

LONDON | 12 DECEMBER 2019

BRITISH ART

Victorian, Pre-Raphaelite & British Impressionist Art

CHRISTIE'S







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

THURSDAY 12 DECEMBER 2019

AUCTION

Thursday 12 December
at 12.00pm (Lots 101-196)

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

VIEWING

Saturday	7 December	12.00pm - 5.00pm
Sunday	8 December	12.00pm - 5.00pm
Monday	9 December	9.00am - 8.00pm
Tuesday	10 December	9.00am - 4.30pm
Wednesday	11 December	9.00am - 4.30pm

AUCTIONEER

Sarah Reynolds

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Lot 128 (detail)

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Lot 109 (detail)

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12 DECEMBER
**IN THE FIELD:
AN IMPORTANT
PRIVATE COLLECTION
OF SPORTING ART**
LONDON

12 DECEMBER
EUROPEAN ART
LONDON

Subject to change

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(actual size)

101

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

The Auctioneer

pen and brown ink on paper, with partial dry stamp 'S... NE/SATIN' (upper left)
6 x 4 in. (16.5 x 10.2 cm.)

£4,000-6,000

US\$5,200-7,800
€4,700-6,900

PROVENANCE:

Anonymous sale; Christie's, London, 3 June 1999, lot 41.

The drawing dates from about 1849, shortly after the formation of the Pre-Raphaelite Brotherhood the previous year.

We are grateful to Malcolm Warner, Executive Director of the Laguna Art Museum, California for dating this drawing.



102

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

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

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

£5,000-8,000

US\$6,500-10,000
€5,800-9,200

PROVENANCE:

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

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

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

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



103

103

HENRY JAMES HOLIDAY (1839-1927)

Study of a woman in Egyptian dress

pencil, pen and brown ink and brown wash, heightened with white
on blue-green paper
14 x 10 in. (36.5 x 25.4 cm.)

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 4 April 1978, lot 39 (part),
as *The Rameses*.
with Julian Hartnoll, London, 1979.

This drawing was part of a larger sheet headed *The Rameses*,
alongside another figure study of a woman in a similar dress. Holiday
designed the costume for Rameses in Walter Crane's 1899 masque,
Beauty's Awakening, performed by the Art Worker's Guild at the
Guildhall, and it seems likely that these designs were for costumes
for his attendants.

Holiday also used this pose with a different costume for one of the
figures in the *Apollo and the Muses* frieze that he designed for the
Clifton Theatre (H. Holiday, *Reminiscences of my Life*, London, 1914,
ill. opposite p.114), and again with slight adjustments for one of the
figures in his *Moses Leaving the Court of Pharaoh* stained glass
window (versions in Durham Cathedral and Richmond, Virginia).



104

104

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

*A figure study for the knuckle player in
'When The World Was Young'*

with studio stamp (lower right)
black and white chalk on terracotta paper
14 x 10 in. (35.6 x 25.4 cm.)

£2,500-3,500

US\$3,300-4,500
€2,900-4,000

PROVENANCE:

Anonymous sale; Phillips, London, 15 April 1985, lot 52 (part).
with Julian Hartnoll, London, 1997, where purchased by the
present owner.

LITERATURE:

C. Monkhouse, 'The Life and Art of Sir Edward John Poynter',
Art Journal Easter Annual, London, 1897, p.8.

The present drawing is a study in reverse for the left hand figure in
When the World was Young, exhibited at the Royal Academy in 1892
(no. 265).

PROPERTY OF A FAMILY

105

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

Three sheets of figure studies:

*A drapery study of a seated figure with a
subsidiary study of a hand, a composition study
for 'The Golden Stairs' (on the reverse);*

*Two studies of a female figure leaning forwards,
one nude and one clothed; and Study of a female
head, possibly Frances Graham*

all pencil on paper

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

(3)

£4,000-6,000

US\$5,200-7,800

€4,700-6,900

We are grateful to Colin Cruise for suggesting the identification of the third drawing as Frances Graham (1854-1940). Frances was the daughter of William Graham, the Liberal M.P. for Glasgow and a great patron of Burne-Jones. Frances shared her father's love of art, and often visited artists' studios with him. Burne-Jones fell in love with her, and she was often the subject of portrait drawings and paintings, as well as the model for several larger compositions including *The Arming of Perseus* and *The Golden Stairs*.



PROPERTY FROM A PRIVATE COLLECTION (LOTS 106-107)

The following two lots are watercolour and chalk studies for the East Window of All Saints church in Cambridge, built by the English Gothic Revival architect, George Frederick Bodley. All Saints is situated in Jesus Lane, opposite Jesus College for which the artist was to design some of his greatest windows in the following decade. All Saints was constructed between 1863 and 1870, and the full window scheme was produced by Morris & Co. in 1866. However, several of the individual figures had been designed earlier in the 1860s for different churches. Twelve out of the twenty figures were designed by Burne-Jones himself, nine of which were original designs. Of the residual figures, four were designed by Ford Madox Brown, all of them initially created for other churches. The remaining four were conceived by William Morris. Burne-Jones charged four guineas each for most of the cartoons, the only exceptions being the figures of Adam and Eve in the top tier, which cost the parish another guinea apiece. This may have been because the employment of nude models was involved. The following two studies are full length vertical compositions for the figures of St Agnes and St Dorothy, who can both be found in the lowest row in the East Window, closest to the congregation. The window's lowest tier represents five female saints noted for their rejection of matrimony. St Agnes is second from the left; the others, from left to right, are saints Barbara, Radegunda, Dorothy and Catherine of Alexandria. The complete East Window design shows Christ Enthroned (also designed by Burne-Jones) above a chorus of angels flanked by Adam and Eve, with seventeen saints, leaders and biblical figures below. St Agnes (lot 107) was designed specifically for this window in 1866, and she is easily recognisable due to her attributes of the lamb she holds in her arms, indicative of her innocence, and the palm branch which signifies her as a martyr. St Dorothy is a lesser known saint. Part of her story is that she met a mysterious child on the way to her martyrdom, and they are depicted here, reaching for her hand with their angelic wings clearly visible. She is also depicted with a sword in her right hand, the instrument of her execution.

Burne-Jones was commissioned to render his designs as cartoons with transferable outlines, so the inclusion here of the backgrounds are, as Luke Farey describes, 'intriguingly superfluous' since in the finished stained glass panels the saints are both surrounded with textual and floral ornamentation (L. Farey, *Visions and Visionaries: Visions and Imaginings in Blake, Burne-Jones, Allen Ginsberg, John Latham and other masters*, Llandysul, 2018, p. 48). The presence of the more developed backgrounds are thus suggestive that Burne-Jones added them for his own pleasure, conceiving the studies as works of art in their own right, and not simply as decorative designs.

106

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

St Dorothy

signed with initials and inscribed 'EBJ/to/RH' (lower left), further inscribed 'SA DOROTHEA' (upper right), and further inscribed 'Saint Dorothy given to Rosalind Howard by E.B. Jones' (on an old label attached to the reverse)
pencil, black and red chalk, watercolour and bodycolour, heightened with gum arabic and gold on paper laid on canvas
37½ x 16½ in. (95.3 x 41.2 cm.)

£40,000-60,000

US\$52,000-78,000
€47,000-69,000

PROVENANCE:

given by the artist to Rosalind Howard, Countess of Carlisle, and thence by descent.
Anonymous sale; Christie's, London, 23 November 2005, lot 9, sold after the sale to the present owner.

EXHIBITED:

London, New Gallery, *Exhibition of the Works of Sir Edward Burne-Jones*, 1898-9, no. 56 (lent by the Earl of Carlisle).
London, William Morris Gallery, long-term loan.
London, Guildhall Art Gallery and Spoleto, Palazzo Comunale, *Visionaries and the art of performance: Blake, Allen Ginsberg, John Latham, Ulay and other masters*, 11 December 2018-30 April 2019 and 28 June-14 July 2019, unnumbered.

LITERATURE:

F. de Lisle, *Burne-Jones*, London, 1904, p. 181.
A.C. Sewter, *The Stained Glass of William Morris and his Circle*, Yale, 1974-5, vol. 2, p. 42.

107

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

St Agnes

black chalk, watercolour and bodycolour, heightened with gum arabic on paper laid down on canvas
36¾ x 15¾ in. (93.4 x 40 cm.)
in the original frame

£30,000-50,000

US\$39,000-65,000
€35,000-58,000

PROVENANCE:

probably, with Agnew's, London.
William Hesketh Lever, first Viscount Leverhulme, by whom given to Lady Lever Art Gallery, Port Sunlight, circa 1922.
Trustees of the Lady Lever Art Gallery; Christie's, London, 6 June 1958, lot 15 (42 gns to McLaughton).
Anonymous sale; Sotheby's, Belgravia, 24 October 1978, lot 6.
Anonymous sale; Christie's, London, 16 November 2006, lot 216, where purchased by the present owner.

EXHIBITED:

London, William Morris Gallery, long-term loan.
London, Guildhall Art Gallery and Spoleto, Palazzo Comunale, *Visionaries and the art of performance: Blake, Allen Ginsberg, John Latham, Ulay and other masters*, 11 December 2018-30 April 2019 and 28 June-14 July 2019, unnumbered.

LITERATURE:

R.R. Tatlock, *English Painting of the XVIIIth-XXth Centuries: A Record of the Collection in the Lady Lever Art Gallery, Port Sunlight*, London, 1928, vol. 1, p. 122, no. 3947.



THE PROPERTY OF A PRIVATE FAMILY TRUST

108

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

Spes and Daphne

pencil on two joined sheets of paper laid on linen, wrapped around a wooden board
36 x 48½ in. (91.5 x 123.2 cm.)
in the original frame

£200,000-300,000

US\$260,000-390,000
€240,000-350,000

PROVENANCE:

The artist, and by descent to his son,
Sir Philip Burne-Jones, Bt..

Sale of the remaining works by the late Sir Edward Burne-Jones Bt.; Christie's, London, 5 June 1919,
probably lot 20 (25 gns to Gooden & Fox).

William Hesketh Lever, first Viscount Leverhulme, who gave it to the Lady Lever Art Gallery, Port Sunlight,
probably in 1922.

Trustees of the Lady Lever Art Gallery; Christie's, London, 6 June 1958, lot 12, where purchased for the
present collection.

The present drawing is a large-scale study for a needlework frieze conceived to decorate the dining room at Rounton Grange, Yorkshire, the grand home designed by Philip Webb for the wealthy northern iron and steel manufacturer, Sir Isaac Lowthian Bell. Morris & Company were commissioned by Bell to decorate the interior, and it was one of the firm's most important schemes involving wallpaper, painted ceilings, furniture, and an early example of carpets that were woven at Merton Abbey from 1881. The frieze ran around three of the dining-room walls, illustrating Chaucer's *Romaunt of the Rose*, with Burne-Jones designing the figures whilst Morris worked on the backgrounds. The needlework itself was carried out by Bell's wife, Margaret, and their daughters, Ada and Florence. The scheme took eight years to execute, and was finally completed in 1882. Though the room was later dismantled, the frieze is now displayed at the William Morris Gallery, Walthamstow.

The *Roman de la Rose*, one of the most popular secular texts in medieval literature, is an allegory embodying the conventions of courtly love written by Guillaume de Lorris in the 13th century. The poet or pilgrim seeks his beloved, who takes the form of a rose in a beautiful garden, only gaining her love after many trials and tribulations. We know from the watercolourist George Price Boyce's diary that Burne-Jones was aware of a beautiful fifteenth-century illuminated manuscript of the *Roman de la Rose* produced in Bruges, as he ordered the work to show Boyce during a trip to the British Museum in April 1860. However, the text itself was familiar to Burne-Jones mainly through the translation into Middle-English made by Chaucer, a poet who had inspired the artist since he was an undergraduate at Oxford. Burne-Jones had a lifelong interest in Chaucer's work, collaborating with William Morris on the 1896 version of *The Works of Geoffrey Chaucer*, which featured his wood-cut illustrations.

Spes and Daphne is taken from the scene where the Pilgrim enters the Garden of Idleness and is introduced to the Virtues, arranged in four pairs of figures: Spes and Daphne, Love and Beauty, Largesse and Richesse and Courtesie and Fraunchise. These figures are to aid the Pilgrim in the search for his beloved. The present work belongs to a group of large-scale pencil drawings of the pairs, and *Courtesie and Fraunchise in the Garden of Idleness* sold in these Rooms on 17 June 2014 for £542,500. The drawings made by Burne-Jones for the Rounton Grange frieze are among his finest, and like so much of his work in the 1870s, they show him at his most Italianate. Executed within a few years of his last two visits to Italy (1871 and 1873), this influence can be seen in his use of hard pencil and billowing drapery. The scheme proved particularly fertile for Burne-Jones and several large oil paintings came out of the project, including *Love Leading the Pilgrim* (Tate Britain, London) which was begun in 1877 and completed twenty years later, when it appeared at the New Gallery as the artist's last major exhibited picture.



PROPERTY FROM THE JAMES K. LI COLLECTION

λ*109

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

Rapunzel sings from the Tower

'... in the fire
Of sunset, I behold a face,
Which sometime, if God give me grace,
May kiss me in this very place'

(*Rapunzel* - William Morris)

signed and dated 'F.C.COWPER/ 1908' (lower left)
pencil, watercolour and bodycolour, heightened with gum arabic on paper
26 $\frac{7}{8}$ x 16 $\frac{5}{8}$ in. (68.1 x 41.8 cm.)

£60,000-80,000

US\$78,000-100,000
€70,000-92,000

PROVENANCE:

Mrs A.M.W. Stirling.
The De Morgan Foundation; Christie's, London, 28 November 2001, lot 1,
where purchased by the present owner.

EXHIBITED:

London, Royal Society of Painters in Water Colours, Summer 1908, no. 102.
The Pre-Raphaelites and their Times, exh. circulated in Japan by the Tokyo Shimbun, 1985, no. 37.
University of Nottingham, Djanogly Art Gallery, *Heaven on Earth: The Religion of Beauty in Late Victorian Art*, 7 October-27 November 1994, no. 14.
Bunkamura Museum of Art; Shizuoka Prefectural Museum of Art; Daimatu Museum, Kobe; and Tsukuba Museum of Art, Ibaraki, *The Victorian Imagination*, 1998, no. 89.

This fine example of Cadogan Cowper's work, exhibited at the Royal Watercolour Society in 1908, illustrates the eponymous heroine from the well-known fairytale *Rapunzel*, by the brothers Grimm. Cowper was one of the most interesting of the artists who turned their backs on modernism and attempted to maintain the Pre-Raphaelite tradition far into the 20th century, still exhibiting pictures of this kind as late as the 1950s. Here, Cowper is deeply indebted to Dante Gabriel Rossetti's legacy. This can be evinced through the half-length depiction of a beautiful woman, leaning on a parapet, clad in sumptuous robes and combing her luxuriant tresses - all features integral to the Venetian or Aesthetic style Rossetti evolved in the 1860s. In *Rapunzel*, the picture is dominated by the exotic, boldly patterned fabric of her opulent sleeve of cream and crimson damask.

Cowper also demonstrates his Pre-Raphaelite leanings through his source material. William Morris's version of the fairytale was published in his first volume of poetry, *The Defence of Guenevere*, in 1858, and Cowper quoted from the poem in the R.W.S. catalogue. There are details in Morris's account, for example the description of the heroine 'bearing within her arms waves of her yellow hair', which Cowper seems to consciously echo. The quote he used comes from a passage in which Rapunzel plaintively describes a vision of the knight who may one day come to her rescue.





110

SIR JAMES DROMGOLE LINTON, P.R.I. (1840-1916)

The Redbreast

signed with initials 'JDL' (lower right)
pencil, watercolour and bodycolour, heightened with gum arabic
on paper
11 x 9 $\frac{1}{8}$ in. (28 x 24.5 cm.)

£3,000-5,000

US\$3,900-6,500
€3,500-5,800

Sir James Dromgole Linton began his career as an illustrator and lithographer for *The Graphic*. He exhibited extensively at the Dudley Gallery and the Royal Institute of Painters in Watercolour, becoming president in 1883. His work often focuses on historical subjects, particularly the medieval.

111

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

Making Rose Garlands

signed 'HENRY RYLAND' (lower left)
pencil, watercolour and bodycolour on paper laid on board
13 $\frac{3}{8}$ x 20 $\frac{1}{8}$ in. (35 x 51.4 cm)

£5,000-8,000

US\$6,500-10,000
€5,800-9,200

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111

λ112

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

A study

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

oil on canvas laid down on panel
13½ x 7⅞ in. (34.3 x 18 cm.)

£6,000-8,000

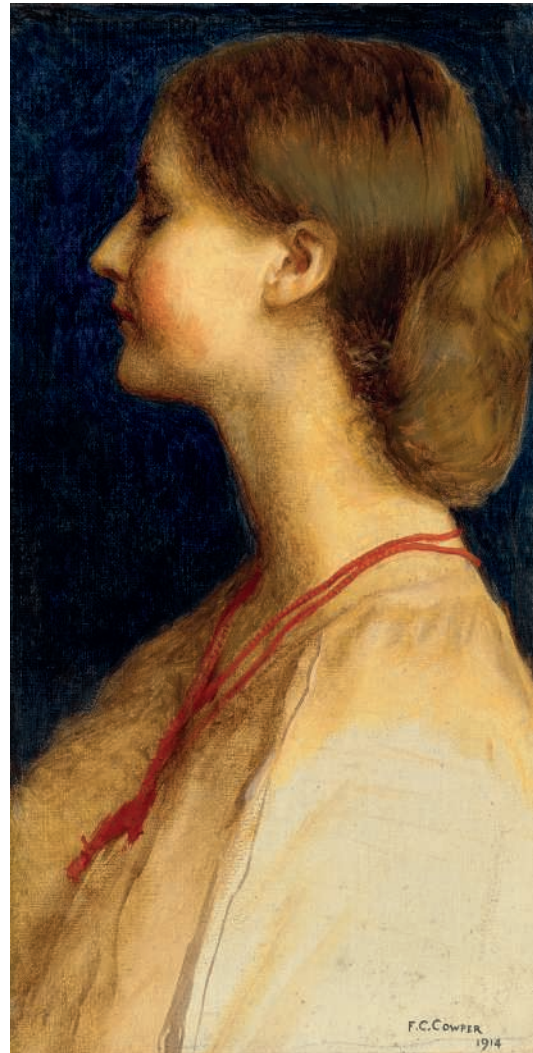
US\$7,800-10,000
€7,000-9,200

PROVENANCE:

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

EXHIBITED:

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



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113

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

The secret

signed with initials 'EFB' (in a cartouche, lower right)
pencil, watercolour and bodycolour on artist's board
19½ x 8½ in. (36.8 x 21.6)

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

EXHIBITED:

London, Dowdeswell Hall, *Eleanor Fortescue Brickdale*, June 1905, no. 3.



