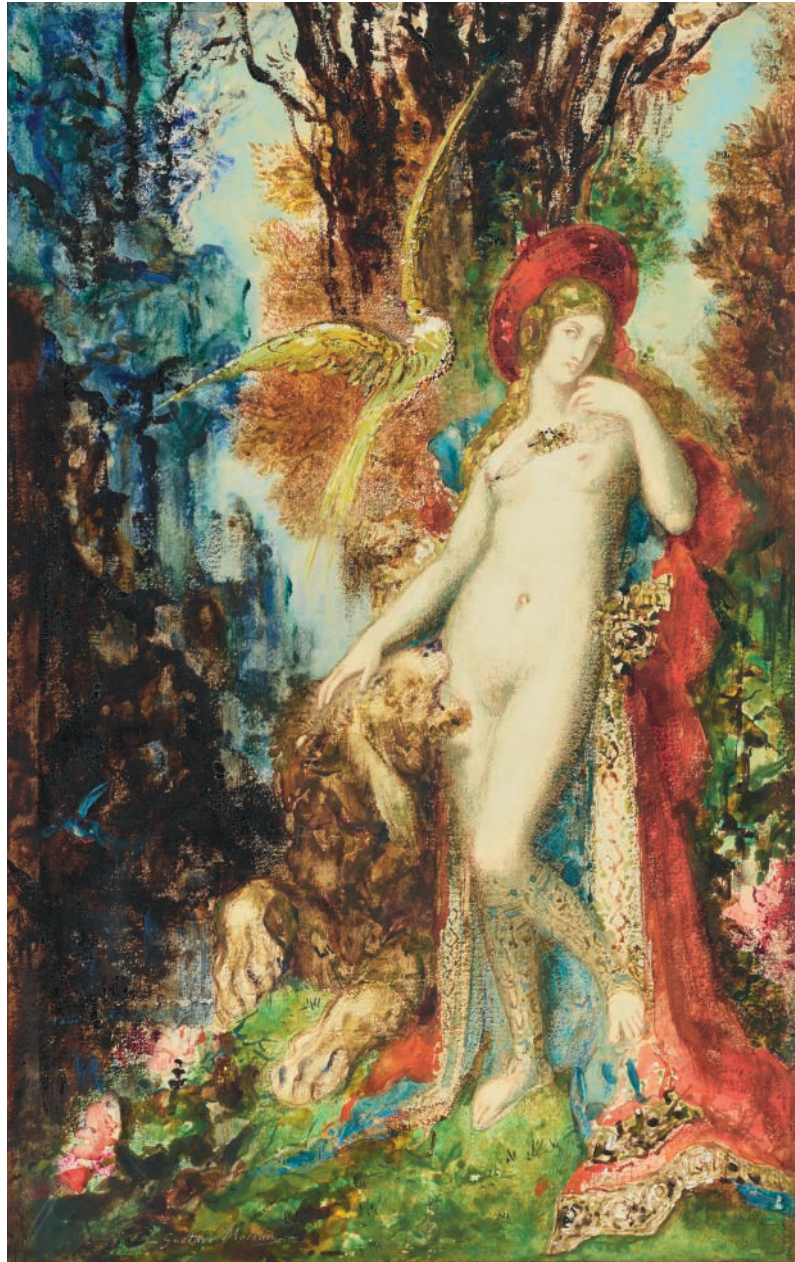


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RE-RAPHAELITES TO
SYMBOLISTS: IMPORTANT
DRAWINGS & PAINTINGS
FROM THE COLLECTION OF
HARTMUTH JUNG

VIEWING

Saturday	10 July	12.00pm - 5.00pm
Sunday	11 July	12.00pm - 5.00pm
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PRE-RAPHAELITES TO SYMBOLISTS

IMPORTANT DRAWINGS AND PAINTINGS *from the* COLLECTION OF HARTMUTH JUNG

(LOTS 1-11)

The beginning of the new millennium coincided with Hartmuth Jung's burgeoning interest in collecting works by the Pre-Raphaelites and Symbolists. A new job in investment banking brought him to London with increasing regularity allowing him to spend his leisure hours in the city's celebrated museums, galleries and changing exhibitions. He immersed himself in the London art scene. His new interest in art soon grew to equal his established passions for history and literature. Sadly an early interest in archaeology had had to bow to pragmatism and a degree in Business but this in turn enabled him to begin collecting. An introduction to an Art Advisor helped define his personal taste as well as his knowledge.

Understanding one's taste is always extremely important in the formation of a coherent collection. It shapes it in a much more logical and organic way, giving a sense of unity and direction. This is the underlying feeling one experiences when visiting Jung's collection. This process was substantially helped by the collector reading around his preferred subject and understanding the historical and cultural circumstances surrounding the art works that appealed him.

No collecting criteria were applied from the perspective of media: Paintings on canvas and panel, as well as works on paper, pastels, black chalk and watercolours inhabit the collection: Each selected for their individual aesthetic merit and unquestionably with the rest of the collection in mind.

One exhibition that particularly influenced Jung was that of the Collection of Andrew Lloyd Webber at the Royal Academy in 2003. To a newly engaged eye that exhibition must have been an extraordinary revelation given the exceptional quality of the works assembled. Painters such as Leighton, Waterhouse and Rossetti, created immensely strong impressions fascinating and beguiling him. This Pre-Raphaelite and Symbolist interest in female representation was equally inspired by an exhibition that same year at the Groninger Museum in the Netherlands entitled *Les Femmes Fatales*.

In addition to viewing art works at non-commercial galleries, Hartmuth began to visit leading gallerists in the field. Auctions were also a rich vein waiting to be tapped for additions to the Collection. He mined the auction houses of England and Continental Europe, but enjoyed some of his greatest successes in Paris and America. Each purchase carefully considered, the artist studied in detail, the work placed in context and condition appraised and assessed.

Although the predominant subject matter in The Jung Collection is that of the female figure, there are a variety of other subjects inspired by his love of History and Literature such as the Baierl *Decameron Scene* and the Ricketts *Chimeras*. These pictures combine quality of draughtsmanship and striking compositions with strong narrative subject matter: they command the viewer's attention and intrigue...

The quality throughout is quite remarkable, with some of the most beautiful works being drawings. One that I have always admired is unquestionably the 1873 portrait of *Alexa Wilding* by Dante Gabriel Rossetti. This delicate pastel on paper, perfectly combines and balances the beauty, elegance and sensuality of the subject. Interestingly, although Rossetti employed Alexa as a model extensively throughout his career - there was never an intimate liaison with her. The extraordinary sensuality of this drawing might incline the viewer to conclude otherwise!

A strong sensual and erotic tension is equally apparent in the beautiful 1872 chalk drawing by Edward John Poynter, painted only a year earlier than Alexa. Chained to a rock, *Andromeda* gazes downwards resigned to her cruel destiny. The outstanding quality of this Master drawing is arresting, making it a particularly desirable addition to Jung's collection - and leading him to chase it well above the pre-sale estimate when it last appeared in these Rooms in 2001.

The highly talented Carlos Schwabe is represented by a work entitled *La Porte d'Or*, an angel-like figure painted some 30 years later in 1907. Schwabe's miniaturist style derives from his work as an illustrator. From Emile Zola to Charles Baudelaire, he worked on many literary masterpieces enriching them with his breath-takingly beautiful illustrations. His heightened sense of colour combined with his interest in Renaissance art contribute to a distinctively personal style which is both historical and contemporary.

Although Hartmuth is parting with these assembled treasures from his collection - a few of which I have detailed above, he is still collecting. A dedicated Board member of no less than three museums, he is not leaving the world of art or collecting for some new passion! On the contrary he is expanding his interest beyond the beginning of the last Century.

Collecting is a vehicle that allows those lucky few who can do so to expand their knowledge of art through education, purchase and study. That is what Hartmuth Jung has been doing for nigh on two decades: so far so good!

Manfredi della Gherardesca



PRE-RAPHAELITES TO SYMBOLISTS

IMPORTANT DRAWINGS AND PAINTINGS
from the COLLECTION OF HARTMUTH JUNG

***1**

HENRY RYLAND (BRITISH 1856-1924)

Japonica

signed 'H. RYLAND' (lower left)
pencil on buff paper
17¾ x 11⅞ in. (45 x 28.3 cm.)

£12,000-18,000

US\$17,000-25,000
€14,000-21,000

PROVENANCE:

with Julian Hartnoll, London.
with Neville Keating, London, where purchased by the present owner.

Henry Ryland combined the poeticism of the Pre-Raphaelites with the sculptural dynamism of the Neo-classicists. He exhibited frequently at the Royal Academy, the New Gallery and the Royal Institute of Painters in Water-Colour, which firmly established his position at the forefront of the group of Neo-classical painters working in watercolour. The present drawing, unusual in his *oeuvre* for being highly finished in pencil, was made for the Autotype Company, and intended for reproduction.



PRE-RAPHAELITES TO SYMBOLISTS

IMPORTANT DRAWINGS AND PAINTINGS
from the COLLECTION OF HARTMUTH JUNG

***2**

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

Andromeda

signed with monogram and dated '1872' (lower left)
black chalk on buff paper
23⁷/₈ x 12³/₄ in. (60.6 x 32.4 cm.)

£150,000-250,000

US\$210,000-340,000

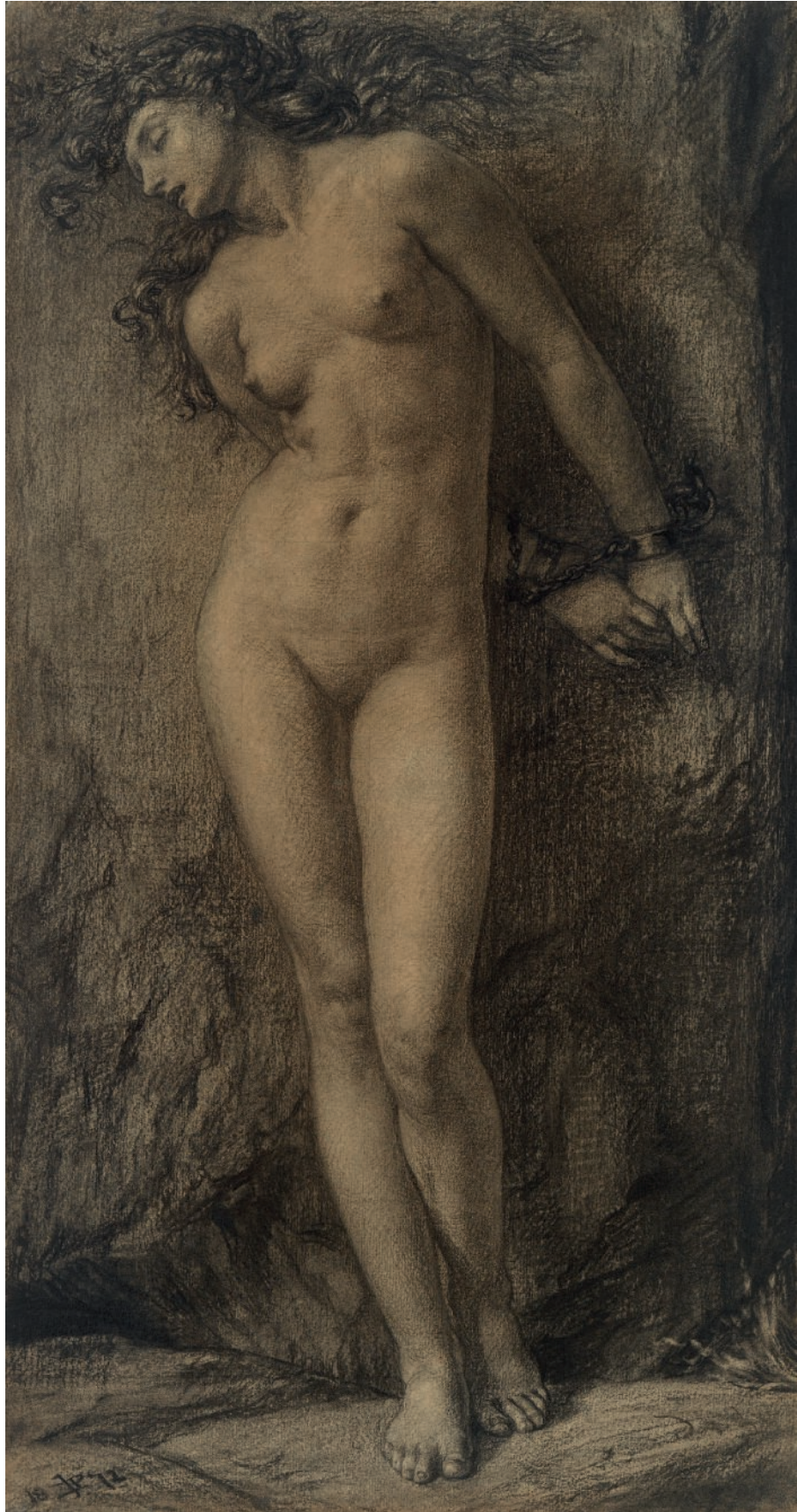
€180,000-290,000

PROVENANCE:

Purchased from the artist by William Henry Doeg, *circa* 1876, and by descent to his great-granddaughter until 1992.
Anonymous sale; Christie's, London, June 13, 2001, lot 14.
with Neville Keating, London, where purchased by the present owner.

LITERATURE:

J. Freeman, *'Life at Arm's Length': Sir Edward Poynter, Bt., GCVO, PRA*, Brighton, 1995, illustrated facing p. 29.



PRE-RAPHAELITES TO SYMBOLISTS

IMPORTANT DRAWINGS AND PAINTINGS
from the COLLECTION OF HARTMUTH JUNG



Fig. 1, Sir Edward John Poynter, *Perseus and Andromeda*, Christie's, London, 4 December 2018, lot 80

This sheet is a study for the main figure in Poynter's *Perseus and Andromeda*, which was exhibited at the Royal Academy in 1872 (no. 505), receiving extremely positive reviews, with *The Art Journal* noting that 'The applause which greets Mr. Poynter on the score of this performance will resound through a long hereafter' (*Art Journal*, 1872, p. 182). The magnificent finished painting, five feet by thirteen feet, was the first of a series of four commissioned by the first Earl of Wharnccliffe for the billiard room at Wortley Hall, near Sheffield, which was undergoing a major redecoration project. In 1870 Wharnccliffe had approached his friend Sir John Everett Millais for advice on the colour schemes of some of the ground floor rooms, and a year later he sought his advice again in finding an artist to undertake two pictures of heroes fighting dragons for the billiard room. Millais recommended the young Poynter, who started work almost immediately on *Perseus and Andromeda*, hurrying to finish it in time for the 1872 Summer Exhibition. This was followed a year later by *The Fight between More of More Hall and the Dragon of Wantley*, a subject taken from an old English ballad, with links to the Wortley family. Once these two were completed and hung opposing each other at each end of the billiard room, Wharnccliffe felt that another pair was needed to finish the room, and although further dragon legends were discussed, eventually *Atalanta's Race* (1876) and *Nausicaa and her Maidens Playing at Ball* (1879) were chosen as the final two subjects. Poynter also painted a large full-length portrait of the Earl of Wharnccliffe for the room, finished in 1881.

Poynter had established his reputation in the mid-1860s, cementing it with his 1867 Royal Academy exhibit, *Israel in Egypt*, a large and elaborate rendering of a biblical subject. He was elected as an A.R.A. in 1869, and became the first Slade professor of Fine Art at University College, London, in 1871, but spent the years between 1868 and 1870 very much involved with the decoration of the South Kensington Museum and the Houses of Parliament, and so had only exhibited smaller works at the Royal Academy. The Wortley Hall group, widely regarded as Poynter's greatest achievement in 'high art', were a key contribution to his election as an Academician in 1876.

In Greek mythology, Andromeda was the daughter of the Ethiopian King Cepheus and Queen Cassiopeia. She was extremely beautiful – her mother claimed more beautiful than the sea nymphs, who, enraged, complained to Poseidon. He unleashed the sea monster Cetus to ravage the coast of Ethiopia, and eventually the king suggested the sacrifice of Andromeda to appease him. Perseus, returning home from slaying Medusa, found her chained to the rocks and slayed the monster Cetus, before asking for her hand in marriage. The subject was popular with artists throughout the Victorian period, with its nudity and eroticism vindicated by the classical story. In 1870, when Millais's *The Knight Errant*, also depicting a bound, nude woman, was exhibited at the Royal Academy, it was widely condemned as degenerate, but a classical subject matter allowed much greater moral leniency. Poynter was cautious about Andromeda's nudity and wrote to Wharnccliffe, 'One point I should like to make sure of... whether you think you will have an objection to the naked figure of Andromeda' (A. Inglis, *op. cit.*, p. 250), but neither Wharnccliffe or the Academy showed any great concern. Wortley Hall was bombed during the Second World War and all the paintings in the billiard room were destroyed. Today they are only known from photographs and a handful of preparatory sketches, including a full compositional study of *Perseus and Andromeda* sold in these Rooms, 4 December 2018, lot 80 (fig. 1). A smaller (6¼ x 18 in.) oil sketch of *Perseus and Andromeda* was with The Fine Art Society in 1977, and a study for the head of Perseus was with Stephen Ongpin Fine Art, 2013. An *Andromeda* in oils was sold at Sotheby's, London, 17 May 2011, lot 17: dated 1869, this was exhibited at the R.A. in 1870, and was probably the starting point for Wharnccliffe's commission.

A chalk study for the head of *Andromeda* is in the British Museum, London, where the sitter has been identified as Antonia Caiva, a celebrated Italian model who also sat for Sir Edward Burne-Jones, Frederic, Lord Leighton, and Sir William Blake Richmond. The sharing of models demonstrates the close relationships between these late Pre-Raphaelite followers, and Caiva also posed for the nude figure studies Burne-Jones made for *The Golden Stairs*.



PRE-RAPHAELITES TO SYMBOLISTS

IMPORTANT DRAWINGS AND PAINTINGS
from the COLLECTION OF HARTMUTH JUNG

***3**

JOHN MELHUIH STRUDWICK (BRITISH, 1849-1937)

When sorrow comes in summer days

inscribed 'Bedford Park/London. W.' (on a partial label attached to the reverse)

oil on canvas

35½ x 21½ in. (89.3 x 54.6 cm.)

£100,000-150,000

US\$140,000-210,000

€120,000-170,000

PROVENANCE:

The artist's family, and by descent until sold,
Anonymous sale; Sotheby's, London, 22 November 1983, lot 52.

Seymour Stein, New York.

The Collecting Eye of Seymour Stein; Sotheby's, New York, 11 December
2003, lot 36.

EXHIBITED:

London, New Gallery, 1908, no. 64.

With its mood of wistful sadness, this picture is typical of Strudwick's depictions of female beauty that proved so popular amongst collectors of Pre-Raphaelite art. He made his debut at the Royal Academy in 1876, but only showed one picture. Thereafter he transferred his allegiance to the Grosvenor Gallery when it opened the following year, and then to the New Gallery when it opened 11 years after that. It was there that despite its partially finished state this picture was shown in 1908. An early picture, *A Golden Thread*, from 1885 was bought by the Chantrey Bequest and is now in the Tate, London.

Strudwick was studio assistant both to Spencer Stanhope and to Burne-Jones and it was through them that, despite never visiting Italy, Italianate influence was absorbed. This picture has a very delicate sense of colour – something Stanhope especially was renowned for. The full verse with which the picture was exhibited reads, 'When sorrow comes in summer days, roses bloom in vain.'



PRE-RAPHAELITES TO SYMBOLISTS

IMPORTANT DRAWINGS AND PAINTINGS
from the COLLECTION OF HARTMUTH JUNG

***4**

CHARLES DE SOUSY RICKETTS, R.A. (BRITISH, 1866-1931)

Chimeras (Chacun porte sa Chimère)

signed with initials 'CR' (lower centre) and further signed with monogram (twice, on the reverse)

oil on canvas

44¼ x 28¾ in. (113 x 72 cm.)

£30,000-50,000

US\$42,000-70,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 23 May 1984, lot 46.

Anonymous sale; Christie's, London, 23 November 2005, lot 18, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1923, no. 11.

Venice, Biennale, *International Art Exhibition*, 1930, number untraced.

LITERATURE:

The Royal Academy Illustrated, London, 1923, p. 62, illustrated.

J.G.P. Delaney, *Charles Ricketts: A Biography*, Oxford, 1990, pp. 216-7, illustrated.

Charles Ricketts is one of the most fascinating of the so-called 'Last Romantics', those British artists who continued to paint literary subjects well into the twentieth century, fighting a rear-guard action against manifestations of the modern movement. After education in England and France, he attended the South London Technical (now City and Guilds Art School). There he studied wood-engraving and met his lifelong companion, the painter Charles Shannon. Ricketts began by doing commercial illustrations for magazines, and this brought him into contact with Oscar Wilde, who remained a great influence. Between 1891 and 1894 he illustrated three of Wilde's books, *A House of Pomegranates*, *Poems*, and *The Sphinx*. In 1889 he and Shannon founded *The Dial*, an occasional magazine that ran until 1897. Meanwhile in 1896 he had launched the Vale Press, one of the great expressions of the private press movement. Ricketts took up painting in 1900, and exhibited at the Royal Academy, of which he became an associate in 1922 and a full member six years later. In 1906 he made his debut in the theatre design. He also wrote books on art history, including an introduction to the Prado (1903) and a study of Titian (1910). In later life he became deeply involved with art politics and was greatly admired as a connoisseur, advising the National Gallery of Canada on its purchases and helping to organise such major exhibitions as the landmark show of Italian art mounted by the Royal Academy in 1930. Tragedy struck in 1929 when Shannon never fully recovered his senses after a fall. He turned bitterly against Ricketts, who died of a broken heart two years later. Shannon lived on until 1937, bequeathing the magnificent collection they had formed together to the Fitzwilliam Museum, Cambridge.

Ricketts took lessons from Shannon, but essentially was self-taught. His work shows the influence of the Venetians, Delacroix, Daumier, Rossetti, Gustave Moreau and G.F. Watts. But his style is instantly recognisable and he had a very definite range of subject matter, favouring themes that lent themselves to his strong sense of passion, tragedy and fate.

The present example seems to have been started in 1917, but was not exhibited at the Royal Academy until 1923, the year after Ricketts became an ARA. Paul Delaney discusses the picture at some length in his biography of the artist, describing it as 'one of his most obviously Symbolist paintings...It was inspired by a phrase he had read in Baudelaire's *Poèmes en Prose (Le Spleen du Paris)*: *chacun porte sa chimère*, and was sometimes given this title. It referred to classical art and involved one of the hybrid creatures (like the sphinx, centaur and even minotaur) in his fabulous menagerie. Classical chimeras usually had a dragon's tail, a she-goat's body, and a lion's head, together with the head of a goat and sometimes even of a dragon. His version has the goat's legs but also wings, and a human female torso with the curious cat-like face that he gave to so many of his figures. He described it as "a sort of Dantesque scene of nude men with chimeras perched on their shoulders with their claws fixed in their head, and shoulders and backsides". It is a grim and disturbing picture. Though on a general level an image of the human psyche as a prey to guilt and terror, it evidently had a personal significance for Ricketts, haunted as he was by fears and anxiety. Nearly all his paintings had some personal significance for him, and deliberately sought to convey particular emotions'. As for Ricketts's 'fabulous menagerie', this is a reminder that he shared the passion for hybrids that was so central to the Symbolist imagination. The sphinx is the example of these monsters with which he was most closely associated.



PRE-RAPHAELITES TO SYMBOLISTS

IMPORTANT DRAWINGS AND PAINTINGS
from the COLLECTION OF HARTMUTH JUNG

***5**

HENRI FANTIN-LATOURE (FRENCH, 1836-1904)

L'Aurore

signed 'Fantin' (lower right)
oil on canvas
16¼ x 13½ in. (41.3 x 33.3 cm.)
Painted in 1883.

£20,000-30,000

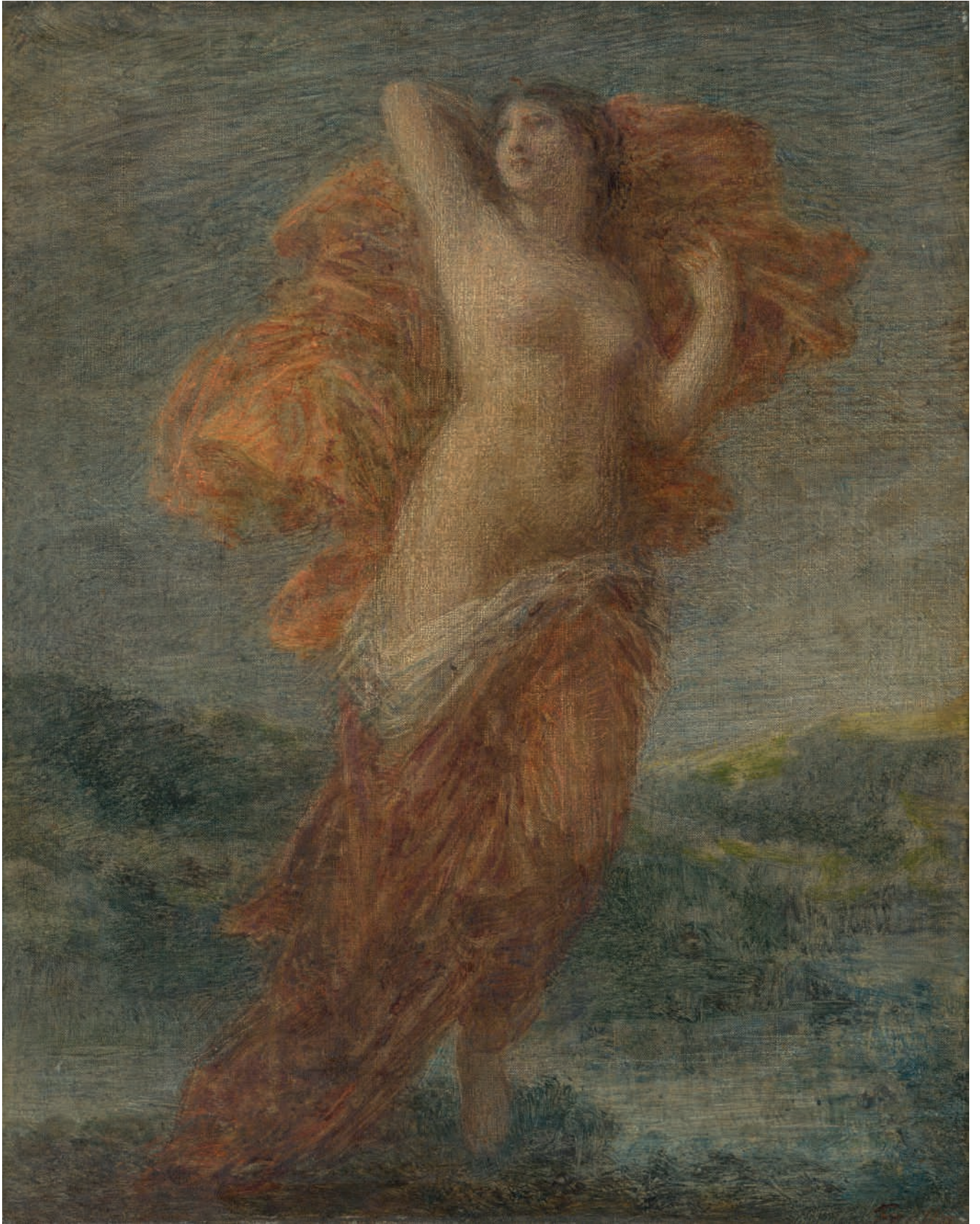
US\$28,000-42,000
€24,000-35,000

PROVENANCE:

George T. Fulford, Canada.
Anonymous sale; Christie's, London, 17 November 1995, lot 99.
Anonymous sale; Christie's, London, 17 November 2005, lot 60.
Acquired at the above sale by the present owner.

LITERATURE:

Madame Fantin-Latour, *Catalogue de l'oeuvre de Henri Fantin-Latour*, Paris, 1911, no. 1104.



PRE-RAPHAELITES TO SYMBOLISTS

IMPORTANT DRAWINGS AND PAINTINGS
from the COLLECTION OF HARTMUTH JUNG

*6

FERNAND KHNOPFF (BELGIAN, 1858-1921)

Les Caresses

signed 'FERNAND KHNOPFF' (lower centre)
graphite, crayon and wash on tracing paper, circle
11 $\frac{1}{8}$ in. (27cm.) diameter
Executed circa 1905-10.

£80,000-120,000

US\$120,000-170,000
€93,000-140,000

PROVENANCE:

Estate of the artist.
with Kunstsalon J. Littauer, Munich.
Princely Collection of Thurn und Taxis, Regensburg sale; Sotheby's,
Regensburg, 16 October 1993, lot 3229.
Acquired at the above sale by a private collector.
Their sale; Sotheby's, London, 23 November 2000, lot 44.
Acquired at the above sale by a private collector.
Purchased from the above by private treaty on 8 March 2005 by the present
owner.

EXHIBITED:

Brussels, Royal Museums of Fine Art of Belgium, *Fernand Khnopff (1858-1921)*,
16 January - 9 May 2004, also Salzburg, Museum der Moderne, 15 June - 29
August 2004, also Boston, McMullen Museum of Art, 19 September - 5
December 2004, no. 173, as *Study for 'Caresses'*.

LITERATURE:

R.L. Delevoy, C. de Croës and G. Ollinger-Zinque, *Fernand Khnopff*, Brussels,
1987, no. 459bis.
Exh. cat. *Fernand Khnopff (1858-1921)*, Brussels, 2004, p. 238, no. 173
(illustrated).

Khnopff's oil of *Des Caresses* (fig.1) is one of his most renowned paintings. It was instantly sold upon the first Viennese *Succession* in 1898, and became part of the collection of Royal Museums of Fine Arts of Belgium in 1956. Its subject, the caress of a sphinx with the body of a leopard (or, as Khnopff claimed, a Cheetah) with an androgen, developed a "feeling of ambiguity mixed with temptation, seduction and submission. The confrontation of the androgen with the sphinx against the imaginary backdrop filled with blue columns and cabalistic inscriptions gives rise to many different interpretations. Is it [sic] symbolising power, domination and seduction? Or is it rather the image of Khnopff himself, confronted by his own reflection, his sister Marguerite, the unobtainable muse? Maybe it also refers to the age-old vision of Oedipus and the Sphinx. The work always has and always will cause us to reflect." (G. Ollinger-Zinque, *Fernand Khnopff*, Belgium, 2004, p. 237). In this reprise of the larger oil there is a mysterious beauty where Khnopff focuses on the central point of the caress, the meeting of cheeks of the androgen and the sphinx. The distractions, such as the cabalistic inscriptions, are removed. The monochromatic palette lends a dreamlike lens to the subjects. The cheetah's coat is replaced by a shawl, making the work appear at first hand more-accessible, but none-the-less shrouded in mystery. The use of mixed media, particularly tracing paper, lends a unique sense of the ethereal to the current work. It has been suggested that this work was executed for Khnopff's aesthetic house which he built in Brussels around 1900. We are grateful to Gisèle Ollinger-Zinque for her assistance in cataloguing the present lot.



Fig. 1, Fernand Khnopff, *Des Caresses*, 1896, oil on canvas, Royal Museums of Fine Arts of Belgium, Brussels.



FERNAND KHNOFFE.

PRE-RAPHAELITES TO SYMBOLISTS

IMPORTANT DRAWINGS AND PAINTINGS
from the COLLECTION OF HARTMUTH JUNG

***7**

DANTE GABRIEL ROSSETTI (BRITISH 1828-1882)

Study of Alexa Wilding, her head turned three-quarters to the right

signed with monogram and dated '1873' (lower left)

pastel, on light blue paper
20½ x 14½ in. (52 x 37 cm.)

£300,000-500,000

US\$430,000-700,000

€350,000-580,000

PROVENANCE:

William Hesketh Lever, 1st Viscount Leverhulme.

Given by him to the Lady Lever Art Gallery, Port Sunlight, Cheshire.

Sold by the Trustees of the Lady Lever Art Gallery; Christie's, London, 6 June 1958, part of lot 81 (75 gns to Mrs G. Dimson).

Anonymous sale; Christie's, London, 8 June 2000, lot 28.

Anonymous sale; Christie's, London, 9 June 2004, lot 20A, where purchased by the present owner.

EXHIBITED:

Port Sunlight, Lady Lever Art Gallery, *The Pre-Raphaelites, their Friends and Followers*, 1948, no. 174, lent from the Lever Collection, Port Sunlight.

LITERATURE:

R.R. Tatlock, *English Painting of the XVIII to XXth Centuries: A Record of the Collection in the Lady Lever Art Gallery, Port Sunlight*, London, 1928, p. 136, no. 2887 (as 'Head of a lady. Coloured chalk drawing').

V. Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti: A Catalogue Raisonné*, Oxford, 1971, vol. 1, p. 205, no. 564.

Alexa Wilding was one of the artist's favourite models in the 1860s and 1870s and posed for many of his most important works of this period, including *Venus Verticordia* (1864-8; Russell-Cotes Art Gallery, Bournemouth), *Monna Vanna* (1866; Tate, London), *Regina Cordium* (1866; Glasgow Art Gallery), *Sibylla Palmifera* (1866-70; Lady Lever Art Gallery, Port Sunlight), *Veronica Veronese*, *The Bower Meadow* (1872; Manchester City Art Gallery), *La Ghirlandata* (1873; Guildhall Art Gallery, London), and *The Blessed Damsel* (1875-8; Fogg Museum of Art, Harvard).

Mrs Surtees refers to Alexa Wilding's 'languid features', indicating 'a not too-marked intelligence', and a 'slightly heavy jaw-line.' But perhaps her outstanding feature, very evident in the present drawing, was the way her thick auburn hair fell forward in two pronounced waves on either side of her forehead. 'Miss Wilding's was a lovely face.' wrote Rossetti's assistant Henry Treffry Dunn, 'beautifully moulded in every feature, full of quiescent, soft, mystical repose that suited some of his conceptions admirably, but without any variety of expression. She sat like the Sphinx waiting to be questioned and with always a vague reply in return; about the last girl, one would think, to have the makings of an actress in her; and yet to be that was her ambition.' Dunn also noticed that 'she had a deep well of affection within her seemingly placid exterior.' When Rossetti died at Birchington-on-Sea on Easter Day 1882, she was 'one of the few...who journeyed down...when she could ill afford it so that she might place a wreath on (his) grave.'

The drawing comes from the enormous collection formed by the soap magnate William Hesketh Lever, 1st Viscount Leverhulme (1851-1925), and was given by him to the Lady Lever Art Gallery which he built for the benefit of his workforce at Port Sunlight in Cheshire. Opened in 1922 after delays caused by the First World War, the Gallery was a memorial to his wife, who had died nine years earlier.



PRE-RAPHAELITES TO SYMBOLISTS

IMPORTANT DRAWINGS AND PAINTINGS
from the COLLECTION OF HARTMUTH JUNG

***8**

CARLOS SCHWABE (SWISS, 1866-1926)

La Porte d'or

signed and dated '1907/Carlos Schwabe' (lower right)
pencil, watercolour and bodycolour on paper
16¾ x 7¾ in. (42.5 x 18.7 cm.)
Executed in 1907.

£100,000-150,000

US\$140,000-210,000

€120,000-170,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 November 2005, lot 65 as *La Femme au luth*.

Acquired from the above sale by the present owner.

Carlos Schwabe was born in Germany in 1866 and raised in Geneva, Switzerland, receiving his artistic training at the École des Arts Décoratifs. He moved to Paris in 1890, where he became involved within Symbolist circles, winning favour as an illustrator of mystical religious themes, such as his poster for the first *Salon de la Rose+Croix* in 1892. This annual exhibition in Paris showcased mystical Symbolist art, particularly a hermetic, numinous vein of Symbolism that was favoured by Péladan and dominant during the 1890s, a time when religious and occult practices often intertwined. In this exquisite watercolour, Schwabe depicts the gate to paradise in ancient mythology, the "Champs Élysées", in front of which an angel welcomes souls. The threshold of the door is covered with roses and thorns which symbolize the joys and trials of life whilst showcasing a masterful attention to botanical detail and desire for precision. The angel plays a lyre under a large oleander. Beyond the Golden Gate lush vegetation and columns of ancient architecture are visible.

Executed in 1907, this watercolour was later used by Schwabe as a model for an oil on canvas representing the same subject and bearing the same title, exhibited in 1910 in Zurich during the inauguration of the new Kunstmuseum. We are grateful to Jean-David Jumeau-Lafond for his assistance in cataloguing the present lot. The work is offered with a certificate of authenticity from Jean-David Jumeau-Lafond dated 25 March 2021.



PRE-RAPHAELITES TO SYMBOLISTS

IMPORTANT DRAWINGS AND PAINTINGS
from the COLLECTION OF HARTMUTH JUNG

***9**

JOHN RODDAM SPENCER STANHOPE (BRITISH, 1829-1908)

Patience on a monument smiling at Grief

signed and inscribed "'Patience on a Monument/Smiling at Grief"/R. Spencer Stanhope/Villa Nuti. Bellosguardo Florence/£250' (on an exhibition label attached to the reverse of the panel) and with inscription "'Patience on a Monument/Smiling at Grief" - by Roddam S' (on a label attached to the reverse)

oil on panel

50 x 42¾ in. (127 x 118.6 cm.)

£300,000-500,000

US\$420,000-690,000

€350,000-580,000

PROVENANCE:

Joseph Dixon (?); Christie's, London, 18 March 1911, lot 35 (105 gns to Stirling).

Mrs A.W. Stirling, until her death in 1965.

The De Morgan Foundation; Christie's, London, 28 November 2001, lot 7.

Possibly, with Nevill Keating, London, 2004, from whom purchased by the present owner

EXHIBITED:

London, Grosvenor Gallery, 1884, no. 211.

Birmingham, Royal Birmingham Society of Artists, *Special Collection of Works by the late R. Spencer Stanhope*, Autumn exhibition, 1909, no. 52, lent by Joseph Dixon.

Tokyo, Isetan Museum of Art, *Burne-Jones and his Followers*, exh. circulated in Japan by the Tokyo Shimbun, February - June 1987, no. 32.

LITERATURE:

Athenaeum, no. 2950, 10 May 1884, p. 604.

Academy, no. 627, 10 May 1884, p. 337.

A.M.W. Stirling, *A Painter of Dreams, and other Biographical Studies*, London, 1916, illustrated facing p. 336.



PRE-RAPHAELITES TO SYMBOLISTS

IMPORTANT DRAWINGS AND PAINTINGS
from the COLLECTION OF HARTMUTH JUNG

The theme of this picture is that of love as a continuum. Stanhope has taken as his title lines from Shakespeare's *Twelfth Night*, Act Two, Scene 4, in which Viola, disguised as a page, confesses her love for Orsino, Duke of Illyria. They discuss the nature of love, and whether men and women can love equally. Viola tells a story:

***She never told her love
But let concealment, like a worm i'the bud,
Feed on her damask cheek: she pin'd in thought,
And with a green and yellow melancholy,
She sat like Patience on a monument,
Smiling at grief. Was not this love indeed?***

The widely read Stanhope may have had other sources in mind when conceiving the picture. In 1859, the American President Abraham Lincoln had revived in a speech the ancient Persian adage of 'this too shall pass'. It is hard not to be reminded of the words of the mystic Julian of Norwich also: 'All shall be well, and all shall be well, and all manner of things shall be well'. Such thoughts are reinforced by the inclusion of a statue of a shepherd (symbolic of Christ the Good Shepherd?) carrying a lamb on his shoulders above the figure of Patience. The picture's iconography is difficult to unpick. What is the significance of the other statues, for instance? However enigmatic, the picture does create a powerful sense of mood. Painted in 1884 it is a fine example of how pictures characterised as 'Aesthetic', celebrating the beautiful, were beginning to be perceived as 'Symbolist' in using thought association from various visual clues to evoke an emotion or state of mind.

