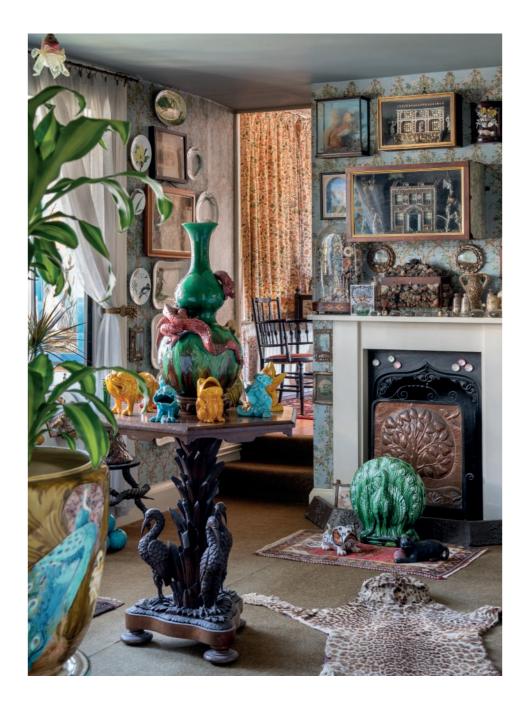
AN AESTHETIC ODYSSEY THE PETER ROSE AND ALBERT GALLICHAN COLLECTION

London 30 September 2021



CHRISTIE'S







AN AESTHETIC ODYSSEY THE PETER ROSE AND ALBERT GALLICHAN COLLECTION

AUCTION

Thursday 30 September 2021 10.30 am (Lots 1-304)

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

VIEWING

Saturday	25th September	12.00pm - 5.00pm
Sunday	26th September	12.00pm - 5.00pm
Monday	27th September	9.00am - 5.00pm
Tuesday	28th September	10.00am - 8.00pm
Wednesday	29th September	9.00am - 5.00pm

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CHRISTIE'S

We are grateful to the following people for their assistance in the compilation of this catalogue: Philippe Garner, Jeremy Morrison, Rebecca Wintgens and Sharon Goodman.

Front Cover: The Nature Room Inside Cover: The Blue Drawing Room, with The Light of the World Opposite: The South Bedroom Back Cover: The Kitchen, with Bruce Talbert sideboard

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Albert Gallichan and Peter Rose, 1950s.

Peter & Albert By Peter Miall

People often remember Peter and Albert in middle age and later, surrounded by the collection that had grown over the decades. With it had developed a scholarly, often pioneering, knowledge of artists, craftsmen and designers some of whom had been all but forgotten.

Peter was reluctant to talk about their early life but a gathering of anecdotes gives us a glimpse into their early collecting and life together. Peter always said that he was born in the Vale of Evesham and at one point romanticism took over and he told me that his father had been a blacksmith. In fact, it seems, he had an administrative job in a steel works in Birmingham. He missed the serious part of the Second World War but there are photographs of him in battledress; he was very handsome and, before he met Albert, was something of a hit with the ladies.

Time passes and we find him, in the early 1950s lodging in Hampstead with the wife of Bertrand Russell, an eccentric lady by all accounts. It was at this time that he meets Albert and, together, they rent a small attic flat above an antique shop at Pilgrim Place, 54 Rosslyn Hill, Hampstead. Their relationship was against the law but they overcame that obstacle by becoming 'cousins'. They were both fascinated by what was then called Victoriana and, taking up the torch from the Sitwells who collected Staffordshire pottery and things under glass domes before the war, embarked on the formation of a collection that would dominate their relationship for the next fifty years. Before the boom of the 1970's, leaving aside the Bond Street establishments patronised by Queen Mary, antique shops were almost Dickensian. Furniture would be piled high and illuminated by a single sixty watt naked bulb, presentation was non-existent. Things Victorian were almost unsaleable and Peter and Albert must have felt like children in a sweet shop. Their taste then was less sophisticated and cabriole legged chairs and papier mâché furniture dominated. They had a good eye from the start as can be seen in the mid Victorian pieces in the drawing room and the aesthetic bedroom that stayed with them throughout their lives together.