114

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

Faust and Marguerite, Opus VII

signed and dated 'L. Alma-Tadema.1857:' (lower left)

pencil, watercolour and bodycolour on paper
18 x 20 in. (45.7 x 50.8 cm.)

£4,000-6,000

US\$5,200-7,800
€4,700-6,900

PROVENANCE:

The artist, until 1912.

Catalogue of the well-known and interesting collection of antique furniture and objects d'art formed by the late Sir Lawrence Alma-Tadema, O.M., R.A. (†); Hampton & Sons, London, 9-13 June 1913, lot 676.

Anonymous sale; Sotheby's, Belgravia, 5 November 1974, lot 78, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, *Memorial of Works by Sir Lawrence Alma-Tadema*, 1913, no. 136.

Sheffield, Mappin Art Gallery; Newcastle-upon-Tyne, Laing Art Gallery, *Sir Lawrence Alma-Tadema*, 3 July-13 September 1976, no. 28.

Amsterdam, Van Gogh Museum; Liverpool, Walker Art Gallery, *Sir Lawrence Alma-Tadema*, 29 November 1996-8 June 1997, no. 2.

LITERATURE:

M. Huish, *British Watercolour Art*, London, 1904.

V. Swanson, *Alma-Tadema: The painter of the Victorian vision of the Ancient world*, London, 1977, pp. 10, 24, 65, 129, pl. 1, illustrated.

V. Swanson, *The Biography and Catalogue Raisonné of the Paintings of Sir Lawrence Alma-Tadema*, London, 1990, pp.24-5, illustrated.

E. Becker & E. Prettejohn, *Sir Lawrence Alma-Tadema*, New York, 1996, p. 131.

The present lot was one the first paintings executed by Lawrence Alma-Tadema at the Antwerp Academy when he was just nineteen years old, and was the earliest watercolour that he included in his list of works with an opus number. Here, Alma-Tadema has beautifully rendered the Gothic church architecture, and Vern Swanson remarks that this work 'exemplifies his abilities as a watercolourist' (V. Swanson, *op.cit.*, 1977, p. 129). At the time of the watercolour's creation, Alma-Tadema was studying German history and literature as a member of the Antwerp *Cercle Artistique*, which explains his choice of subject of Faust and Marguerite.



115

115

RICHARD DOYLE (1824-1883)

Thor, God of Thunder

signed with monogram and dated '1872' (lower left)
 pencil and watercolour, heightened with touches of white on paper
 13⁷/₈ x 19⁷/₈ in. (35.3 x 50.5 cm.)

£4,000-6,000

US\$5,200-7,800
 €4,700-6,900

Richard Doyle was one of the foremost illustrators of fairy subjects in the Victorian era. He joined *Punch* in 1843 and designed its famous cover and contributed to *The Cornhill Magazine* from 1863-4. However, his reputation as an artist was established in 1877 when he had 17 drawings exhibited at the Grosvenor Gallery. His masterpiece is regarded as the book *In Fairyland*, published in 1870 to which he contributed 36 coloured wood engravings to illustrate the verses of the Pre-Raphaelite poet William Allingham. Doyle's nephew was the celebrated crime writer, Sir Arthur Conan Doyle.

116

RICHARD DOYLE (1824-1883)

Pursued by elves

signed 'RDoyle' (lower left)
 pencil, pen and grey ink and blue wash on paper
 10¹/₄ x 7¹/₈ in. (26 x 18.1 cm.)

£3,000-5,000

US\$3,900-6,500
 €3,500-5,800



116



117

HENRY JOHN STOCK (1853-1930)

The Angel of Hope

signed and dated 'H.J. STOCK. 1883' (lower left)

pencil and watercolour, heightened with bodycolour on paper
34 x 17½ in. (86.3 x 44 cm.)

£6,000-8,000

US\$7,800-10,000

€7,000-9,200

Stock is a relatively unknown but highly individual artist who was an exponent of the English Romantic tradition. He enjoyed success as a society portrait painter, but his main area of interest was always imaginative subjects. This interest was almost certainly ignited as a result of his going blind as a child. His eyesight was miraculously restored after being sent to live at Beaulieu, Hampshire.

The influence of William Blake is apparent throughout Stock's *œuvre*. His identification with the earlier visionary must have been cemented by the fact that both artists moved from Soho to Felpham. Certainly, Stock's use of watercolour for literary paintings, which would more usually have been rendered in oil, owes much to the example of Blake.

The present lot depicts the youthful Angel of Hope standing triumphant atop Time with his scythe, set in a rocky landscape. The Angel of Hope's arms are outstretched, reaching heavenwards, with his feathers naturalistically rendered in soft pink and white hues.



118

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

Pegasus

signed with device and dated '18/89' (lower left) and further signed and inscribed 'No.2. R.W.S. PEGASUS./Walter Crane A.R.W.S./Beaumont Lodge./Shepherd's Bush. London/W3' (on the artist's label attached to the stretcher)

pencil, watercolour and bodycolour with gum arabic on paper laid on linen 28 x 28 in. (71 x 71 cm.)

£30,000-50,000

US\$39,000-64,000
€35,000-58,000

PROVENANCE:

London Dawson (!); Christie's, London, 3 June 2004, lot 177.

EXHIBITED:

London, Royal Society of Painters in Watercolours, 1889, no. 176, illustrated as no. 44.

LITERATURE:

W. Crane, *An Artist's Reminiscences*, London, 1907, p. 321.
I. Spencer, *Walter Crane*, London, 1975, p. 182.

In 1888 Sir Edward Poynter proposed Crane as a member for the Old Watercolour Society. Crane recalls in *An Artist's Reminiscences*: 'Being duly elected as an Associate I exhibited that year 'Flora' and 'Pegasus', both of which ultimately found homes out of this country- one in Germany, and one in Belgium.' (*op. cit.*, p. 321).

In Greek mythology, Pegasus was the enigmatic winged horse created upon the beheading of the Gorgon Medusa by Perseus, when her blood mixed with the foaming sea. Pegasus was thus raised by the Muses at Mount Helicon, where the goddess Athena tamed the horse and gave him to Perseus so that he could rescue his lover, Andromeda. Here, Crane depicts Perseus and Pegasus in a striking and dynamic configuration, with Perseus nude except for his helmet, striding forward draped in a billowing sheet. Pegasus rears theatrically on his hind legs with his rainbow hued wings extended, as he is led forward by Perseus.

Crane returned to this classical theme in several different guises, and he designed a colour lithograph poster for the Scottish Widows' Fund Life Assurance Society in 1888 that employs a simplified mirror image inversion of the present watercolour. Crane also executed an illustration of Bellerophon plummeting to the earth on a dismayed Pegasus for *A Wonder Book for Girls & Boys* in 1892. This work portrays the Greek hero, Bellerophon, who had later captured Pegasus but was killed whilst attempting to fly to the heavens.

***119**

EVELYN DE MORGAN (1855-1919)

The Wandering Jew: 'Whom the gods love die young'

signed with initials and dated 'E P 1888' (lower right)

oil on canvas

31 x 41 in. (78,8 x 104.2 cm.)

£40,000-60,000

US\$52,000-77,000

€47,000-69,000

PROVENANCE:

Miss Pitcher, Acton, by 1891.

Private collection, USA, by 1970.

EXHIBITED:

London, New Gallery, 1888, no. 193.

Manchester, Royal Manchester Institution, 1888, no. 291.

LITERATURE:

C. Gordon, ed., *Evelyn De Morgan: oil paintings*, London, 1996, pp. 19, 62, no. 33, listed as untraced.

Evelyn De Morgan showed an early aptitude for drawing and, despite her parents disapproval, she entered the Slade in 1873 at the age of seventeen, where she was among the first generation of women to attend. De Morgan was the granddaughter of the artist John Spencer-Stanhope, and the niece of John Roddam Spencer-Stanhope, who greatly encouraged her career and introduced her to Italian Renaissance painting, which proved a lasting influence. In 1877, still aged only twenty-one, she was invited to contribute to the first exhibition at the Grosvenor Gallery, and she continued to show there until 1887 when she transferred to its successor, the New Gallery, where the present lot was exhibited in 1888.

In 1887 she married the potter and novelist William De Morgan, who became a prominent figure in the decorative arts movement. The De Morgans settled at The Vale in Chelsea, where they lived until 1910, although they often wintered in Florence due to William's ill health. Financially successful in her own time, De Morgan often supported her husband's less lucrative pottery business. Although De Morgan's studio was sold by Christie's after her death, her *œuvre* was carefully preserved by her sister, Mrs Wilhelmina Stirling, at Old Battersea House. After Mrs Stirling's death, the De Morgan Foundation was established, and a gallery housing the collection was opened on West Hill, Putney, now transferred to The Watts Gallery, Compton. It is rare, therefore, to find paintings by De Morgan offered at auction.

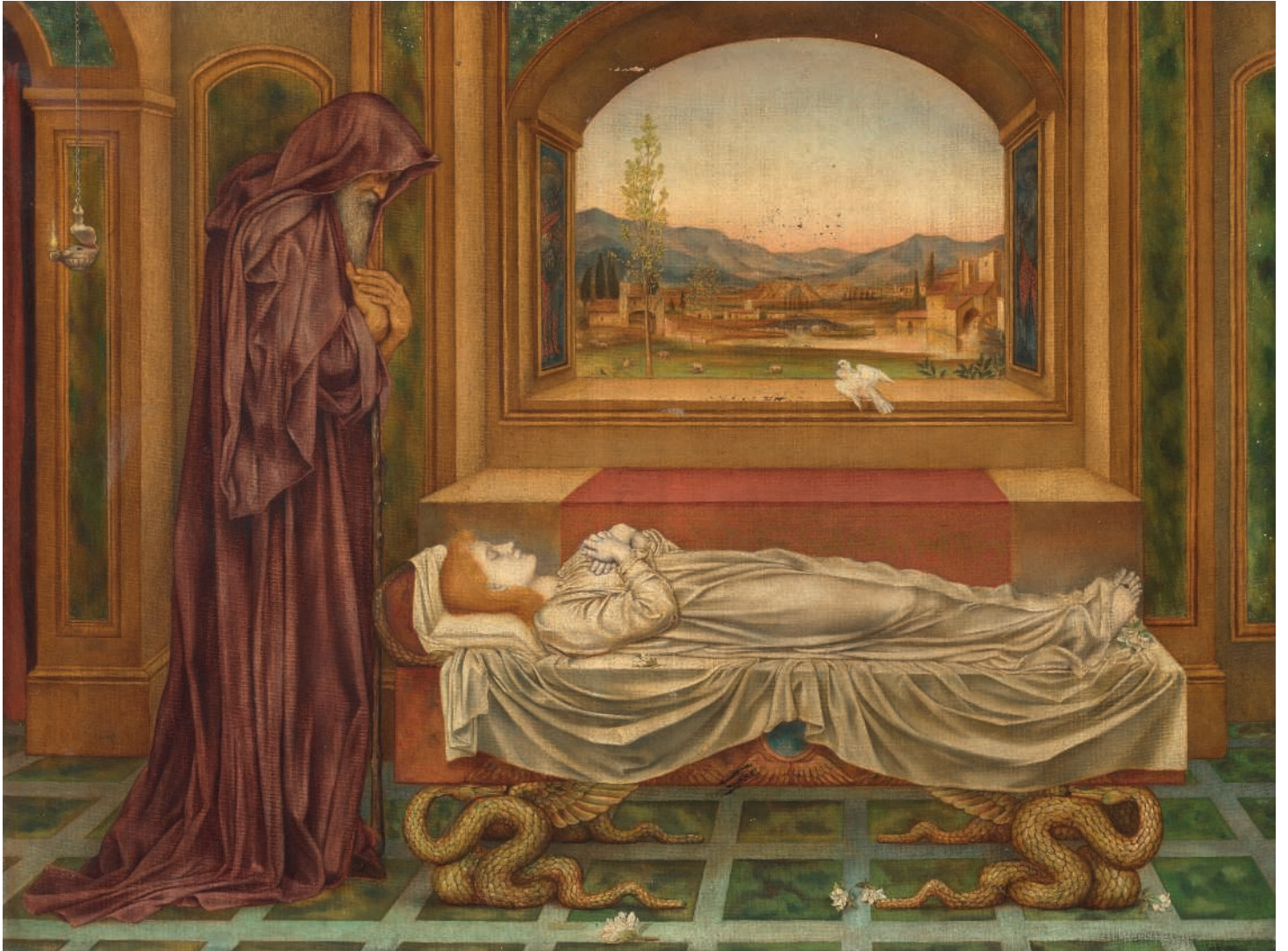
The legend of the wandering Jew derives from the fable of the Jew who mocked Christ on his way to Calvary, and was thus doomed to wander the earth until the Day of Judgement. The figure was a wise and immortal man, who crossed the earth in continual repentance. Here De Morgan depicts him as an elderly and hooded figure with a long white beard clad in a deep purple cloak. He stands at the head of a bier, where lies a young woman with auburn hair and ivory skin, draped in a sheet. Both figures have their arms crossed upon their chests and are situated within a sparse marble interior which lends the picture what Patricia Yates describes as a 'poignant but restrained appeal' (C. Gordon, *op.cit.*, p. 62). A large window looks out upon a mountainous Italianate landscape and a white dove, poised for flight, perches on the windowsill.

De Morgan frequently employed literary and religious sources for her paintings, and here the titular quote derives from stanza XII from Byron's *Don Juan* IV:

*'Whom the gods love die young' was said of yore
And many deaths do they escape by this:
The death of friends and that which slays even more
The death of friendship, love, youth, all that is,
Except mere breath. And since the silent shore
Awaits at last even those whom longest miss
The old archer's shafts, perhaps the early grave,
Which men weep over, may be meant to save'*

Byron relates how through an early death much of the suffering associated with a long life can be spared. The old man doesn't weep for the young woman, as he knows he must suffer through life without the hope of salvation.

We are grateful to Sarah Hardy at the De Morgan Foundation for her assistance in preparing this catalogue entry.



Please note that this picture will be cleaned subsequent to the catalogue going to press. Please contact the department for an updated image.

PROPERTY FROM A PRIVATE COLLECTION

120

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

Study for 'La Belle Dame Sans Merci'

indistinctly signed '... Dicksee' (lower left)

black and white chalk on buff paper

22¼ x 17½ in. (56.5 x 44.5 cm.)

£40,000-60,000

US\$52,000-77,000

€47,000-69,000

PROVENANCE:

with The Maas Gallery, London, where purchased by the present owner.

Dicksee came from a family of artists; his father, uncle, brother and sister were all painters and exhibited at the Royal Academy. Like many other artists of the time, they lived in Bloomsbury, the bohemian quarter of the day. He entered the Royal Academy Schools in 1870, being taught by Millais and won gold and silver medals. Dicksee began to exhibit at the Royal Academy in 1876 and was elected a full Academician in 1891. Dicksee never married, and in 1898 he settled at 3 Greville Place in St John's Wood, then popular with academic artists. In later years Dicksee received many honours, both at home and abroad, culminating in his election as President of the Royal Academy in 1924. He was knighted in 1925 and a K.C.V.O. two years later.

The present drawing is a study for a painting exhibited at the Royal Academy in 1902 (no. 13).

A watercolour study of the same composition was sold in these Rooms, 16 June 2010 (fig. 1).

Dicksee drew the subject of *La Belle Dame sans Merci* from the 1819 ballad written by John Keats.

The poem tells the tale of a knight who upon meeting a mysterious woman, 'Full beautiful—a faery's child', is utterly beguiled and is led to her 'Elfin grot'. However, his seduction leads to his ruin, as upon waking he is left roaming the hillside, 'Alone and palely loitering' in a liminal and shadowy world, where 'no birds sing'. The present lot depicts the dangerous yet captivating *femme fatale* leaning down to her fated knight. Dicksee has depicted her nude in this ethereal drawing, with her beautiful features rendered in profile and her long hair tumbling past her shoulders.

The subject was popular amongst the Pre-Raphaelites and their followers, and *La Belle Dame sans Merci* was painted by Cadogan Cowper, Waterhouse, Arthur Hughes, Walter Crane, and Henry Meynell Rheam.



Fig. 1: Sir Frank Dicksee, *Study for 'La Belle Dame sans Merci'* (Private Collection)
© Christie's Images, 2010





λ121

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

Study for 'Hermes'

signed with initials and inscribed 'WG/Study for 'Hermes'' (lower right)

pencil on paper
15 x 11½ in. (38.2 x 28.5 cm.)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

with Messum's Fine Art, London, 2001.

De Glehn took an early interest in classical subjects which may have in part been encouraged by his uncle, Oswald von Glehn, who was a painter of romantic mythological scenes, exhibiting two such works at the Royal Academy in 1879 and 1880. The present lot is a charming nude pencil study of Hermes, the messenger of the gods.

Δλ122

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

A reclining nude with a subsidiary study of arm

with studio stamp and numbered '898' (on the reverse)

red chalk on paper
15½ x 20¾ in. (39.4 x 52.7 cm.)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

with David Messum Fine Art, London.

with Blains, London.

