right), stamped with Calame's seal and indistinctly titled on an old label on the stretcher

oil on canvas

12 x 17¼in. (30.4 x 43.8cm.)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

The inscription probably indicates ownership (along with Calame's seal on the stretcher) rather than authorship. This is presumably Jean-Baptiste-Arthur Calame (1843-1919), the artist and son of the Swiss landscape painter Alexandre Calame (1810-1864). Neither of the Calames travelled to Indonesia.



***75**

CHINESE SCHOOL, CIRCA 1850

Singapohr. French, British, American, Danish and Chinese shipping at anchor in the roads

inscribed 'SINGAPOHR' (lower centre)

oil on canvas

18 x 30 $\frac{1}{2}$ in. (45.7 x 78.5cm.)

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

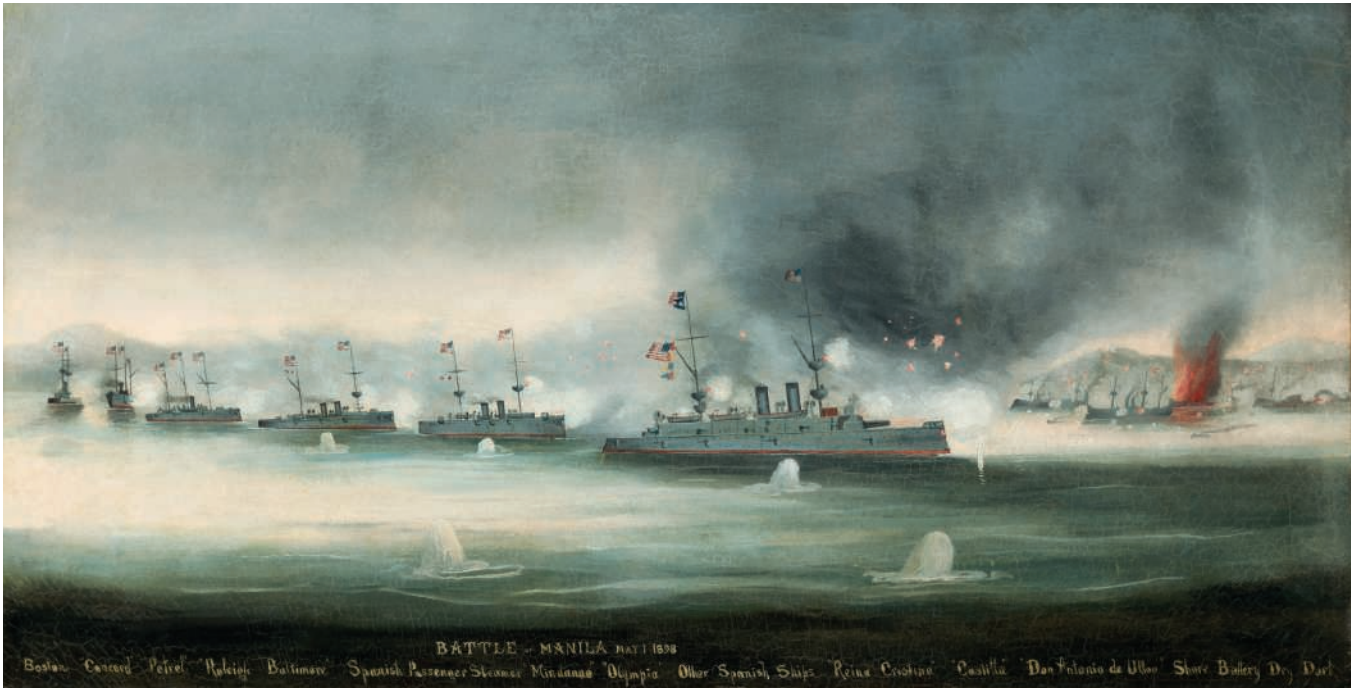
PROVENANCE:

with Eyre & Hobhouse, December 1984.

The picture is titled 'Singapohr', a German spelling of Singapore in the 19th century, suggesting it may have been commissioned by a German merchant. A variant was with Martyn Gregory (cat.53, 1993, no.89). Views of the waterfront at Singapore by Chinese export artists are relatively rare. As with their more common views of the Hongs at Canton, and of Hong Kong from Victoria harbour, these painted views can be dated by the architecture: the present view dates to before 1855 as the second English Church (St Andrew's) with its spire is shown on the waterfront to the right of Government Hill. The church was demolished in 1855 after its spire was struck twice by lightning. Raffles's old Residency, demolished in 1859, still stands on Government Hill (now Fort Canning Hill). The waterfront below extends from the old Malay fishing village, already now the fast growing commercial district, on the left, to the European town on the right, punctuated by its landmark buildings running along the Esplanade and Beach Road:

'Many topographical views of 19th century Singapore focus on the central part of the town, or north of the Singapore River, showing the merchant houses and civic establishment, including the Esplanade, and the public buildings comprising the courthouse, gaol, and merchant houses. The buildings by George Drumgold Coleman (Superintendent of Works responsible for the development of the settlement after 1825), such as St Andrew's Church ... and the rebuilt Singapore Institution (Raffles Institution), also feature regularly in these views. ... Coleman brought the Western architectural tradition to Singapore, marking a departure from the Malay houses of Jackson's era. His style was essentially Palladian and included classical pillars, pediments, white stucco walls, Doric and Tuscan columns as well as pilasters, arcades and piazza, but with the decorations and details of the late Georgian period. Apart from architectural facades, European influence was seen in parks, churches, avenues, promenades, bridges and carriageways. 'In the views of the civic area, Singapore is depicted to resemble a late Georgian or Regency city, such as London and Calcutta, where church towers and steeples stud the skyline at the Esplanade. ... The dominance of paintings and prints that focused on the public buildings in central Singapore and colonial life is at odds with the highly cosmopolitan nature of Singapore. Singapore was, in fact, a predominantly Chinese town by the 1860s, with sizeable communities of peninsular Malays, Javanese, Bugis, Boyanese, Indians, Ceylonese, Arabs, Jews and Eurasian. While travel literature contains rich and lengthy accounts of the different ethnic enclaves, especially of Chinatown, ... pictures showing this diversity are rare.' (Wong Hong Suen, *Singapore through 19th century Prints and Paintings*, Singapore, 2010, pp.38-39).

The diversity is indicated here in the shipping: Chinese junks and Malay craft lie in the outer roadstead along with square-rigged clippers and steamers from France, the United States, Denmark and Britain.



You may fire when ready Gridley.

Commodore George Dewey, 5.41am, 1 May 1898

***76**

CHINESE SCHOOL, CIRCA 1898

The Battle of Manila Bay, 1 May 1898

titled 'BATTLE OF MANILA MAY 1 1898' and with a key to the ships and topography along the lower edge

oil on canvas

17 $\frac{1}{2}$ x 34 $\frac{3}{4}$ in. (45.4 x 88.3cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

The painting depicts the battle line of Commodore George Dewey's Asiatic Squadron at the Battle of Manila Bay early on the morning of 1 May 1898. The lead American vessel is the cruiser USS *Olympia* wearing Dewey's blue and white command pennant and displaying his action signals on her main mast. The Spanish ships under the command of Rear Admiral Patricio Montojo y Pasarón on the flagship *Reina Cristina* are shown lying close to shore to gain some protection from the shore batteries. Dewey engaged at 5.41am, his ships in line ahead firing on the Spanish ships and forts with their port guns. The American squadron then swung around and bombarded the enemy with their starboard guns. The Spanish fleet was quickly sunk or in flames and Dewey was able to retire victorious from the action before noon. This decisive defeat of the Spanish fleet in the opening battle in the Spanish-American War marked the end of the Spanish colonial rule in the Philippines.