From Hampstead they moved to Richmond - Peter was employed at the Roman Catholic institution at Walpole's Strawberry Hill - and from Richmond they moved to Brighton, buying their Montpellier Villas house in 1965. In Brighton they were surrounded by antique shops and open air markets at a time when the contents of large Victorian houses were being sold up. They had the pick of 19th century paintings, furniture and decorative arts and, as they became more prosperous, they spread their net wider buying from London sale rooms (Sotheby's Belgravia could have been set up specifically for them) and from galleries and shops. The Fine Arts Society, Abbott and Holder, John Jesse, Richard Dennis, Michael Whiteway and many more were all patronised by them. The FAS, in particular, was a key institution for those interested in 19th and 20th century paintings and decorative art and the Private Views, with guest lists drawn up and hosted by Andrew Patrick, were an opportunity to meet those with similar enthusiasm. Correspondence survives in the archive in Brighton between Albert and the pioneering collector Charles Handley-Read, after being reintroduced in October 1968 at the Private View of the Handley-Reads Victorian Sculpture exhibition.

And so the collection, that so many grew to know and admire, was formed, ever developing with acquisitions as well as disposals leading to subtle refinements and changes in display. The basic framework and decoration of the house, however, did not change in the decades that they lived in the Villas, new pieces were shoehorned in and new interests pioneered. They were amongst the first to research and collect French Studio Pottery; so advanced were they that when the Decorative Arts Society (of which they were founding members) visited the Sevres Museum in Paris special permission was granted to view the collection there, which was in store.

And now all will be dispersed giving others the opportunity to enjoy the objects Peter and Albert collected as they find new homes. The sale follows Peter's death last year and the proceeds from the auction will go to support the work of the Albert Dawson Educational Trust, the trust Peter founded to support research and study of 19th century fine and decorative arts following Albert's death in 2001 (Albert Dawson being a combination of their middle names), a generous legacy which will allow their life's work to carry on for years to come. The legacy of what was widely known as The Albert Dawson Collection will also live on through the objects bequeathed to museums, such as the Ashmolean and The British Museum and through the meticulous archive they created which will become a source of information about a chapter in British collecting of which Peter and Albert were probably the last survivors.

A Visit to the Villas By John Christian

An edited extract from text by John Christian (1942-2016) originally included in the catalogue of Christie's sale of watercolours from the Peter Rose and Albert Gallichan collection held in June 2004 to help fund the Albert Dawson Educational Trust. By the time of the visit described, Peter's partner Albert Gallichan (1930-2001) had died.

For me, as no doubt it is for many, a visit to Peter is a treat like no other. These occasions at once assume a pattern that never varies. You arrive, usually on a Saturday, at noon, to be greeted with a warm welcome and a large gin and tonic. Gossip is soon flowing and continues during lunch which tends to be a superb fish pie, one of his culinary specialties, washed down with a good and carefully chilled white wine.

The dining room is lined with pictures on a certain theme: works by such travellers and expatriates as Edward Lear, J W Inchbold, J R Spencer Stanhope and G P Boyce illustrate the concept of 'the Englishman abroad'. Every room in the house is as densely hung. Even bathrooms and lavatories are a visual feast. although here panels of tiles tend, appropriately enough, to take the place of pictures. Equally, throughout the house, no shelf, chimneypiece, table or wardrobe-top is without its burden of objects-pots, glass, metalwork or whatever. 'Away with the tasteful gap', the Handley-Reads had cried, partly to distance themselves from Georgian propriety but essentially as the only way to accommodate their ever-growing number of acquisitions. Peter has adopted the slogan as a badge of honour.



An early photograph of the Nature Room, circa 1970.

