

THE JOE SETTON
COLLECTION

FROM
PRE-RAPHAELITES
TO LAST
ROMANTICS

London 10 December 2020

CHRISTIE'S









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ROMANTICS

THURSDAY 10 DECEMBER 2020

AUCTION

Thursday 10 December 2020
at 1.00pm (Lots 1-35)

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JOE SETTON: AN APPRECIATION

All the pictures in the Setton collection came on to the market in the brief period between 1968 and 1984 which was when Joe Setton was forming his collection. These were exciting and fertile years in which forgotten masterpieces could readily be bought. The timing was fortuitous.

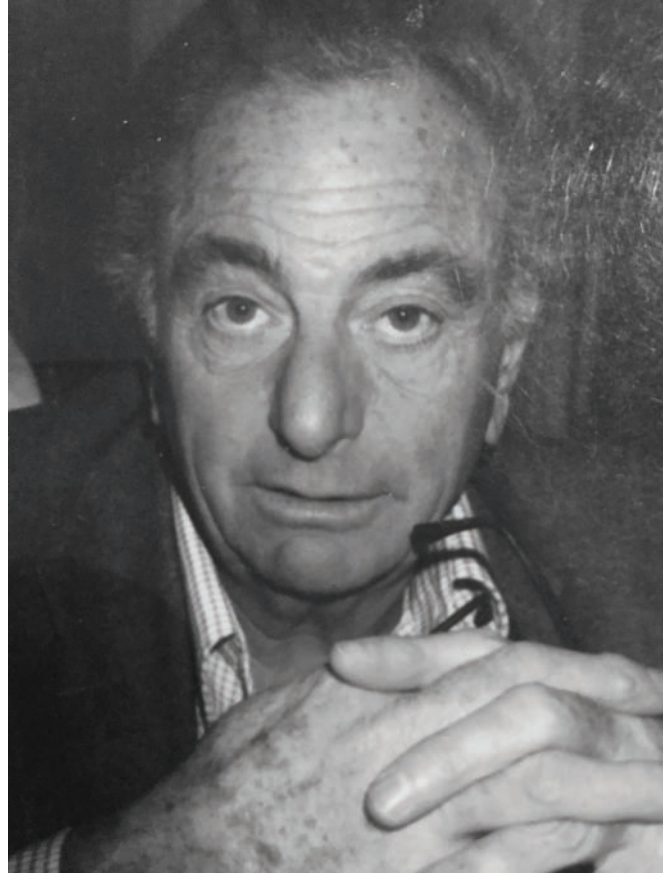
Joe was based in France and had been collecting French symbolist pictures, art nouveau jewellery and Gallé vases. In 1968 he chanced on a copy of Percy Bate's *English Pre-Raphaelite Painters Their Associates and Successors* first published in 1899. Bate identified not just the original Pre-Raphaelites but the two generations of English painters who were profoundly influenced by them. Intrigued by the artists and the paintings which were illustrated in this book, Joe came to my gallery Hartnoll & Eyre in Duke Street St James's in December 1968, announcing that he would buy any picture illustrated in Percy Bate

At that time English art critics dismissed these erstwhile Pre-Raphaelites. When this unfashionable work came to the market prejudice rode like a leaden weight on its value. Sometimes a collector is ahead of his time and rides the crest of a new wave and Joe with his astute eye and outsider sensibility was one such collector.

I became Joe's dealer in 1968. Often we were able to buy directly from the descendants of the artists and the original 19th century patrons: from the daughter-in-law of Thomas Rooke, English landed gentry selling works by Byam Shaw and Americans who had been left pictures by Marie Stillman and Evelyn De Morgan. At home we bought in London, in country sales and in Edinburgh; golden opportunities were also found in New York and Los Angeles.

Competition was limited. The old guard of English art dealers such as Agnew's and the Fine Art Society and new blood such as Jeremy Maas would still buy major Pre-Raphaelites. But these Percy Bate painters passed them by. Apart from Andrew Lloyd-Webber and Tim Rice in England few British buyers were interested. Competition mainly came from the continent; there an appreciation of Symbolism remained leading to a natural interest in the Pre-Raphaelites and their followers.

Joe was not impressed by big names but by good pictures. He researched meticulously into the by-ways, examined these Pre-Raphaelite successors, looking at each artist regardless of his status. There are no landscapes, no portraits, no still-lives in the collection – landscapes he could see from the air as he piloted his own planes, the sea was his home as he raced his powerboats. Romance, fantasy, unrequited love : these he found in the Last Romantics. Scale was no concern – his purchases range from small exquisite jewels such as Burne-Jones's *King René's Honeymoon* and Spencer Stanhope's *Cupid and Psyche* to the monumental Byam Shaw's *Queen of Hearts* and Severn's *Ophelia*. Frames were very important; all original frames were kept and fully restored.



Joe Setton (born in Alexandria in 1916 died in Cannes 1984).

Joe had infectious enthusiasm – he was passionate and successful in all he did, whether it was flying, boating or living well. In all these activities he was an innovator, his thoughts well ahead of his time. In collecting these pictures, now grouped and known as Last Romantics, he was true to himself. He did not follow the market; he was a leader and a creator. The paintings Joe bought are now understood both for their place in the history of English art and for their technical brilliance and quality. Too soon these pictures will all be in museums. They retain the spirit of an adventurous collector. I commend them to you.

Julian Hartnoll
artmonger est 1968 emeritus MMXVII



THE SETTON COLLECTION: A PRE-RAPHAELITE JOURNEY



Lot 19, Sir Edward John Poynter, *Orpheus and Eurydice*, 1862

The Setton collection is built upon the Pre-Raphaelite tradition in British art. The lives, loves and masterpieces of the original members of the Pre-Raphaelite Brotherhood, founded in 1848, are well known. But long after Dante Gabriel Rossetti and his companions went their separate ways, their unworldly aesthetic – medievalising, spiritual yet often erotic – gave rise to a strand of late Romantic painting by artists such as those represented here. Edward Burne-Jones was the most famous of the Brotherhood's immediate followers, and his 1861 watercolour *King René's Honeymoon* (lot 24) sets the tone for much of the collection. The fifteenth-century René of Anjou legendarily found warfare and dynastic intrigue all rather tiresome, preferring art, in which he indulged himself to excess. He is shown by Burne-Jones deeply involved in painting a mural while observed by his young bride. What really matters is beauty and love: all else is simply to be endured with the same debonair insouciance that René was said to have shown in the face of his political misfortunes.

Several of the dramas represented in these pictures are centred on the fate of marriages rather than of armies or kingdoms. Thomas Seddon was a close associate and travelling companion of William Holman Hunt. Following his friend's famously painstaking technique, Seddon worked on his *Penelope* (lot 25) with the aid of a mocked-up model of the heroine's home on Ithaca where she awaited the return of her husband Ulysses. He is represented in the tapestry over which Penelope's labours every night, only to unravel her work each morning as part of her strategy to put off her parasitic suitors who have been told she must complete it

before choosing between them. The picture was Seddon's first at the Royal Academy where, although poorly placed, it attracted the notice and respect of the great critic John Ruskin. In another Classical subject, Edward Poynter's *Orpheus and Eurydice* (lot 19), the lovers flee towards safety after being threatened at their marriage feast. But Eurydice is about to be bitten by one of the snakes in the lower right, sending her into the Underworld whence Orpheus will seek in vain to redeem her. Simeon Solomon's *The Reconciliation at the Altar* (lot 23) has a happier theme – the Jewish principle of *shalom bayit* or domestic peace, the ancient ceremonial establishment of which Solomon imagines here. This work dates from 1862, in which year Solomon also published a fascinating series of drawings illustrating Jewish ceremonies in modern British homes.

How far towards the openly sensual could these amatory themes move? It was a question without a clear answer in the 1860s. Two important works in the Setton collection exemplify this dilemma in intriguingly parallel fashion. George Frederic Watts is best known for his portraits and his abstract allegories of the essential conditions of human life – love, hope, death. Yet in 1865 he exhibited, at a dealer's gallery, his *Study with the Peacock's Feathers* (lot 6) which would surely have raised eyebrows if shown at the Royal Academy. Albert Moore became one of the great exponents of the new Aesthetic painting of the 1870s and 1880s, specialising in frieze-like arrangements of chastely beautiful maidens modelling elaborate draperies. Yet earlier, in 1864, Moore had privately exhibited his *Dancing Girl Resting* (lot 16), in which a young woman stands "panting through parted lips, with heaving bust,



Lot 8, Evelyn De Morgan, *Gloria in Excelsis*, 1893



Lot 13, Walter Crane, *The Swan Maidens*, 1894

her arms gracefully a-kimbo”, wearing a full-length but flimsily transparent shift. The description just quoted is from the pen of artist-turned-critic F. G. Stephens, who was also the only writer to properly address Watts’ nude. Having tested their pictures in safe environments, arguably neither Watts nor Moore was ever to show anything so frankly erotic in public again.

By the 1890s the notion of painting a model without pretending they were anything other than a model was firmly established as a legitimate means of establishing mood or painterly framework as the main point of interest in a picture. Frederic Leighton’s sculptural *’Twixt Hope and Fear* (lot 18) shows a Sibyl-like Classical figure turning towards us in a chair over which a luxurious pelt has been draped. She is Mary Lloyd, a much sought-after model, and does not aspire to be anyone else, for all her accoutrements. Shown at the Royal Academy in 1895, the last appearance by the ailing Leighton at the institution of which he was President, *’Twixt Hope and Fear* hung there alongside the iconic *Flaming June*, and like that picture it is a sublime meditation on colour and flesh without the frontal allure of Watts’ *Study with the Peacock’s Feathers* or Moore’s *Dancing Girl Resting*. The idea of a real woman putting on or taking off the trappings of a mythical alter-ego is explored too in Walter Crane’s *The Swan Maidens* (lot 13), a rare example of an ambitious composition by the great designer in oil on canvas. The picture was painted in 1894, the year Crane visited Bayreuth where he attended a performance of Wagner’s *Lohengrin*. The overture’s “far-off swan music” moved him greatly, but he found the scenery insipid. Evidently inspired to do better himself, Crane’s *Swan Maidens* – a

composition ready, it seems, to be adapted to any other medium – appropriately found a home in a German collection. Dressing up is also central to the charm of Byam Shaw’s *The Queen of Hearts* of 1896 (lot 5) in which the artist’s fiancée Evelyn Pyke-Nott stars. The amateur theatricals beloved by artists in this period can be felt behind both of these works – the kinds of masques and pageants that were an expression of the unity of the arts and the artists’ aspirations to a meaningful social purpose.

One of the many trends in later nineteenth-century art illustrated within this collection is the greater professional participation of women artists. There are pictures by the enigmatic Symbolist Evelyn de Morgan (lots 1 and 8), and an intriguing watercolour tantalisingly attributed to Lucy Madox Brown. But the best-known work by a female artist in the Setton collection is certainly *The Enchanted Garden* by Marie Spartali Stillman (lot 4), perhaps the masterpiece among the figure subjects painted by this celebrated former model. Deriving from Boccaccio’s fourteenth-century *Decameron*, her story shows a virtuously married lady, Dianora, visiting her admirer Ansaldo. She has undertaken to admit his advances only when his garden blooms in mid-Winter, as she now discovers to her dismay has indeed happened, thanks to a magician in Ansaldo’s pay. Boccaccio’s tale reassuringly ends with all tricks and flirtations put aside, and grown-up behaviour re-established. But in Spartali Stillman’s picture we hear the authentic mystical, longing voice of original Pre-Raphaelite poetry.

Nicholas Tromans



*1

EVELYN DE MORGAN (1855-1919)

The light shineth in the darkness and the darkness comprehended it not

signed and inscribed 'The light shineth in the darkness and/the darkness comprehended it not/price £15/Evelyn de Morgan/1 The Vale/ King's Road/Chelsea' (on a label on the reverse)

pencil and black chalk heightened with gold on black paper
25 x 17½ in. (63.5 x 44.5 cm.)

£30,000-50,000

US\$39,000-65,000

€34,000-55,000

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 20 June 1972, lot 77.
with Hartnoll & Eyre, London, 1972, where purchased for the present collection.

De Morgan derived her inspiration for this drawing from the Gospel of St John, Chapter 1 Verse 5. This follows the story of creation and the emergence of God from nothingness, reflecting on the triumph of light against darkness. Christian doctrine is clearly present in many of De Morgan's works (see lot 8), and several of her paintings employ biblical titles and themes. From around 1910 her paintings show a shift into the use of more ambiguous spiritual imagery. De Morgan's mother-in-law, Sophia De Morgan, was a Spiritualist who had a profound influence on the artist's personal beliefs and style; particularly in her later career.

This drawing shows a heavenly figure of light exquisitely rendered in a blaze of gold. She is holding a lamp in her left hand, whilst showing the sign of benediction in her right. Rays of light radiate out to fill the whole composition, brightening the dark landscape and illuminating snakes and reptiles who lurk below in the gloom. This work relates to De Morgan's 1895 oil painting *Lux in Tenebris*, (fig. 1, De Morgan Foundation) whose title also derives from the Gospel of St John. In *Lux in Tenebris*, the heavenly central figure is dressed elaborately in gold and holds a laurel branch, whilst two crocodiles circle below. In 1906 De Morgan also painted another oil titled *The light shineth in the darkness...* (fig. 2, De Morgan Foundation) featuring a similar composition, but instead of reptiles at the angel's feet there lie three naked figures, shackled to rocks and blinded by despair.

Though De Morgan exhibited and was known as an oil painter, she used gold drawing on dark paper throughout her career. There are fourteen known works in this medium. The contrast between the black paper and gold paint makes these jewel-like pictures singular within her *oeuvre*. Sarah Hardy posits that these gold pictures were intended as stand alone works to be exhibited and sold in their own right, and not as preparatory studies for her larger oils.

We are grateful to Sarah Hardy, curator of The De Morgan Foundation, for her assistance in cataloguing this work.



Fig. 1, Evelyn De Morgan, *Lux in Tenebris*, 1895
© De Morgan Foundation



Fig. 2, Evelyn De Morgan, *The Light Shineth in Darkness and the Darkness Comprehendeth it not*, 1906
© De Morgan Foundation





***2**

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

Portrait of a Young Woman (Annie Keene)

signed with initials and dated 'EJB/1890' (lower right)
black, red and white chalks on sanguine paper
14 $\frac{3}{4}$ x 10 $\frac{3}{4}$ in. (36.5 x 27.4cm.)

£60,000-80,000

US\$78,000-100,000
€67,000-88,000

The model for this beguiling portrait is probably Annie Keene (1843-1901), who posed regularly for Burne-Jones: she was the original model for Nimue in *The Beguiling of Merlin* (1874-1877, Lady Lever Art Gallery, Port Sunlight) before being supplanted by Maria Zambaco in the finished painting. Keene is best known for sitting to the photographer Julia Margaret Cameron, appearing as *The Mountain Nymph*, *Sweet Liberty* and *Lady Clara Vere de Vere* (both 1866) in her early twenties. Facially there is little change in her appearance between Cameron's photographs and Burne-Jones' portrait drawing of over twenty years later.

Her four daughters also became artists' models and sat for Burne-Jones. Jessie (b. 1872) sat for one of the singing boys in the background of *King Cophetua and the Beggar Maid* (1884, Tate, London): a study is now in the National Museum of Wales, Cardiff. Bessie (b. 1878/9) also sat for *Vespertina Quies* (1893, Tate, London) and *Love Among the Ruins* (sold in these Rooms, 11 July 2013, lot 3).

Two other studies of Annie from 1890 are known: one in the Metropolitan Museum of Art, New York (1975.1.879, formerly Robert Lehman collection), and the other at Birmingham Museum and Art Gallery (1931P62). The latter has been identified as a study for the angel in *The Star of Bethlehem*.

In 1890 Burne-Jones was working on a number of major projects including *The Star of Bethlehem* (Birmingham Museum and Art Gallery), *The Holy Grail Tapestries*, and *The Sleep of Arthur in Avalon* (Museo de Arte de Ponce, Puerto Rico), and whilst it is possible that the drawing relates to one of these, it does not appear to do so and was seemingly intended as a portrait study. The drawing was reproduced as a platinotype by Frederick Hollyer (1838-1933), and a copy is held in an album of Hollyer images in the Courtauld Institute. Whilst others in the albums are described by the title of the picture or decorative scheme they were designed for, the present drawing is listed simply as *Study of a girl's head*, suggesting that it was intended as a finished work in its own right.





***3**

ARCHIBALD WAKLEY (1873-1906)

The Sleeping Beauty

signed and dated twice '1901/Archibald./Wakley./1903' (lower right, in a cartouche)

oil on canvas

48 x 64 in. (122 x 102.5 cm.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Anonymous sale; Phillips, London, 10 April 1972, lot 212.

with The Maas Gallery, London, 1972, where purchased for the present collection.

EXHIBITED:

London, Royal Academy, 1906, no. 205.

LITERATURE:

The Art Journal, London, 1906, p. 222.

This is an illustration of the fairy tale *Sleeping Beauty*, which regained popularity in the nineteenth century as it was subject to a number of significant retellings: by The Brothers Grimm (1812) and by Tennyson in his poem *The Day Dream* (1842). Edward Burne-Jones dedicated a twenty-year period to illustrating the story (1870-1890). Most notable were his set of four canvasses, *The Briar Rose Series* (fig. 1, 1870-1890, The Faringdon Collection Trust), commissioned by Agnew's for the immense sum of £15,000. It is likely that Wakley may have seen the works at the free exhibition held at Agnew's Bond Street gallery which attracted thousands of visitors.

Both artists present the 'Sleeping Beauty' lying horizontally across the canvas, in a white dress reminiscent of the Byzantine style. However, Wakley replaces Burne-Jones' darker palette and more enigmatic atmosphere with a more spacious composition and vivid tones, which highlight the Beauty's pallor. Wakley's thorned foliage, supposedly entrapping the princess, is in full bloom, creating an Arcadian landscape. Presented as the only figure on the canvas, the 'Sleeping Beauty' lies like a statue upon a glittering gold plinth, bejewelled with miniature 'Aesthetic' peacocks.

This sensitive portrayal of the famous fairy tale provides hope accentuated by the inclusion of the Latin phrase 'Amor Vincit Omnia' (Love Conquers Everything) around the plinth of the sundial, reminding us that the princess will soon be awakened by the prince's kiss. Through this motif, the artist juxtaposes the passing of time with the notion of enduring love, prompting the viewer to decide which will prevail.

Archibald Wakley was heavily influenced by the second generation of Pre-Raphaelites, particularly Edward Burne-Jones and Evelyn De Morgan. Despite his artistic promise his career was short-lived and his *oeuvre* small, as a result of his untimely death. As if echoing one of the tragic stories that inspired the Pre-Raphaelites and their followers, Wakley was murdered in his studio on the night of 24 May 1906, possibly following a tryst. The present picture was exhibited posthumously at the Academy where it was noted that 'The murder in his studio ... of Mr Archibald Wakley, naturally directed much attention to his picture ... *The Sleeping Beauty*.' (*The Art Journal*, London, 1906, p. 222).