The picture is imbued with the spirit of quattrocento Italy, and owes a subliminal debt to Botticelli. Since 1873, Stanhope had lived at the Villa Nuti in Bellosguardo overlooking Florence, forced to flee England and its cold and damp owing to chronic asthma. Of independent means, and equally independent mind, he chose to paint in his own highly idiosyncratic style. He was highly regarded by his peers however, who made sure to visit him on their trips south. Burne-Jones and William Morris for example visited in the summer of that year. He started his career under the tutelage of G F Watts, resident at Little Holland House in Kensington. There he met Burne-Jones and Rossetti, and was invited by them to paint the murals of the Oxford Union in 1857. An interest in mural painting, and indeed the surface of his pictures, led to experiments in tempera: he was a founder of the Society of Painters in Tempera in 1901. He was also noted for his use of colour. Burne-Jones was to tell his studio assistant T. M. Rooke that Stanhope's 'colour was beyond anything the finest in Europe; an extraordinary turn for landscape he had too - quite individual. Rossetti was in a perfect state of enthusiasm about it'.

Following the death of its first owner, the picture was acquired by Stanhope's devoted niece, Wilhelmina Stirling, who did so much to preserve the work of both her uncle and her sister, the artist Evelyn de Morgan, and her potter husband William. The picture last appeared on the market twenty years ago when it was sold by the De Morgan Foundation along with 8 other works by Stanhope. Stanhope's best known work *Love and the Maiden*, (Christie's, London, 6 June 1997, lot 43, £727,500) was acquired by the Fine Arts Museums San Francisco in 2002 and formed the lynchpin of its celebrated exhibition *Truth and Beauty: The Pre-Raphaelites and the Old Masters* (2018).



PRE-RAPHAELITES TO SYMBOLISTS

IMPORTANT DRAWINGS AND PAINTINGS
from the COLLECTION OF HARTMUTH JUNG

***10**

THEODOR BAIERL (GERMAN, 1881-1932)

The Decameron, The Garden of the Villa

signed 'THEODOR BAIERL' (lower right)

oil on panel

28¼ x 25 in. (72 x 63,5 cm.)

Painted *circa* 1918-1924.

£25,000-35,000

US\$35,000-49,000

€30,000-41,000

PROVENANCE:

Bruno Baierl, the artist's son (1932-1938);

Gifted in lieu of funds borrowed to J.H Hopwood (1938-39),

Thence by descent.

Acquired from the above by Peter Nahum at The Leicester Galleries, London,
in 1988.

Acquired from the above by the present owner, March 2004.

EXHIBITED:

London, Peter Nahum at The Leicester Galleries, *Pre-Raphaelite. Symbolist.
Visionary.*, May-July 2002.



PRE-RAPHAELITES TO SYMBOLISTS

IMPORTANT DRAWINGS AND PAINTINGS
from the COLLECTION OF HARTMUTH JUNG

***11**

JAN TOOROP (DUTCH, 1858-1928)

Portrait of Elisabeth Le Brun

with authentication and date by the artist's wife, 'Het laatste portret door/ Jan Toorop getekend/ Nov: 1927./ Mevrouw A. Toorop-Hall' (The last portrait / executed by Jan Toorop/ Nov 1927/ Mrs. A Toorop-Hall' (lower right)
pastel, pencil and black crayon heightened with white on paper
38 $\frac{7}{8}$ x 26 $\frac{1}{2}$ in. (98.5 x 67.2 cm.)

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

PROVENANCE:

with Patrick Derom Gallery, Brussels, May 2004.
Purchased from the above by the present owner.

LITERATURE:

Telegraaf, 14 August 1927.



Jan Toorop in his studio with the current lot on his easel



PROPERTY OF A PRIVATE COLLECTOR

■*12

CARLOS SCHWABE (SWISS, 1866-1926)

L'Idéal

signed 'O-Carlos Schwabe' (lower right)
oil on canvas, arched top
40½ x 22¾ in. (102 x 58.2 cm.)
Painted *circa* 1912.

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

Alain Lesieutre, Paris, by 1969.
with Galleria del Levante, München, by 1977.
Anonymous sale; Sotheby's, London, 15 June 1982, lot 133.
Private collection, Japan.

EXHIBITED:

Milan, Galleria del Levante, *Simbolismo e Art Nouveau*, 2 December 1969 - 25 January 1970 as *Il poeta e la musa*.
Stuttgart, Württembergischer Kunstverein, *Naturbetrachtung - Naturverfremdung Trilogie I*, 7 April - 5 June 1977, no. 671/5 as *La poeta et la musa*.

LITERATURE:

P. Jullian, *Esthètes et magiciens - l'art fin de siècle*, Paris, 1969, p. 28, illustrated.
P. Julian, *Dreamers of Decadence*, New York, 1971, p.24, illustrated.
J. Clay, *Modern Art 1890-1918*, London, 1978, p.73, illustrated.
J.D. Jumeau-Lafond, *Carlos Schwabe symboliste et visionnaire*, Courbevoie, 1994, p. 132, illustrated (with an incorrect date).

Carlos Schwabe depicts the flight to reach the unobtainable Ideal. The smooth curves of the figures contrast against the symbolic landscape, and both are imbued in the warm pink tones of a mountainous sunset. Schwabe used this successful composition in an earlier work which showed the female figure veiled in his painting *Le Mariage du poète et de la muse*, 1901-1902 (Private collection).

We are grateful to Jean-David Jumeau-Lafond for his assistance in cataloguing the present lot.



***13**

ARMAND POINT (FRENCH, 1860-1932)

La Sirène

signed and dated 'APoint/1897' (lower left)
oil on canvas, feigned arch
36¼ x 28¾in. (92 x 73 cm.)

£100,000-150,000

US\$140,000-210,000
€120,000-170,000

PROVENANCE:

with Galerie Georges Petit, Paris, 1899.
with The Piccadilly Gallery, London, by 1968.
with Michael Hasenclever, Munich, by 1973.
Anonymous sale; Christie's, London, 27 June 1988, lot 739.

EXHIBITED:

London, The Piccadilly Gallery, *Les Salons de la Rose + Croix*, Summer 1968, no. 92.
Turin, Galleria Civica d'Arte Moderna, *Il Sacro e il Profano nell'Arte dei Simbolisti*, June - August 1969, p. L1, no. 194, illustrated p.172.
Toronto, Art Gallery of Ontario, *The Sacred and Profane, Symbolist Art*, 1 - 26 November 1969, p. XLIX, no. 177, illustrated p.159.
London, The Piccadilly Gallery, *Symbolists 1860-1925*, 2 June - 4 July 1970, no. 66 (illustrated in colour on the cover).
Eastbourne, The Towner Art Gallery, *Symbolists*, September - October 1970.
New York, Spencer A. Samuels, *Symbolists*, November 1970, p. 61, no. 125.
London, Hayward Gallery, *French Symbolist Painters*, 7 June - 23 July 1972, also
Liverpool, Walker Art Gallery, 9 August - 17 September 1972, p.99, no. 198, lent by The Piccadilly Gallery.
Munich, Michael Hasenclever, *Symbolismus*, 26 October - 24 November 1973, no. 54.

LITERATURE:

J. Daurelle and P. Fort, *Armand Point et son oeuvre*, Paris, 1901, pp. 21,26, illustrated.
Ph. Jullian, *Esthètes et Magiciens*, Paris, 1969, p.208, no. 65, illustrated.
Ph. Jullian, *Dreamers of Decadence: Symbolist Painters of the 1890s*, London, 1971, p.222, no. 126, illustrated.
J. Milner, *Symbolists and Decadents*, London, 1971, p. 82.
E. Lucie-Smith, *Symbolist Art*, New York, 1972, p. 116, no. 89, illustrated.
R. J. Goldwater, *Symbolism*, London, 1979, p. 190-1, no. 142, illustrated.
R. Doré, *Armand Point De l'orientalisme au symbolisme*, Paris, 2010, pp.72,74, fig. 60, illustrated.
M. Slavkin, *Dynamics and Divisions at the Salons of The Rose-Croix: Statistics, Aesthetic Theories, Practices and Subjects, Ph.D. dissertation*, New York, 2014, pp.218-219, 374, fig. 5.1, illustrated.

Armand Point was born in Algiers and started his artistic career painting local scenes. He became a pupil of Auguste Clement Joseph Herst, and participated in the first Nabi group exhibition. He was influenced by the Pre-Raphaelites as well as by the great Florentine masters such as Botticelli. He exhibited at the *Salon de la Rose + Croix* from 1892-6. The frame for this work was designed by Point according to the Picadilly Gallery in 1970.

The work of Point reflects his interest in the imaginary world and particularly the symbolism of the Middle Ages. In 1894 his trip to Italy brought him into direct contact with the Renaissance. He came under the influence of Botticelli and Leonardo da Vinci and it was this passion for the Italian Renaissance that was to make him perhaps the only French Pre-Raphaelite. He studied the theories of William Morris and John Ruskin and opened a craft studio called Haute-Claire at Marlotte.

'According to Homer, the Sirens inhabited a rocky island between ÆEa and the Rock of Scylla. They enchanted passing sailors with their song, causing the boats to founder on the rocks. When, after his escape from Circe, Odysseus arrived at the Sirens' rock, he followed Circe's advice by stuffing wax into his companions' ears and tying himself to the main mast, thereby hearing the Sirens' song, while escaping the fate of other mariners' (Homer, *The Odyssey*, Book XII, ll.39 ff.; ll.66 ff.).

Although most classical writers mention two or three Sirens, Armand Point only illustrates one, emphasising her qualities of enchantment by showing her gambolling on a seahorse at the moment Odysseus's boat appears between the rocks, Apollo emblazoned on the sail. The combination of academic nude, Burne-Jones draperies, Botticelli hair, the Leonardo head-dress and rocky background emphasises the renovatory role claimed of Point by Émile Bernard: "The most exciting aspect of Armand Point's career has been to be one of the first, if not the first, amongst the Renovators of Art, to have returned to the springs of art, to have sounded their depths, and to have bravely brought back a cup of this wonderful water whose diamond-like limpidness is the mirror so beloved of the Gods" (Francis Lepeseur, *Rénovation Esthétique*, no. 9, January 1906, "Les Artistes rénovateurs-Armand Point", p. 144 ff.).





***14**

ARMAND POINT (FRENCH, 1860-1932)

La Dame à la Licorne

signed, inscribed and dated 'APoint Haute-Claire -1898-' (lower left)
 polychrome plaster relief, arched top, in the artist's original frame
 29¼ x 21½ in. (76.5 x 55 cm.)

£20,000-30,000

US\$28,000-42,000
 €24,000-35,000

PROVENANCE:

Martin du Nord, Paris, by 1970.
 Anonymous sale; Christie's, London, 27 June 1988, lot 741.

EXHIBITED:

Paris, Musée Galliera, *Esthètes et Magiciens*, December 1970-January 1971, no. 128 (lent by Martin du Nord.)

Armand Point established an artist community at Haute-Claire in 1896 to execute works after his own designs, in particular jewellery. The house at Haute-Claire served as a salon for exchanging ideas and exploring symbolism. Guests included the grand master of *La Rose + Croix* mystic order Joséphin Péladan, Oscar Wilde and Georges Rochegrosse.

AN ELEGANT EYE:

The Property of a Distinguished Collector



AN ELEGANT EYE: THE PROPERTY OF A DISTINGUISHED COLLECTOR

15

HENRI FANTIN-LATOURE (FRENCH, 1836-1904)

L'Aurore

signed 'Fantin' (lower left)
oil on canvas
29 $\frac{7}{8}$ x 24 $\frac{1}{8}$ in. (75.5 x 61.2 cm.)
Painted in 1901.

£20,000-30,000

US\$28,000-41,000
€24,000-35,000

PROVENANCE:

with Gustave Tempelaere, Paris.
Hector Brame, Paris.
Madame Rondet-Saint.
with Galerie F. & J. Tempelaere, Paris.
with Eugene Cremetti, London.
Stephen Mitchell, Stirlingshire.
Anonymous sale; Christie's, London, 2 December 1966, lot 11.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Palais de l'École Nationale des Beaux-Arts, *Exposition de l'oeuvre de Henri Fantin-Latour*, 1906, no. 192.

LITERATURE:

Mme Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911, p. 198, no. 1861.

PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTION
(LOTS 16, 22-24)

***16**

GUSTAVE MOREAU (FRENCH, 1826-1898)

Le lion amoureux (The Lion in Love)

signed '-Gustave Moreau-' (lower left)

watercolour and gouache on paper

15 x 9½ in. (38 x 24.3 cm.)

Executed *circa* 1881.

£300,000-500,000

US\$420,000-690,000

€350,000-580,000

PROVENANCE:

Cahen d'Anvers, Paris.

Willy Blumenthal sale; Galerie Charpentier, Paris, 29 November 1935, lot 26.

Maurice Rheims, Paris, by 1965.

Anonymous sale; Sotheby's, New York, October 17, 1991, Lot 30.

Acquired at the above sale by the family of the present owner.

EXHIBITED:

Paris, Galerie Georges Petit, *Centenaire de Gustave Moreau*, April 1926, no. 17.

LITERATURE:

G. Rouault, 'Gustave Moreau' in *L'Art es les Artistes*, No. 66, April 1926, p. 228, illustrated.

M. Rheims, *L'Art 1900*, Paris, 1965, p. 129, as *Der Zauberwald*, illustrated.

E. Bénézit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Paris, 1976, Vol. 7, p. 525.

Pierre-Louis Mathieu, *Gustave Moreau: Complete edition of the finished paintings, watercolours and drawings*, Oxford, 1977, p. 344, No. 269, illustrated.

P.L. Mathieu, *Gustave Moreau, Complete edition of the finished paintings, watercolours and drawings*, Oxford, 1998, p. 371, No. 300, illustrated.

P.L. Mathieu, *Gustave Moreau, L'assembleur de rêves*, Paris, 1998, p. 122-123, illustrated.



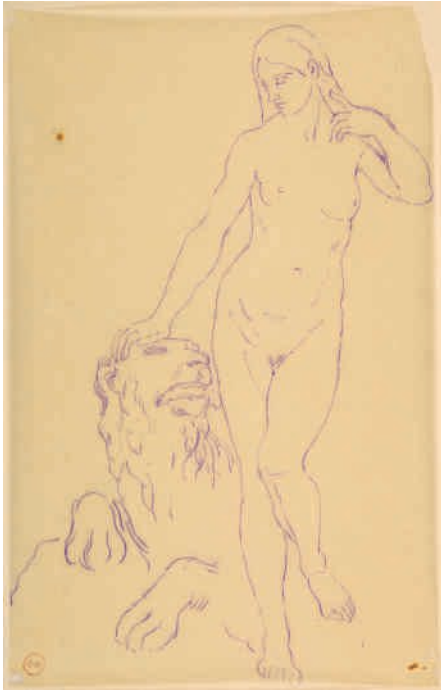


Fig. 1. Gustave Moreau, *Le lion amoureux*, © Paris, musée Gustave Moreau, RMN-Grand Palais / René-Gabriel Ojeda



Fig 2. Gustave Moreau, *Etude pour le Lion amoureux (Fable de La Fontaine)*, Paris, musée Gustave Moreau © RMN-Grand Palais / Mathieu Rabeau



Fig 3. Gustave Moreau, *Le lion amoureux (?)*, Paris, musée Gustave Moreau © RMN-Grand Palais / René-Gabriel Ojeda

Drawn circa 1881, this beautiful watercolour, *Le lion amoureux* is a variant of the smaller watercolour of the same title. The smaller work was executed in 1879 for the Marseille collector, Antoni Roux. Roux commissioned a group of the greatest artists of the time, including Gustave Moreau, Jean-Léon Gérôme, Henri Gervex and Gustave Doré to illustrate La Fontaine's *Fables* and showcase the revival of watercolour as a medium. When Antoni Roux held the first public exhibition of 150 watercolours in 1881, the critics unanimously recognised the superiority of Moreau's work (Pierre-Louis Mathieu, *Gustave Moreau : L'assembleur de rêves*, Paris, 1998, p. 112). It was in response to this exhibition that Charles Blanc wrote 'One would have to coin a word for the occasion if one wished to characterise the talent of Gustave Moreau, the work *colourism* for example, which would well convey all that is excessive, superb and prodigious in his love for colour. His watercolours for the *Fables* of La Fontaine make all the others look dim beside him. It is as if one were in the presence of an illuminant artist who had been a jeweller before becoming a painter, and who, having yielded to the intoxication of colour, had ground rubies, sapphires, emeralds, topazes, opals, pearls and mother of pearl to make up his palette' (C. Blanc, *Le Temps*, 5 May 1881). This is certainly true of the present work, which is enriched by a palette of rich ruby and emerald pigments glimmering throughout the mythological subject.

On the basis of such praise, Roux commissioned Moreau to create images for 39 more fables, which featured more animals. In a letter to Roux in September 1881, Moreau records waking at 5:30 am to visit the Jardin des Plantes to observe live animals in person, to make more accurate renderings of Lions, Elephants, Deer, Chamois, Horses, Jaguars, Leopards, Peacocks, Rhinos and Tigers from nature.

The watercolours were exhibited in 1886 in Paris and London. Moreau's biographer, Pierre-louis Mathieu, describes the series as a "splendid suite of an artist at the height of his talent" (*ibid.*, p. 116).

Fontaine's Fable of the Lion in Love tells the story of a Lion who is enamoured by a shepherdess. Seeking her father's blessing for marriage, the father agrees on the condition that the lion files down his teeth and claws. The Lion gives consent to this deal immediately; an act made under the influence of love which leaves him weakened. La Fontaine closes this fable with the sentiment "O love, O love, mastered by you, / prudence we well may bid adieu".

Sketches for *Le lion amoureux* are held in the Musée Gustave Moreau (Figs. 1-3) which show Moreau's artistic process in forming the colour palette and composition for this work. Moreau would revisit this composition when later painting *La Licorne* in 1884-5. In both works he depicts a woman wearing a dark red, sumptuous cape draped over her shoulders and a wide Renaissance beret, in a style similar to the goddesses painted by the Early Renaissance artist Lucas Cranach.



PROPERTY FROM A PRIVATE COLLECTION

■17

CHARLES AUGUSTE SELLIER (FRENCH, 1830-1882)

Cupid and Psyche

signed 'A. Sellier' (lower right)

oil on canvas

49 x 28½ in. (124.5 x 71.2 cm.)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

18

CHARLES EDWARD HALLÉ (BRITISH, 1846-1914)

The Archer

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

oil on canvas

36 x 28 in. (91.5 x 71.1 cm.)

£25,000-35,000

US\$35,000-48,000

€30,000-41,000

PROVENANCE:

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

Anonymous sale; Christie's, London, 11 July 2019, lot 26, where purchased by the present owner.

EXHIBITED:

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

Charles Edward Hallé was the son of the German born pianist and composer, Sir Charles Hallé, and while born in Paris, he emigrated to England with his parents in the face of the revolution in 1848. After beginning his studies at the Royal Academy schools, Hallé moved back to France aged sixteen to study under Victor Mottez, a pupil of Jean-Auguste-Dominique Ingres. Hallé later travelled in Italy due to ill health, where he became attracted to the neo-classical style art that he saw there. It was upon returning to London that Hallé first met Dante Gabriel Rossetti and Sir Edward Coley Burne-Jones and was exposed to the aesthetic style of the Pre-Raphaelites, with whom Hallé subsequently aligned himself. Hallé's legacy as an artist is perhaps overshadowed by his more well-known participation in opening the Grosvenor Gallery, which he founded in New Bond Street with Joseph Comyns Carr and Sir Coutts Lindsay in 1877, as an avant-garde alternative to the more traditional Royal Academy. However, after the Grosvenor was plunged into financial and bureaucratic difficulties, Hallé and Carr left to set up the New Gallery in 1888 on Regent Street. The New Gallery saw continued loyalty from the Grosvenor Gallery artists, with Burne-Jones serving on the Consulting Committee. Burne-Jones also lent several works for the opening on 8 May 1988. Hallé continued to paint, and exhibited the present lot at the New Gallery in 1909.

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





λ*19

EDMUND DULAC (BRITISH 1882-1953)

Venise: The Carnival, St Mark's, Venice

signed 'Edmund/ Dulac' (lower left)

pencil and watercolour heightened with bodycolour on paper
12 $\frac{1}{8}$ x 9 $\frac{3}{4}$ in. (30.8 x 24.8 cm.)

£7,000-10,000

US\$9,900-14,000

€8,200-12,000

LITERATURE:

'Venise, quatre aquarelles d'Edmund Dulac pour la poésie d'Alfred de Musset',
L'illustration, Christmas 1912, unpaginated (p. 453).

C. White, *Edmund Dulac*, London, 1976, p. 56.

This watercolour is one of a series of four drawings used to illustrate the poem *Venise* by Alfred de Musset (1810-1857), published in the special Christmas issue of the magazine *L'illustration* in December 1912. In each of the illustrations the artist's wife, Elsa Bignardi, is the model, dressing for a masked ball, waiting for her lover in an archway beside the water, masked in a group of figures in the present drawing, and in the final work, reclining with her lover in a gondola. These are some of the last of Dulac's works using the distinctive rich dark blue tonality we see here.



λ*20

EDMUND DULAC (BRITISH 1882-1953)

*"For some we loved, the loveliest and the best
That from his Vintage rolling Time has prest,
Have drunk their Cup a Round or two before,
And one by one crept silently to rest."*

signed 'Edmund/ Dulac' and indistinctly dated (within a cartouche, lower right)
pencil and watercolour on paper
12¾ x 9¼ in. (32.4 x 23.5 cm.)

£6,000-8,000

US\$8,500-11,000
€7,000-9,300

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 12 January 1994, lot 76, where purchased by the present owner.

EXHIBITED:

London, Leicester Gallery, October 1909, number untraced.

LITERATURE:

The Rubaiyat of Omar Khayyam, London, 1909, pl. 7.

In June 1909 the publishers Hodder and Stoughton announced the publication of their giftbook of the year *The Rubaiyat of Omar Khayyam* as a centenary tribute to its translator Edward Fitzgerald, with twenty colour plates from watercolours by Edmund Dulac. Dulac's illustrations are considered amongst his finest, his style more evocative with a studied exoticism, 'deep blues and greens of the warm starry nights allowing the colours, narrow in tonal range and tight in organisation, painted in a manner that would have been impossible to reproduce in books a generation earlier, to flow into one another. (C. White, *Edmund Dulac*, London, 1976, p. 42). Here for the first time Dulac created depth, in these illustrations, as perhaps nowhere else, 'he revealed the full depth of insight into the character he was portraying'. The work marked the success of Dulac who at just thirty-one was now considered one of the most gifted and highest paid illustrators of his time. His watercolour illustrations were issued in a deluxe edition of 750 copies which was oversubscribed before publication. The original watercolours were exhibited soon after publication at the annual exhibition of Dulac's work at the Leicester Gallery, where Rackham also exhibited and enjoyed enormous popularity. The present drawing illustrates Canto 22.

21

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

Meditation

indistinctly signed with anthemion (in the wallpaper, upper left)

oil on canvas

10½ x 10½ in. (26.7 x 26.7 cm.)

in the original frame

£300,000-500,000

US\$420,000-690,000

€350,000-580,000

PROVENANCE:

Ralph Smyth, Coventry, by 1883.

Miss M.E. Allen; Sotheby's, Belgravia, 9 April 1974, lot 80, as 'Portrait of a Girl'.

with J.S. Maas & Co., London, where purchased by the present owner.

EXHIBITED:

London, Maas Gallery, *Stunners*, 1974, no. 19, as 'Portrait of a Girl'.

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. 82, as 'Portrait of a Girl'.

LITERATURE:

Burlington Magazine, 116, March 1974, lxxviii.

J. Sunderland, *Painting in Britain 1525-1975*, London, 1976, pl. 174.

A. Staley (ed.), *Victorian High Renaissance*, exh. cat., London, 1978, pp. 152-3, no. 82, illustrated.

R. Asleson, *Albert Moore*, London, 2000, p. 179, pl. 168, illustrated.

This picture was bought by the vendor, then aged 18, from an exhibition at the Maas Gallery in 1974 aptly entitled *Stunners*. The catalogue drew together the luminaries of the Pre-Raphaelite and Aesthetic movements, but this work stood out from the others as being remarkably immediate and modern. Indeed it can be seen to be timeless in its lack of idealisation, and suggestion of the rich, interior life of the sitter. Tantalisingly enigmatic, her character is hinted at through the absorption of her gaze, the disposition of her hands, and her slightly parted lips ready to articulate her thoughts. Her unknowability is enhanced by the perfect knowability and description of every surface detail, from the contrasting fabrics of her costume and cushion, through to the flesh tones, and the blond eyelashes which frame her downcast eyes. She is presented close to the picture plane, brought forward by the lack of depth to the plain then patterned wall behind. An animating twist of informality is added by the yellow ribbon she wears around her neck. Acute observation and under-statement combine to create a *tour-de-force*, within a restrained and limited palette.

The picture's appearance has also enabled a reappraisal of our understanding of the artist. A Christie's stock number on the reverse identifies that the picture was included in the posthumous sale of the collector Ralph Smyth, who died in 1883. This means that it cannot date to 1885 as previously thought, but must have been executed nearer 1880. It indicates that Moore renewed his interest in painting specific people, places and events earlier than thought. This was in contrast to his previous practice of painting allusive subjects such as *Jasmine* (Christie's, London, 5 June 2008, lot 38), in which the subject was a draped, female figure who was beautiful for her own sake, rather than as an adjunct to a proscribed narrative.

The Smyth catalogue listed the title as *Meditation*. The picture can therefore be read not as a portrait, but as a modern day genre painting. This paves the way for titles later in the decade such as *Revery* or *An Idyll*. It leaves the number of portraits in Moore's oeuvre, such as the likeness of his patron William Connal, shown at the Grosvenor Gallery in 1887, remarkably low. It reinforces Moore's position as one of the most original and technically superb talents of the period.

We are very grateful to Dr Robyn Asleson for her assistance in preparing this catalogue entry.



PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTION
(LOTS 16, 22-24)

■*22

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

Nina, daughter of Frederick Lehmann, Esq.

signed with monogram and dated '1869' (lower right) and inscribed 'Lehmann/...AIS/R.A./Esq' (on a fragmentary label attached to the reverse)

oil on canvas

52 x 35 in. (132.1 x 88.9 cm.)

£200,000-300,000

US\$280,000-410,000

€240,000-350,000

PROVENANCE:

Commissioned from the artist in 1869 by Frederick Lehmann, London, until his death in 1891, and by descent to his widow Mrs. Frederick Lehmann, London, until her death in 1902, and thence by descent until sold Anonymous sale; Sotheby's, London, 19 June 1984, lot 73, where purchased by the family of the present owner.

EXHIBITED:

London, Royal Academy, 1869, no. 127.
Vienna, Welt-Ausstellung, 1873, no. 47, as 'Porträt des Fräuleins Nina Lehmann'.
London, Grosvenor Gallery, *Annual Exhibition*, 1884, no. 57.
London, Grosvenor Gallery, *Works by Sir John Everett Millais, Bt., R.A.*, 1886, no. 93.
London, Guildhall Gallery, *Corporation of London Art Gallery, Annual Loan Exhibition*, 1892, no. 4, as 'Miss Nina Lehmann, Afterwards Lady Campbell'.
Edinburgh, Society of Scottish Artists, 1893, no. 415.
London, Royal Academy, *Works by the Late Sir John Everett Millais, Bt., P.R.A.*, 1898, no. 111.

LITERATURE:

The Athenaeum, 1869, vol. I, p. 609.
The Millais Gallery, Boston, 1871, p. 51.
H. Blackburn, *Grosvenor Notes*, London, 1884, p. 17.
The Athenaeum, 1884, vol. I, p. 573.
The Athenaeum, 1892, vol. I, p. 510.
'Personal Recollections. [By an Artist]', *The Daily Telegraph*, 14 August 1896, pp. 5-6.
Exhibition of Works by the Late Sir John Everett Millais, Bart., London, 1898, p. 36.
M. H. Spielmann, *Millais and His Works*, Edinburgh, 1898, pp. 120, 171.
A. L. Baldry, *Sir John Everett Millais, His Art and Influence*, London, 1899, pp. 52, 59.
J. G. Millais, *The Life and Letters of Sir John Everett Millais*, London, 1899, vol. II, pp. 19-20.
L. Linder, *The Journal of Beatrix Potter from 1881-1897*, London, 1966, p. 97.
C. Dakers, *The Holland Park Circle: Artists and Victorian Society*, New Haven, 1999, pp. 133-7.
P. Funnell, M. Warner, K. Flint, H.C.G. Matthew and L. Ormond, *Millais: Portraits*, London, 1999, pp. 113-4, illustrated p. 117.
P. Barlow, *Time Present and Past: The Art of John Everett Millais*, Ashgate, 2005, pp. 173-4
J. Rosenfeld, *John Everett Millais*, New York, 2012, p. 122, illustrated p. 121
R. T. Bledsoe, *Dickens, Journalism, Music: "Household Words" and "All the Year Round"*, London, 2013, p. 188.





Fig. 1, Sir John Everett Millais, *Sisters*, 1868 (Private Collection) © Christie's Images 2013 Ltd.



Fig. 2, Sir John Everett Millais, *Portrait of Lady Campbell, née Nina Lehmann*, 1884 (Private Collection) © Christie's Images 2013 Ltd.

This masterpiece has long been considered one of Millais's finest child portraits, a genre in which the artist excelled. Few other painters of the period were able to capture the burgeoning inner life of their young sitters with such sympathy. Certainly Millais himself considered it one of his best pictures. In 1873 he sent it to the *Welt-Ausstellung* (the World's Fair) in Vienna, alongside *Sisters*, a portrait of his three daughters, which currently holds the world auction record for the artist (Christie's, London, 11 July 2013, lot 9, £2,301,475, fig. 1).

The sitter was the daughter of Robert Lehmann who made a fortune supplying arms in the American Civil War. By 1869 he had settled at 15 Berkeley Square in London and developed advanced tastes. He was a distinguished violinist, and his wife a pianist. Together they entertained the finest musicians of their day: the violinist Joseph Joachim, and the conductor and founder of the eponymous orchestra, Charles Hallé were frequent visitors. Lehmann's siblings were artists; Henri (1814-1882) trained under Ingres, and Rudolf (1819-1905) was a particular friend of Millais's. Their circle was also literary: the novelist Wilkie Collins was another intimate. Nina's mother was the daughter of Robert Chambers, a publisher and founder of the *Edinburgh Journal*.

Painting for this rarefied milieu, Millais included the most fashionable props of the day. In the 1860s there was a growing interest in the art and culture of the Far East. Millais's sitter sits atop a blue-jade and green earthenware pot, described by the reviewer of *The Daily Telegraph* as a 'China tub' while Asian influence is confirmed by the red camelia she holds in her hands (from where the shrub originated). An enthusiasm for all things oriental was a key thread in the Aesthetic movement, then beginning to gather momentum in the English fine and decorative arts. Two Eurasian collared doves not only balance the composition, but lend a further note of exoticism to an interior rich in differing surfaces. Everything is held in careful equilibrium: the marble

floor acts as a foil for the contrasting earthenware and terracotta pots, while Nina's plain white dress is juxtaposed against the richly embroidered blue curtain behind. Critics noted the picture's 'Whistlerian bravura'. Whistler had shown his *Symphony in White, No 1: The White Girl* in 1862 startling audiences with its modernity. Millais's portrait perhaps provides a more chaste and innocent response. Certainly, in his handling of white Millais elicited Whistler's admiration: a print of Millais's *Waking* (1865, Perth Museum & Art Gallery), a picture of his daughter in bed, and a *tour de force* of contrasting whites, was hung in his Chelsea drawing room.

The portrait was also shown at the Grosvenor Gallery of 1884, where Millais exhibited another portrait of Nina, painted that year on the eve of her marriage to Guy Theophilus Campbell, 3rd Baronet (1854-1931). That picture was sold at Christie's, London, 11 July 2013, lot 10, £481,875 (fig. 2). The portraits are exactly the same size and the later picture is cleverly conceived to act as a pendant. The older sitter is turned to the left to look back on her childhood self, but there are elements of continuity. She is again dressed in white, but instead of a turquoise necklace she wears a corsage of forget-me-nots. The orientalist thread continues by the inclusion of the blue and white china vase, as does the allusion to spring: tulips are included as opposed to a camelia. Again the sitter is perched rather than more formally seated, this time on an oak chest, and the backdrop used is a richly embroidered tapestry.

Reviewing the later work, Claude Phillips in the *Academy* wrote: 'It was a somewhat bold venture on the part of Mr Millais to have placed in juxtaposition his superb and well-remembered portrait of 'Miss Nina Lehmann' ... and his new portrait of the same lady ... The former is one of his most complete and admirable works, and is one to which Englishmen are glad to point as an example of perfect technique from the hand of one of their painters'.



PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTION
(LOTS 16, 22-24)

***23**

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

The Sandal

signed with monogram and dated '1871' (lower right) and with inscription 'The Sandal/By Sir E.J. Poynter/
President of the Royal Academy' (on a label attached to the reverse)
oil on a silver gilt ground on panel
8 x 8 in. (20.3 x 20.3 cm.)

£30,000-50,000

US\$42,000-69,000
€35,000-58,000

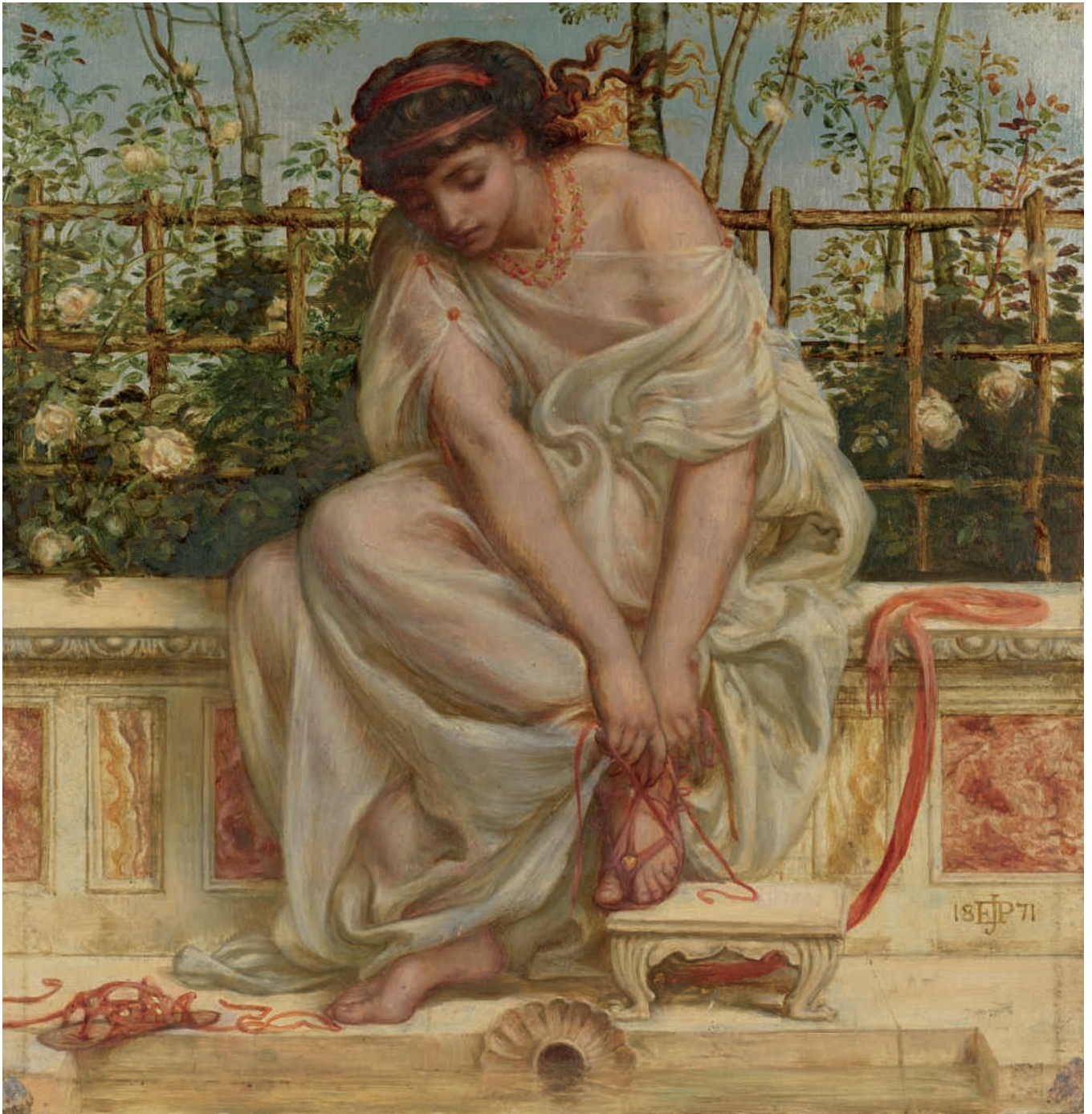
PROVENANCE:

Messrs de Murrieta, Wadhurst Hall, Sussex.
F.D. Lambert, Moor Hall.
Contents of the Mansion; Foster's, Moor Hall, Cookham, 2-5 October 1916, lot number untraced.
Sir Hugh Poynter (according to a label on the reverse).
Anonymous sale; Sotheby's, London, 28 July 1965, lot 370A.
Anonymous sale; Sotheby's, London, 8 June 1993, lot 34, where purchased by the family of the present owner.

EXHIBITED:

London, Dudley Gallery, year untraced, as 'Three Summer Days'.

This picture, and two others of the same dimensions, entitled *Reading*, and *The Knot*, were exhibited at the Dudley Gallery as part of a group entitled *Three Summer Days*. They were each executed between 1870 and 1872. Subsequently, they were set into a drawing room cabinet of carved walnut and pear wood, the upper portion of which was surmounted by statuettes. It was commissioned by Christobal de Murrieta, and designed by Edward Tarver for Messrs Gillow and Co who made it. Tarver was the architect of the Murrieta seat at Wadhurst, East Sussex. The family were Spanish, and made a fortune from trading with Argentina. When Argentina defaulted on bond payments, they lost their money in the 1890s. The panels subsequently appeared at auction, out of the cabinet in 1916. They were then reputedly bought by Sir Hugh Poynter, 3rd Bt, the artist's second son, who succeeded to his father's baronetcy on the death of his elder brother. The three pictures were then sold as separate lots at Sotheby's in 1965.



1871

PROPERTY FROM A
DISTINGUISHED PRIVATE
COLLECTION
(LOTS 16, 22-24)

***24**

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

Songs without Words

signed and dated 'J. W. GODWARD. 1918.' (lower left) and further signed, inscribed and dated 'SONGS WITHOUT WORDS./J.W. GODWARD/ROME 1918' (on the reverse)

oil on canvas

23¾ x 31½ in. (60.3 x 80 cm.)