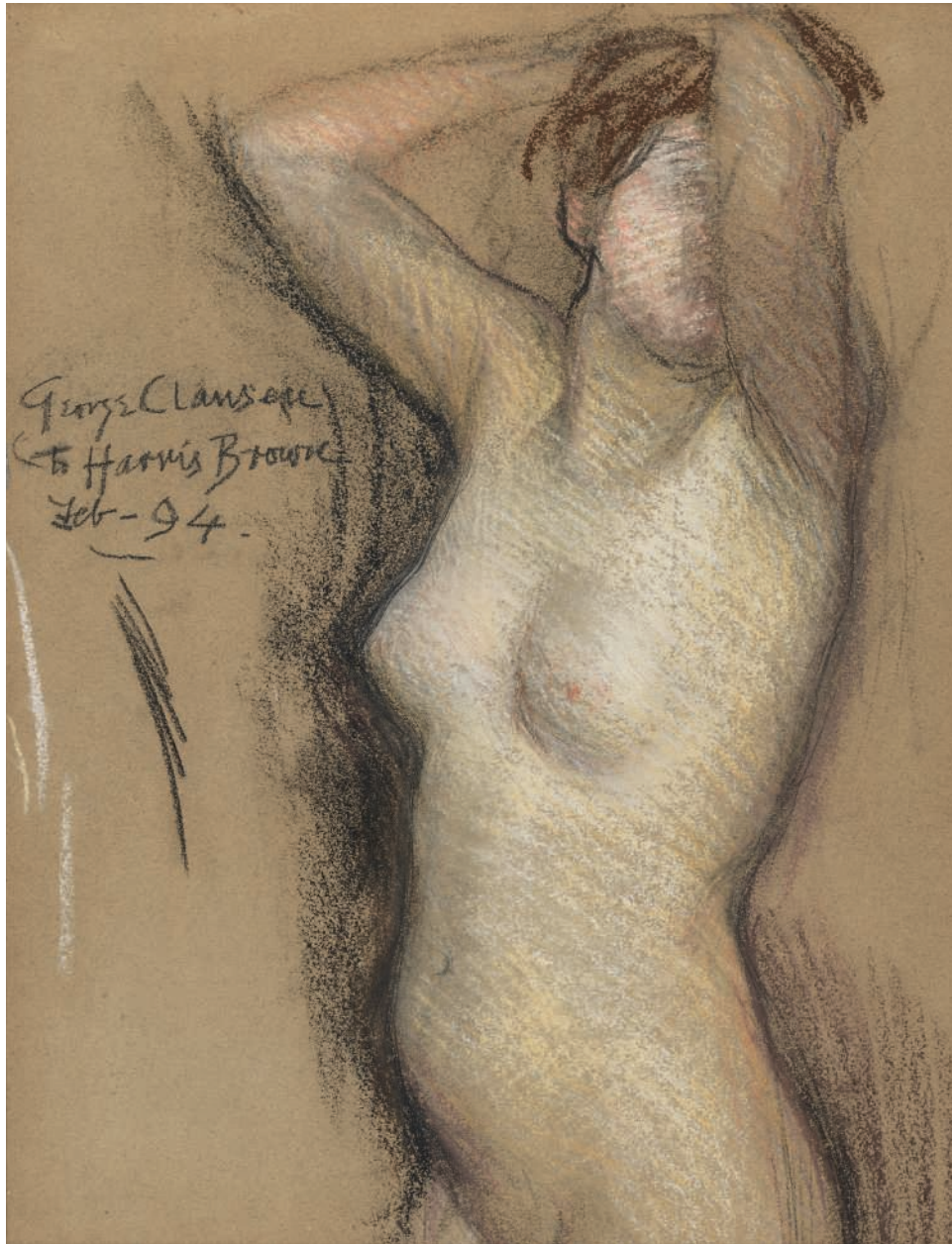
with Haunch of Venison, London.

Purchased from the above by the present owner.

121



122



PROPERTY FROM A PRIVATE SWISS COLLECTION

***123**

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

Study of a female nude

signed, inscribed and dated 'George Clausen/to Harris Brown/Feb - 94'
(upper left)

coloured chalks on buff paper
16½ x 12¾ in. (42 x 32.5 cm.)

£8,000-12,000

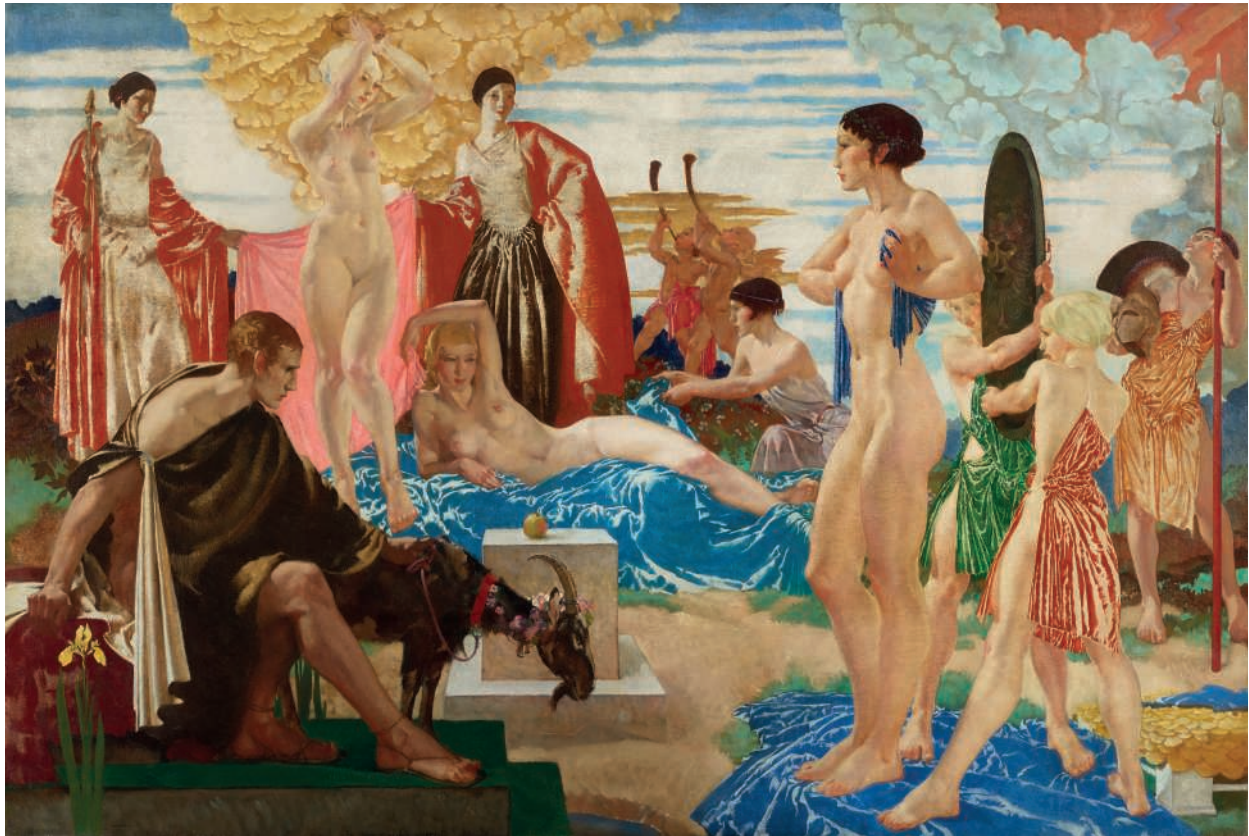
US\$11,000-16,000
€9,300-14,000

PROVENANCE:

The artist, by whom given to Henry Harris Brown (1864-1948).
with The Fine Art Society, London.

Although the most striking and unusual paintings that Clausen would produce in the years leading up to the Great War were classical nudes, in 1894 he was yet to paint such a subject and so it seems that this drawing stands alone, rather than being a study for a painting. The pose used here with the sitter's hands in her hair, raised above her head, was returned to in *Primavera*, perhaps Clausen's most successful and best-known nude, painted in 1914 and sold in these Rooms, 17 June 2014, lot 95. Henry Harris Brown, to whom the drawing is inscribed, was a painter, predominantly of portraits, who studied under Bougereau and exhibited alongside Clausen.

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



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

λ*124

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

The Judgement of Paris

signed 'W. RUSSELL FLINT-' (lower left) and further signed, inscribed and dated 'RA 1935 No 1 The Judgement of Paris/WRussell Flint-' (on the stretcher)

oil on canvas

47 x 69¼ in. (119.5 x 176 cm.)

£150,000-250,000

US\$200,000-320,000
€180,000-290,000

PROVENANCE:

William Randolph Hearst.

with Spencer A. Samuels & Co., New York.

Anonymous sale; Christie's, London, 18 July 1969, lot 75 (3,800 gns to D. Brook).

Anonymous sale; Christie's, London, 23 November 1993, lot 6, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1935, no. 249.

Glasgow, Royal Glasgow Institute of the Fine Arts, 1935, no. 180.

LITERATURE:

Royal Academy Pictures, London, 1935, p. 50.

A. Palmer, *More than Shadows: A Biography of William Russell Flint*, London, 1943, pp. 34, 92, illustrated pl. 64.

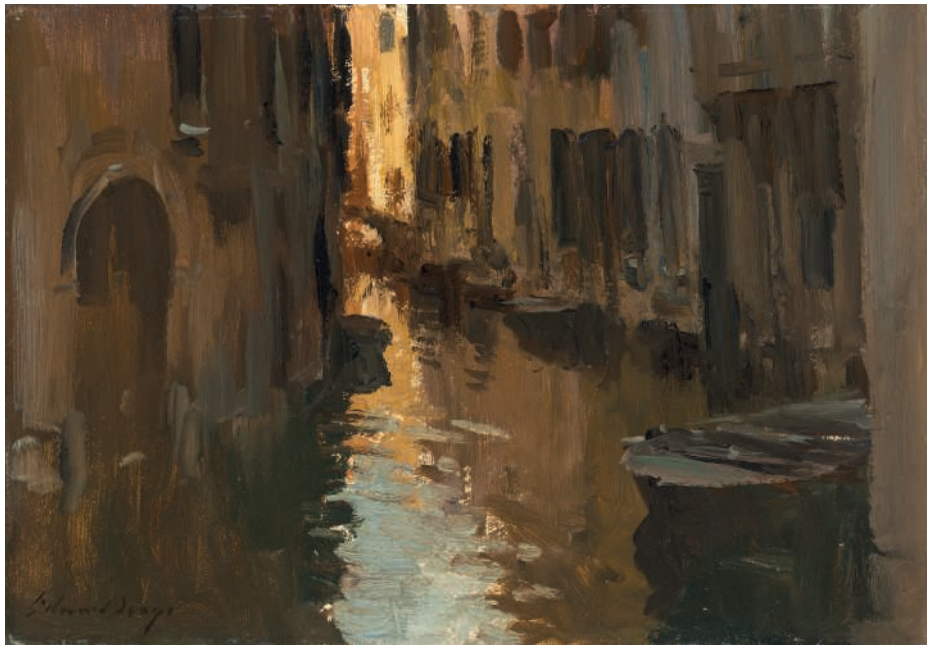
'Modern British Pictures', *Christie's Review of the Season 1994*, London, 1994, p. 87, illustrated.

The Judgement of Paris, initially derived from Homer's *Iliad*, was a perennially popular subject for artists from the early 16th century onwards. In his biography *More than Shadows* Flint acknowledged 'Everyone has to have a shot at this well-worn theme. This is one of mine.' At the wedding feast of the Greek hero Peleus and his bride, the nymph Thetis, the snubbed goddess of discord, Eris, had cast a golden apple among the guests as a 'prize' for the most beautiful, to which Hera, Athena and Aphrodite all laid vehement claim. Zeus, declining to judge, ruled that the Trojan shepherd prince, Paris, should decide the winner. Each goddess famously promised the prince a tantalising prize: Hera offered to make him king of Europe and Asia; Athena, to give him wisdom and military prowess; and Aphrodite offered him the love of the world's most beautiful woman, Helen of Sparta married to the Greek king Menelaus. In awarding Aphrodite the apple, Paris receives Helen but also gains the wrath of the Greeks, and thus sparks the Trojan War. Flint has chosen to depict the moment before Paris makes his decision, portraying him deep in thought with his eyes fixed firmly on the apple before him rather than the three nude goddesses. He appears to be physically as well as mentally weighed down by the responsibility, unable to choose between the gifts on offer, and which of the powerful women to offend. The sheer scale of the painting and Flint's preference for strong, primary colours overpower the viewer, and his positioning of the nude goddesses and their attendants at the centre of the image invite us to view what Paris cannot. Exhibited at the Royal Academy in 1935, Flint has updated the classical figures for a modern audience, giving the women short haircuts and the looks of the film stars and models of his day: goddesses of a new era. It therefore seems unsurprising that one of the first owners of the picture was the multi-millionaire American newspaper magnate and business tycoon, William Randolph Hearst. Hearst spent vast amounts of money on art and antiques in the 1920s and 1930s for his celebrated properties San Simeon in California and St Donat's Castle in South Wales. Near insolvency led to the sale of much of his collection in the late 1930s. However, this painting still remained in Hearst's possession in 1943 when Flint's biography was published.





125



126

λ*125

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

A Blue Day, St. Malo

signed 'W.RUSSELL FLINT (lower left) and further signed, inscribed and dated 'A Blue Day, St. Malo/W.Russell Flint/Sept 1964' (on the reverse)
watercolour with scratching out on paper
11½ x 15¼ in. (28.2 x 38.8 cm.)

£6,000-8,000

US\$7,700-10,000
€7,000-9,200

PROVENANCE:

with Frost & Reed, London, 1964.

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*126

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

Reflected light, Venice

signed 'Edward Seago' (lower left) and with inscription
'REFLECTED LIGHT - VENICE' (on the reverse)
oil on board
11 x 16¼ in. (28 x 41.2 cm.)

£6,000-8,000

US\$7,700-10,000
€7,000-9,200

PROVENANCE:

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



λ127

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

Salisbury cathedral from a field above Wilton

signed and dated 'WG de Glehn 1935' (lower right), inscribed 'to my friend Guy' (lower left) and with inscription 'Guy Rawlence/Wishford House Nr Salisbury' (on the reverse of the frame)

oil on canvas
18½ x 24 in. (46.2 x 61 cm.)

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

The artist, by whom given to
Guy Rawlence, Wishford House, Great Wishford, Wiltshire,
13 September 1935, and by descent in the family.

During the 1930s the de Glehns rented the Old Rectory in Wilton, near Salisbury, Wiltshire, as a weekend retreat, before going on to purchase the Manor House in nearby Stratford Tony in 1942, after their house in Cheyne Walk was destroyed during the Blitz. After settling in Wiltshire the couple befriended a local author and artist, Guy Rawlence, who regularly painted alongside Wilfrid, for instance a watercolour by Rawlence of the same scene is still in the family's possession. Rawlence's 1935 diary (Private Collection) relates that on 13 September 'Wilfrid gave me a very lovely picture', which one can assume is the present work.

PROPERTY FROM A DISTINGUISHED AMERICAN PRIVATE COLLECTION

λ*128

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

The white canoe

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

oil on canvas

20 x 24 in. (50.8 x 61.5 cm.)

£300,000-500,000

US\$390,000-640,000

€350,000-580,000

PROVENANCE:

with Scott & Fowles, New York.

with Hirschl & Adler, New York.

Anonymous sale; Christie's, London, 17 November 1978, lot 249.

The Collection of Lord & Lady Harris, no. 36, as 'Canoeing on'.

with Richard Green, London, 1999, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1924, no. 318.

probably, New York, Wildenstein & Co, *Sir Alfred J. Munnings*, 1953, unnumbered.

Chadds Ford, Pennsylvania, Brandywine River Museum, *Alfred P. Munnings [sic.] from Regional Collections*, 6 June-1 September 2008, unnumbered.

LITERATURE:

L. Lindsay, *A.J. Munnings, R.A.: Pictures of Horses and English Life*, London, 1927, p.121, illustrated.

L. Lindsay, *A.J. Munnings, R.A.: Pictures of Horses and English Life*, London, 1939, 2nd edition, p.65, no. 28, illustrated.

A.J. Munnings, *The Second Burst*, Bungay, 1951, pp.157-8, illustrated between pp.152-3 (size wrongly given as 30 x 25 in.).

Apollo, February 1975, illustrated.



Munnings and Violet in a Canoe. Image courtesy of The Munnings Art Museum, Dedham.
© Estate of Sir Alfred Munnings, Dedham, Essex. All rights reserved, DACS 2019.







Fig. 1. Sir Alfred Munnings, *The White Canoe*, circa 1922 (Private Collection)
 Photo © Christie's Images 2017. © Estate of Sir Alfred Munnings, Dedham, Essex. All rights reserved, DACS 2019.

The white canoe is arguably the most beguiling non-equestrian subject that Munnings painted, and it became a leitmotif that he returned to for many years.

In recalling the painting's creation in his autobiography Munnings wrote: 'The scene comes back. Willows, dark reflections in the deep pool... my wife and a friend..., in summer dresses of the day, seated in a Canadian Canoe, which was fastened with cords fore and aft to overhanging boughs... What artist could resist such stillness in the air, such unchangeable grey skies, and such peace?' (A.J. Munnings, *op. cit.*, p. 158).

Second only to equestrian pictures, rivers, and especially figures boating, became one of the most enduring themes in Munnings's long career. The son of a miller, he grew up at Mendham Mill on the banks of the river Waveney in Norfolk. He was always attracted to its sights and sounds and later recalled in his memoirs that the river was his playground. In later life, when given a choice on a warm sunny day between a day out sailing or a day at the races, he chose the water. His first exhibit at the Royal Academy, in 1899, was *Stranded* (Bristol City Art Gallery) depicting two children struggling with a rowing boat caught in the reeds. Rivers feature prominently in his *plein-air* studies, from early twentieth century watercolours of the Waveney valley through to a series of pictures of the river Barle at Brightworthy Ford on Exmoor which capture the transient effects of light on moving water. By 1919 Munnings's growing success as a painter enabled him to buy Castle House at Dedham close to the river Stour. He described '...my joy... in knowing that my home was near a perfect river and village in an unspoilt country'. The wooded river valley of the Stour had been home to John Constable a century earlier and Munnings felt he was returning to his spiritual home. Painting commissions kept him away from Castle House for long periods of time but he yearned to return and in May 1920 he wrote to Violet, his wife: 'We'll have evenings on the river when I get back. I'll do a good one of you in the canoe You see if I don't...' (*Private Correspondence*, The Munnings Art Museum, Dedham.) The present picture was the first of the renowned Canoe series painted by Munnings, and its importance was highlighted when it was chosen by the artist to be exhibited at the Royal Academy in 1924.

It shows Violet Munnings and her friend Beatrice Thomas paddling a canoe across the Stour from left to right. Munnings's sensitivity to light and inventiveness with colour are demonstrated in the cool blue, eau-de-nil and green tones, giving a sense of the delightful shade of the river, offset by the dusky pink of the canoe's interior. Munnings creates a rivulet of blue light which travels diagonally across the painting from the water, through the deep shadows of the willow trees, to Violet's turquoise-blue dress. The rapid brushstrokes, use of impasto and lightness of touch demonstrate Munnings's virtuosity as an artist and his increasing confidence as an impressionist painter.

A slightly larger companion picture, showing the canoe moving from right to left, was executed the following day under the same weather conditions and sent to the *Twenty-Third Annual International Exhibition of Paintings* at the Carnegie Institute in Pittsburgh, 1924. This version was sold in these Rooms, 22 November 2017, lot 67 for £728,750 (fig. 1).

Munnings continued to return to the subject of the canoe over the following decades, using a variety of models, and he exhibited canoe paintings at the Royal Academy in 1940, 1944, 1946 and 1958. Each version is painted from a slightly different perspective, subtly shifting the emphasis within the composition. They also vary in scale and proportion. Some are saturated with strong sunlight, barely shaded by the overhanging willows, while others offer a much cooler scene with faster running water and willows fleetingly reflected in the shade. This highly romantic series of pictures are a celebration of the English countryside and stand as testament to the artist's technical virtuosity.

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

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



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

129

SYDNEY LOUGH THOMPSON (NEW ZEALAND, 1877-1973)

Girl with Japanese umbrella, circa 1915

signed 'S.L.Thompson' (lower right)

oil on canvas

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

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private Collection.