Fig. 1, Sir Edward Coley Burne-Jones, *The Briar Rose Series*, 4: *The Sleeping Beauty*, 1870-90 (Faringdon Collection, Buscot)
© Bridgeman Images





***4**

MARIE SPARTALI STILLMAN (1844-1927)

The Enchanted Garden

signed with monogram and dated '1889.' (lower left)
pencil, watercolour and bodycolour heightened with gum arabic on paper
30¾ x 39¾ in. (77.9 x 101.2 cm.)

£300,000-500,000

US\$390,000-650,000
€340,000-550,000

PROVENANCE:

Purchased from the artist by T.E. Stillman, Boston, 1900.
with M. Knoedler & Co., New York.
Anonymous sale; Sotheby's, New York, 9 April 1952, lot 101.
Mr & Mrs Fitch of Newark, New Jersey, 1979, from whom purchased for the present collection.

EXHIBITED:

London, New Gallery, 1889, no. 177.
Liverpool, Autumn Exhibition, 1889, no. 991.
London, New Gallery, 1890, number untraced.
Boston, Curtis and Cameron, 1901, number untraced.
New York, Water Color Club, 1903, no. 198.
Nottingham, Nottingham Castle Museum, *Women's Art Show 1550-1970*, 1982, as *Messr Ansaldo showing Diavola [sic] his enchanted garden*.
Tokyo, Isetan Museum of Art; Hamamatsu, The Hamamatsu Municipal Museum of Art; Nagoya, Aichi Prefectural Art Gallery; Osaka, Daimaru Museum of Art; and Yamanashi, Yamanashi Prefectural Museum of Art, *The Pre-Raphaelites and their Times*, 26 January - 23 June 1985, no. 32.
London, Barbican Art Gallery, *The Last Romantics: The Romantic Tradition in British Art, Burne-Jones to Stanley Spencer*, 9 February - 9 April 1989, no. 30.
Nottingham, Djanogly Art Gallery, *Heaven on Earth: The Religion of Beauty in Late Victorian Art*, 7 October - 27 November 1994, no. 64.
Manchester, Manchester City Art Gallery; Birmingham, Birmingham Museum and Art Gallery; and Southampton, Southampton City Art Gallery, *Pre-Raphaelite Women Artists*, 22 November 1997 - 2 August 1998, no. 52.
Florence, Uffizi Gallery, *I Giardini delle Regine - Il Mito di Firenze nell'Ambiente Preraffaellita a nella Cultura Americana fra Ottocento e Novecento*, 6 April - 31 August 2004, no. 41.
Ravenna, Museo d'Arte della città di Ravenna; and Oxford, Ashmolean Museum, *I Preraffaelliti: Il sogno del 400 italiano, da Beato Angelico a Perugino, da Rossetti a Burne-Jones*, 28 February - 5 December 2010, no. 131.
Wilmington, Delaware Art Museum; and Compton, Watts Gallery, *Poetry in Beauty: the Pre-Raphaelite Art of Marie Spartali Stillman*, 7 November 2015 - 5 June 2016, no.18.

LITERATURE:

Illustrated London News, 18 May 1889, p. 627.
P. Bate, *The English Pre-Raphaelite Painters, their Associates and Successors*, London, 1899, illustrated, facing p. 112.
New York Times, 22 November 1903.
V. Lee, 'Old Italian Gardens', in *In Praise of Old Gardens*, Portland, 1912, pp. 34-35.
C. Wood, *The Pre-Raphaelites*, London, 1981, p. 132.
J. Marsh and P.G. Nunn, *Women Artists and the Pre-Raphaelite Movement*, London, 1989, pp. 104, 172.
K.A. Shepherd, *Marie Spartali Stillman: A Study of the Life and Career of a Pre-Raphaelite Artist*, MA diss., George Washington University, 1998, pp. 33, 57-59, 65, 153-154.
F. Spalding, 'Pre-Raphaelite women artists. Birmingham & Southampton', in *Burlington Magazine*, vol. CXL, no.1140, March 1998, pp. 217-218, fig. 69.
J. Marsh & P. Gerrish Nunn, *Pre-Raphaelite Women Artists*, London, 1999, pp. 74, 134.
J. Marsh, 'The Old Tuscan Rapture: The Response to Italy and Its Art in the Work of Marie Spartali Stillman', in *Unfolding the South: Nineteenth-Century British Women Writers and Artists in Italy*, New York, 2003, pp. 175-176.
D.B. Elliott, *A Pre-Raphaelite Marriage: the Lives and Works of Marie Spartali Stillman and William James Stillman*, Suffolk, 2006, pp. 160,162, 215.
M. McLaughlin, 'The Pre-Raphaelites and Italian Literature', in *The Pre-Raphaelites and Italy*, Oxford, 2010, p. 34.



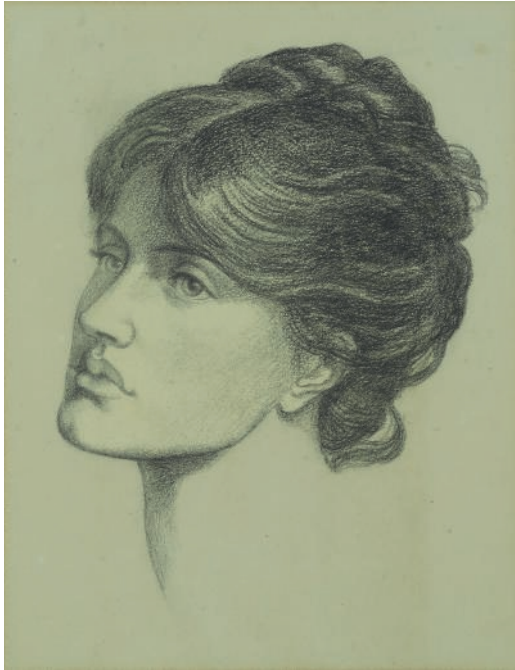


Fig. 1. Dante Gabriel Rossetti, *Maria Stillman, née Spartali* (Private Collection)
© 2019 Christie's Images Limited

Marie Spartali Stillman was both a gifted artist and a major Pre-Raphaelite muse, who features as a model in many of the movement's most memorable works (fig. 1). Stillman was the youngest daughter of wealthy Greek parents. Her father, Michael Spartali, had made his money as a cotton merchant and served as Greek consul-general in London between 1866 and 1882. The Spartali family were prominent members of the cultured and affluent Anglo-Greek community that came to have an enduring impact on the history of Victorian art; they included Burne-Jones' and Rossetti's great patron Constantine Ionides and his family, as well as Maria Zambaco, Burne-Jones' model and mistress, and Aglaia Coronio, who sat for Rossetti. Devoted to drawing from an early age, Stillman became a pupil of Ford Madox Brown in 1865, and for the next few years had regular lessons in his studio, working alongside his own three children, Lucy, Catherine and Oliver. Stillman first exhibited her work at the Dudley Gallery, Piccadilly, in 1867, where she presented three watercolours of female figures. Over her long career, she painted over a hundred and fifty works, exhibiting at the Royal Academy, Grosvenor Gallery, and in Liverpool, Birmingham and Manchester.

Stillman painted the present watercolour in 1889, at the height of her career, after having exhibited publicly for over two decades. It was painted in London during one of her most fertile creative periods when she also executed *The First Meeting of Petrarch and Laura* (private collection), showing the clear influence Italian literary subjects had on her work at this time. She had exhibited two further Dantesque subjects at the New Gallery in 1888, and she showed *The Enchanted Garden* there the following year. Her fondness for these themes owed much to her friendship with Dante Gabriel Rossetti and also the time she spent living in Italy. In 1886 Stillman had moved from Florence to Rome when her husband became the correspondent there for *The Times*.

The source material from which Stillman draws is the fifth story on the tenth, and last, day of Boccaccio's *Decameron*. In the tale a nobleman in Udine, Messer Ansaldo, is desperately in love with Madonna Dianora, the virtuous wife of another man. In order to put off his persistent attentions, Dianora tells him she will give herself to him if he is able to conjure up in the middle of winter 'a garden full of green grass and flowers and flowering trees, just as

if it were May', but if he was to fail, he must never trouble her again. Ansaldo remains undeterred and employs a necromancer in order to pull off this impossible feat to win her love.

The Enchanted Garden therefore illustrates the climactic moment of Ansaldo's success. The arches that bracket the composition on both sides reveal the frozen and snow-capped landscape beyond, yet within Ansaldo's walls the garden is a riot of blooms, blossom and flowering fruit. Dianora and her women are shown, still clad in their heavy winter cloaks, gazing in wonder at the incredible scene laid before them. Jan Marsh writes that Ansaldo even appears 'somewhat abashed at the success of his deception' (M.S. Frederick & J. Marsh, *Poetry in Beauty: the Pre-Raphaelite art of Marie Spartali Stillman*, Delaware, 2015, p. 104). In contrast to her amazed attendants, Dianora appears melancholy with her eyes downcast, horrified that the promise she made has to be fulfilled. The tale, however, has a happy end, as Dianora confesses to her husband and she is eventually released from her contract by Ansaldo, who appears rather chastened by the whole affair.

Stillman drew inspiration from the Renaissance era both in subject matter and in style, as can be seen in the frieze-like composition so reminiscent of paintings from this period. John Christian remarked that the whole picture is reflective of her experience of living in Italy and that 'the costumes of the page-boys, who might have stepped out of a fresco by Ghirlandaio or Benozzo Gozzoli, are a particularly characteristic touch' (J. Christian, *The Last Romantics: Romantic Tradition in British Art - Burne-Jones to Stanley Spencer*, London, 1989, p. 87). Whilst Boccaccio's *Decameron* wasn't perceived as being a particularly refined text due to its sexual content, it was tackled by various Pre-Raphaelite artists, and Waterhouse also painted the same subject in *The Enchanted Garden* (fig. 2, c.1916-1917, Lady Lever Art Gallery, Port Sunlight), some twenty-five years later, shortly before his death.

In 1871 Marie had married the Rossettis' friend William James Stillman, an American diplomat and journalist. The couple lived an itinerant life, spending time in America, Italy and England. Due to their peripatetic existence and William's unsettled career, Marie was often relied upon to supplement his income through the sales of her work. The present lot was painted when Stillman was in a commercially focused frame of mind, as at this time she was relied upon to support her husband and six children financially. At thirty by forty inches, this picture is one of the most ambitious in her *œuvre*, and the vivid colouring and lush composition make it one of the most visually arresting. Stillman took it with her when she travelled to the USA in 1900 where it was purchased by T.E. Stillman, a retired railroad lawyer and distant relative of her husband based in Boston. The painting then disappeared until its re-discovery in the 1980s.



Fig. 2. John William Waterhouse, *The Enchanted Garden*, c.1916-1917 (Lady Lever Art Gallery, National Museums Liverpool)
© Bridgeman Images





***5**

JOHN BYAM LISTON SHAW (1872-1919)

The Queen of Hearts

signed and dated 'BYAM.SHAW.96' (lower left)
oil on canvas
36 x 28 in. (91.4 x 71.1 cm.)
in the artist's original frame

£250,000-350,000

US\$330,000-450,000
€280,000-390,000

PROVENANCE:

Pickford Waller, and by descent to his daughter
Miss Sibyl Waller (?); Christie's, London, 4 October 1973, lot 226.
with Hartnoll & Eyre, London, 1973, where purchased for the present collection.

EXHIBITED:

London, Royal Institute of Oil Painters, 1898, number untraced.
Tokyo, Isetan Museum of Art; Hamamatsu, The Hamamatsu Municipal Museum of Art; Nagoya, Aichi Prefectural Art Gallery; Osaka, Daimaru Museum of Art; and Yamanashi, Yamanashi Prefectural Museum of Art, *The Pre-Raphaelites and their Times*, 26 January - 23 June 1985, no. 36.
Oxford, Ashmolean Museum, *Byam Shaw*, 2 September - 26 October 1986, no. 9.
London, Barbican Art Gallery, *The Last Romantics: The Romantic Tradition in British Art, Burne-Jones to Stanley Spencer*, 9 February - 9 April 1989, no. 138.
Nottingham, Djanogly Art Gallery, *Heaven on Earth: The Religion of Beauty in Late Victorian Art*, 7 October - 27 November 1994, no. 59.

LITERATURE:

P. Bate, *The English Pre-Raphaelite Painters*, London, 1899, p. 120.
R. Vicat Cole, *The Art and Life of Byam Shaw*, London, 1932, pp. 66-69.
Burne-Jones and His Followers, exh. cat., Tokyo, 1987, pp. 160 & 163, fig. 59.





Fig. 1, Jan Van Eyck, *The Arnolfini Portrait*, 1434
(National Gallery, London)
© Bridgeman Images

The Queen of Hearts is a delightful picture from the artist's playful imagination. Its heroine is his fiancée, Evelyn Pyke-Nott, who he was to marry three years after this picture was painted. They met at the Royal Academy schools. Clearly already deeply in love with her, Byam Shaw has presented her as the Queen of Hearts from the children's nursery rhyme. All gallery visitors at that date would have known this piece of verse, having been raised on the illustrations of Randolph Caldecott. Presented in a frame of the artist's own design, she steps out from a pack of playing cards, moving forward as if to break through the picture plane. To anchor the narrative further, her sister, the artist Isabel Codrington, holds a plate of jam tarts behind her.

In some ways the rhyme is incidental, however. Byam Shaw's purpose, in the spirit of the Aesthetic movement, is to create a beautiful picture. He does this by emulating the pictorial precedent set by Rossetti and the Old Masters. Since the National Gallery's acquisition of Van Eyck's *Arnolfini Portrait* in 1843 (fig. 1), the picture had inspired numerous artists, especially the Pre-Raphaelites. This was recently explored in the exhibition *Reflections: Van Eyck and the Pre-Raphaelites*, National Gallery, London, 2017-2018. The Queen's head-dress and the way she clutches the folds of her dress are a direct reference to the Arnolfini bride, as are the relative positions of the artist (and consequently the viewer) and the sitter. For a more recent precedent Byam Shaw has looked to Rossetti, specifically in the spatial flatness found in many of his pictures such as *Regina Cordium* (1860, South African National Gallery, Cape Town), and his use of heraldic pattern. The crowded use of heads is another Rossetian trope as seen in *The Beloved (The Bride)*, (fig. 2, 1865, Tate, London). Byam Shaw has also subsumed religious iconography. Some critics have likened the Queen of Hearts to Mary, Queen of Heaven, with her head-dress serving as a halo, and the wand she holds echoing a martyr's palm. This reinforces the sense of virtue associated with the figure, and further sets her apart from the chattering crowd behind.



Fig. 2, Dante Gabriel Rossetti, *The Beloved (The Bride)*, 1865 (Tate, London)
© Photo Josse / Bridgeman Images

The picture was extremely well received when exhibited and was the first picture in which, according to the artist's friend Eleanor Fortescue Brickdale, 'he sprang suddenly out in his extraordinarily brilliant and original style'. This creativity led to endeavour in a number of different fields. As well as painting, Byam Shaw became a noted illustrator, and a designer of tapestry and stained glass. As a muralist he was commissioned to embellish the Palace of Westminster, and chose as his subject *The Entry of Queen Mary with Princess Elizabeth into London*. He also made several designs for the theatre. In 1910, with his friend Rex Vicat Cole, he established an Art School in Kensington, but in 1919 after years of overwork he died young at the age of 46. He is represented in numerous museum collections. *The Blessed Damsel* is in the Guildhall, while *Jezebel* is in the Russell Cotes Museum, Bournemouth. Perhaps his best known picture is *Boer War, 1900-1901, Last Summer Things were Greener*, now in Birmingham, a picture which around the time of the Great War enjoyed huge popularity.

The happy family life Byam Shaw enjoyed with his wife was reflected in the success of his children. His son Glen (1904-1986) became an actor alongside his school friend, Sir John Gielgud. He later became a distinguished director of the Old Vic, Stratford and Sadler's Wells. His brother James (or Jim) (1903-1992), is still remembered by many in the art world as a connoisseur of Old Master Drawings. From 1937-1968 he was a Director of Colnaghi and there helped numerous museums bolster their collections. Foremost amongst these were the British Museum and the Ashmolean. Not only did he correct misattributions, but he also sold them drawings at a minimal mark up. He wrote, notably on Guardi and Tiepolo, and finished his career as Assistant Curator of Pictures at his old college, Christ Church, Oxford.





***6**

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

A Study with the Peacock's Feathers

signed 'G.F. Watts' (lower left)
oil on panel
24½ x 20½ in. (62.2 x 52.1cm.)

£300,000-500,000

US\$390,000-650,000
€340,000-550,000

PROVENANCE:

Jean Louis Miéville (?); Christie's, London, 29 April 1899, lot 10, as *A Fair Haired Girl* (620 gns to Gribble). Colonel Fairfax Rhodes (1845-1928), by 1906. His sale; Sotheby's, London, 11 July 1934, lot 129, as *The Amber Necklace*. with Agnew's, London, 1954, as *The Amber Necklace*. Anonymous sale; Sotheby's, New York, 25 January 1980, lot 338, as *The Peacock Fan*. with The Fine Art Society, London, January 1981, no. 9025, where purchased for the present collection.

EXHIBITED:

London, French Gallery, *Thirteenth Annual Winter Exhibition of Pictures*, 1865, no. 108.
London, Royal Academy, *Loan Exhibition*, 1906, no. 118 as *The Amber Necklace* (lent by Colonel Fairfax Rhodes).
Kofu, Yamanashi Prefectural Museum of Art; Osaka, Daimaru Museum; Yamaguchi, The Yamaguchi Prefectural Museum of Art; Kurume, Ishibashi Museum of Art; and Tokyo, Isetan Museum of Art, *Victorian Dreamers: Masterpieces of Neo-Classical and Aesthetic Movements in Britain*, 8 April – 17 October 1989, no. 1, as *The Peacock Fan*.
Nottingham, Djanogly Art Gallery, *Heaven on Earth: The Religion of Beauty in Late Victorian Art*, 7 October – 27 November 1994, no. 74, as *Nude with Peacock Feathers*.
London, Tate Britain; Munich, Haus der Kunst; and Amsterdam, Van Gogh Museum, *The Age of Rossetti, Burne-Jones and Watts, Symbolism in Britain: 1860-1910*, 16 October 1997 – 30 August 1998, no. 8.
London, Tate Britain; Munich, Haus der Kunst; New York, Brooklyn Museum of Art; Kobe, Kobe City Museum; and Tokyo, Geidai Museum, *Exposed: The Victorian Nude*, 1 November 2001 – August 2003, no. 63.
Tokyo, Mitsubishi Ichigokan Museum, *Art for Art's Sake: The Aesthetic Movement 1860-1900*, 30 January – 6 May 2014, no. 6.