£100,000-150,000

US\$140,000-210,000

€120,000-170,000

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 23 March 1981, lot 77.

with Roy Miles Fine Paintings, London.

with Emanuel Vozner, Gallery 68, Toronto.

Anonymous sale; Sotheby's, New York, 17 October 1991, lot 82, possibly where purchased by the family of the present owner.

LITERATURE:

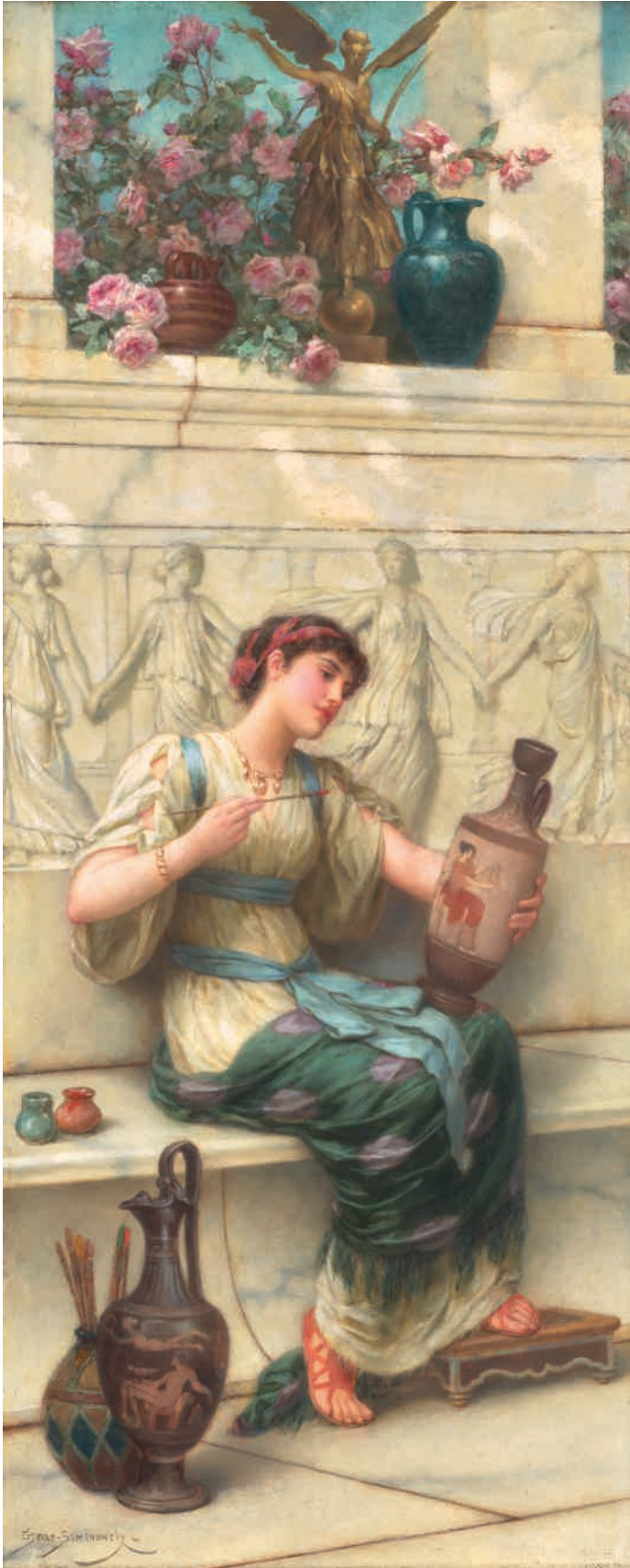
V. Swanson, *John William Godward: The Eclipse of Classicism*, Woodbridge, 1997, pp. 124, 243, no. 1918.12, illustrated col. pl. 99.

V. Swanson, *John William Godward: The Eclipse of Classicism*, Woodbridge, 2018, 2nd edition, p. 317, no. 1918.9.

John William Godward was a shy and reclusive artist, which has resulted in something of a dearth of information concerning his life and works. He belonged to the second generation of classical painters who followed in the footsteps of Frederic, Lord Leighton and Sir Lawrence Alma-Tadema and is now recognised as one of the major neo-classicists, a painter of considerable technical skill with an immediately recognisable aesthetic. *Song without Words* dates from what Professor Vern Swanson has termed Godward's 'Middle Roman Years'. Godward moved to Rome in 1912, and would spend nearly 10 years there before returning to London in 1921, a year before his death. Both the Italian climate and the ever-present historic heritage of the Eternal City served as an inspiration for the backdrops of the artist's Greco-Roman images, which frequently depict a single female figure in classical dress set against a Mediterranean view or within a classical interior. *Song without Words* belongs to a series of similar compositions in which the figure is seated on a marble bench with a calm blue sea behind her forming a stark horizon. The beautiful girl, in her striking orange gown, holds a flute in both hands. Her impulse to play has been halted by the captivating song of the small caged meadowlark, whose voice is implicitly of such beauty that it requires no real accompaniment. A watercolour version of the subject appeared in 1919. The paintings created while the artist was in Rome are among the most iconic examples of his style, and all convey a feeling of serenity which transports the viewer to another time and place.







FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR

25

EMILE EISMAN-SEMENOWSKY (POLISH/FRENCH, 1857-1911)

The finishing touch

signed 'EISMAN-SEMENOWSKY' (lower left)

oil on panel

18¼ x 7½ in. (46 x 19 cm.)

£5,000-7,000

US\$6,900-9,700

€5,900-8,100

PROVENANCE:

Anonymous sale; Christie's, London, 21 March 1986, lot 148.

AN ELEGANT EYE:

The Property of a Distinguished Collector



26

SIR WILLIAM BLAKE RICHMOND, R.A. (BRITISH, 1842-1921)

Phaeton: Sunrise

oil on canvas, with a painted arch
24¾ x 32 in. (62.9 x 81.4 cm.)
in the original frame

£15,000-25,000

US\$22,000-35,000
€18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 12 April 1985, lot 229.

EXHIBITED:

London, Royal Academy, 1903, no. 84.

LITERATURE:

H. Lascelles, 'The Life and Work of Sir W. B. Richmond', *The Art Annual*, Christmas Number, 1902, p. 14, illustrated.
H. Lascelles, *The Magazine of Art*, 1903, p. 426.
H. Blackburn, *Academy Notes*, London, 1903, p. 12.
S. Reynolds, *William Blake Richmond: An Artist's Life 1842-1921*, Norwich, 1995, pp. 225, 290, 340.

The Greek sun god Helios was responsible for driving a four horse chariot across the sky each day from a palace in the East to another in the West, thereby giving the earth its days and seasons. Helios had a mortal son, Phaeton, who was asked for proof of his divine parentage by his teasing earthly companions. In response Helios promised the boy anything he wanted. When Phaeton requested to drive the sun chariot Helios, despite his misgivings, allowed his son to take the reins. Disaster struck, and after initially soaring towards the heavens, the chariot then plunged to earth, scorching its surface before Zeus destroyed carriage and boy with a thunderbolt.

In *Phaeton: Sunrise* Blake Richmond has captured the initial moment of light, when the horses and chariot began to veer high above the earth.

PROPERTY OF GENTLEMAN

27

RAFFAELLO SORBI (ITALIAN, 1844-1931)

Bacchanal

signed and dated 'Raf: Sorbi/ 1896' (lower right)

oil on canvas

25½ x 44½ in. (65 x 113 cm.)

£70,000-100,000

US\$97,000-140,000

€82,000-120,000

PROVENANCE:

with Vetmas Antigüedades, Buenos Aires.

Acquired from the above by the present owner circa 2000.

Joyous skipping, exuberant dancing and cheerful models are ever present in Sorbi's high spirited scenes of Easter processions and harvest dances. These were idealised interpretations of country life so sought after by the artist's many admirers and collectors. Such high spirits are translated into a classical setting in the present lot. Ladies skip with tambourines and symbols and making merry music whilst the bacchanalia ritual gets underway. A garlanded impish Bacchus takes his place a little further back, riding a donkey in the midst of the procession. The raised Thyrsus symbolise hedonism, prosperity and pleasure.

Sorbi's mastery of colour is illustrated here in the reds, whites and blues which show the toga dresses in flowing motion against the greens of the vines. His talent had been rewarded earlier in his career when the celebrated Parisian art dealer Goupil signed a contract with him in 1872 for all his works. His fame culminated when he won the prestigious *Commendatore del Regno*, the highest Italian distinction. After his representation by Goupil in France, his work was brought to the attention of a wider European audience with representation by Heinemann in Munich, by Arthur Tooth & Sons in London, and by Schulte in Berlin.





PROPERTY FROM THE COLLECTION OF DIANA METCALF STAINOW

Diana Metcalf Stainow (1926-2019) was born and raised in Boston and after her marriage to Gregory Stainow, who she met in New York, she moved to France, eventually splitting her time between Paris and London. She was a painter with an eye for color and pattern and a profound interest in non-western cultures. Her taste was grounded in her family American cultural heritage. She was a descendant of Robert Treat Paine, one of the signers of the Declaration of Independence, and a founding member of the Pennsylvania Abolition Society. Her grandfather, Robert Treat Paine II, was a renowned Boston collector who gifted many masterpieces to the Boston Museum of Fine Arts. Her father, Thomas Metcalf, was one of the founders of the Boston Institute of Contemporary art, formerly called then the Boston Museum of Modern Art.

During World War II, the Institute became the home of the Metcalf family who occupied the two top floors of the building; the distinction between private and public space was blurred as local artists, members of the Institute, were welcome in the Metcalf household. During these formative artistic years for Diana – who attended the Boston Museum School – the Institute had an exhibition program striking for its diversity, inclusiveness and daring representation of the vitality of American art during the 1940's in addition to its contemporary European programming. This period was decisive in shaping her approach to collecting which ranged across centuries, cultures and styles. In the 40's The Institute had a first solo show of Georges Rouault and exhibited works by Leger and Maillol – all artists in her collection that are now being sold. Stainow's idiosyncratic approach was also evident in her elegant apartment in London. With her unique and daring eye she commissioned a graffiti artist to paint the entrance foyer and hung Rouault tapestries and Toulouse-Lautrec *Elle* prints over the graffiti to striking effect.

28

GUSTAVE MOREAU (FRENCH, 1826-1898)

Femme nue (étude avec drap)

signed 'Gustave Moreau' (lower left)

oil, watercolour, wash, ink and pencil heightened with white on thin linen
8 x 3³/₈in. (20.3 x 9.8cm.)

£25,000-35,000

US\$35,000-49,000
€30,000-41,000

PROVENANCE:

G. Schick sale; Beussant Lefevre, Hôtel Drouot, Paris, 20 March 1998, lot 127.

Anonymous sale; Christie's, London, 1 July 1999, lot 803.

Acquired at the above sale by the late Diana Metcalf Stainow.

LITERATURE:

P. L. Mathieu, *Gustave Moreau, Monographie et Nouveau catalogue de l'oeuvre achevé*, Paris, 1998, no. 473 (illustrated, p. 424).



PROPERTY FROM
THE ESTATES OF L.S. LOWRY
AND THE LATE CAROL ANN LOWRY

29

FORD MADOX BROWN (BRITISH 1821-1893)

Moses and the Brazen Serpent

signed with monogram and dated '72-78' (lower left)
black chalk on buff paper
27 x 19 $\frac{7}{8}$ in. (68.6 x 50.5 cm.)

£15,000-25,000

US\$22,000-35,000
€18,000-29,000

PROVENANCE:

with Charles Rowley, Manchester, 1878.
Given by the artist to the Horsfall Museum, December 1878, but later
exchanged for a drawing of Madeleine Scott.
William Michael Rossetti, by 1897.
Anonymous sale; Sotheby's, London, 14 March 1962, lot 15 (bt Maas).
with J.S. Maas, London.
Rodney Todd White.
with Stone Gallery, Newcastle-upon-Tyne, 1967, where purchased by
L.S. Lowry, and by descent.

EXHIBITED:

London, Grafton Galleries, *Exhibition of the Works of Ford Madox Brown*, 1896-
1897, no. 147.
London, The Maas Gallery, *The Raphaelites and their Contemporaries*, 1962,
no. 8.
Manchester, Manchester City Art Gallery, *A Pre-Raphaelite Passion. The
Private Collection of L.S. Lowry*, 1 April - 31 May 1977, no. 18.
Salford, The Lowry, *Lowry and the Pre-Raphaelites*, 10 November 2018 - 24
February 2019, no. 17.

LITERATURE:

F.M. Heuffer, *Ford Madox Brown. A record of his life and work*, London, 1896, p.
446.
A.C. Sewter, 'A Check-list of Designs for Stained Glass by Ford Madox Brown',
William Morris Society Journal, II, no. 2, 1968, p. 20.
A.C. Sewter, *The Stained Glass of William Morris & his Circle*, I, London, 1974,
pl. 378, and II, 1975, p. 89.
M. Bennett, *Ford Madox Brown, A Catalogue Raisonné*, New Haven and
London, 2010, p. 513, no. C177.

Although Ford Madox Brown never became a formal member of the Pre-Raphaelite Brotherhood, he gave lessons to Rossetti in 1848, the year of its founding, and by the 1850s was increasingly influenced by William Holman Hunt and John Everett Millais's use of intense colouring and realism. Despite not being a member of the group, he remained heavily involved with them, organising Pre-Raphaelite exhibitions in the late 1850s. In 1858 he founded the Hogarth Club, intended to be an exhibiting forum as an alternative to the Royal Academy, inspired by its namesake's independence and commitment to the depiction of modern life. Rossetti was also a key figure in the club, and it was through him that Brown first met two of his young followers, Edward Burne-Jones, and William Morris.

Morris immediately purchased Brown's *The Hayfield* (Tate, London), significant given Brown's lack of commercial success at this point. In 1860 Brown resigned from the Hogarth Club when the hanging committee refused to include his furniture designs in the annual exhibition. Pre-empting the Aesthetic movement of the later 1860s, led by Morris, Brown was already moving towards greater integration of the fine and decorative arts. Brown and Morris's interests aligned closely, and when Morris, Marshall, Faulkner & Co was founded in 1861, Brown became a partner, contributing designs for furniture, and also around 130 designs for stained glass. He always retained copyright of his stained glass designs, and often re-used the compositions for paintings. They were often technically challenging, if not impossible, for the glass makers.

Madox Brown had only designed one stained glass window prior to working with Morris, and he felt that what was needed was 'invention, expression and good dramatic action'. He worked on several windows in collaboration with Burne-Jones, each designing individual panels, including Meole Brace, Shropshire, and Jesus College Chapel, Cambridge, as well as the group for which this design was destined, at Haltwhistle, Northumberland. *Moses and the Brazen Serpent* was to sit alongside *Isaac carrying wood* and *Christ bearing his cross* in small panels below Burne-Jones's larger designs of *Christ on the Cross* and *The Virgin and St John*.

Many of Madox Brown's cartoons for windows have not survived: they were working drawings made for the glass makers to follow. This one is remarkably well preserved, and shows us something of the way in which Morris, Marshall, Faulkner & Co. used artists to design decorative arts.

This drawing was previously in the collection of the artist L.S. Lowry, who, contrary to his usual Pre-Raphaelite collecting habits, focused on images of beautiful women, owned it because he admired the grimness of its subject.





VARIOUS PROPERTIES

30

SIMEON SOLOMON (BRITISH 1840-1905)

Medusa Erotica

signed with device and dated '1889' (lower right), inscribed 'MEDUSA EROTICA' (lower centre, within a cartouche) and with inscription 'To be executed in bronze.' (lower centre, overmounted) and 'Given to me by F. Hollyer/...' (lower right, overmounted) and numbered '104/192 (crossed out)' (lower right, overmounted)
pencil and ochre chalk on paper
20 x 12⁵/₈ in. (51.4 x 31.5 cm.)

£7,000-10,000

US\$9,700-14,000
€8,200-12,000

PROVENANCE:

Frederick Hollyer.
Anonymous sale; Christie's, London, 4 November 1999, lot 54, where purchased by the present owner.

This is one of a number of drawings on the theme of the Medusa's head that Solomon made during his later years; one was published in *The Hobby Horse* in 1893; two are reproduced in Simon Reynolds, *The Vision of Simeon Solomon*, Stroud, 1984, pls. 72 and 77; and a fourth was sold at Christie's, London on 14 March 1997, lot 44. The present example was apparently made as a design for a bronze, but no such sculpture is known. Frederick Hollyer (1837-1933) was the Kensington photographer who specialised in reproducing the work of contemporary artists, achieving particularly notable results with the drawings of Solomon and Burne-Jones.



31

GEORGE JAMES HOWARD, 9TH EARL OF CARLISLE (BRITISH 1843-1911)

Portrait of Sir Edward Coley Burne-Jones, Bt., A.R.A. (1833-1898), three-quarter-length, seated in an armchair, smoking a pipe

pencil on paper with fragmentary watermark 'J WHATMAN'
7½ x 6¼ in. (19 x 16 cm.); A pencil study of a figure on a wooded track (on the reverse)

£2,500-3,500

US\$3,600-4,900
€2,900-4,100

PROVENANCE:

Anonymous sale; Christie's, London, 3 June 1999, lot 43, where purchased by the present owner.

George James Howard, 9th Earl of Carlisle, was associated with a group of English landscape artists working in Italy who called themselves the 'Etruscans', in honour of their master Giovanni Costa. Howard met Burne-Jones in 1865 and took lessons from him. He acquired a few of his early paintings and later commissioned him to execute major works both for his London house in Palace Green and for his two country seats, Castle Howard in Yorkshire and Naworth Castle in Cumberland. Burne-Jones was also commissioned by Howard to design the east window of Philip Webb's church St Martin's, Brampton, as well as two bronze relief memorials to Howard's parents in Lanercost Priory, Cumbria. These took the subjects of *The Nativity* and *The Entombment*, and a design for the former was sold at Christie's, New York, 24 January 2017, lot 115.

32

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

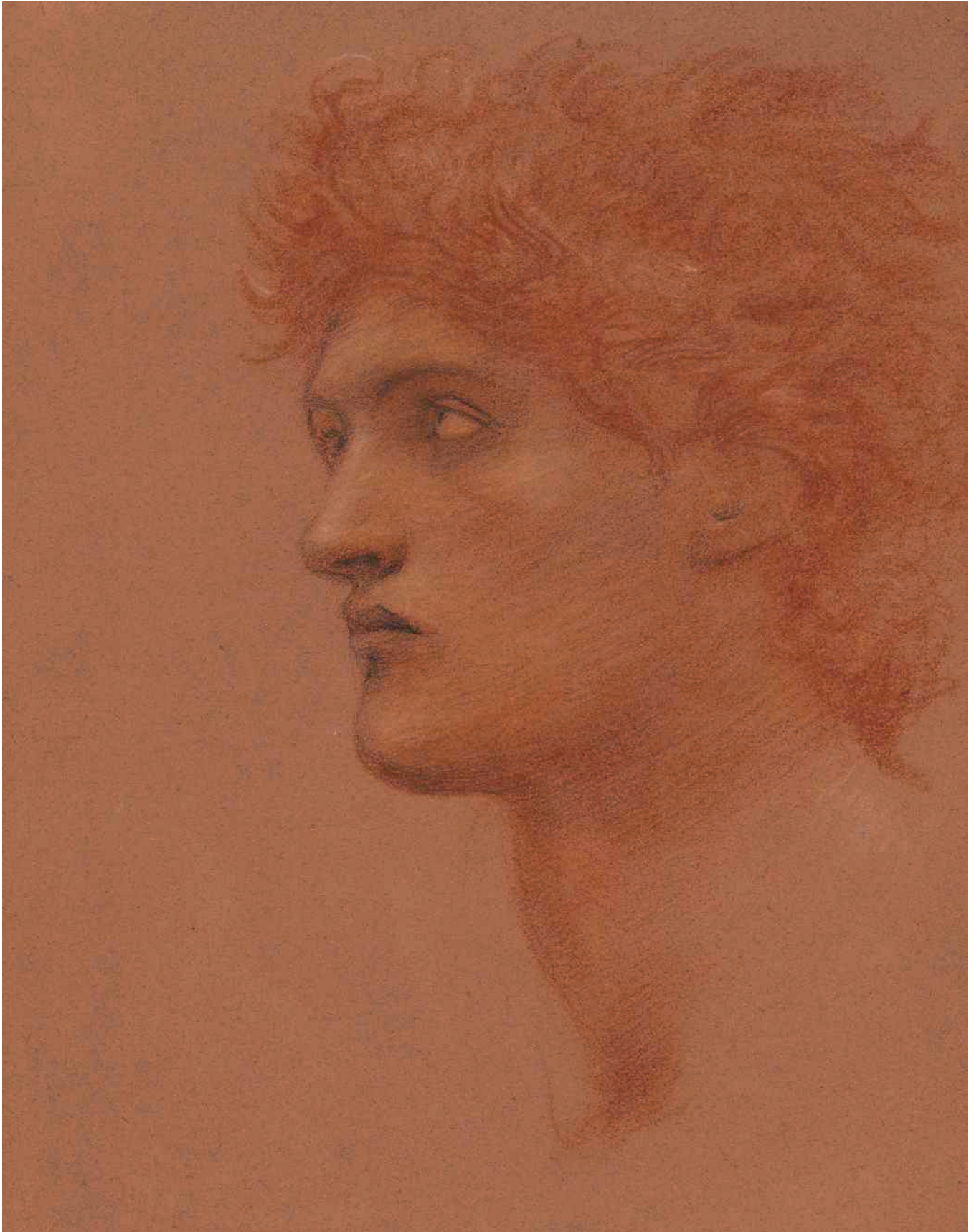
Study of a male head in profile, for Perseus in The Call of Perseus
sanguine, black and white chalk on terracotta paper
15½ x 12¼ in. (39.7 x 31 cm.)

£15,000-20,000

US\$22,000-28,000
€18,000-23,000

The present lot is a study for the head of Perseus in *The Call of Perseus* (Southampton City Art Gallery), from the eponymous series which Burne-Jones began in 1875. The cycle was commissioned for the music room of the Conservative politician, Arthur Balfour (1848-1940) who served as Prime Minister between 1902-1906. Balfour left the subject entirely open for Burne-Jones's interpretation, and the artist selected the Legend of Perseus as his inspiration, using William Morris's *Earthly Paradise* for his source material. In typical fashion Burne-Jones produced a wealth of preliminary material, filling an entire sketchbook from July 1875 until his death with related drawings - many on the distinctive terracotta paper used here. The technique of this drawing suggests a date of around 1890, and the model appears to be Giacinto, a favourite of Burne-Jones in the late 1880s and 1890s who appears as the pilgrim in *Love and the Pilgrim* (Tate) and Sir Gawain in *The Summons: Knights of the Round Table Summoned to the Quest by a Strange Damsel* (tapestry at Birmingham Museum and Art Gallery).

We are grateful to the Burne-Jones Catalogue Raisonné Foundation (eb-j.org) for their assistance in preparing this catalogue entry.



33

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

St Dorothea; and St Barbara

the first signed with initials 'EBJ' (lower left) and inscribed 'S.DOROTHEA' (upper right); the second signed with initials 'E.B.J.' (lower left) and inscribed 'S.BARBARA' (upper right)

pencil, watercolour and bodycolour on paper
14 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in. (37.8 x 17.5 cm.); 14 $\frac{3}{4}$ x 7 $\frac{1}{4}$ in. (37.5 x 18.4 cm.)

£20,000-30,000

US\$29,000-42,000

€24,000-35,000

PROVENANCE:

Somerset Beaumont.

Anonymous sale; Christie's, London, 3 June 1999, lot 52, where purchased by the present owner.

EXHIBITED:

London, Burlington Fine Arts Club, *Drawings and Studies by Sir Edward Burne-Jones, Bart.*, 1899, nos. 1 (*St. Barbara*) and 6 (*St. Dorothea*), lent by Somerset Beaumont.

These two figures, together with a third, St Agnes, appear in the fourth tier of the East window at All Saints Church, Cambridge, which was made by the Morris firm in 1866. The cartoons were entered in Burne-Jones's account book in August that year, priced at 4 guineas each (see A.C. Sewter, *The Stained Glass of William Morris and his Circle*, vol. 2, 1975, pp. 41-2.) The three saints were subsequently repeated in a painting executed for Burne-Jones's patron, William Graham (sold Christie's, London, 22 November 2006, lot 230) and in individual panels given by Burne-Jones to Rosalind Howard, Countess of Carlisle (see Christie's, London, 12 December 2019, lots 106 and 107).

Saint Barbara, a Syrian saint, is shown with her traditional emblem, the tower in which, according to the Golden Legend, she was imprisoned by her father to protect her from the attentions of importunate suitors. The three windows are those which, to his fury, she had inserted to symbolise the Holy Trinity. Saint Dorothea, a maiden of Caesarea in Cappodocia who suffered martyrdom under the Emperor Diocletian, holds the sword with which she was beheaded and is accompanied by an angel with a basket of flowers. This refers to the legend that on her way to execution the notary Theophilus mockingly asked her to send him roses from paradise; this she did, thus converting him to Christianity and causing him too to receive a martyr's crown. Burne-Jones also treated this subject in more narrative form in an important watercolour, now destroyed, which he exhibited at the Old Water-Colour Society in 1867.



***34**

DANTE GABRIEL ROSSETTI (BRITISH 1828-1882)

A study of Mrs Frederick Leyland, bust-length, for 'Monna Rosa'

signed with monogram and dated 'May/ 67' (lower right)

pencil and sanguine chalk on paper

12 $\frac{3}{8}$ x 10 $\frac{5}{8}$ in. (31.5 x 27 cm.)

In the original Foord and Dickinson frame

£50,000-80,000

US\$69,000-110,000

€59,000-93,000

PROVENANCE:

with The Stone Gallery, Newcastle.

Squadron-Leader D.L. Stevenson; Christie's, London, 9 November 1971, lot 151 (one of three in the lot).

with Peter Nahum, London.

Anonymous sale, *Stunners, Pre-Raphaelite Art from a Private American Collection*; Christie's, London, 16 June 2015, lot 8, where purchased by the present owner.

EXHIBITED:

Canberra, National Gallery of Australia, *Love & Desire: Pre-Raphaelite Masterpieces from the Tate*, December 2018 - April 2019, unnumbered.

The present drawing is one of a series of studies of Mrs F. R. Leyland (1834-1910), the wife of the Liverpool ship-owner, one of Rossetti's most important patrons. The drawings were executed in the summer of 1867 as studies for the painting *Monna Rosa* (fig. 1, V. Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti (1828-1882). A Catalogue Raisonné*, 1971, Oxford, no. 198). Rossetti also executed a watercolour version of the subject, which remained in the artist's possession until his death.

Leyland (1832-1892) was one of a number of industrialists who commissioned works from the artist. A ruthless self-made businessman who masked his humble origins behind a chilling reserve, Leyland nevertheless became a key figure in the development of the Aesthetic movement. Under the guidance of Rossetti, the dealers Murray Marks and Charles Augustus

Howell, and the architect Norman Shaw, Leyland was to create two great Aesthetic interiors in London houses in the Knightsbridge area, at 22 Queen's Gate from 1868, and at 49 Prince's Gate from 1874. The latter was a particularly sumptuous scheme, in which he realised his dream of living 'the life of an old Venetian merchant in modern London'. He also had a fine country house, Speke Hall, near Liverpool.

Rossetti and Leyland began corresponding in the mid-1860s. In 1865 Rossetti wrote to Leyland stating that he had heard that Leyland wished to buy a painting from him, and offered him *Sybilla Palmifera*. By 1867 arrangements were being made for Rossetti to paint a portrait of Mrs Leyland. The present drawing corresponds very closely to the finished work. Other studies of Mrs Leyland exist and the present work is either a study for, or perhaps a suggestion for, the composition of the painting. The finished painting was expanded to be three-quarter-length. On 18 June 1867 Rossetti wrote to Leyland 'The picture is much advanced, and in every way altered, as I have again had it considerably enlarged!' Unlike the present drawing, the finished portrait is far from being a character study or an expression of the sitter's personality; John Christian described it as an 'object designed to take its place in a carefully contrived decorative ensemble'. It was in no way a conventional portrait, but an exercise in Aestheticism, the sitter dressed in white and gold drapery, a rose bush grows from a blue-and-white Chinese porcelain jar and in the background are a bamboo and red lacquer stand, and a peacock feather fan hangs on the wall. The present drawing, and others from the series, which Rossetti drew from life, convey an intimacy and immediacy which have disappeared entirely from the finished work. *Monna Rosa* was among the first of eighteen paintings that Leyland commissioned from Rossetti, not including unfulfilled commissions. By the time of Leyland's death in 1892 his considerable collection included works by Burne-Jones (such as *The Beguiling of Merlin*, now in Lady Lever Art Gallery, Port Sunlight), Albert Moore, Whistler and others. Around the same time as Rossetti was painting *Monna Rosa*, Leyland commissioned Whistler to decorate his dining room at Prince's Gate. The resulting Peacock Room is considered one of Whistler's greatest works. After Leyland's death, the Peacock Room was sold to the American industrialist and art collector Charles Lang Freer. It now resides in the Smithsonian Museum's Freer Gallery of Art in Washington, DC. The sale of Leyland's collection was held in these Rooms on 28 May 1872.



Fig. 1, Dante Gabriel Rossetti, *Monna Rosa*, 1867. Christie's, London, 24 November 2004, lot 30





THE PROPERTY OF A GENTLEMAN

35

SIR THOMAS BROCK, R.A. (BRITISH, 1847-1922)

Bust of Frederic, Lord Leighton, P.R.A.

signed 'THO. BROCK. R.A. / SCULP. 1892.'

bronze, dark brown patina

15¾ in. (40 cm.) high

Conceived 1891-92.

This reduction, one of an authorised edition, cast *circa* 1897.

£6,000-8,000

US\$8,500-11,000

€7,000-9,300

LITERATURE:

Frederic Leighton, exh. cat., Royal Academy, London, 1996, p. 19, fig. 5, (entry by Leonée Ormond) - another cast illustrated.

Joanna Barnes Fine Arts ed., *Leighton and his sculptural legacy: British sculpture 1875-1930*, exh. cat., London, 1996, no. 7, p. 34 - another cast illustrated.

Leighton, friend and mentor to Brock, owed much of his success to Brock's technical skill in turning his modellos of *Athlete struggling with a Python* and *The Sluggard* into full-scale bronze. Brock's first portrait of Leighton was exhibited at the Royal Academy in 1881 (no. 1559). It is undraped and more classical in style than the present depiction where Leighton is shown ennobled with academic vigour, wearing his Oxford University Doctor of Civil Law robes, and gold medal of the Royal Academy, of which he had become

President in 1878. This bust was originated by Carl Jacobsen who had in 1887 commissioned a marble replica of Leighton's *Athlete struggling with a Python* for the Ny Carlsberg Glyptotek, Copenhagen, and wished to display portraits of those sculptors whose work was represented in the museum. The marble version of *Athlete struggling with a Python* (de-accessioned by the Ny Carlsberg Glyptotek in 1974 and sold from the Forbes Collection; Christie's, London, 19 February 2003, lot 28), was carved in large part by Frederick Pomeroy supervised by Leighton in Brock's studio. When it was complete, Brock oversaw the transportation to Denmark. Leighton recommended that Brock sculpt his bust and in due course a marble version of this work was sent to the Ny Carlsberg Glyptothek (also de-accessioned and sold). Brock submitted a bronze version (83 cm.) high as his diploma work for his election as a full member of the Royal Academy in 1891, but had some difficulty obtaining sittings from Leighton, due to his travel commitments and it was not shown until the summer exhibition of 1893 (no. 1717). It remains in the Royal Academy (inv. 03/1682). Another full-size bronze example was presented by Brock to the Athenaeum, London and another to Scarborough (Leighton's birthplace) by the Royal Academy Leighton Fund in 1916. The present lot is one of a reduced-size (40 cm. high) bronze edition authorised by Brock who himself presented one such example to the Leighton House Museum in 1897. Another is at the Russell-Cotes Art Gallery & Museum, Bournemouth, and one in the Royal Collection was acquired by Edward VII when Prince of Wales for fifty guineas, at a charity auction in 1900 (inv. RCIN 2146).



36

EVELYN DE MORGAN (BRITISH 1855-1919)

Portrait head of a woman, probably a member of the Mure family

black and red chalk on buff paper
16 x 11¼ in. (46 x 28.6 cm.)

£8,000-12,000

US\$12,000-17,000
€9,300-14,000

PROVENANCE:

Probably, The sitter, and by descent to the present owner.

Marjorie Mure was Evelyn De Morgan's niece by marriage and grand-daughter of her uncle, John Roddam Spencer Stanhope. De Morgan exhibited a circular *Portrait of Marjorie Mure* at the Grosvenor Gallery in 1880, and was close to the wider family. This portrait has come down in the Mure family, and although Evelyn kept scant records of her portrait subjects and it has not been possible to firmly identify the sitter, it is likely that it is a member of the Mure family.

Portraits by De Morgan are rare, and she exhibited just four at the Grosvenor Gallery, all of female sitters, including *Miss Winifred Bulwer* in 1881, *Margaret Rawlins* in 1883 (Christie's, London, 11 November 1999, lot 22), and *Mildred and Freda Spencer Stanhope* in 1887 (Christie's, London, 11 July 2018, lot 103). We are grateful to Sarah Hardy for her assistance in preparing this catalogue entry.

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

***37**

ANTHONY FREDERICK AUGUSTUS SANDYS (BRITISH, 1829-1904)

Portrait of Julia Smith Caldwell

oil on canvas
44 x 29½ in. (111.8 x 75 cm.)

£40,000-60,000

US\$57,000-84,000

€47,000-70,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 June 1997, lot 40, where purchased by the present owner.

LITERATURE:

B. Elzea, *Frederick Sandys*, Woodbridge, 2001, pp. 176, 276, no. 4.66.

Julia Smith Caldwell (1873-1933) was the daughter of Josiah and Anita Smith Caldwell. The trio came from a distinguished Connecticut family who used to visit England in the 1880s and 1890s for the shooting and social life. Julia married Loftus Joseph Wigram Arkwright (1866-1950) of Parndon Hall, Essex, on 6 June 1894. This portrait was executed in 1889, possibly to commemorate Julia's presentation at court.

By family repute, the painting was executed at Easton Lodge, Essex, the home of the Earl and Countess of Warwick, with whom Julia had made friends.

The house has now been demolished, but the picture's background can be identified. 'Daisy' Warwick was an extravagant eccentric who threw lavish parties at Easton and gave away diamonds as prizes. She and Julia collected stamps and are said to have been 'friendly rivals'. However, Sandys diary records sittings at Forest Hall, Ongar and in London. They record the pictures painstaking progress, with the accessories and landscape given equal attention as the sitter.



■38**VALENTINE CAMERON PRINSEP, R.A. (BRITISH, 1838-1904)***Sisters*

oil on canvas
90½ x 86 in. (230 x 218.5 cm.)

£100,000-150,000

US\$140,000-210,000
€120,000-170,000

PROVENANCE:

Commissioned in 1875 by Eric Carrington Smith (1828-1906) of Ashfold House, Handcross, West Sussex, and by descent in the family to the present owner.

This magnificent portrait was one of the most prestigious commissions of its age. It was painted in 1875 to celebrate the engagement of the central figure, Margaret Smith, to Alfred Fitzroy, successively titled Earl of Euston in 1912, and 8th Duke of Grafton in 1918. She is being congratulated by her married sister, Gertrude, to the right. She married Major General Alexander Stewart in 1872, and in 1875 had given birth to a daughter, Kathleen. Their seated sister, Virginia, would marry the Hon. Francis Hyde Villiers, youngest son of the 4th Earl of Clarendon, the following year. He had a distinguished career as a diplomat, culminating as Ambassador to war-torn Belgium in 1919.

The sisters were the daughters of Eric Carrington Smith (1828-1906), senior partner of the banking firm of Smith, Payne & Smiths which was founded in 1758. The picture hung at his seat, Ashfold House, Handcross, West Sussex, from where it is now being sold. The distinctive chalk escarpments of the South Downs can be seen in the background.

The triple portrait echoes Millais's triumph at the Royal Academy of 1872, *Hearts are Trumps* (Tate, London), in which the daughters of the collector Walter Armstrong play cards, alluding to their race to marry first, and advantageously. That portrait in turn paid homage to the celebrated triple portrait by Reynolds of *The Ladies Waldegrave* (Scottish National Gallery, Edinburgh). The phenomenon of the triple portrait continued: Charles Perugini's *The Ramparts, Walmer Castle: Portraits of the Countess Granville and the Ladies Victoria and Mary Leveson-Gower* was shown at the Royal Academy in 1891, and was sold at Christie's, London, 15 June 2011, lot 30 (£169,250).

The artist chosen to record these illustrious marriages was Valentine Prinsep, who was well connected in both artistic and social circles. His mother was one of the celebrated Pattle sisters noted for their wit, beauty and trenchant views. One of his aunts, Countess Somers, lived at Eastnor Castle, Herefordshire, which had recently been embellished by Pugin, while another was the pioneering photographer, Julia Margaret Cameron, a neighbour of Tennyson's at Farringford on the Isle of White. Sarah Prinsep, Valentine's mother, presided over a rarified literary and artistic milieu at Little Holland House in Kensington. Her 'genius in residence' was George Frederic Watts, who lived with the family for the best part of two decades, but her neighbours, who called regularly, included Millais, Leighton and Burne-Jones. Prinsep's first major artistic commission came in 1857 when he was invited by Rossetti to join him in painting murals for the debating chamber of the Oxford Union. Thereafter he continued his studies under Charles Gleyre in Paris, where he was fellow students with Whistler and Poynter. He was immortalised as 'Taffy' in George du Maurier's fictional reminiscences of that time entitled *Trilby*. He started exhibiting at the Royal Academy in 1862, and was elected an Associate of the Royal Academy in 1880, becoming a full Academician in 1894.

Prinsep's fortune was assured when he married Florence, daughter of Frederick Leyland, in 1894. Leyland was a Liverpool shipping magnate who formed one of the most important collections of Pre-Raphaelite art ever assembled. Prinsep himself formed a notable collection of blue and white china, some of which can be seen on the table here.

An extremely popular figure, who Leighton asked to become his executor, Prinsep was widely mourned by fellow artists. George Dunlop Leslie recalled him thus: 'Prinsep was a thorough artist: his pictures always showed originality in their conception, and their execution was manly and vigorous. He possessed a fine natural sense of colour' and 'was entirely devoid of affectation of any sort'.





•39

SIR JAMES JEBUSA SHANNON, R.A., R.B.A. (BRITISH, 1862-1923)

At the piano

signed 'JJ SHANNON' (upper left)

oil on canvas

51 x 34 in. (129.5 x 86.4 cm.)

£7,000-10,000

US\$9,900-14,000

€8,200-12,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 July 2015, lot 86, where purchased by the present owner.

TO BE SOLD WITHOUT RESERVE



■40

SIR FRANCIS GRANT, P.R.A. (BRITISH, 1805-1887)

Portrait of Lady Alice Peel, holding a King Charles spaniel on her lap

oil on canvas

51½ x 39½ in. (130.8 x 100.4 cm.)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

John Guile Millais (1865-1931), Compton's Brow, Horsham, and by descent to his son

Raoul Millais (1901-1999).