Helping to clear the lunch table is never done out of mere politeness, it is an act of enlightened self-interest as well. For the kitchen, reached from the dining room, via a red baize door, epitomises the gap-free philosophy. A massive dresser groans with Doulton, John Pearson, and other Arts and Crafts ceramics. On the walls are more of the ubiquitous tiles. And sitting in the middle of the table, and itself bearing more objects, is a neogothic fantasy of a lazy Susan, in the form of a miniature version of King Arthur's Round Table. Tennyson and the Pre-Raphaelites seem almost present. Lunch over, my host conducts me on a tour of the house. The outlines of the collection have long been familiar but it is always worth seeing again, and anyway it is constantly enlivened by some new arrangement or purchase. Collections must grow and develop or die, and there is never the slightest chance of demise here. Peter's interests are wide, something he regards with both pride and mock-despair, and he presides over what is really a collection of collections, linked only by the taste of their owner and saved from visual cacophony only by his remarkable talent for arrangement and display. Fine and decorative art are both central to the collection, as they were to the Handley-Reads. But although Charles and Lavinia had some fine pictures, you always felt that the applied arts were really their forte. I would find it much harder to make this distinction with Peter and Albert's collection.

Scanning that well-known house in my mind's eye, I also see his fine and varied group of works by the illustrator G J Pinwell, his W. A.S. Benson metalwork, his Powell glass, his French studio pottery, and his Minton pate-sur-pate. A dresser is devoted to Martin ware, a bathroom is hung with De Morgan tiles and chargers, and the walls of a bedroom are covered with landscapes in watercolour. I facetiously call this the North Wing since at first glance the work of J W North seems to predominate, but this is not really apt. On closer inspection, A W Hunt, Lionel Percy Smythe and others are equally well represented, while shelves and chests of drawers bear a collection of yet another ceramic enthusiasm, the work of the most inventive of all Doulton potters, Mark Marshall.



Peter Rose in the Blue Drawing Room, circa 1995

Without doubt the most extraordinary creation in the house is the so-called Nature Room. Its ostensible theme is the Victorians' passion for exuberant organic design, but in practice the room is a receptacle for everything weird and wacky that has caught the collector's attention, whether in the form of stained glass panels, anthropomorphic pots so over-the-top that they make even the Martin Brothers look models of sanity, or those creepy and slightly sinister things that our Victorian forebears did with bird nests, sand and shells. Here is a true Wunderkammer or cabinet of curiosities, conferring on Peter the indisputable title of the Ole Worm of his day. This is not to say that there are not some serious objects. Nonetheless, there is an air of self-indulgence about this room and we invariably find ourselves laughing, not just at what Peter has been doing these forty years but the inherent dottiness of the collecting habit, however serious and laudable the motives that drive it.

The Nature Room lies between the spare bedroom and the bathroom and I have often pictured some hapless guest taken short in the middle of the night. His must be a truly 'gothick' experience as he picks his way gingerly between gremlin and gargoyle by the light of the stained glass windows, inadvertently playing the part of the Pre-Raphaelites' favourite Keatsian heroine.

Full on this casement shone the wintry moon And threw warm gules on Madeline's fair breast

The visit invariably ends with a strong cup of tea before reeling slightly from the aesthetic and gastronomic surfeit, one heads for the station.

Over the years, Peter and Albert have had untold pleasure from their collection. In fact it is true to say that it has been the centre of their lives and it was readily accepted that no collection is set in stone. It develops as a living organism, and eventually, like grown-up children leaving home, objects have to go back into the outside world.



Peter & Albert, 1960s.



Watercolour of The Nature Room, unknown hand



The Albert Dawson Educational Trust

The sale of this collection will fund the Albert Dawson Educational Trust, which promotes the study of 19th century English fine and decorative arts, reflecting the Collection assembled in Brighton by Peter Rose and Albert Gallichan. Since its creation in 2003 with a title using the middle names of the two collectors, the Trust has disbursed occasional grants including an annual contribution to the Journal of the Decorative Arts Society. The Trust looks forward to using its increased resources from the sales in 2021 to develop a more substantial programme of grants and other support from 2022.