LITERATURE:

F. G. Stephens, 'Fine Arts: The Winter Exhibition', *Athenaeum*, 4 November 1865, p. 618.
Art Journal, 1865, p. 369.
M. H. Spielmann, 'The works of Mr George F. Watts R.A., with a complete catalogue of his Pictures', *Pall Mall Gazette*, Extra Number, 1886.
M. Watts, *Catalogue of the Works of G.F. Watts compiled by his Widow*, manuscript, vol. I, p. 115.
V. Franklin Gould, *G. F. Watts. The Last Great Victorian*, New Haven and London, 2004, pp. 64 & 81, fig. 69.
A. Staley, *The New Painting of the 1860s*, New Haven and London, 2011, pp. 277-9, fig. 252.



The appearance of this seminal Aesthetic work on the market is a major event. Familiar from its appearances at several key exhibitions, and reproduced in a great many books on nineteenth-century art, *A Study with the Peacock's Feathers* has become one of the icons of Victorian painting. So familiar did images of a nude artist's model become in the later nineteenth and twentieth centuries that it is important to recognise that this is one of the pictures that initiated an entire genre of painting. The whole classical history of western art was of course based upon the nude, yet as the distinguished historian of Victorian art Allen Staley has written, Watts' painting 'has an intimacy and immediacy reflecting his employment of an actual model, rather than embodying an idealized conception of beauty. The picture conveys not only sensuous observation of the female body and flesh, but also engagement with a real person, although we do not know the identity of that person.'

The unidentified model provides the occasion for a "Study" of the nude simply for its own sake. In the words of Watts' biographer, Veronica Franklin Gould, 'she faces the viewer and leans back against creamy silk, fur and velvet drapes whose restless folds highlight her pure flesh tones and relaxed pose; raising her other arm above and behind her head, peacock plumes curve down to her shoulder'. Those peacock feathers were in the early 1860s becoming associated with a new type of painting which uncompromisingly focused upon beauty of colour and texture. They appear in several works from this period, the early 1860s, by Watts' great friend Frederic Leighton (fig. 2). Watts and Leighton – along with Rossetti and others – were especially associated in the 1860s with the revival of the nude in British painting, a challenging mode within this new Aesthetic trend. The sitter's green and gold hairscarf hints at Orientalist models for the figure. She is in part a riposte to the Odalisques of Ingres as much as she is the British equivalent to Manet's *Olympia* (fig. 1), exhibited like Watts' picture in 1865.



Fig. 1, Edouard Manet, *Olympia*, 1865 (Musée d'Orsay, Paris)
© Bridgeman Images

One final element of the model's restricted list of accessories invites a more biographical connection. As Gould observes, her necklace of amber beads is identical to that worn by Watts' first wife, the actress Ellen Terry, in his great portrait of her made in the year of their marriage (fig. 3, 1864, *Portrait of Dame Ellen Terry ('Choosing')*, National Portrait Gallery, London). Watts' exploration of the nude in art coincided with great sadness in his own life, for his marriage to the much younger Ellen lasted only a few months and seemed to put an end to any escape from his role as the lofty but lonely sage of the Victorian scene. Watts had attracted a kind of cult following through his deeply intellectual and nobly ethical art. For him now to turn to a worship of beauty for its own sake risked confusing his audience, or worse. When Watts exhibited the *Peacock's Feathers* in 1865 he sent it to the relatively small winter exhibition of British art mounted annually by the dealer Ernest Gambart on Pall Mall. This effectively restricted its public exposure while allowing the critics and collectors a sight of it. That Watts showed alongside it a portrait of the Liberal statesman William Gladstone helped suggest that the master had not entirely abandoned austerity of purpose for sensuality.

The Watts scholar Barbara Bryant, in the catalogue to the Tate Gallery exhibition *The Age of Rossetti, Burne-Jones and Watts: Symbolism in Britain 1860-1910*, writes that *A Study with the Peacock's Feathers* 'is emphatically art about art', and 'an exercise in the painting of the beautiful.' The painting echoes Titian, Ingres and Rossetti, among other sources, yet as we have noted, adds a startling modernity to this ancestry in so openly representing the nude without directly relying upon literary, mythical or orientalising framing devices. The only critic to feel able to discuss the work at length in print in 1865 was Frederic George Stephens, an original member of the Pre-Raphaelite Brotherhood and critic for the *Athenaeum*. Stephens delicately addressed Watts' challenge of presenting this naked body to the viewer, and invited his readers to see the work ultimately in almost abstract terms of exquisitely handled and blended paint. 'We rarely see such true Art' claimed Stephens; 'still more rarely does it present itself so wealthy in beauty and completeness.'

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



Fig. 2, Frederic, Lord Leighton, *Pavonia*, c. 1859 (Private Collection)
© 2016 Christie's Images Limited



Fig. 3, George Frederic Watts, *Portrait of Dame Ellen Terry ('Choosing')*, c.1864 (National Portrait Gallery, London)
© Bridgeman Images



*7

JOHN RODDAM SPENCER STANHOPE (1829-1908)

Cupid and Psyche

pencil, watercolour and bodycolour heightened with gum arabic and gold on paper
14 x 15⁷/₈ in. (35.5 x 40.5 cm.)

£40,000-60,000

US\$52,000-78,000
€45,000-66,000

PROVENANCE:

Edward Montagu-Stuart-Wortley-Mackenzie, 1st Earl of Wharnclyffe (1827-1889).
William Hesketh Lever, 1st Viscount Leverhulme (1851-1925) (†); Anderson's, New York, 2 March 1926,
lot 299.
Anonymous sale; Christie's, London, 22 January 1974, lot 41 (1200 gns to Melville).
Anonymous sale; Christie's, London, 4 June 1982, lot 38.

EXHIBITED:

London, Grosvenor Gallery, 1878, no. 171.

LITERATURE:

Grosvenor Notes, London, May 1878, p. 50.
C. Denney, *At the Temple of Art: The Grosvenor Gallery 1877-1890*, Madison and London, 2000, p. 231.

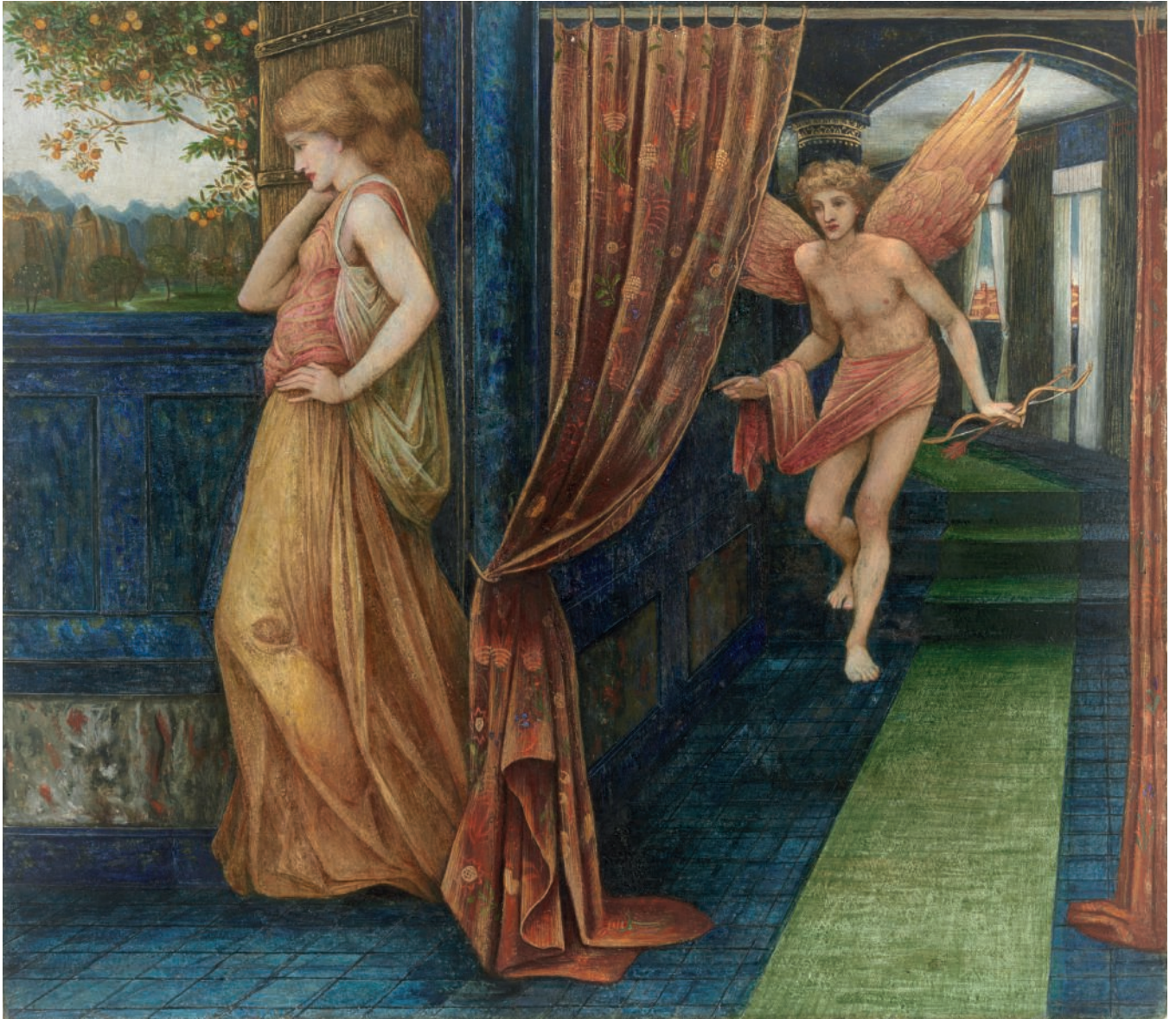
Having served an informal apprenticeship of seven years with George Frederic Watts, Spencer Stanhope worked alongside Rossetti and Burne-Jones in painting the Oxford Union murals, becoming part of the second generation of Pre-Raphaelites. By the 1860s he was working in an increasingly personal style, heavily influenced by Botticelli, but also becoming more 'Aesthetic' in feel.

The Grosvenor Gallery, which held its first exhibition in 1877, had fast established itself as the preferred venue for Aestheticism. In its first season, Spencer Stanhope had shown his masterpiece *Love and the Maiden*, sold in these Rooms 6 June 1997, lot 43, now in the Fine Arts Museum of San Francisco. As noted by Liz Prettejohn, visually that picture could almost be a rendering of the story of Cupid and Psyche, but the title generalises it, in the Aesthetic manner (S. Calloway and L. Federle Orr (ed.), *The Cult of Beauty*, London, 2011, p. 74). Compositionally, it shares much with the present work, in the reaching figure of Cupid and the rich detail of the trees behind. *Cupid and Psyche* also recalls Stanhope's 1863 Royal Academy exhibit *Juliet and the Nurse* (see lot 26), with the subject gazing through an open window to a landscape beyond, seemingly unaware of the figure behind.

The subject of *Cupid and Psyche* comes from Apuleius' *Metamorphoses*, and was rewritten as a poem by William Morris in 1898. Psyche, the daughter of a king and queen, was so beautiful that her admirers worshipped her rather than Venus. Venus was enraged, and sent Cupid to wreak her revenge by shooting Psyche with an arrow so that she might fall in love with something hideous. Instead, he scratched himself with the arrow, and he too fell in love with Psyche. He placed her in a remote palace where he visited her secretly, only in darkness. One night Psyche lit a lamp and discovered the identity of her lover, who fled. Psyche fell into the hands of Venus, before Cupid rescued her and asked Jupiter to make her immortal, upon which the two were married. The subject was extremely popular amongst both Renaissance artists and the Pre-Raphaelites; Edward Burne-Jones in particular depicted several episodes from the story, including one also shown at the Grosvenor Gallery in 1878 (no. 109).

Here, Spencer Stanhope depicts the moment Cupid approaches Psyche in order to shoot her with his arrow. She stands in contemplation at an open window, unaware of Cupid tiptoeing along the corridor behind her, and the change and passion his entrance will bring into her life. There is an element of voyeurism, as we see Cupid's impending arrival whilst Psyche remains unaware both of him and of us. The rich jewel-like tones and fabrics are typical of the Aesthetic movement.

The 1st Earl of Wharnclyffe, who was an early owner of this picture, was a great friend of Sir John Everett Millais. In 1872, Millais had introduced him to Sir Edward John Poynter, then a young artist, in order that the latter should design a scheme of pictures on the theme of heroes fighting dragons for the billiard room of his house, Wortley Hall, near Sheffield. The first of these was *Perseus and Andromeda*, shown at the Royal Academy in 1872. Wortley Hall was bombed during World War II, and the pictures lost, but a chalk study for *Perseus and Andromeda* was sold in these Rooms, 4 December 2018, lot 80.





***8**

EVELYN DE MORGAN (1855-1919)

Gloria in Excelsis

signed with initials and dated 'EdeM/1893' (lower right)

oil on canvas

46½ x 31½ in. (118 x 79.3 cm.)

£250,000-350,000

US\$330,000-450,000

€280,000-390,000

PROVENANCE:

Purchased directly from the artist by William Imrie (1836-1906), Holmstead, Liverpool.

His sale (!); Christie's, London, 28 June 1907, lot 125 (25 gns to McLean).

with Thomas McLean, London.

Private collection, USA.

with Julian Hartnoll, London, where purchased for the present collection.

LITERATURE:

C. Gordon (ed.), *Evelyn De Morgan: oil paintings*, London, 1996, pp. 20 & 68, no. 41.

J. Marsh & P. Gerrish Nunn, *Pre-Raphaelite Women Artists*, London, 1998, p. 142.





Fig. 1, Sandro Botticelli, *Primavera*, c. 1478 (Galleria degli Uffizi, Florence)
 © Raffaello Bencini / Bridgeman Images

Born into a landowning family, from an early age Evelyn De Morgan, née Pickering, demonstrated a precocious artistic talent and a passionate desire to pursue a career as an artist, writing in her diary on her seventeenth birthday 'Art is eternal, life is short... I have not a moment to lose' (*Evelyn De Morgan's Diary*, 30 August 1872, De Morgan Foundation Archive). Her maternal uncle, the artist John Roddam Spencer-Stanhope (see lots 7 and 26), encouraged her talents and accompanied her on her first formative journeys to Italy where she discovered the Renaissance masters, in particular Botticelli. Botticelli's influence was to prove long lasting, and is seen most notably in *Flora* (fig. 2, 1894, De Morgan Foundation), Evelyn's response to *Primavera* (fig.1, c. 1480, The Uffizi, Florence), as well as in the present lot.

Overcoming initial parental opposition, Evelyn enrolled at the newly formed Slade School in 1873, one of the first women to do so. The Slade revolutionised women's artistic education by allowing female students to study the nude from life alongside their male counterparts. Whilst at the Slade she began to submit work under her middle name Evelyn, rather than her Christian name Mary, as its gender ambiguity offered a chance for her work to be judged on its own merit rather than being marked down because she was a female artist. One of her tutors, Edward Poynter (see lot 19), was a leading artist of the Aesthetic movement, which emphasised the importance of beauty over narrative, characterised by Baudelaire's phrase 'art for art's sake'. De Morgan's adherence to the Aesthetic style in her early career helped ensure commercial success and in 1877, still aged only twenty-one, she was invited to contribute to the first exhibition at the Grosvenor Gallery.

In 1884 she met the ceramicist William De Morgan, who became a prominent figure in the Arts & Crafts movement. The De Morgans married in 1887 and settled at The Vale in Chelsea, where they lived until 1910. Financially successful in her own time, De Morgan often supported her husband's less lucrative pottery business.

Already deeply religious, her marriage encouraged De Morgan's interest in Spiritualism, a movement that thrived as an antidote to the religious uncertainty caused by Darwin's theory of evolution. It extended evolutionary theory into the afterlife through attempts to prove that the soul survives death. The development of these intellectual and religious ideas can be seen in many of her paintings, such as the present work, which buries her deep spiritualism under a beautiful aesthetic.

Gloria in Excelsis is an abbreviation of Gloria in Excelsis Deo, or Glory to God in the highest, the anthem known as the hymn of the angels, so called as these were the first words the angels sang when announcing the birth of Christ to the shepherds (Luke 2: 14). On the surface the title refers to the two angels singing the Gloria. The one on the right holds a scroll emblazoned with the words of the hymn, whilst the left hand angel plucks at a harp. However, it also embodies the deeper message that Christ's birth will unite angels and men, separated by original sin, and that man may hope to join the heavenly host after death. This emphasis on the prospect of life after death greatly appealed to De Morgan's spiritualist sensibilities and the painting is full of symbolism.



Fig. 2, Evelyn De Morgan, *Flora*, 1894
© De Morgan Foundation



Fig. 3, Evelyn De Morgan, *Black and gold compositional study for 'Gloria in Excelsis'*, 1893
© De Morgan Foundation

The two angels are sumptuously dressed in robes of white, red and gold, with elaborate wings made up of phoenix and peacock feathers, symbols of immortality and renewal. Above them in the golden cloud are the six winged seraphim, the highest order of angels, which these earth-bound angels hope to join. The harp represents the unity of heaven and earth, or of an inner spirituality and outer physicality. In a black and gold compositional study for the painting (fig. 3, 1893, De Morgan Foundation) the ground beneath the angels' feet is rocky and desolate. However, in the final picture the ground is strewn with spring flowers, emphasising a message of hope and renewal.

Gloria in Excelsis was purchased by the Liverpool shipbuilder William Imrie, owner of the White Star Line, the company that would later build the Titanic. Imrie was one of De Morgan's most important patrons, buying or commissioning eight paintings from her, including *Flora* and *Eos* (1895, Columbia Museum of Art.) The similarity in the aesthetic of these works, often featuring the same female model, suggests that Imrie may have had some influence on De Morgan's choice of composition. Alongside De Morgan's works, Imrie's collection at Holmstead, Mossley Hill (fig. 4), contained important pieces by Burne-Jones, such as *The Tree of Forgiveness*, (1882, Lady Lever Art Gallery, Port Sunlight), by Rossetti, Spencer-Stanhope and by John Melhuish Strudwick. After his death the collection was sold in these Rooms by his adoptive daughter Amy and works from his collection now adorn the walls of museums and galleries around the world.

We are grateful to Sarah Hardy, curator of The De Morgan Foundation, for her assistance in cataloguing this work.