Their sale; Christie's, London, 18 November 1960, lot 69, as 'Portrait of a woman' (210 gns to Millais).

LITERATURE:

Grant Studio Book, 1839.

The sitter was the daughter of the 1st Marquess of Ailsa. She married General Rt. Hon Jonathan Peel, brother of the Prime Minister Sir Robert Peel, 2nd Bt, in 1824 and had eight children.

■41

ARCHIBALD STUART WORTLEY (BRITISH, 1849-1905)

The March Past: Howard, Alan and Nairne, sons of Alfred Reynolds, Esq.

signed with monogram and dated '1887' (upper left)

oil on canvas

55½ x 68½ in. (141.3 x 173 cm.)

£25,000-35,000

US\$35,000-48,000

€30,000-41,000

EXHIBITED:

London, Royal Academy, 1887, no. 541.

Depicting the three elder children of Sir Alfred Reynolds, J.P. (1850-1931) and his wife, Emily Margaret née Boyd (1856-1936), *The March Past*, was executed by Archibald Stuart Wortley, a pupil of Millais and later President of the Society of Portrait Painters. The three boys, Howard, aged 10 (standing), Alan, aged 8 (on the left) and Nairne, aged 7 (centre), shown here in fashionable Van Dyckian fancy dress with their tin Lifeguards, all went on to become regular soldiers.

Educated at Winchester, all three boys were keen horsemen and, encouraged by their father, who was Secretary to the Hertfordshire Hunt for many years, they all enlisted in cavalry regiments in the army: Howard to the Royal Welsh Fusiliers, Alan to the 12th Lancers and Nairne to the 21st Lancers. Howard and Alan both saw active service in South Africa during the Boer War, although Howard subsequently died of typhoid in India in 1904 at the age of 27. Alan (1879-1940) and Nairne (1880-1967) were sent to France in 1914, along with their younger brother Guy. Nairne was captured shortly after the battle of Moncel in September 1914 and served out the rest of the First World War as a P.O.W.

Later in life Nairne recalled their childhood sitting for *The March Past* fondly: 'It was painted by Archibald Stuart Wortley who was a great friend of Millais and who used to come and talk to him while painting. S. Wortley made a mess of my face several times and threw his brushes down cursing my face; Millais, who was there, told him to give him the brushes and painted in my face, otherwise it was entirely painted by S. Wortley.'





FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR

42

LOUIS ADOLPHE TESSIER (FRENCH, 1858-1915)

Caught

signed and dated 'L.A. Tessier 1903.' (lower right)

oil on canvas

49¼ x 33¾ in. (125 x 86 cm.)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 28 November 1984, lot 257.
with Pym's Gallery, London.

Purchased from the above by the parents of the present owners.



VARIOUS PROPERTIES

λ*43

ARTHUR JOHN ELSLEY (BRITISH, 1860-1952)

An unfair advantage

signed and dated 'ARTHUR.J. ELSLEY./1891.' (lower left)

oil on canvas

34¾ x 28½ in. (88.3 x 72.4 cm.)

£20,000-30,000

US\$28,000-41,000

€24,000-35,000



44

EUGÈNE GALIEN-LALOUE (FRENCH, 1854-1941)

Place de la Concorde

signed 'E Galien-Laloue' (lower left)

watercolour, pencil and ink heightened with white on paper
7¾ x 12¾ in. (19.5 x 32.5 cm.)

£4,000-6,000

US\$5,700-8,400

€4,700-7,000

TO BE SOLD WITHOUT RESERVE

We are grateful to Noé Willer for confirming the authenticity of this work. A certificate can be issued by Noé Willer at the expense of the purchaser.



PROPERTY FROM A PRIVATE COLLECTION

45

LÉOPOLD FLAMENG (FRENCH, 1831-1911)

Horses and carriages

signed 'L. Flameng' (lower left)

oil on canvas

43½ x 32¾ in. (110.5 x 83.2 cm.)

£6,000-10,000

US\$8,500-14,000

€7,000-12,000

PROPERTY FROM A PRIVATE COLLECTION

46

ALFRED DE DREUX (FRENCH, 1810-1860)

A lady riding in a landscape, with her dogs

signed 'De Dreux' (lower right)

oil on canvas

35 x 28⁷/₈ in. (88.9 x 73.4 cm.)

Painted *circa* 1850-60.

£60,000-80,000

US\$84,000-110,000

€70,000-93,000

PROVENANCE:

with Newhouse Galleries, New York.

Anonymous sale; Nutmeg Auction Service, 1 October 1995, lot 497.

with Richard Osborn Fine Art, London.

Acquired by the present owner in 1996.

EXHIBITED:

Paris, Fondation Mona-Bismarck, *Alfred de Dreux, Le Cheval, passion d'un dandy Parisien*, 24 January - 12 March 1997.

LITERATURE:

Fondation Mona-Bismarck, *Alfred de Dreux, Le Cheval, passion d'un dandy Parisien*, 1997, pp. 9, 160, illustrated.

M.C. Renauld, *L'univers d'Alfred de Dreux, 1810-1860 : suivi du catalogue raisonné*, Arles, 2008, p. 17, no. MCR 57, illustrated.



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR

47

ÉMILE JEAN HORACE VERNET (FRENCH, 1789-1863)

Portrait of an Arab man

signed and dated 'HVermet 1830' (upper right)

oil on canvas

18¼ x 14⅞ in. (46.5 x 38 cm.)

£60,000-80,000

US\$83,000-110,000

€70,000-93,000

Horace was the last of a great dynasty of painters, preceded by his father Carle Vernet (1758-1836) and grandfather Joseph Vernet (1714-1789). Born in 1789, he trained with his father and then completed his artistic education with François-André Vincent (1746-1816). A naturally talented painter, prolific draftsman and flamboyant performer, Vernet pursued a brilliant career punctuated by major official commissions, sometimes facilitated by his proximity to Louis-Philippe, to whom he was close even before the King's accession to power.

His real vocation was military history painting, of which he was to be the greatest representative in France in the 19th century. A faithful narrator obsessed with detail, he depicted the great revolutionary battles as well as the Napoleonic campaigns. The artist's intense dedication to detail is also very present in *An Arab man at prayer*. The captured emotion in the man's expression lends an unrivalled verisimilitude to the painting.

France's expansion into North Africa in the 1830's offered artists an opportunity to discover these regions before then closed, paving the way for Orientalism which was anchored in reality. Eugene Delacroix travelled to Morocco in 1832 and Vernet to Algeria in 1833. The artist was sent at the request of King Louis-Philippe and, as an official painter, he was received with considerable honours: two battalions were assigned to him for his travels for instance. The experience was of tremendous influence on the remainder of his *oeuvre*. The drawings he made *in situ* and the objects he amassed, all featured heavily in his later work, both in his great historical compositions, but also in works on a more intimate scale.



■48

CHARLES ROBERTSON (BRITISH, 1844-1891)

The Carpet Bazaar, Cairo

signed and dated 'C. Robertson. R.W.S./ 1887.' (lower right)
watercolour heightened with white on paper
30¾ x 51½ in. (77.7 x 133.2 cm.)

£250,000-350,000

US\$350,000-480,000
€300,000-410,000

PROVENANCE:

Sir Joseph Beecham, Bt.
Anonymous sale; Sotheby's, London, 4 May 1977, lot 248.
The Alef Collection of Orientalist Pictures and Drawings sale; Christie's,
London, 30 November 1984, lot 108.
with Pym's Gallery, London.
Purchased from the above by the parents of the present owners.

EXHIBITED:

London, Royal Watercolour Society, 1887, no. 165 (illustrated in catalogue, pl. 3.).

Charles Robertson was born in Walton-on-Thames, England, but lived for a period of his life in Aix-en-Provence, southern France, and in Italy. Despite this he never lost his contacts with England, frequently sending works for exhibition at the Royal Watercolour Society and the Royal Academy. He travelled extensively in northern Africa, and many of his subjects were set in Algeria, Morocco, Egypt and the Middle East. In these Orientalist paintings he dealt with the rituals of religion and warfare, as well as painting genre subjects set in cities and in the desert. A contemporary review of these works claimed that 'the varied textures of costly robes, turbans, tiles, carpets deserve all the praise which Mr Robertson has generally won for his treatment of similar themes.'

The present monumental watercolour is an interesting example of Robertson's devotion to Orientalist subjects and displays his innate interest and deep empathy for different cultures. A closer look at this bazaar scene shows us that Robertson was a genius at observing the atmosphere of a place and in framing the scene with architecture, carpets and a plethora of exotic objects. We can also see, in this watercolour, how much he varied his technique, using bodycolour to build up the beads and objects in the foreground, with the carpets and buildings in a more typical watercolour behind them.

Robertson began his artistic career as an oil-painter, only in the last decade of his life working with watercolours, a skill at which he became so accomplished that he was elevated to the Royal Society of Painters in Watercolours after only five years. As a watercolourist, he was noted for his versatility and attention to detail, characteristics which show the stylistic influence of his friend Myles Birket Foster (1825-1899).

Robertson died at the height of his career, aged 47. A posthumous report in the Daily Graphic wrote of him: 'The exhibition of drawings by the late Charles Robertson at the Gallery of the Fine Art Society in Bond Street effectually demonstrates the loss the art world has sustained by his early death nearly a year ago.'





49**FRANCIS JOHN WYBURD (BRITISH, 1826-1893)***Xarifa: the Zegri lady rose not, etc.*

oil on canvas, feigned oval
 25 x 30 in. (63.5 x 76 cm.)
 Painted in 1863.

£60,000-80,000

US\$83,000-110,000

€70,000-93,000

PROVENANCE:

George Herbert Strutt, by whom purchased from the artist in 1863.
 Bridgehill House, Belper, Derbyshire, and thence by descent to P.T. Smollett Esq., M.C., D.L.
 His sale; Christie's, London, 26 November 1982, lot 293.
 Acquired at the above sale by George Bennison.
 His sale; Christie's, London, 27 September 1985, lot 544.
 with Pym's Gallery, London.
 Purchased from the above by the parents of the present owners.

EXHIBITED:

London, *Exhibition of the British Institution for Promoting the Fine Arts in the United Kingdom*, 1863, no. 189.

LITERATURE:

Illustrated London News, February 21 1863, front page.
Art Journal, 1863, p. 47.
 P. Hook and M. Poltmore, *Popular 19th Century Paintings*, Suffolk, 1986, p. 368.

ENGRAVED:

William Luson Thomas, 1863.

Wyburd was a painter of genre, literary and historical subjects who entered the Royal Academy Schools in 1848. He had already won the Silver Medal of the Society of Arts (1845) and begun to show at the Academy in 1846, where he continued to exhibit until 1889. He also supported the British Institution, the Society of British Artists and others. 'The characteristics of Mr Wyburd's art', wrote James Dafforne in the *Art Journal*, 'are, principally, a perfect realisation of female beauty, an attractive manner in setting out his figures, and a refinement of finish which is sometimes carried almost to excess' (1877 vol., p.140). Although he never seems to have travelled further than north Italy (with the landscape painter George E. Hering in 1858), he often painted Eastern subjects of a fashionable romantic kind, inevitably drawing at least some of his inspiration from Thomas Moore's *Lalla Rookh: an Oriental Romance*. Largely forgotten today, the 1817 publication went on to inspire artists, musicians, composers, choreographers, and many others. Even the East India Company named one of its ships after Moore's title character, while Barnum and Bailey staged a spectacular circus pageant to recreate her mythical entourage. Moore's epic "Frame Tale," about the journey of a Mughal princess from Delhi to Kashmir to marry a neighbouring king, was a runaway hit. The author was not an "Orientalist," but according to his own introduction to the poem, he was encouraged by friends including George Byron to take on the exotic subject. Moore had never been to India either, but he managed to create an enormously enduring tale that was still in print 100 years later. Marrying fact and fantasy, the plot follows the remarkable journey of Lalla Rookh ("tulip-cheeked"), a fictional daughter of Emperor Aurungzeb (r. 1658-1707). Wyburd, was said to have been particularly enthralled by the story, motivating him to create several paintings inspired by it.





50

EDWIN LONG R.A. (BRITISH, 1829-1891)

The Daughter of Bethlehem

signed with monogram and dated '1886' (lower right)

oil on canvas

53 $\frac{1}{8}$ x 35 $\frac{3}{4}$ in. (135 x 90cm.)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

Purchased from the artist by Thomas Agnew & Sons, London, 18 December 1886, no 4226.

Purchased from the above by J.E. Walker Esq., 13 May 1887.

Purchased by Thomas Agnew & Sons, London, 30 June 1888.

Purchased from the above by James Williamson M.P., 21 July 1891.

Anonymous sale; Christie's, London, 28 November 1930, as *A Water-Carrier of Bethlehem*.

Anonymous sale; Sotheby's, London, 26 November 1986, lot 31, as *The Daughter of Bethlehem*.

with Pym's Gallery, London.

Purchased from the above by the parents of the present owners.

EXHIBITED:

London, Agnews, *Daughters of our Empire: a series of pictures by Edwin Long, R.A., being exhibited at Messrs. Thos. Agnew and Sons, 1887*, no. 16.

LITERATURE:

W. Roberts, *Memorials of Christie's. A Record of Art Sales from 1766 to 1896*. London, 1897, vol II p. 135.

Daily Telegraph, date unknown, 1908.

M. Bills, *Edwin Longsdon Long RA*, London, 1998, p. 155, no. 244, as *Bethlehem*.

This picture was one of a series of twenty commissioned by the London dealers Agnew's to celebrate the Royal Jubilee of Queen Victoria. *Various Daughters of Empire* were depicted in their national costumes. These included Aden; Bethlehem; India; Wales; Australia; Canada; Cyprus (Ancient: Love's Messenger, and Modern); Egypt; England: the Parson's Daughter, The Violet, The Rose (a portrait of Princess May of Teck, later Queen Mary, wife of King George V), The Primrose, The Little Sister of the Poor; Ireland; Jamaica; Malta; Scotland and Trinidad.

When describing the present lot, Mark Bills notes that it was exhibited in 1887 with the following verse:

***Now on these steps worn smooth by countless feet,
Young Arab maids at eve are want to meet,
Their fair heads bearing pitchers, and the hands,
Wreathing the well's dark sides with flowery bands.***

(M. Bills, *Edwin Longsdon Long RA*, London, 1998, p. 155)



51

EDWIN LONG R.A. (BRITISH, 1829-1891)

Thisbe

signed and dated 'E Long/ 1875' (lower left)
oil on canvas
37 x 24 in. (94.3 x 61 cm.)

£30,000-50,000

US\$42,000-69,000
€35,000-58,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 23 November 1983, lot 126.
with Owen Edgar Gallery, London.
Purchased from the above by the parents of the present owners.

EXHIBITED:

London, Owen Edgar Gallery, *Victorian Master Paintings*, May - June 1984.

LITERATURE:

M. Bills, *Edwin Longsden Long RA*, London, 1998, p. 108, no. 143.2.

This work is Edwin Long's reduced replica of his Babylonian *Thisbe* which was painted in the same year. He would later paint a second version of this subject in 1884.

When describing the larger earlier work, Mark Bills observes 'Long's first painting of *Thisbe* uses his knowledge of ancient Babylon to depict her seated on a wall of Babylonian wall painting. *Thisbe* is depicted full-length dressed in robes and an amulet, leaning to hear the whispers of *Pyramus* through the chink in the wall.' Long took his subject from Ensden's translation of Ovid quoted in the Christie's sale catalogue that accompanied the work in 1908

***In Babylon where first her queen, for state,
Rais'd walls of brick magnificently great.
Liv'd Pyramus and Thisbe.
A closer Neighbourhood was never known,
Tho' two the houses, yet the roof was one.
When the division wall was built,
A chink was left, the cement unobserv'd to shrink;
So slight the cranny that it still had been
For centuries unclosed, became unseen.
But oh, what thing so small, so secret lies,
Which 'scapes, if formed for love, a lover's eye.***

(M. Bills, *Edwin Longsden Long RA*, London, 1998, p. 108).



52

GUIDO BACH (GERMAN, 1828-1905)

Feeding Pigeons

signed and dated 'Guidobach/1883' (lower left)

oil on canvas

42¾ x 29½ in. (108.5 x 74.5 cm.)

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

PROVENANCE:

with Mathaf Gallery, London, inv. no. H741.

Purchased from the above by the parents of the present owners.



53

DIDIER DEBUT (FRENCH, 1824-1893)

Porteur d'eau tunisien

signed 'Debut', with foundry cachet marked 'BRONZE GARANTI AU TITRE/ PARIS', mounted to the front of the base with a plaquette inscribed 'PORTEUR D'EAU TUNISIEN/ PAR DEBUT/ 1ST PRIX DE ROME'

bronze, polychrome patination

25 in. (63.5 cm.) high; 9½ in. (24 cm.) wide; 11 in. (28 cm.) deep

The cast *circa* 1890.

£1,200-1,800

US\$1,700-2,500

€1,400-2,100

54

RUDOLPH GUSTAV MÜLLER (GERMAN, 1858-1888)

By the Entrance of the Mosque

signed and inscribed 'Rud. G. Müller: Wiesbaden/München' (lower right)

oil on canvas

47¼ x 33½ in. (120.5 x 85 cm.)

£100,000-150,000

US\$140,000-210,000

€120,000-170,000

PROVENANCE:

with Pym's Gallery, London.

Purchased from the above by the parents of the present owners.



Rud. G. Müller-Wichaden
Kunstler

55

RUDOLF ERNST (AUSTRIAN, 1854-1932)

Arab smoking a nargilah

signed 'R. Ernst.' (lower right)

oil on panel

13 x 9⁷/₈ in. (33 x 24 cm.)

£50,000-70,000

US\$70,000-97,000

€59,000-81,000

PROVENANCE:

with Mathaf Gallery, London, inv. no. H708.

Purchased from the above by the parents of the present owners.



56

CURT VICTOR CLEMENS GROLIG (GERMAN, 1805-1863)

Arab horseman in the mountains

signed 'Grolig' (lower left)

oil on canvas

13 x 18½ in. (33 x 47 cm.)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

with Owen Edgar Gallery, London.

Purchased from the above by the parents of the present owners.



57

RUDOLF ERNST (AUSTRIAN, 1854-1932)

Two warriors in the Alhambra Palace, the Court of Lions in the background

signed 'R. Ernst' (lower right)

oil on panel

23¼ x 28¾ in. (59 x 73 cm.)

£250,000-350,000

US\$350,000-490,000

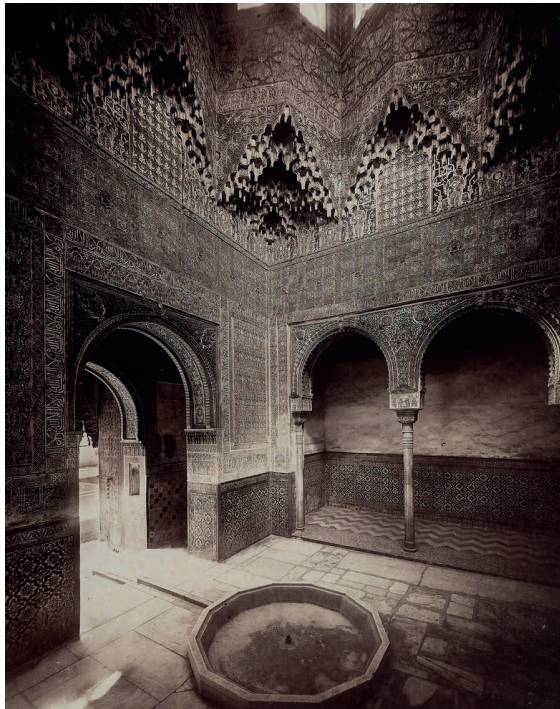
€300,000-410,000

PROVENANCE:

with Thomas Wilson, Edinburgh.

with Pym's Gallery, London.

Purchased from the above by the parents of the present owners.



Salon de Abencerrajes, in the Alhambra, Granada, Spain, Alinari
© Bridgman Images

Best known for his paintings of elaborately costumed merchants, guards or pashas, Rudolph Ernst is a key artist within Orientalism. During his many travels to the Middle East, Ernst compiled detailed records of clothing and settings which he later incorporated in his paintings. His unrivalled skill in representing the intricate tile work and richness of colour and texture of fabric is evident in *Two warriors in the Alhambra Palace, the Court of Lions in the background*. The topography of the present painting makes it all the more important within the artist's oeuvre. Where Ernst's work was often the result of a carefully arranged composition, the present painting is set in the Alhambra, which even in the day of the artist was recognised as a rare historic monument of Islamic Art on the Iberian Peninsula.

The Alhambra was built for the Nasrid monarchs, the last Muslim ruling dynasty in the Peninsula. Moorish poets described it as "a pearl set in emeralds", an allusion to the colour of its buildings and the verdant woods surrounding them. Yet, after the Reconquista, the Alhambra was slowly forgotten and fell into decay. The buildings became home to the poorest people and was not rediscovered until the defeat of Napoleon, who had destroyed much of the site in retaliation. The rediscovery was made by Romantic writers, artists and travellers in the 19th century. Until the Romantic era, Spain counted for little in the European imagination, yet literary accounts such as Washington Irving's *Tales of the Alhambra* or paintings such as the present work contributed to the rise in fame of the Moorish palace, and its subsequent restoration.

The present work exhibits all the hallmarks for which Ernst is most well-known. Set in a lavish interior, the painting exudes a sense of opulence and comfort. Two warriors are depicted in a luxurious interior, recalling the splendours of the Alhambra's courts and gardens. A fine draftsman





Rudolf Ernst, *La Charité chez les derviches à Scutari*, oil on canvas (detail)
© Christie's 2015

and extraordinary colourist, Ernst pays meticulous attention to every detail of the composition, from the ivory inlays decorating the archway over the door, to the tiles on the walls. Though Ernst's interiors are often an eclectic mix of architectural styles from various regions of the Middle East, in the present painting he portrays the Hall of Abencerrajes with startling fidelity. A brief comparison with images of the Hall reveals the striking similarities between the stucco patterns and inscriptions, which bear the iconic blend of cuneiform writing and western coat of arms so distinctive of the Alhambra's wall (fig. 1). Leading the eye to the deep, recessed arch, Ernst provides the viewer with a glimpse into the Court of Lions. The foliage of the cypress trees and deep, blue sky beyond provide visual relief from the densely-patterned wall surface. Most importantly, depicted in all its magnificence, is the Fountain of Lions, the most representative sculptural ensemble of the Alhambra and one of the most important surviving works of art from Muslim Spain.

The choice to depict the two warriors in the Hall of Abencerrajes, is perhaps no coincidence. The name of this hall derives from one of the most dramatic and best known episodes of the Alhambra's history: the massacre of the Abencerrajes. The Abencerrajes were a prominent family in the Kingdom of Granada in the 15th century. Their name inspired the works of numerous artists and writers, including Mariano Fortuny's *Massacre of the Abencerrajes* and Chateaubriand's *Le dernier des Abencerrages*. The legend narrates how one family member who, having fallen in love with a lady of the royal family, was caught in the act of climbing up to her window. Enraged, the king, locked the family in one of the halls of the Alhambra and ordered for them to be executed. Many saw this episode as the beginning of the debacle that would cause the fall of the last Moorish stronghold in the Peninsula. Could the two exquisitely dressed warriors, drinking tea and smoking with their arms laid aside in the splendorous Hall of Abencerrajes, be a nostalgic homage to the legendary family and to the long-lost exuberance of Muslim Spain? Despite being meticulous in the representation of the Hall, Ernst's extremely original and eclectic approach to the depiction of Eastern settings is nonetheless perfectly displayed in the present painting. In virtue of his

subtle sensibility to detail, the painter is capable of harmoniously mixing styles and iconographies from the different countries of the Mediterranean basin. The standing guard holds a rich Yataghan, an Ottoman sabre used from the mid-16th to late-19th centuries that would not have been used by Moorish soldiers in Spain. Additionally, various other objects are dispersed around the composition creating an elaborate mosaic of exotic patterns which play across surfaces as diverse as marble, tiles, metal and woven textiles. Collected during his extensive travels through Italy, Morocco, Spain and Tunis, Ernst had amassed a large collection of Orientalist objects that he often reused in his compositions. The horned helmet and shield on the ivory-inlaid casket, and the sword and canteen hanging from the wall all reappear in other works, such as *La Charité chez les derviches à Scutari* (fig. 2). Clearly, the artist's brushstroke bows to his aesthetic concerns more than to architectural and geographical codes, and Ernst is more attracted to the depiction of the chromatic contrast between the gold decorations and the stunning draperies, than subdued to the scruples of philological precision. Most extraordinary, and unique to Ernst among the Orientalist artists, is his technique of scraping directly into wet paint to enhance the textural quality of the picture surface. The rug has been combed through with fine lines to simulate the effect of a weave, while the lines in the stucco walls that form the intricate and decorative background have been scraped out to emphasize the relief of the patterned surface. The overall effect creates a work that is both soothing and entertaining, inviting the eye of the viewer to wander across a panoply of interlinked objects, colours and textures.

Two Warriors in the Alhambra Palace is a splendid painting; in it, one sees Ernst at his best, delighting himself in the depiction of rich stucco decorations, silks and metallic surfaces – and he does so flawlessly. The rich saturated colours and light recall the bright sun of Southern Spain, whilst the marbled floors, tiled walls and courtyard beyond evoke the refreshing atmosphere of the Nasrid palace, where the warriors rest and cool themselves, lulled by the ever-flowing waters of the Fountain of Lions. What Ernst has reached for, and attained, is an aura of exotic luxury in a faraway land and an homage to the last Kingdom of Muslim Spain.





58

JEAN JULES SALMSON (FRENCH, 1823-1902)

Chef arabe (Arab chief) and *Femme arabe porteuse d'eau* (Arab woman carrying water)

each signed 'SALMSON' and stamped 'REAL BRONZE', on a circular rosso

antico marble base
bronze, gilt and patinated

Arab chief: 21½ in. (54.5 cm.) high; 24 in. (61 cm.) high, overall; 8¾ in. (21.5 cm.) diameter, overall

Water carrier: 21¼ in. (54 cm.) high; 23¾ in. (60.5 cm.) high, overall; 8¾ in. (21.5 cm.) diameter, overall

These casts circa 1900.

£10,000-15,000

US\$14,000-21,000
€12,000-17,000

A student of Auguste-Alexandre Dumont and Claude Ramey, Salmson made his debut at the Paris Salon in 1859. He won the second class medal in 1863 and in 1867, the same year he was also appointed *chevalier de la Légion d'honneur*. In 1876 he was asked to act as the director of the *Ecole des Arts industriels* in Geneva, a position at which he excelled and had a significant contribution in the success of this establishment. In 1891 he was appointed to the position of a corresponding member of the *Institut de France*. Today he is perhaps best known for his public statue *Handel*, housed in the Paris Opera house.



59

ADOLF SCHREYER (GERMAN, 1828-1899)

The Charge

signed 'Ad. Schreyer' (lower left)

oil on canvas

29 x 39 in. (73.5 x 98.5 cm.)

£30,000-50,000

US\$42,000-69,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 25 November 1981, lot 32.



60

VINCENT G. STIEPEVICH (AMERICAN/RUSSIAN, 1841-1910)

The favourite

signed 'VTeStiepevich' (lower right)

oil on canvas

10 x 20 $\frac{1}{2}$ in. (25.3 x 51 cm.)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

LITERATURE:

P. Hook and M. Poltimore, *Popular 19th Century Paintings*, Suffolk, 1986, p. 367.



61
GASTON-VEUVENOT LEROUX (FRENCH, 1854-1942)

La lecture du koran

signed 'G. Leroux', with impressed 'D' and foundry cachet marked 'BRONZE GARANTI AU TITRE', the front of base mounted with a plaquette inscribed 'LA LECTURE DU KORAN/2^{EME}MÉDAILLE/EXP^NDES BEAUX-ARTS PARIS'

bronze, red and reddish-brown patina

25 $\frac{1}{8}$ in. (65.5 cm.) high; 13 $\frac{1}{2}$ in. (34.3 cm.) wide; 14 in. (35.5 cm.) deep

This cast *circa* 1900.

£3,000-5,000

US\$4,200-6,900

€3,500-5,800



62

GUSTAVO SIMONI (ITALIAN, 1845-1926)

The Carpet Merchant

signed, inscribed and dated 'G. Simoni. Roma 86.' (lower right)

oil on canvas

21¾ x 14½ in. (55.5 x 37 cm.)

£25,000-35,000

US\$35,000-49,000

€30,000-41,000

PROVENANCE:

Merton Russell Cotes Esq., Bournemouth,
His sale; Christie's, London, 11 March 1905, lot 129, as *The Carpet-Merchant of
Flemeen, Morocco*.

Acquired at the above sale by Scott.

with Mathaf Gallery, London, inv. no. H.709.

Purchased from the above by the parents of the present owners.



PROPERTY OF A PRIVATE COLLECTOR

***63**

AMEDEO SIMONETTI (ITALIAN, 1874-1922)

The rug merchant

signed 'Amedeo Simonetti' (lower right)

pencil, watercolour and bodycolour heightened with gum arabic on paper
21 x 14½ in. (53.3 x 36.8 cm.)

£10,000-15,000

US\$15,000-21,000

€12,000-17,000

PROVENANCE:

Private collection, San Mateo, California.

Acquired by the present owner from the above *circa* 1987.



VARIOUS PROPERTIES

64

JEAN JOSEPH BENJAMIN CONSTANT (FRENCH, 1845-1902)

L'Orientale au Tambour

signed and dated 'Benjamin Constant 1880' (upper right)

oil on panel, unframed

35¾ x 28¾ in. (90.5 x 73 cm.)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Gifted to the current owner in the 1980's.



65

SALVADOR SÁNCHEZ BARBUDO (SPANISH, 1857-1919)

Fantasy in the desert

signed and dated 'Barbudo 1881' (lower right)

oil on canvas

22¾ x 40⅞ in. (57.5 x 103.7 cm.)

£15,000-20,000

US\$21,000-28,000

€18,000-23,000

PROVENANCE:

Private collection, Asunción, Paraguay.

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE COLLECTION

λ66

FRÉDÉRIC MARIUS DE BUZON (FRENCH, 1879-1958)

An Eastern reclining nude

signed 'M. BUZON' (lower right)

chalk, watercolour and gouache on paper

19 x 25 in. (36.5 x 48 cm.)

£4,000-6,000

US\$5,600-8,300

€4,700-7,000



■67

HENRI PIERRE PICOU (FRENCH, 1824-1895)

Le Bain

signed and dated 'HENRY PICOU/1868.' (lower right)

oil on canvas

39½ x 51¼ in. (100 x 130 cm.)

£25,000-40,000

US\$35,000-55,000

€30,000-46,000



68

HANS ZATZKA (AUSTRIAN, 1859-1945)

The Odalisque

signed 'H. Zatzka' (signed lower left); and further inscribed, signed and dated 'Jede art Vervielfältigung/Vorbehalten/HANS ZATZKA/1881' (on the reverse)
oil on canvas

41¼ x 27 in. (104.8 x 68.5 cm.)

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, London, 16 February 1990, lot 416, as *An odalisque*.

Anonymous sale; Christie's, London, 18 June 1998, lot 116.

Anonymous sale; Bonhams & Brooks, Knightsbridge, 6 December 2000, lot 34, as *Odalisque*.

Anonymous sale; Tajan, Paris, 15 May 2001, lot 201, as *Beauté aux fleurs et narghilé*.

Anonymous sale; Sotheby's New York, 1 February 2018, lot 860, as *Beauty with Flowers in an Interior*.

PROPERTY FROM THE COLLECTION OF THE LATE HUBERT FAURE (1919-2020)



■69

GEORGES HUGUES MERLE (FRENCH, 1851-1886)

Esther

signed and dated 'Hugues.Merle.1885' (lower left)

oil on canvas

57¼ x 37¾ in. (145.5 x 95.5 cm.)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

Percy A. Rockefeller.

His sale; Parke-Bernet Galleries, New York, 24 March 1938, lot 25 (as 'Hugues Merle' and erroneously listed as dated '1875').

In the present work Esther is flanked by King Ahasuerus and an attendant.

VARIOUS PROPERTIES

70

SANDOR ALEXANDER SWOBODA (HUNGARIAN, 1826-1896)

The Ctesiphon Arch, Iraq

signed 'A Swoboda' (lower right)

oil on canvas

30 x 48 in. (76.2 x 122 cm.)

£25,000-35,000

US\$35,000-48,000

€30,000-41,000

PROVENANCE:

Alfred Morrison, Fonthill Estate.

Thence by descent to Mrs. Alfred Morrison.

Her sale; Christie's, London, 29 January 1899, lot 92, as *View of the Arch of Ctorus, at Etesiphon, near Babylon*.

Purchased at the above sale by Mowl.

Dr. Wm. Nichol and his 3 sisters, Northern Ireland, *circa* 1950.

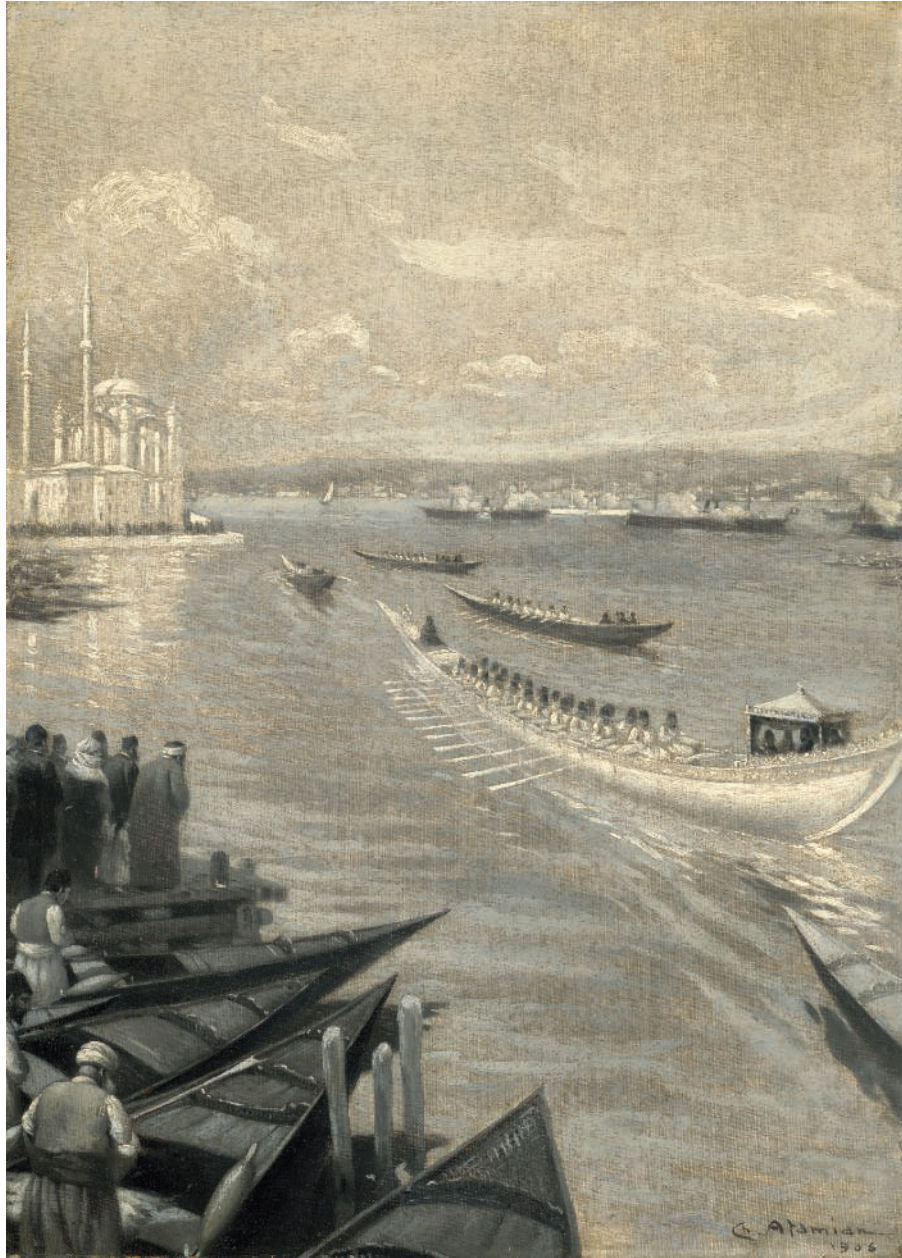
Gifted from the above to the present owner *circa* 1980.

The site of Ctesiphon (or Ctesifon), close to Baghdad, was built by the Parthian Persians in the 2nd century BC. The magnificent architectural ensemble here represented, and still standing today, is part of the original imperial palace, the construction of which began in 540 AD. The arch, also called Taq-i Kisra, here depicted was believed to be the widest and highest single-span vault built of baked bricks in the world, and is the entrance to the audience hall of the ancient palace complex.

Sándor Swoboda was born in Baghdad, and studied in Budapest and Venice. He painted Orientalist genre scenes for his European clients but, as here, frequently adopted a more documentary approach to landscape painting.







***71**

CHARLES ATAMIAN (ARMENIAN, 1872-1947)

Abdülhamid II crossing the Bosphorus for his coronation in the Eyüp Sultan Mosque, the Dolmabahçe Mosque beyond

signed and dated 'C Atamian/1906' (lower right)

oil on canvasboard

19 7/8 x 14 1/8 in. (50 x 36 cm.)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000

LITERATURE:

'Le Commandeur des Croyants, esclave de la Peur' in *Je sais tout* 22, 15 November 1906, p. 339, illustrated.

TO BE SOLD WITHOUT RESERVE



72

COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)

The Palace of Boukoleon on the shore of the Sea of Marmara

signed and dated 'Preziosi/1864' (lower right)

ink and watercolour on paper

13 x 18¾ in. (33 x 47.5 cm.)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

We are grateful to Charles Newton and Harry Newton for their assistance in cataloguing the present lot.



■73

I. TUDGAY (BRITISH, FL. MID-19TH CENTURY)

The aftermath of the Battle of the Nile, 1 August 1798

signed and dated 'I TUDGAY/1856' (lower right)
oil on canvas
36 x 63 in. (91.4 x 160 cm.)

£20,000-30,000

US\$28,000-41,000
€24,000-35,000

PROVENANCE:

Trafalgar: Nelson and the Napoleonic Wars; Sotheby's, London, 5 October 2005, lot 60.
with Richard Green, London, 2007, where purchased by the present owner

The Battle of the Nile, 1 August 1798, also known as the Battle of Aboukir Bay, was one of the key naval battles of the French Revolutionary Wars (1789-1799). General Napoleon Bonaparte was intent on invading Egypt in order to limit British trade routes and threaten her position in India. A British fleet of fourteen ships-of-the-line (thirteen 74-gun and one 50-gun) was sent to intervene under the command of Rear-Admiral Horatio Nelson. Nelson spotted the French fleet of thirteen ships-of-the-line (one 120-gun, three 80-gun and nine 74-gun), led by Vice-Admiral François-Paul Brueys D'Aigalliers, at anchor in Aboukir Bay close to sunset on 1 August 1798. Brueys had arranged his ships parallel to the shoal in order that their port sides be protected from gunfire. The *Goliath*, leading the British line, made a critical observation as she reached the head of the French line, its commander noticing that the French were only anchored by the bow, rather than by bow and stern, indicating sufficient depth between the French and the shoal to swing around behind them without grounding. Nelson's fleet subsequently divided in two. The first section passing between the French line and the shoal, and the second closing in from the seaward side, in order that the French fleet might be attacked from both sides. The result was devastating for the French who, believing themselves safe from attack from

the shoreward side, had not even cleared their port guns for action. Nelson was badly injured when his ship, the *Vanguard*, attacked the centre of the line. He was taken below deck, believed to be dying, but insisted on being brought back up to watch the remainder of the battle.