The Trust can provide: Support to exhibitions, publications, lectures and workshops. Support to research and to centres of teaching Financial assistance to students via provision of scholarships and bursaries.

Contact: albertdawsontrust@gmail.com Charity Reg No 1098540

This collection has been extensively published, both under the names of the collectors and under the pseudonym Albert Dawson, most notably the decorative arts featured in a dedicated volume compiled by Brian Coleman, *The Best of British Arts & Crafts*, which was published in the United States in 2004. Whilst every effort has been made to included relevant literature references in this catalogue there will undoubtedly be some omissions. Also, the collection has recently featured in the following articles ahead of the forthcoming auction, which have not been recorded in the coming pages: S. Calloway, 'Full-Blown Rose', *The World of Interiors*, September 2021, pp. 112-119; S. Moore, 'Art Market', Apollo, September 2021, pp. 68-69 and C. Gleadell, 'Art Market Focus', *The Daily Telegraph*, 7 September 2021, p. 22.



The Entrance Hall

∎1

EDWARD ONSLOW FORD, R.A. (1852-1901)

Queen Victoria

unsigned, cast with partial motto of the Order of the Garter '... IT.QUI.MAL.Y' (to proper left truncation), inscribed 'V.R.I' (to spreading square socle) bronze, dark greenish-brown patina 16½ in. (42 cm.) high, overall Conceived 1898.

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

PROVENANCE: Acquired 1982.

A leading member of the New Sculpture movement, Onslow Ford was commissioned to produce a sculpture of Her Majesty Queen Victoria in 1898 to stand in Manchester. The last sculpture to depict the great monarch, it was originally planned to be sculpted in marble, however, the Queen herself is said to have suggested that the marble might not weather well in the smoky atmosphere of that great northern centre of industry. The portrait was ultimately cast in bronze but was not unveiled until after the queen's death in 1901. A study for the sculpture, in bust form, is in The Royal Collection, where it is recorded as 'intended only as a study, [it] was well received by Queen Victoria who commissioned several replicas.' and it would seem that this cast is taken from that model which stands today in St. George's Hall, Windsor Castle (RCIN 31615).



2

A WEDGWOOD CREAM-GLAZED EARTHENWARE LUSTRE CHARGER

CIRCA 1930, IMPRESSED WEDGWOOD MARK, BLACK PAINTED C4935/B

Possibly designed by *Millicent Taplin*, painted with Persianinspired flowering plants around a central leaf medallion, within a leaf border, in shades of blue, green and manganese, the footrim pierced for hanging 22 in. (56 cm.) diameter

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

LITERATURE:

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 950, pl. iii.

Millicent Taplin (1902-1980) was a British designer and painter on ceramics. She was employed by Wedgwood in 1917 and was trained by Alfred and Louise Powell, who had established a school of free-hand paintresses at the Etruria factory works and may have designed the pattern on this charger with Taplin. Eventually, Millicent Taplin was to head the paintresses in the hand-crafts studio both at Etruria and Barlaston. She remained with the firm until 1962. A smaller charger, decorated with the same pattern, was sold at Bonhams, Edinburgh, 24 March 2011, lot 860.