Anonymous sale; Dunbar Sloane, Auckland, 2 August 2000, lot 677,
as *The Artist's Daughter, or the Girl with the Japanese Umbrella*.
with Galerie du Post-Impressionnisme, Paris.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

130

WILLIAM KAY BLACKLOCK, R.B.A. (1872-1924)

Sunlight and Shadow

oil on canvas

36½ x 30¾ in. (91.8 x 77.2 cm.)

£40,000-60,000

US\$52,000-78,000

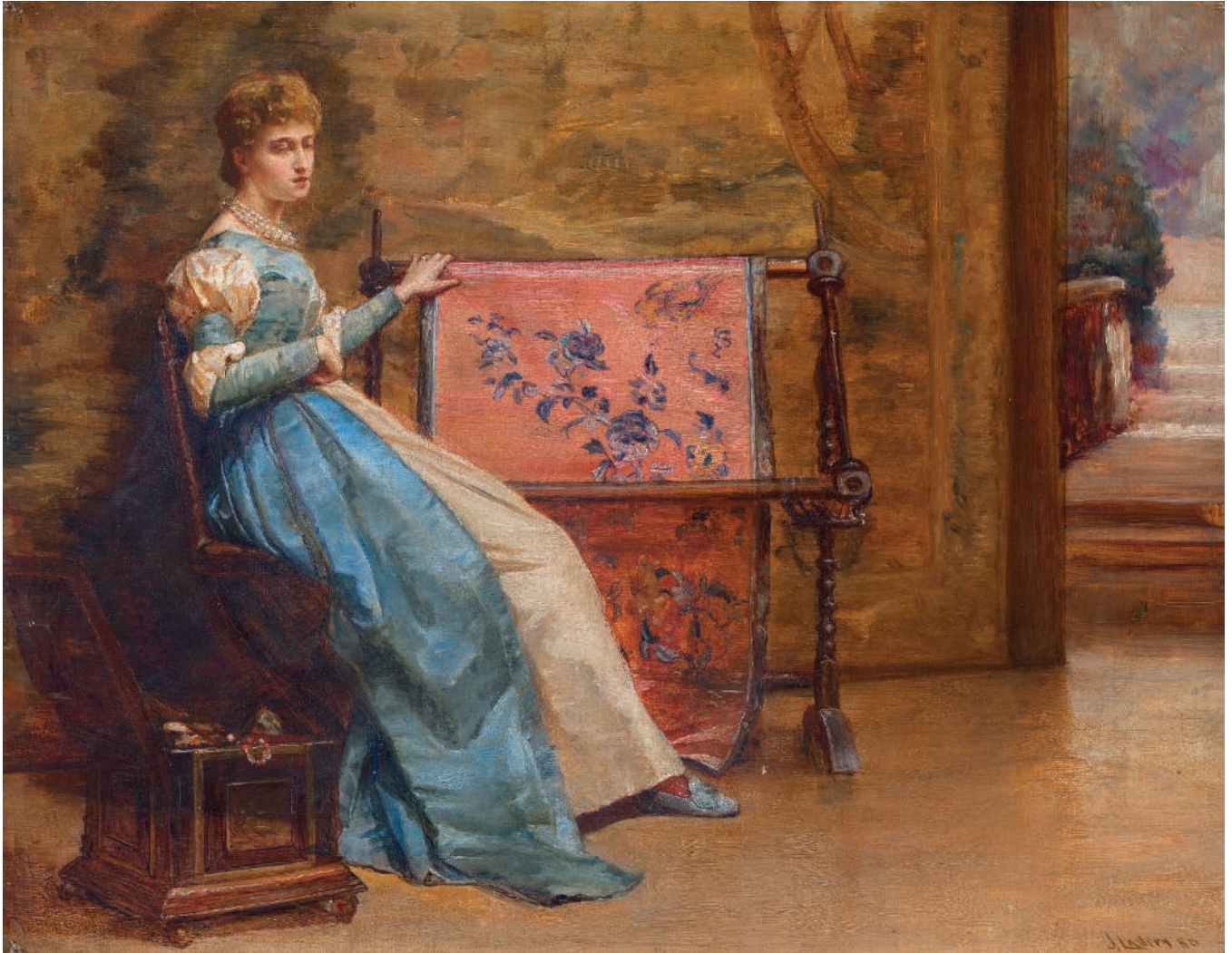
€47,000-69,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 June 1996, lot 631.

Born in Sunderland, William Kay Blacklock painted landscape and genre works in both oil and watercolour, exhibiting at the Royal Academy between 1897-1918 and at the Royal Institute of Oil Painters. He was trained at the Royal College of Art, and lived consecutively in Sunderland, London and Edinburgh, before establishing himself in Leicester with his wife and fellow artist, Nellie Blacklock.

Blacklock often depicts his sitters engaged in quiet activity, and this is evident in the present lot, where the artist paints a beautiful young woman dressed in pink and sewing outside on a summer's day. The title *Sunlight and Shadow* refers to the dappled light deftly captured by the artist filtering through the trees and illuminating the sitter and the dog, sleeping at her feet.



131

131

SIR JOHN LAVERY, R.H.A., R.A., R.S.A. (1856-1941)

Mariana

with signature and date 'J. Lavery 80' (lower right)

oil on canvas

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

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 February 1985, lot 293, as *At the Tapestry Frame*.
with John Green Fine Art, Glasgow, where purchased by the present owner.

EXHIBITED:

possibly, Glasgow, Glasgow Institute of the Fine Arts, 1881, no 577.
possibly, Paisley, Paisley Art Institute, 1882, no 215.

LITERATURE:

K. McConkey, *Sir John Lavery*, London, 1993, pp. 17, 210, note 25
K. McConkey, *John Lavery: a painter and his world*, Edinburgh, 2010, p. 15.

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

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

132

EDWARD ARTHUR WALTON, R.S.A., P.R.S.W. (1860-1922)

November - When the hours of the day are numbered

signed and dated 'E. A. Walton 83.' (lower left) and further signed and inscribed 'November by/E.A. Walton/134 Bath St/Glasgow' (on the reverse)

oil on canvas

42½ x 60 in. (108 x 152.5 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Mr R.J. Stannard, London, by 1901.

EXHIBITED:

Glasgow, Glasgow Institute of the Fine Arts, 1882, no. 404, illustrated.
London, Royal Academy, 1883, no. 394.
Edinburgh, Royal Scottish Academy, 1885, no. 441.

LITERATURE:

F. MacSporrán, *Edward Arthur Walton*, Glasgow, n.d., pp. 24-5, illustrated from Glasgow 1882 catalogue.



132

While the precise origins of *November - "When the hours of the day are numbered"* remain obscure, its importance in Walton's oeuvre and the wider development of the nascent Glasgow School is undisputed. Coming at a time when the hackneyed tourist landscape of hill and glen, dubbed 'Highlandism', was common, this was an audacious re-shaping of a stagnant sub-genre. Likely to have been painted in the fields around Brig o' Turk, it was one of two works entitled 'November', shown in the Glasgow Institute in 1882. The other, smaller painting, *November - The Trossachs Road* (unlocated), was regarded as 'a surprise ...' from a young artist 'who has given the gloaming with most poetic feeling' (*Glasgow Herald*, 7 February 1882, p. 9). Both paintings clearly addressed a time of low light, 'when the hours of the day are numbered'. A watercolour version of the present composition is in the collection of the MacLaurin Art Gallery, Ayr.

During this period when he was still a relatively inexperienced exhibitor, Walton gave his address as 134 Bath Street in central Glasgow - that of William York MacGregor's studio. This was currently acting as a hub for painters who had recently emerged from the Haldane Academy, as Glasgow's School of Art was known. MacGregor, five years older than Walton, had completed his studies at the Slade, the London art school run on French atelier lines, and back in Glasgow, close to the Art Club, radicalism flourished. In Walton's case, the present work, his largest to date, marked a departure from the Dutch and Barbizon Naturalism of his earliest Institute exhibits. Here we find a convincing 'depth of field' conveyed in the rough grasses and weeds of the foreground, taking the eye to the snaking path through the middle distance and off up to the horizon. On this autumn afternoon the artist imbibes atmosphere as much as space and structure, and in this there is an anticipation of Walton's later practice. He would go on to produce canvases showing heroic Berwickshire 'bondagers' and

sophisticated watercolours of Helensburgh suburbs in the following years, but his learning experiences were inevitably enhanced by the great leap forward taken in the large 'November' landscape.

Unsold in the Institute, Walton may have reworked the picture for submission to the Royal Academy in 1883, where it accompanied James Guthrie's *To Pastures New* (Aberdeen Art Gallery). There it was skied and went unnoted by London critics. Undaunted he joined Guthrie and Crawhall in Cockburnspath in the autumn of that year at one of the most important collaborations in modern Scottish art history.

Clearly a passport to a new set of allegiances, the prevailing atmospherics of the moment in the present canvas, would later encompass fieldworker and landscape alike. If critics were oblivious, the impact of *November - "When the hours of the day are numbered"* was clearly felt beyond the Cockburnspath coterie in the works of allies such as Alfred East and James Paterson who embraced grand manner *plein-airisme*. Its ripple effect would reverberate in later west of Scotland canvases by George Henry, Robert Macaulay Stevenson, George Grosvenor Thomas and Thomas Corsan Morton, all of whom painted hillsides with snaking paths and streams. Indeed, looking back to this early stage, in private notes supplied to Helen Zimmern and Charles M. Kurtz, for articles on the Glasgow School in the 1890s, Stevenson declared that Walton's 'best achievements' were his landscapes. His spirit was akin to that of Walt Whitman in seeking out "sky breadth and field silence", the quiet places by the woods ...' Stevenson went on to conclude, 'That he should have begun making such a contribution ... when ... tourist notions of scenery in landscape were in vogue among his countrymen is proof of his striking originality and personal strength of character' (*unpublished manuscript*, Private Collection).



133

λ*133

**SIR JOHN ALFRED ARNESBY BROWN,
R.A. (1866-1955)**

Norfolk landscape

signed with device (lower right)

oil on canvas

25 x 30½ in. (63.5 x 76.5 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

λ134

**JAMES MCINTOSH PATRICK, R.S.A.,
R.O.I. (1907-1998)**

The hayfield

signed 'MCINTOSH/PATRICK' (lower right)

oil on canvas

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

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

λ*135

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

Late summer, Norfolk

signed 'Edward Seago' (lower left) and with

inscription 'A LATE SUMMER, NORFOLK'

(on the reverse)

oil on board

12 x 16 in. (30.5 x 40.6 cm.)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

with G. Blair Laing Gallery, Toronto.

B.M. Osler, and by descent to

his daughter, and by descent to

her husband, Duane K. Wills, Toronto.



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135



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ*136

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

Through the gap

signed and dated 'A.J. MUNNINGS/1910' (lower right)

oil on canvas

20 x 24 in. (50.8 x 61.5 cm.)

£250,000-350,000

US\$330,000-450,000
€290,000-400,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 November 1981, lot 110.
with Frost & Reed, London.
Private collection, USA.

The present lot derives from the series by Munnings, *Coming through the gap*, which the artist worked on between 1910 and 1911. In May 1910 Munnings left his home at Church Farm, Swainsthorpe to work *en plein air* in his favourite painting grounds near Norwich. He made his headquarters The Falcon Inn in Costessey, a small village situated a few miles west of the city on the river Wensum beneath Ringland Hills. From this base he was close to the valley's tranquil water meadows and Ringland's gorse-covered uplands. 'From then, for weeks onwards, I worked with little disturbance, free and happy on those hills. After painting awhile, the beauty of the gorse and sunlight on the ponies became a problem and a joy. Days flew by' (A.J. Munnings, *An Artist's Life*, Bungay, 1950, p. 217). The largest oil in this series was the 30 x 40 in. (76.2 x 101.6 cm.) painting, *Coming through the gap*, formerly in the Bunting Collection, which was sold in these Rooms on 12 June 2002. It is comparable in configuration to the present lot, with the same formation of ponies. *Through the gap* is a reduced composition featuring fewer horses.

Munnings revelled in the challenges of painting a medley of horses rushing headlong out of the picture plane. He was undoubtedly inspired by Lucy Elizabeth Kemp-Welch's monumental composition, *Colt Hunting in the New Forest*, 1897 (Tate Britain, London), which depicted a group of wild ponies being driven through a clearing in the New Forest. The painting created a sensation when it was exhibited at the Royal Academy in 1897 and launched Kemp-Welch into national prominence overnight. Munnings recalled, 'I had seen *Colt Hunting in the New Forest* by Lucy Kemp Welch, an enormous canvas, at the Academy that year. The picture appeared in every illustrated paper. It was all the talk...I was out to beat it, whatever the cost' (A.J. Munnings, *op. cit.*, p. 141). Starting with *The Vagabonds*, 1902 (Private Collection) Munnings repeatedly tackled the challenges of painting horses advancing directly towards him.

Munnings purchased the horses used in this series from the dealer, James Drake. It was through Drake that Munnings met 'Shrimp', otherwise known as George Fountain Page, the illegitimate son of a house-maid at Narford Hall, the home of the Fountain family near Swaffham. Shrimp (so called due to his modest height) was working for Drake at the time, and began to model and assist Munnings, becoming one of the artist's favourite models. Here, Shrimp lends a playful dynamism to the picture, urging on the ponies with his whip raised, clad in a yellow neckerchief.

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





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

137

WILLIAM HATHERELL (1855-1928)

Catch

signed 'W.HATHERELL.' (lower left)

oil on canvas

30 x 50 in. (76.2 x 128.3 cm.)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 December 1989, lot 137.
with Richard Green, London, 1993, where purchased by the present owner.

EXHIBITED:

possibly, London, Royal Academy, 1885, no. 152.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

138

PHILIP WILSON STEER, O.M. (1860-1942)

The horse-shoe bend of the Severn, at Littledean

inscribed and dated 'Near Littledean/HORSE-SHOE BEND of the SEVERN/
R.W.S. 1909' (on the stretcher)

oil on canvas

40¼ x 60 in. (102.2 x 152.4 cm.)

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

The Artist's Studio Sale; Christie's, London, 16 July 1942, lot 123

(240 gns to Leger).

with Leger Galleries, London, October 1963.

B.J. Coleman.

Major D. Fleming.

with The Fine Art Society, London, no. 7495.

Anonymous sale; Christie's, London, 9 June 2000, lot 140, where purchased
by the present owner.

EXHIBITED:

Leeds, Temple Newsam House, *Philip Wilson Steer*, March-May 1944, no. 38.

Southport, Art Gallery, 1950, no. 19.

London, Art Exhibitions Bureau, *Edwardian Painters*, 1952

(catalogue not traced).

Sheffield, Graves Art Gallery, *Paintings by Edwardian Artists*, 1952, no. 36.

London, Arts Council, Tate Gallery; Birmingham, City Art Gallery; Birkenhead,

Williamson Art Gallery; Swansea, Glynn Vivian Art Gallery; Manchester,

City Art Gallery; Sheffield, Graves Art Gallery; and Glasgow, Art Gallery

and Museum, *P. Wilson Steer 1860-1942*, November 1960-June 1961, no. 59,

illustrated pl. XV.

LITERATURE:

D.S. MacColl, *Life Work and Setting of Philip Wilson Steer*, London, 1945, p. 211.

B. Laughton, *Philip Wilson Steer*, Oxford, 1971, pp. 101-2, 148, no. 435, pl. 195.

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



139

ARTHUR HUGHES (1830-1915)

Summer is a coming in

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

oil on canvas

32¼ x 52¼ in. (81.9 x 132.7 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

The artist, from whom purchased by John Hamilton Trist, May 1884 for 60 gns. His sale; Christie's, London, 9 April 1892, lot 71 as *As You Like It* (16 gns to Leggatt). Anonymous sale; Sotheby's, London, 19 November 1969, lot 141. with Stone Gallery, Newcastle-upon-Tyne. Anonymous sale; Sotheby's, Belgravia, 5 November 1974, lot 123, where purchased by the present owner.

EXHIBITED:

London, Grosvenor Gallery, *Summer Exhibition*, 1882, no. 167.
Brighton, Royal Pavilion Gallery, *Exhibition of Modern Pictures in Oil*, Autumn 1883, no. 407.
Newcastle-upon-Tyne, Stone Gallery, *Some Works from Stock*, Spring 1970, no. 24.
Newcastle-upon-Tyne, Stone Gallery, *Some Pre-Raphaelite Works*, Summer 1971, no. 47.
Cardiff, National Museum of Wales; London, Leighton House, 5 - 23 December 1971, *Arthur Hughes: Pre-Raphaelite Painters*, no. 30.

LITERATURE:

Athenaeum, 20 May 1882, p. 641.
John Hamilton Trist, *Catalogue of Pictures & Drawings, At 22 Vernon Terrace and 11 Compton Terrace, October 1876 to [? 15 December 1886]*, MS, Tate Gallery Archives, no. 134.
E. Chesneau, *La Peinture anglaise*, Paris, 1882, p. 201.
E. Chesneau, 'Peintures Anglais Contemporains', *L'Art*, Paris, 1894, p. 399.
M. Bennett, *Artists of the Pre-Raphaelite Circle: The First Generation*, London, 1988, p. 61.
L. Roberts, *Arthur Hughes: His Life and Works*, Woodbridge, 1997, pp. 102, 194, no. 177, illustrated col. pl. 80.



140

JAMES COLLINSON (1825-1881)

Going to Service

signed, inscribed and numbered 'Going to Service J Collinson No3'

(on the stretcher)

oil on canvas

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

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

The present lot is a slightly modified version of the painting entitled *The Parting* included in *The Pre-Raphaelites* exhibition, Tate Gallery, 1984, no. 93. Both pictures deal with the oft depicted Victorian subject of farewell. In this instance a country girl is leaving for town, with Graham Reynolds noting that here Collinson 'deals delicately with the distress of parent and suitor at the country girl's departure for town, doubtless under economic duress' (exhibition catalogue, p. 169). This present version is imbued with more emotional charge, as Collinson shows the young suitor carving the initials of his beloved into a tree, a detail which is absent from the other version.

Born in Mansfield, the son of a bookseller, James Collinson entered the Royal Academy Schools and exhibited there for the first time in 1847. The attention to detail in his work *The Charity Boy's Debut*, so impressed Rossetti that he pronounced Collinson 'a born stunner' and invited him to join the Pre-Raphaelite Brotherhood. Collinson later became engaged to Rossetti's poet sister Christina, but she broke off the engagement prior to his return to the Catholic faith, and his entry to Stoneyhurst in 1850. Having been nicknamed 'the doormouse' by fellow members of the Brotherhood, and teased by Hunt for needing 'to be waked up at the conclusion of the noisy evenings to receive our salutations', Collinson resigned his membership on the grounds that he could not 'as a Catholic, assist in spreading the artistic opinions of those who were not'. Collinson failed to complete his novitiate, and left the monastery and resumed painting in 1854.