The battle reached a climax when Napoleon's massive flagship, the 120-gun *L'Orient*, after over an hour quite literally locked in bloody close battle with the diminutive *Bellerophon*, was attacked by the *Alexander* and *Swiftsure*, the *Alexander's* bombardment of her vulnerable stern causing a fire to take hold in the stern cabin. By nine o'clock that evening, *L'Orient* was in flames and there was a pause in the battle as ships sought to distance themselves from the flaming vessel. Admiral de Brueys was dead before his ship blew up and his heroism became a legend in the French Navy. He had been hit in the face and left hand by musket shot fired from the *Bellerophon* but he had the wounds bound up and continued to direct operations. Both his legs were then shot away but still he refused to leave the deck. According to some French accounts he had tourniquets tied around the stumps, got himself strapped into a chair and was heard to say that 'a French Admiral ought to die on his own quarterdeck'. His bravery proved fatal because he was in an exposed position. He was hit again, this time by a cannon ball which nearly cut him in two. His flag captain, Commodore Casabianca, was also mortally wounded, but his young son refused to leave his side, and this later inspired the well-known poem *Casabianca* by Felicia Hemans with the familiar opening lines, 'The boy stood on the burning deck whence all but he had fled.' Father and son took to the water and were last seen clinging to a floating mast. Admiral Ganteaume, several other officers, and many of the crew also abandoned ship, realising that it was only a matter of time before the fire reached the gunpowder in the magazine.

The Battle of the Nile established the supremacy of the Royal Navy for the remainder of the French Revolutionary and Napoleonic Wars and added to Nelson's growing status, now Baron Nelson of the Nile. Admiral Villeneuve, third in command of the French fleet, would meet Nelson again at the Battle of Trafalgar on 21 October 1805.





■*74

CARLO BOSSOLI (ITALIAN, 1815-1884)

Veduta del Golfo di Napoli

signed 'C. Bossoli' (lower left)

oil on canvas

15 x 52¼ in. (38.5 x 158.3 cm.)

Painted circa 1861.

£60,000-80,000

US\$83,000-110,000
€70,000-93,000

Carlo Bossoli was one of the greatest 19th Century Italian *vedutisti*, painters of cityscapes and vistas. Patrons including Queen Victoria and the King of Sardinia collected views he painted during his travels through Europe, Russia, the Middle East and North Africa.

Bossoli was born in Davesco near Lugano in Switzerland, but grew up in Odessa after his family emigrated to what was then an area within the Russian Empire. There he worked in a print shop until his autodidactic talent was discovered by the governor, Count Vronzov. The count sent the young Bossoli to Rome and Naples to perfect his skills.



As Professor Mazzocca notes, Bossoli was commissioned by Prince Eugenio di Savola Carignano to perform numerous series of tempera paintings to document the military campaigns of 1959 and 1860-1861 that would lead to the independence of Italy. This spectacular view of Naples, in which the width of the Gulf extends three hundred and sixty degrees from Vesuvius to the island of Capri represents the long siege of Gaeta which lasted from November 5, 1860 to February 13, 1861 and was to mark the definitive defeat of King Francis II of Bourbon and the end of the Kingdom of the Two Sicilies. When noting that "The quality of the work is at the height of this extraordinary and versatile painter", Professor Mazzocca observes how Bossoli has rendered the "horizon on which the buildings of the city stand

out, such as the great bulk of the Royal Palace clearly visible in the centre. In the background, largely occupied by the clear sky crossed by a few clear clouds is the barely visible plume of Vesuvius; the sea in the foreground contrasts with the boats of various types rendered with great fidelity. In the middle stands the skyline of Naples emerging along the entire width of the enchanted gulf. The extension of the view, in this long and narrow format appears to function to make the magic of a unique place because of the exceptionality of its natural configuration".

The present lot is accompanied by a copy of an expertise letter from Professor Fernando Mazzocca dated 12 July 2020.





76

THE PROPERTY OF SIR JOHN BECKWITH

75

EDWARD PRITCHETT (BRITISH, FL. 1828-1864)

View of the Doge's Palace and Piazza San Marco from the Dogana di Mare, Venice; and The Entrance of the Grand Canal from the Molo with Santa Maria della Salute and the Dogana, Venice

oil on canvas
18 x 24 in. (45.8 x 61 cm.)

£10,000-15,000

PROVENANCE:
with Frost & Reed, London.

a pair (2)

US\$15,000-21,000
€12,000-17,000

PROPERTY OF A LADY

76

CARLO GRUBACS (ITALIAN, 1810-1870)

The Molo

oil on canvas
22 $\frac{7}{8}$ x 28 $\frac{3}{8}$ in. (58 x 72 cm.)

£12,000-18,000

US\$17,000-25,000
€14,000-21,000

PROVENANCE:
Private collection, London.
with William Thuillier, London.
Purchased from the above by the husband of the present owner circa 2008.

We are grateful to Charles Beddington for his assistance in cataloguing the present lot.



VARIOUS PROPERTIES

•77

EDWARD PRITCHETT (BRITISH, FL. 1828-1864)

The Grand Canal, Venice, with the Doge's Palace, the Dogana, and Basilica di Santa Maria della Salute

signed 'E Pritchett' (on a log, lower left)

oil on canvas

17 x 25 in. (43.2 x 63.5 cm.)

£6,000-8,000

US\$8,300-11,000

€7,000-9,300

TO BE SOLD WITHOUT RESERVE



78

FEDERICO DEL CAMPO (PERUVIAN, 1837-1927)

The Palazzo Labia, Venice

signed, inscribed and dated 'F del Campo./ Venezia - 1887' (lower left)

oil on canvas

21¾ x 13¾ in. (55.2 x 34.9 cm.)

£25,000-35,000

US\$35,000-49,000

€30,000-41,000

PROVENANCE:

Anonymous sale; Christie's, London, 20 October 1998, lot 231.

Private collection, United Kingdom.

Acquired by the present owner circa 2010.

The present work is a brilliant depiction of Palazzo Labia, an important 17th century *palazzo* commissioned by the wealthy Labia family, originally of Spanish origin. Designed by the architects Tremignon and Cominelli, the vast residence stands at the junction of the Cannaregio Canal and the Grand

Canal in the parish of San Geremia. The *palazzo* is unique in that it displays not only a rich frontal facade but also elaborately decorated side facades, a rarity among Venetian *palazzi*, most of which reserved the most formal decoration for the waterfront facade. This attention to detail on the side facades was a further indication of the Labia's wealth.

Del Campo's view of the *palazzo* is from the Grand Canal side and highlights the smaller of the three facades with a three-bayed facade. The Church of San Geremia with its bell tower at left seems almost a part of the residence itself. While the architecture is a fine example of the light and airy Venetian Gothic style, the *palazzo* is most celebrated for containing one of the most remarkable rooms in Venice, if not Europe, its frescoed ballroom painted between 1746 and 1747 by Giovanni Battista Tiepolo. The fresco cycle, which covers the side walls and ceiling depicts *The Meeting of Anthony and Cleopatra* and *The Banquet of Cleopatra* and is staged within illusory architecture lending a theatrical character to the cycle. This commission was to be one of Tiepolo's most important and still stands today as the greatest secular decoration he ever produced in Venice.

PROPERTY OF GENTLEMAN

79

MARTIN RICO Y ORTEGA (SPANISH, 1833-1908)

Venice

signed 'Rico' (lower left)

oil on canvas

33¾ x 50¾ in. (85 x 129 cm.)

£150,000-250,000

US\$210,000-340,000

€180,000-290,000

PROVENANCE:

with Galerie A.M. Reitlinger, Paris.

with Vetmas Antigüedades, Buenos Aires.

Acquired from the above by the present owner *circa* 2000.

Born in El Escorial in Madrid in 1833, Martin Rico y Ortega won a government scholarship as a young artist to travel to Paris, where he was influenced by Charles François Daubigny and the other artists of the Barbizon School. In 1870, at the outbreak of the Franco-Prussian War, the artist returned to his native Spain but other parts of Europe still held great appeal for him, and in 1872 Rico traveled to Italy, making a formative first trip to Venice, which captivated his imagination. Even after his return to Paris in 1879, the artist continued to spend his summers in Venice, renting a palazzo from which he could paint scenes of his beloved city. Rico would often paint *en plein air* while traveling the canals in a gondola, sketching the buildings and bridges as he saw them from the water.







80

VARIOUS PROPERTIES

■ 80

JAMES WEBB (BRITISH, 1825-1895)

Dover

indistinctly signed and dated 'James Webb 1867' (lower left) and further signed, inscribed and dated "'Dover"/James Webb/1867-4' (on the reverse) oil on canvas

36 x 60¼ in. (91.5 x 153 cm.)

£7,000-10,000

US\$9,700-14,000
€8,200-12,000

PROVENANCE:

Joseph Craven, J.P. (!); Christie's, London, 30 March 1874, lot 286, as 'Shipping off Dover' (70 gns to Wardle).

THE PROPERTY OF SIR JOHN BECKWITH

81

JOHN WILSON CARMICHAEL (BRITISH, 1799-1868)

Walkers on the cliffs above Freshwater Bay, viewed from the East; and Unloading the catch in Freshwater Bay

both signed and dated 'J. W. Carmichael/ 1857.' (lower right) oil on canvas

20¾ x 29 in. (51.7 x 73.7 cm.)

£15,000-25,000

a pair (2)

US\$22,000-35,000
€18,000-29,000

PROVENANCE:

Possibly, Anonymous sale; Debenham & Co, London, 8 March 1972, lot 91. Anonymous sale; Sotheby's, Belgravia, 23 March 1981, lot 10. with Frost & Reed, London.





VARIOUS PROPERTIES

•82

HENDRIK WILLEM MESDAG (DUTCH, 1831-1915)

Bomschuiten op zee

signed 'H W Mesdag' (lower right)

watercolour on paper

14¼ x 27⅞ in. (36.3 x 65.7 cm.)

£7,000-10,000

US\$9,700-14,000

€8,200-12,000

PROVENANCE:

Mrs A Hoogendijk-Mann sale; Vendhuis der Notarissen, The Hague, 3 February 1931, lot 11.
with Kunsthandel Simonis & Buunk, Ede.

Purchased from the above by the mother of the present owner, by 2000.

LITERATURE:

J. Poort, *Hendrik Willem Mesdag 1831-1915. Oeuvrecatalogus*, Den Haag, 1989, no. A11.02, illustrated.

TO BE SOLD WITHOUT RESERVE



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR

83

BERNARDUS JOHANNES BLOMMERS (DUTCH, 1845-1914)

Fisherwomen on the shore

signed 'Blommers' (lower left)

oil on panel

7 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (20 x 34 cm.)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000

PROVENANCE:

Anonymous sale; Christie's, London, 15 June 1979, lot 6, as *Fishwives on the Sea shore*.

Anonymous sale; Christie's, London, 21 March 1986, lot 16.

with Pym's Gallery, London.

Purchased from the above by the parents of the present owners.



84

CARL VILHELM BALTHGAARD (DANISH, 1812-1893)

A still life of fruit

signed and dated 'C. BALTHGAARD. 1862.' (lower right)

oil on canvas

21¼ x 25½ in. (54 x 65 cm.)

£5,000-7,000

US\$7,000-9,700

€5,900-8,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 26 November 1986, lot 130, as *A still life of Fruit*, with Pym's Gallery, London.

Purchased from the above by the parents of the present owners.

It has been suggested that the present lot was painted during the artist's visit to London in 1862.



85

GEORGE LANCE (BRITISH, 1802-1864)

Grapes, peaches, a melon and other fruit on a stone frieze with a bird's nest

signed and dated 'G Lance/1853' (lower right) and further signed and inscribed 'Fruit/G Lance/No. 376'
(on an exhibition label attached to the reverse)

oil on canvas

40 x 50% in. (101.6 x 127.9 cm.)

£7,000-10,000

US\$9,700-14,000

€8,200-12,000

PROVENANCE:

with Agnew's, London.

with Owen Edgar Gallery, London, 1984.

EXHIBITED:

London, Royal Academy, 1853, no. 611, as 'Fruit'.

London, Owen Edgar Gallery, *Victorian Master Paintings*, May - June 1984, number untraced.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 86

CHARLES VIGOR (BRITISH, FL. 1881-1902)

Innocence and Guilt

signed 'Charles Vigor' (lower left)
oil on canvas
54¾ x 71¼ in. (138.1 x 182.3 cm.)

£20,000-30,000

US\$28,000-41,000
€24,000-35,000

PROVENANCE:

Anonymous sale; Christie's, London, 18 March 1983, lot 101, as 'The Arrest'.
Anonymous sale; Christie's, London, 23 March 1984, lot 64.
Anonymous sale; Christie's, London, 22 February 1985, lot 64.
Anonymous sale; Christie's, London, 8 June 2006, lot 210, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1893, no. 331.

LITERATURE:

Academy Notes, London, 1893, p. 15.

Vigor was a portraitist and figurative subject painter. He exhibited over twenty works at the Royal Academy with tantalising titles such as *Do Take Me!*

The current work merited comment in the *Academy Notes* of 1893. Its impressive scale and choreographed melodrama recall the work of French masters such as William Bougereau.

Vigor depicts the debtor being apprehended by the authorities. It is morning and light streams through the attic window, but the protagonist is still bed-bound; implicitly recovering from the previous night's debauchery, whilst his family are already up and dressed. The tension and pathos of the situation is exacerbated by their presence. The woman is dwarfed by the policemen as she opens the door to their shadowy forms. The two girls, whom Vigor portrays as too young to bear the marks of physical or mental suffering, remain engaged in innocent pursuits. Their lack of awareness, and pink perfection, provides a stark contrast to their father's raffish form and supine state, and explains the picture's title: *Innocence and Guilt*.

The plight of the debtor was much debated in Victorian England. A prevalent and pitiful figure, he could temporarily ward off reprisals by pawning sentimental valuables, as does Captain Hawdon in Dickens's *Bleak House* (1852-53). (Mr Skimpole's tactic, of manipulating wealthy friends, was perhaps less often employed). A convicted man would be sent to a special debtors prison, and was not eligible for release until his creditors were paid. Vigor treads a line between condemnation and sympathy. This particular debtor seems to be culpable for his condition. Racing memorabilia litters the room, and the cards with which the youngest child toys are accessories to crime. Vigor's point is no doubt one of recognising responsibility: the debtor's family would often accompany him to prison, so that the innocent bore punishment too. No doubt Mr Skimpole's refrain: 'I am not at all respectable, and I don't want to be. Odd perhaps, but so it is!' (*Bleak House*, chapter 37), would have been useless in this case.

AN ELEGANT EYE:

The Property of a Distinguished Collector



■87

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

The Pedlar

signed with monogram (lower left) and further signed and inscribed 'The Pedlar/Birket Foster/Witley/nr Godalming/Surrey' (on the artist's label attached to the reverse)

oil on canvas

39 x 60 in. (99 x 152.5 cm.)

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

PROVENANCE:

J. Rolls Hoare; Christie's, London, 7 December 1917, lot 67 (630 gns to Sampson).
Wargrave Manor, Wargrave, Berkshire; Knight, Frank & Rutley, 14-15 June 1966, lot 513.

EXHIBITED:

London, Royal Academy, 1873, no. 973.

LITERATURE:

H. M. Cundall, *The life and work of Birket Foster*, London, 1906, p. 209.
F. Lewis, *Myles Birket Foster (1825-1899)*, Leigh-on-Sea, 1973, p. 25.

AN ELEGANT EYE:

The Property of a Distinguished Collector



•88

NORBERT GOENEUTTE (FRENCH, 1854-1894)

Le repas des ouvriers

signed, inscribed and dated 'Norbert Goeneutte/BOUSCAT1889' (lower left)

oil on canvas

25½ x 30¾ in. (65 x 80cm.)

£3,000-5,000

US\$4,300-7,000

€3,500-5,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 25-26 November 1964, lot 272.

Acquired at the above sale by S. Scouller.

TO BE SOLD WITHOUT RESERVE

THE PROPERTY OF A LADY

•89

WILLIAM POWELL FRITH, R.A. (BRITISH, 1819-1909)

The crossing sweeper

signed and dated 'W P Frith. 1863' (lower right)

oil on panel

7½ x 6 in. (19 x 15.3 cm.)

£6,000-8,000

US\$8,300-11,000

€7,000-9,300

PROVENANCE:

Sir John Harrowing (†); Christie's, London, 22 June 1962, lot 81 (170 gns to Newman).

Malcolm Young; Christie's, London, 2 July 1971, lot 65, where purchased by the present owner.

EXHIBITED:

London, Leighton House, 1965, lent by Malcolm Young.

Derby, Museum and Art Gallery, 1967, lent by Malcolm Young.

LITERATURE:

W.P. Frith, *My Autobiography and Reminiscences*, 1887-1888, London, I, pp. 296, 298, and II, pp. 215-219.

'William Powell Frith's *The Crossing-Sweeper*; an archetypal image of mid-nineteenth-century London', *Burlington Magazine*, May 2002 leading article pp. 300-307, Museum of London.

TO BE SOLD WITHOUT RESERVE

The present work is a reduced variant of Frith's 1858 *The Crossing Sweeper* now in the collection of the Museum of London. In the original the young woman is dressed in a grey rather than a pink dress, with a white lace trim to her bonnet. Frith frequently produced smaller versions of his most popular pictures in order to fulfill the demand from his eager collectors.



89

•90

WILLIAM POWELL FRITH, R.A. (BRITISH, 1819-1909)

The Morning Call

oil on canvas, painted oval

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

£7,000-10,000

US\$9,700-14,000

€8,200-12,000

PROVENANCE:

T. Pitt Miller.

with Thos. Agnew & Son, London, July 1971, (£1,080).

EXHIBITED:

London, National Portrait Gallery and Edinburgh, Scottish National Portrait Gallery, *Below Stairs: 400 years of Servants' Portraits*, 16 October 2003 - 31 May 2004, cat. 85, as 'Servant Girl'.

London, The Guildhall Art Gallery, and Harrogate, The Mercer Art Gallery, *William Powell Frith: Painting the Victorian Age*, 24 March - 15 July 2007 (according to a label on the reverse).

TO BE SOLD WITHOUT RESERVE



90



PROPERTY OF GENTLEMAN

91

RAIMUNDO DE MADRAZO Y GARRETA (SPANISH, 1841-1920)

Siesta

signed 'R. Madrazo' (lower left)

oil on canvas

22 x 26 $\frac{3}{4}$ in. (56 x 67 cm.)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

with Vetmas Antigüedades, Buenos Aires.

Acquired from the above by the present owner circa 2000.



THE PROPERTY OF A LADY

92

JOHN ATKINSON GRIMSHAW (BRITISH, 1836-1893)

The cradle-song

signed and dated 'Atkinson Grimshaw/ 1877 +' (centre right) and further signed, inscribed and dated 'The cradle-song/Atkinson Grimshaw/1877 +' (on the reverse)

oil on board

12 x 21 in. (30.5 x 53.4 cm.)

£30,000-50,000

US\$42,000-69,000

€35,000-58,000

PROVENANCE:

Alan Robinson; Christie's, London, 2 July 1971, lot 140 (£300), where purchased by the present owner.

As well as painting autumnal lane scenes, and harbours by night, Grimshaw in the 1870s painted a number of interiors. These were inspired by his two houses, of which he was justly proud. Knostrop Old Hall was a Jacobean house that stood just outside Leeds, while for holidays the family moved to Castle by the Sea in Scarborough. Both were furnished in the advanced 'aesthetic' taste of the day, with oriental ceramics, a rich array of textiles, and contrasting furniture. This picture is dated 1877, and was undoubtedly inspired by the birth of the artist's daughter Elaine. (His children were principally named after Arthurian heroes and heroines). The picture's title may refer to William Blake's *A Cradle Song*, a celebration of motherly and divine love included in his *Book of Innocence*. The sitter may either be Theodosia Hubbard, the artist's wife, or the children's governess, a resting actress called Agnes Leefe.

93

JOHN ATKINSON GRIMSHAW (BRITISH, 1836-1893)

Late Autumn on the Esk

signed and dated 'Atkinson Grimshaw 1870-' (lower right)

oil on canvas

32¾ x 48 in. (83.2 x 122 cm.)

£100,000-150,000

US\$150,000-210,000

€120,000-170,000

Grimshaw's early landscapes clearly show the influence of Romanticism and works by artists such as J.M.W. Turner and Inchbold. The painting depicts a fine autumnal day on an escarpment overlooking the river Esk in Yorkshire. The scene was captured near the village of Lealholm overlooking Crunkly Ghyll.





94

JOHN ATKINSON GRIMSHAW (BRITISH, 1836-1893)

Near Lake Windermere, Cumbria

signed and dated 'Atkinson Grimshaw/1865' (lower right)

oil on board

15½ x 20 in. (39.4 x 50.8 cm.)

£60,000-80,000

US\$84,000-110,000

€70,000-93,000

PROVENANCE:

with Christopher Wood, 1981.

Anonymous sale; Sotheby's, London, 10 November 1981, lot 20.

Anonymous sale; Christie's, London, 26 November 1982, lot 324A.

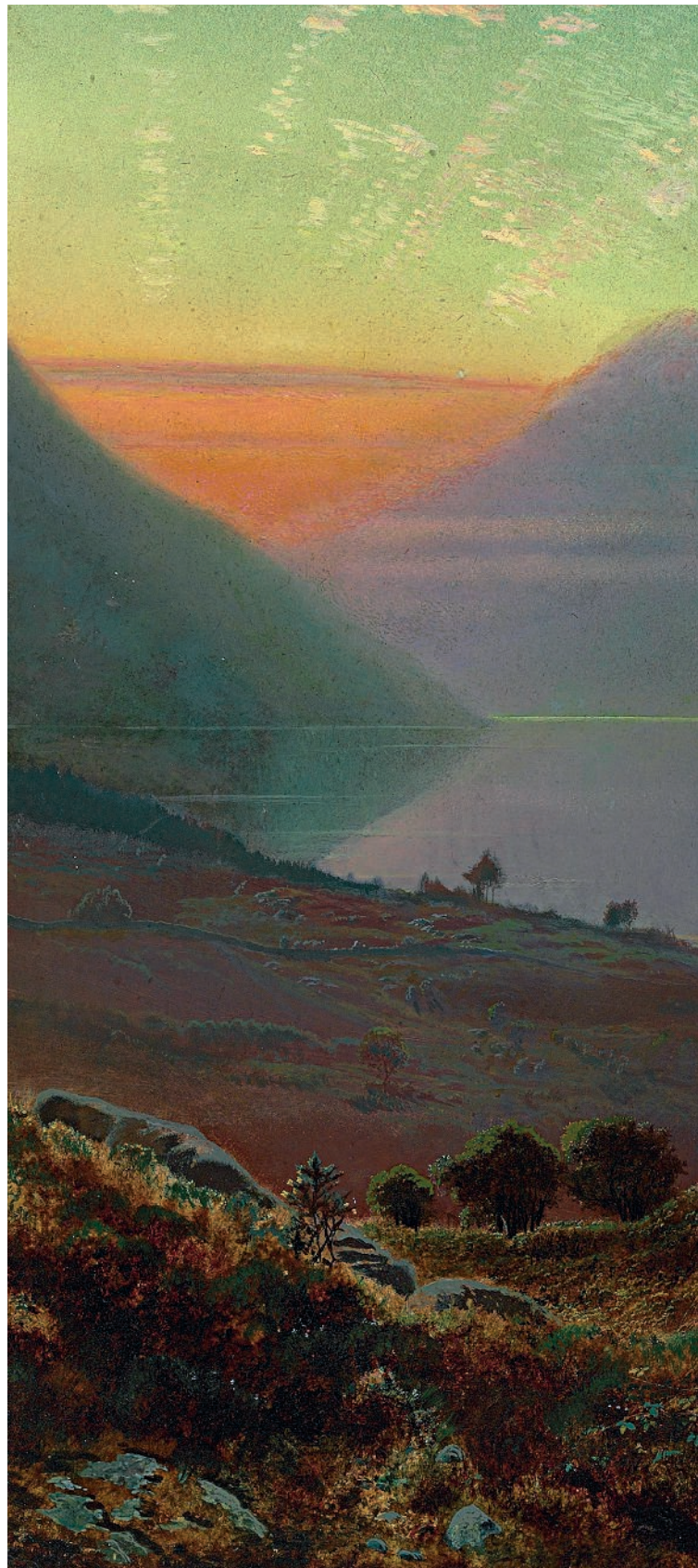
LITERATURE:

D. Bromfield, *A Catalogue of Atkinson Grimshaw*, exh. cat., Leeds, 1879, under no. 3, pl. 3.

This picture displays all the Pre-Raphaelite sensitivity associated with Grimshaw's early work. The last moments of sunset are captured with solitary contemplation as the day draws to an end. With a subtle but unstoppable encroachment, night falls, casting a spectrum of greens, reds, purples and blues that diffuse across the land; the still crystal water echoes a silence punctuated only by the bleats of grazing sheep.

Lake Windermere was painted in 1865 during the opening years of Grimshaw's career as an artist. Highly important to his *oeuvre*, it illustrates the profound influence that Pre-Raphaelitism had on his art. As a young man he had no formal training, and his family - strict Baptists - were opposed to his painting. Indeed, his mother supposedly turned off the gas in his room where he worked, and even threw his paints on the fire. In essence, much of his 'training' would have been through viewing works of contemporary artists exhibited in local galleries and dealerships in Leeds. Of particular note was Alexander Hassé, who obtained the loan of Holman Hunt's *The Light of the World* shown in 1859 (Keble College, Oxford), Henry Wallis's *Death of Chatterton* (Tate, London) and John Everett Millais's *The Black Brunswicker* shown in 1860 (Lady Lever Art Gallery, Port Sunlight), and Holman Hunt's *The Finding of the Saviour in the Temple* shown in 1863 (Birmingham Museum and Art Gallery).

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





FRANZ KOENIGS:

A PASSION FOR COLLECTING

Over the course of his life, Franz Koenigs (1881-1941) formed one of the greatest and most diverse art collections of the twentieth century.

Born in 1881 into a prominent Cologne family of bankers and textile merchants, Koenigs had a natural flair for business. Yet, his true passion lay in art and an inherent love of collecting. Art had always been a central feature in the life of Franz Koenigs: his uncle Felix Koenigs (1846-1900), was a well-known collector in Berlin, close to artists such as Max Klinger and Wilhelm Leibl, and his sister was taught by Lovis Corinth. His mother Anna Bunge, was a keen art connoisseur. His wife Anna, whom he married in 1914, was the daughter of the prominent German painter, Count Leopold von Kalckreuth, who made several portraits of his son-in-law, and she was also an amateur artist herself. She inherited Old Master prints and drawings collected by her family, and supported her husband in forming his collection.

Koenigs made one of his first acquisitions at the age of seventeen when visiting Paris with his uncle Felix. In 1903-1904, he returned to Paris to live and work there as part of his professional education. This period marked the beginning of a lifelong interest in the work of French artists, particularly Toulouse-Lautrec, whose entire graphic *oeuvre* he would amass – a remarkable achievement and a reflection of the deep love he held for the artist. Koenigs's time in Paris was crucial to developing his taste, as his acquisition of work by Toulouse-Lautrec, as well as by Cézanne and Degas demonstrates.

Following an education and early career that took him across Europe and beyond, he started his banking business in Amsterdam in 1920 with his two cousins, Rhodius. Two years later he and his family settled permanently in Haarlem, in the Netherlands. In these years, in which his business flourished, Koenigs's acquisitive strategy as a collector took on a greater importance and larger scale. With great flair and enthusiasm, and willing to make rapid decisions, he was considered one of the most active buyers of Old Master drawings in the years between the two World Wars, often paying vast sums for exceptional works. Through his own family and that of his wife, Koenigs had access to the highest circles of society, especially the German nobility. This helped him to acquire major works of art privately, including the large drawings collection of Grand Duke Karl-Alexander von Sachsen-Weimar in 1923, containing 505 drawings by Fra Bartolommeo. Not necessarily concentrating on famous names, he acquired what struck him in a broad sense, while he particularly seems to have enjoyed artists' preliminary studies. Koenigs bought from dealers, and, often through agents, at some of the most famous auctions of the era, such as Emile Wauters, Campe, Bellingham Smith, Bateson, Russel, d'Hendecourt, Marius Paulme, Rodrigues, Straus-Negbaur and Czeczowicka.

Adopting a highly selective, multi-disciplinary approach to collecting, by 1935 Koenigs had acquired over 2,500 drawings by artists as diverse as Dürer, Grünewald, Tintoretto, Rubens, Rembrandt, Watteau, Millet, Degas, Manet, and Cézanne. Alongside these, he also possessed a great number of museum-quality oil paintings, including a celebrated group by Rubens, and four works by Hieronymus Bosch, and a wide-ranging collection of applied art.

Such was the renown of his collection that Koenigs welcomed a constant stream of visitors to his home. Amateurs, art historians, and even royalty came to marvel at the array of works he owned. Koenigs's generosity enabled a number of art historical publications, and he regularly loaned works of art to exhibitions in Holland and Germany, such as the Museum Boymans in Rotterdam. The famed Dutch art historian and collector, Frits Lugt, who wrote extensively on Koenigs in his seminal work, *Les marques de collection de dessins et d'estampes* (under no. 1023a), noted that Koenigs's eye was essentially instinctive.

The international economic depression since 1929 and the rise of Hitler and the National Socialists combined to cause a dramatic reversal in Koenigs's fortunes. In order to fulfil his obligations Koenigs couldn't help but sell a substantial part of his collection. The major part of his collection at the time was on long term loan to the Museum Boymans in Rotterdam. The Rotterdam shipping magnate D.G. van Beuningen acquired part of this collection on 9 April 1940, days before the Nazi invasion of The Netherlands. This part is held by Museum Boymans van Beuningen.

Koenigs, who adopted Dutch nationality in 1939, strived to keep his collection in one piece and preferably in the Netherlands. He was happy with Museum Boymans to be the guardian of his collection. The selling and fracturing of what now is defined as his first collection saddened him deeply. However, notwithstanding the tragic developments preceding the war, Koenigs managed to retain a number of Old Master drawings, and also held on to his more modern works. With prescience, he deposited as much as possible of what remained of his collection that might have been classed as 'Entartete Kunst' in safe-keeping in the Stedelijk Museum, Amsterdam. Meanwhile, his collection of prints, including his cherished works by Toulouse-Lautrec, remained in his house in Haarlem. In addition to this, he continued collecting avidly, forming the so-called 'Second Collection'. The bulk of this group survived the war. His flat in Berlin was discovered miraculously intact at the end of the war, with part of the collection within it, meaning that a number of important Koenigs pictures in Germany remained in the family's possession.

Christie's is honoured to offer a selection of works from the Koenigs family collection across a number of sales in London and New York throughout 2021. From the wonderful oil *Wooded landscape near Deventer* by Meindert Hobbema, to an exquisite Cézanne watercolour, the collection presented for sale has its seminal moments in Henri Rousseau's *Sciérie aux environs de Paris*, a compelling oil portrait of the English-born café-concert star May Milton by Toulouse-Lautrec, as well as a group of his prints, including *La grande loge*, one of the artist's lithographic masterpieces, and a rare early Limoges enamel processional Cross.

Such diverse works epitomise the expansive range of Koenigs's taste as well as his innate eye for quality: from Old Master drawings, to Impressionist painting and applied arts, Koenigs continues to be remembered for his extraordinary eye, his passionate pursuit of works of the highest quality a fundamental part of his long lasting legacy as a collector.



PROPERTY OF HEIRS OF FRANZ KOENIGS

***95**

THÉODORE ROUSSEAU (FRENCH, 1812-1867)

Vallée et montagnes d'Auvergne

signed 'TH. ROUSSEAU' (lower left)

oil on paper laid down on panel

10¼ x 12⅞ in. (25.7 x 33 cm.)

Painted in 1830.

£15,000-20,000

US\$21,000-28,000

€18,000-23,000

PROVENANCE:

with Galerie Bernheim Jeune, Paris, 1889.

Anonymous sale; Galerie Weber, Berlin, 28 February 1928, lot 135.

Franz Wilhelm Koenigs (1881-1941), Haarlem,

thence by descent to the present owners.

LITERATURE:

M. Schulman, Théodore Rousseau, *Catalogue raisonné de l'oeuvre peint*, Paris, 1999, p. 89, no. 24, illustrated.

Rousseau was the leading painter of the Barbizon School, whose paintings breathed new life into French landscape painting. These artists were influenced not only by Camille Corot and his pioneering role in the emergence of a modern French school of landscape painting, but also by English painters such as John Constable and Dutch artists of the 17th century such as Salomon Ruysdael and Meindert Hobbema. As a leading

exhibitor at the *Salon* from the 1830s onwards, Rousseau's influence on the visual arts was immense. He established an artist's colony at Barbizon in 1848, where he worked closely with his great friend Jean-François Millet. Whereas the latter focussed on man's struggle to draw a living from the rural environment, Rousseau espoused a more harmonious view of nature as a benevolent force, in which man played no greater or lesser role than the trees, rocks and water that fill his paintings.

Often seeking out the most distinctive and uniquely French landscapes of the country, from the heights of the Auvergne (as in the present lot) to the marshy expanses of the Landes, Rousseau learned to capture vast, wild spaces with sweeping rhythms of colour and to animate his broad compositions with carefully observed meteorological phenomena and a highly individualized painterly touch.

The great critic Jules Castagnary wrote of the artist: 'Théodore Rousseau is the master. He is the king of landscape. From the great heights of his great and easygoing talent he dominates that glorious galaxy of landscape artists... What characterises Rousseau's general manner is his penetrating poetry. He doesn't exhibit any violent bias; he never sacrifices one detail to another, but only to the whole; he doesn't summarize varying effects to impose instead a single impression. He strives rather to maintain the balance of things and their natural relationship to each other. He finds the unity of his painting not in the simplification of material means, but in a carefully controlled strength of feeling.'

We are grateful to Galerie Brame & Lorenceau for confirming the authenticity of this work. The work is included in their Théodore Rousseau archives.

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

VARIOUS PROPERTIES

96

GUSTAVE COURBET (FRENCH, 1819-1877)

Les Gorges des Saillon

signed and dated '75/G. Courbet' (lower left); and with inscription 'Les Gorges des Saillon, le Géant dans le Valais, Suisse' (on the reverse)

oil on canvas

16¼ x 13 in. (41.2 x 33 cm.)

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Christie's, London, 23 January 2008, lot 40.

Anonymous sale; Christie's, London, 13 December 2016, lot 7.

Acquired from the above by a private collector, London.

Thence by descent.

Sarah Faunce compares the present work to *Paysage fantastique aux roches anthromorphes* (exh. cat. *Courbet*, Paris, Grand Palais, 1977-1978, no. 81), which features a similar construct of ladders set against the rock-face.

Most significantly, an almost identical human facial profile is created out of the boulder in the lower centre of the composition. This is not only a humoristic device which can be traced in the history of art back to Giuseppe Arcimboldo, but also reinforces Courbet's idea of his native land as being a living, breathing entity.

Typical of Courbet is the way in which the waterfall and rocks fill the entire picture plane, unframed by trees or sky. The subject is presented starkly as a single mass of matter, confronting the viewer, yet in this instance the eye is drawn closer by following the ladder to hidden points above.

Jean-Jacques Fernier intended to include the present work in his supplement to the catalogue raisonné on the artist as "*Courbet et collaboration*", on the basis that in his opinion Cherubino Pata may have assisted the artist in its creation.

Sarah Faunce authenticated this work on the basis of a photograph in 2008.



G. Courbet

***97**

JEAN-BAPTISTE-CAMILLE COROT (FRENCH, 1796-1875)

Vue prise des hauteurs de Châtillon en regardant vers Paris

signed 'Corot' (lower right)

oil on paper

9½ x 14⅞ in. (24 x 38 cm.)

Painted *circa* 1850-55.

£20,000-30,000

US\$29,000-42,000

€24,000-35,000

LITERATURE:

A. Robaut, *L'œuvre de Corot. Catalogue raisonné et illustré*, Paris, 1965, II, no. 828, illustrated.





FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR

98

JULES BRETON (FRENCH, 1827-1906)

Two Harvesters

signed 'Jules Breton' (lower right)

oil on canvas

29¼ x 24 in. (74.5 x 61 cm.)

Painted *circa* 1850-58.

£50,000-70,000

US\$69,000-97,000

€59,000-81,000

PROVENANCE:

with Dean Herrick, Johannesburg.

Anonymous sale; Sotheby's, London, 26 November 1986, lot 25.

with Pym's Gallery, London,

Purchased from the above by the parents of the present owners.

We would like to thank Annette Bourrut Lacouture and Marie-Isabelle Pinet for confirming the authenticity of this painting based on photographs, which will be included in their forthcoming catalogue raisonné on the artist.





■99

HENRY DAWSON, R.B.A. (BRITISH, 1811-1878)

On the Ribble, near Preston, Harvest time

signed and dated 'H Dawson/1866' (lower right)

oil on canvas

40 x 60 in. (101.6 x 152.5 cm.)

£6,000-8,000

US\$8,300-11,000

€7,000-9,300

PROVENANCE:

Mr Redfurn, by whom purchased from the artist.
with Owen Edgar Gallery, London, 1984.

EXHIBITED:

London, Royal Academy, 1866, no. 316.

LITERATURE:

A. Dawson, *The Life of Henry Dawson, Landscape Painter 1811-1878*, London, 1891, p. 91.

AN ELEGANT EYE:

The Property of a Distinguished Collector



•100

BENJAMIN WILLIAMS LEADER, R.A. (BRITISH, 1831-1923)

Water Lillies

signed and dated 'B.W. LEADER. 1915.' (lower right), further signed, inscribed and numbered 'No 4. Water Lillies./B.W. Leader-' (on the reverse) and further signed and inscribed ' "Water Lillies, Thames Village"/ B.W. Leader R.A.' (on a label attached to the reverse)

oil on panel

16 x 24 in. (40.7 x 61 cm.)

£5,000-7,000

US\$7,100-9,900

€5,800-8,100

PROVENANCE:

with Henry J. Mullen, Harrogate.

Wargrave Manor, Wargrave, Berks; Knight, Frank & Rutley, 15 June 1966, lot 500.

EXHIBITED:

London, Royal Academy, 1915, no. 454.

LITERATURE:

R. Wood, *Benjamin Williams Leader, RA 1831-1923: His Life and Paintings*, Woodbridge, 1998, p. 131.

TO BE SOLD WITHOUT RESERVE

PROPERTY FROM A PRIVATE COLLECTION

■101

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

A Brook in the Meadows

signed and dated 'T. Sidney Cooper R.A./1872' (lower right) and further signed, inscribed and dated 'N 3/A Brook in the Meadows./T. Sidney. Cooper. R A/42 Chepstow Villas/Bayswater/London/1872' (on the artist's label attached to the reverse)

oil on canvas

56¼ x 46¼ in. (142.8 x 117.5 cm.)