∎3

A GROUP OF ENGLISH GREEK-REVIVAL POTTERY AND PORCELAIN BLACK-GROUND VASES AND TABLE WARES SECOND HALF 19TH CENTURY, VARIOUS PRINTED AND PAINTED FACTORY MARKS

Each decorated with classical figures at various pursuits within neoclassical borders, comprising: a Samuel Alcock two-handled vase, a pair of jugs and a tray, two Bates, Brown-Westhead & Moore jugs, an English porcelaineous two-handled vase, two tazze and a jug; together with two porcelain two-handled vases with similar decoration, probably Continental (12)

The Samuel Alcock vase: 10% in. (27 cm.) high

£700-1,000 US\$970-1,400 €820-1,200



∎4

AN EGYPTIAN REVIVAL RED PAINTED 'THEBES' STOOL

BY LIBERTY & CO, DESIGNED BY LEONARD FRANCIS WYBURD, THE **DESIGN REGISTERED 1884**

The dished seat supported on three outswept legs, the underside with Liberty & Co paper label, numbered 'Rd. 16674'

13 in. (33.5 cm.) high; 14 in. (35.5 cm.) wide; 11 in. (28.5 cm.) deep

£500-800 US\$690-1.100 €590-930

LITERATURE:

B. Morris, Liberty Design, London, 1989, pp. 102-103. B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 218.

The present stool was one of three designs retailed at Liberty & Co in the 1880s. Leonard Wyburd based his models after the 18th dynasty Thebes stools he had seen on display at the British Museum (see Museum number EA2481).

Further mention of these stools can be found in 'The Journal of the Decorative Art Society', no. 27, 2003, pages 81-93.

Killen, Ancient Egyptian Furniture, (1966), p.44, no.17, pl.169.

∎5

A SATINWOOD 'COFFEE' TABLE

AFTER THE DESIGN BY E. W. GODWIN, RETAILED BY LIBERTY & CO., LATE 19TH/EARLY 20TH CENTURY

The square top above ring-turned legs joined by an undertier and supports on circular feet

27¼ in. (69.5 cm.) high; 14½ in. (37 cm.) square

£800-1,200 US\$1,200-1,700 €930-1,400



A MINTON'S ART POTTERY VASE

CIRCA 1871, IMPRESSED FACTORY MARKS, DATE CYPHER FOR 1871 AND SHAPE NO. 1614, BLACK PRINTED MINTON'S KENSINGTON GORE MARK, PAINTED EJS MONOGRAM

Painted by *Eliza Jameson Strutt*, possibly after a design by *William Stephen Coleman*, with a fish engaged in a tug-of-war with four prawns against a celadon ground, the neck and four feet with stylised flowers 10% in. (27.6 cm.) high

£800-1,200 US\$1,200-1,700 €930-1,400

LITERATURE:

C. Gere & M. Whiteway, *Nineteenth-Century Design: From Pugin to Mackintosh*, London, 1993, p. 148, pl. 182. B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 144

A Minton's Art Pottery moon flask decorated by Eliza Jameson Strutt is in the Victoria and Albert Museum, London, museum no. C.91-2018, that vase is also illustrated in J. Jones, *Minton: The First Two Hundred Years of Design and Production*, Shrewsbury, 1993, p. 223, where it is described as after a design by William Stephen Coleman.

∎7

AN ARTS AND CRAFTS OAK 'MORRIS' RECLINING ARMCHAIR

DESIGNED BY PHILIP WEBB, PROBABLY MADE BY MORRIS, MARSHALL, FAULKNER & CO/MORRIS & CO, LATE 19TH CENTURY

The back and seat with loose cushions covered in light tan leather, the arms supported by bobbin-turned spindles on square legs with conforming bobbin-turned stretchers raises on castors

36½ in. (93 cm.) high; 25 in. (64 cm.) wide; 31½ in. (80 cm.) deep

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 242.

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 953, pl. vii (design), pl. x (chair).

COMPARATIVE LITERATURE:

L. Parry ed., *William Morris*, London, 1996, p. 178, fig. J.29 (a chair of the same model illustrated from the collection of The Victoria & Albert Museum, London, see CIRC.250D-1961 and CIRC.250E-1961).

P. Rose, 'The Saving of Standen', *The Journal of the Decorative Arts Society 1850 - the Present*, 2004, vol. 28, p. 177 (a chair of the same model illustrated).