Fig. 4, Henry Bedford Lemere, *Interior view of the library at Holmstead*, 1901
© Historic England / Bridgeman Images



■*9

JOHN BYAM LISTON SHAW (1872-1919)

The Queen of Spades

signed and dated 'BYAM. SHAW. 1898' (lower left, in a cartouche) and further signed and inscribed 'Water Colour No 2/ The Queen of Spades/ Byam Shaw/ 12 Kensington Crescent' (on a label on the reverse)
pencil, watercolour, and bodycolour heightened with gum arabic and with scratching out on paper
70½ x 36 in. (178 x 91.5 cm.)
in the artist's original frame

£200,000-300,000

US\$260,000-390,000
€230,000-330,000



PROVENANCE:

with Arthur Tooth & Sons, London.
Dame Madge Kendal (1848-1935), and by bequest to,
Evelyn, Lady Durand (d.1984).

EXHIBITED:

London, Royal Academy, 1898, no. 1026.
Oxford, Ashmolean Museum, *Byam Shaw*, 2 September - 26 October 1986,
no. 10.
Tokyo, The Bunkamura Museum of Art; Shizuoka, Shizuoka Prefectural Museum
of Art; Kobe, Daimaru Museum; and Ibaraki, Tsukuba Museum of Art,
The Victorian Imagination, 2 January - 20 July 1998, no. 84.

LITERATURE:

R. Vicat Cole, *The Art and Life of Byam Shaw*, London, 1932, pp. 84-85.
Heaven on Earth: The Religion of Beauty in Late Victorian Art, exh. cat., London,
1994, p. 110.
The Last Romantics: The Romantic Tradition in British Art, Burne-Jones to
Stanley Spencer, exh. cat., London, 1989, p. 129.

This magnificent picture, executed in bodycolour, is presented on a colossal scale for a work on paper, and retains its original frame, designed by the artist. Executed in 1897-1898 after the success enjoyed with *The Queen of Hearts* (see lot 5) the previous year it continues to personify the Queens in a pack of playing cards. Sadly the Queens of Clubs and Diamonds were never attempted. As with *The Queen of Hearts*, the narrative of the nursery rhyme is not closely followed although the spirit of the queen's character is portrayed. According to cartomancy, (the custom of fortune telling with cards), the Queen of Spades is often personified as a widow who is cold and calculating. At the end of the 19th century there was a marked increase in interest in freemasonry, and the occult. In Rider-Waite's celebrated deck of tarot cards published in 1909, illustrated by Pamela Colman Smith, the card entitled the Empress shares a comparable iconography with this work by Byam Shaw. The Empress sits in front of a symbolic canopy, a veil between occult knowledge and the more mundane world. Reference to the spiritual is supported by the stained glass to the right contrasting with the open vista to the left, and the standing knights, who are pictorially akin to the pillars supporting any sacred portal. All of these elements are Masonic elements, and it is perhaps to that quarter that one should look for further interpretation.

The picture is characterised by brilliant colour and richness of decorative detail. Byam Shaw liked to paint in pure pigment and the tone of the colour is high. The palette revels in the richness of the reds, heightened with gold, which serve to counterpoint the more restricted use of black, and white. The Queen is a secular Madonna, enthroned in the manner of a Bellini, and other Venetian Masters. The landscape glimpsed through a window to the left, reminds viewers of more contemporary depictions of the Lady of Shalott, immured within her tower. Byam Shaw shared a studio with Frank Cadogan Cowper who was five years younger than him. It is interesting to see in this picture how Cowper, who is arguably now the better known artist, took his love of fabric and brocade, and his use of hieratic compositions, from pictures such as this.

The picture's first owner was Dame Madge Kendal, a celebrated actress and theatre manager at the end of the 19th century, who had appeared in the West End alongside Ellen Terry and others. The picture is highly decorative and theatrical which no doubt accounted for its appeal. Dame Madge then bequeathed it to Evelyn, Lady Durand who owned the picture for more than fifty years.

We are grateful to Emma Donovan for her suggestions about the links between cartomancy and the present lot.





***10**

SIR JOSEPH NOEL PATON, R.S.A. (1821-1909)

The Lady of Shalott

signed with monogram (lower right)

oil on canvas, circular

10¾ in. (24.4 cm.) diameter

£10,000-15,000

US\$13,000-20,000

€12,000-17,000

PROVENANCE:

with The Fine Art Society, London, 1977.

EXHIBITED:

London, The Fine Art Society, *Victorian Painting*, December 1977, no. 64.

Noel Paton was a Scottish painter born in Dumfermline, who began his career as a textile designer before moving to London to study painting at the Royal Academy schools in 1843. It was here that he met John Everett Millais, and whilst his return to Scotland precluded him from joining the Pre-Raphaelite Brotherhood, the group of friends proved to have an enduring influence on his work. Paton was, however, most famous for his paintings of fairy subjects, which enjoyed great commercial success. Queen Victoria herself was among his patrons and admirers. She appointed him her Painter and Limner for Scotland in 1866 and knighted him the following year.

Here Paton demonstrates his alliance with the Pre-Raphaelites by depicting the eponymous heroine of Tennyson's famed 1832 poem, famously later portrayed by John William Waterhouse in 1888 (Tate, London). Paton paints the Lady of Shalott immured in her tower, leaning forward as she gazes intently out. The ambiguity of the scene leaves it unclear as to whether she is looking into her glass, to which she was doomed to see the world reflected, or if this is the fatal moment in which she finally reaches out of the window, sealing her fate.



*11

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

Venus

signed and inscribed 'no1 VENUS/TM Rooke/Bedford Pk LONDON'
 (on the reverse)
 oil on canvas
 14 x 14 in. (35.6 x 35.6 cm.)

£15,000-25,000

US\$20,000-33,000
 €17,000-28,000

PROVENANCE:

Given by the artist to his daughter-in-law,
 Mrs Celia Noel Rooke (1881-1953), by whom given to
 Mrs Hamilton Moore.
 Anonymous sale; Sotheby's, Belgravia, 20 November 1973, lot 51.
 with Hartnoll & Eyre, London, 1973, where purchased for the
 present collection.

Thomas Matthews Rooke had a varied and long lasting career and is best known for his work as Burne-Jones' longest-standing studio assistant and also for his relationship with Ruskin, for whom he created numerous watercolours and drawings for his Guild of St George project. Rooke was also an independent and prolific artist in his own right, having trained at the RA schools in the 1860s and he exhibited at the Academy from 1876. Here he depicts Venus, the goddess of love and beauty, standing in flowing blue drapery with flowers garlanding her head. As in Botticelli's *Birth of Venus* (c.1485, The Uffizi, Florence), Rooke depicts Venus with cascading blonde hair held in her left hand. The boat in the background, Venus's pearl necklace and the shell in her right hand all reference her mythological birth from the sea where she was blown ashore in a shell by Zephyr, the god of the wind.

Rooke gave this picture to his daughter-in-law, Celia Rooke (née Fiennes), who was also an artist. Celia had met Noel Rooke, the artist's son, at the Central School of Arts and Crafts in London, where he had been her tutor. Celia worked as a woodcutter, printmaker and painter throughout her life. She was best known for a series of woodcut silhouette designs for the 1926 Golden Cockerel Press edition of *The Fables of Aesop*.



***12**

HENRY JUSTICE FORD (1860-1941)

The Blue Parrot

signed and dated 'H.J. Ford.09' (lower right, in a cartouche)
pencil, watercolour and bodycolour on board, within the artist's framing lines
12¼ x 7¾ in. (30.8 x 19.8 cm.)

£5,000-8,000

US\$6,500-10,000
€5,600-8,900

LITERATURE:

A. Lang, *The Olive Fairy Book*, London, 1907, frontispiece.

Henry Justice Ford is best known for his illustrations of Andrew Lang's *Fairy Books* (1889-1901), which were heavily influenced by Walter Crane and Edward Burne-Jones. Lang's 25 collections of fairy tales and myths came from across the world, and many were translated by his team into English for the first time. Some cite their origins in the prefaces, whilst others are edited to be more suitable for children until they are almost unrecognisable from the original source.

This drawing is for *The Olive Fairy Book* (1907) and illustrates *The Blue Parrot*, taken from *Le cabinet des fées*, 41 volumes of fairy tales published in Paris in the 1780s and regarded as the greatest collection of fairy tales of its time. In *The Blue Parrot*, King Lino, who has recently come to rule a small Arabian kingdom, falls in love with an image of Princess Hermosa, daughter of the Swan Fairy who rules the neighbouring realm. He sets off to woo her, but his interest is discovered by a nearby magician and King of the Isle of Lions, Ismenor, whose daughter Riquette has also fallen in love with King Lino. Ismenor determines to thwart Lino's interest and ensure that he marries his own daughter, and swaps his groom and Lino's bodies, so that the groom sets off to the Isle of Swans, where he is incredibly rude to Hermosa, raising her mother's suspicions.

The Swan Fairy takes out an enchanted mirror which allows the viewer to see the truth of a person, and sees that Lino is imprisoned in Ismenor's castle, while the man who appears to be him is in fact the magician's groom. This drawing depicts this moment, as she shows Hermosa what has happened to her prince. The Swan Fairy plots Lino's escape, but Ismenor finds out, and turns her to marble, Lino into a blue parrot, and Hermosa into a tree in the forest. They live like this for several years until Lino as the parrot befriends the wife of a wizard who is intrigued and eventually discovers what has happened. He sets about reversing the spells, and Lino and Hermosa are finally reunited.





***13**

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

The Swan Maidens

signed and dated 'Walter Crane:/1894' (lower left) and inscribed '13 Holland Street/Old Kensington/price 550' (on a partial label on the reverse)

oil on canvas

60 x 46 in. (152.5 x 117 cm.)

£150,000-250,000

US\$200,000-320,000

€170,000-280,000

PROVENANCE:

Ernst Seeger (1849-1929), Berlin, by 1896.

Acquired for the present collection by 1968.

EXHIBITED:

London, New Gallery, Winter 1894, number untraced.

Stuttgart, K. Museum der bildenden Künste, *Internationale Gemälde-Ausstellung*, 1896, no. 91.

Berlin, *Grosse Berliner Kunstausstellung*, 29 April - 16 October 1898, no. 150.

LITERATURE:

'The Work of Walter Crane with notes by the Artist', in *The Easter Art Annual*, London, 1898, p. 28.

C. Gurlitt, 'Walter Crane', in *Die Kunst unserer Zeit*, Munich, 1898, p. 24.

O. von Schleinitz, *Walter Crane*, Leipzig, 1902, p. 99.

P. G. Konody, *The Art of Walter Crane*, London, 1902, p. 134.

'The Art of the Age: The Work of Walter Crane', in *Pearson's Magazine*, London, June 1906, no. 126, p. 576.

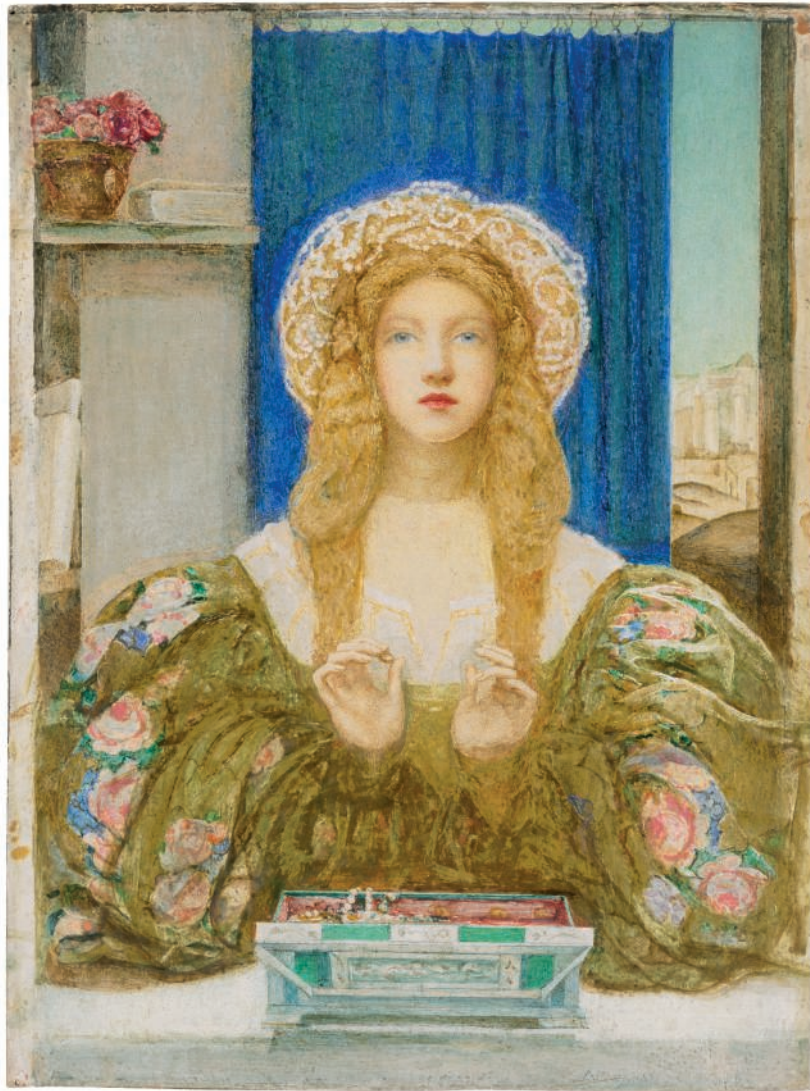
I. Spencer, *Walter Crane*, New York, 1975, p. 130.

Walter Crane was a prolific designer, illustrator and painter and a key contributor to both the Arts and Crafts and Aesthetic movements of the 19th century. The third child of Thomas Crane, an established portrait painter, and his wife, Marie Kearsley, he had an early introduction to painting from his father. Whilst he received no formal artistic training, upon the death of his father he was apprenticed to the esteemed wood-engraver, William James Linton. It was in Linton's Hatton Garden studio that Crane was first introduced to Ruskin, whose texts he was already familiar with. Following his apprenticeship, Crane continued to work as an illustrator primarily for children's books, produced with Edmund Evans, a pioneer in colour printing. Crane was an astonishingly versatile artist, who worked across a wide variety of decorative arts including stained glass, wallpaper, textiles, ceramics, mosaics, tapestry and gesso reliefs. However, painting remained his primary passion, and as he wrote in an essay published in the *Easter Art Annual* of 1898: 'Painting was the first craft I attempted, and it is the one I return to after following other kinds of design'.

Despite Crane's prodigious artistic output, his works only appear at auction from time to time, and his large allegories and literary or mythological subjects are rare. Crane was particularly captivated by myth and folklore, and often used these tales as a means by which to explore the theme of rebirth and renewal. This can be evinced from the numerous paintings he executed dealing with the changing seasons, chiefly the associated joys of the coming of spring. Crane was particularly well received in Germany, since 'the symbolic and figurative character of their subjects [was] more in sympathy with the Teutonic mind'. Crane visited Bayreuth in 1893 which inspired him to complete a series of Wagnerian subjects, including: *Swan Maidens* (1894, the present work), *Lohengrin* (1895, location unknown), and *The Valkyries' Ride* (1903, location unknown). Crane's popularity on the continent was cemented through a series of travelling exhibitions from the 1890s, with the greatest number of Crane's works entering into private collections in Germany, partly due to the efforts of the German art dealer, Fritz Gurlitt. *Swan Maidens* is demonstrative of Crane's interest in the metamorphosis of form and in that respect relates to his well-known, *Neptune's Horses* (1893, Collection Neue Pinakothek, Munich), in which the waves are transformed into white stallions.

The myth of the swan maidens has been found in folklore under many different guises and within cultures across the globe. Tales of swan maidens stretch back to antiquity in Europe. Whilst many interpretations of the tale abound, the story follows that a hunter went down to a lake in order to shoot ducks. Instead of finding ducks he instead stumbled upon seven swan maidens, who had all removed their swan skins in order to swim in the lake. The hunter then proceeds to steal the skin of the youngest and prettiest maiden, who he then leads back to his cabin to make his wife. Though versions of the tale differ considerably, in most iterations the swan maiden finds her skin and flies back to her sisters, sometimes being followed by her contrite husband. Here Crane depicts the early part of the tale, as the seven swan maidens are shown bathing and in various degrees of transformation.





*14

ALICE MACALLAN SWAN, A.R.W.S. (1864-1939)

A young woman opening a jewel casket

signed 'A MACALLAN SWAN' (lower right)

pencil, watercolour and bodycolour with scratching out on pasteboard

15 x 11½ in. (38.1 x 28.2 cm.)

£4,000-6,000

US\$5,200-7,800

€4,500-6,700

The younger sister of the animal painter and sculptor John Macallan Swan (1847-1910), Alice is now little known in her own right, and the authorship of this work is a fascinating rediscovery and an addition to her *oeuvre*. She was taught to paint by her much older brother, who had himself studied at Worcester School of Art, the Royal Academy Schools and Lambeth School of Art before travelling to study in the École des Beaux-Arts in Paris under Jean-Léon Gérôme.

Much of Alice's work is still-life and flower pictures, which she exhibited at the Royal Academy between 1882 and 1898. In 1923 she was commissioned to paint a watercolour of St Paul's from Waterloo Bridge for Queen Mary's Dolls' House (Royal Collection RCIN 927413). Two works with the same distinctive dry brush stippling technique seen here are held in the collections of the Royal Watercolour Society and a series of female saints in very similar compositions to the present drawing appeared on the London art market in the early 1980s.



***15**

HENRY JAMES HOLIDAY (1839-1927)

Sara, belle d'indolence

pencil, watercolour and bodycolour heightened with gum arabic on paper
17¼ x 26¼ in. (44 x 66.5 cm.)

£8,000-12,000

US\$11,000-16,000

€8,900-13,000

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 12 December 1972, lot 33,
as Attributed to Henry Holiday.
with Hartnoll & Eyre, London, 1972, where purchased for the present collection.

EXHIBITED:

London, Royal Academy, 1879, no. 832.

LITERATURE:

A.L. Baldry, 'Henry Holiday', *Walker's Quarterly*, no. 31-32, London, 1930, p. 75,
as *The Hammock (girl reclining)*.

This newly re-attributed drawing has long been separated from the artist's original title for it, appearing in A.L. Baldry's 1930 monograph simply as *The Hammock (girl reclining)*. However, it was exhibited at the Royal Academy in 1879 as '*Sara, belle d'indolence, etc.*' The subject is taken from Victor Hugo's (1802-1885) poem of the same name, from *Les Orientales* (1829) and translated as *Zara, the Bather*. *Les Orientales* was a collection of poems inspired by the Greek War of Independence, all loosely focused on the theme of liberty. *Sara* inspired many artists, including Alexandre Marie Colin (1798-1873) and Henri Fantin-Latour (1836-1904), and the poem was set to music by Hector Berlioz (1803-1869).