77

JOSÉ HONORATO LOZANO (1821-1885)

A Filipino family eating in a carinderia

pen and ink and watercolour heightened with white on paper
 9½ x 12¾in. (24.1 x 32.4cm.)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

The family is depicted squatting around a low wooden table and sharing a traditional meal of soup and *morisqueta* (white rice boiled in water). Large earthenware jars probably containing water flank the table. For a similar watercolour by the artist, see Abalarte Subastas, Madrid, 9 July 2015, lot 1109 (part).

Lozano was born in Manila, the son of the lighthouse keeper at Manila Bay. He was active as a painter in the 1840s and was remarked on as 'a watercolourist without rival' by a local commentator Rafael Diaz Arenas in 1850. He produced many studies of local types and costumes, as well as Filipino landscapes and his celebrated *letras y figuras*, to supply the demand for souvenirs of exotic Manila for visitors to the islands.



78

JOSÉ HONORATO LOZANO (1821-1885)

Three studies of Filipinos: Going to mass; Manila Mestizo – Spanish 1/2 Caste; and A Mestiza

two with titles beneath the subjects
 pencil, pen and ink, heightened with white and gum arabic on paper
 each 13½ x 10¼in. (34.3 x 26.1cm.) (3)

£7,000-10,000

US\$8,800-12,000
 €7,900-11,000

The women in the first and third drawings wear the traditional *pares* (the combination of skirts designed to satisfy the Catholic dress code), *tapis* (overskirt) covering the brightly coloured *saya* (long skirt), and the delicate and transparent embroidered *pañuelo* (mantle), usually made from pineapple cloth, and worn over an opaque striped blouse. One wears a veil and the other carries a silk umbrella. In the second drawing, Lozano shows a 'Manila Mestizo' (a local man of mixed Spanish, Chinese and Filipino descent) in Filipino dress. He wears a transparent embroidered striped shirt over an undershirt, a bowler hat (from England), and holds a cane. Such local dandies and their attire fascinated nineteenth-century visitors to the colony: 'the shirts worn by the wealthy are often made of an extremely expensive home-made material, woven from the fibres of the pine-apple or the banana. Some of them are ornamented with silk stripes, some are plain. They are also frequently manufactured entirely of *Jusi* (Chinese floret silk), in which case they will not stand washing, and can only be worn once.' (F. Jagor, *Travels in the Philippines*, London, 1875, pp.31-2). The orange and white shirt appears again in one of Lozano's sheets of Filipino dandies in the Flebus album, sold in these rooms, 14 July 1995, lot 112, and appears again, with the same cream top hat, in one of the three *tipos del Pais* sold in these rooms, 14 Dec. 2017, lot 152.





79 (part)



80



81

79

THOMAS DANIELL, R.A. (1749-1840)

Seven Chinese drawings: 'Sort of Plantin in Mr Robuck's garden E[nglish]. Factory - Canton'; 'Paac Sha Sum(?)'; '92 near Ji..ira Dungeon(?)'; 'N.54 Half way Pagoda - near Canton River'; 'near Watering Place 2nd Bar'; 'Watering Place 2nd Bar China'; and [Fortifications on the Canton River]

three titled, all titled (several indistinctly) and two numbered on the reverse pencil on paper watermarked Horn and GR

13 x 16¼in. (33 x 41.3cm.) and smaller

(7)

£2,000-3,000

US\$2,500-3,700

€2,300-3,400

Thomas and William Daniell visited China twice: on their way to India in 1785, and on their return to England from India in 1793. The Daniells both worked up Chinese subjects from their bundles of Chinese drawings in the years following their return to England. Their Chinese pictures, preceded only by John Webber's few Chinese coastal views taken on Cook's third voyage (1779-80), form the earliest pictorial record of China by professional western artists. Their *Picturesque Voyage to India by Way of China* published in 1810 included twenty-four Chinese plates and there are Chinese drawings by the Daniells in the British Library (India Office Library). A collection of their Chinese drawings ('water-colour and sepia views of the Second Bar Pagoda at Canton and surrounding district', T. Sutton, *The Daniells, Artists and Travellers*, London, 1954, p.85) was with Gooden & Fox in 1952.

80

GEORGE CHINNERY (1774-1852)

The Praya Grande, Macao, from the north, looking over Fort S. Pedro, Nossa Senhora da Penha beyond

pencil, pen and sepia ink and watercolour on paper laid down on card
5⅞ x 8⅞in. (15 x 21.9cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

THE PROPERTY OF A LADY

81

AUGUSTE BORGET (1809-1877)

Chinese river landscapes - a pair

pastel on paper
each 3¼ x 8¾in. (8.3 x 22.3cm.)

(2)

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

PROVENANCE:

Given by the artist to his friend Paul Vavin at Issoudun, and thence to his widow Pauline Vavin (*née* Forgues) (1845-1899), and thence by descent to the present owner.

A pupil of Jean-Antoine Gudin and a close friend of Honoré de Balzac, Borget undertook a journey around the world in 1836, travelling through South America before reaching the China coast in August 1838. He met and was sketched by Chinnery and went sketching with William Prinsep in Macao. Prinsep remarked that he found the Frenchman's portfolio 'rich with scenes from South America, Sandwich Islands and China, and he was a pleasant fellow into the bargain'. He returned to Paris in 1840 and his drawings illustrated his *La Chine et les Chinois* (Paris, 1842) and his now rare *Fragments d'un voyage autour du monde* (Paris, 1850). The three river landscapes in this and the following lot were given to Paul Vavin, a friend of Borget at Issoudun, whose father-in-law Paul-Émile Daurand-Forgues (1813-1883) edited a book illustrated by the artist, *La Chine Ouverte: Aventures d'un Fan-Kouei dans le pays de Tsin*, published in 1845.



82

82

AUGUSTE BORGET (1809-1877)

Tanka boats on the river between Macao and Canton, a pagoda beyond

signed and indistinctly inscribed 'Can..entre Macau et Canton / Aug. Borget.'
(lower right)

pen and ink and watercolour on paper
6 7/8 x 13 5/8 in. (17.3 x 34.7cm.)

£3,000-5,000

US\$3,800-6,200
€3,400-5,600

PROVENANCE:

Given by the artist to his friend Paul Vavin at Issoudun, and thence to his widow Pauline Vavin (*née* Forgues) (1845-1899), and thence by descent to the present owner.

VARIOUS PROPERTIES

83

AUGUSTE BORGET (1809-1877)

A Chinese family approaching the A-Ma Temple, Macau

watercolour on paper
6 1/4 x 4 1/4 in. (15.8 x 10.8cm.)

£1,200-1,800

US\$1,600-2,300
€1,400-2,000



83



84

YOUQUA (FL.1840-1870), AFTER LT. JOHN MICHAEL BRADLEY WOOD, 31ST REGIMENT

The Great Wall of China

inscribed 'The Great Wall of China. / Painted by a brother officer for Colonel / (then Lt.) Robert Taylor Masefield / during the Chinese War. (1861?) / (He shot a rabbit near the Wall in this view!) on an old label on the reverse
oil on canvas

8¾ x 24⅞in. (22.2 x 63.2cm.)

£6,000-8,000

US\$7,500-10,000

€6,800-9,000

Wood served in the 31st Regiment in China during the Second Opium War and was awarded the Second China Medal for his part in taking the Taku Forts. He is also known from his drawings taken on the China expedition, including views taken on his visit to the Great Wall in December 1861 (see for example the drawing with Martyn Gregory, 2003, cat.79, no.53). An oil of a Shanghai subject was given to Wood in 1986 (Martyn Gregory, 1986, cat.43, no.146) but is probably a Chinese copy of his drawing (cat.43, no.147). A number of his subjects appear to have been copied in oils by Chinese artists; see for example the Chinese School oils of the Great Wall with Martyn Gregory, 1987, cat.47, no.49 and 1993, cat.61, no.93. The present composition by Wood exists in several versions, two with the Canton and Hong Kong artist Youqua's trade label, for which see Christie's, London, 15 Dec. 2016, lot 34, previously with Martyn Gregory in 1987 (cat.47, no.48) and 2002 (cat.78, no.111), and another now in the Sze Yuan Tang Collection (the Hardy Collection). These latter two pictures by Youqua are both slightly larger than the present canvas but appear to be by the same hand, suggesting that, in spite of the inscription on the label on the reverse, this is in fact a painting by Youqua after a drawing by Wood.