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

PROVENANCE:

David Jardine (1827-1911), Highlea, Liverpool (†); Christie's, London, 16 March 1917, lot 83 (370 gns to Agnew).

EXHIBITED:

London, Royal Academy, 1872, no. 958.

Liverpool, Liverpool Art Club, 1881, no. 35, lent by David Jardine.

LITERATURE:

Kentish Gazette, 2 April 1872.

K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.: His Life and Work*, David Leathers Publishing, 2011, pp. 365-6, no. O.1872.5, listed incorrectly as 36¼ x 53½ in.

The present picture was exhibited by Cooper at the Royal Academy in 1872 when it was purchased by David Jardine, a partner in Farnworth & Jardine, a Liverpool timber brokers. Jardine amassed a large collection of paintings, mostly through Agnew's, over 140 of which were sold in these Rooms in March 1917.

At some stage the picture was confused with another Cooper from the same year and part of the history of the two paintings has been merged in Kenneth Westwood's catalogue raisonné. It has been in the family of the current owner since at least 1940.



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR

102

**JOHANN BERNARD KLOMBECK (DUTCH, 1815-1893) AND
EUGÈNE JOSEPH VERBOECKHOVEN (DUTCH, 1798-1881)**

Winter Time

signed and dated 'J B Klombeck ft/ 1872/ Eugène Verboeckhoven' (lower left)
oil on canvas
35¾ x 47⅝ in. (91 x 121 cm.)

£30,000-50,000

US\$42,000-69,000
€35,000-58,000

PROVENANCE:

J.R. Armitage Esq., Thornfield, Bradford.
Their sale; Christie's, London, 25 January 1908, lot 129, as *A Road through a
forest, with peasants and animals; Winter*.
Acquired at the above sale by Wright
with Pym's Gallery, London.
Purchased from the above by the parents of the present owners.







VARIOUS PROPERTIES

***103**

PETRUS VAN SCHENDEL (BELGIAN, 1806-1870)

A private concert

signed and dated 'P van Schendel fecit 1844' (lower left)
oil on panel
21¼ x 17½ in. (54 x 44 cm.)

£12,000-18,000

US\$17,000-25,000
€14,000-21,000

PROVENANCE:

with J. Minderhoud, Middelburg.
Baron van Schwartzberg, Gaasterland.
By whom gifted to Mr. M. Baukema, *circa* 1950,
thence by descent to the family of the present owner.

EXHIBITED:

Groningen, *Exhibition of living artists, 1845*, no. 206, as *Eene Dame op de Guitarre spelende, terwijl haar beminde in stilte is binnengekomen, bij kaarslicht* (A lady playing the guitar, while her lover is entering silently, by candlelight).
London, *The Royal Society of British Artists, 1847* no. 484, as *The Echo-Effect of Light and Shade*.

We are grateful to Dr. Jan de Meere for his assistance in authenticating and cataloguing the present lot.

For more information about this lot visit www.christies.com



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

104

PETRUS VAN SCHENDEL (BELGIAN, 1806-1870)

At the fair

signed 'P van Schendel' (lower right)

oil on panel

21 $\frac{7}{8}$ x 28 $\frac{1}{2}$ in. (55.5 x 72.5 cm.)

Painted in 1834.

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Kende Galleries Inc., New York, 10 September 1952, lot 49, as *Carnival by Candlelight*.

Private collection, Belgium.

Their sale; Christie's, London, 12 July 1968, lot 160, as *Figures in a Dutch Square at Night, with a quack doctor and a man playing a trumpet at a table to the left*.

with Polak Gallery, London.

Purchased from the above in 1980, thence by descent.

LITERATURE:

J. M.M. de Meere, *Petrus van Schendel (1806-1870). Een leven tussen licht en donker*, Leiden, 2012, pp. 73, no. 150, illustrated.

Petrus van Schendel's paintings are particularly known for the artistry in his handling of artificial light. Careful positioning of the light source takes up a vital part in van Schendel's so-called *nocturnes*, or candle- or moonlit scenes. In the present lot, an early work by the artist, the composition is filled with activity, from the trumpet playing figure in the foreground to the 'quack-doctor' figure in the background, and all are characteristically illuminated by various points of light which help to illuminate the busy fair below the moonlit sky.

We are grateful to Dr. Jan de Meere for his assistance in authenticating and cataloguing the present lot.

For more information on this lot visit www.christies.com



VARIOUS PROPERTIES

•*105

CARL VILHELM HOLSØE (DANISH, 1863-1935)

Sewing

signed 'C.Hölsøe' (lower right)

oil on canvas

17¼ x 18¾ in. (44 x 48 cm.)

Painted *circa* 1910-20.

£7,000-10,000

US\$9,700-14,000

€8,200-12,000

PROVENANCE:

Private collection, Sweden.

TO BE SOLD WITHOUT RESERVE

This intimate scene depicts the artist's wife, Emilie Heise, sewing.



PROPERTY OF A PRIVATE DANISH COLLECTOR

106

PEDER SEVERIN KRØYER (DANISH, 1851-1909)

Ronda

signed with initials, inscribed and dated 'SK/Ronda/ 9 april/ 78' (lower left)
oil on canvas
11 x 14¼ in. (28 x 36 cm.)

£20,000-30,000

US\$29,000-42,000
€24,000-35,000

PROVENANCE:

P.S. Krøyer estate auction, Charlottenborg, Copenhagen, 5-7 December 1910
(according to a seal on the reverse).
F. Kier, Denmark.
Private collection, Germany.
Private collection, Denmark.

EXHIBITED:

Vikersund, Stiftelsen Modums Blaafarveværket, *Peder Severin Krøyer: 1851-1909*, 2 May- 30 September 1992 (according to a label on the reverse).

LITERATURE:

H.C. Christensen, *P.S. Krøyer, Fortegnelse over hans oliemalerier*, Copenhagen, 1923, p. 32, no. 191.

In a letter to his mother, Krøyer described his journey to Ronda in Spain as "...a magnificent journey over the mountains, all of us on the back of horses ... we saw the lush valleys, great mountain landscapes from the heights and also recently we experienced first hand the Spanish people, authentic and unspoiled, especially in a right old "Røverbj", in which we spent the night in a small hostel." The pinnacle of this journey, from 7th-11th April 1878, was the village of Ronda: "Finally we arrived at Ronda, a highly picturesque village, one of the most interesting I have seen in Spain, built at the top of a rock which was split in two by an extremely deep gorge, down through which a wide mountain stream which formed large waterfalls flowed. It was truly impressive to go down in the gorge along the waterfalls and the picturesque Moorish water mills and to see the village high up and the large masonry bridge which connected the two parts". (L.V.Ebbesen et al. *Krøyer An International Perspective*, Copenhagen, 2012, exh. cat., p. 175).

For more information on this lot visit www.christies.com



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR

107

MARIUS VASELON (FRENCH, 1841-1924)

Roses, Poppies, Hollyhocks, Pansies and Wisteria in a stone urn supported by putti on a plinth

signed and dated 'Marius Vasselon/ 1863.' (lower left)

oil on canvas

59 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in. (150 x 100 cm.)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000



108

JEAN-PIERRE LAYS (FRENCH, 1825-1887)

Roses, Poppies, Honeysuckle and Polyanthus, in a urn on a stone ledge

signed and dated 'Lais 1860.' (lower right)

oil on canvas

41¼ x 29 in. (106 x 73.5 cm.)

£7,000-10,000

US\$9,800-14,000

€8,200-12,000



109

CHRISTIAN JUEL MÖLLBACK (DANISH, 1853-1921)

Floral still lives

signed and dated 'Ch. Möllback/ 83' (lower left)

oil on canvas

10¼ x 8½ in (26 x 20.5 cm.)

a pair (2)

£5,000-7,000

US\$6,900-9,700

€5,900-8,100

PROVENANCE:

with Pym's Gallery, London.

Purchased from the above by the parents of the present owners.



VARIOUS PROPERTIES

110

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

The child

signed and dated '1926 Reid Dick'

plaster, bronzed

22 $\frac{7}{8}$ in. (58 cm.) high; 13 $\frac{3}{8}$ in. (34 cm.) wide

£4,000-6,000

US\$5,600-8,300

€4,700-7,000

An influential figural and portrait sculptor, Sir William Reid Dick served as a member of the Royal Society of British Sculptors, a trustee of the Tate Gallery, and held the position of the King's sculptor, and subsequently the Queen's. Commissions executed by Reid Dick are now held in such prestigious collections as the National Portrait Gallery, the Royal Collection, and the Tate.

The present sculpture is a plaster model of a marble given by the artist to the Royal Academy in 1929 (inv. 03/1711). The marble was Reid Dick's 'Diploma Work' deposited on his election as an Academician and was exhibited the same year it was gifted. Two years prior another sculpture of the same name was exhibited at the Royal Academy, noted as being carved in 'stone' (*The Exhibition of the Royal Academy of Arts*, 1927, p. 93).







PROPERTY FROM A PRIVATE COLLECTION

λ111

PAUL SIEFFERT (FRENCH, 1874-1957)

Reclining nude

signed 'P. Sieffert.' (lower left); and further signed and numbered 'P. Sieffert. No. 467.' (on the reverse)

oil on canvas

21½ x 32 in. (54.3 x 81.2 cm.)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000



VARIOUS PROPERTIES

112

SIR JAMES JEBUSA SHANNON, R.A., R.B.A., R.H.A. (BRITISH, 1862-1923)

Nude on a tiger skin

oil on canvas

14¾ x 23¾ in. (37.5 x 59.4 cm.)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000

PROVENANCE:

The artist's estate, and by descent to his daughter Kitty Keigwin and her husband Walter Skarrat Keigwin, and by descent to their daughter Julia.

Anonymous sale; Sotheby's, London, 13 November 2012, lot 36.

EXHIBITED:

Possibly, London, Leicester Galleries, *Paintings by the Late James J. Shannon, R.A., 1923*, no.1 or 5, as 'Study of a Nude Figure'.

Shannon enjoyed international success as a portrait specialist from the 1880s through the first decades of the twentieth century. Occasionally, however, he explored subjects designated by one reviewer as 'works in which the conditions of orthodox portraiture did not have to be observed.' The artist executed very few finished works featuring the nude female figure, among them *The Bathers* and the *Green Apple* (both circa 1921), both of which were included in a small exhibition of paintings from Shannon's estate held at London's Leicester Galleries a few months following his death. Admired by critics as 'delicious indulgences' painted by the artist whose activity as a portraitist had been curtailed by ill health, these excursions outside of his usual subject matter were positive demonstrations of a talent limited by the restrictions of portraiture. The present canvas depicting a lithesome young model is possibly one of two works in the Leicester exhibition listed as *Study of a Nude Figure*. The solidly modelled form of the figure contrasts markedly with the freely painted backdrop and tiger skin on which she reclines. The bright yellow and blue passages of colour are characteristic of the palette of the artist's late years.

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

PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ113

HERMENEGILDO ANGLADA CAMARASA (SPANISH, 1871-1959)

Sola en el palco

signed 'H. Anglada Camarasa' (lower right)

oil on panel

12 $\frac{5}{8}$ x 13 $\frac{3}{8}$ in. (32 x 34 cm.)

Painted in 1911- circa 1952.

£50,000-70,000

US\$69,000-97,000

€59,000-81,000

PROVENANCE:

Mir Amorós, Barcelona (by 1981).

with Galeria Manel Mayoral, Barcelona.

Acquired from the above by the present owner in 1997.

EXHIBITED:

Barcelona, La Pinoteca, *H. Anglada Camarasa*, June 1952, as *Proyecto para un retrato*.

LITERATURE:

F. Fontbona and F. Miralles, *Anglada-Camarasa*, Barcelona, 1981, p. 298, no.

G12 as *Proyecto para un retrato*.

The present lot is accompanied by a certificate from F. Fontbona and F. Miralles dated 24 February 1998, no. 403.



PROPERTY FROM AN IMPORTANT
COLLECTION OF WORKS
BY DE LÁSZLÓ
(LOTS 114-116, 123, 125 & 126)

114

PHILIP ALEXIUS DE LÁSZLÓ (BRITISH, 1869-1937)

Mrs Winfield Sifton, née Jean Gazlay Donaldson

signed and dated 'P.A. de Laszlo/ LONDON. 1916 May.' (lower right)

oil on canvas

38½ x 26 in. (97.8 x 66.1 cm.)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, c. 1975-76 (untraced).

with Uno Langmann Gallery, Vancouver.

Anonymous sale; Christie's, South Kensington, 8 July 2015, lot 81, where purchased by the present owner.

LITERATURE:

De László Archive (DLA) 048-0022, letter from Winfield Sifton to de László, 13 October 1915.

DLA048-0023, letter from Mrs Winfield Sifton to de László, 24 February 1916.

DLA048-0024, letter from Winfield Sifton to de László, 31 May 1916.

The de Laszlo Archive Trust, *The Catalogue Raisonné of Works by Philip de László(1869-1937)* [online], cat. no. 11227.

Jean Gazlay Donaldson was born on 12 March 1893 in Nutley, New Jersey. Known in the press of the 1920s and 1930s as the 'Best Dressed Woman in Europe', she married six times in all, including the Egyptian Prince Mohammed Sabit Bey in 1925, and only a year later she married Paul Dubonnet, of the aperitif wine making family.

This portrait was painted in London, the sitter having travelled there with her Canadian husband Captain Winfield Sifton. He was painted in uniform by de László in March 1916. Sittings took place in May and Sifton was very pleased with the finished portrait: 'I have just arrived home to find your wonderful portrait of Mrs. Sifton here. It really is both a remarkable painting and a remarkable likeness. I am indeed most fortunate to have such a portrait of my wife and wish to tell you how much I appreciate it.'

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



PROPERTY FROM AN IMPORTANT
COLLECTION OF WORKS
BY DE LÁSZLÓ
(LOTS 114-116, 123, 125 & 126)

115

PHILIP ALEXIUS DE LÁSZLÓ (BRITISH, 1869-1937)

Portrait of Princess Nina Georgievna (1901-1974)

signed and dated 'P. A. de László/London. 1915. March 31.' (lower right)

oil on board

32 x 22½ in. (81.3 x 57 cm.)

£15,000-25,000

US\$22,000-35,000

€18,000-29,000

PROVENANCE:

Grand Duchess Marie Georgievna (1876-1940).

Princess Nina Georgievna (1901-1974).

Prince David Pavlovich Chavchavadze (1924-2014), and by descent.

Property from the descendants of Grand Duke George Mikhailovich; Christie's, London, 30 November 2015, lot 33, where purchased by the present owner.

LITERATURE:

The de Laszlo Archive Trust, *The Catalogue Raisonné of Works by Philip de László(1869-1937)* [online], cat. no. 1225.

Grand Duke George Mikhailovich (1863-1919) was the third son of Grand Duke Michael Nikolaevich (1832-1909) and the grandson of Emperor Nicholas I (1796-1855). In 1900, he married Princess Marie Georgievna (1876-1940), the second daughter of George I, King of the Hellenes (1845-1913), and Queen Olga (1851-1926), née Grand Duchess Olga Konstantinovna of Russia. The couple had two daughters, Nina (1901-1974) and Xenia (1903-1965). The family lived at Mikhailovskoe, the St Petersburg palace of Grand Duke Michael Nikolaevich, before settling at their Crimean estate, Kharaks, in 1907.

Grand Duchess Marie and the children left Russia for England in the summer of 1914, intending to stay there for three weeks. However, when the First World War broke out, they were forced to stay in England, never to return to Russia. Grand Duke George, who had been granted permission to live in Finland in 1917, was later arrested and exiled to Vologda. By July of 1918, he had been sent back to Petrograd and imprisoned, along with his brother Grand Duke Nicholas Mikhailovich (1859-1919) and their cousin Grand Duke Paul Alexandrovich (1860-1919). In January 1919, the three grand dukes were executed by a Bolshevik firing squad at the Peter and Paul Fortress.

While in England, Grand Duchess Marie dedicated her efforts to establishing and managing several military hospitals in Harrogate, where she lived with her daughters. King George V awarded her the Royal Red Cross for her tireless and generous efforts. Between the months of March and April 1915, Grand Duchess Marie commissioned portraits of her two beautiful daughters by one of London's most celebrated artists of the time, Philip Alexius de László. Having painted portraits of some of the most influential figures of his day, by the time the Hungarian born de László moved to London in 1907, his career and reputation were firmly established, having received numerous medals of honour for his artistic achievements. An accomplished and exceptionally talented portraitist, de László captured the beauty and innocence of the two young girls with great sensitivity as well as accuracy.

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



PROPERTY FROM AN IMPORTANT
COLLECTION OF WORKS
BY DE LÁSZLÓ
(LOTS 114-116, 123, 125 & 126)

116

PHILIP ALEXIUS DE LÁSZLÓ (BRITISH, 1869-1937)

Comtesse Robert de Pourtalès, née Marie Elisabeth van Rijck

signed and indistinctly dated 'P A de László/London 1914/Okt. 3' (lower right)

oil on board

24 $\frac{3}{8}$ x 18 $\frac{3}{8}$ in. (63.2 x 48 cm.)

£7,000-10,000

US\$9,900-14,000

€8,200-12,000

PROVENANCE:

Possibly given to a relation of the artist in Budapest;

Anonymous sale; Bizományi Áruház Vállalat, Budapest, 57. auction, May 1982, lot 118.

Anonymous sale; Virág Judit Galéria, Budapest, 19 May 2014, lot 42, where purchased by the present owner.

De László was first commissioned to paint Comtesse de Pourtalès in Paris in early 1914. He must have been delighted by her vivacious beauty and asked her to sit for him again in September and October that year. He made four further study portraits of her at his studio in London, not as commissions but for his own artistic enjoyment. He presented one to Comtesse de Pourtalès in thanks for giving him the sittings.

Marie Elisabeth van Rijck van Rietwyk was born 18 March 1886 in Paris, the daughter of Willem Van Rijck from Batavia (1824-1898) and Clara Hoevenar Van Geldrop from Geldrop (1848-1932). After the early death of her father she and her younger siblings William and Clara were raised by their mother. On 25 June 1906 in Paris she married Comte Robert de Pourtalès (1874-1917), son of Albert de Pourtalès and Henriette Joly de Bammerville. The family resided at Château de Bandeville, Saint-Cyr-sous-Dourdan, Essonne. They had two sons, Gérard (born 1908) and James (born 1911).

She died at home, 9 rue Louis David, Paris, on 17 January 1917 and she is buried in the cemetery at Passy.

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



PROPERTY OF A LADY

***117**

PHILIP ALEXIS DE LÁSZLÓ (BRITISH, 1869-1937)

Portrait of Wilhelmine Preetorius

signed, inscribed and dated 'L F/1896 tiefer Verehrung [with great esteem]' (lower left) and inscribed vertically 'ELMA.' (upper left)

oil on canvas

22 x 18¼ in. (55.9 x 46.4 cm.)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

The sitter, and by descent to the present owner

LITERATURE:

NSzL150-0037, letter from de László to Lippich, 22 October 1896.

NSzL150-0038, letter from de László to Lippich, 28 October 1896.

NSzL150-0039, letter from de László to Lippich, 18 November 1896.

DLA070-0027, postcard from Elma Preetorius to de László, 24 February 1898.

DLA039-0029, letter from Wilhelm Preetorius to de László, 16 August 1916.

DLA015-0010, letter from Wilhelm Preetorius to de László, 31 December 1923.

O. Rutter, *Portrait of a Painter*, London, 1919, pp. 153-154.

D. Hart-Davis and C. Corbeau-Parsons, *De László: His Life and Art*, Yale, 2010, p. 47.

The de Laszlo Archive Trust, *The Catalogue Raisonné of Works by Philip de László(1869-1937)* [online], cat. no. 12564.

Wilhelmine Preetorius, known as Elma, was born in Mainz on 15 August 1878, the daughter of Wilhelm Preetorius (1852-1924) and his wife Marie Emilie, née Michell (1857-1934).

Wilhelm, who was an early admirer of de László's work, chose to accommodate his guest in a hotel rather than in his own house, as, in the artist's words: 'his elder daughter, Elma, was very attractive and rather a flirt. I was almost twenty-five, and she was only eighteen, with rich dark hair, pale, well-dressed, and enterprising-looking. While I was changing he hurried home, and to prevent Elma from taking too much interest in me told her (with the connivance of his wife) that I was a very delicate, rather consumptive-looking young man!'

De László spent three weeks in Mainz and 'felt happy from morning till night. I had my meals with the family: and the consumptive young painter did not resent the girl flirt! I became a member of the family.' During his stay de László made in addition to the present portrait, which well reflects Elma's flirtatiousness, two more portraits of her: a more formal seated three-quarter-length and a lively head study. He also painted her sister Friedel twice. The two girls adored the young painter and after their initial meeting he would send them postcards and little gifts of coins and sweets. They stayed in contact until long after Elma and Frieda were both married.

On 2 June 1899 Elma married Max Ibach, a piano maker from Wuppertal. They had a son, René - named after his mother's brother - and a daughter, Ruth. Tragedy beset the family: in a letter from 16 August 1916, her father Wilhelm Preetorius wrote to de László: 'You may have heard about the death of Elma's husband but probably not that we also lost René on 28 December 1915. He couldn't cope with the demands that were made on him and took his own life in an attack of melancholy.'

In December 1923 Elma married again, 'a Swedish judge, Oláf Wickman og Rundelsgaten, in Malmö. The wedding was held quietly in Malmö on the 11th of this month. Wickman is a good looking dark haired man, as tall as Elma and the same age, a clean-shaven English type and very kind, and we hope that he will bring lasting happiness to Elma who has gone through such difficult times.'

Elma died on 25 December 1964.

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



L.F.

L.F.
1898

in helfer Beziehung

A COLLECTION OF WORKS BY PAUL-CÉSAR HELLEU (LOTS 118-122)



***118**

PAUL-CÉSAR HELLEU (FRENCH, 1859-1927)

Four head studies of a lady, traditionally identified as Mrs Gertrude Vanderbilt Whitney

signed 'Helleu' (lower left)

red and white chalk, pencil and charcoal on paper
16¾ x 24½ in. (42.3 x 62 cm.)

£3,000-5,000

US\$4,200-6,900
€3,500-5,800

PROVENANCE:

Private collection, New York.

Anonymous sale; Christie's, London, 21 November 1996, lot 83.

Acquired at the above sale by the present owner.

Madame Paulette Howard Johnston confirmed the authenticity of this lot on the basis of a photograph in 1996.

We are grateful to Les Amis de Paul-César Helleu for confirming the authenticity of this work, which has been registered in their archive as n° APCH DE1-1756.



***119**

PAUL-CÉSAR HELLEU (FRENCH, 1859-1927)

Portrait of Constance Herbert, second Marchioness of Ripon

signed 'Helleu' (lower left)

charcoal on paper laid down on card

12¾ x 9¼ in. (31.5 x 23.5 cm.)

£2,000-3,000

US\$2,800-4,200

€2,400-3,500

PROVENANCE:

Private collection, United Kingdom.

Anonymous sale; Christie's, London, 22 November 1996, lot 161.

Acquired at the above sale by the present owner.

Madame Paulette Howard Johnston confirmed the authenticity of this lot on the basis of a photograph in 1996.

We are grateful to *Les Amis de Paul-César Helleu* for confirming the authenticity of this work, which has been registered in their archive as n° APCH DE-3143.



120

***120**

PAUL-CÉSAR HELLEU (FRENCH, 1859 - 1927)

Six Studies of the head of a Lady traditionally identified as Mrs. Gertrude Vanderbilt Whitney (recto); A lady seated on a chair (verso)

signed 'Helleu' (lower left)
red and white chalk, pencil and charcoal on paper
17½ x 22 7/8 in. (44.5 x 58 cm.)

£3,000-5,000

US\$4,300-7,000
€3,500-5,800

PROVENANCE:

Private collection, America.
Their sale; Christie's, London, 21 November 1996, lot 84.
Acquired at the above sale by the present owner.

Madame Paulette Howard Johnston confirmed the authenticity of this lot on the basis of a photograph in 1996. Paulette Howard-Johnston and Frédérique de Watrigant considered the sitter to be Gertrude Vanderbilt. We are grateful to Les Amis de Paul-César Helleu for confirming the authenticity of this work, which has been registered in their archive as n° APCH DE1-1754.

***121**

PAUL-CÉSAR HELLEU (FRENCH, 1859-1927)

Portrait de femme au chapeau à plumes

signed 'Helleu' (lower right)
red and white chalk, pencil and charcoal on paper
29¾ x 25 in. (75.7 x 63.5 cm.)

£4,000-6,000

US\$5,700-8,400
€4,700-7,000

PROVENANCE:

Anonymous sale; Maître Guy Loudmer, Paris, 10 June 1996, lot 62.
Private collection, France.
Their sale; Christie's, London, 21 November 1996, lot 82.
Acquired at the above sale by the present owner.

Madame Paulette Howard Johnston confirmed the authenticity of this lot on the basis of a photograph in 1996. We are grateful to Les Amis de Paul-César Helleu for confirming the authenticity of this work, which has been registered in their archive as n° APCH DE1-1758.

196

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



***122**

PAUL-CÉSAR HELLEU (FRENCH, 1859-1927)

Jeune femme allongée

signed 'Helleu' (lower left)
red and white chalk, pencil and charcoal heightened with white on paper
15¼ x 26¾in. (38.5 x 67 cm.)

£2,000-3,000

US\$2,900-4,200
€2,400-3,500

PROVENANCE:

Anonymous sale; Machoir & Bailly, Versailles, 11 November 1990, lot 241.
Anonymous sale; Audap Picard Solanet & Associés, Paris, 18 June 1997, lot 8.

We are grateful to *Les Amis de Paul-César Helleu* for confirming the authenticity of this work, which has been registered in their archive as n° APCH DE1-1641.





PROPERTY FROM AN IMPORTANT
COLLECTION OF WORKS
BY DE LÁSZLÓ
(LOTS 114-116, 123, 125 & 126)

123

PHILIP ALEXIUS DE LÁSZLÓ (BRITISH, 1869-1937)

Mrs Philip de László, née Lucy Guinness

with inscription 'Mrs P. A. de László' (on the reverse)

oil on board

32¾ x 27 in. (83.2 x 68.6 cm.)

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

PROVENANCE:

By descent in the artist's family until sold,

Anonymous sale; Christie's, London, 12 December 2013, lot 26, where purchased by the present owner.

LITERATURE:

Studio Inventory, p. 21 (121).

Lucy Madeline Guinness (1870-1950) was the daughter of Henry Guinness of Burton Hall, Stillorgan, Co. Dublin and his wife Emelina Brown. She first met the artist Philip de László in Munich in 1892 but her family did not allow them to marry until 1900. Lucy was extremely supportive of her husband's career and wrote detailed diaries which vividly describe his work as she travelled with him across Europe and the United States fulfilling portrait commissions.

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



PROPERTY FROM A PRIVATE COLLECTION

124

PHILIP ALEXIUS DE LÁSZLÓ (BRITISH, 1869-1937)

Portrait of Mrs Robert Celestin Guinness (Dickie), seated half-length, wearing a red brocade stole over her black velvet dress, drop earrings and holding her pearl necklace in her right hand

signed and dated 'de László/1935 XII' (lower left)

oil on canvas

35¼ x 26¼ in. (89.5 x 64.7 cm.)

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

PROVENANCE:

The sitter, and by descent in the family.

LITERATURE:

Sitters' Book, vol. II, p. 85 as 'Dickie Guinness Oct. 24th 1935'.

Laib No.: L19552 (364)/C 11 (12) as 'Miss Guinness [sic]'.

N.P.G. Album 1935, p. 37a.

DLA121-0139, letter from de László's secretary Eileen Abernethy to Robert Celestin Guinness, 25 June 1935.

P. de László, *June-November 1935 diary*, Private Collection, 22 October 1935 entry, pp. 136-137.

In October 1934 de László recorded four sittings with his sitter, wife of Lucy de László's nephew, Robert Celestin Guinness. He described her as: 'a great charmeur [sic] & flirt - she is most paintable - will get a good one.' The artist made two preparatory drawings for the portrait both of which remained in his studio until his death.

The artist evidently enjoyed painting the portrait and wrote to his sitter's husband at Christmas 1935 with much admiration: 'Your so warmly expressed appreciative letter about Dickie's portrait gave me much pleasure - [&?] glad to know that you think I have succeeded to trans-mit on the canvas her most sympathetic perso-nality. I can only reciprocate in saying it was a great pleasure to me to paint her portrait - I had a most understanding sympathetic sitter in her. We both much look forward to see you both in your home. The portrait in its permanent home.'

Letters in the de László archive show that an honorarium of £300 was paid for the portrait, a special price given that she was a member of the Guinness family. The artist typically charged £700 for finished portraits of this size.

Dorothy Bingham was born 15 May 1896 in Chelsea, London, daughter of Henry E. Bingham and his wife Emily Robinson. She married James D. Hyem in 1916, in Chelsea, and they subsequently divorced. On 24 December 1929 in Marylebone she married stockbroker Robert Celestin Guinness (1893-1970). He was the son of Geoffrey Gwynne Guinness (1864-1923), Lucy de László's elder brother, and Severine Curutchet from Buenos Aires. She was known to her family as 'Dickie' and they remembered her as being vivacious and amusing, with an extremely warm personality, as well as a devoted wife and mother. She died in a nursing home in Brighton on 1 May 1983.

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



PROPERTY FROM AN IMPORTANT
COLLECTION OF WORKS
BY DE LÁSZLÓ
(LOTS 114-116, 123, 125 & 126)

125

PHILIP ALEXIUS DE LÁSZLÓ (BRITISH, 1869-1937)

Viscountess Byng of Vimy, née Marie Evelyn Moreton, half-length, wearing a dark stole over her dress, drop earrings, a long necklace and a Prince of Wales feather brooch at her breast

signed and dated 'László / 1917.I.4. LONDON' (lower left)

oil on canvas

32½ x 25½ in. (82.5 x 64.5 cm.)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000

PROVENANCE:

Private Collection, UK.

Anonymous sale; Bonham's, London, 23 June 2015, lot 110, where purchased by the present owner.

LITERATURE:

Laib L8326(428) / C4(3).

N.P.G. Album 1912-16, p. 30.

O. Rutter, *Portrait of a Painter*, London, 1939, p. 308.

J. Williams, *Byng of Vimy: General and Governor General*, London, 1983, illustrated, pl. 37.

The de Laszlo Archive Trust, *The Catalogue Raisonné of Works by Philip de László(1869-1937)* [online], cat. no. 3678.

This portrait was painted in 1917, an exceptionally busy year for de László. Much of his time was spent painting portraits of officers about to depart for the front or briefly home on leave. This was an anxious period for Lady Byng. Her husband was serving as Commander of the Canadian corps in France, whose greatest feat, the capture of Vimy Ridge, occurred soon after this portrait was painted. Lord Byng was himself painted by de László in 1908 and again in 1933.

Marie Evelyn Moreton was the only child of Sir Richard Charles Moreton (1846-1928) and his wife Janie Ralli (1847-1929). Her father worked as comptroller of Rideau Hall, the Governor General's residence in Canada during the tenure of the Marquess of Lorne (1878-1883). The Prince of Wales brooch Lady Byng wears in this portrait may have been a gift to her father or mother during the future King George V's visit to Canada in 1882.

She married Sir Julian Hedworth Byng on 30 April 1902, he having proposed while serving in South Africa during the Boer War (1899-1900). He kept her cabelled reply, 'Yes, return immediately, Evelyn', on his desk for the rest of his life. Byng was appointed Governor General of Canada in 1921. For the next five years he and Lady Byng travelled extensively throughout the country, more so than any of his predecessors. They particularly loved ice hockey and in 1925 Lady Byng presented a trophy to the National Hockey League, which is awarded each season in recognition of sportsmanship and excellence in play. It is now known as the Lady Byng Memorial Trophy.

They returned to England in 1926 and Byng was raised in the peerage as Viscount and promoted to the rank of Field Marshal. Lady Byng was created Dame of Grace of the Order of St John of Jerusalem. Lord Byng died in 1935 and Lady Byng returned to Canada during the Second World War to live with friends. She died in 1949. There were no children of the marriage.

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



PROPERTY FROM AN IMPORTANT
COLLECTION OF WORKS
BY DE LÁSZLÓ
(LOTS 114-116, 123, 125 & 126)

■126

PHILIP ALEXIUS DE LÁSZLÓ (BRITISH, 1869-1937)

Lady Orr-Lewis, née Maude Helen Mary Booth

signed, inscribed and dated 'de László/1917/VIT.' (upper left)

oil on canvas

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

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

PROVENANCE:

with Uno Langmann Gallery, Vancouver.

Anonymous sale; Christie's, South Kensington, 8 July 2015, lot 85, where purchased by the present owner.

LITERATURE:

Sitters' Book II, f. 9: Maude Orr-Lewis, 5 March 1917.

Laib L8555(678) / C15(22) Mrs. Lewis.

N.P.G., *1917-21 album*, p. 60.

Lady Orr-Lewis signed the artist's sitters' book on 5 March 1917, an extremely busy time for the artist as he was painting portraits of officers about to depart for the front or briefly home on leave. A few short months later he would find himself imprisoned as an enemy foreign national, owing to his Hungarian birth.

Maude Helen Mary Booth was born in Montreal, the only daughter of William Booth of London, Ontario. On 18 June 1896 she married businessman Sir Frederick Orr-Lewis, 1st Bt (1860-1921) who was President of the Canadian holdings of Vickers Ltd. and survived the sinking of *RMS Lusitania* in 1915. She married secondly, in 1929, James Sinclair Grant-Milne who was later executed as a member of the French Resistance during the Second World War.

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





PROPERTY OF A PRIVATE COLLECTOR

***127**

HEINRICH VON ZÜGEL (GERMAN, 1850-1941)

Drei Kühe am Bach (Three cows by a river)

signed and dated 'H Zügel 1914' (lower left)

oil on canvas

25½ x 36¼ in. (92 x 123 cm.)

£7,000-10,000

US\$9,700-14,000

€8,200-12,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 June 1984, lot 104.

EXHIBITED:

Pittsburgh, *Eighteenth Annual Exhibition at the Carnegie Institute*, 30 April - 30 June 1914, no 342.

LITERATURE:

Exh. cat., *The Catalogue of the Eighteenth Annual Exhibition at the Carnegie Institute*, p.306, no. 342, illustrated pl. 342.

TO BE SOLD WITHOUT RESERVE

Property from
A Private European Collection



■*128

EDWIN SHERWOOD CALVERT, R.S.A. (BRITISH, 1844-1898)

The young shepherdess and her goat in a springtime pasture

signed 'E.S. CALVERT' (lower left)

oil on canvas

36 x 72¼ in. (91.4 x 177.8 cm)

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Waddington's, Toronto, 2 December 2008, lot 154.
with The Fine Art Society, London, where purchased by the present owner in
June 2009.

Calvert was a disciple and follower of Corot. Painting in northern France, his later work was pastoral and idyllic as seen in the present picture. They are rarely given a specific title or location in order to enhance the sense of reverie.



VARIOUS PROPERTIES

•129

ALEXANDER M. ROSSI (BRITISH, 1840-1916)

A summer's day on the beach

signed 'A M Rossi' (lower right)

oil on canvas

13½ x 20¾ in. (34.3 x 51.8 cm.)

£5,000-7,000

US\$6,900-9,700
€5,900-8,100

PROVENANCE:

Arthur Simmons, Manchester, by 1926.

TO BE SOLD WITHOUT RESERVE



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR

130

FRANTS PETER DIDERIK HENNINGSEN (DANISH, 1850-1908)

A Summer's Day on Hornbæk Beach

signed and dated 'FRANTS HENNINGSEN./1884' (lower left)

oil on canvas

56¼ x 44¼ in. (143 x 112.2 cm.)

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

Estate of Senator Jacob Hegels sale; Copenhagen, 30-21 March 1925, no. 93.

Anonymous sale; Kunsthallen, Copenhagen, 26 May 1982, lot 60.

Private collection, Denmark.

Their sale; Sotheby's, London, 28 November 1984, lot 156.

with Pym's Gallery, London.

Purchased from the above by the parents of the present owners.

EXHIBITED:

Copenhagen, Charlottenborg, 1885, no. 181.

Copenhagen, *Kunstforeningens jubilæumsudstilling, Dansk kunst 1855-1885*, no. 104.

PROPERTY FROM A EUROPEAN COLLECTION

***131**

CARL LARSSON (SWEDISH, 1853-1919)

Lisbeth och Brita

signed with initials and dated 'C.L./1902' (lower right)

watercolour on paper

24¾ x 17½ in. (63 x 44.5 cm.)

£50,000-70,000

US\$69,000-97,000

€59,000-81,000

PROVENANCE:

with Åmells Konsthandel AB, Stockholm, early 1990's.

Private collection, Switzerland since 1995,

thence by descent to the present owner.

In 1902 Carl Larsson was awarded a commission for a painting for the assembly hall of the Latinläroverket school in Göteborg (now Hvitfeldtska Gymnasiet, Göteborg). His intention was to produce a picture based on the story of St. George and the Dragon, but, when one day in the summer of 1902 he saw a number of children with flowers in their hands on the way to decorate the school for a school graduation, he was completely taken aback by the subject. (U. Neergaard, *Carl Larsson; Signerat med pensel och penna*, Stockholm, vol. 1, p. 88). Larsson thus chose to paint a festive panorama which focused on the Swedish children whose tradition it was to decorate their school before the summer holidays with birch leaves, bouquets of flowers, brooms and rushes. He called the painting *Ute blaser sommarvind* ('*Outdoors Blow the Summer Winds*'), a quote from Samuel Hedborn's lullaby.

Larsson worked on the painting for a year during which time he made careful observation of the people in his village of Sundborn in Dalecarlia. Many of these studies are in the Nationalmuseum, Stockholm and The Antheum in Helsinki. Larsson used his own children amongst some of the village children for models. Our picture dates from 1902 and depicts his daughter, Lisbeth, carrying a large wreath of flowers, and behind his other daughter Brita, carrying a bouquet of cornflowers.

This sketch is identical to the final figure in the full composition. Larsson's fascination with strength, activity, sunlight and the clear colour of Swedish folk art are all evident in our study for the painting. When *Ute blaser sommarvind* was finished in 1903, Larsson was regarded as being at the pinnacle of his career.

We are grateful to Torsten Gunnarsson for his assistance in preparing this catalogue entry.



Carl Larsson, *Ute blåser sommarvind*, 1902, oil on canvas,
3 x 11 m. Hvitfeldtska Gymnasiet, Göteborg.





VARIOUS PROPERTIES

λ132

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

Haryrick at Thurne Marsh, Norfolk

signed 'Edward Seago' (lower left) and inscribed 'THE HAYRICK, THURNE MARSH.' (on the reverse)

watercolour on paper

15¼ x 22¼ in. (38.7 x 56.4 cm.)

£7,000-10,000

US\$9,700-14,000

€8,200-12,000

PROVENANCE:

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



133

ELIZABETH ADELA STANHOPE FORBES, A.R.W.S. (BRITISH 1859-1912)

An apron full of flowers

pencil and watercolour heightened with bodycolour on artist's board
14½ x 10½ in. (36.8 x 26.7 cm.)