The first verse of the poem reads:

*In a swinging hammock lying,
Lightly flying,
Zara, lovely indolent,
O'er a fountain's crystal wave
There to lave
Her young beauty – see her bent.*

Although the drawing appears to be a departure from Holiday's more immediately recognisable historical subjects with its Aesthetic sensibility, its literary context places it more easily within his *oeuvre*. Visually, it clearly relates to an 1862 watercolour, *The Garden of the Muses* (Rhode Island School of Design Museum, 31.004). In that watercolour, three groups of three diaphanously draped muses gather in a garden, around a small square ornamental pond, while stylised lilies grow up the wall behind them.



***16**

ALBERT JOSEPH MOORE, A.R.W.S. (1841-1893)

Dancing Girl Resting

signed with anthemion (lower right) and further signed and inscribed
'Moore/12 Newman Street' (on the reverse)
oil on canvas
22 x 16 in. (55.9 x 40.6 cm.)

£120,000-180,000

US\$160,000-230,000
€140,000-200,000

PROVENANCE:

George Rae (1817-1902), by 1876 [his inventory number 1769R].
Mrs G.S. Warren, New York, by 1912.
Anonymous sale; Bearne's, Exeter, 9 March 1976, lot 391.
with Julian Hartnoll, London, 1976, where purchased for the present collection.

EXHIBITED:

London, 12 Newman Street, *Studio exhibition*, February 1864, unnumbered.
Wrexham, *The Art Treasures and Industrial Exhibition*, 1876, no. 526,
as *Roman Dancing Girl Resting* (lent by George Rae).
Liverpool, Walker Art Gallery, *Grand Loan Exhibition of Pictures from
Lancashire Collections, and Exhibition of the Liverpool Society of Painters in
Water-Colours and Liver Sketching Club*, 1 January - 31 July 1886, no. 855,
as *A Girl Resting* (lent by George Rae).
London, Grafton Galleries, *Albert Moore Memorial Exhibition*, 1894,
number untraced.
York, City of York Art Corporation Gallery and Museum, *Loan Collection of
Works by the 'Moore' Family of York*, 26 August - 5 October 1912, no. 141,
as *Dancing Girl* (lent by Mrs G.S. Warren).
Manchester, Manchester City Art Gallery; Minneapolis, Minneapolis Institute
of Arts; and New York, Brooklyn Museum, *The Victorian High Renaissance*,
1 September 1978 - 8 April 1979, no. 68.
York, York City Art Gallery; and London, Julian Hartnoll, *The Moore Family
Pictures*, 2 August - 10 October 1980, no. 63.

LITERATURE:

F.G. Stephens, 'Fine Art Gossip', in *Atheneum*, no. 1895, 20 February 1864,
p. 271.
'The Art Treasures and Industrial Exhibition in Wrexham', *Wrexham and
Denbighshire Advertiser and Cheshire Shropshire and North Wales Register*,
5 August 1876, p. 8.
A.L. Baldry, *Albert Moore: His Life and Works*, London, 1894, pp. ix, 30, 102.
R. Asleson, *Albert Moore*, London, 2004, pp. 39-41, 81, 85, 104, 112, 137, 149.

This highly sensual early work, full of exoticism, indicates the direction in which Moore's art was to develop. Painted as a counterpoint to a picture entitled *Girl Dancing* (location unknown), it depicts, in the words of the critic F. G. Stephens, a girl 'panting, through parted lips, with a heaving bust and her arms gracefully a-kinbo, her hands upon her hips'. She is diaphanously clad, and the heat, languor and latent eroticism of the East are immediately evoked.

The picture exemplifies Moore's interests, and his theories about what a picture should express. In contrast to his contemporaries Moore, and his friend Whistler, felt that a picture should not be 'read' as one would a book:

he did not feel it should tell a story or point a moral. Rather, it should conjure a mood and be beautiful for its own sake. His pictures would later lead Walter Pater to famously conclude that 'all art aspires to the condition of music'.

As with his friend Simeon Solomon, music, especially from the East and from ancient times, pre-occupied the artist at this date. A lyre stands prominently on the wall behind the dancer. This is a manifestation of Moore's evolving thoughts about harmony and its relation to beauty. The picture is carefully and explicitly composed. The dancer is placed against a wall of striated marble which clearly constitutes a grid. Horizontals and verticals are emphasised by the position of the wall hanging, and the inlaid marble on the floor. The green bench beside the dancer is rigid in its geometry. Against these orthogonal lines are various diagonals. The angle of the lyre is echoed in the sloping arms of the girl, and the recumbent girl beside her. No element is unconsidered, and neither is there a jarring note to the warm earth tones of the colouring.

Moore was a devotee of fifth century Greek sculpture, as exemplified by the Parthenon frieze in the British Museum. Its study led him to conclude that all instances of beauty were reducible to universal and timeless formal principles, and that ultimately all beautiful things were therefore in harmony. The dancer in this instance is resting, but in his later pictures Moore's models are often asleep and hence even less capable of narrative. Along with Whistler and Leighton, Moore was celebrated as a painter of 'beauty without realism'. This heightened 'aesthetic' sensibility celebrating in Baudelaire's words 'L'art pour l'art', or 'Art for Art's sake', was to turn British art in a new direction in the 1860s, and would ultimately, decades later, open the door to an appreciation of abstraction.

For contemporary audiences in 1864, when this picture was first shown, however, it was enough to open their eyes to the beauties of the East. The International Exhibition of 1862 had led the architect William Burges to enthuse about the quality of the textiles emanating from Turkey, India, China and Japan, which surpassed anything being manufactured in Britain at that date. Whilst Britain led the world in industrialised manufacturing, it had neglected the domestic arts which brought beauty into daily life. In celebrating the beautiful, Moore's art was an important catalyst in heightening sensibility, and introducing change to both the fine and the decorative arts.

The first owner of this picture was George Rae, the Birkenhead banker who as Chairman of the North and South Wales Bank steered its growth to become one of the largest in the United Kingdom. Rae was a notable patron of the Pre-Raphaelites who often bought direct from artists without the assistance of a dealer. He is best known for his patronage of Rossetti. In all he acquired seventeen of his works including *Venus Verticordia* (1864-1868, Russell-Cotes Art Gallery and Museum, Bournemouth) and *The Beloved* (1865-1866, Tate, London). He also owned Rossetti's *A Christmas Carol* (1867, private collection) in which there is a strong musical theme. In such a context it is unsurprising he was drawn to Moore's picture.





***17**

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

Clelia

signed and dated 'J.W GODWARD 1913' (lower right)

oil on canvas

20 x 15 $\frac{7}{8}$ in. (50.8 x 43 cm.)

£150,000-200,000

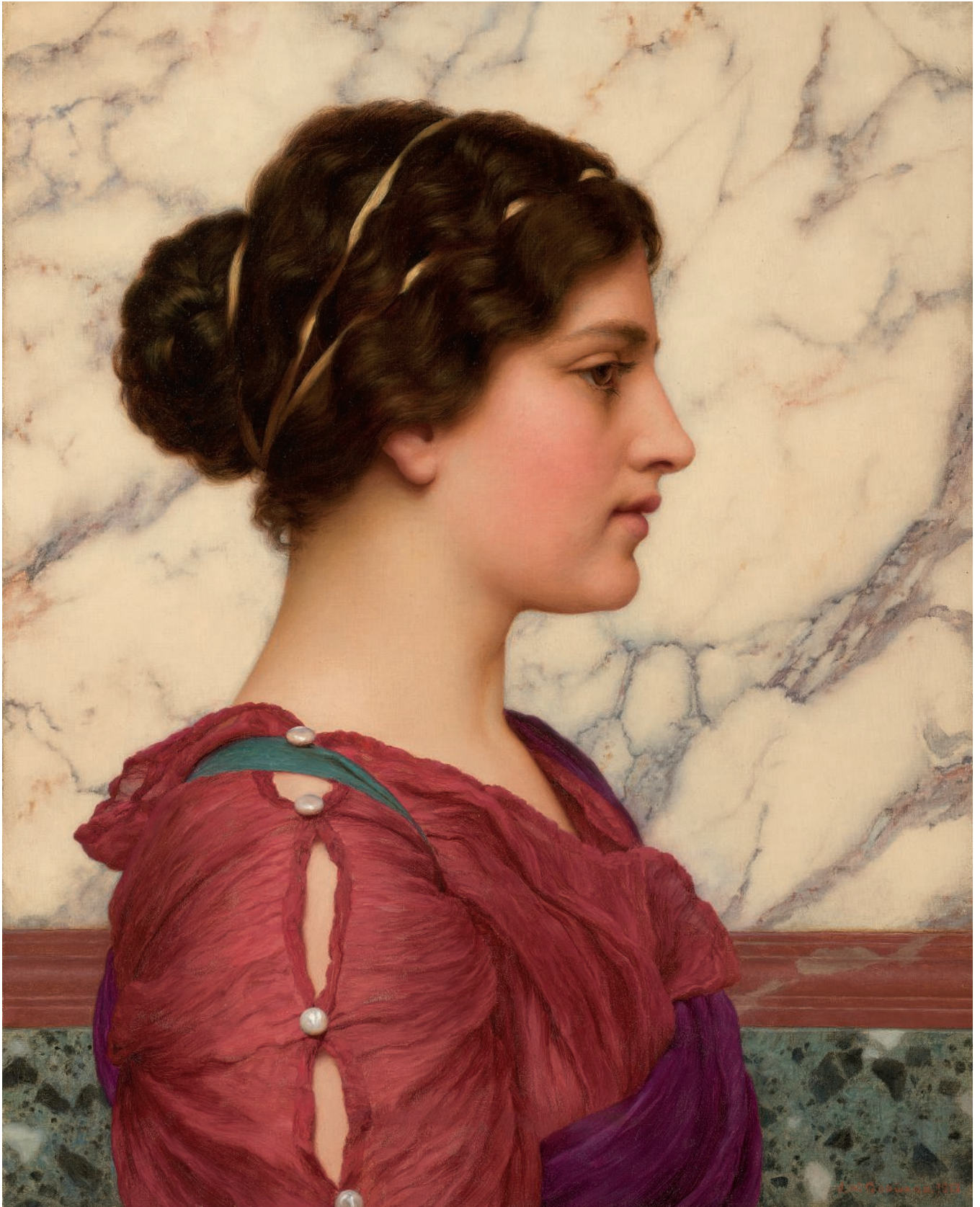
US\$200,000-260,000

€170,000-220,000

Clelia was painted in 1913, the year following Godward's departure to Rome in order to accompany his favourite model, who was returning to her homeland in Italy. This unconventional relocation scandalised Godward's family, and caused a lasting schism between them until his death. Upon his arrival in Italy, Godward set up a studio at the Villa Strohl-Fern on Monti Parioli, referred to by locals as the 'English Hill' in northern Rome. Here Godward filled the villa's gardens with antique sculptures, creating an idyllic classical backdrop that came to feature in many of his works.

Clelia is a recently discovered work and a classic example of his 'beauties tableaux' of young women from antiquity. Here Godward depicts his model bust-length and in profile, with her thick dark hair elaborately braided, coiled and held in place with golden ribbons. The warm rendering of her rose coloured complexion contrasts with the cool white tones of the meticulously detailed marble that she stands in front of. *Clelia* wears a crimson tunic fastened at the sleeve with pearl fibulae and with purple outer drape. As with many of Godward's compositions the title is vague, though the name *Clelia* is derived from the Latin *Cloelia*, meaning illustrious or famous. In Roman legend *Cloelia* was taken hostage by Etruscan invaders, but managed to escape by swimming across the Tiber.

We are grateful to Dr Vern Swanson for his assistance in preparing this catalogue entry. This work will be included in any forthcoming editions of the catalogue raisonné.





***18**

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

'Twixt Hope & Fear

oil on canvas

44¼ x 33¾ in. (112.5 x 84.5 cm.)

£500,000-800,000

US\$650,000-1,000,000

€560,000-880,000

PROVENANCE:

The artist's studio sale; Christie's, London, 11 July 1896, lot 116 (330 gns to Tooth).
John Musker, Shadwell Park, Thetford, and by descent to
Sir John Musker; Sotheby's, Belgravia, 22 February 1972, lot 117.
with The Maas Gallery, London, 1972, where purchased for the present collection.

EXHIBITED:

London, Royal Academy, 1895, no.159.
Liverpool, *Autumn Exhibition*, 1895, no. 969.
Bradford, 1896, number untraced.
London, Royal Academy, *Works by the late Lord Leighton of Stretton*, Winter 1897, no. 68.
Shepherd Gallery, New York, *English Romantic Art 1840-1920 - Pre-Raphaelites, Academics, Symbolists*,
1994, no. 86.
London, Leighton House Museum, *Flaming June: The Making of an Icon*, 4 November 2016 - 2 April 2017,
no. 16.

LITERATURE:

Appleton's Annual Cyclopedia, January 1895, p. 290.
The Athenaeum, no. 3514, 2 March 1895, p. 289; no. 3253, 4 May 1895, p. 576; and no. 3525, 18 May 1895,
p. 646.
Bristol Mercury, 2 May 1895, p.8.
Liverpool Mercury, 2 May 1895, p. 5.
Aberdeen Journal, 4 May 1895, p. 5.
Manchester Courier, 4 May 1895, p. 7.
Morning Post, 4 May 1895, p. 3.
Times, 4 May 1895, p. 12.
P. Hagarty, 'Pictures at the Royal Academy', *Western Mail*, 4 May 1895, p. 6.
Belfast News-Letter, 6 May 1895, p.7.
Irish Times, 6 May 1895, p. 6.
Yorkshire Herald, 6 May 1895, p. 5.
Bow Bells, 10 May 1895, p. 566.
Illustrated London News, 11 May 1895, p. 574.
Academy, no. 1203, 25 May 1895, p. 449.
Art Journal, 1895, p. 164.
Henry Blackburn (ed.), *The Academy Notes 1895*, London, 1895, p. 9.
E. Rhys, *Sir Frederic Leighton, Bart, P.R.A.*, London, 1895, pp. xxviii, 72.
M.H. Spielmann, 'Current Art: The Royal Academy Exhibition - I.' in *The Magazine of Art*, no. 18, 1895,
pp. 241, 243.
E. Rhys, *Frederic, Lord Leighton*, London, 1898, pp. 39, 91.
A. Corkran, *Frederic Leighton*, London, 1904, p. 198.
E. Rhys, *Frederic Lord Leighton: An Illustrated Record of His Life and Work*, London, 1904, p. 51.
E. Staley, *Lord Leighton of Stretton, P.R.A.*, London, 1906, pp. 160, 249.
R. Barrington, *The Life, Letters and Work of Frederic Leighton*, London, 1906, II, pp. 317, 392.
L. Ormond & R. Ormond, *Lord Leighton*, Yale, 1975, pp. 124, 173, no. 391.
M. Postle, 'Leighton's Lost Model: The Rediscovery of Mary Lloyd' in *Apollo*, no. 143, London,
February 1996, p. 29.





Fig. 1, Photographed by Bedford Lemere in 1895, Lord Frederic Leighton's studio
© Historic England / Bridgeman Images



Fig. 2, Frederic, Lord Leighton, *Flaming June*, c. 1895
(Museo de Arte de Ponce, Puerto Rico)
© The Maas Gallery, London / Bridgeman Images

'Twixt Hope and Fear is a striking and dramatic example of Leighton's late period, when the artist was at the height of his artistic powers and his reputation as one of the leading artists of the day was firmly established. Like a number of these later works, *'Twixt Hope and Fear* can be interpreted as Symbolist in nature, the female figure representing mood and gesture rather than a specific character. The woman's direct gaze is inscrutable, and somewhat unsettling – is it her feelings, or the viewer's, that are caught between the hope and fear of Leighton's enigmatic title?

Executed in 1895, the painting was one of a group of six that Leighton submitted to the Royal Academy that year, for what would turn out to be the final time as he died in January 1896. Much has been made of this final grouping, not least because it also included *Flaming June* (fig. 2, Museo de Arte de Ponce, Puerto Rico) – Leighton's most iconic painting. A famous photograph taken in Leighton's studio (fig. 1) shows the proposed submissions displayed on easels including *Lachrymae* (Metropolitan Museum of Art, New York) and *The Maid with the Golden Hair* (private collection). At the last minute Leighton switched the small bust-length *Candida* (seen lower left, private collection) for *Listener* (location unknown), showing a young child in classical dress. In 2016 nearly all the paintings were reunited for the first time at Leighton House for the exhibition, *Flaming June: The Making of an Icon*.



Fig. 3, Frederic, Lord Leighton, *Portrait of a Roman Lady (La Nanna)*, 1859 (Philadelphia Museum of Art, USA)
 © Purchased with the Henry Clifford Memorial Fund, 1976 / Bridgeman Images



Fig. 4, Sir Joshua Reynolds, *Mrs Abington as Miss Prue in Congreve's 'Love for Love'*, 1771 (Yale Centre for British Art, USA)
 © Bridgeman Images

Whilst some scholars have interpreted the group as a summation of Leighton's career, and as such cast an elegiac eye over the inclusion of works such as *Lachrymae*, it must be remembered that Leighton himself was not aware that he was going to die. Nevertheless, when viewed as a group the works demonstrate the depth and breadth of Leighton's artistic prowess. Strikingly each picture focuses on a single female, mostly classically inspired, figure, but each offers a differing mood 'from the sombre *Lachrymae*, through the imposing *'Twixt Hope and Fear*, and the charming *Maid with the Golden Hair*, to the radiant *Flaming June*.' (E. Prettejohn, 'Leighton's Last Academy' in *Flaming June: The Making of an Icon*, London, 2016, p. 36)

'Twixt Hope and Fear emits a powerful aura of strength and defiance. The model, Mary Lloyd whom Leighton had begun to paint in 1893, is captured as she turns to face the unseen viewer. Her gaze is unflinching, and whilst her lips are set there is a hint of a smile at the corners of her mouth which, combined with her dark beauty, captivates her audience. Although the palette is mostly a series of sombre browns and ochres, the light falls on her prominent arm, highlighting her smooth flesh and creating a radiance around her. The simple lighting, strong pose and direct gaze all combine to give off a regal air, and it is easy to imagine the woman as a Roman empress – something hinted at in the flashes of imperial purple in the ribbon encircling her hair.

A unique picture, *'Twixt Hope and Fear* draws on a number of influences including Leighton's earlier Roman beauties, such as *La Nanna* (fig. 3, 1858-1859, Philadelphia Museum of Art), whereas the pose owes much to Reynolds' *Mrs Abington as Miss Prue in 'Love for Love'* by William Congreve (fig. 4, 1771, Paul Mellon Collection, Yale Center for British Art). However, the painting also has antecedents in the more distant past, for example Michelangelo's Sibyls on the Sistine chapel ceiling, and elements can be traced back to the sculpture of the ancient world. Liz Prettejohn argues that both the 'body and facial features are more strictly Graeco-Roman in appearance' (*op cit.*, p. 43) and owe much to the classical sculpture excavated in the last decades of the nineteenth century. Through his use of prominent sculptural limbs, such as the arm in *'Twixt Hope and Fear*, and the orange-swathed thigh in *Flaming June*, Leighton was updating the single female figure and reinforcing its classicism within a modern picture type.