***85**

NICOLAS CHEVALIER (1828-1902)

The steamer 'Honam' at the Kowloon docks

signed with initials 'N.C.' (lower right)

oil on canvas

13 x 18 $\frac{3}{4}$ in. (33 x 47.6cm.)

£4,000-6,000

US\$5,000-7,500

€4,600-6,800

PROVENANCE:

Anon. sale, Thomaston Place Auction Galleries, Maine, 31 March 2007.

This unusual canvas signed with initials by Chevalier must have been worked up from drawings made on his brief stay at Hong Kong in October-November 1869, when accompanying the Duke of Edinburgh on the *Galatea*. Chevalier was invited to join the Duke of Edinburgh's party for the homeward journey after the Duke's second visit to Australia in March 1869. 'Chevalier travelled with the Duke until 6 April 1870, visiting Sydney, New Zealand, Tahiti, Japan, China, India and Ceylon and painting 110 watercolours. ... In Ceylon Chevalier left the Duke at Kandy and travelled to England, where he spent the rest of his life. On 3 August 1871, the Duke showed the Queen 'the beautiful drawing & sketches by Chevalier of his cruise' (Journal).' (D. Millar, *The Victorian Watercolours and Drawings in the Collection of Her Majesty The Queen*, I, London, 1995, p.190). There are just a handful of portrait studies in 'Alfred, Duke of Edinburgh's Scrapbook, 1869 Red' which date to the *Galatea's* Hong Kong anchorage between 31 October and 16 November 1869. (D. Millar, *Ibid.*, nos 980, 985, 988 and 989). Chevalier exhibited a Hong Kong subject in the exhibition of *Watercolour sketches and drawings in illustration of the cruise ...* held at the South Kensington Museum in 1872 (no.50. 'The Harbour of Hongkong with H.M.S. *Galatea*; the new town-hall seen in the foreground; the 2nd of November 1869.')

We are grateful to Simon Gregg for confirming the attribution.



86



87



88

VARIOUS PROPERTIES

86
CHINESE SCHOOL, 19TH CENTURY

Hong Kong

watercolour on paper
 30 x 54in. (76.2 x 137.2cm.)

£10,000-15,000

US\$13,000-19,000
 €12,000-17,000

88
CHINESE SCHOOL, CIRCA 1865

Hong Kong

oil on canvas
 17½ x 30⅞in. (44.4 x 78.5cm.)

£25,000-35,000

US\$32,000-44,000
 €29,000-40,000

PROVENANCE:
 with Martyn Gregory, London, cat.59, 1992, no.100.

87
CHINESE SCHOOL, CIRCA 1870

Hong Kong

oil on canvas
 17¼ x 29¼in (43.8 x 74.2cm.)

£10,000-15,000

US\$13,000-19,000
 €12,000-17,000



***89**

ENGLISH SCHOOL, CIRCA 1810

At Lucknow - six views

all titled in the margins, all embossed with Benjamin Wolff's collector stamp (a five pointed crown with initials 'B W')

watercolour on paper

unframed

21 $\frac{1}{8}$ x 26 $\frac{5}{16}$ in. (54.3 x 67.5cm.) and smaller

with an unframed Company School watercolour of a goat from the same collection

(7)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Benjamin Wolff, Engelholm Manor, Denmark.





COLONEL MORDAUNT'S COCK MATCH.

Printed and Sold by W. Woodcut, in the Strand, London.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

90

LUCKNOW SCHOOL, 1790S, AFTER JOHAN ZOFFANY, R.A.

Colonel Mordaunt's Cock Match

pencil and oil on paper laid down on canvas

the picture 33 $\frac{1}{8}$ x 43 $\frac{1}{4}$ in. (84.1 x 109.7cm.)

38 x 48in. (96.5 x 122cm.) including painted margin

with a fine copy of Earlom's mezzotint (P. 21 x 26%in.), published by Robert Sayer, London, 1792.

(2)

£40,000-60,000

US\$50,000-75,000

€46,000-68,000

PROVENANCE:

with Commander Hawkes, 1956.

Anon. sale, Sotheby's, London, 24 Nov. 2005, lot 78 (as 'After Johann Joseph Zoffany, R.A.').

LITERATURE:

C. Greig in M. Postle (ed.), *Johan Zoffany, R.A.: Society Observed*, New Haven and London, 2011, p.273.

Johan Zoffany's primary version of 'Colonel Mordaunt's Cock Match' was done for the Governor General – Warren Hastings – in Lucknow between 1784 and 1788. It is widely regarded as one of the most iconic images, by a European artist, that survives from 18th-century India. Indeed it marked the pinnacle of Zoffany's five years in India and it is the evocation of Asaf-ud-Daula's Lucknow itself – cosmopolitan, brilliantly colourful, lively and disorderly. It shows an encounter between the Nawab and his close friend Colonel Mordaunt. Both were passionately fond of Cock fighting – a pastime as popular in India as it was among all levels of Society in England at the time. In attendance were Indians of every description – members of the Court, Hindus jostling with Muslims and also various members of the European community in Lucknow at the time – they included Zoffany's friends – Colonel Claude Martin, John Wombwell and his fellow artist Osias Humphrey. Few other paintings captures so precisely the close relationship that then existed between Indians and Europeans – something that was to change within a very few years.

A second version of the Cock Match (done for the Nawab himself) was, until recently, thought to have been lost – it had been widely suggested that it was destroyed during the upheavals of 1857 in Lucknow. The so called Ashwick version (White's Club) has been the subject of much disagreement over many years. Although Manners and Williamson, in their biography of Zoffany published in 1920, identified this work as by Zoffany (correctly as it now seems) almost everything else they wrote about it was inaccurate. Subsequently Mildred Archer attributed the work to Robert Home and others suggested that it was by a Company painter. At the time of the Zoffany retrospective exhibition at the Royal Academy in 2012 the painting was carefully re-examined. What was revealed was entirely unexpected. It was clear that various figures including Mordaunt, the Nawab, Claude Martin, Benoit de Boigne (absent from the Hastings version), Marcus Sackville Taylor and others were done by Zoffany himself. Much of the background including the distant landscape and the sofa also seem to be by Zoffany. But most of the other Indian figures and some of the Europeans were clearly finished by an Indian hand, probably over Zoffany's outlines. This suggests that when Zoffany left Lucknow for the last time early in 1789 he had still not completed the Nawab's version (probably through lack of payment from the Nawab) and the Nawab then employed one of his local artists to finish it for him. More recent examination of these figures suggest that he is likely to have been an artist closely associated with the clever painter Nevasi Lal.

As with the Ashwick painting there has always been a certain degree of disagreement among scholars about our work. When previously offered for sale (Sotheby's, London, 24 Nov. 2005, lot 78) any attribution to a possible artist or even school was left open. At the time there was confusion as to where this painting had been done – in India or back in London, and whether it derived solely from the original painting or alternatively after Earlom's mezzotint print. Careful scrutiny of the details in the various versions reveals that our painting must derive from the Earlom mezzotint done in 1792 rather the original Hastings version – there is no doubt that the characterisation of the figures resembles those in the print rather than the original painting and there are numerous other details found in our painting that are included in the print but absent in the original. For instance Lieutenant Golding is shown seated on a red lined cushion as in the print but not shown in the original, and the Nawab's green cummerbund appears in the print but not in the Hastings painting. The artist here must also have been familiar with the Nawab's version – for instance Hasan Reza Khan's vivid blue coat is identical in our painting and in the Nawab's version (patterned in the Hastings painting); Mr Wheeler is shown here in a brown coat as in the Nawab's version, whereas it is dove grey in the Hastings original, and the Nawab's striped pyjamas are taken straight from the Nawab's picture.