141

WILLIAM JAMES WEBBE (FL.1853-1878)

Chanticleer and the fox

signed with initials and dated 'WJW 1857' (lower left), further signed and inscribed 'Chanticleer and the fox/by W. J. Webb/Wight' (on the artist's label attached to the reverse) and further signed, inscribed and numbered 'W. J. Webb, Niton, I of Wight No1' (on the stretcher)
oil on canvas
36¼ x 36¼ in. (92 x 92 cm.)

£30,000-50,000

US\$39,000-65,000
€35,000-58,000

PROVENANCE:

with The Sporting Gallery Incorporated, Middleburg, Virginia.
The collection of the late Jack and Mary Margaret Valenti, Washington DC.

EXHIBITED:

Manchester, Royal Manchester Institution, *Exhibition of the works of Modern Artists, the thirty-eighth*, 1858, no. 135.

The fable of Chanticleer and the fox features in 'The tale of the Nun's Priest' in Chaucer's *Canterbury Tales*. It tells of an elderly widow and her two daughters who live a simple life in a cottage with a few possessions including three sows, three cows, a sheep and some chickens. Amongst these chickens is the handsome cockerel named Chanticleer (meaning 'to sing clearly' in French), whose beautiful singing voice and fine plumage ensures that he soon has his pick of all the hens in the farmyard. One fine morning Chanticleer spots a large fox hiding in the cabbage patch. The cunning creature compliments the cockerel on his fine singing voice, earning the bird's trust through flattery. Chanticleer responds immediately: he beats his wings with pride, stands on his toes, stretches his neck, closes his eyes, and crows loudly. The fox reaches out and grabs Chanticleer by the throat, and then slinks away with him back toward the woods. Luckily for the cockerel his hens raise the alarm and the fox is soon pursued by the widow and her dogs. Chanticleer cleverly suggests that the fox turn and boast of his success to his pursuers, and as soon as he opens his mouth the chicken takes flight into the trees. The moral of the story: never trust a flatterer.

Webbe's meticulously detailed rendition of the tale depicts the moment before the fox strikes, as the handsome Chanticleer stretches out his neck and begins to sing. His adversary is hidden amongst vibrant cabbages, lettuces, dandelions and other foliage outlined in shades of verdant green, each leaf and stem exquisitely rendered in true Pre-Raphaelite detail. Further colour is injected by the pink foxgloves on the right, the orange fur of the fox and the cockerel's scarlet beak. In 1857 when the picture was painted Webbe was living at Niton on the Isle of Wight, and the accuracy with which he has shown the cottage garden with its vegetable patch, beehives and watted fence and the rolling hills beyond implies that the tableau was inspired by the countryside and villages around Niton. The painting was submitted to the Royal Manchester Institution in 1858, the year after the famous *Art Treasures of Great Britain* exhibition, and was priced at £40.

Although Webbe is included in Percy Bate's early study of the Pre-Raphaelite movement, *The English Pre-Raphaelite Painters* (four editions 1899-1910), he remains a shadowy figure. Even the spelling of his name is equivocal, 'Webb' and 'Webbe' both appearing in lifetime exhibition catalogues. He is said to have received his artistic training in Düsseldorf, an experience which must have laid him open to the influence of the Nazarenes. Not surprisingly for an artist trained in the Nazarene tradition, Webbe was an early convert to Pre-Raphaelitism. The ideas of the Brotherhood, which was launched in 1848, gained ground rapidly in the 1850s; and judging by the present painting and his other known works from this era Webbe had absorbed many of their philosophies. The Pre-Raphaelite painter to whom Webbe was perhaps most indebted was William Holman Hunt. Webbe's studies of sheep suggest that he was deeply impressed by Hunt's moralising paintings on this theme. In 1862 Webbe paid a visit to Jerusalem and the Holy Land, presumably inspired by the one that Hunt made in 1854-1856 and the works which had resulted from it, such as *The Scapegoat* (Lady Lever Art Gallery, Port Sunlight), exhibited at the Royal Academy in 1856. Webbe himself exhibited at the R.A. from 1853, and his earliest pictures are painstaking studies of animals, birds and flowers, often with a touch of humour, such as *The White Owl*, 1856 (sold in these Rooms, 13 December 2012, lot 9, £589,250). Works by Webbe only rarely come to light and this recent rediscovery adds another exceptional work to the artist's canon.



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 PROPERTY OF THE EXECUTORS FOR THE ESTATE OF
MAJOR J.H.R. SHAW, M.C., DECEASED

142

JOHN ATKINSON GRIMSHAW (1836-1893)

Whitby at night

signed 'Atkinson Grimshaw/+Δ' (lower right) and further signed and inscribed

'Whitby -/ Atkinson Grimshaw' (on the reverse)

oil on canvas

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

£250,000-350,000

US\$330,000-450,000

€290,000-400,000

PROVENANCE:

Purchased by the parents of the deceased for Welburn Manor, Kirkby Moorside, Yorkshire, circa 1920.

In the late 1870s Grimshaw built himself a house near Scarborough and the local fishing port of Whitby, with its distinctive skyline, hence became a favourite subject for the artist between 1867 and 1888.

Grimshaw painted many views of the small Yorkshire fishing town, and the present work compares to *Whitby Harbour by Moonlight* (no. 42 in A. Robertson, *Atkinson Grimshaw*, London, 1979), which Alex Robertson identifies as the first of Grimshaw's night subjects. The atmospheric mood of these moonlit views have often been compared to the resonant depictions of Whitby in Bram Stoker's *Dracula*. It was next to the Abbey, at the Church of St Mary, that Lucy had her first encounter with the Count.



Alkinsa Curran



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

143

JOHN ATKINSON GRIMSHAW (1836-1893)

Greenock Harbour at night

signed and dated 'Atkinson Grimshaw. S93' (lower right) and further signed, inscribed and dated 'Greenock-/Atkinson Grimshaw S93' (on the reverse)

oil on canvas

12 x 18 in. (30.5 x 45.8 cm.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

with Richard Green, London, 1996, where purchased by the present owner.

After Liverpool, Glasgow and its neighbouring harbour at Greenock became the most favoured location for Grimshaw's depictions of night scenes of the docks. The subject enabled him to depict the intricate rigging of the shipping, as well as the effect of light, bouncing off the wet couples from the illuminated shop fronts. Although some of the names of the shops are genuine, Grimshaw often liked to invent names for these. John Campbell, and Johnston, both typically Scottish names, can be discerned in the present picture.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

144

JOHN ATKINSON GRIMSHAW (1836-1893)

The Turn of the Road

signed and dated 'Atkinson Grimshaw/1883+' (lower left) and further signed, inscribed and dated 'x 973./

The turn of the road-/Atkinson Grimshaw +/1883+' (on the reverse)

oil on canvas

20¼ x 30⅞ in. (51.5 x 76.4 cm.)

£120,000-180,000

US\$160,000-230,000

€140,000-210,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 30 March 1994, lot 91.

with Richard Green, London, 1995, where purchased by the present owner.



145

PROPERTY OF A GENTLEMAN

145

SIR GEORGE FRAMPTON, R.A. (1860-1928)

Peter Pan

unsigned, on an alabaster plinth fronted by a plaque relief cast with rabbits
 bronze, dark brown patina
 14 in. (35.6 cm.) high, the figure
 22 in. (56 cm.) high, overall
 Conceived *circa* 1911.
 This bronze cast *circa* 1925.

£15,000-20,000

US\$20,000-26,000
 €18,000-23,000

PROVENANCE:

By family repute from the artist, purchased in the 1930s, and by descent until sold, Anonymous sale; Christie's, London, 12 December 2013, lot 71, where purchased by the present owner.

This charming statuette of Peter Pan, is from a series of reductions in bronze, cast between 1913 and 1925, of the life-size bronze exhibited by Frampton at the Royal Academy in 1911 and erected by an anonymous donor in Kensington Gardens the following year. In fact the anonymous donor was J.M. Barrie, the author of the play first performed in 1904. He had the bronze erected in secret on 29-30 April 1912, so that it would seem to have magically appeared. The statue stands at the spot where, as recounted in Barrie's *Little White Bird*, Peter Pan lands for his nightly visits to the Gardens and where he pipes to the spirits of the children that have played there.

The present version places Pan atop an alabaster pedestal fronted by a plaque recalling the bronze rock in Kensington Gardens upon which the original stands, which is inhabited by a host of fairies, rabbits and other woodland creatures. The fine bronze detailing of the present statuette indicates foundry skill consistent with the period of the original, but the angular alabaster pedestal suggests the Art Deco style and might date this cast to the 1920s.

PROPERTY OF A GENTLEMAN

146

SIR GEORGE FRAMPTON, R.A. (1860-1928)

Enid the Fair

signed and dated 'GEO FRAMPTON 1907'; inscribed 'ENID/ THE FAIR'
 bronze, dark brown patina
 21¼ in. (54 cm.) high
 Conceived *circa* 1908.
 This bronze cast *circa* 1908.

£6,000-9,000

US\$7,800-12,000
 €7,000-10,000

COMPARATIVE LITERATURE:

Royal Academy Exhibitors, 1905-1970: A Dictionary of Artists and Their Work in the Summer Exhibitions of the Royal Academy of Arts, London, 1973, vol. 3, p. 106.
 F. Howey, *A Bibliography of Modern Arthuriana: 1500-2000*, Suffolk, 2000, p. 642.

The present bust of Enid is believed to be inspired by Alfred, Lord Tennyson's series of narrative poems *Idylls of the King* (1859), which recounts the legend of King Arthur including a poem based on the tale of Geraint and Enid from the *Mabinogion*. A key figure in the repopularized Arthurian iconography of the Victorian period, in Tennyson's retelling Enid serves as a virtuous and devoted foil to the adulterous and lascivious wives of the great men of the Round Table. Frampton's first portrayal of Enid appeared as one of the nine relief panels depicting the heroines of the Arthurian legends set into a mahogany door at Astor House, *circa* 1895-96. The artist returned to the subject Enid nearly a decade later with the present bust, the bronze example of which was first exhibited in 1908 at the Royal Academy (no. 1930).



146



THE PROPERTY OF A PRIVATE COLLECTOR

147

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

Clytie

inscribed 'TRUSTEES OF THE WATTS GALLERY/4/9 2013 PE'

bronze, dark-brown patina

33 $\frac{7}{8}$ in. (86 cm.) high, overall

Conceived circa 1868-1878.

This bronze cast 2013, edition 4 of 9.

£40,000-60,000

US\$52,000-77,000

€47,000-69,000

PROVENANCE:

with The Watts Gallery, Surrey.

EXHIBITED:

London, Leighton House, 2016-2018 (on loan).

Watts's *Clytie* was greeted with much acclaim when it was exhibited incomplete at the Royal Academy in 1868, where the critic Edmund Gosse hailed it as pioneering the New Sculpture movement. It was his first free-standing sculpture and the only work in this medium he exhibited during his lifetime. The Watts Gallery in Surrey has three versions, in bronze, plaster and terracotta, respectively. A marble version was purchased from Watts by Lord Battersea and was donated to the Guildhall Art Gallery in the City of London by Lady Battersea in 1919. A period plaster version was sold in these Rooms on 11 December 2011, lot 4, for £68,500. The present sculpture is number four in an edition of nine cast under license from the Watts Gallery in 2013.

Clytie was an ocean nymph from Ovid's *Metamorphoses* who fell in love with the sun-god Apollo. He abandoned her and in grief she fasted for nine days watching her beloved drive his chariot across the sky. She became rooted to the spot and was transformed into a sunflower which turned its head to follow the sun moving across the sky from East to West. Watts's contrapposto modelling captures *Clytie* metamorphosing into the flower with her head craning to catch a glimpse of Apollo.

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 PROPERTY OF A DESCENDANT OF THE SITTER

148

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

Portrait of Dorothy Lawson

signed and dated 'John E Millais/1891' (lower left)

oil on canvas

52 x 33 $\frac{1}{8}$ in. (132 x 84.2 cm.)

£70,000-100,000

US\$91,000-130,000

€81,000-120,000

PROVENANCE:

The sitter, and by descent in the family.

EXHIBITED:

London, Royal Academy, 1891, no. 318.

LITERATURE:

P. Funnell, M. Warner, K. Flint, H.C.G. Matthew & L. Ormond, *Millais: Portraits*, London, 1999, pp. 122, 124 & 125 (illustrated, p. 124).

From an early date Millais had shown an astonishing ability to capture the innocence of childhood. He began to explore the subject in 1856 when *L'Enfant du Régiment* (now in the Yale Center for British Art) was exhibited at the Royal Academy. The two well-known paintings *My First Sermon* and *My Second Sermon* (Guildhall Art Gallery), exhibited at the R.A. in 1863 and 1864, had been enormously successful, and were followed by equally appealing subjects in the same vein.

Portraits of children thus feature consistently throughout Millais's *œuvre*, commencing with portrayals of the children of friends and acquaintances in the 1860s. Later in his career Millais often painted for more commercial reasons, and the pictures tend to be larger, with the aesthetic style and costume harking back to an earlier era, as in the present lot. Malcolm Warner comments that Millais's child portraits become more clearly nostalgic from the 1870s onwards, with further references to the Georgian period. This shift occurred at a time in Millais's career when the artist was striving to identify himself with the Old Masters, particularly Reynolds, whom he greatly admired later in his life. Warner remarks that 'when he painted Dorothy Lawson in a white eighteenth-century costume against a wooded background, it was in homage to Reynolds as the canonical painter of childhood, one of the eighteenth-century inventors of the 'age of innocence' (M. Walker, *op. cit.*, p. 122). Millais therefore wished to offset the innocence of youth against a background of an earlier, and seemingly more virtuous, pre-industrial age.

Dorothy Lawson was the daughter of Harry Levy-Lawson, 1st Viscount Burnham, a newspaper proprietor and politician, and his wife Olive de Bathe. Dorothy's mother commissioned the painting of Dorothy when she was five years old, and the work was exhibited at the Royal Academy in 1891. In Millais's captivating portrait, Dorothy is depicted clutching her skirt and holding a bouquet of flowers before a wooded backdrop.





149

149

EDMUND BLAIR LEIGHTON (1852-1922)

Straying Thoughts

signed with initials and dated 'E.B.L./1913' (lower left, on the desk)

oil on panel

10 x 12⁷/₈ in. (25.4 x 32.5 cm.)

£7,000-10,000

US\$9,100-13,000

€8,100-12,000

PROVENANCE:

with M. Newman, London.

Anonymous sale; Sotheby's, London, 20 May 1970, lot 54.

Anonymous sale; Tennants Auctioneers, Leyburn, 19 November 2009, lot 1025.

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

150

GEORGE GOODWIN KILBURNE, R.I., R.B.A. (1839-1924)

A seated girl, holding a tennis racquet

signed 'G G Kilburne' (lower right)

pencil and watercolour, heightened with touches of bodycolour and with

scratching out on paper laid on board

13³/₄ x 10 in. (35 x 25.4 cm.)

£800-1,200

US\$1,100-1,500

€930-1,400

PROVENANCE:

with Southgate Gallery, Wolverhampton.



150

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.

151

EDMUND BLAIR LEIGHTON
(1852-1922)

A Favour

signed and dated 'E.BLAIR LEIGHTON.
1898.' (lower left)
oil on canvas
36 x 20 in. (91.5 x 50.9 cm.)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

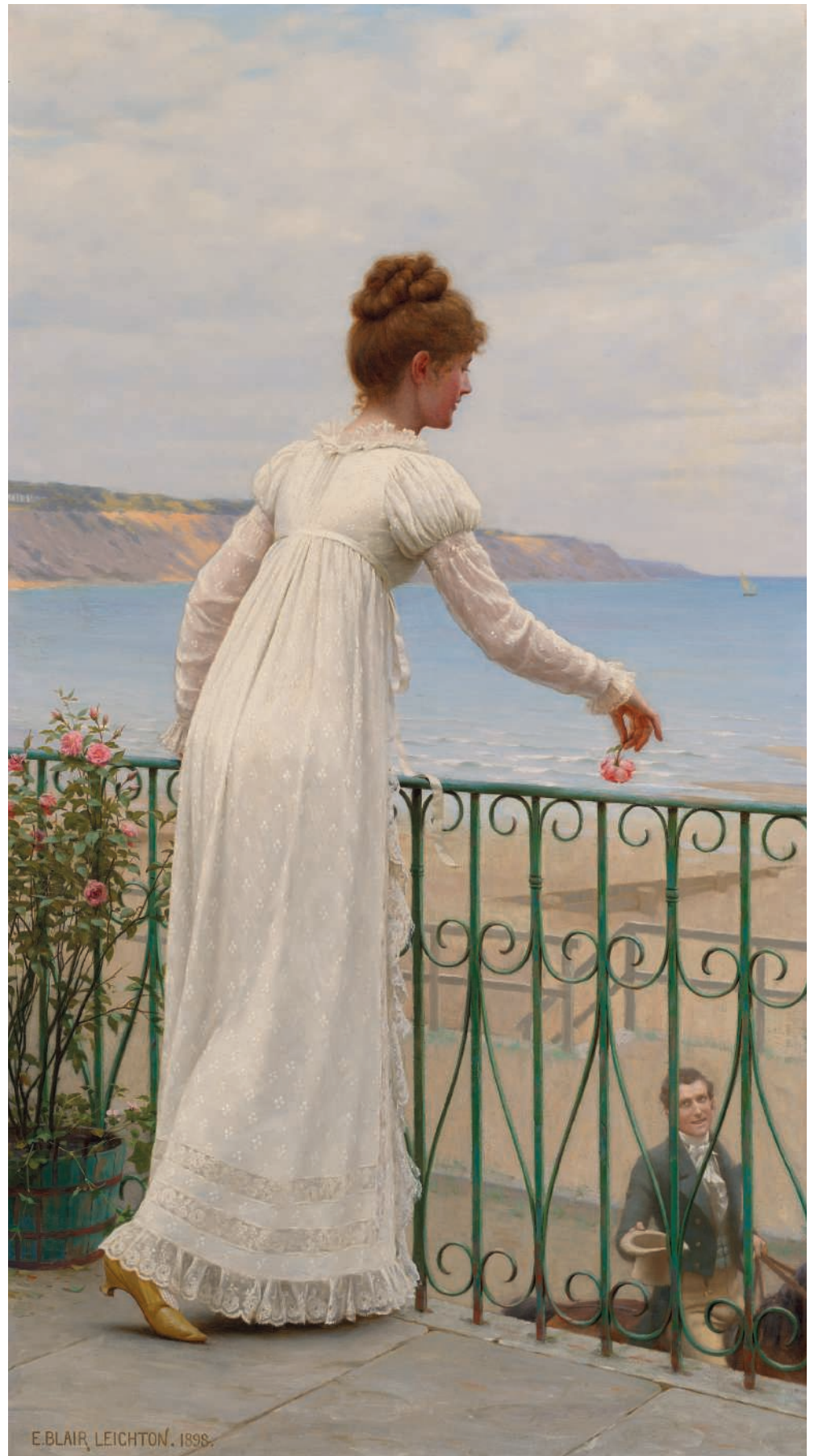
PROVENANCE:

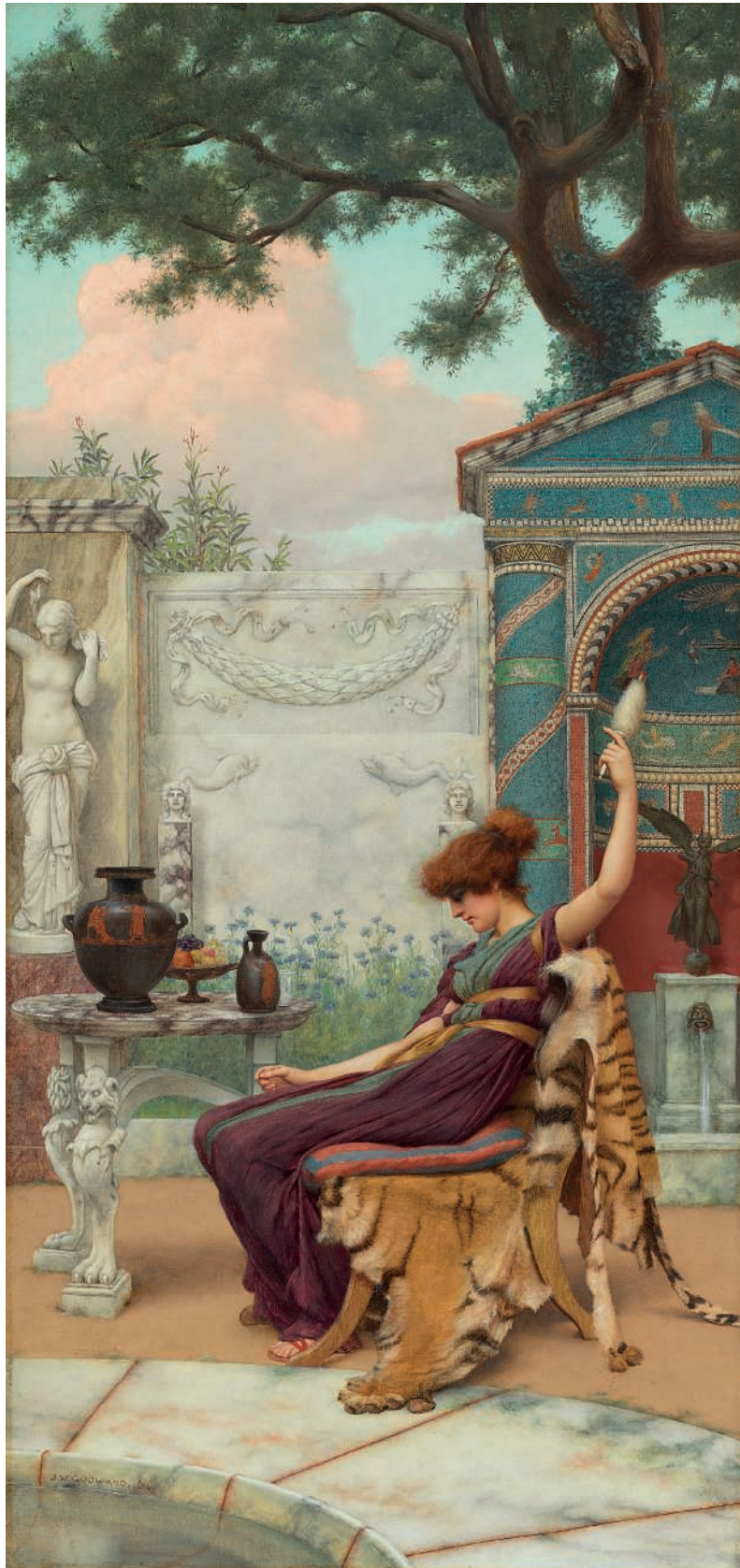
with Haynes Fine Art, Worcestershire.
Anonymous sale; Sotheby's, Billingshurst,
28 July 1992, lot 343.
Anonymous sale; Christie's, London,
4 November 1994, lot 238.
Anonymous sale; Christie's, New York,
28 October 2013, lot 40, where purchased
by the present owner.

LITERATURE:

A. Yockney, *The Art Annual: The Art of
E. Blair Leighton*, London, Christmas 1913,
p. 8, illustrated.

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





THE PROPERTY OF A PRIVATE COLLECTOR

152

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

Winding wool in a Pompeian garden

signed and dated 'J. W. GODWARD. '94' (lower left)

oil on canvas

32 x 15 in. (81.3 x 38.1 cm.)

£200,000-300,000

US\$260,000-390,000

€240,000-350,000

PROVENANCE:

with Messrs Thomas McLean, London, 4 February 1896.

with Galerie Miethke, Vienna, 1896.

Anonymous sale; Rudolph Lepke Kunst-Auction-Haus, Berlin, 24 October 1905, lot 35.

Private collection, Sweden, circa 1940s to 2016.

EXHIBITED:

Vienna, Galerie Miethke, *Eröffnungsausstellung*, 29 May 1896, unnumbered.

LITERATURE:

McLean letter to Godward, 4 February 1896,

Milo Turner Collection.

V.G. Swanson, *John William Godward: The Eclipse of Classicism*, Woodbridge, 1997, p. 195, illustrated, incorrectly dated as 1896.

V.G. Swanson, *John William Godward: The Eclipse of Classicism*, Woodbridge, 2018, 2nd edition, p. 270, illustrated p.270 and back cover.

The present work relates to a smaller picture entitled *At the Garden Shrine, Pompeii* of 1892 sold at Christie's, New York, 2 May 2001. The compositions have several similarities, both taking place within sheltered gardens featuring Pompeian shrines and with the central female figure dressed in the same dusty purple and pistachio toga. The subjects, however, vary and in the present lot an elegant woman winds wool. Vern Swanson notes that 'during this period of time Godward became interested in painting domestic scenes of young women sewing or winding wool' (V.G. Swanson, *op. cit.*, 2018, p. 270).

Set in an ancient garden courtyard, Godward's classical lady winds wool, holding the spool high up with her left hand as she pulls the wool taut in her right, creating a strong and dynamic diagonal line across the composition. Godward sets a red-figured Greek *hydria* and a fruit bowl upon a lion-headed *trapezophorus* table. To the left, resting on a variegated rose marble pedestal, stands a large white Carrara marble statue of the famous Venus of Arles. The vibrant blue and red mosaic wall niche is called an *aedicula*, with the *tesserae* rendered by Godward in exquisite detail. The *aedicula* houses a bronze cultic statue of Nike, the winged goddess of victory. This inclusion was probably inspired by late nineteenth century edited reductions by Chiurazzi & Fils, Naples, of an antique sculpture of Winged Victory excavated at Pompeii.

The marriage of Godward's brushwork to his extraordinary palette of colours results in a range of textures - the cold and hard feel of the marble next to the soft and ephemeral fabric of the model's purple and green toga and the sumptuous tiger skin draped over her chair. Not only do his artistic imitations of the classical world reveal attention to decorative detail, but reinforce the desire to keep alive the glory of a time long past.





153

153

EDWARD LEAR (1812-1888)

Monte Soratte near Rome, Italy

signed twice with monogram and indistinctly dated '18[?]' (lower right) and inscribed and numbered '6 SORACTE. [sic.]/Brock.6. Corso d'Italia Rome.' (on the stretcher)

oil on canvas

9½ x 18½ in. (24.1 x 47 cm.)

£30,000-50,000

US\$39,000-65,000

€35,000-58,000

PROVENANCE:

with Thomas Agnew & Sons, London, 1970, where purchased by Sir John Ward, G.C.M.G., and by descent to the present owner.

Lear first arrived in Rome in December 1837, and he lived in the city on and off until 1848, returning again in the winters of 1859-60, 1871 and 1877. The city and its surroundings inspired his first travel book *Views in Rome and its environs*, published in 1841, complete with panoramic lithographs of the scenery. Monte Soracte, or Soratte, lies north of Rome near Nepi, halfway to Viterbo. Although the inscription has faded the painting may date to the 1880s: at least one studio drawing of the subject from 1883 is known, presumably based on an earlier sketch, and was sold in these Rooms on 12 November 1996.

154

EDWARD LEAR (1812-1888)

Parga, Greece; and Monastir, Albania

the first, signed with monogram and dated '1864' (lower right);

the second, signed with monogram and dated '1861' (lower right)

oil on panel

6⅞ x 11 in. (17.2 x 28 cm.); and smaller

(2)

£40,000-60,000

US\$52,000-77,000

€47,000-69,000

PROVENANCE:

with Gooden & Fox, London.

EXHIBITED:

London, Gooden & Fox, *Edward Lear*, 15 October - 1 November 1968, no. 118 (Parga) & 119 (Monastir).

Lear travelled through Albania and Macedonia in 1848 and his journals of that time give an insight into the country and its customs during the 19th century. They detail some of the challenges and romance of travelling through a country previously unseen by many foreigners. He was particularly struck by the beauty of Monastir (Bitola): 'the bustle and brilliancy...is remarkable...a river runs through the town.... either look up or down the river, the intermixture of minarets and mosques, with cypress and willow foliage, forms subjects of the most admirable beauty.' (B. Destani (ed.), *Edward Lear in Albania: Journals of a Landscape Painter in the Balkans*, London, 2008, p. 21). Parga 'from every point... lovely' was observed to be 'very unlike Albanian landscape in general' (*op.cit.*, p. 184) but rather closer to Calabria and Amalfi. Both the present paintings were worked up from sketches several years later, as Lear found working outdoors in Albania presented one unforeseen challenge: many locals thought his activities the work of the devil and he was often driven away from his chosen vantage point.



154



154



155

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION

155

PHILIP RICHARD MORRIS, A.R.A. (1836-1902)

Dew Drops

signed 'Phil Morris' (lower left) and further signed and
inscribed "'Dew Drops'/Phil R. Morris, A.R.A.'

(on a label attached to the stretcher)

oil on canvas

45½ x 35¾ in. (114.6 x 91.2 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Willis Hudson & Co., Sheffield.

with Richard Green, London, 1997, where purchased
by the present owner.



156

156

JOHN 'SPANISH' PHILLIP, R.A. (1817-1875)

A gypsy water-carrier of Seville

signed with monogram and dated '1854' (lower right)

oil on canvas

15½ x 12¾ in. (38.5 x 32.1 cm.)

£6,000-8,000

US\$7,800-10,000

€7,000-9,300

PROVENANCE:

Charles Wells; Christie's, London, 4 June 1887, lot 96 (200 gns to
Arthur Tooth).

with Arthur Tooth & Sons, London.

with Thomas McLean, London.

EXHIBITED:

probably, London, Royal Academy, 1856, no. 535.

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.



157

RICHARD ANSDELL, R.A. (1815-1885)

Lucky Dogs

signed and dated 'RAnsdell./1880' (lower right) and inscribed and numbered 'Lytham House St Albans Road/Kensington/Lucky Dogs/No 6' (on the artist's label attached to the stretcher)

oil on canvas
24 x 21⁷/₈ in. (61 x 53.3 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Henry Dewhurst, Fartown Lodge, Huddersfield, by 1883.
His sale; Christie's, London, 19 April 1890, lot 42 (76 gns to Agnew).
with Agnew's, London.
Anonymous sale; Christie's, London, 5 March 1971, lot 45,
as *Travelling Companions*, and incorrectly dated 1889.
Anonymous sale; Sotheby's, Belgravia, 23 November 1971, lot 35,
as *Travelling Companions* (£140 to Page).

EXHIBITED:

London, Royal Academy, 1881, no. 176.
Huddersfield, *Fine Art and Industrial Exhibition*, July-December 1883, no. 182,
as *Carriage Pets* (lent by Henry Dewhurst).

LITERATURE:

The Huddersfield Daily Chronicle, 27 July 1883.
The Huddersfield Daily Chronicle, 21 April 1890.

We are grateful to Sarah Kellam, née Ansdell, for her assistance in preparing this catalogue entry. Sarah welcomes enquiries via her website, with particular regard to the *catalogue raisonné* that she is compiling on her great-great-grandfather. www.richardansdell.co.uk



158

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

158

GEORGE BERNARD O'NEILL (1828-1917)

Storming the Castle

signed 'G B O'Neill' (lower right)

oil on canvas

15 x 19 in. (38 x 48.2 cm.)

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 December 1985, lot 91.

Anonymous sale; Sotheby's, London, 30 March 1994, lot 73.

with Richard Green, London, 1995, where purchased by the present owner.

LITERATURE:

T. Parker, *Golden Hours: The Paintings of Arthur J. Elsley 1860-1952*, Somerset, 1998, p. 125, as *The War Horse*, illustrated p. 88.

Born in 1860, the son of a coachman, Arthur John Elsley joined the South Kensington School of Art at the age of fourteen. He submitted his first exhibit to the Royal Academy in 1878 and continued to paint thereafter until 1917. Elsley was among the most beloved and commercially sought after artists of late Victorian England. His idealised depictions of the lives of children and animals appealed to the middle and upper classes of society, and his work also gained popularity through chromolithographic reproductions. Reproduction rights to Elsley's work were so eagerly sought after that print companies often competed to buy the copyright to his paintings. His paintings were routinely reproduced for use in colour calendars published by the American firm Thomas D. Murphy Company, soap advertisers, as well as for the cover of publications such as *Bibby's Quarterly*. In *Gee Up*, Elsley depicts four young children playing at home, with the smallest child riding on the back of her older brother. Another child has fashioned makeshift reins, mischievously encouraging her brother to make haste. The dog was used by Elsley as a model for two further works, *Here They Are*, and *Goodnight*. Terry Parker notes that it 'arrived at his studio with its hair tied in tapes which Emm had to undo before Elsley could paint it' (T. Parker, *op.cit.*, p. 125). The green dress with the trim of roses worn by the girl on the left belonged to Marjorie, Elsley's only child, born in 1903, who modelled for many of his most celebrated paintings. However, only her dress appears here and Marjorie didn't model for any of the figures.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ159

ARTHUR JOHN ELSLEY (1860-1952)

Gee-up

signed and dated 'ARTHUR J. ELSLEY/1914' (lower left) and inscribed

'No. 182h' (on the reverse)

oil on canvas

36 x 27 in. (91.5 x 68.6 cm.)

£50,000-80,000

US\$65,000-100,000

€58,000-92,000

PROVENANCE:

with Richard Green, London, 1996, where purchased by the present owner.



ARTHUR J. ELSLEY

1914



160

160

EDWARD LADELL (1821-1886)

Still life with peonies and a glass of wine

signed with initials 'EL.' (lower left, on the table)

oil on canvas

17 x 14 in. (43.2 x 35.6 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Phillips, London, 14 June 2000, lot 2.
with Richard Green, London.



161

161

EDWARD LADELL (1821-1886)

Still life with grapes and a glass of wine

signed with initials 'EL.' (lower left, on the table)

oil on canvas

17¾ x 14¼ in. (44.2 x 36.2 cm.)

£8,000-12,000

US\$11,000-15,000

€9,300-14,000

162 No Lot



PROPERTY FROM A PRIVATE SWISS COLLECTION

***163**

JOHN ATKINSON GRIMSHAW (1836-1893)

In the golden gloaming

signed and dated 'Atkinson Grimshaw 1881 +' (lower left) and further signed, inscribed and dated "' In the golden gloaming"/Atkinson Grimshaw/1881' (on the reverse)

oil on canvas
19 $\frac{3}{8}$ x 30 $\frac{1}{2}$ in. (49,3 x 77,5 cm.)

£40,000-60,000

US\$52,000-78,000
€47,000-70,000

***164**

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

Portrait of May Sartoris, Mrs Henry Evans Gordon

oil on canvas
21½ x 17 in. (53.5 x 43.2 cm.)

£50,000-80,000

US\$65,000-100,000
€58,000-92,000

PROVENANCE:

The sitter, and by descent to her granddaughter, the actress Judith Furse.
Anonymous sale; Sotheby's, London, 12 July 1967, lot 110 (bought Douglas).
with Old Hall Gallery, Iden, Rye.
Thomas N. Capozello, New York, June 1969.

EXHIBITED:

London, Richard Green, *Nineteenth Century Paintings*, 2008, no. 18, pp. 52-3, illustrated.

LITERATURE:

L. and R. Ormond, *Lord Leighton*, Yale, 1975, p. 160, no. 197.
Victorian High Renaissance, exhibition catalogue, London, 1978, p. 104, under no. 42.
M. Warner, *Friendship and Loss in the Victorian Portrait: May Sartoris by Frederic Leighton*, New Haven and London, 2009, pp.48-9, illustrated fig. 33.

Considered purely as a piece of painting, this portrait is one of the most beautiful works in Leighton's *œuvre*. The refinement of the handling in the face brings the sitters features into clear relief, contrasting with the spontaneity exhibited in the loose treatment of the *fichu* that covers the sitter's head and the broad impasto brushstrokes of her pink silk dress.

The sitter was the daughter of Adelaide Sartoris, the hostess and author who played a vital role in Leighton's early life. The artist met Mrs Sartoris in Rome in 1853, and although they were probably never lovers, the intensity of their relationship certainly gave rise to gossip. In Paris and London they were also inseparable, and by introducing him to society, Mrs Sartoris did much to advance Leighton's career.

Before her marriage in 1842 at the age of twenty-nine, Adelaide had enjoyed an international reputation as an opera singer, excelling in the title role of *Norma*. She came from a famous theatrical family. She was the niece of John Philip Kemble and Sarah Siddons, the two greatest tragedians of their day and the subject of celebrated portraits by Lawrence, Gainsborough and Reynolds. Her sister, Fanny Kemble, was also a distinguished actress. May was an accomplished amateur actress herself, and the dark background Leighton depicts is evocative of a theatre's auditorium.

Leighton was very fond of May and she sat to him several times. A full-length portrait, showing her walking towards the spectator, her black riding habit slashed dramatically by a bright red scarf, was painted about 1860, when the sitter was in her teens (Kimbell Art Museum, Fort Worth), while a later and more conventional image, representing her seated in a dark red dress (Leighton House, Kensington), was exhibited at the Royal Academy in 1875. Our painting comes between these two portraits, and has a freshness and immediacy which neither of them possesses. Dating from the early 1870s and therefore showing May in her late twenties, it may have been painted at the time of her marriage to Henry Evans Gordon in 1871.

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



165

PHILIP ALEXIUS DE LÁSZLÓ (1869-1937)

Mrs Adrian van Montagu, née Anne Mabel Olivia Trouton

signed, inscribed and dated 'P.A. László. 1910.V./London,' (lower left)
oil on board
36% x 28½ in. (93 x 72.4 cm.)

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

The sitter, and by descent in the family.