***19**

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

Orpheus and Eurydice

signed with monogram and dated '1862' (lower right)
oil on canvas
20¼ x 28 in. (51.2 x 71.1 cm.)

£150,000-250,000

US\$200,000-320,000
€170,000-280,000

PROVENANCE:

Mr P.C. Hardwick, by 1872.
Anonymous sale; Sotheby's, Belgravia, 5 November 1974, lot 18.

EXHIBITED:

London, *International Exhibition*, 1872, no. 429 (lent by Mr P.C. Hardwick).
Kofu, Yamanashi Prefectural Museum of Art; Osaka, Daimaru Museum;
Yamaguchi, The Yamaguchi Prefectural Museum of Art; Kurume, Ishibashi
Museum of Art; and Tokyo, Isetan Museum of Art, *Victorian Dreamers:
Masterpieces of Neo-Classical and Aesthetic Movements in Britain*,
8 April – 17 October 1989, no. 35.
Nottingham, Djanogly Art Gallery, *Heaven on Earth: The Religion of Beauty in
Late Victorian Art*, 7 October-27 November 1994, no. 42.
Tokyo, The Bunkamura Museum of Art; Shizuoka, Shizuoka Prefectural
Museum of Art; Kobe, Daimaru Museum; and Ibaraki, Tsukuba Museum of Art,
The Victorian Imagination, 2 January – 20 July 1998, no. 40.

LITERATURE:

A. Staley, *The New Painting of the 1860s*, London, 2011, pp. 245, 247-8, no. 224.

This rare, early work by Poynter shows Orpheus, clutching his lyre, determinedly leading his dead wife Eurydice from the underworld. According to myth, Orpheus was the son of Apollo, god of music, and the muse Calliope. His marriage to the beautiful Eurydice was short-lived as soon after bathing with her fellow nymphs she was bitten by a venomous snake. Snakes can be seen continuing to threaten her in this composition. Orpheus was determined to recover her, and descended into Hades to bargain with Pluto, king of the underworld. There he so charmed Pluto with his singing that Eurydice was granted a reprieve, on condition that on leaving the underworld Orpheus did not look back. This he very nearly achieved, but on nearing the mouth of the entrance to the cave he faltered in his resolve. Full of longing he looked back on his beloved wife whereupon she dissolved once more into the shadows. Grieving, he renewed his song. This drew the attention of the Maenads, followers of Dionysus, noted for their demented state, who tore him apart. His head and his lyre became detached from his body, and washed up on a foreign shore where it was discovered, still singing, by the nymphs.

Poynter was an 'Olympian', one of a group of Victorian artists devoted to the Classical ideal, both in subject matter and execution. His hero was Leighton (see lot 18), whom he first met in Rome in 1854 when he was seventeen and thereafter encountered in Paris later in the decade. Leighton was pan-European, raised by his peripatetic parents in different cities throughout the continent. He had studied in Germany, then in Florence and Rome before settling in Paris for four years in the late 1850s. He only moved to London in 1859, having managed to absorb a variety of influences that made his style unique in the high degree of finish he managed to achieve. This was startlingly different to most British art of that date.

As with many artists disenchanted with the Academy Schools Poynter observed this Continental training with admiration and chose to study in Paris under Charles Gleyre, a Swiss, who had himself studied under Ingres. His time in Paris was later immortalised in George du Maurier's novel *Trilby* of 1894 in which his character of the 'industrious apprentice' was contrasted with Whistler's 'idle counterpart'. His absorption of Gleyre's enthusiasms, a Swiss love of mountains, and skies that emphasise the drama of the narrative, can clearly be seen here. Evident too perhaps is the careful spatial arrangement seen in art of the Nazarene School, which emerged in Germany in the 1840s and whose seriousness of purpose inspired many of the first generation of Pre-Raphaelites. Poynter's sensitivity to artistic trends can also be seen in the allusion to music within the picture. A lyre similar to Orpheus's can be seen in Moore's *Dancing Girl resting* of a comparable date, 1864 (lot 16). Walter Pater was to comment a decade later that 'all art aspires to the condition of music', and several artists throughout the 1860s would explore this rich and thought provoking theme.

The 1860s would prove a notable decade for Poynter. In 1865, three years after he produced this work, he painted perhaps his best known picture, *Faithful unto Death* (Walker Art Gallery, Liverpool) in which a guard remains at his post while Pompeii is destroyed around him. In 1867 he painted *Israel in Egypt* (Guildhall Art Gallery, London), a work of colossal scale whose cinematic qualities were later echoed in the films of Cecil B de Mille. 1866 meanwhile saw his marriage to one of the celebrated Macdonald sisters, making him brother-in-law to Burne-Jones and, later, uncle of the Prime Minister Stanley Baldwin, and the novelist Rudyard Kipling. His 'industry', noted by du Maurier, later turned to administrative posts: he held the distinction of being both Director of the National Gallery, and President of the Royal Academy, in succession to Leighton and Millais. His final accolade was a baronetcy, awarded in 1902.





***20**

WILLIAM CAVE THOMAS (1820-1906)

Petrarch's First Sight of Laura

signed with monogram (lower centre) and further signed, inscribed and dated 'Petrarch's first sight of Laura./"On Sunday in the holy week, at six/in the morning, the time of matins,/Petrarch, going to the church of the monas/try of St. Claire, saw a young lady whose/charms instantly fixed his attention. She/was dressed in green, and her gown was em/broidered with violets, Golden locks waved/over her shoulders. Her neck was well/formed, and her complexion animated by the tints of nature, which art vainly attempts to/imitate...She was not only magnificent, but elegant, in her dress, particularly in the ornaments of her head, and the manner of tying up her hair;/ and we have seen she wore a coronet/of gold and silver; and sometimes, for variety, a garland/of flowers, which she gathered herself in/the fields." Life of Petrarch/Painted by W Cave Thomas/1861.' (on a partial label attached to the reverse)

oil on panel

36 x 32¾ in. (91.4 x 83.2 cm.)

£50,000-80,000

US\$65,000-100,000

€56,000-88,000

PROVENANCE:

A.E. Dyson.

Anonymous sale; Sotheby's, Belgravia, 20 November 1973, lot 46.

with Hartnoll & Eyre, London, 1973, where purchased for the present collection.

EXHIBITED:

London, Royal Academy, 1861, no. 553.

Nottingham, Djanogly Art Gallery, *Heaven on Earth: The Religion of Beauty in Late Victorian Art*, 7 October - 27 November 1994, no. 68.

William Cave Thomas was on the periphery of the Pre-Raphaelite circle and his work rarely appears at auction. He was, however, a respected writer who frequently published and contributed to the London artistic discourse of the time. A close friend of Ford Madox Brown, with whom he shared a studio in 1848, the year in which the Pre-Raphaelite Brotherhood was founded, Thomas is also credited with giving the Pre-Raphaelite periodical *The Germ* its name.

He was a student at the RA Schools in the late 1830s, before travelling to Munich in 1840 to study the work of the Nazarenes. Here he entered the Munich Academy and worked under Heinrich Maria von Hess on the frescoes in the Basilica of St. Boniface's Abbey. Thomas's time in Germany proved influential to his artistic style as evinced in his hard use of line and frequent employment of religious motifs. Upon his return to London in 1842 he exhibited widely across the capital, notably at the Royal Academy (1843-1862) and the British Institution, continuing to concentrate on historical, literary and allegorical themes.

The subject here centres on the historic moment when the Renaissance poet and humanist, Petrarch (1304-1374), first glimpses Laura, the great unrequited love of his life. Petrarch supposedly saw Laura for the first time on Good Friday in 1327 whilst attending Easter mass in the church of Sainte-Claire d'Avignon. She is depicted by Thomas in an emerald gown, giving alms to a beggar whose face is upturned in amazement. A sunbeam falls upon Laura's face, illuminating her ivory skin and golden curled hair, the beauty of which is frequently celebrated in Petrarch's poetry.





***21**

HENRY JAMES HOLIDAY (1839-1927)

Dante Alighieri

inscribed 'DANTE ALIGHIERI' (lower centre, in a cartouche)
pencil, watercolour and bodycolour heightened with gum arabic on paper
25 x 19½ in. (63.5 x 49.5 cm.)

£20,000-30,000

US\$26,000-39,000

€23,000-33,000

PROVENANCE:

Franz Hanfstaengl (1804-1877), Munich.

EXHIBITED:

London, Royal Academy, 1875, no. 639.

London, Walker Galleries, 1930, no. 17.

LITERATURE:

A.L. Baldry, 'Henry Holiday', *Walker's Quarterly*, no. 31-32, London, 1930, opp. p. 25.

Holiday's 1883 *Dante and Beatrice* (fig. 1, Walker Art Gallery, Liverpool) is considered his most famous and important work, taken from Dante Alighieri's autobiographical poem, *La Vita Nuova*. Dante was a Florentine poet who lived between 1265 and 1321, and his writing inspired many of the Pre-Raphaelites and their followers, particularly Rossetti. The subject must have engaged Holiday for some time, as the present work was exhibited at the Royal Academy in 1875, eight years before *Dante and Beatrice*, and another picture, entitled *Dante and Beatrice meeting as Children* (location unknown) was exhibited there in 1861.

This watercolour portrait was described as being 'studied from a cast said to have been taken from the face of the poet after death', and certainly Dante's strong, patrician features here have an almost life-like realism, while the cartouche attached to the marble shelf in the foreground recalls the identification of a death mask. Dante holds his *La Vita Nuova* in front of him, with a hand-written page in Latin beside. He wears the laurel wreath which is often associated with him – a medieval crown of honour for poets.



Fig. 1, Henry James Holiday, *Dante and Beatrice*, 1884 (Walker Art Gallery, Liverpool)

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***22**

SIMEON SOLOMON (1840-1905)

The Betrothal of Isaac and Rebecca

signed with monogram and dated '5/4/63' (lower right)
oil on canvas
30 x 21⁷/₈ in. (76.2 x 55.5 cm.)

£70,000-100,000

US\$91,000-130,000
€78,000-110,000

PROVENANCE:

Frederick Leyland (1831-1892).
with Durlacher Brothers, London, 1966.
Anonymous sale; Sotheby's, London, 12 March 1969, lot 5 (£320 to Leicester Galleries).
Robert Walker, by 1971, from whom purchased for the present collection.

EXHIBITED:

London, Royal Academy, 1863, no. 567.
London, Durlacher Brothers, *Simeon Solomon*, 1966, number untraced.

LITERATURE:

Illustrated London News, 16 May 1863, p. 543.
Apollo, June 1966.
C. Cruise, *Love Revealed*, London, 2005, p. 94.

Simeon Solomon was born into an artistic family. His mother Catherine, née Levy, was an amateur painter and both Solomon's elder brother, Abraham, and sister, Rebecca, were professional artists. The Solomon children were able to pursue artistic careers owing to their father's successful millinery business and prominent position within the Jewish community. Solomon showed a precocious talent for painting and it was in his brother's studio that he first began his artistic training, before he was accepted into the Royal Academy schools. Solomon frequently depicted Jewish themes throughout his career, though as he developed as an artist his works began to move away from specific religious scenes into vaguer portrayals of spiritual sentiment, mysticism and symbolism.

The present composition was first employed by Solomon as an illustration to the poem *The Veiled Bride* by William Robertson, published in *Good Words* in 1862. It was then reworked by Solomon as a watercolour (now in the Victoria and Albert Museum, London) and exhibited at the Dudley Gallery's Winter Exhibition (1862-1863) as one of three works with biblical themes. It was noticed by William Michael Rossetti writing in *The Fine Art Quarterly Review* (vol. 1, May 1863, p. 195.) as one of the best contributions. The present lot is the third version by Solomon of this theme, and the only version in oil. It was exhibited by Solomon at the Royal Academy which opened in May 1863. *Illustrated London News* noted approvingly: 'Mr S. Solomon's intense original feeling, and thoroughly Oriental character, are not quite so conspicuous as usual in "The Betrothal of Isaac and Rebecca"' (16 May 1863, p. 543).

The design also found its way into the Dalziel Bible project, a significant commission in Solomon's early career. In 1862 Solomon was commissioned by the Dalziel Brothers to join a group of notable Pre-Raphaelite artists including Millais and Holman Hunt to produce works for an illustrated bible. The project foundered due to its overly ambitious scale and the bible was abandoned. The brothers did, however, produce the *Dalziel's Bible Gallery* in 1880, a reduced publication which contained six engravings by Solomon.

The painting was bought by the industrialist and Pre-Raphaelite collector, Frederick Leyland (1831-1892). The date inscribed here indicates that this is the original oil version of the subject. Solomon requested the loan of the canvas in order to make a copy for William Graham (1817-1905), the Glasgow businessman whose collection of modern work included important works by Rossetti and Burne-Jones. Leyland and Graham often vied for replicas. In this case it was Graham who contented himself with the replica of his rival's original purchase.

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





***23**

SIMEON SOLOMON (1840-1905)

The Reconciliation at the Altar

signed with monogram and dated '6/62' (lower left)

pencil, watercolour and bodycolour heightened with gum arabic on paper laid on canvas
10 x 14 in. (25.4 x 35.6 cm.)

£25,000-35,000

US\$33,000-45,000

€28,000-39,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 20 November 1969, lot 167, as *The Conjugal Reconciliation at the Altar*, where purchased for the present collection.

The Reconciliation at the Altar represents an embracing couple in front of a sacrificial altar upon which a *korban olah* - a ritual offering, here a sheep - burns, clearly an occasion of celebration rather than penitence. The exuberant man and woman face each other joyously; a priest and his attendants occupy the rest of the picture space. Among them is the figure of a young musician, a familiar feature of Solomon's Biblical illustrations including *A Young Musician employed in the Temple Service during the Feast of the Tabernacles* (private collection). *Reconciliation...* has some details in common with *Offering the First Fruits of the Harvest* (private collection), a design belonging from the same period which was drawn for the Dalziel Bible project in 1862-1863 but was 'worked up' as a watercolour in 1864 (C. Cruise, *Love Revealed*, London, 2005, pp. 92-3).

One of the features of Solomon's Dalziel Bible illustrations is that they are not, for the most part, tied to distinctive characters or events with specific chapter and verse references; rather, they take ideas of Jewish custom and ritual as central to Jewish culture and of ancient origin. Thus, Solomon chose to illustrate *Offering the First Fruits...*, *A Burnt Offering*, and *Women offering Incense*, among other subjects, all dealing with ritual and sacrifice. Solomon's *The Sacrifice of Isaac* (The Ashmolean Museum, Oxford) is an exception in that it shows a specific incident, related in Genesis 22: 1-19, while offering imagery that describes sacrifice, specifically the preparation of a burnt offering (*op. cit.*, pp. 78-9). In *Reconciliation...*, the raised ritual altar bears a 'burnt offering' although Solomon represents a joyful ritual, perhaps a *Shelamin*, a jubilant reconciliation between the loving couple who greet each other with open arms; they celebrate in union with god.

Given the similarities to the Dalziel illustrations in both style and theme and the proximity in date, it might be presumed that *The Reconciliation at the Altar* has its origins in the same project but was not used, instead, becoming a separate watercolour possibly sold directly from the artist's studio.

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





24

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

King René's Honeymoon: Painting

signed with monogram and dated '1861' (lower left)

pencil, watercolour and bodycolour heightened with gum arabic on paper

24 x 16 in. (61 x 40.6 cm.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

The Marchioness of Lothian, by 1890.

Anonymous sale; Christie's, London, 15 June 1971, lot 137 (2800 gns to The Fine Art Society).

LITERATURE:

E. Clifford, *Broadlands as It Was*, London, 1890.

M. Bell, *Edward Burne-Jones, A Record and Review*, London, 1892, pp. 34, 35, 107.

M. Harrison and B. Waters, *Burne-Jones*, London, 1973, p. 53.

C. Wood, *Edward Burne-Jones*, London, 1997, p. 34.





Fig. 1, Ford Madox Brown, *King René's Honeymoon*, 1864 (National Museum of Wales)
© Christie's Images / Bridgeman Images

This watercolour is a design for the panel Burne-Jones painted to decorate a cabinet constructed by the architect John Pollard Seddon (1827-1906) in 1861. Made by Morris, Marshall, Faulkner and Company, the cabinet is now in the Victoria and Albert Museum, London (fig. 2). Seddon designed the cabinet for his own use and had it made by his father's cabinet-making firm before commissioning ten painted panels depicting the fine and applied Arts from Morris, Marshall, Faulkner & Co. to decorate it (see lot 25 for a painting by Seddon's brother Thomas).

The scheme of decoration was conceived by Ford Madox Brown, who suggested panels based on incidents from the honeymoon of King René of Anjou, as told in Sir Walter Scott's novel *Anna von Geierstein*, reflecting the character's interest in the arts. King René became a hero figure for the Pre-Raphaelite Brotherhood for his enthusiasm for all the arts, particularly the applied. For the four central panels, Brown depicted *Architecture*, showing the king considering his plans for his castle: his watercolour design is now at the Tate, London, and an oil version at the National Museum of Wales, Cardiff (fig. 1). Rossetti designed a panel evoking *Music*, in which René leans across a piano played by his new wife to kiss her, while Burne-Jones captured *Painting and Sculpture*. Most of the smaller panels were designed by Val Prinsep.

By the end of the 1850s, Burne-Jones and his contemporaries had moved away from studying the work of the early German engravers, such as Dürer, and had begun to explore the work of the Italian Renaissance painters, in particular the work of Venetian artists such as Titian. They spent time studying the work of Italian painters in British collections, at the National Gallery and at Hampton Court, such



Fig. 2, William Morris, designed by J.P. Seddon, *King René's Honeymoon cabinet*, 1862 (Victoria & Albert Museum, London)
© Bridgeman Images

as the *Portrait of Isabelle d'Este*, then attributed to Parmigianino, but now ascribed to Giulio Romano. The deep, richly glowing colours, ornate patterns and sumptuous interiors suited the more sensual style that Burne-Jones, Rossetti and others were adopting at this time. In the summer of 1859, Burne-Jones undertook his first visit to Italy, spending time in Florence, Pisa, Siena and Venice, and this first-hand experience consolidated his developing interest.

The rich fabric of the clothing in the present watercolour reflects his interest in the Italian Renaissance, although the style of the clothing is more medieval. The dresses worn here were designed by William Morris for his wife Jane, and re-used by Burne-Jones for his models to wear in other early works including *Clerk Saunders* (1861, Tate, London), *La Belle Iseult* and the *Tristram* series.