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.





The present painting appears to have been done on thick handmade Indian paper and is unusual, in that it is on single large sheet. Paper making was recorded in the Indian Subcontinent as early as 7th century in Gilgit but it was generally unknown in India until the Muslim invasions. Paper manufacturing became widespread across Northern India following the establishment of the Delhi Sultanate in the 13th century. As early as the 15th century the Chinese traveller Ma Huan praised the high quality of the paper that was being produced in Bengal. By the 18th century, paper of exceptional quality was produced in many centres, and some consider that it far surpassed that made in Europe at the time. Careful examination of the painting reveals extensive under drawing in pencil over which the thin oil paint has been applied. This technique closely resembles the application of gouache or watercolour to interior Court scenes by Lucknow artists working for Asaf-ud-Daula. It is clearly not by Nevasi Lal, whose figures were entirely different from those shown here. We can only guess at other possible hands. There is evidence that the Delhi artist Lalji was working with and possibly assisting Zoffany in Lucknow in the mid-1780s. It is probable that he would have familiarised himself with the European technique of oil painting while working with Zoffany. While he seems to be the most probable artist to have done this work in the 1790s, absence of other comparable examples precludes any firm attribution.

Charles Greig, 8 September 2019



91



91



92

VARIOUS PROPERTIES

91

THOMAS DANIELL, R.A. (1749-1840)

Old Lungoor Ghur; and Near Nyтана, Srinagar Mountains

the first inscribed 'Old Lungoor Ghur' (lower left) and numbered '28?' (upper right), and inscribed 'N.100 Old Lungoor Ghur / Srinagar mountns. / No. 86 4th day's march from Srinagur' on the reverse, the second numbered '37' (upper right), inscribed 'N. 108 Near Nyтана / Srinagar mountns- / No. 99' on the reverse

pencil and watercolour on paper

the first 14½ x 18½in. (36.8 x 46.9cm.)

the second 14½ x 18in. (36.8 x 45.7cm.)

(2)

£4,000-6,000

US\$5,000-7,500

€4,600-6,800

Two drawings from the farthest extent of the Daniells' first 'northern tour' of India, from Calcutta to Srinagar and back, in 1788-1791, when they became the first Europeans to reach, and climb in, the foothills of the Himalayas. They reached Srinagar on 27 April 1789. Their sketches of the foothills in the state of Garwhal would furnish a dozen plates, half of the fourth volume of their *Oriental Scenery*. For their washed drawings here see Christie's, London, 24 Sept. 1996, (*India Observed. The P&O Collection of Watercolours of India by Thomas Daniell, R.A. and William Daniell, R.A.*), lots 55-64.

92

ATTRIBUTED TO WILLIAM DANIELL, R.A. (1769-1837)

Setting in of the Monsoon at Madras

with indistinct signature 'W Daniell' (lower right), inscribed 'Monsoon at Madras / W Daniell RA. / 1832' on the reverse

oil on panel
9¾ x 14¾in. (24.9 x 37.6cm.)

£3,000-4,000

US\$3,800-5,000

€3,400-4,500

The picture appears to be either the model for or a copy of the plate in William Daniell's *Oriental Annual* published in 1834, the heavy figures in the foreground just as in the engraving by W.J. Cooke, suggesting a copy, but the handling of the sea, dramatic sky and background closer to Daniell. The pink sky reflects Caunter's 'descriptive account' of the oncoming storm: 'Meanwhile the lower circle of the heavens looked a deep brassy red, from the partial reflection of the sunbeams on the thick clouds, which had now everywhere overspread it. The sun had long passed the meridian, and his rays were slanting upon the gathering billows, when those black and threatening ministers of the tempest rose rapidly towards the zenith.' (*The Oriental Annual*, London, 1834, p.6).

There are variants of the subject by Daniell, showing the storm at different stages, the large picture exhibited at the Royal Academy in 1833, with its black sky, now in the Yale Center for British Art, New Haven, Connecticut. The viewpoint is the same for the Daniells' 'South East View of Fort St. George', plate VII in volume II of the Daniells' *Oriental Scenery*.



93

WILLIAM HODGES, R.A. (1744-1797)

A storm on the Ganges, with a Bengal country boat in a swell

oil on canvas

17⁷/₈ x 23¹/₂in. (45.5 x 58.7cm.)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

EXHIBITED:

(probably) London, Royal Academy, 1787, no.198 (as 'A desert coast (a study from nature)').

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.



94
ENGLISH SCHOOL, CIRCA 1850

Captain Milford Rees with his horse and groom in barracks
 inscribed 'Mad.' Fusiliers. (European) / Capt Milford Rees XX(?) (lower left)
 pencil, watercolour and bodycolour on paper
 10 7/8 x 14 in. (25.8 x 35.6 cm.)

£3,000-5,000

US\$3,800-6,300
 €3,400-5,700

General Orders of the Military Government of Madras record Captain Milford Rees, 102nd Regiment of Foot (Royal Madras Fusiliers), was granted permission to return home from India at the end of 1851. His Regiment, named the 1st Madras (European) Fusiliers from 1843, returned to Madras from Malacca (where it was stationed 1835-1852) in early 1852. It was deployed to the Province of Pegu in April 1852 during the Second Anglo-Burmese War.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

95
C. H. WHITTENBURY (19TH CENTURY)

Flat racing on the Indian coast

oil on canvas
 21 x 31 1/2 in. (53.5 x 80 cm.)

£15,000-20,000

US\$19,000-25,000
 €17,000-23,000

PROVENANCE:
 Anon. sale, Bonhams, London, 12 Dec. 2007, lot 63.
 Private Collection, England.



Our object in conquering India, the object of all our cruelties, was money. ... Every shilling of this has been picked out of blood, wiped and put into the murderer's pocket. ... We shall yet suffer for the crime as sure as there is a God in heaven.

Sir Charles James Napier, 1840

96

COMTE HIPPOLYTE CAÏS DE PIERLAS (1788-1858)

The Victory of General Sir Charles Napier at the Battle of Scinde

signed, inscribed and dated 'VICTORY / OF GEN^L S^R CHARLES / NAPIER / MEEANEE IN SINDE / 17 FEB^R. 1843 / C. Di Pierlas.

f.1850' (lower left)

oil on canvas

29½ x 40½in. (75 x 103cm.)

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

Napier, the commander of the Bombay Army of the British East India Company, was sent by the Governor General Lord Ellenborough to the province of Sind in 1843 to put down the Baluchi insurrection: '... when there were outbreaks of violence in Hyderabad, the main city of Sind, in December 1842 Napier began to move his troops up the Indus towards the city. ... when the British residency was attacked Napier moved swiftly and met the enemy on 17 February on the Fuleli River at Miani. Victory established Napier's almost mythic reputation, for he had only 2200 men, mostly sepoy, while the enemy had about 20,000. His losses, the dead and the wounded, amounted to fewer than 300, and he estimated that the amirs had lost 6000. Afterwards it was alleged that the bloodshed could have been avoided: the amirs had in fact signed the treaty, but Napier had not informed the governor-general. If Napier had indeed deliberately withheld the fact of the treaty's being signed, it was probably because he had already decided the amirs' fate. ... While many praised the annexation of Sind, for which Napier was made a GCB in November 1843, some criticized the action. According to Gladstone the whole cabinet was against it, questioning both its morality and its wisdom. Members of the East India Company board of directors, ever since Wellesley's great conquests, had been critical of the conquests made in their name. The Sind war and annexation were impolitic and unjust, some of them argued, and so far from increasing the revenues of India, they showed how Sind was a drain on government finances. There was, however, no disposition on the part of the authorities in India or Great Britain to return the kingdoms to the amirs.' (DNB). Napier subsequently served as Governor of Sind and Commander-in-Chief in India.