■8

A BRASS AND COPPER TWO-BRANCH TABLE LAMP BY W.A.S. BENSON & CO., CIRCA 1900

The central shaft adorned with copper leaves, supporting two

spirally-wrapped branches with pendant flower-heads, later pink silk shades, stamped BENSON 26 in. (66 cm.) high; 24 in. (61 cm.) wide, overall

£2,500-4,000 US\$3,500-5,500 €3,000-4,600

PROVENANCE:

Acquired from Michael Whiteway, May 1987.

LITERATURE:

C. Gere & M. Whiteway, *Nineteenth-Century Design: From Pugin to Mackintosh*, London, 1993, p. 216, pl. 271, illustrated. I. Hamerton ed., *W.A.S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design*, Woodbridge, 2005, p. 146, pls. 124 & 124A.

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 955, pl. xiii.



∎9

AN AESTHETIC MOVEMENT CAST-IRON HALL STAND

CIRCA 1867, DESIGNED BY CHRISTOPHER DRESSER, MANUFACTURED BY COALBROOKDALE

Cast with pierced geometric and foliate design, back and removable drip-tray stamped with kite registration mark, 'COALBROOKDALE' and '214963', now gold-painted 73 in. (186 cm.) high; 25½ in. (66 cm.) wide; 7½ in. (19 cm.) deep

£700-1,000 US\$970-1,400 €820-1,200

COMPARATIVE LITERATURE:

M. Whiteway ed., *Christopher Dresser: Design Revolution*, London, 2004, pl. 150. M. Whiteway, *Christopher Dresser 1834-1904*, Milan, 2001, p. 77 pl 48. & p. 154, pl. 294 (the design).



TWO WILLIAM DE MORGAN RUBY LUSTRE CHARGERS DECORATED BY CHARLES PASSENGER LATE 19TH CENTURY

The first painted with two wild boar, the second with a serpent, each decorated to the reverse with concentric bands and stylised foliage, both with decorator's monogram 'C.P' Both: 14¼ in. (36.5 cm.) diameter

£2,000-4,000 US\$2,800-5,500 €2,400-4,600

LITERATURE: B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 148, 150 (2)



CHARLES SIMS, R.A. (1873-1928)

Syrid and Pattatos

signed 'Sims' (lower right) oil on canvas 24 x 30% in. (61 x 76.5 cm.)

£6,000-8,000 US\$8,300-11,000 €7,000-9,300

PROVENANCE:

E.A. Brown.

The Hon. Christopher Lennox-Boyd, by 1969. Anonymous sale; Christie's, London, 12 October 1973, lot 183, as 'Flora with three Putti'.

with Leva Gallery, London, 1973, where purchased for the present collection.

EXHIBITED:

London, Royal Academy, 1915, no. 125.

London, Christie's, *New English Art Club Centenary Exhibition*, 27 August - 17 September 1986, no. 99.

London, Barbican Art Gallery, *The Last Romantics: The Romantic Tradition in British Art, Burne-Jones to Stanley Spencer*, 9 February - 9 April 1989, no. 156.

LITERATURE:

Royal Academy Pictures, London, 1915, illustrated p. 60. C. Sims, Picture Making: Technique and Inspiration, London, 1934, p. 119.

This picture was exhibited at the Royal Academy in 1915, the year Sims was elected a full Academician. The title may be a fanciful invention of the artist as neither protagonist is found in the standard classical dictionaries. Sims's imagination tended towards such whimsicality, but the subject is typical of his work and can be seen as a celebration of the softer months of the year. Originally banners or garlands descended from the basket but these have been painted out. They can be seen in smaller variant entitled *Summertime* (Christie's, London, 12 June 1987, lot 63) and a related sketch (Christie's, London, 29 July 1988, lot 260). A further sketch is in Bury City Art Gallery. Works by Sims, who was Keeper of the R.A. between 1920 and 1926, can be seen in several public collections, and this picture was lent to the Last Romantics exhibition, staged at the Barbican in 1989.