Although this work was originally intended as a study for the panel, it is rendered in Burne-Jones's highly experimental technique with extensive use of bodycolour and gum arabic, combined with watercolour, giving the appearance of an oil. This was a technique which Burne-Jones would continue to employ throughout his life. A pencil study of the subject, now at the Fitzwilliam Museum, Cambridge, demonstrates Burne-Jones's meticulous preparation for this type of decorative commission.

A set of four stained glass windows of the same subjects based on these designs were made by Morris, Marshall, Faulkner & Co. in 1862 for the library window of the artist Myles Birket Foster's (1825-1899) house in Witley, Surrey.



***25**

THOMAS B. SEDDON (1821-1856)

*Penelope 'Then During the Day She Wove the Large Web, Which at Night She Unravelled'
The Odyssey*

signed and dated 'T Seddon 18/52' (lower right)
oil on canvas
36 x 28 in. (91.4 x 71.1 cm.)
in the artist's original frame

£25,000-35,000

US\$33,000-46,000
€28,000-39,000

PROVENANCE:

George Wilson of Redgrave Hall, Suffolk; and by descent to,
Mr Peter John Holt Wilson (1924-2011).
Anonymous sale; Sotheby's, Belgravia, 28 November 1972, lot 49.
with Hartnoll & Eyre, London, 1972, where purchased for the present collection.

EXHIBITED:

London, Royal Academy, 1852, no. 339.
London, Society of Arts, *Thomas Seddon Memorial Exhibition*, May 1857, number untraced.

LITERATURE:

The Art Journal, 1857, p. 198.
The Journal of the Society of Arts, May 1857, pp. 360-362.
J.P. Seddon, *Memoir and Letters of the late Thomas Seddon, artist, by his Brother, Nisbet*, London, 1858,
pp. 16-17.

This is the first recorded painting executed by Thomas Seddon, a lesser known Pre-Raphaelite, owing to his tragic death at thirty-five after contracting dysentery in Cairo. Seddon was the son of a London cabinet-maker (his brother John owned King René's Honeymoon cabinet, see lot 24) and entered the family business at sixteen, before travelling to Paris in 1841 to study ornamental art. Seddon, however, harboured artistic ambition, most likely instigated through his friendship with Ford Madox Brown which began during his studies in Paris. Brown appeared to be a lasting influence upon Seddon, and he worked in Brown's studio for a time during the 1850s.

A nearly fatal brush with rheumatic fever in 1850 triggered a period of religious fervour which led him to travel with William Holman Hunt to the Holy Land in 1853-1854. The trip was undertaken partly in order to bring further topographical and anthropologic veracity to their works. The pair spent time in both Egypt and Jerusalem, where Seddon painted his masterpiece, *Jerusalem and the Valley of Jehoshaphat from the Hill of Evil Council* (1854-1855, Tate, London), which depicts the Mount of Olives and the Garden of Gethsemane. Following Seddon's death in 1856 a group of friends raised the funds to buy this work for the National Gallery, thus becoming the first Pre-Raphaelite painting to enter a public collection.

This picture was painted two years prior to his trip to the Holy Land and deals with the mythological subject of Penelope, the wife of Odysseus in Homer's *Odyssey*. During the tale Penelope spends twenty years faithfully waiting for the return of her husband, who is suspected by all to be dead at sea. During this period she comes up with an elaborate scheme to delay her marriage to one of the many suitors vying for her hand. Penelope claims that she will marry only when she has finished weaving a burial shroud for her father-in-law, Laertes. However, every night she undoes the day's work, to further delay the suitors' advances.

Seddon chooses to depict Penelope as she works at her secret night-time shift, with dawn visibly breaking through the window and her female attendants sleeping soundly in the room behind her. In *Memoir and Letters of the Late Thomas Seddon*, an account of his early career written by the artist's brother, John Pollard Seddon emphasises the lengths his brother went to in order to create the painting by carefully studying Greek costume at the British Museum, and setting up a model of the apartment where Penelope sits weaving in his studio. The painting wasn't completed until 1851 and was the artist's first work to be displayed at the Royal Academy the following year.





***26**

JOHN RODDAM SPENCER STANHOPE (1829-1908)

Juliet and her Nurse

oil on canvas
43 x 50 in. (109 x 127 cm.)

£60,000-80,000

US\$78,000-100,000
€67,000-88,000

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 9 April 1974, lot 69a.
with Hartnoll & Eyre, London, 1974, where purchased for the present collection.

EXHIBITED:

London, Royal Academy, 1863, no. 624.
Tokyo, Isetan Museum of Art; Ibaraki, Museum of Modern Art; Nara, Kintetsu Nara Hall; and Takamatsu, Takamatsu City Museum of Art, *Shakespeare in Western Art*, 29 October 1992 - 28 March 1993, no. 71.
Nottingham, Djanogly Art Gallery, *Heaven on Earth: The Religion of Beauty in Late Victorian Art*, 7 October - 27 November 1994, no. 63.
Florence, Uffizi Gallery, *I Giardini delle Regine - Il Mito di Firenze nell'Ambiente Preraffaellita a nella Cultura Americana fra Ottocento e Novecento*, 6 April - 31 August 2004, no. 40.

LITERATURE:

Art Journal, 1863, p. 109.
The Times, 7 May 1863, p. 7.
Athenaeum, 9 May 1863, p. 624.

John Roddam Spencer Stanhope was the son of Walter Spencer Stanhope, a wealthy landowner from Yorkshire, and Lady Elizabeth Coke, the youngest daughter of the 1st Earl of Leicester. His aristocratic lineage set him apart from many of his peers in the Pre-Raphaelite circle, and being of independent means meant he never had to rely on selling his work to support himself. Following his education at Rugby and Christ Church, Oxford, Stanhope was resolute in his desire to become an artist, despite facing parental opposition. He was introduced to G. F. Watts by Dr Henry Acland, one of his Oxford tutors, who was a close friend of John Ruskin. Through this connection Stanhope received informal training from Watts, assisting him with his mural commissions and accompanying him on trips to Italy and Greece. Watts, however, was not a particularly compelling teacher and Stanhope looked to the Pre-Raphaelite Brotherhood for inspiration. In 1857, Rossetti invited him to paint a scene for the Oxford Union murals; *Sir Gawaine and the Damsels at the Fountain*. Stanhope worked next to Burne-Jones, and they developed a lifelong friendship that came to have a significant impact on Stanhope's art.

This picture was executed in 1863, early in Stanhope's career. He takes Shakespeare as his source material, painting Act III, Scene II of *Romeo & Juliet*, a scene charged with high emotional tension. Juliet begins the passage impatiently waiting for night to fall so that she can meet Romeo to celebrate their marriage night. The arrival of her nurse extinguishes her anticipation as she bears the news of Tybalt's death at the hands of Romeo, and his subsequent banishment from the city. Juliet is thus thrown into despair as she experiences the clash of romantic love with familial duty. Juliet is depicted gazing out of the open casement, whilst her nurse sits with a grave expression of foreboding. Cords lie in a tangle at her feet that the nurse had procured at Romeo's behest in order to aid his ascent to Juliet's chambers to consummate the marriage. Stanhope renders the scene in a rich and sumptuous colour palette, characteristic of his style. Shortly before his death Burne-Jones remarked he felt Stanhope to be 'the greatest colourist of the century'.

Juliet's pose in front of the stained glass window coupled with the meticulously rendered interior details are particularly evocative of Millais's 1851 work, *Mariana* (fig. 1, Tate, London); which similarly depicts a Shakespearian subject drawn from *Measure for Measure*. *Mariana* was exhibited by Millais at the Royal Academy in 1851 where Stanhope may feasibly have seen it, and subsequently been moved to incorporate the compositional structure and style into his own work. The ebony and ivory inlay chair that the nurse sits upon was a prop borrowed by Stanhope from Holman Hunt, and included in Hunt's work *Il Dolce far Niente* (1866, sold in these Rooms, 19 February 2003, lot 26). The influence of Burne-Jones can also be seen in the arrangement of seven small mirrors set into a circular wooden frame, which Burne-Jones had included in many of his depictions of early medieval interiors. A triptych of the Madonna and Child hangs on the wall, which Stanhope based loosely on a fourteenth century altarpiece by Duccio that was held in the National Gallery, London.



Fig.1, Sir John Everett Millais, *Mariana*, 1851 (Tate, London)
© Bridgeman Images





■*27

JOSEPH SEVERN (1793-1872)

Ophelia

signed and dated 'J. Severn/1860' (lower right)
oil on canvas
45¼ x 56½ in. (115 x 143.5 cm.)
in the artist's original frame

£30,000-50,000

US\$39,000-64,000
€34,000-55,000

PROVENANCE:

William Cavendish, 7th Duke of Devonshire (1808-1891), Devonshire House, London, and by descent to Andrew Cavendish, 11th Duke of Devonshire (1920-2004); Sotheby's, Belgravia, 25 March 1975, lot 49, where purchased for the present collection.

EXHIBITED:

London, *International Exhibition*, 1862, no. 701 (lent by the Duke of Devonshire). Tokyo, The Bunkamura Museum of Art; Shizuoka, Shizuoka Prefectural Museum of Art; Kobe, Daimaru Museum; and Ibaraki, Tsukuba Museum of Art, *The Victorian Imagination*, 2 January – 20 July 1998, no. 2.



Fig. 1, *Devonshire House illustrated for The Queen's London* (Cassell, 1896)
© Look and Learn / Bridgeman Images

Many Shakespearian subjects appear within Joseph Severn's *oeuvre*. His Royal Academy debut was in 1819 with a painting of *Hermia and Helena* (location unknown), drawn from *A Midsummer Night's Dream*. Severn went on to display numerous Shakespearian scenes at the Royal Academy including *Cordelia watching by the Bed of Lear* (1828, location unknown) and *Puck* (1836, location unknown). Severn also exhibited several paintings of Ariel at the Royal Academy, two of which are now held in the Victoria and Albert Museum collection.

Ophelia was a popular tragic heroine amongst Victorian painters, with the best known depiction being by John Everett Millais (1851-1852, Tate, London). In one of the most powerful scenes in the play, Ophelia, driven to despair and on the brink of madness, drowns herself in a stream near the castle of Elsinore. Severn depicts Ophelia in her final moments, a tear falling down her cheek and onto a letter signed by her doomed lover, Hamlet, whose name she has spelt out in foxgloves across the earthen bank. Ophelia is garlanded by poppies tied with delicate bows, seemingly drawing direct inspiration from Shakespeare's text as Queen Gertrude writes in Act IV, Scene VII that 'with fantastic garlands did she come/Of crow-flowers, nettles, daisies, and long purples'. She kneels upon the bower of a willow in the fraught moment before it falls into the stream below. Queen Gertrude writing to Ophelia's brother Laertes captures the moment immediately after where:

*There, on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver broke;
When down her weedy trophies and herself
Fell in the weeping brook.*

Severn is often remembered owing to his portraits of Keats, with whom he had travelled to Italy in the winter of 1821 in an attempt to fortify his failing health. Severn ended up nursing Keats for the last months of his life: he was to die in February 1821, just three months after they had arrived in Rome. Despite this early tragedy, Severn remained in Italy for twenty years before returning to England. He was then appointed British Consul in Rome in 1860. Upon his death in 1879 he was buried alongside Keats in the Protestant Cemetery there.

The painting was purchased by William Cavendish, 7th Duke of Devonshire (1808-1891), and hung in a prominent position at Devonshire House, London.





***28**

EDGAR W. DAVIES (FL.1893-1910)

Arthur at Camelyard: 'and there hadde Arthur the first sight of Guinever the Kings daughter of Camelyarde and ever after he loved her'

signed with monogram and dated '1905' and inscribed 'LANCELOT', 'GUINEVERE' and 'ARTHUR' (all in cartouches in the lower margin) and further signed and inscribed 'EW Davies/ 4 Trafalgar Studios/ Chelsea' (on a label on the reverse of the frame)
pencil, watercolour and bodycolour, heightened with gum arabic and with scratching out on paper
15½ x 22¾ in. (39.4 x 57.8 cm.)
in the artist's original frame

£4,000-6,000

US\$5,200-7,700
€4,500-6,600

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 26 June 1973, lot 313.
with Hartnoll & Eyre, London, October 1973, no. 21, where purchased for the present collection.

EXHIBITED:

London, New Gallery, 1905, number untraced.

LITERATURE:

'Welsh Artists represented in the New Gallery', *Evening Express and Evening Mail*, 27 April 1905.

Edgar Davies was a Welsh artist, who on his sole exhibit at the Royal Academy in 1893, was listed as a sculptor, resident in Manchester. By 1905 he was living in London, as evidenced by the label on the reverse of this picture, which places him at Trafalgar Studios, on Manresa Street, Chelsea. Opened in 1878, this was the first block of mass-produced studios in Chelsea, and contained fifteen units mostly taken by sculptors, which may be how Davies came to be resident.

He exhibited at the New Gallery and in 1905, alongside the present work showed a portrait of Hubert H. Davies, perhaps the playwright Hubert Henry Davies.

This drawing is highly influenced by Edward Burne-Jones and Dante Gabriel Rossetti, both in style and its Arthurian subject matter. It is housed within an artist-designed frame incorporating the title and verse that the narrative is taken from. It depicts the moment when Arthur, recently crowned as King of England, arrives in Camelot to assist King Leodogran, who is under siege with his kingdom a wasteland. Leodogran has one daughter, Guinevere, and on his arrival in Camelot Arthur falls in love with her immediately. Later, Arthur's great friend and most trusted knight, Lancelot, will also fall in love with Guinevere, and so Davies places him here standing in the background to suggest the next part of the story.



***29**

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

Merlin and Nimue

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

24 $\frac{3}{8}$ x 20 $\frac{1}{4}$ in. (62.5 x 51.4 cm.)

£6,000-10,000

US\$7,800-13,000
€6,700-11,000

Burne-Jones first came across Sir Thomas Malory's *Le Morte d'Arthur* in Birmingham in 1855, and used its stories for his subject matter throughout his life. First printed in 1485, Malory's version became the main source in English of the legends surrounding King Arthur. *Merlin and Nimue* depicts the wizard falling in love with Nimue, a 'lady of the lake' who he taught some

magic secrets. Once she tired of him, she lured him under a rock from which he could not escape, shown here as a gravestone rising under the spell she recites from her magic book.

The present drawing is after Burne-Jones' watercolour of the subject, painted in 1861 with Fanny Cornforth modelling the figure of Nimue, now in the Victoria and Albert Museum, London. It relates closely, and is the same size. Copying was common practice among the Pre-Raphaelites with Edward Clifford (1844-1907) regularly making copies of works by Burne-Jones in the 1860s, as well as Charles Fairfax Murray (1849-1919) who made copies for both Burne-Jones and Rossetti, and Henry Treffry Dunn (1838-1899) who was Rossetti's studio assistant and was chiefly employed producing copies for him. In some cases patrons commissioned another version of a work, and in others the copies were made more speculatively, of popular images.



***30**

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

Love and Death

oil on canvas

52 x 28 $\frac{1}{8}$ in. (132 x 71.5 cm.)

£60,000-80,000

US\$78,000-100,000

€67,000-88,000

PROVENANCE:

Collection of the artist, and by descent to his adopted daughter, Lillian Chapman (née Mackintosh) (1880-1972), and by descent to her son Ronald Chapman.

Anonymous sale; Sotheby's, Belgravia, 9 March 1976, lot 48. with The Ferrers Gallery, London, 1976, where purchased for the present collection.

EXHIBITED:

Kofu, Yamanashi Prefectural Museum of Art; Osaka, Daimaru Museum; Yamaguchi, The Yamaguchi Prefectural Museum of Art; Kurume, Ishibashi Museum of Art; and Tokyo, Isetan Museum of Art, *Victorian Dreamers: Masterpieces of Neo-Classical and Aesthetic Movements in Britain*, 8 April - 17 October 1989, no. 5.

LITERATURE:

Probably, M. Watts, *Catalogue of the Works of G.F. Watts compiled by his Widow*, manuscript, vol. 1, p. 91.

Love and Death is one of Watts' great allegories of the fundamental themes of human experience, which he developed over several versions later in his career. One of his best known compositions, it is also regarded as one of the masterpieces of the wider European Symbolist movement. The original version (Bristol Museum & Art Gallery) was begun in 1868 or 1869, and exhibited at the Dudley Gallery in 1870 and at Manchester in 1874. It was then repainted and dated 1875. A larger version (Whitworth Art Gallery, Manchester) was shown at the opening exhibition at the Grosvenor Gallery in 1877. There are also versions in public galleries in Liverpool, Adelaide, Melbourne and at the Tate, London.

Although Watts had used the words of his friend Tennyson's 1830 poem *Love and Death* as inspiration, the mood of his powerful allegory was also influenced by a real-life experience. According to his friend and biographer Mrs Russell Barrington 'The idea of this picture first came to the artist's mind about fifteen years ago. He was then painting the portrait of a man who, while still young, and showing every promise of becoming one of the most distinguished men of his time, was attacked by a lingering and fatal illness.' (*Paintings by G.F. Watts*, exhibition catalogue for the Metropolitan Museum of Art, New York, 1884, p. 42) The young man was William Schomberg Kerr, 8th Marquess of Lothian (1832-1870) whose wife, Lady Constance, was a friend of Watts. The artist was greatly moved by the fortitude of Lothian as he faced his death and he exhibited the first version of *Love and Death* a few months after Lothian was expected to die.

In the Setton version, the composition is expressed in its essential elements, the faceless figure of Death resolutely pressing past Love who seeks to guard the threshold of life. The painting represents a very early stage in the evolution of the theme.

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





***31**

CIRCLE OF DANTE GABRIEL ROSSETTI (1828-1882)

The Mystic Marriage

pencil, watercolour and bodycolour heightened with gum arabic and gold on paper
25¼ x 20½ in. (63.5 x 52 cm.)

£10,000-20,000

US\$13,000-26,000

€12,000-22,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 20 November 1969, lot 161, as D.G. Rossetti, where purchased for the present collection.

This impressive watercolour is something of an enigma. Sold in 1969 as 'Attributed to D.G. Rossetti', it incorporates elements of the work of several of his followers. It has previously been associated with both Lucy and Catherine Madox Brown, and bears a resemblance to both the work of Henry Treffry Dunn, and early work by Marie Spartali Stillman. These artists' lives and work were all incredibly tightly intertwined, with all of them inspired by and following Rossetti.

The subject matter here is the story of Messer Ansaldo's enchanted garden, from Boccaccio's *Decameron*. The *Decameron* was a repeated source of inspiration for the Pre-Raphaelite brotherhood and their followers, and Stillman's most famous work took this story as its subject (see lot 4).

Lucy (1843-1894) and Catherine Madox Brown (1850-1927) both studied with their father Ford Madox Brown, and worked in his studio. They seem perhaps the most unlikely of the possible authors of this picture on stylistic grounds, but Lucy was married to Rossetti's brother, William Michael, and so was close to him. Her work tends to take literary subjects, often in domestic settings, whilst Catherine's errs towards a greater sentimentality and is not as accomplished as her sister's.