VARIOUS PROPERTIES

97

CAPTAIN ROBERT SMITH (1787-1873)

A military station in India with troops outside a bungalow

bodycolour on prepared canvas
24 x 36in. (60.9 x 91.4cm.)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

This large bodycolour is an unusual work by Smith, who rarely worked in this medium on this scale. Smith served in India from 1805-1830, in the Bengal Engineers. The Surveyor General lauded him as 'by far the best draughtsman I am acquainted with. His masterly rapid pencil particularly qualifies him for survey of the Frontier, as he will be able to delineate the passes and surrounding country with the greatest correctness.' (*Survey of India Records*, New Delhi, 1947, 126, p.134). There are Indian sketchbooks and drawings by Smith in the India Office Library and his illustrated diary, 'A Pictorial of Travels in Hindustan from 1828-1833 by Captain Robert Smith, late H.M. 44th Regt' is in the Victoria & Albert Museum. Many of his field sketches were worked up into large oils, lively works punctuated with fine detail and colour which establish him as the leading topographical artist active in India in the 1820s and early 1830s.



98

C.J. MARTIN (FL.1843-1853)

View in Calcutta

signed and dated 'C.J.MARTIN. / 1853.' (lower right), with ownership inscription and indistinct title 'J. W. Linzee View of...' on the stretcher

oil on canvas

15¾ x 25½in. (40 x 64.7cm.)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

PROVENANCE:

J[ohn] W[illiam] Linzee, Calcutta (ownership inscription on the stretcher).

Four views of Calcutta painted by Martin for Linzee suggest the artist may have been in the employ of John W. Linzee (1821-1915), a Boston-born American supercargo who was living in Calcutta in the 1850s and 1860s. The views, including the present canvas, are all of similar size, and may have been part of a suite of works painted for Linzee. Of the other three, two are in the Peabody Museum of Salem, Massachusetts, one inscribed 'Painted by C.J. Martin for John W. Linzee, Calcutta, June 1852' and the other 'C.J. Martin, N.Y., 1853' (for which see M.V. and D. Brewington, *The Marine Paintings and Drawings in the Peabody Museum Revised Edition*, Salem, 1981, pp.196-97, nos 897 and 898), and the third 'painted for John W. Linzee' was sold in these rooms, 10 June 1997, lot 89 ('Shipping on the Hooghly River', 1852).

C.J. Martin is thought to have been an American artist, whose few surviving works see him active in Rio de Janeiro c.1848-51 and in India in 1852-3.

99

ARTHUR WILLIAM DEVIS (1762-1822)

The Snakecharmer

oil on canvas

30¾ x 21¼in. (78.1 x 5.2cm.)

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

PROVENANCE:

Anon. sale, Sotheby's, London, 10 July 1985, lot 107 (as 'Circle of George Beechey').

EXHIBITED:

Preston, Harris Museum and Art Gallery, *Arthur William Devis, 1762-1822*, Preston, 2000, pp.23, 54 and 59, no.36, illustrated in colour pl.31: 'Late Works. ... His continued interest in Indian subjects is also evidenced by ... *The Snakecharmer* ... generally regarded as a subject painting by Devis and combining a soft focus, sentimental female figure group, characteristic of his earlier work, with much more finished figures and objects in the foreground.' (Stephen Whittle in the exhibition catalogue).





PROPERTY FROM AN IMPORTANT
EUROPEAN COLLECTION

λ100

**ALFRED JONNIAUX (1882-1974), AFTER
PHILIP DE LÁSZLÓ**

*Portrait of Maharani Indira Devi of Cooch
Behar*

signed and dated 'A. JONNIAUX PARIS 1932'
(lower left)

oil on canvas

63 $\frac{7}{8}$ x 45in. (162.4 x 114.3cm.)

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

PROVENANCE:

Anon. sale, Claude Boisgirard, Paris, 4 April 1997,
lot 62.

EXHIBITED:

Paris, Grand Palais, *Des Grands Moghols aux
Maharajahs*, March-June 2017.

LITERATURE:

A. Jaffer and A. Okada, *From the Great Mughals to
the Maharajas*, Paris, 2017, p.330, no.245.

After his studies in Brussels, Jonniaux established himself as a portrait painter in Paris and London where he painted prominent society figures and members of the European nobility and royal families. Indira Devi (1892-1968) was the daughter of the Gaekwar and Maharani of Baroda. While betrothed to the Maharaja of Gwalior, she met and fell in love with the younger brother of the Maharaja of Cooch Behar, Jitendra Narayan, and despite ferocious opposition from her parents, married him in London in 1913. Throughout the 1920s and 1930s she was a leading social figure in Anglo-Indian society. She was celebrated for her good looks and with the support of her mother she opposed the Purdah system of female seclusion, often appearing in public unveiled. Her eldest son assumed full powers as ruler of Cooch Behar in 1936 and from then on she spent the majority of her time in Europe, especially in London, where she popularised the sari as a mode of dress. Her second daughter, Gayatri, became the Maharani of Jaipur and achieved the largest-ever personal majority in the 1962 Indian General Election.

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.



101

GEORGE LANDSEER (1834-1878)

Portrait of H. H. the Maharaja Tukoji Rao II Holkar of Indore, seated small full-length on a cushion

signed, titled and dated 'H.H the MAHARAJAH of INDORE. / George Landseer. / 1861.' on the reverse, further titled on the remains of an old label on the stretcher
oil on canvas

23⁷/₈ x 17¹/₂in. (60.6 x 44.4cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

The Harewood Charitable Trust; Christie's, London, 26 July 1985, lot 252 (part).
with Richard Feigen, New York.
The Ehrenfeld Collection; Sotheby's, London, 25 May 2005, lot 391.
Anon. sale, Christie's, South Kensington, 9 Oct. 2012, lot 268.
with Amir Mohtashemi, 2016.

EXHIBITED:

San Francisco, Fine Arts Museums of San Francisco, *Interaction of Cultures: Indian and Western Paintings (1780-1910) from the Ehrenfeld Collection*, Feb.-May 1998, no.24.
San Francisco, Fine Arts Museums of San Francisco, *Reverie and Reality: Nineteenth-Century Photographs of India from the Ehrenfeld Collection*, Sept. 2003-March 2004, no.16.
Paris, Grand Palais, *Des Grands Moghols aux Maharajahs*, March-June 2017.

LITERATURE:

A. Jaffer and A. Okada, *From the Great Mughals to the Maharajas*, Paris, 2017, p.226, no.168.
J. K. Bautze, *Interaction of Cultures: Indian and Western Paintings (1780-1910) from The Ehrenfeld Collection*, Virginia, 1998, p.115.

The artist (Sir Edwin Landseer's nephew) travelled to India in 1859 and spent fifteen years on the subcontinent. He accompanied Lord Canning (the Governor-General of India 1856-1862) on his tour of Kashmir in 1860. The Holkar Dynasty ruled a princely state in Central India under the protectorate of British India. The Maharaja portrayed here is Tukoji Rao Holkar II, Maharaja of Indore (1832-1886).



102 (part)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

102

ANDREW NICHOLL, R.H.A. (1804-1866)

Kew avenue from my own gate near Colombo, Oct 31 1848; and Elie House, Mutural, Colombo – a sketch

the first titled and dated 'Oct 31 1848' on the reverse

the second signed 'And^m. Nicholl, R.H.A.' (lower left)

both pencil and watercolour on paper

the first 17½ x 12¾in. (44.4 x 32.4cm.)

the second 14 x 20½in. (35.6 x 52.3cm.)