EXHIBITED:

London, Agnew's, *Exhibition of Portraits by Philip A. Laszlo*, May-June 1911, no. 2.
New York, Wildenstein & Co., *Exhibition of Paintings by Philip A. de László, M.V.O.*, November-December 1937, no. 34.
London, Christie's, *A Brush with Grandeur*, 6-22 January 2004, no. 47.

LITERATURE:

L. de László, *1910 diary*, private collection, 24 January entry, p. 8; 4 June entry, p. 44; 13 June entry, p. 48.
Vita d'Arte, Fourth Year, vol. VII, no. 39, March 1911, Siena: L. Lazzeri, 1911, pp. 104-108, illustrated.
The Illustrated London News, 3 June 1911, p. 843, illustrated.
The Illustrated London News, New York Edition, Summer Number, 17 June 1911, p. 907, illustrated.
The Studio, Vol. LIII (53), 1911, pp. 260-269, illustrated p. 262.
Képes Hét, vol. I, issue 2, 1 October 1911, p. 43, illustrated.
O. von Schleinitz, *Künstler Monographien*, n° 106. Ph. A. von László, Bielefeld and Leipzig, 1913, p. 118, illustrated, pl. 132.
R. Mainar, 'Felipe A. László', *Museum: Revista Mensual de Arte Español Antiguo y Moderno y de la Vida Artística Contemporánea*, Barcelona, Third Year, vol. III, no. 8, 1913, p. 296, illustrated.
The Times, 23 November 1937, p. 12.
The Listener, vol. 18, no. 464, 1 December, 1937, p. 1177.
The Art News, vol. 36, no. 10, 4 December, 1937, p. 20.
The New York Times, Rotogravure Section, 5 December 1937.
A.L. Baldry, 'Philip A. de László: An Appreciation', *The London Studio*, February 1938, p. 85.

This portrait is reminiscent of English 18th century children's portraiture, which emphasized the innocence and childish grace of its sitters. George Romney's portrait of Marianne Holbech, clutching her dog in her lap, is a particularly close comparison (Philadelphia Museum of Art). De László was especially creative in his compositions for portraits of children and von Schleinitz wrote: 'it is in this very branch of art that the Master always has something new to say, and we also see the way in which he loves children and can empathize with them and understand them, and thus express their feelings' (O. von Schleinitz, *Künstler Monographien*, n° 106. Ph. A. von László, Bielefeld and Leipzig, 1913, pp. 117-118).

The artist's wife Lucy recalled that the portrait was finished 4 June 1910 and that the artist remarked: 'This is one of the best things I've done' (L. de László, *László, 1902-1911 diary*, Private Collection). De László maintained this opinion for the rest of his life and included the portrait in his final exhibition of portraits at the Wildenstein Gallery, London, which opened two days after his death on 23 November 1937.

Lucy was a cousin of the sitter's father, Professor Frederick Trouton, on the Guinness side and the families became very close after the de Lászlós' move to England in 1907. De László painted or drew many of the Troutons between 1908 and 1915. Four of these were made in 1915 and show the sitters in uniform, including Olive's three eldest brothers, Frederick, Desmond and Maurice. He also made a portrait drawing of her father in 1908, an almost full-length portrait of her mother with her sisters Ruth and Mary, and a study of her and her sisters, both 1915. A study of the sitter is dated 1915, but shows her in the same costume as the present picture and was most likely a preparatory work which de László gave to the family and inscribed at a later date.

Anne Mabel Olivia 'Olive' Trouton was born in Dublin on 27 November 1900, the eldest daughter of Professor Frederick Trouton (1863-1922) and his wife Annie Fowler (1864-1928). Olive trained as an architect, and on 18 May 1929 married a fellow architect, Adrian Albert van Montagu (1901-1994). Their son, John Patrick, was born in 1930. They collaborated with Barbara Acworth, designing domestic architecture and public houses for the Taylor Walker brewing company. They lived first in Bloomsbury, but moved in with Barbara Acworth in Hampstead during the Second World War. In 1953 they moved to Chesham, Buckinghamshire. Olive continued to work informally as an architect, designing for friends and family, and for Henry de Laszlo, the artist's eldest son, who had spent much time staying with the Trouton family in childhood, and to whom he was particularly close. She died at home 1 October 1986, at Braziers End, Chesham, Buckinghamshire.

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



Philipp 1888



λ166

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

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

signed 'James Gunn' (lower left)

oil on canvas

59½ x 40 in. (151.1 x 101.6 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

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

In this tender portrait of his first wife and their eldest daughter, Gunn has elevated an intimate family moment to the status of 'Grand Manner' portraiture. Here, Diana shyly glances out at the viewer, clutching her mother's dress for comfort whilst Gwen's tender gaze offers her that protection. Gunn married Gwendoline Hillman, the widow of Captain Guy Thorne on 9 January 1919, and their first child was born two years later. The couple had three daughters, Diana, Elizabeth and Pauline who, along with their mother, often modelled for Gunn's paintings in the early 1920s. Sadly, the marriage was to prove unhappy and in 1927 the couple divorced. After their mother's remarriage to Sir Arthur Whinney the girls saw very little of their father until they reached adulthood, something which affected Gunn very deeply, and indeed it was many years before the children from his second marriage to Pauline Miller discovered the existence of these half-sisters. We are grateful to the artist's daughter, Chloe Gunn Blackburn, for her assistance in preparing this catalogue entry.



PROPERTY FROM A PRIVATE UK COLLECTION

λ167

FRANK OWEN SALISBURY, R.I., R.O.I. (1874-1962)

The Battle of London

signed and dated '1944/Frank O. Salisbury' (lower right) and with transcription
 "THE BATTLE OF LONDON"/Painted for THE DEFENCE COMMITTEE/
 By Frank O. Salisbury 1944.5/DUNCAN SANDYS CHAIRMAN'
 (on the reverse)

oil on canvas

32% x 52¼ in. (82.9 x 132.7 cm.)

£7,000-10,000

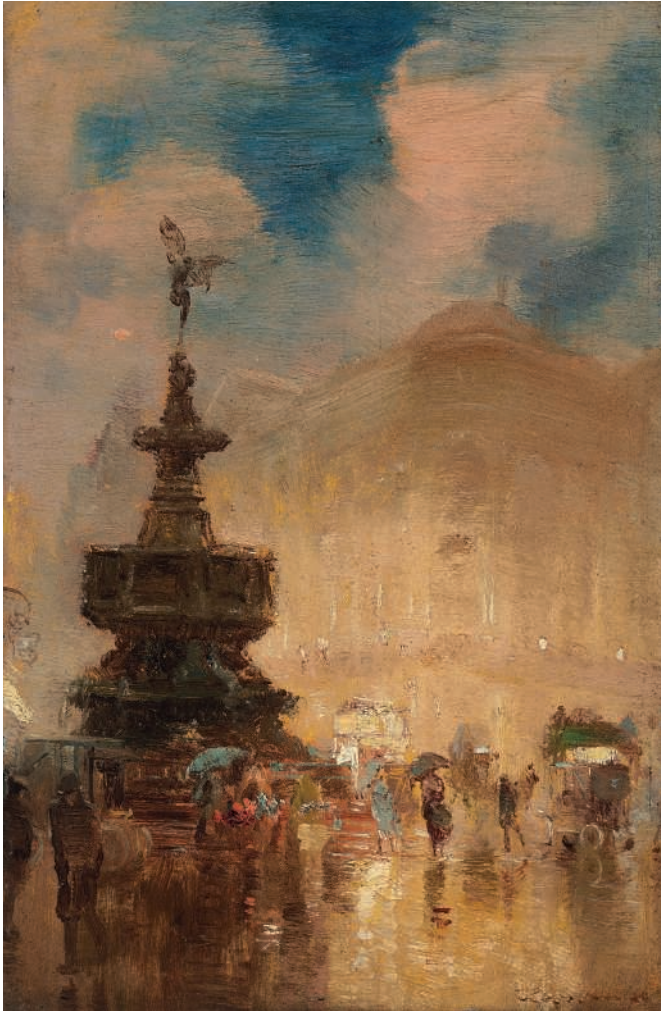
US\$9,100-13,000

€8,100-12,000

PROVENANCE:

commissioned by Duncan Sandys, Chairman of The Defence Committee,
 London, 1944.

The present work was commissioned by Duncan Sandys, who at the time of its execution was Parliamentary Secretary to the Ministry of Supply and Chairman of the Cabinet Committee for Defence against German V-Weapons. Sandys was married to Churchill's eldest daughter, Diana Bailey, and he commissioned a portrait of Sir Winston Churchill by Salisbury, which sold in these Rooms, 27 November 1997. The portrait hung in the family house in Vincent Square, apart from a period during the early 1960s, when it was lent to the Cabinet Office at 10 Downing Street. Though never an official war artist, Salisbury painted many patriotic scenes during the Second World War, such as the present lot which depicts the Germans bombing the south coast of England. *The Battle of London* was painted in 1944, the same year a large retrospective exhibition took place of Salisbury's work, entitled *Portrait and Pageant*, which was held at the Royal Institute Galleries in Piccadilly, London.



168

*168

GEORGE HYDE POWNALL (1876-1932)

April Weather, Piccadilly Circus; and The Moonlit River

the first, indistinctly signed 'Geo Hyde' (lower right) and further signed and inscribed 'April weather/Piccadilly/Circus/Geo Hyde' (on the reverse); and the second, signed 'Geo Hyde -P-' (lower left) and further signed, inscribed and numbered '153 The Moonlit River/(west)/Geo Hyde P-' (on the reverse)

oil on panel

9½ x 6 in. (23.2 x 15.2 cm.)

a pair (2)

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

*169

GEORGE HYDE POWNALL (1876-1932)

Leicester Square; Victoria Embankment from Hungerford Bridge; and Sunday summer evening, Hyde Park Corner

the first, signed and inscribed 'Leicester Sq/The Empire/Geo Hyde' (on the reverse); the second, signed 'Geo Hyde' (lower left) and further signed and inscribed 'The Victoria Embankment/Hotels Cecil & Savoy/Cleopatra's Needles/from Hungerford Bridge/Geo Hyde' (on the reverse); and the third, signed 'Geo Hyde' (lower right) and further signed and inscribed 'Sunday summer evening/Hyde Park Corner/Geo Hyde' (on the reverse)

oil on panel

6 x 9½ in. (15.2 x 23.2 cm.)

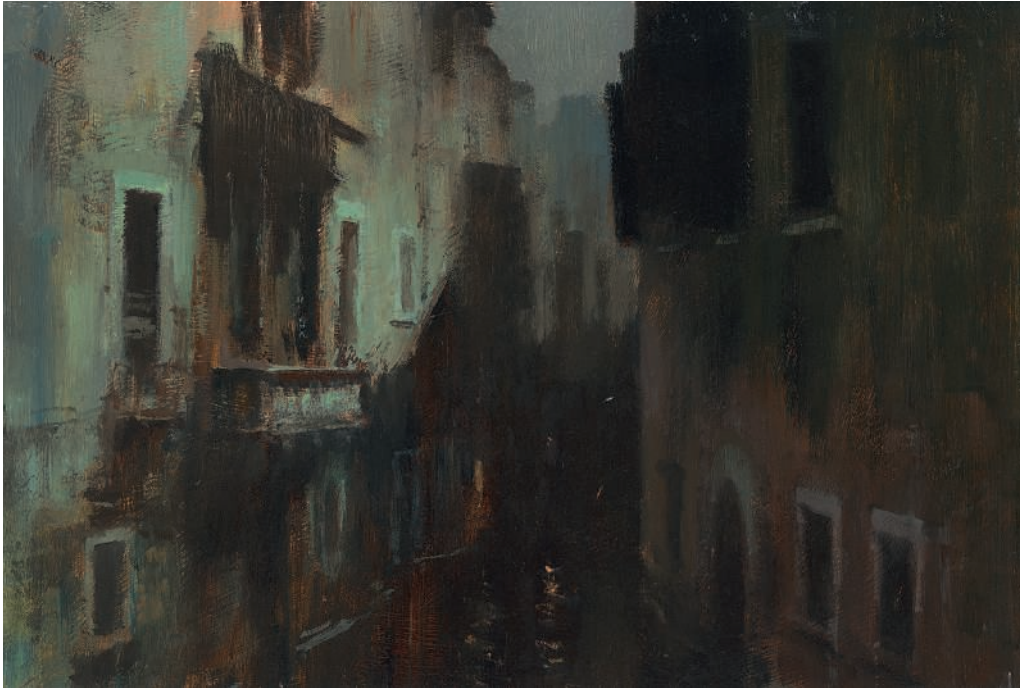
(3)

£5,000-8,000

US\$6,500-10,000

€5,800-9,200





170



171

λ170

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

Moonlight, Venice

signed 'Edward Seago' (lower left) and with inscription 'MOONLIGHT, VENICE' (on the reverse)

oil on board

14 x 20¼ in. (35.6 x 51.5 cm.)

£7,000-10,000

US\$9,100-13,000

€8,100-12,000

λ*171

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

Venice

oil on canvas, unframed

12½ x 16 in. (31.8 x 40.5 cm.)

£4,000-6,000

US\$5,200-7,700

€4,700-6,900



λ172

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

Barges at anchor on the Orwell

signed and inscribed 'To Blair from/Edward Seago' (lower left) and with inscription 'BARGES AT ANCHOR IN THE ORWELL' (on the reverse)

oil on board

20 x 29⁷/₈ in. (50.8 x 75.6 cm.)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

The artist, by whom given to
G. Blair Laing, and by descent in the family.
Private Collection, UK.



PROPERTY OF A PRIVATE COLLECTOR

λ173

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

The hunt

signed and dated 'A.J. Munnings. 1913.' (lower right)
pencil, watercolour and bodycolour on a prepared sheet of paper
12¼ x 17 in. (31.2 x 43.3 cm.)

£30,000-50,000

US\$39,000-65,000
€35,000-58,000

PROVENANCE:

Anonymous sale; Sotheby's, Olympia, 28 November 2001, lot 373.
with Richard Green, London, where purchased by the present owner.

During the years from 1912 until the outbreak of World War 1, Munnings hunted with the Western Foxhounds near Zennor on the craggy, north coast of Cornwall. 'Being in granite country, where the soil was shallow, huge masses of stone were built into walls ... it was the most picturesque and primitive place' (A.J. Munnings, *An Artist's Life*, Bungay, 1950, p. 275). He was attracted to the wild almost treeless, stone-walled landscape of Cornwall which was so very different to the 'vistas of hedgerow oaks and elm, woodlands, cornfields and low meadows' that there was in his native East Anglia (A.J. Munnings, *op. cit.*, p. 271). Zennor, a coastal village north of Treen takes its name from an eleventh-century female saint called St Sinar.

Munnings used a local lad named Ned Osborne, who acted as groom/model as well as a brown mare that he had brought from East Anglia. The Zennor pictures often juxtaposed the formalised traditions of hunting with the primitive, barren and untamed landscape, man and nature, a comment perhaps that hunting is as ancient as nature itself.

Instead of incorporating his hunting subjects against a dense background of foliage, his Cornish subjects are often elevated, looming above the horizon, giving them a more prominent position on the landscape as if they take control of their immediate surroundings. Here, the huntsman and whip dominate the landscape as solid forms among the sketchy impressions of hounds, moorland and sky. Although the huntsman and his horse are fluidly painted their salient details are articulated whereas only the essence of the other elements are distinguishable, rather like the soft focus of a camera lens. The wispy strokes of colour add to the movement of the figures and they attest to the passion with which Munnings tried to capture what he saw. He was always experimenting with light effects and here he has chosen an overcast day to test the blue-grey notes of colour in the sky and their reflection on a dark bay horse.

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



λ174

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

Study for 'The Start'

inscribed and dated '6 Jockey Study for Start pictures 1948 24 x 20' (on the reverse)

oil on panel

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

£50,000-80,000

US\$65,000-100,000

€58,000-93,000

PROVENANCE:

with Bond Street Galleries, London.
Private Collection, UK.

EXHIBITED:

London, Royal Academy, *Exhibition of works by Sir Alfred J. Munnings, K.C.V.O., P.P.R.A.*, 10 March-30 June 1956, possibly no. 282.

London, Bond Street Galleries, *Exhibition of Landscapes, Horse Studies and Drawings by Sir Alfred J Munnings K.C.V.O, P.P.R.A.*, 1956, no.76.

Munnings first experienced the excitement and drama of race meetings at the beginning of his career in around 1904 and then after World War II, he increasingly focused on this subject, undertaking both steeplechasing and flat racing scenes. 'The Start' was one of his favourite compositions and

he included either a finished 'start' painting or a group of 'start' sketches in nearly every exhibition of his work from 1940 until his death. As he turned away from the formal portraits that had been the heart of his work in the years before World War II, he concentrated ever more intently on the difficult task of capturing the excitement of the racecourse and spent an extraordinary amount of time studying his subject at first hand.

Munnings's house, Castle House, in Dedham was close to Newmarket, the heart of racing in England, so he could go there regularly to watch horses at exercise, or to attend races during the season. Courtesy of the clerk of the course, he even had a studio in one of the rubbing down houses and was allowed to bicycle around the grounds to view the runners.

The present lot was executed in 1948, the same year that Munnings exhibited *Going to the Start* at the Royal Academy (no. 18). Here, the spontaneity with which Munnings worked is captured in the rapid brushstrokes depicting the jockey, in his pink and white silks, which brilliantly evokes a sense of anticipated movement and drama. It has been suggested that the model for the jockey is Steve Donoghue, the leading jockey of the 1910s and 1920s. He was Champion jockey ten times between 1914-1923, and won the Derby on six occasions.

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



PROPERTY FROM A PRIVATE COLLECTION

λ*175

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

Vivian Hugh Smith on his hunter

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

oil on canvas

27 x 28¾ in. (68.5 x 73 cm.)

£120,000-180,000

US\$160,000-230,000

€140,000-210,000

PROVENANCE:

The sitter, and by descent in the family.

Anonymous sale; Christie's, London, 21 November 1995, lot 210.

EXHIBITED:

Cambridge, The Fitzwilliam Museum, on loan (1940-1995).

The subject of the present portrait is Vivian Hugh Smith (1867-1956), a descendent of the banking family who founded Smith's Bank at Nottingham. Smith was educated at Eton College, where his attendance at Ascot races caused a schoolwide scandal. He was married to Lady Sybil Mary McDonnell, a daughter of the 6th Earl of Antrim. Smith worked for the merchant banking firm of Morgan Grenfell & Co. and spent sixty years as a Director and later as Governor of the Royal Exchange Assurance. He was created a Baron in 1938 and chose his title to name himself after the estate he acquired – Tusmore Park near Bicester in Oxfordshire.