£7,000-10,000

US\$9,700-14,000
€8,200-12,000

PROVENANCE:

with Pym's Gallery, London.
Anonymous sale; Christie's, South Kensington, 30 June 2010, lot 169.
Mr. A. Beasley.
with Peter Ohler Fine Art, Vancouver, Canada.
with Masters Gallery, Calgary, Canada.

LITERATURE:

J. Cook, M. Hardie, and C. Payne, *Singing from the Walls: The life and art of Elizabeth Forbes*, Bristol, 2000, p.177, no. 4.12.

Elizabeth Forbes was unique among the Newlyn artists in her ability to evoke a fantasy world out of the Cornish landscape, and in depicting the magical qualities of childhood. Stanhope Forbes, her husband, was a rigid adherent to social realism, but he appreciated her ability, describing her work in oil and watercolour as 'charming and beautiful paintings which combine such lovely imaginative qualities with almost unrivalled technical skill and artistic feeling' (see C. Fox, *Stanhope Forbes and the Newlyn School*, London, 1993, p. 49).

PROPERTY OF A PRIVATE COLLECTOR

λ134

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

The horse fair

signed and dated 'A.J. Munnings 01' (lower right)

pencil, watercolour and bodycolour on paper

9¾ x 12¼ in. (24.8 x 31.1 cm.)

£60,000-80,000

US\$83,000-110,000

€70,000-93,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 July 2002, lot 14.

Private Collection, South Africa.

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

Early in his career, Munnings painted many country scenes of farm sales and horse fairs. In his autobiography, he describes a similar painting which is at the Castle Museum, Norwich: 'A Country Horse Fair. Bright sun, tents, crowds, and a black horse hustled by one man and held by another. For this Gray Junior dressed himself in one of those hikey horse dealer's suits which were made for me to my measurements at a particular kind of tailor's in Norwich. A vanished type, those masterful horse-dealers. They roused a horse, shaking a stiff, pink, cambric flag in its face, the horse on a long halter to give it play. A fellow in velvet and checks shouted, 'Lord Wellington didn't ride one like 'im in the battle of Waterloo! Every time he sets 'is foot 'e strikes a milestone!'" (A.J. Munnings, *An Artist's Life*, London, 1950, pp.142-43). In many of these early paintings one sees the red-wheeled gig, the striped tents, and caravans, as well as the many local characters whom Munnings loved to paint.







PROPERTY FROM A PRIVATE ENGLISH COLLECTION

■-135

SIR ALFRED EAST, R.A., R.I., P.R.B.A., R.P.E. (BRITISH, 1844-1913)

Haru-no-Yuki (Snow in Spring)

signed 'ALFRED EAST' (lower left) and further signed and inscribed 'HARU-NO-YUKI/Snow in Spring/Alfred' (on a partial exhibition label attached to the reverse)

oil on canvas

40¼ x 60¼ in. (102.3 x 153 cm.)

in the artist's original frame

£6,000-8,000

US\$8,300-11,000

€7,000-9,300

PROVENANCE:

Ashfold School, Aylesbury, Buckinghamshire.

with Roy Miles Fine Paintings, London, 1979, where purchased by the present owner.

EXHIBITED:

Pittsburgh, Carnegie Institute, *The Twelfth Annual Exhibition*, 30 April - 30 June 1908, no. 88.

TO BE SOLD WITHOUT RESERVE

Another version of the painting was exhibited under the same title at the Royal Academy in 1909. The second version features prominent trees covered in blossom in the foreground.



PROPERTY FROM A PRIVATE COLLECTION

■136

RAIMUND GERMELA (AUSTRIAN, 1868-1945)

Punting on the Thames

signed 'R. GERMELA' (lower left)

oil on canvas

42½ x 54 in. (108 x 137.2 cm.)

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 26 March 1996, lot 16, as *Promenade by the Thames*.

Anonymous sale; Sotheby's, London, 12 June 1996, lot 183, as *Punting*.

VARIOUS PROPERTIES

λ137

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

Cleopatra's Needle, London

signed 'HJ Gunn' (lower left)

oil on canvas

18½ x 14 in. (47 x 35.6 cm.)

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

Standing on the Thames Embankment, close to the underground station, Cleopatra's Needle dates to 1460 BC, and was built for Pharaoh Thotmes III. One of three, it was initially displayed near the city of Heliopolis until moved by the Romans in 12 BC to the Royal City of Cleopatra, Alexandria. It was through this city that the Needle acquired its name.

Brought to London to commemorate the victory over Napoleon, the Needle arrived after a disastrous sea journey, in 1878. In order to transport the artefact, a cigar-shaped ship named the *Cleopatra* - 93 feet long, and 15 feet wide -, was built by the Dixon Brothers, and towed by the *Olga*, a steam tug-boat. The initial leg of the journey was unremarkable, but unfortunately on 14 October 1877, a storm in the Bay of Biscay significantly damaged the ship. The *Olga* sent six volunteers to rescue the Cleopatra's crew, who tragically drowned in the attempt. To this day, their names are commemorated on a plaque on the base of the Needle. The crew were eventually rescued, and the *Cleopatra* cast adrift from the tug. Followed by the National Press, speculation as to whether the *Cleopatra* had sunk dominated the papers, until after 5 days she was found off the Northern coast of Spain. Brought to the closest port, Ferrol, the final leg of her journey was successfully completed, and, aided by the steamship *Anglia*, she was towed up the Thames, accompanied by the sound of cheering crowds, and erected in September 1878.

The signature and style dates the painting to when Gunn was in London from 1913-4, for a short period after his time at the Académie Julian, and before going to Spain.



λ138

THOMAS CANTRELL DUGDALE (BRITISH, 1880-1952)

Algernon Talmage, Robin Feild, A.K. Browning and Edith Leppard on a summer's afternoon at Bossinney Court, Cornwall

signed 'T.C DUGDALE' (lower right)

oil on canvas

28 x 36 in. (71.1 x 91.5 cm.)

£20,000-30,000

US\$29,000-42,000

€24,000-35,000

PROVENANCE:

Major B. Boswell, Old Hall, Seething, Norfolk, by 1948.

Anonymous sale; Sotheby's, London, 8 November 1989, lot 128, where purchased by the present owner.

This captivating summer scene was painted at Bossinney Court near Tintagel in Cornwall, around 1920-1, when the house was let to the artist Algernon Talmage, seated on the right of the picture. A copy of a letter to Major Boswell from Dugdale attached to the reverse of the painting lists the other sitters as: Robin Feild (standing); the artist's wife, A.K. Browning, herself an artist (in the centre); and Edith Leppard, Talmage's then Housekeeper/Secretary (on the left, holding the teapot).





THE PROPERTY OF A GENTLEMAN

139

CHARLES HASELWOOD SHANNON, R.A. (BRITISH, 1863-1937)

Portrait of Charles Ricketts, painted at Kennington Road, Lambeth

with inscription 'PORTRAIT OF CHARLES RICKETTS. R.S. PAINTED AT LAMBETH/BY CHARLES SHANNON R.A. BEFORE 1900.' (on the stretcher)
oil on canvas

16 x 20 in. (40.8 x 50.8 cm.)

£25,000-35,000

US\$35,000-48,000

€30,000-41,000

PROVENANCE:

Joseph William Gleeson White (1851-1898).

EXHIBITED:

Bradford, City of Bradford Art Gallery, Cartwright Memorial Hall, *Jubilee Exhibition*, 1954, no. 9.

Southampton, Southampton City Art Gallery, *Semi-Detached: pictures of people and places*, 7 April - 13 May 1984, no. 38.

A lithographer and painter, Charles Shannon is perhaps best remembered for his artistic partnership with Charles de Sousy Ricketts (1866-1931) with whom he shared a deep interest in literature, the Pre-Raphaelites, and French symbolism. They were part of the literary and artistic set living in Chelsea in the last decades of the 19th century and William Rothenstein commented of their partnership that it 'seemed perfect; each set off the other in looks as in mind.' Together they collaborated on the design and illustration for Oscar Wilde's books, and wood-engravings for editions of *Daphnis and Chloe* (1893) and *Hero and Leander* (1894). The pair also formed one of the most magnificent collections of Old Master drawings and paintings, Egyptian and Greek antiquities, Japanese woodblock prints and Persian miniatures. When Shannon died in 1937, the superb Ricketts and Shannon Collection entered the Fitzwilliam Museum, Cambridge by bequest. Amongst the bequest is a self-portrait by Shannon, dated 1917.

The first owner of this picture was Joseph William Gleeson White, the art critic and founder of *The Studio* magazine.





THE PROPERTY OF A PRIVATE COLLECTOR

140

MARK SENIOR (BRITISH, 1864-1927)

The tennis player

signed 'M Senior' (lower left)
oil on canvas
33 x 25 in. (83.8 x 63.5 cm.)

£20,000-30,000

US\$28,000-42,000
€24,000-35,000

The 1870s saw the rise in popularity of lawn tennis, which was in part due to Major Walter Wingfield, who sold boxed sets of the game. Following this, vast numbers of tennis clubs were set up around the country and quickly lawn tennis became an important pastime for the burgeoning leisured classes. The sport was particularly appealing to young women, who, for the first time, experienced the opportunity to exercise freely, as well as interact with men in a more relaxed, though still chaperoned, environment. Indeed, most early paintings of the sport focus exclusively on female players, as artists were interested in the novelty of women playing sport (A. Sumner, *Court on Canvas: Tennis in Art*, London, 2011, p. 11). Lavery, for instance, depicted the game frequently. It is probable that Mark Senior saw Lavery's celebrated painting *The Tennis Party*, 1885 (Aberdeen Art Gallery) either at the Royal Academy in 1886 (no. 740), or when it was toured extensively thereafter. Another important influence on Senior was Philip Wilson Steer, who taught him at the Slade from 1895. The influence of Steer and the Impressionists permeated Senior's work, and led him to experiment with thick and spontaneous applications of paint. In 1882, Robert Durie Osborn outlined the key conditions for the game in his book, *Lawn Tennis: its players and how to play*. 'There should be bright warm sun overhead, and just sufficient breeze whispering through the trees...to prevent the day from being sultry...if all these conditions are present, an afternoon spent at lawn tennis is a high Christian and beneficent pastime'. This painting depicts such conditions: dappled light and the conjuring up of a gentle breeze on a hot summer's day, were almost certainly recorded *en plein air*, as admired in the work of the Impressionists. An unidentified young woman stands on the court holding her tennis racket in her left hand, and turns to the viewer with an inquisitive gaze, as if interrupted mid-service. Over the net, her opponent stands, ready to receive her pass, whilst two chaperones watch from a bench. Within this painting, Senior wonderfully captures a fleeting moment of stillness within the frenzy of a tennis match – impressionism encapsulated.



FROM A PRIVATE COLLECTION (LOTS 141 & 144)

141

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

The Farmyard, Evening

signed and dated 'G.CLAUSEN.1897.' (lower right)

oil on canvas

20 x 24 in. (50.8 x 61 cm)

£30,000-50,000

US\$42,000-69,000

€35,000-58,000

PROVENANCE:

Purchased by the previous owner's grandfather, and by descent until sold Anonymous sale; Christie's, London, 28 November 1996, lot 146, where purchased for the present collection.

EXHIBITED:

London, International Society of Sculptors, Painters and Gravers, 1898, no. 64, illustrated in catalogue.

LITERATURE:

'The International Gallery', *Morning Post*, 19 May 1898, p. 8

K. McConkey, *George Clausen and the Picture of English Rural Life*, Edinburgh, 2012, pp. 124-5, fig. 203, illustrated.

In 1898 Clausen exhibited a picture which had its origins in a royal visit. Two years before, Prince Eugen of Sweden, a talented painter, had come to Widdington to confer with him. The two men clicked, and as they walked around the village and its environs, they visited a local farmyard, containing an impressive Essex barn. The prince was fascinated by what he saw. These were subjects Clausen was about to tackle, and in the ensuing correspondence, the artist reminded the prince that although he could get the facts 'working direct from nature',

...the "envelope" – the sentiment – the feeling of surprise that a beautiful thing always gives you: that always has to come from within.' (Letter dated 24 June 1896, Waldemarsudde, Stockholm; quoted in McConkey, 2012, pp. 124-5)

What followed were at least two studies leading to a pastel in which an ancient thatch-covered feeding trough acts as the central motif. (Of the studies, one is in the collection of the National Trust and one is privately owned. The pastel, 40.5 x 51.5 cm., was sold in March 2009.) This venerable structure draws the eye in the oil version of *The Farmyard*, the present picture. In this case the trough has been moved to the left and a boy carrying a winnowing fan loaded with fresh animal feed approaches the cows. He is likely to be the same lad who posed for *The Farmer's Boy*, (1895, Tate, London), a figure that re-appears in many later barn studies.

The view to the right of the trough opens up to reveal a horse, a clump of trees and the roofline of a house or barn. The composition is unforced and the colour harmonies, are rich and deep in the golden ochres and pale umbers of straw and thatch.

The work was smaller than those he would normally send to the Academy, and its perfection made it suitable for the new International Society of Sculptors, Painters and Gravers, to which Clausen had been invited to submit. (On 5 May 1898 Clausen wrote to the exhibition organizers indicating that he had succeeded in retrieving *The Farmyard* from Goupil

(Boussod, Valadon et Cie) to whom it had been consigned. His contract with the company was coming to an end and its London branch would soon be bought by William Marchant. In addition to the present picture, Clausen also exhibited *A Girl's Head* (no. 108)). Billed as an 'Art Congress' with an impressive list of honorary members, it was held at Prince's Hall in Knightsbridge, an ice-rink converted for the occasion. Organized by a group of Glasgow School painters, headed by John Lavery and Edward Arthur Walton, and with James McNeill Whistler as their president, the society's aim was to display the best British art in a truly international context, such that when the *Times* critic entered the show, he found that he had 'stepped out of a London street into the Salon of the Champ de Mars'. ('Exhibition of International Art', *The Times*, 16 May 1898, p. 12.) If an enormous commercial risk, it was nevertheless regarded as an 'artistic success'. ('International Art at Knightsbridge', *The Art Journal*, 1898, p. 249.)

As a recently elected Associate of the Royal Academy, Clausen may not have expected to be invited to exhibit. Whistler had insisted that no Academicians be included. However, an exception was made in his case, partly because of his promotion of progressive painting and his consistent demand for Academy reform. Without his support, it is doubtful if the Glasgow Boys, for instance, would have attained their Europe-wide status quite so resoundingly. In selecting *The Farmyard* to represent his recent work, Clausen made an important aesthetic decision. The work was tonal rather than colouristic and as such would appeal to the new society's president. When the show opened, he found himself in good company. The exhibition included works by Manet, Degas, Monet, Toulouse-Lautrec, Rodin and eight paintings by Whistler. With its measured tonalities, sense of space and interval, the picture was well-placed.

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





THE PROPERTY OF A GENTLEMAN

142

HENRY SCOTT TUKE, R.A. (BRITISH, 1858-1929)

Going ashore for the skipper

signed and dated 'H. S. TUKE. 1902' (upper right)

oil on canvas

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

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

with T.W. Spurr, Bradford, where purchased in June 1934, as 'Summer Leisure'.

This painting by Tuke of two young men with an oar each rowing a small boat is possibly one entitled *Going Ashore for the Skipper* which is listed in Tuke's register of paintings under 1902. He noted that the models were Georgie Fouracre and 'Mitchie' (Eddie Mitchell) the brother of Tuke's regular model Charlie Mitchell. In his diary of 5 July 1902 Tuke wrote 'A long sketch with Georgie and two Mitchies.' Tuke describes the painting as a sketch in his register and he exhibited it at Harris's in Plymouth where it sold. His major works of 1902 shown at the Royal Academy included young men in boats such as *The Run Home*, and *Ruby, Gold and Malachite* where he also used Georgie Fouracre and the Mitchell brothers, amongst others, as his models. We are grateful to Catherine Wallace for her assistance in preparing this catalogue entry.



VARIOUS PROPERTIES

143

HAROLD CHARLES FRANCIS HARVEY (BRITISH, 1874-1941)

Daffodils

signed 'Harold Harvey' (lower right)

oil on canvas

31¾ x 26¾ in. (80.7 x 67.2 cm)

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

Possibly, Anonymous sale; Debenham Coe, London, 10 May 1972, lot 45. with Richard Green, London, where purchased by the present owner.

LITERATURE:

Possibly, K. McConkey, P. Risdon & P. Sheppard, *Harold Harvey: Painter of Cornwall*, Bristol, 2001, p. 168, no. 598.

The iconography of *Daffodils* is typical of Harvey's work from 1908-1915 with its meadow setting and fresh *plein air* feel. Harvey exhibited a number of works called *Daffodils*, although the present painting is larger than the 1917 and 1927 versions. The dimensions correspond to a picture of the same title that was sold at Debenham Coe in 1972.

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

FROM A PRIVATE COLLECTION (LOTS 141 & 144)

144

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

The Cottage - Moonrise

signed and dated 'G. CLAUSEN. 1902' (lower right)

oil on canvas

14½ x 18¼ in. (35.8 x 46.4 cm)

£7,000-10,000

US\$9,700-14,000

€8,200-12,000

PROVENANCE:

John Russell Taylor Esq.

with Chris Beetles Gallery, London, c.1987.

Private Collection.

Anonymous sale; Sotheby's, London, 5 April 2000, lot 3, where purchased for the present collection.

EXHIBITED:

London, The Goupil Gallery, *Paintings and Drawings by G Clausen ARA, RWS*, November 1902, no. 19.

London, Chris Beetles Gallery, *British Oils and Watercolours*, 1987, no. 96.

LITERATURE:

K. McConkey, *George Clausen and the Picture of English Rural Life*, Edinburgh, 2012, pp. 133-5, fig. 224, illustrated.

By 1902, Clausen's work was changing. He had begun to realize that the era of the large, eye-catching Royal Academy picture was coming to an end, and the processes that began with works like *The Farmyard* were gathering pace. Where that picture addressed an international audience, new work more often attracted private patrons who might not have the wealth and wall space for large canvases. Thus, when in November 1902 he staged a solo exhibition of 51 works at the Goupil Gallery in Regent Street, now run by William Marchant, twenty of these were small oil paintings. (Clausen's prices ranged from £15 to £250 for a portrait of his daughter. *The Cottage - Moonrise* was priced at £75.)

In recent works, Clausen had noted how the rounded roofs of labourers' cottages near his home at Widdington in Essex, imitated the shapes of haystacks and merged easily into the landscape. A direct comparison can therefore be struck between *Dusk* (1903, Laing Art Gallery, Newcastle), shown at the Royal Academy in 1903, and the present work, in that both reveal a solid triangular motif, partially screened by trees at the close of day.

Foregrounds are punctuated by the merest suggestion of labourers who, in the present instance, are working in their kitchen garden. The artist approved the current attempts to retain the rural population by offering tenancies with vegetable patches and three years earlier, in the monumental *Allotment Gardens*, 1899 (Private Collection), had treated the cultivation of home produce at the margins of the day, when the labourer's work in the fields was done.

For critics, the Goupil show was a revelation. Clausen's sensitive treatment of the English scene had often been 'ill-matched in their surroundings' in the Academy. 'Here', said *The Times*,

... in a quiet room, hung by themselves on walls of sober colour, they are charming. They are the sort of things to sit down before; it is well to let them sink into one's consciousness and to allow the quiet appeal of their vibrating light and shade and subtle colour work in its own way. ('Art Exhibitions', *The Times*, 1 November 1902, p. 8.)

Having grown up with large confected classical pictures painted by the likes of his early teacher, Edwin Long, Clausen, in early plein-air paintings, emulating Bastien-Lepage, had learned the value of all-enveloping light that brought unity to an Impressionist landscape. Light, in all its phases, even as it faded before a rising moon, became his essential unifier – and when interviewed in later years he was fond of quoting Manet's 'famous dictum', that '...in a picture, the principal person is the light'. (J.M. Gibbon, 'Painters of the Light, An Interview with George Clausen ARA', *Black and White*, 8 July 1905, p. 42.) In the present instance, the roseate hues of the sky and warm earth tones of the cottage and trees provide a fitting accompaniment to flashes of viridian signifying new growth in the kitchen garden. We are grateful to Professor Kenneth McConkey for preparing this catalogue entry.



THE PROPERTY OF A GENTLEMAN

λ145

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

A Norfolk River

signed 'Edward Seago' (lower left) and with inscription 'A NORFOLK RIVER'
(on the reverse)

oil on board

20¼ x 30¼ in. (51.5 x 76.9 cm.)

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

with Marlborough Fine Art, London.
Private Collection.







THE PROPERTY OF A GENTLEMAN

146

WILLIAM STRANG, R.A. (BRITISH, 1859-1929)

St Brelade's Bay, Jersey

signed with initials 'W.S.' (lower right)

oil on canvas

14 x 18¼ in. (35.6 x 46.4 cm.)

£4,000-6,000

US\$5,600-8,300

€4,700-7,000

PROVENANCE:

with T.W. Spurr, Bradford, where purchased in February 1932.



VARIOUS PROPERTIES

147

SIR DAVID YOUNG CAMERON (BRITISH, 1865-1945)

Castle Urquhart and Loch Ness

signed 'D. Y. CAMERON' (lower left) and further signed and inscribed
'Urquhart D. Y. Cameron' (on the stretcher)

oil on canvas

26 $\frac{3}{8}$ x 22 in. (67 x 55.9 cm.)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Dr Ian A.J. Ross-Smith, by 1965.

Anonymous sale; Sotheby's, London, 26 August 2008, lot 115.

EXHIBITED:

Possibly, Edinburgh, Royal Scottish Academy, 1916, no. 130, as 'Urquhart'.
Edinburgh, The Arts Council of Great Britain - Scottish Committee, *Sir D.Y.
Cameron Centenary Exhibition*, 1965-1966, no. 54, lent by Dr Ian Ross-Smith.

Castle Urquhart is situated on Strone Point, south west of Inverness. It was given to Clan Grant in 1509, but was destroyed during the Jacobite rebellion.

AN ELEGANT EYE:

The Property of a Distinguished Collector



λ•148

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

Still life of sunflowers

signed 'Dorothea Sharp' (lower left)

oil on board

23¾ x 20 in. (60.4 x 50.7 cm.)

£6,000-8,000

US\$8,500-11,000

€7,000-9,300

PROVENANCE:

with Pearson & Westergaard, Glasgow.

Anonymous sale; Christie's, London, 6 March 1986, lot 105.

TO BE SOLD WITHOUT RESERVE



VARIOUS PROPERTIES

λ149

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

Children playing in the surf

signed 'DOROTHEA SHARP' (lower right)

oil on canvas

16 x 20 in. (41 x 50.8 cm.)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

λ150

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

Summer's heat

signed 'DOROTHEA SHARP' (lower left)

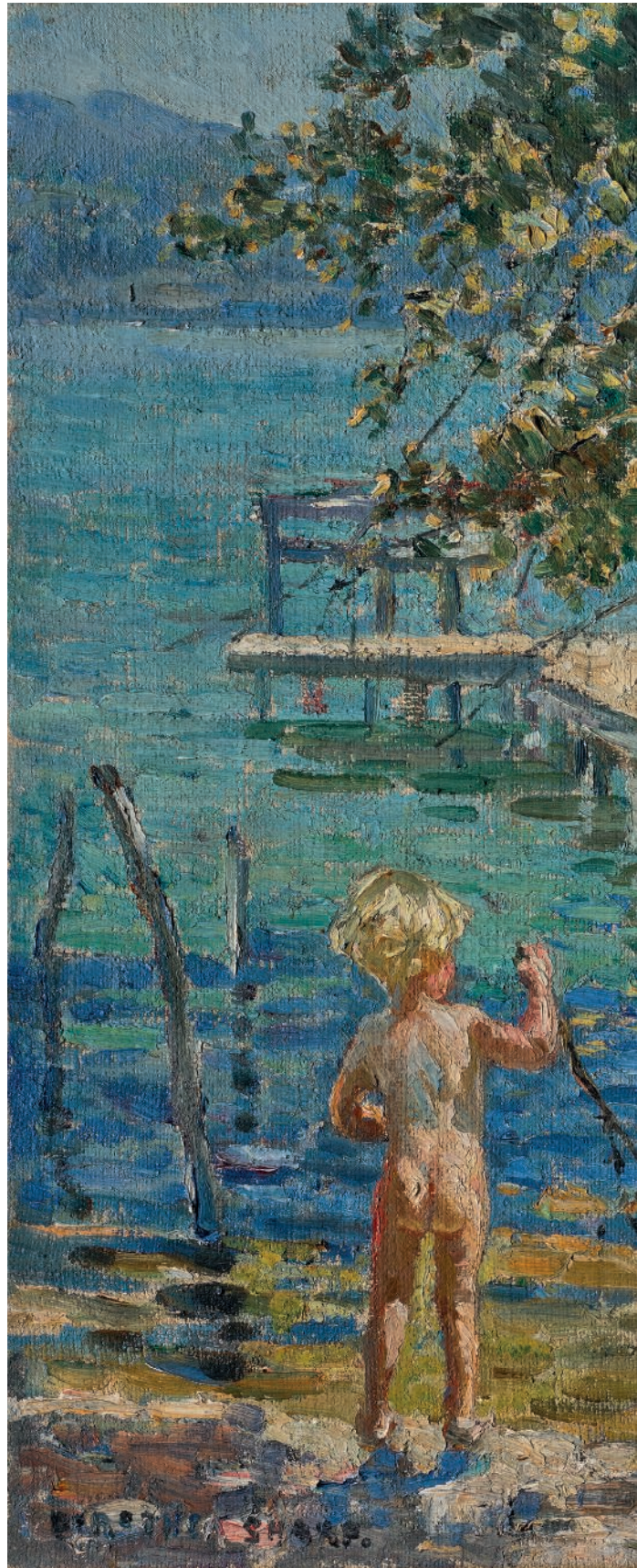
oil on canvas

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

£30,000-50,000

US\$43,000-70,000

€35,000-58,000





PROPERTY FROM THE COLLECTION
OF WALLACE CAMPBELL
(LOTS 151-161)

***151**

HENRY SCOTT TUKE, R.A., R.W.S. (BRITISH, 1858-1929)

Black River Boatmen, Jamaica

signed and dated 'H.S.TUKE 1924' (lower left), further signed, inscribed and numbered 'Royal Academy 1925/No 2/ Black River Boatmen Jamaica/ Henry Scott Tuke/ Swanpool/ Falmouth' (on a partial label attached to the reverse), further signed and inscribed 'Oldham 1925./"Black River Boatmen Jamaica"/ H.S. Tuke, R.A./ Swanpool/ Falmouth./..... Royal Academy 1925' (on a partial label attached to the reverse), and further signed and inscribed 'Black River Boatmen Jamaica, Henry Scott Tuke R.A./ Swanpool./ Falmouth./ Exhibited Royal Academy./1925/ and/ Oldham.1925' (on the artist's label attached to the reverse)

oil on canvasboard
12 x 17 $\frac{5}{8}$ in. (30.5 x 40.8 cm)

£20,000-30,000

US\$28,000-42,000
€24,000-35,000

PROVENANCE:

Anonymous sale; Phillips, Edinburgh, 4 September 1981, lot 74.
with Spink, London, no. K2 4942.

EXHIBITED:

London, Royal Academy, 1925, no. 500.
Oldham, 1925, number untraced.
London, Christie's, *New English Art Club Centenary Exhibition*, 27 August - 17 September 1986, no. 33.

LITERATURE:

Register of paintings by Henry Scott Tuke (1908-1934), pp. 76-77, illustrated.

This painting was completed in Jamaica near Black River where Tuke was staying with the explorer F. A. Mitchell-Hedges, Lady Richmond Brown and Miss Macbeth, a cousin of Dr Gann, a Mayan archaeologist who was to join the party later. They had set off from Avonmouth on 26 November 1923 and arrived in Port Royal, Kingston on 10 December. Three days later Tuke and the ladies went by car to the Black River, a journey of about 100 miles.

Tuke had met Mitchell-Hedges and Lady Richmond Brown in Falmouth at a lecture Hedges gave on his travels abroad and was invited by them to join their expedition to Jamaica and British Honduras (Belize). Lady Richmond Brown was a wealthy woman who funded the expedition but also participated in the collecting of specimens of rare fish which was the main purpose of the trip. Tuke was happy to join in with the fishing and went on several excursions with Mitchell-Hedges up the Black River.

Tuke was, however, mainly interested in painting both the surrounding landscape and the locals. This painting features two of his most regular models, Ralph and Samuel (known as Samwell), who used to help out on the many fishing trips for Mitchell-Hedges. Tuke described Samwell (seated on the left in this painting) as 'an interesting type. Looks like a fierce savage and is gentle as a dove.'

Tuke describes painting this picture in his diary of Wednesday 9 January 1924 'Went out in the boat with Samwell and Ralph about a couple of miles along the coast westward and did a difficult study of them both at the oars. We were moored forward and tied to a mangrove branch aft, throwing a good shadow over me and partly over Ralph, trees and mountain in the distance.'

He went back the next day and continued with the painting of the two Jamaican boys - noting that they nearly caught a small shark with a paddle. On the third day, Friday 11 January, he wrote 'Took out Wednesday's study again and carried it on with some success.' This last diary entry implies Tuke finished the painting in his rooms.

The painting maintains its fresh *plein air* quality and is a fine example of Tuke's bold impressionist technique in oils. The colours of the Caribbean light are reflected in his use of cobalt blue and aqua green in the water which is repeated in flecks in the trees on the river bank behind the central figures. The hills on the horizon are painted in mauves and blues against a pale blue sky which is reflected in the water in the foreground and on the shirts and skin of the men at the oars.

This painting was exhibited at the Royal Academy in 1925 along with another from Jamaica, *The Mangrove Swamp*.

We are grateful to Catherine Wallace for her assistance in preparing this catalogue entry.





PROPERTY FROM THE COLLECTION OF WALLACE CAMPBELL:
CARIBBEAN VIEWS BY ALBERT GOODWIN
(LOTS 152-161)

Inspired by J.M.W. Turner and the Pre-Raphaelites, Albert Goodwin exhibited at the Royal Academy from the age of fifteen. He studied with Arthur Hughes and Ford Madox Brown, learning the Pre-Raphaelite principles of observation and beauty in nature, and their romanticism and poetic intensity are visible in his work throughout his career. By the early 1870s he had come under the eye of John Ruskin, and in 1872 he accompanied Ruskin to Italy, the beginning of his extensive travels. He made trips to Egypt and Italy, but perhaps most unusual were his two trips to the West Indies in 1902 and 1912.

Goodwin first travelled to the Caribbean on board the W.I.M.S. Trent at the end of January 1902, in the company of his daughter, Edytha, and Arthur J. McConnell, arriving at Barbados on 2nd February. None of the present group of watercolours are dated, and it is not entirely clear which of the two trips they date from, but they all share a vibrancy and richness of colour which evokes the tropical atmosphere.



***152**

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

St Vincent at dawn

signed 'Albert Goodwin' (lower right) and inscribed 'St Vincent at Dawn' (lower left)
pencil, watercolour and bodycolour with scratching out on paper
6 $\frac{1}{2}$ x 10 in. (16.8 x 25.5 cm.)

£2,500-3,500

US\$3,600-4,900
€2,900-4,100



***153**

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

Blue Hole, Port Antonio, Jamaica

signed 'Albert Goodwin' (lower right) and inscribed 'Port Antonio Jamaica' (lower left)
pencil and watercolour heightened with bodycolour on buff paper
7½ x 10 in. (19 x 25.5 cm.)

£2,000-3,000

US\$2,900-4,200

€2,400-3,500



***154**

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

Port Antonio, Jamaica; and St Lucia

the first signed 'Albert Goodwin' (lower right) and inscribed 'Port Antonio Jamaica' (lower left); the second signed 'Albert Goodwin' (lower right) and inscribed 'St Lucia' (lower left)

the first pencil and watercolour heightened with bodycolour on buff paper, laid on the artists original mount; the second watercolour on buff paper

4¾ x 10 in. (12 x 25.5 cm.); 4¼ x 8½ in. (10.8 x 21.6 cm.)

(2)

£1,800-2,500

US\$2,600-3,500

€2,100-2,900



155

***155**

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

Port Antonio, Jamaica

signed 'Albert Goodwin' (lower right) and inscribed 'Port Antonio, Jamaica.'
(lower left)

pencil and watercolour and bodycolour on grey paper
4¼ x 10½ in. (12.1 x 25.7 cm.)

£1,500-2,000

US\$2,200-2,800
€1,800-2,300

***156**

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

The Blue Mountains, Constant Spring, Jamaica

signed 'Albert Goodwin' (lower right) and inscribed 'The Blue Mountains/ f^m
Constant Spring' (lower left)

pencil and watercolour on paper, laid on the artists original mount
6¾ x 10¾ in. (16.2 x 26.3 cm.)

£1,000-1,500

US\$1,500-2,100
€1,200-1,700



156



***157**

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

Blue Basin, Trinidad

signed 'Albert Goodwin' (lower right) and inscribed 'Blue Basin, Trinidad' (lower left)
pencil, pen and ink and watercolour heightened with bodycolour and with scratching out on buff paper
7½ x 9¾ in. (19 x 25 cm.)

£2,000-3,000

US\$2,900-4,200

€2,400-3,500



158

***158**

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

Fireflies, Trinidad

signed 'Albert Goodwin' (lower right) and inscribed 'Trinidad' (lower left) and 'Fireflies.' (lower right)
pencil, watercolour and bodycolour with scratching out on paper
7 x 10 $\frac{5}{8}$ in. (17.8 x 27 cm.)

£1,000-1,500

US\$1,500-2,100
€1,200-1,700

***159**

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

Demerara, Guyana

signed 'Albert Goodwin' (lower right) and inscribed 'Demerara' (lower left)
pencil, black chalk, watercolour and bodycolour heightened with gum arabic
on grey paper
10 $\frac{1}{8}$ x 14 $\frac{5}{8}$ in. (25.7 x 37.2 cm.)

£2,000-3,000

US\$2,900-4,200
€2,400-3,500



159

250

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



160

***160**

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

Cabbage palms, Demerara, Guyana

signed 'Albert Goodwin (lower right) and inscribed 'Cabbage palms/
Georgetown. Demerara A Tropic Sunset' (lower left) and 'from London's ...
Tower' (upper left)

pencil, watercolour and bodycolour with scratching out on paper
9 7/8 x 15 in. (25.2 x 38.1 cm)

£1,200-1,800

US\$1,700-2,500
€1,400-2,100

***161**

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

Rockstone, Demerara, Guyana

signed 'Albert Goodwin' (lower right) and inscribed 'A red river. Rockstone.
Demerara' (lower left)

pencil and watercolour heightened with bodycolour and with scratching out
on paper
10 1/4 x 14 7/8 in. (26 x 37.8 cm.)

£1,200-1,800

US\$1,700-2,500
€1,400-2,100



161

VARIOUS PROPERTIES

■λ162

DAVID SHEPHERD (BRITISH, 1931-2017)

Ahmed of Marsabit

signed and dated '- David Shepherd - '71' (lower right) and inscribed '"Ahmed of Marsabit"' (lower left)

oil on canvas

26 x 50 in. (66 x 127 cm.)

£30,000-50,000

US\$42,000-69,000

€35,000-58,000

PROVENANCE:

with The Tryon Gallery, London.

Private Collection, UK.

An icon in the 1960s and 70s, Ahmed roamed the forests of the Marsabit National Reserve in Kenya, where his tusks were presumed to be the longest and heaviest in Africa.

Legends surrounded him, including a tale that his tusks were so long that he had to walk up hills backwards. As such he was at huge risk from poachers.

Wherever Ahmed went he was protected by two smaller bull elephants, acting almost as bodyguards, guarding him and charging at any potential threat. Ahmed's notoriety grew after he featured in three documentary films in 1970 which led to an international letter-writing campaign by schoolchildren to Kenya's first president, Jomo Kenyetta, asking him to protect the great mammal. Kenyetta responded rapidly, declaring Ahmed a living monument and granting the elephant presidential protection: five armed rangers were appointed to guard him round the clock.

This solution proved immensely successful. When Ahmed finally passed away from natural causes four years later, it was estimated from the weight of his enormous tusks that he was at least 65 years and, from the antique Martini-Henry bullets found during his autopsy, that his life had been at risk since his birth in 1919.

Shepherd's majestic portrayal of Ahmed was painted in 1971 at the height of his fame when his name would have resonated around the world as an emblem of man's relationship with the elephant: both as threat and protector.







λ163

VINCENT BALFOUR BROWNE (BRITISH 1880-1963)

'The Big Stags are Getting Restless'; Stags on the hill; 'If you had seen them both together!': the Gursachan Royal and R. Gordon Cummings fourteen pointer; 'The other lot; and 'The blink'

the first signed with initials and dated 'V.B.B./ 1949.' (lower left); the second signed with initials and dated 'V.B.B./ 1950' (lower left); the third signed with initials and dated 'V.B.B./ 1950' (lower left); the fourth signed with initials and dated 'V.B.B./ 1950.' (lower left); the fifth signed with initials and dated 'V.B.B./ 1946.' (lower left)

pencil and watercolour heightened with touches of bodycolour and with scratching out on board
 14¼ x 21½ in. (37.5 x 55 cm.); 12½ x 18¼ in. (31.8 x 46.4 cm.); 12½ x 17½ in. (31.8 x 44.3 cm.); 12½ x 18¼ in. (31.8 x 46.4 cm.); 12½ x 18¾ in. (31.8 x 47.8cm.) (5)

£3,500-5,000

US\$5,000-7,000

€4,100-5,800

PROVENANCE:

with Moorland Gallery, London.



164

ARCHIBALD THORBURN (BRITISH, 1860-1935)

Blackgame on a rocky outcrop, with a loch beyond

oil on canvas

22 x 30% in. (55.9 x 77.8 cm.)

£30,000-50,000

US\$43,000-70,000

€35,000-58,000

PROVENANCE:

with Rowland Ward, London.

Anonymous sale; Christie's, London, 5 June 1998, lot 97, where purchased by the present owner.

PROPERTY OF A GENTLEMAN

165

ARCHIBALD THORBURN (BRITISH 1860-1935)

Partridge in the stubble, with a goldfinch on a thistle

signed and dated 'Archibald Thorburn 1901.' (lower right)

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

17¼ x 29½ in. (43.8 x 65 cm.)

£50,000-80,000

US\$71,000-110,000

€58,000-93,000

LITERATURE:

J. Southern, *Thorburn's Landscape The Major Natural History Paintings*, London, 1981, pp. 44-45, illustrated.







THE PROPERTY OF A GENTLEMAN

166

JOHN EMMS (BRITISH, 1841-1912)

Huntsman and hounds

signed 'JNO. EMMS' (lower left)

oil on canvas

28¾ x 36¼ in. (73 x 92.1 cm.)

£30,000-40,000

US\$42,000-55,000

€35,000-46,000

PROVENANCE:

with T.W. Spurr, Bradford, where purchased in June 1933.



PROPERTY OF A DISCERNING COLLECTOR

167

BRUNO ANDREAS LILJEFORS (SWEDISH, 1860-1939)

Fox and Hounds

signed and dated 'Bruno Liljefors/ 1917.' (lower left)

oil on canvas

29¾ x 35½ in. (75.5 x 90.5 cm.)