(2)

£2,000-3,000

US\$2,500-3,700

€2,300-3,400

PROVENANCE:

(Kew) Anon. sale, Christie's, London, 10 July 1984, lot 71.

The Belfast-born Nicholl arrived in Ceylon on 26 September 1846 on the paddle-steamer *Precursor* from Falmouth, the successful applicant for the post of teacher of Drawing at the Colombo Academy. He accompanied Sir James Emerson Tennent, the Civil Secretary to the Government of Ceylon, on his official tour of Ceylon in July-August 1848, and published his *A Sketching Tour of Five Weeks in the Forest of Ceylon; Its Ruined Temples, Colossal Statues, Tanks, Dagobahs*, etc. in the Dublin University Magazine in 1852. He left Ceylon in 1849 and later furnished Emerson Tennent with illustrations for his *Ceylon; an Account of the Island, Physical Historical and Topographical etc.* published in two volumes in 1859.

The second is a sketch of the house belonging to the Colonial Secretary Philip Anstruther, later occupied by the artist's patron Emerson Tennent, who described it thus: 'It stands on the ridge of a projecting headland, commanding a wide prospect over the Gult of Maunar, and in the midst of a garden containing the rarest and most beautiful trees of the tropics.' For the finished watercolour see Sotheby's, London, 16 Nov. 1989, lot 123.



103

ANDREW NICHOLL, R.H.A. (1804-1866)

Abhayagiri Dagoba in Anuradhapura, Sri Lanka

signed 'A. Nicholl. R.H.A.' (lower right)

pencil, pen and brown ink and watercolour heightened with scratching out on paper
19¾ x 29½in. (50.1 x 73.9cm.)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

PROVENANCE:

Anon. sale, Sotheby's, London, 29 March 1982, lot 54.

The subject (the ruins of the Buddhist Abhayagiri Dagoba in Anuradhapura in northern Sri Lanka) is taken from Nicholl's five-week tour of Ceylon with his patron and friend, Sir James Emerson Tennent, in the summer of 1848. Nicholl surveyed the archaeological sites of Gadaladeniya, Kandy, Dambulla, Sigiriya, Polonnaruwa and Anuradhapura on the tour, documenting all of the sites with detailed drawings, and returned exhausted to Colombo:

'I hired a palanquin carriage to convey me to my house, on the Colpetty road, five miles where I arrived nearly barefooted; my shoes having been worn out, and my clothes hanging in shreds, completely exhausted from excessive fatigue and exposure to the sun's heat and malaria of the swampy forests with my sketches strapped over my shoulder which I carried them night and day after leaving Anuradhpooa. In the course of the morning I received a note from Dr. Williams, inviting me to dine with Sir Tennent and others of the party, and officers of the Royal Artillery, all of who were glad of my return. I retired early sick and travel worn and the following morning found me dangerously ill of jungle fever. Thus terminated my sketching tour through the forest of Ceylon, the most interesting I ever had in my life and although attended with both danger and fatigue, yet the enjoyment which I derived from it far more than compensated for the hardship of the journey, and will for ever considered by me, the most delightful of all my sketching excursions, either at home or distant lands.' (A. Nicholl, 'A Sketching tour of Five Weeks in the Forests of Ceylon, its ruined temples, colossal statues, tanks dagobahs', *Dublin University Magazine*, 1852).



104



105



106



107

104

CONSTANCE FREDERICA GORDON CUMMING (1837-1924)

The Brazen Palace, Anuradhapura (Sri Lanka)

signed, extensively inscribed and dated 'C.F. Gordon Cumming. June 16th 73' (lower left)
pencil and watercolour heightened with white on paper
15 $\frac{7}{8}$ x 24 $\frac{7}{16}$ in. (40.3 x 63.2cm.)

£2,000-3,000

US\$2,500-3,700
€2,300-3,400

PROVENANCE:

Anon. sale, Christie's, London, 25 May 1995, lot 179.

The Brazen Palace was a monastery built by King Dutugemunu in c.164 BC for the accommodation of one thousand Buddhist monks who attended the sacred Bo tree. 'At the time of our visit to Anuradhapura the pilgrims had assembled in vast numbers to celebrate the festival of the midsummer new moon, and their simple camps - yellow tents of great talipot palm-leaves ... formed a very picturesque feature in the scene ... with reverent steps they trod the green forest glades, marking the course of the main streets of the Holy city, and guided by the yellow-robed Buddhist priests many of the pilgrims carried small flags and banners, and one group carried a miniature ark containing a Golden Lotus Blossom, to be offered to the sacred Bo tree.' (C.F.Gordon Cumming, *Two Happy Years in Ceylon*, I, London, 1892, p.403).

105

CONSTANCE FREDERICA GORDON CUMMING (1837-1924)

The Kuttam Pokuna or twin bathing tanks near the Jetawanarama Dagoba-Anaraiapura

signed, titled and dated 'June- 73- / CF. Gordon Cumming' (lower left)
pencil and watercolour heightened with white on paper
19 $\frac{1}{8}$ x 29 $\frac{1}{16}$ in. (48.5 x 74.3cm.)

£1,500-2,500

US\$1,900-3,100
€1,700-2,800

PROVENANCE:

Anon. sale, Christie's, London, 25 May 1995, lot 187.

'Still more worthy of note are the Kottum Pokuna, or twin bathing places, two beautifully constructed tanks, lined with great stones laid in terraces, and flights of steps, with handsome balustrades descending from every side to where water once was ... I thought this strange ruin of ancient luxury, now encompassed by the great lonely forest, was as remarkable a scene as any in the jungle city.' (Ibid, p.427).

106

CONSTANCE FREDERICA GORDON CUMMING (1837-1924)

Shrine of Sri Pada Holy Foot on top of Adam's Peak

signed, titled, extensively inscribed and dated 'C.F. Gordon Cumming / Jan 28th. 74' (lower right)
pencil and watercolour heightened with white and gum arabic on paper
15 $\frac{3}{8}$ x 24 $\frac{3}{16}$ in. (39.2 x 61.9cm.)

£1,500-2,500

US\$1,900-3,100
€1,700-2,800

PROVENANCE:

Anon. sale, Christie's, London, 25 May 1995, lot 186.

'The Sri Pada, the Holy Foot, [is] so named on account of a natural mark on the extreme summit [of the mountain], which, to the eye of the faith, was in remote ages in some degree suggestive of a huge footprint, and was accordingly revered as a miraculous token of the place having once been visited by some supernatural being ... Tradition says the hollow footprint should contain a supply of fresh water supplied from Heaven which cures all diseases.' (Ibid, pp.310-337). Adam's Peak, the highest point in Ceylon, is 7352 feet above sea level. When Gordon Cumming first saw the mountain she wrote: 'There in the early dawn, it stood revealed, a deep blue peak cutting against a golden sky. To reach this high point became the desire of my heart.' (Ibid, p.322). She scaled the mountain in February 1874.



108

107

CONSTANCE FREDERICA GORDON CUMMING (1837-1924)

Sacred Bo Tree at the burial place of the Kandian Queens, Kandy (Sri Lanka)

signed with initials, inscribed and dated 'Sacred Bo Tree at the Burial place of the / Kandian Queens Kandy May 74 / C.F.G.C.' (lower right)
pencil and watercolour heightened with white on paper
13⁷/₈ x 21¹/₄in. (35.3 x 53.9cm.)

£1,500-2,500

US\$1,900-3,100
€1,700-2,800

PROVENANCE:

Anon. sale, Christie's, London, 25 May 1995, lot 182.