Marie Spartali Stillman (1844-1927) also trained in Madox Brown's studio, and her husband, William Stillman, was the model for the magician in Lucy's painting of *The Magic Mirror*, which shares the concept of a vision contained within a large circular vignette. Marie modelled for both Rossetti and for Treffry Dunn (who in turn modelled for her). Like both of them, Stillman adopted the Mannerist practice of elongating the sitters' hands as seen here and in works like *The Lady Prays - Desire* (1867, location unknown) and *A Chaldean Priest* (1872, location unknown), whilst the straight-nosed features of the principal figures are also stylistically similar to her work. The 'vision' part of the picture is markedly more naïve in style, suggesting that it is likely to be an early work, by an artist still exploring their ways of working. These figures somewhat resemble those of Charles Fairfax Murray (1849-1919), who was at different times both Edward Burne-Jones and Rossetti's studio assistant, and a close friend of the Stillmans.

Henry Treffry Dunn (1838-1899), who is another possible author of this work, is perhaps best known as Rossetti's studio assistant and for his posthumous *Recollections of Dante Gabriel Rossetti and his circle*. He was an accomplished copyist, frequently producing versions of Rossetti's pictures, but his work in his own right is less well-known. Often slightly awkward, and lacking in the imagination usually associated with Rossetti's followers, his own pictures are often not of the standard of the present watercolour.

Enigmatic but enchanting, it is a fascinating example of the interwoven lives, stories and working practices of the Pre-Raphaelites and their followers.





***32**

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

Joan of Arc

oil on panel
12¼ x 7¾ in. (32.4 x 19.5 cm.)

£30,000-50,000

US\$39,000-65,000

€34,000-55,000

PROVENANCE:

Alexander 'Alecco' Ionides (1840-1898)
with Agnew's, London.
Anonymous sale; Christie's, New York, 28 October 1981, lot 251.

EXHIBITED:

Probably, London, Dudley Gallery, *Winter Exhibition*, 1880 as *Rehearsing the Tableau*.
Possibly, London, Grosvenor Gallery, *Collection of the Works of G. F. Watts, R. A.*, 1882, no. 132
as *A Study in Armour*, (lent by the artist).
London, Goupil Gallery, *A Connoisseur's Treasures*, 1895, no. 15.

LITERATURE:

Art Journal, XIX, 1880, p. 46.
M. Watts, *Catalogue of the Works of G.F. Watts compiled by his Widow*, manuscript, vol. I, p. 82.
V. Franklin Gould, *G. F. Watts: The Last Great Victorian*, New Haven and London, 2004, p. 147.

This appears to be the painting shown by Watts at the Dudley Gallery Winter Exhibition of 1880 as *Rehearsing the Tableau* (*Art Journal*, XIX, 1880, p.46). The painting was later retitled *Joan of Arc*. Depictions of women in armour were a recurring theme amongst Watts' contemporaries. Millais painted a notable Joan of Arc, and Rossetti treated the subject numerous times. If Watts had a British heroine in mind, he might have thought of Britomart, celebrated in Spenser's *Faerie Queene* as the virgin knight of Chastity, preserver of English virtue.

The sitter has been identified as Violet Lindsay (later the Duchess of Rutland), whom Watts portrayed in several other pictures of the same period. Lindsay was an artist herself, and renowned for portraits of other members of her circle, known as 'The Souls', finely executed in pencil or silver-point. Lindsay was one of the first exhibitors at the Grosvenor Gallery upon its opening in 1877, and she exhibited widely in Britain, France and the United States until her death in 1937. The Grosvenor Gallery was owned by her great-uncle Sir Coutts Lindsay. Mrs Watts' manuscript record of her husband's work notes that the suit of armour worn by Violet belonged to Sir Coutts.

The first owner of this picture was Alexander 'Alecco' Ionides (1840-1898), who with his father Alexander and his four siblings, was a leading patron and intimate friend of many in the Pre-Raphaelite circle. An Anglo Greek family who had originally settled in Manchester with the intention of exporting cotton to Greece and Turkey, the Ionides were significant patrons of Watts, especially after their move to Holland Park where they were neighbours. Alexander's first commission went to Watts and the artist was to paint five generations of the family. Alecco was a notable collector of Tanagra figurines and Greek vases. The figurative subject of this picture would have appealed to him. His brother Constantine's collection of over 1,000 works was bequeathed to the Victoria and Albert Museum after his death in 1900.

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





***33**

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

In the Prime of the Summertime (Reverie)

signed and dated 'J.W. GODWARD. 1914' (lower right)

oil on canvas

18 x 36½ in. (45 x 92.8 cm.)

£180,000-250,000

US\$240,000-320,000

€210,000-280,000

PROVENANCE:

with Messrs. Eugene Cremetti, Thomas McLean Gallery, London, 1915.

LITERATURE:

Pears Annual, London, 1916.

V.G. Swanson, *John William Godward: The Eclipse of Classicism*, Suffolk, 1997, pp. 238-239.

V.G. Swanson, *J.W. Godward, 1861-1922: The Eclipse of Classicism*, Suffolk, 2018, p. 313, no. 8.

ENGRAVED:

Pears Prints, chromolithograph, 1916, no. 13.

In the Prime of the Summertime was painted in 1914, the year after *Clelia* (see lot 17), during Godward's first few years in Rome. The work is also known as *Reverie*, as the title was shortened due to its publication as a print. Vern Swanson describes the scene as 'a daintily-dressed maiden reclining on a cool marble seat, with a fan of peacock feathers raised above her head, indulging in sweet day-dreams in the quietude of a scene glowing white with light and colour' (V.G. Swanson, *J.W. Godward, 1861-1922: The Eclipse of Classicism*, Suffolk, 2018, p. 313).

The picture relates to a 1914 oil entitled *Tranquillity* (private collection), where a similar dark haired beauty is depicted draped across a marble bench, against the same mountain vista. A preliminary drawing exists. Godward often sketched his models from life, and then reviewed his drawings, before selecting his favoured images and posing the model again. There is also an oil study by the artist of the mountains visible to the left entitled *Punta Campanelle from Cariv, above Fazalioni* (1914, location unknown) on the Sorrentine Peninsula.

Godward often reused favourite props and backgrounds, and here we can see the peacock fan that features in several of his works. Holding the fan behind her head, Godward offers a tactile comparison between the softness of the feathers and the model's hair, both finely rendered with minute brushstrokes. Touches of green from the peacock fan are picked up in ribbons of her beautifully draped, golden dress, and in the foliage of the trees. The figure is seated on a marble bench with a calm blue sea behind her. The height of the sitter's vantage point further removes her from the concerns of contemporary life, and the serene atmosphere is heightened by the clear light. The quietude effortlessly transports the viewer to another time and place.





***34**

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

The Four Seasons

all signed 'H.RYLAND' (three, lower left; *Autumn*, lower right)
pencil, watercolour and bodycolour heightened with gum arabic on board
26½ x 11 in. (67.4 x 28 cm.)

(4)

£20,000-30,000

US\$26,000-39,000

€23,000-33,000

PROVENANCE:

Lady Edith Huddleston Maclaren (1925-2006); Sotheby's, Belgravia,
11 November 1975, lot 56.

Henry Ryland had a successful and varied career as a painter, designer and watercolourist. He initially trained at the South Kensington School of Art before going to Paris and studying at the Académie Julian. He was influenced by the neo-Classicism of Sir Lawrence Alma-Tadema (1836-1912), the aestheticism of Albert Moore (1841-1893), and by the Pre-Raphaelites. He exhibited frequently at the Royal Academy between 1890 and 1903, and the Royal Institute of Painters in Watercolour. In the 1880s and 1890s, Ryland executed designs for other media, including stained glass, and also for advertisements, notably for Pears soap. However, he also established



a reputation as one of the foremost neo-classical painters of the period working in watercolour. His work was characterised by a high degree of finish and primarily consisted of single figures within simple classical settings, as in the present suite of watercolours.

The allegory of the four seasons has been a popular subject with artists since the Renaissance, and had a revival in popularity amongst the Pre-Raphaelites. In 1869 William Morris published *The Lapse of the Year*, a poem on the theme, which Edward Burne-Jones illustrated in *The Masque of the*



Four Seasons (1875-1877, Birmingham Museum and Art Gallery). Walter Crane also explored the subject in 1885, in a large scale work in which the four allegorical figures interact with each other, showing the progression of the year between them. Here, Ryland takes a more classical, and less romantic interpretation with his four individual panels. Each girl is similarly dressed in classical robes, in front of an elaborate plaster wall, but holds an attribute of the season they depict, such as blossom or a basket of apples. In laying them out in this way, Ryland takes a subject with a very Pre-Raphaelite sensibility, and presents it in an Aesthetic manner.



■*35

THE HON. JOHN COLLIER (1850-1934)

Portrait of a lady in pink carrying a bowl of pink carnations

oil on canvas

84¼ x 44⅞ in. (214 x 114 cm.)

£20,000-30,000

US\$26,000-39,000

€23,000-33,000

PROVENANCE:

Mr Eric Pike, Bournemouth, by 1955.

Anonymous sale; Sotheby's, London, 13 December 1984, lot 167.

The Hon. John Collier was the younger son of the judge Robert Collier, 1st Baron Monkswell (1817-1886), himself an amateur artist of some talent. After receiving his formal education in Heidelberg, John Collier returned to London where he studied under Poynter at the Slade before receiving further art training in Munich and under J.P. Laurens in Paris. Encouraged to take up painting professionally by Alma-Tadema and Millais, he made his debut at the Royal Academy in 1874, and continued to exhibit there until his death sixty years later. As Millais before him, Collier became a talented and prolific portraitist, exhibiting 165 works at the Royal Society of Portrait Painters, of which he became vice-president. His textbook on the subject, *The Art of Portrait Painting*, was published in 1905.

This elegant, and as yet unidentified, woman dressed in a pale pink silk dress is the epitome of Edwardian glamour. She holds a Chinese bowl in her hand filled with pink carnations, which perfectly compliment her gown. Using a simple and harmonious palette of white and pink, Collier echoes the stylish portraits of his contemporaries John Singer Sargent and James Jebusa Shannon, both masters of the 'Swagger portrait'. Collier could always be relied on for a good likeness, presented with style, and he painted many notable figures of the day including the actress Ellen Terry, the violinist Neruda, Charles Darwin, Rudyard Kipling and George Bernard Shaw.



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4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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.aspx>.

(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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute 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 on 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:

- bidders in the saleroom; and
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to 30 minutes 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 £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. 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 10,000 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

0.5% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

(v) **lots** which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRESTIES.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.

Subheading: 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(c) 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(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

○ **Minimum Price Guarantees**

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

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

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

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

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

□ **Bidding by parties with an interest**

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

Post-catalogue notifications

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

Other Arrangements

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

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

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

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

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00am to 4.30pm.

We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail. Collection from Momart is strictly by **appointment only**.

We advise that you inform our Christie's Client Service Collections Team cscollectionsuk@christies.com at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly:

Tel: +44 (0)20 7426 3000
Email: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.

The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.



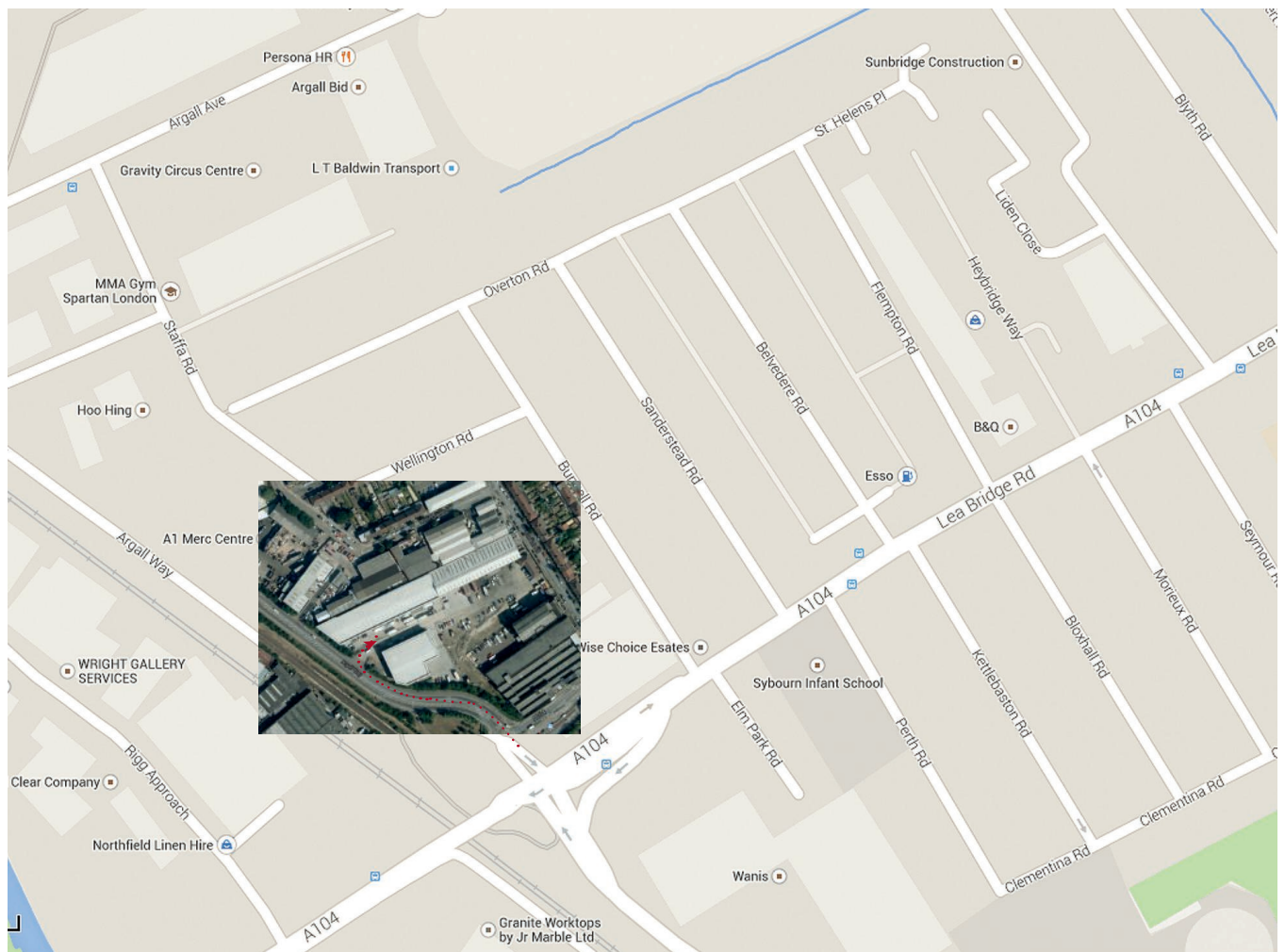
MOMART

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London E10 7DQ

Tel: +44 (0)20 7426 3000

Email: pcandauctionteam@momart.co.uk





IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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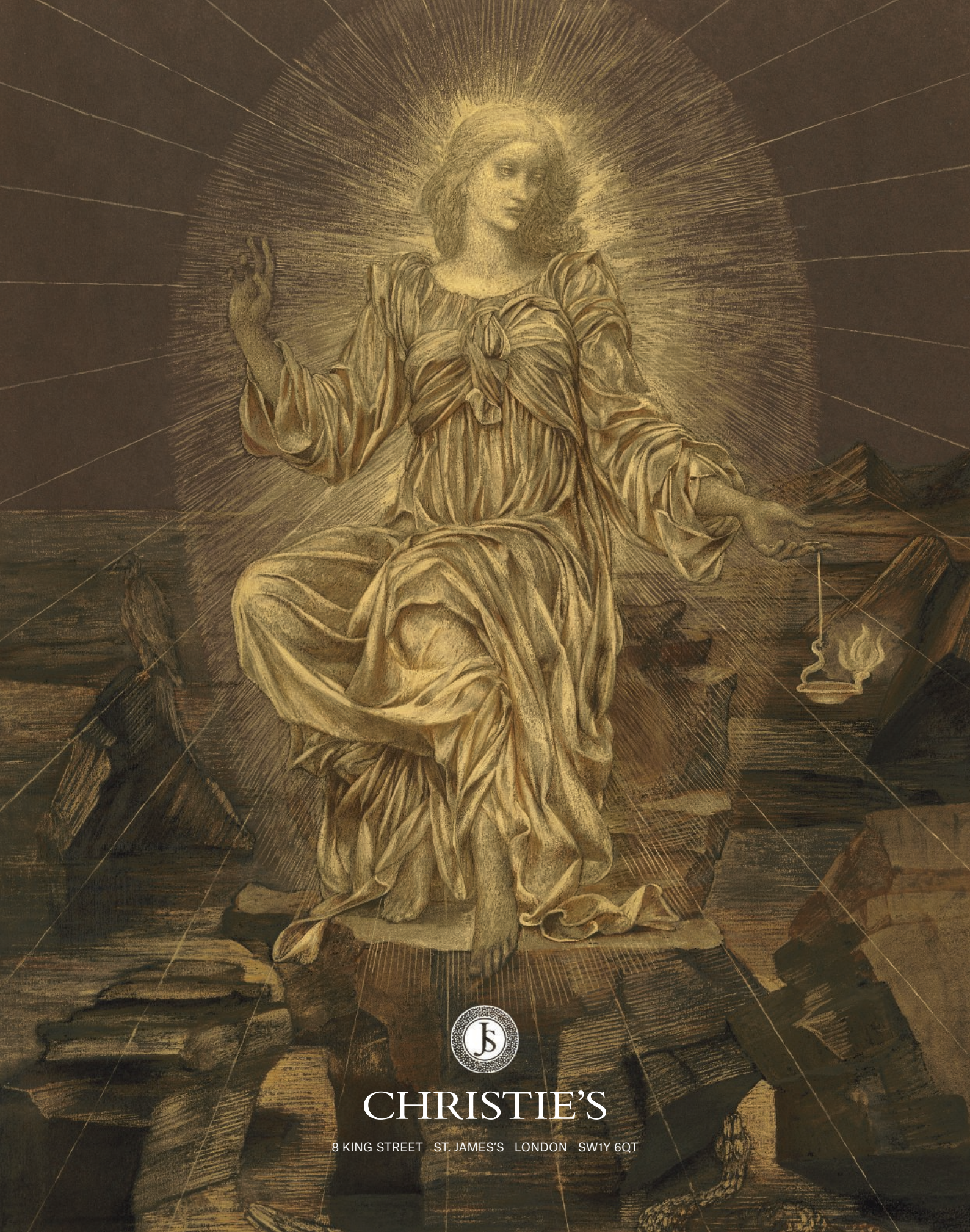
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