In his autobiography Munnings speaks warmly of his visit to paint Smith, describing his house at the time, Weald Hall in South Weald as 'unlike any other house I had known. It was the growth of centuries', going on to comment that 'the Smith family were wonders in more ways than one. A stirring life in a live household' (A.J. Munnings, *The Second Burst*, Bungay, 1951, pp. 216-17).

Hunting and riding were Smith's great passions, and he frequently visited Ireland to buy horses. When a hunting accident prevented him from riding he acquired a string of steeplechasers: *Silver Fame* won the Cheltenham gold cup, and *Roimond* was placed second in the Grand National. Here, Munnings depicts Smith elegantly dressed in his red coat atop his bay hunter. Smith was painted by other notable artists of the day, including Sir Herbert James Gunn and Sir William Orpen, in 1919, which was sold in these Rooms, 17 May 2001, lot 111.

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





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■176

JOHN CHARLTON, R.I., R.B.A. (1849-1917)

Mr & Mrs Lewis Priestman on hunters with the Braes of Derwent hunt, in a landscape

signed with initials and dated 'J.C./1908.' (lower right) and further signed and inscribed 'John Charlton/No 2 Lewis Priestman Esquire MFH/presentation picture' (on the artist's label attached to the reverse)

oil on canvas

72¼ x 72½ in. (183.5 x 184 cm.)

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

PROVENANCE:

Presented to Mr Lewis Priestman, M.F.H., by the members and farmers of the Braes of the Derwent Hunt on the occasion of his marriage, 1908, and by descent to his son, Major Jack Priestman, Slaley Hall, Northumberland, and by descent to his widow Christine Priestman, née Long.
Anonymous sale; Christie's, London, 12 July 1990, lot 106.

EXHIBITED:

London, Royal Academy, 1908, no. 599, as *Lewis Priestman Esq., M.F.H. Presentation portrait.*

The Priestmans were a well-known Northumbrian family and Lewis Priestman was M.F.H. of the Braes of Derwent for 51 years. John Charlton also came from Northumberland. His first paintings were exhibited in Newcastle, but he later showed many of his paintings at Suffolk Street and the Royal Academy, where his work caught the attention of Queen Victoria, who commissioned works from him for her Jubilee. Charlton was also a highly successful book illustrator.



177

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

Work-a-day England

signed 'W L Wyllie' (lower right)

oil on canvas

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

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

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

EXHIBITED:

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

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



178



179

PROPERTY OF A GENTLEMAN

178

CHARLES EDWARD DIXON (1872-1934)

The lady, She's a Liner

signed and dated '- Charles Dixon -/-' 1920 -' (lower left)
pencil, watercolour and bodycolour, heightened with white on paper
26½ x 52 in. (67.8 x 132 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Anonymous sale; Peter Wilson Fine Art Auctioneers, Nantwich, 7 June 1978, lot 1228.

Anonymous sale; Sotheby's, Billingham, 31 March 1987, lot 105.
with Baron Fine Art, Chester.

179

JOHN WILSON CARMICHAEL (1799-1868)

Men-of-war and other shipping off Portsmouth harbour

indistinctly signed with initials and dated 'JWC/1848' (lower left)
oil on canvas
23½ x 36 in. (59.8 x 91.5 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

A variant of this painting is in the Laing Gallery, Newcastle-upon-Tyne.

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



PROPERTY FROM A PRIVATE UK COLLECTION

λ180

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

The white ship

signed 'MONTAGUE DAWSON.' (lower left)

oil on canvas

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

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Bonhams, London, 16 September 2008, lot 34.



PROPERTY OF A PRIVATE COLLECTOR

181

JOHN CHRISTIAN SCHETKY (1778-1874)

The bombardment of Algiers, 27 August 1816

signed and dated 'J.C Schetky. 1841. -2.' (lower left)

oil on canvas

36 x 66 in. (91.5 x 167.7 cm.)

£80,000-120,000

US\$110,000-150,000

€93,000-140,000

PROVENANCE:

commissioned by Admiral Charles Philip Yorke, 4th Earl of Hardwicke (1799-1873), and by descent to his son, the Hon. Elliot Constantine Yorke (1843-1878), and by descent to his wife, Annie Yorke, née de Rothschild (1844-1926), and by descent to their niece, Lady Marie Constance Mallet, née Adeane (d.1934), and by descent to her son Sir Victor Alexander Louis Mallet, C.V.O., G.C.M.G. (1893-1969). Anonymous sale; Christie's, London, 23 November 1973, lot 91. Anonymous sale; Christie's, London, 27 March 1981, lot 103. Anonymous sale; Bonhams, London, 15 August 2002, lot 391 with Richard Green, London, where purchased by the present owner.

LITERATURE:

Miss S. Schetky, *John Christian Schetky*, London, 1877, p. 91.

When, after twenty-two years of almost continuous global conflict, the French Revolutionary and Napoleonic Wars finally ended in 1815, Great Britain found herself at last able to give her attention to a problem which had plagued the Christian maritime nations for centuries, namely the so-called Barbary Corsairs. Based in several citadels along the North African seaboard, the reign of terror - through piracy and the enslavement of prisoners - that these corsairs had inflicted upon all those seafaring countries trading in the Mediterranean had reached a level which could no longer be tolerated by the European nations. Accordingly, Lord Liverpool's government sent orders to Admiral Lord Exmouth, Commander-in-Chief in the Mediterranean, to take a squadron to stand off the city states concerned and demand that their activities as pirates should cease forthwith. Proceeding first to Tunis and Tripoli, both of which immediately acceded to his demands, Exmouth then sailed on to Algiers only to find that the Dey was not only totally unresponsive but supremely confident that the apparently impregnable fortifications of the city would protect him from any British interference. Without the fire-power to enforce his demands, Exmouth had no alternative but to withdraw and make for England where he requested

permission for a full-scale assault by a powerful naval force. Unusually, Exmouth was given carte blanche to select what ships he needed and the fleet he assembled, led by the 100-gun flagship *Queen Charlotte*, sailed from Plymouth Sound on 28 June 1816.

When he arrived at Gibraltar, Exmouth was met by a Dutch squadron of frigates under Vice-Admiral Van de Cappellen, and the combined Anglo-Dutch fleet hove-to off Algiers early on 27 August. For most of the morning there was a dead calm and Exmouth used this interval to send a party ashore, under a flag of truce, to demand the release of the British Consul, the permanent abolition of Christian slavery and the freeing of all European captives. Receiving no answer after the expiry of his two-hour deadline, Exmouth took advantage of the rising breeze and ordered the fleet into the bay. H.M.S. *Queen Charlotte* led the column and anchored just after 2.30pm; *Implacable* and *Superb* followed and, as each ship took up her station, Exmouth gave the order to open fire. Opposing him, the various batteries protecting the citadel were formidable and, it was later calculated, mounted over 1,000 guns. Thus, when the firing commenced from both sides, men everywhere were soon engulfed in clouds of dense acrid smoke which hid the hellish inferno of shattering cannon shot and exploding rockets. The furious bombardment lasted for eight hours during which time several of the larger ships suffered damage. By comparison however, by 10.00pm the city's fortifications lay in ruins and much of the city itself was ablaze. Seeing no more to be done that night, Exmouth ordered *Queen Charlotte* to cut her cables and stand out to sea, followed by the rest of the fleet.

On the next day, 28 August, Captain Brisbane, Exmouth's flag captain, met the Dey who conceded all of Exmouth's demands. Over 1,200 Christian slaves were released from their captivity, monetary compensation was paid to the British Consul and others, and Algiers agreed to take no more Christian prisoners in the future. Despite the significant casualties in both the English and Dutch squadrons, the operation was a singular success and Lord Exmouth returned to England in triumph.

This dynamic painting of the heart of the action was commissioned from Schetky by Admiral Charles Yorke, 4th Earl of Hardwicke in 1841 in memory of his service as a young midshipman on board Exmouth's flag ship H.M.S. *Queen Charlotte* during the bombardment in 1816. The painting passed through the Yorke family until it came into the hands of Yorke's grandson Sir Victor Mallet in the early 20th century. By remarkable coincidence Mallet's paternal grandmother, Frances Mallet née Pellew (d. 1917), was the granddaughter of Lord Exmouth, thereby creating an interesting dual connection with the bombardment that ultimately made the names of both his forebears.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

182

SAMUEL WALTERS (1811-1882)

Star of the East, hove-to in Beaumaris Bay awaiting the pilot for Liverpool

signed and dated 'S. WALTERS/1854' (lower left)
oil on canvas
33 x 51 in. (84 x 129.6 cm.)

£18,000-25,000

US\$24,000-32,000
€21,000-29,000

PROVENANCE:

Messrs Gracie, Beazley and Co., Liverpool, and by descent.
Anonymous sale; Christie's, London, 22 November 1991, lot 112.
with Richard Green, London, 1993, where purchased by the present owner.

EXHIBITED:

Liverpool, Bootle Art Gallery, *Samuel Walters*, 6 April - 2 May 1907,
number untraced.

LITERATURE:

F.C. Beazley, F.S.A., *Four Liverpool Clippers*, Historic Society of Lancashire and Cheshire, 1925, pp.3-5, illustrated p.3
A.S. Davidson, *Samuel Walters - Marine Artist; Fifty Years of Sea, Sail, & Steam*, Coventry, 1992, p.156, illustrated.

The full-rigged merchantman *Star of the East* was designed and built in the well-known yard of W. & R. Wright at St John, New Brunswick, in 1853. Registered at 1,219 tons and measuring 237 feet in length with a 41 foot beam, she was a beautifully proportioned clipper - in every sense - and caused a sensation when she docked in Liverpool for the first time. As with many ships of her day which emanated from the maritime provinces of Canada, she was built as a speculation and, upon completion, was loaded with deals and sent to England to find a new owner. Her maiden North Atlantic passage was very fast, at under twenty days despite contrary weather, and upon arrival in the Mersey she was immediately purchased by James Beazley for a colossal £16,000, at that time the largest-ever sum paid for a 'colonial' ship. After a further expenditure of £6,683 to fit her out for the Australia run, Beazley then rented her to Messrs Millers & Thompson for their 'Golden Line' of Australian packets whose ships were running to full capacity thanks to the discovery of gold in the colony. On her first voyage, with Captain Christian in command, *Star of the East* ran out to Melbourne in 76 days and returned home via Shanghai in 104 days, four of which were spent at anchor sheltering from a typhoon. The round trip only took her 9 months and 27 days, a remarkable achievement for the time, and netted her owner a clear profit of £8,018. On her second voyage she did even better and cleared £8,920 in profit, thus amply justifying every pound that Beazley had spent on her acquisition and fitting out. Subsequently employed by the White Star Line (in 1856) and latterly by the Black Ball fleet of emigrant ships (1859-61), she continued her hugely successful career on the Australia run until she was wrecked in Storrington Bay, South Africa, in 1861.



183

ROBERT SALMON (1775-1848)

An outward-bound, 18-gun merchantman at the 'Tail of the Bank', portrayed in three positions

signed with initials and dated 'R.S. 1814.'

oil on canvas

16¾ x 25¾ in. (42.5 x 65.4 cm.)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

Sir David Montagu Douglas Scott, K.C.M.G., Boughton House, Geddington;
Christie's, London, 22 January 1971, lot 77.
Private collection, UK.

The observer looks northwards from this well-known Clyde anchorage towards the Rosneath peninsula, with the rugged Argyll mountains in the distance. Confirmation is provided by Rosneath Castle, the prominent white building visible just in front of the ship's foremast. At this date, Britain was at war not only with France, but also with the United States of America, which would account for the defensive arming of the merchant vessel depicted.

That she is not a regular warship is indicated by the (as yet unidentified) merchant houseflag at the foremast, clearly displaying the initial 'B'.

Equally interesting is the long pennant worn naval fashion at the mainmast, suggesting that the owner has been granted a letter of marque as a privateer and is authorised to capture or destroy enemy shipping.

Having weighed anchor and with sails set and drawing, she is 'hove-to'. That is, the yards on the mainmast are temporarily 'backed', acting as a brake, allowing the pilot or other last minute arrival to climb aboard from the boat secured alongside.

Robert Salmon was a native of Whitehaven, England. An obsessive worker, he travelled widely throughout Great Britain with a long period of residence at Greenock (1811-22) and two at Liverpool (1806-11 and 1822-25), before emigrating to Boston, Massachusetts, in 1828.



184

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

•184

FREDERICK WATERS WATTS (1800-1862)

View of Hampstead Heath

oil on canvas

45¾ x 73 in. (116.2 x 185.5 cm.)

TO BE SOLD WITHOUT RESERVE

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Robert Leake M.P., Whitefield, Lancashire.

Anonymous sale; Christie's, London, 26 November 1999,
lot 68.

*185

WILLIAM LAMB PICKNELL (1853-1897)

Pont Aven

signed, inscribed and dated 'Wm.L Picknell/Pont
Aven/1876' (lower right)

oil on canvas

25½ x 32¼ in. (64.9 x 82 cm.)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

with The Jordan-Volpe Gallery, New York.

with Borghi & Co., New York.



185



186



187

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

186

JOHN FREDERICK HERRING, JUN. (1815-1907)

Horses, pigs and ducks in a farmyard

signed and dated 'JF Herring 1853' (lower centre)

oil on canvas

27¾ x 35¾ in. (70.5 x 91 cm.)

£15,000-20,000

US\$20,000-26,000
€18,000-23,000

187

EDWARD BENJAMIN HERBERTE (1857-1893)

The Country Fair

signed and dated 'E.B. Herberte./1889.' (lower right)

oil on canvas

30 x 50¼ in. (76.2 x 127.7 cm.)

£8,000-12,000

US\$11,000-15,000
€9,300-14,000

PROVENANCE:

with Richard Green, London, 1993, where purchased by the present owner.



188



189

188

JOHN SARGENT NOBLE, R.B.A. (1848-1896)

Luncheon Time

signed and dated 'J.S. Noble/1889' (lower right) and further signed, inscribed and dated 'Luncheon Time/J.S. Noble/1889' (on the reverse)

oil on canvas

25¼ x 35 in. (64.1 x 88.9 cm.)

£6,000-8,000

US\$7,700-10,000
€7,000-9,200

PROVENANCE:

Mrs E.L. Hyde, by 1947.

λ189

VINCENT BALFOUR BROWNE (1880-1963)

Moved

signed with initials and dated 'V.B.B./1919.' (lower left)

watercolour and bodycolour, heightened with white and with scratching out on card

12 x 17¼ in. (30.5 x 45.1 cm.)

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

Balfour Browne is best known as a painter of stalking subjects. He lived mainly in Dumfries-shire and was an active deer-stalker for many years. There is a tale, possibly apocryphal, that he and his contemporary Archibald Thorburn made an agreement that Browne would not paint birds if Thorburn agreed not to paint deer.



190

SIDNEY RICHARD PERCY (1821-1886)

A Bright Day at Ullswater

signed and dated 'SPERCY 1858' (lower left)

oil on canvas

33⁷/₈ x 54.3/5 in. (86 x 139.1 cm.)

£30,000-50,000

US\$39,000-65,000

€35,000-58,000

PROVENANCE:

with Frost & Reed, London.

with Williams & Son, London, 1979.

with Guarisco Gallery, Washington, where purchased by the present owner.

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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191

THOMAS BLINKS (1853-1912)

Two pointers in the heather

signed 'T Blinks' (lower left)
oil on canvas
14 x 18 in. (35.5 x 45.8 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

with Richard Green, London.

192

ARCHIBALD THORBURN (1860-1935)

Woodcock sheltering in the sand dunes

signed and dated 'A.Thorburn/1928' (lower right)
pencil and watercolour, heightened with
bodycolour and gum arabic on paper
15 x 21 $\frac{1}{2}$ in. (38 x 52.8 cm.)

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Anonymous sale; Christie's, London,
28 October 1999, lot 103.

193

ARCHIBALD THORBURN (1860-1935)

A hen and cock pheasant by gorse

signed and dated 'A. Thorburn/1926' (lower right)
pencil, watercolour and bodycolour, heightened
with gum arabic on buff paper
10 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in. (26.3 x 38.8 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROVENANCE:

with The Moorland Gallery, London.
Anonymous sale; Christie's, Edinburgh,
27 October 2005, lot 66.



192



193



194



195

λ194

DAVID SHEPHERD (1930-2017)

The mud bath

signed 'David Shepherd -' (lower right)

oil on canvas

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

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

λ195

DAVID SHEPHERD (1930-2017)

Little Jumbo

signed 'David Shepherd -' (lower right)

oil on canvas

19 x 23 in. (48.3 x 58.4 cm.)

£5,000-8,000

US\$6,500-10,000

€5,800-9,200

PROVENANCE:

Purchased from the David Shepherd Foundation, 1983.

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.



196

DYLAN LEWIS (B. 1964)

Leopard-bust VII

signed and numbered 'Dylan Lewis/S205/ 5/15'
(on the back) and with foundry stamp
bronze, on a stone plinth

27 x 9½ x 24 in. (68.6 x 24.2 x 61 cm.), bronze

39½ x 12½ x 24 in. (100.3 x 31.8 x 61 cm.), overall

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

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

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

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

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

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

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** or we will be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

3 YOUR WARRANTIES

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department 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) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase. (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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.

(d) 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**.

(e) 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.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) 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.

(h) 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 W in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) If we are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • if you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • if you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.
 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
 We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

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

revised invoice charging you all applicable taxes/charges.
 6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

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

SYMBOLS USED IN THIS CATALOGUE

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

○

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ **Minimum Price Guarantees**

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

○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

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

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

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

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

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to

the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

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

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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CIRCLE OF DONATELLO (1386-1466), FLORENTINE, CIRCA 1420-40
BUST OF A BOY, PROBABLY SAINT JOHN THE BAPTIST
14½ in. (37 cm.) high
£20,000 - 30,000

OLD MASTER PAINTINGS AND SCULPTURE

London, 4 December 2019

VIEWING

29 November–3 December 2019
8 King Street
London SW1Y 6QT

CONTACT

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

CHRISTIE'S



THOMAS GAINSBOROUGH, R.A. (SUDBURY 1727-1788 LONDON)

Double portrait of Master John Truman Villebois (c. 1773-1837)

and his brother Henry Villebois (1777-1847)

oil on canvas

61¼ x 52 in. (156.9 x 132.1 cm.)

£1,000,000-1,500,000

OLD MASTERS EVENING SALE

London, 3 December 2019

VIEWING

29 November – 3 December 2019

8 King Street

London SW1Y 6QT

CONTACT

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hpettifer@christies.com

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ART DECO DIAMOND BROOCH, CARTIER
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MAGNIFICENT JEWELS

New York, 11 December 2019

VIEWING

6 - 10 December 2019
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CHRISTIE'S

WRITTEN BIDS FORM

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

THURSDAY 12 DECEMBER 2019 AT 12.00 PM

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

CODE NAME: CLAIRE
SALE NUMBER: 17294

(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](#)

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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

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17294

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