'... somewhat off the beaten track are the tombs of the Kandyan queens – not beautiful in themselves ... but ... glorified by the surrounding foliage. The red-tiled double roof, shaded by luxuriant palms loaded with nuts and blossom, each crown a study in green and gold and brown; gnarled old temple-trees filling the air with fragrance; and yellow-robed priests laying offerings of yellow flowers before small dome-shaped relic-shrines, beneath huge Bo-trees with spiritual-looking white stems and light foliage, which ... quivers ceaselessly even when there is scarcely a perceptible breath of air.' (Ibid, pp.247-8).

108

CONSTANCE FREDERICA GORDON CUMMING (1837-1924)

A mountainous landscape, Sri Lanka

signed with initials and dated 'april 25th -74 / C.F.G.C.' (lower left) and extensively inscribed (along the lower edge)
pencil and watercolour heightened with white on paper
15¹/₂ x 24¹/₂in. (39.4 x 62.2cm.)

£2,000-3,000

US\$2,500-3,700
€2,300-3,400

PROVENANCE:

Anon. sale, Christie's, London, 25 May 1995, lot 188.

Gordon Cumming wrote of the bread-fruit tree, which features prominently in the foreground of the present work: '... the bread-fruit trees, with their masses of dark-green foliage and large pale-green fruit nestling beneath separate crowns of splendid glossy leaves, deeply indented. I have measured a good many of these leaves, and found some on young trees which actually measured 3 feet 2 inches by 2 feet 4 inches, while others on older trees averaged 21 to 25 inches in length. Each of these great leaves act as a mirror to reflect the light, so that the bread-fruit casts no great depth of shadow (*Artocarpus incisa*).' (Ibid, p.118-19).



109

CONSTANCE FREDERICA GORDON CUMMING (1837-1924)

Lankatilaka Temple, Sri Lanka

signed, titled, extensively inscribed and dated 'Lankatilaka Temple ... / C.F. Gordon Cumming / May 30th 1874' (lower left)

pencil and watercolour heightened with white and gum arabic on paper

19½ x 28in. (49.5 x 71.1cm.)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

PROVENANCE:

Anon. sale, Christie's, London, 25 May 1995, lot 192.

An ancient Buddhist shrine, the temple of Lankatilaka was erected in 1344 by King Buwanekabahu IV. When Gordon Cumming visited the site she wrote: '... it is most beautifully situated on the crown of a great mass of red rock, which rises ... from the deep circular valley, all devoted to rice-fields, which at the time of my visit were flooded, like innumerable blue curving lakes ... the exterior is so picturesque that I gladly devoted all my time to secure a large sketch of the whole scene from across the valley.' (Ibid, p.274).



PROPERTY FROM AN AMERICAN COLLECTION

λ*110

FRANCIS HELPS (1890-1972)

The 1924 British Mount Everest Expedition: sherpas loading yaks with supplies

signed and dated 'Francis Helps 24' (lower left), signed with initials 'FH' (on one of the packing crates)

oil on canvas

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

£3,000-5,000

US\$3,800-6,200

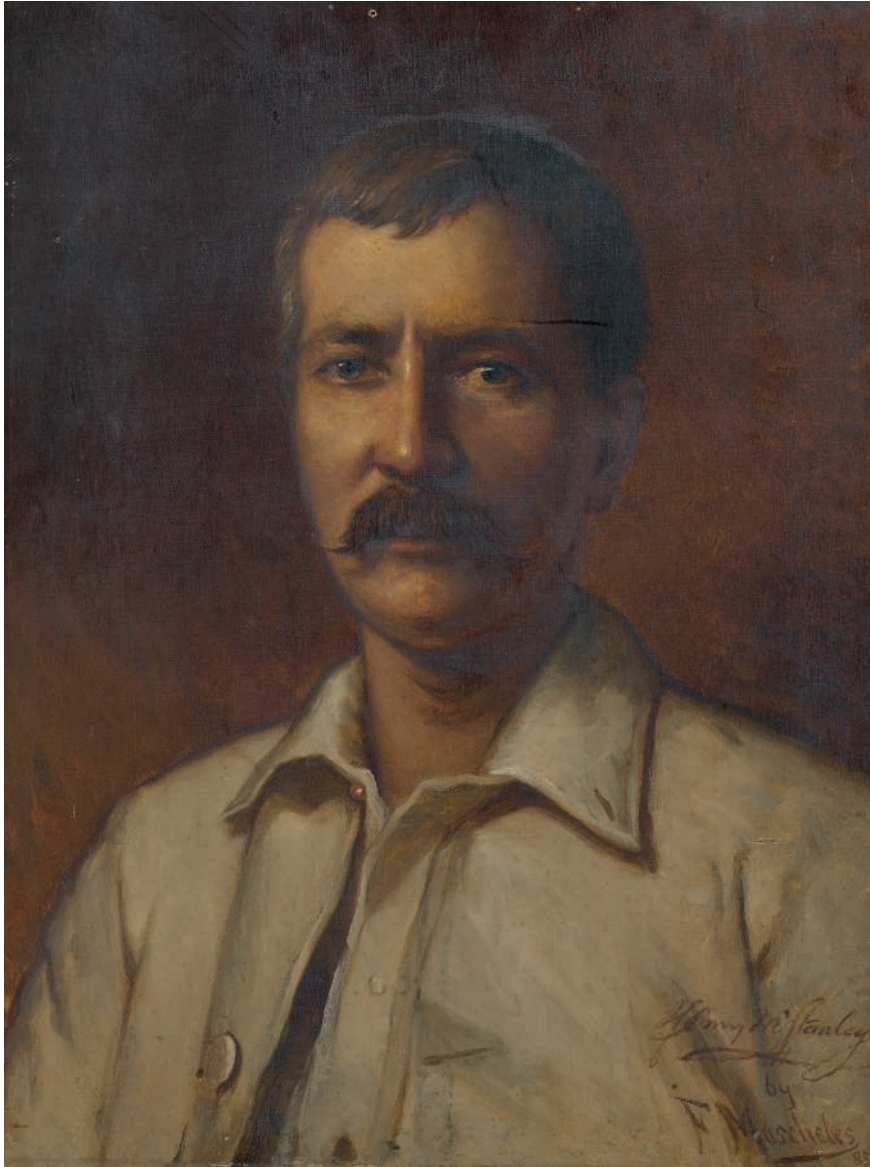
€3,400-5,600

PROVENANCE:

Walter Seymour (label on reverse of the frame).

Anon. sale, Kaminski, Beverly, Massachusetts, 16 Feb. 2014, lot 8109.

A pupil of Tonks at the Slade School of Art, Francis Helps was the official artist on the British Mount Everest Expedition, 1924, which saw Mallory and Irvine lose their lives on the mountain. A selection of his expedition paintings and drawings was exhibited alongside Noel's photographs at the Alpine Club in 1925 (*Exhibition of Paintings and Photographs by Francis Helps and Capt. J. B. L. Noel from the Mount Everest Expedition, 1924, Jan.-Feb. 1925*). The expedition surgeon, T. Howard Somervell, also sketched on the expedition.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

111

FELIX STONE MOSCHELES (1833-1917)

Henry Morton Stanley, bust length, in tropical dress

signed and inscribed 'Henry M Stanley / by / F. Moscheles / 85' (lower right)

oil on canvas

22½ x 16½in. (56.2 x 41.9cm.)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

PROVENANCE:

Henry Morton Stanley (1841-1901) and thence by descent; Christie's, London, 24 Sept. 2002, lot 56.

EXHIBITED:

London, Grosvenor Galleries, 1885, no.237.

ENGRAVED:

by R. Staudenbaur, Illustrated London News, 11 July 1885, p.33, and 30 Nov. 1889, p.684 (oval format).

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.