£15,000-25,000

US\$22,000-35,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Bukowskis, Sweden, 7 June 2018, lot 452.

Acquired at the above sale by the present owner.

Bruno Andreas Liljefors is considered perhaps the most important and influential wildlife painter of the late 19th and early 20th centuries. His work, which was singular in its devotion to depicting wildlife in its natural habitat, garnered him a formidable reputation as both an artist and ecologist in his day. Liljefors had inherited his interest in animals, the countryside, and hunting, from his father. Liljefors threw off the associations that wildlife painting had long had with scientific depiction and taxonomy, and instead created a completely new way of portraying nature and landscape. A fox with a striking golden red coat darts through the foreground of the present work. Its features, from pricked ears to bushy tail, perfectly capture the alert nature of the animal as it evades two hounds sniffing for tracks in the distant background.

PROPERTY OF A GENTLEMAN

168

ARCHIBALD THORBURN (BRITISH 1860-1935)

Ptarmigan in winter plumage

signed and dated 'Archibald Thorburn. 1899.' (lower left)

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

16 x 30½ in. (40.7 x 77.5 cm.)

£40,000-60,000

US\$57,000-84,000
€47,000-70,000





PROPERTY OF A GENTLEMAN

169

ARCHIBALD THORBURN (BRITISH 1860-1935)

Mallard and teal on a snowy marsh

signed and dated 'Archibald Thorburn. Jany. 1907' (lower left)
pencil and watercolour heightened with bodycolour and gum arabic on paper
laid on board
22 x 30⁷/₈ in. (56 x 78.5 cm.)

£25,000-35,000

US\$36,000-49,000

€29,000-41,000

PROVENANCE:

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







THE PROPERTY OF A PRIVATE COLLECTOR (LOTS 170-171)

170

JOHN FREDERICK HERRING, SEN. (BRITISH, 1795-1865)

St Giles with William Scott up, winner of the Derby, 1832

signed and dated 'J.F. Herring./1832.' (lower right) and with indistinct inscription 'R. Ridsdale's ch.c "St Giles" by Tramp out of Arcot Lass/ Winner of the Derby 1832/ ridden by W. Scott' (on an old label attached to the reverse)

oil on canvas

28¼ x 36 in. (71.8 x 81.5 cm.)

£25,000-35,000

US\$35,000-48,000
€30,000-41,000

PROVENANCE:

with Eugene Benjamin, London.

Mr Eugene Benjamin (†); Christie's, London, 23 November 1898, lot 537 (110 gns to Glen).

St Giles was a dark chestnut colt, foaled in 1829, the joint property of Messrs Ridsdale and Gully. He was got by *Tramp*, out of *Arcot Lass*. In 1832 at the Newmarket Craven, ridden by Wheatley, he beat Captain Rous' bay filly *Lionness* by a head. After this minor start, he became a candidate for the Derby. There were twenty-two starters and at the start of the race *St Giles* had become the favorite at 3-1 odds. He won without difficulty by a couple of lengths, beating *Perion*, *Trustee* and *Margrave*. In 1834 he was sold to Mr. Kirby, of York, for whom in 1835 he won the Craven Stakes at Catterick. His last appearance on the turf was at Goodwood in the same year.



171

JOHN FREDERICK HERRING, SEN. (BRITISH, 1795-1865)

Mr S. Wrather's 'Nutwith' with J. Marson up, winner of the St Leger, 1843

signed and inscribed 'Nutwith.won.Doncaster St Leger 1843/J.F.Herring Senr.' (lower right)

oil on canvas

22 x 30 in. (55.9 x 76.2 cm.)

£15,000-25,000

US\$22,000-35,000

€18,000-29,000

LITERATURE:

Possibly, O. Beckett, *J.F. Herring & Sons*, London, 1981, p. 113, no. 148.

Nutwith won the 1843 St Leger as a 15-1 outsider, against the favourite Cotherstone. He was ridden by Job Marson and owned by Samuel Wrather.



PROPERTY OF A GENTLEMAN

172

ARCHIBALD THORBURN (BRITISH 1860-1935)

Widgeon and teal on the foreshore

signed and dated 'A. Thorburn./ 1932' (lower left)
pencil, watercolour and bodycolour on paper laid on card
7½ x 11 in. (19 x 28 cm.)

£6,000-10,000

US\$8,500-14,000
€7,000-12,000

PROVENANCE:

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



PROPERTY OF A GENTLEMAN

173

ARCHIBALD THORBURN (BRITISH 1860-1935)

Order Passeriformes, Family Alaudidea: Larks

signed and dated 'A. Thorburn 1914' (lower right), and inscribed 'Pl.22' (upper right) and 'Sky-Lark./ Shore-Lark./ Crested Lark./ Wood-Lark./ Short-toed Lark./ White-winged Lark./ Black Lark (summer & winter).' (lower edge)
pencil and watercolour heightened with bodycolour and gum arabic on a pale blue paper

21 x 15½ in. (53.3 x 39.7 cm.)

£12,000-18,000

US\$17,000-25,000
€14,000-21,000

PROVENANCE:

with Richard Green, London.
Anonymous sale; Christie's, London; 14 March 1997, lot 7.

LITERATURE:

A. Thorburn, *British Birds*, London, 1915-6, pl. 22.
J. Fisher, *Thorburn's Birds*, London, 1976, pl. 59.

PROPERTY FROM THE COLLECTION OF NINA & ARTHUR A. HOUGHTON, JR.

(LOTS 174-184)

Lots 174-184 come from the distinguished collection of Nina R. and Arthur A. Houghton, Jr. Mr. Houghton was an influential patron of the arts as well as a renowned collector in his own right. His early focus on the collection of manuscripts and first edition books by renowned English authors later expanded to include distinguished literary objects such as two Gutenberg Bibles and the incomparable *Shahnameh* of Shah Tahmasp (folios of which were offered by Christie's in 1976 and 1988). He formed an outstanding collection of miniature books, English silver, and acquired over time a small but exquisite group of artworks, including the watercolours and works on paper offered here, as well as paintings by Francesco Guardi, Thomas Sully, Jean Honore Fragonard, and Hendrik Reekers among others.

Today, Harvard, the Metropolitan Museum of Art, and numerous other institutions are the beneficiaries of generous donations made by Mr. Houghton from the various collections he formed during his lifetime. Notably, he endowed the Houghton Library at Harvard as a repository for the university's collections of rare books and manuscripts. Mr. Houghton was a board member of the New York Philharmonic and the Metropolitan Museum, vice chairman of a committee to create Lincoln Center, vice president of the Pierpont Morgan Library, trustee and chairman of the Cooper Union, trustee and chairman of the Parsons School of Design, and co-founder of the Corning Museum of Glass.

Arthur Houghton married Nina Rodale in 1972, and together they lived on the Eastern shore of Maryland with their children. Nina Rodale Houghton was a life-long supporter of educational institutions and causes, serving as Trustee of the Wye Institute, Trustee of Goucher College, a board member of the Columbus Center in Baltimore, and an advisory group member to the Maryland Department of Natural

Resources. She was a member of the Board of Visitors to John Hopkins Medicine, a member of the Board of Visitors of University of Maryland College Park, and a board member of the Aspen Institute. Before marrying Mr. Houghton, she worked with the Sea Mammal Motivational Institute (SEAMAMM) studying and training seals and sea lions aboard a research vessel with her family for four years, which was covered in depth in a November 1968 *National Geographic* article.

Mildred Eldridge, known as 'Elsi', is best known as a painter in watercolour of delicate, detailed studies of birds and flowers. She studied at the Royal College of Art in the early 1930s, where her tutors included Eric Ravilious, Gilbert Spencer, Edward Bawden and Alan Sorrell, and at the end of her studies won a travelling scholarship which allowed her to spend several months in Italy. On returning she worked with other women students from the R.C.A. on the mural at Brockley School, exhibited at the Royal Academy and held a highly successful exhibition at the Beaux Arts Gallery, Bruton Street in 1937. However, shortly afterwards she left the London art scene and went to teach at Moreton Hall School, near Chirk, North Wales. Here she met her husband, the poet R.S. Thomas, at the time a local curate. In the 1940s, whilst living in Manafon, Montgomeryshire, she began working on *The Dance of Life*, a 46 square metre mural on six panels, for the hospital at Gobowen, near Oswestry. This large-scale allegorical vision of humanity's growing alienation from the natural world is now on view at Glyndwr University, Wrexham, and although at first glance is very different from her ornithological work, her continued interest in human interactions with nature brings them together. Her work became increasingly focussed on her rural environment through the 1950s and 60s, as she and her husband moved around parishes in north Wales. Her studies of birds and plants were sold at the R.W.S. and reproduced as Medici cards.



Arthur and Nina Houghton



λ*174

MILDRED E. ELDRIDGE (BRITISH 1909-1991)

Studies of jacksnipe

signed and dated 'M.E. ELDRIDGE. 1976' (lower right), inscribed 'Jacksnipe - LYMNOCRYPTES MINIMUS' (lower left) and further inscribed with the artist's notes throughout

pencil and watercolour on paper

15½ x 11½ in. (38.4 x 30 cm.)

£2,000-3,000

US\$2,900-4,200

€2,400-3,500

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



λ*175

MILDRED E. ELDRIDGE (BRITISH 1909-1991)

Studies of a house martin and a swallow

signed and dated 'M.E. Eldridge. 1976' (lower left) and inscribed 'House martin - DELICHON URBICA.' (upper right) and 'Swallow - HIRUNDO RUSTICA.' (lower right) and numbered '65' (upper left)

pencil and watercolour on paper

15½ x 11½ in. (38.4 x 29.2 cm.)

£2,000-3,000

US\$2,900-4,200

€2,400-3,500



λ*176

MILDRED E. ELDRIDGE (BRITISH 1909-1991)

Studies of wood mice and a squirrel, with insects

signed 'M.E. ELDRIDGE' (lower right) and inscribed 'Wood mouse + Squirrel' (lower left)

pencil and watercolour on paper

15½ x 11½ in. (38.4 x 28.2 cm.)

£1,500-2,000

US\$2,200-2,800

€1,800-2,300



λ*177

MILDRED E. ELDRIDGE (BRITISH 1909-1991)

Five sheets of studies of garden birds: Blue tit, bullfinch, yellowhammer, goldfinch, chaffinch and great tit; Chaffinch, redpoll, goldfinch, siskin, greenfinch, and brantling; Redpoll, siskin and blue tit; Goldfinch, house martin, blue tit, chaffinch, wren, nuthatch and siskin; and Nuthatch, chaffinch, bullfinch, great tit, greenfinch, goldfinch and blue tit

four signed 'M.E. ELDRIDGE 1975.' (lower right) and inscribed throughout with birds names in English and Latin; one signed and dated 'M.E. ELDRIDGE 1976.' (lower right) and inscribed 'Garden Birds' (lower left)
pencil and watercolour on paper
15½ x 11¾ in. (38.4 x 30.1 cm.)

(5)

£6,000-10,000

US\$8,500-14,000
€7,000-12,000



λ*178

MILDRED E. ELDRIDGE (BRITISH 1909-1991)

Three anatomical studies of birds: Wryneck; Song thrush; and Redwing

the first signed and dated 'M. E. ELDRIDGE. 1976.' (lower right) and inscribed 'Wryneck - JYNX TORQUILLA' (lower left); the second signed and dated 'M. E. ELDRIDGE 1969.' (lower right) and inscribed 'TURDUS PHILOMELOS - Song Thrush' (lower centre); and the third signed and dated 'M. E. ELDRIDGE. 1972.' (lower right) and inscribed 'TURDUS MUSICUS - Redwing.' (lower left)

pencil and watercolour on paper
15 x 11 in. (38.1 x 27.9 cm.); and slightly smaller

(3)

£3,000-5,000

US\$4,300-7,000
€3,500-5,800



λ*179

MILDRED E. ELDRIDGE (BRITISH 1909-1991)

Dormouse, goldcrest and rose 'Fru dagmar hastrup'; Robin, field mouse and rose 'Rugosa alba'; Blue tit, great tit and bullfinch on a bramble; Robin on ivy

the first signed 'M.E. ELDRIDGE.' (lower left) and inscribed 'Fru Dagmar Hastrup' (upper right), 'Goldcrest' (centre right) and 'Dormouse' (lower right); the second signed 'M.E. ELDRIDGE.' (lower right) and inscribed 'ERTIHACUS RUBECULA' (upper left); the third signed and dated 'M E ELDRIDGE 1979.' (lower right); and the fourth signed and dated 'M.E. ELDRIDGE 1978' (lower right) and inscribed 'ROBIN- Erithacus rubecula' (lower left)

pencil and watercolour on paper

15½ x 11 in.. (38.4 x 27.9 cm.); and slightly smaller

(4)

£4,000-6,000

US\$5,700-8,400

€4,700-7,000



λ*180

MILDRED E. ELDRIDGE (BRITISH 1909-1991)

Four sheets of anatomical studies of birds: Whinchat and stonechat; Linnet; Sedge Warbler and grasshopper warbler; and Yellowhammer

the first signed and dated 'M.E. ELDRIDGE 1975.' (lower right) and inscribed 'Whinchat - SAXICOLA RUBETRA' (upper left) and 'Stonechat - PRATINCOLA RUBICOLA' (lower left); the second signed and dated 'M.E. ELDRIDGE. 1972.' (lower right) and inscribed 'CARDUELIS CANNABINEA - Linnet' (lower left); the third signed and dated 'M.E. ELDRIDGE 1973.' (lower right) and inscribed 'SEdge WARBLER./ ACROCEPHALUS SCHOENOBÆNUS/ YNYS ENLLI 23/24 AUGUST' (lower left) and 'GRASSHOPPER WARBLER - LOCUSTELLA NÆVIA.' (lower right); the fourth signed and dated 'M.E. Eldridge 1975.' (lower right) and inscribed 'Yellowhammer - EMBERIZA CITRINELLA.' (lower left)

pencil and watercolour on paper
15 x 11½ in. (38.1 x 29.2 cm.); and slightly smaller

(4)

£4,000-6,000

US\$5,700-8,400

€4,700-7,000



λ*181

MILDRED E. ELDRIDGE (BRITISH 1909-1991)

Studies of yellowhammer and blue tits, with harebells and daisies; Skylark and fieldmouse with butterflies and harebells; Bullfinch with borage

the first signed and dated 'M.E. ELDRIDGE 1975.' (lower right) and inscribed 'Yellowhammer - EMBERITZA CITRINELLA' (lower left) and 'Blue Tit - PARUS COERULEUS' (centre); the second signed 'M.E. ELDRIDGE.' (lower left) and inscribed 'CAMPANULA ROTUNDIFOLIA - Harebell' (lower left) and 'SKYLARK- alanda awensis' (lower right); and the third signed and dated 'M.E. ELDRIDGE. 1975.' (lower right) and inscribed 'Bullfinch - PYRRHULA PYRRHULA.' (lower left)

pencil and watercolour on paper

15½ x 11¼ in. (38.4 x 29.9 cm.); and slightly smaller

(3)

£4,000-6,000

US\$5,700-8,400

€4,700-7,000



λ*182

MILDRED E. ELDRIDGE (BRITISH 1909-1991)

Four studies: Wren and Dartford warbler; Robin; Blue tit and bank vole; and goldfinch

the first signed 'M.E. ELDRIDGE.' (lower right) and inscribed 'Wren + Dartford Warbler' (lower left); the second signed and dated 'M.E. ELDRIDGE 1976.' (lower right) and inscribed 'Robin - ERITHACUS RUBECULA' (lower left); the third signed and dated 'M.E. ELDRIDGE 1976.' (lower left) and inscribed 'Blue Tit - PARUS COERULEUS' (lower centre) and 'Bank vole - CLETHRIONOMYS GLAREOLUS.' (lower right); and the fourth signed and dated 'M.E. ELDRIDGE 1976.' (lower right) and inscribed 'Goldfinch - CARDUELIS CARDUELIS' (lower left)

pencil and watercolour on paper

9¼ x 11¼ in. (23.5 x 28.6 cm.); and slightly smaller

(4)

£4,000-6,000

US\$5,700-8,400

€4,700-7,000



λ*183

MILDRED E. ELDRIDGE (BRITISH 1909-1991)

Three studies: Robin with primroses; Wren with primroses; and Bank vole and wood mouse with violets

the first signed and dated 'M.E. ELDRIDGE 1976.' (lower right) and inscribed 'Robin - Erithacus rubecula.' (lower centre); the second signed and dated 'M.E. ELDRIDGE 1976.' (lower right) and inscribed 'Wren - TROGLODYTES TROGLODYTES' (lower left); the third signed and dated 'M.E. ELDRIDGE 1976.' (lower left) and inscribed 'Bank vole - CLETHRIONOMUS GLAREOLUS' (lower left) and 'Wood mouse - SYLVARMUS SYLVATICUS' (lower right)

pencil and watercolour on paper

9¾ x 11½ in. (23.8 x 28.9 cm.); and slightly smaller

(3)

£3,000-5,000

US\$4,300-7,000

€3,500-5,800



λ*184

MILDRED E. ELDRIDGE (BRITISH 1909-1991)

House mouse, butterflies and damsel fly; Quail and butterflies; and Kingfisher

the first signed and dated 'M.E. ELDRIDGE. 1975.' (lower right) and inscribed with species throughout; the second signed 'M.E. ELDRIDGE' (lower right) and inscribed 'Quail -' (lower left); and the third signed 'M.E. ELDRIDGE' (lower right) and inscribed 'Kingfisher - Alcedo atthis' (lower left)

pencil and watercolour on paper
15 x 11 in. (38.1 x 27.9 cm.); and smaller

(3)

£2,500-3,500

US\$3,600-4,900
€2,900-4,100



Highlights from

OLD MASTERS EVENING SALE

AUCTION

Thursday 8 July 2021 at 7.00 pm

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

VIEWING

Saturday	3 July	12.00 pm - 5.00 pm
Sunday	4 July	12.00 pm - 5.00 pm
Monday	5 July	9.00 am - 8.00 pm
Tuesday	6 July	9.00 am - 8.00 pm
Wednesday	7 July	9.00 am - 5.00 pm
Thursday	8 July	9.00 am - 3.00 pm

IMPORTANT NOTICE

Viewings and Auctions are conducted in accordance with local government advice pertaining to Covid 19 which may change from time to time. If you have questions regarding your visit to Christie's please contact our Client Service Department on +44 (0)20 7839 9060 or info@christies.com.

CLASSIC WEEK

PROPERTY FROM THE HOUGHTON HALL COLLECTION

15

The Prince entering the Briar Wood

inscribed in an old hand 'The Knights in "The Briar Rose". early design painted in 1869' (on a label attached to the stretcher)

oil on canvas

42 x 72¼ in. (107 x 183 cm.)

£2,000,000-3,000,000

US\$2,900,000-4,200,000

€2,400,000-3,500,000

PROVENANCE:

The artist's studio sale (†); Christie's, London, 16 July 1898, lot 77 (126 gns to Agnew).

T.H. Ward.

John Wynford Philipps, 1st Viscount St. David's (1860-1938); Christie's, London, 16 July 1926, lot 65 (58 gns to Sampson) as 'A Knight in armour, holding a shield, with three companions asleep among the briar roses.'

with Agnew's, London.

Private Collection, Switzerland.

Anonymous sale; Christie's, London, 27 November 1987, lot 143.

with The Maas Gallery, London, 1990.

Private Collection, Japan.

Anonymous sale; Christie's, London, 13 June 2001, lot 11, when purchased by The Cholmondeley Chattels Trust.

EXHIBITED:

Stuttgart, Staatsgalerie, and Bern, Kunstmuseum, *Edward Burne-Jones - The Earthly Paradise Das irdische Paradies*, 24 October 2009 - 25 July 2010, no. 115.

Norwich, Sainsbury Centre for Visual Arts, *Masterpieces: Art and East Anglia*, 14 September 2013 - 24 February 2014, no. 170.

Houston, Museum of Fine Arts; San Francisco, Legion of Honor of the Fine Arts Museums of San Francisco; and Nashville, Frist Center for Visual Arts, *Houghton Hall: Portrait of an English Country House*, 22 June 2014 - 10 May 2015, unnumbered

LITERATURE:

Unpublished letter from Gerald Agnew to Mrs Henry H. Rockwell, dated 14 December 1937 (Box 16, Bancroft Papers, Delaware Art Museum, Wilmington).

J. Hartnoll, C. Newall and J. Christian, *The Reproductive Engravings after Sir Edward Coley Burne-Jones*, London, 1988, p. 42.

C. Conrad (ed.), *Edward Burne-Jones: The Earthly Paradise*, Ostfildern, 2009, pp. 139-140, 222, cat. no. 115, illustrated.

I. Collins (ed.), *Masterpieces: Art and East Anglia*, University of East Anglia, 2013, pp. 170-171, illustrated.

A. Smith (ed.), *Edward Burne-Jones*, London, 2018, p. 177.







Fig. 1, *The Legend of Briar Rose* installed in the saloon at Buscot Park, 2018, The Faringdon Collection Trust

This important canvas encapsulates the chivalric ideal that was central to the best Pre-Raphaelite art, and set the tone for much of the Victorian age. Begun in 1869 it is the first idea for a subject that would pre-occupy Burne-Jones for the next twenty years and result in, arguably, his greatest triumph: the *Briar Rose Series*. Shown to universal acclaim at Agnew's in 1890, and thereafter in Liverpool and then at Toynbee Hall in Whitechapel, the set of four pictures attracted adulation from young and old at all levels of society. Its retelling of the story of Sleeping Beauty, with its themes of awakening and the redemptive power of love, resonated then and inspires now. While the finished series is at Buscot Park, Oxfordshire, (fig. 1, The Faringdon Collection Trust), all the numerous related canvases that were essentially preliminary versions to this climactic masterpiece are now in museums. This is the only Briar Rose subject remaining in private hands.

The Sleeping Beauty was well-known to 19th century audiences. First told by Charles Perrault in his *Contes du Temps Passé* in the 17th century, it had been revived by the brothers Grimm and then by Tennyson in his poem *The Day Dream*. It was first treated by Burne-Jones in a series of tile designs for Morris, Marshall, Faulkner & Co in 1864. These were intended for the watercolourist Myles Birket Foster's house, The Hill, at Witley in Surrey and were executed by Lucy Faulkner, sister of Charles, of the eponymous firm. A set can now be seen in the Victoria and Albert Museum, London.

It was Burne-Jones's greatest patron, William Graham, the Liberal MP for Glasgow and importer of Graham's port, who suggested that the theme might make a good subject for a series of pictures. Demonstrating the close relationship in his work of both the decorative and fine arts, Burne-Jones reduced the nine designs from the tile series to a set of four: *The Prince Entering the Briar Wood*, *The Council Chamber*, *The Garden Court*, and *The Rose Bower* – in which the Sleeping Beauty lies. Notably, *The Prince entering the Briar Wood* is the only composition where the figures bear some relation to the tile series: the other scenes were embarked on anew. Graham's influence pervades the picture as he developed an interest in early Italian art. By the 1850s, thanks to the pioneering spirit of its Director, Sir Charles Eastlake, works by Botticelli,

Bellini and Mantegna had started to enter the National Gallery. Graham began to collect examples when they became available and frequently lent them to Burne-Jones to live with for a few weeks, to encourage and emulate. The result of such generosity manifested itself in pictures such as *Green Summer* (1868, private collection) which Burne-Jones painted for Graham. By turns enigmatic and elegiac it is painted in the spirit of Giorgione, an artist Graham particularly loved. Burne-Jones would have seen Giorgione's work at first hand on two visits to Italy in 1859 and 1863, undertaken in the company of Ruskin who hoped to direct the course of his art. The richly coloured tonality, achieved through the extensive use of glazes, partially rubbed to achieve a *sfumato* effect, can be seen both in *Green Summer* and the present canvas, which was begun the following year. The execution of the figures initially in monochrome owes much to Tintoretto who built up his compositions in layers of paint, a practice Burne-Jones admired, often with frequent re-working. The texture of the finished canvases were consequently the result of a rich process of accretion. As he wrote: 'I love my pictures as a goldsmith does his jewels. I should like every inch of surface to be so fine that if all but a scrap from one of them were buried or lost, the man who found it might say whatever this may have represented, it is a work of art, beautiful in surface and quality of colour.' (F. De Lisle, *Burne-Jones*, London, 1904, pp. 170-1.)

If Burne-Jones was devoted to the Venetian works he had seen (the Carpaccios in the Scuola di San Giorgio degli Schiavoni particularly impressed him with the power of their simple narrative, sustained through a sequence of subjects), a counterweighting influence begins to appear at this date from the art of Florence. The figures of the two recumbent knights in the centre of the composition emulate the poses of *Venus and Mars* by Botticelli (fig. 2, National Gallery, London), that he would have seen in the South Kensington museums (now the V & A) where they were lent, along with 87 other works, in 1869, the date of this picture's execution, by Alexander Barker. Barker had acquired a substantial collection of Italian masters in the 1860s which were sold at Christie's following his death in 1874. Another Botticelli, *Primavera*, (Uffizi, Florence), most probably inspired Burne-Jones to paint the sprays of briar roses, as a homage to its rich carpet of *millefiori* and arc of blossom above.



Fig. 2, Sandro Botticelli, *Venus and Mars*, c. 1485, National Gallery, London

Briar roses were to become something of a *leitmotif* in Burne-Jones's work. Their arabesques provide a sense of rhythm and forward movement to the narrative, and a decorative foil to the figures. They can be seen in arguably the artist's best known work in recent times, *Love Among the Ruins*, a watercolour shown at the Dudley Gallery shortly after this canvas was executed, in 1873. Sold at Christie's, London, on 11 July 2013, lot 3, (£14.8 million), the picture depicts two lovers embracing in a hostile and desolate world. The picture held deep personal significance for the artist as the features of the female protagonist are those of Maria Zambaco, successively the artist's model, pupil, lover and muse. They met in 1866 after Maria's separation from her husband in Paris: her mother, sister of the immensely wealthy patron Alexander Ionides, wanted Burne-Jones to paint her likeness to launch her into London society. The contrast of Maria's warm, exuberant Mediterranean sensuality to his wife Georgie's strict Methodist decorum proved overwhelming for the artist, and their affair came to a head in 1869. Burne-Jones felt unable to leave his wife and family and elope to a Greek island as the lovers had planned, and Maria subsequently attempted suicide by drowning. Shattered, Burne-Jones worked listlessly throughout the year, starting canvases but then abandoning them. This was consistent with his working practice throughout his life, but was exacerbated during this crisis. Although the canvas was begun in 1869, it was worked on further after the exhibition of the finished series in 1890. This accounts for its unfinished state in parts, although to what extent the artist intended a degree of completion is a moot point: the spectral passages contribute to the dream-like, otherworldly atmosphere he was at pains to create. 'I mean by a picture a beautiful romantic dream of something that never was, never will be – in a light better than any light that ever shone – in a land no one can define or remember, only desire' he wrote. (Burne-Jones quoted in C. Wood, *The Pre-Raphaelites*, London, 1981, p. 119).

Burne-Jones would have no doubt identified with the Prince however: battling his way through thorns, and succeeding where others had failed, in order to find beauty and true love. In common with many other artists of the period he wanted the viewer to project their own interpretations on to the series: 'I want it to stop with the princess asleep and to tell no more, to leave all the afterwards to the invention and imagination of people, and tell them

no more'. (Burne-Jones quoted in F. MacCarthy, *The Last Pre-Raphaelite: Sir Edward Burne-Jones and the Victorian Imagination*, Harvard, 2012, p. 403). For William Morris however, the briar roses clearly represented 'the tangle of the world's wrong and right'. The critic Robert de la Sizeranne saw in the Briar Wood the moral that 'the most righteous cause, the truest ideas, the most necessary reforms, cannot rise triumphant, however bravely we may fight for them, before the time fixed by the mysterious decree of the Higher Powers ... The strongest and the wisest fail. They exhaust themselves with battling against the ignorance and meanness of their generation, which hem in and hamper them like the branches of the briar rose; and at last they fall asleep in the thorny thicket, like the five knights who were as valiant as their successor, but who came before their time'. (R. de la Sizeranne, 'In Memoriam, Sir Edward Burne-Jones: A Tribute from France', *Magazine of Art*, 1898, p. 516.)

After starting this canvas, Burne-Jones embarked on a number of other versions before completing the Buscot series. The complex genesis of the final version was thoroughly explored by John Christian in the catalogue entry when this picture most recently appeared at auction (Christie's, London, 13 June 2001, lot 11). In summary, these versions can be listed as follows. In 1871 Burne-Jones painted two subjects relating to the series: *The Sleeping Beauty* (Manchester City Art Gallery), and *Study for The Sleeping Knights in 'The Briar Rose'* (Walker Art Gallery, Liverpool). This latter picture shows Michelangelesque contortion in the figures of the recumbent knights and is the result of further study in Italy that year. He also embarked on what was intended to be four canvases (but eventually ended as a series of three, lacking *The Garden Court*), now collectively known as the small *Briar Rose Series* (Museo de Arte de Ponce, Puerto Rico). These were completed for William Graham in 1873. Immediately, Burne-Jones embarked on another, larger series as they are mentioned in his work record for 1874-5. It is probable that at this date he envisaged the series for four sides of a room (as encountered in the Venetian scuole he so admired). They do not appear again in his work records until 1884 when the series was offered to Graham. Graham, however, at this date was a dying man, and not only were the walls of his houses full, but canvases were stacked on the floor, and propped on chairs and tables. To accommodate them would have been impossible. Nevertheless, Graham offered to negotiate their sale to Agnew's for £15,000,



Fig. 3, Houghton Hall, Norfolk © Neil Holmes/Bridgeman Images

then a colossal sum which would have secured, as his patron intended, Burne-Jones's financial security. Burne-Jones worked on *The Prince entering the Briar Wood* throughout 1884-5 revising the composition substantially not only in terms of the disposition of the figures, but also in terms of its colouring. By the middle of 1885 however, Burne-Jones had decided to abandon the three remaining canvases in the series to begin afresh. These were finally completed in 1890, and it is this set, the heavily reworked Prince, and the three new canvases, that comprise the finished series. These were bought by Alexander Henderson, later first Lord Faringdon, and were installed, with additional canvases of briar roses, in the Saloon of Buscot Park, Henderson's newly acquired seat in Oxfordshire. They remain there to this day, although they were recently shown in the Burne-Jones exhibition in 2018-9 at Tate Britain.

Subsequently, the three discarded canvases were reworked and sold through Agnew's. *The Council Chamber* was sold in 1892 to the American collector Samuel Bancroft and is now in the Delaware Art Museum, Wilmington. *The Garden Court* was sold in 1893 to Lord Wharnccliffe, a patron of Burne-Jones's brother-in-law, Sir Edward Poynter, and the owner of Burne-Jones's *King Cophetua and the Beggar Maid* (1884, Tate Britain). It is now in Bristol Art Gallery. *The Rose Bower* was completed in 1894 and 1895 and entered the renowned collection of George McCulloch who also owned the second, oil version of *Love Among the Ruins* (1894, Whitwick Manor, National Trust Collections). This picture is now in the Municipal Gallery of Modern Art, Dublin.

This canvas was probably reworked in the 1890s, but remained in Burne-Jones's studio until after his death. Thereafter it appeared on the first day of the artist's studio sale held at Christie's in 1898 and was bought

by Agnew's. Little is known of its first owner, T.H. Ward, but its medieval, romantic spirit would have appealed strongly to its second owner, the politician John Philipps who was ennobled as the first Viscount St David's. He bought Roch Castle near Haverfordwest in 1900, and subsequently restored it. He parted with the picture in 1926. It has subsequently entered a number of distinguished collections, and latterly has hung in the picture gallery at Houghton Hall, Norfolk (fig. 3 & 4).

There it was placed below Charles Errard's painting of *Tancred and Erminia*. Tancred was a Christian knight whose wounds were bound by the hair of the Saracen princess Erminia. His recumbent form is echoed in the figure of the first sleeping knight the prince encounters. Both were purchased by the 7th Marquess of Cholmondeley whose intention was to revive the picture gallery, and echo the collections of his distinguished forebears. Houghton was built by Sir Robert Walpole, de facto first Prime Minister of Great Britain, whose staggering collection of pictures was posthumously sold to Catherine the Great of Russia where they now form the basis of the Hermitage Museum. In a memorable exhibition, and a triumph of diplomacy, these were rehung temporarily at Houghton in 2013. The picture gallery also contains works from the collection of Horace Walpole of Strawberry Hill, and from Sybil, Marchioness of Cholmondeley who did so much to revive the house during her long custodianship throughout the 20th century. Many of the contents now at Houghton come from the collection of her brother, Sir Philip Sassoon, a notable connoisseur of both the fine and the decorative arts. The collections at Houghton continue to evolve, and the house is now famed for its collection of contemporary sculpture which embellishes the park. Burne-Jones's quest for 'truth and beauty' continues.



Fig. 4 Picture Gallery at Houghton Hall
©Will Pryce / Country Life Picture Library

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (A symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

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

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person 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 RESERVE

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 in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- 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 use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, 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**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

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 1000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

(v) **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 sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(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, 3 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, walrusbone, 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.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

condition: the physical condition of a lot.

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

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

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

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

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.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. 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.
† θ	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. 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 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 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 a UK address or non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK 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?

Non-UK buyer		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 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-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the UK on their behalf. All shipments must be booked via Christie's Post-Sale Service Centre or Christie's Art Transport.

6. **Private buyers** who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christie's VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. 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.

8. 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. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments 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 made loans or advanced money to consignors or prospective purchasers 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.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

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

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

COLLECTION AND CONTACT DETAILS

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

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

SHIPPING AND DELIVERY

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

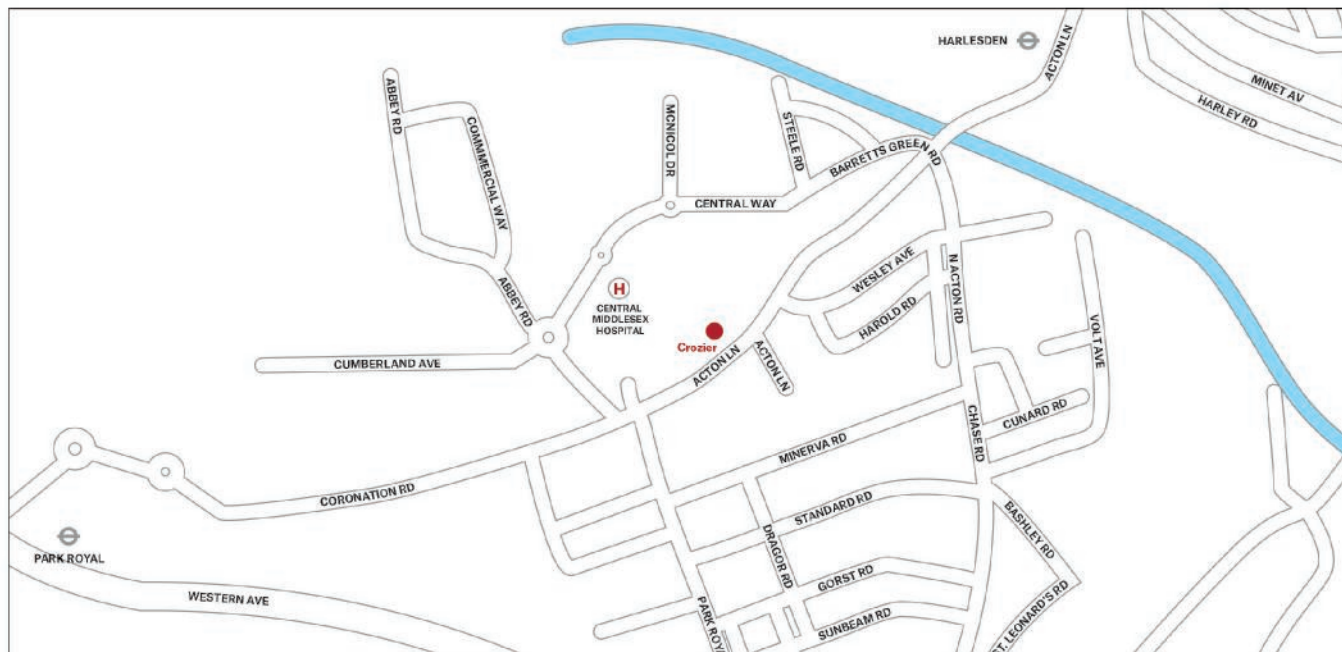
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.





Property From The Collection Of Nina R. And Arthur A. Houghton, Jr.
EDWARD LEAR (LONDON 1812-1888 SAN REMO)
Cannes

inscribed and dated 'Cannes./ 3.30. P.M./ 10 April. 1865.' (lower left) and numbered '135'
(lower right, and further inscribed in Greek and with colour notes)

pencil, pen and brown ink and watercolour

6 $\frac{7}{8}$ x 21 $\frac{1}{4}$ in. (17.5 x 54 cm.)

£12,000-18,000

**OLD MASTER AND BRITISH DRAWINGS
AND WATERCOLOURS**

INCLUDING A FINE COLLECTION OF OLD MASTER PRINTS

London, 6 July 2021

VIEWING

3-6 July 2021
8 King Street
London SW1Y 6Q

CONTACT

Annabel Kishor
akishor@christies.com
+44 (0)207 389 2709

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

CHRISTIE'S



Property from the Houghton Hall Collection
SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S. (1833-1898)
The Prince entering the Briar Wood
oil on canvas
42 x 72¼ in. (107 x 183 cm.)
£2,000,000-3,000,000

OLD MASTERS
EVENING SALE
London, 8 July 2021

VIEWING
3-8 July 2021
8 King Street
London SW1Y 6Q

CONTACT
Peter Brown
pbrown@christies.com
+44 (0)207 389 2435

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

CHRISTIE'S



GUSTAV BAUERNFEIND (GERMAN, 1848-1904)
Jerusalem, from the Mount of Olives at Sunrise
signed and inscribed 'G. Bauernfeind/ Jerusalem' (lower right)
oil on canvas
51 $\frac{1}{8}$ x 76 $\frac{3}{8}$ in. (130 x 194cm.)
£1,500,000 – 2,500,000

EUROPEAN ART

PART I

New York, 13 October 2021

CONTACTS

Deborah Coy
Senior Vice President, Head of Department
dcoy@christies.com
+1 212 636 2387

Laura Mathis
Specialist, Head of Sale
lmathis@christies.com
+1 212 636 2156

CHRISTIE'S



VITTORIO MATTEO CORCOS (ITALIAN, 1859-1933)

An Afternoon on the Porch

signed and dated 'Corcos 95' (lower right)

oil on canvas

59 x 59 in. (149.9 x 149.9 cm.)

\$200,000-\$300,000

EUROPEAN ART

PART I

New York, 13 October 2021

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+1 212 636 2156

CHRISTIE'S



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.

CHRISTIE'S



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

The Terrace, Cap d'Ail

signed 'J Lavery' (lower left), signed again, inscribed and dated

'THE TERRACE. CAP D'AIL/BY/JOHN LAVERY/.1921' (on the reverse)

£400,000-600,000

**THE B.J. EASTWOOD COLLECTION:
IMPORTANT SPORTING AND IRISH PICTURES**

London, 9 July 2021

VIEWING

3-9 July 2021
8 King Street
London SW1Y 6Q

CONTACT

Nathaniel Nicholson
nnicholson@christies.com
+44 (0) 20 7389 2519

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

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