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(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), E(2)(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 not 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 amount due under section D3 above; and

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3. TRANSFERRING RISK TO YOU

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

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

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

4. WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

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

5. KEEPING YOUR PROPERTY

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

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) 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) 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 ♀ 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. 139
 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.

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.

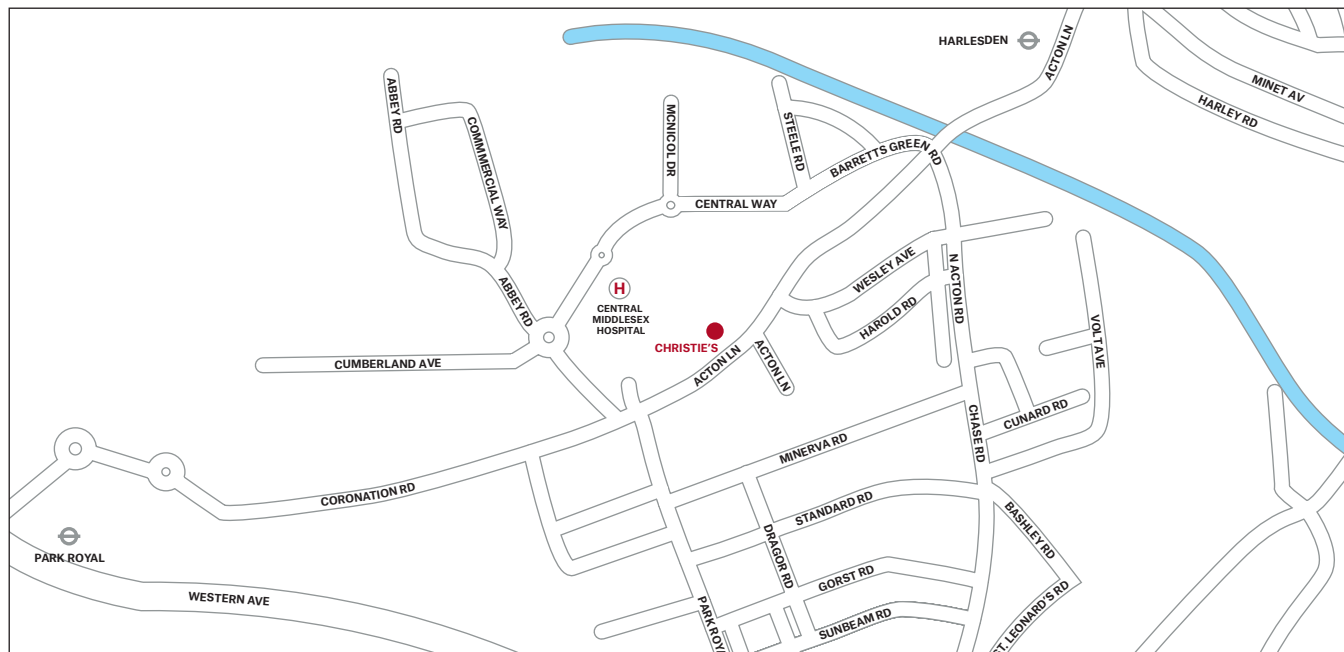
CHRISTIE'S PARK ROYAL

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.





PAUL GAUGUIN (1848-1903)
La Boudeuse
signed 'P Gauguin' (center left)
watercolor over pencil on paper
7½ x 7 in. (19 x 17.7 cm.); irregular
Painted circa 1894
\$400,000-600,000

Voyaging

SELECTIONS FROM

THE **KELTON** COLLECTION

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 11 November 2019

VIEWING

1-11 November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Max Carter
mcarter@christies.com
+1 212 636 2050

CONTACT

Jessica Fertig
jfertig@christies.com
+1 212 636 2050

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



CHINESE SCHOOL, EARLY 19TH CENTURY
Tea Production - a set of twelve
bodycolour and gold paint on silk laid down on paper
each 19¼ x 23½ in. (48.8 x 59.7 cm.) including margins
£60,000-80,000

Voyaging

SELECTIONS FROM

THE **KELTON** COLLECTION

CHINA TRADE PAINTINGS

London, 7 November 2019

VIEWING

1-8 November 2019
8 King Street
London SW1Y 6QT

CONTACT

Nicholas Lambourn
nlambourn@christies.com
+44 (0)20 7389 2040

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue



**SPLENDORS :
MASTERPIECES FROM AFRICA,
NORTH AMERICA
AND OCEANIA**

Paris, 30 October 2019

VIEWING

24-26, 28-29 october 2019
9, avenue Matignon
75008 Paris

CONTACT

Susan Kloman
skloman@christies.com
+33 1 40 76 86 12
+1 212 484 4898

A MAORI GABLE FIGURE, *TEKOTEKO*

New-Zealand

Height: 130 cm. (51¼ in.)

400,000 – 600,000 €

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

TOPOGRAPHICAL PICTURES

29 OCTOBER 2019 AT 2.00 PM

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

CODE NAME: VINCENT

SALE NUMBER: 17707

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

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £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.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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Please tick if you prefer not to receive information about our upcoming sales by e-mail

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

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

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Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

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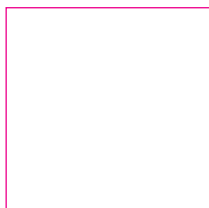
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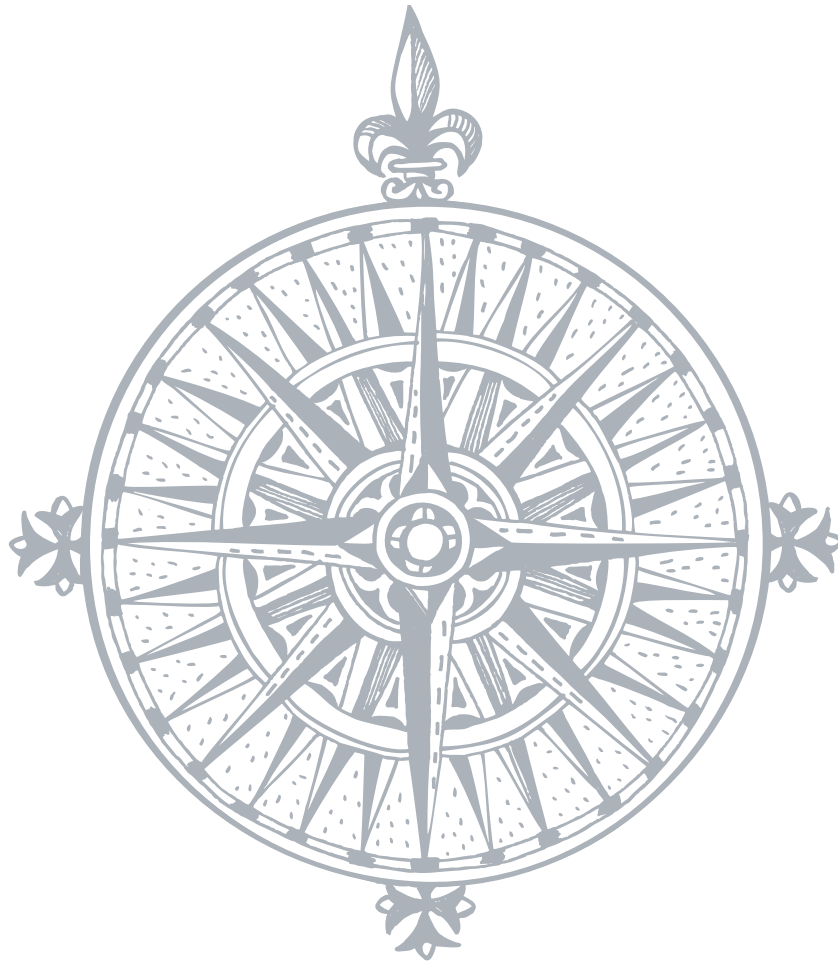
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