JAMES CLARKE HOOK, R.A. (1819-1907)

Spring

signed and indistinctly dated 'Jas. C. Hook/1857' (lower right) oil on canvas 23 x 37½ in. (58.4 x 95.3 cm.)

£8,000-12,000 US\$12,000-17,000 €9,300-14,000

PROVENANCE:

with Agnew's, London. Mr C.P. Matthews. Anonymous sale; Christie's, London, 15 June 1973, lot 85, as 'Catching a butterfly'. with J. Maas & Co., London. Anonymous sale; Sotheby's, Belgravia, 18 March 1980, lot 164, as 'A country

Anonymous sale; Sotneby s, Belgravia, 18 March 1980, lot 164, as A country idyll', where purchased for the present collection.

LITERATURE:

F.G. Stephens, 'J.C. Hook R.A.: his life and work', *The Art Annual*, London, 1888, p. 32.

This picture was executed the year Hook left London for Surrey. Encouraged by his visits to the artist Richard Redgrave at Abinger, Hook parted with his London house, Tor Villa on Campden Hill, and built Pine Wood House at Wormley, near Witley. There he abandoned painting historical and Shakespearean subjects in favour of scenes of rural genre. A butterfly is also the subject of *A few minutes to wait before 12 o'clock* in which a baby is captivated by a passing butterfly while waiting for his labouring father to have a midday meal in a cornfield. Butterflies seem to signify the artist's delight in summer in the countryside. Hook went on to be a renowned painter of seascapes.

We are grateful to Dr Juliet McMaster of the University of Alberta, Canada, a descendant of the artist, for her assistance in preparing this catalogue entry. Her biography of the artist is awaiting publication.

13 No Lot



GEORGE PRICE BOYCE, R.W.S. (1826-1897)

The Crown Inn at Chiddingfold, Surrey

signed and dated 'G.P. Boyce. '73' (lower right) and further signed and inscribed 'The Crown Inn at Chiddingfold./ G.P. Boyce/ West House. Cook's Ground/ Chelsea' (on a label on the reverse of the frame) pencil and watercolour with scratching out on paper 12 x 17% in. (30.5 x 44.1cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Mrs N.G. Clayton. with Rachel Moss Galleries, London, October 1987, probably where purchased for the present collection.



GEORGE SHALDERS, R.I. (1826-1873)

Landscape with shepherd and sheep

pencil, watercolour and bodycolour with scratching out, on paper laid on board 11% x 19% in. (30.2 x 50.2 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

with Abbott & Holder, London, mid-1960's. Charles Monteith, by whom bequeathed to the present collection, May 1995.



FREDERICK SMALLFIELD, A.R.W.S. (1829-1915)

Preparing for a nightmare

signed and dated 'F Smallfield 1859' (lower right) pencil and watercolour with scratching out on paper 9% x 13% in. (24.8 x 34.5 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Sir Cuthbert Quilter.

with Abbott & Holder, London, 20 November 2003, where purchased for the present collection.

EXHIBITED:

New York, Shepherd Gallery, *English Romantic Art*, 23 September-25 October 2003.

ENGRAVED: by Day & Son, 1 December 1861.

Sir Cuthbert Quilter, previous owner of this watercolour, was the founder of the National Telephone Company and M.P. for Sudbury from 1885 to 1906. He built Bawdsey Manor in Suffolk in 1886, and filled it with his remarkable collection of contemporary art and Old Masters, ranging from the Pre-Raphaelites to Gainsborough and Northern European masters.



LIONEL PERCY SMYTHE, R.A., R.W.S., R.I. (1839-1918)

Mending nets

signed and dated 'L P. Smythe/ 1911' (lower right) pencil and watercolour with scratching out on artist's board 13% x 9% in. (35 x 25 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

with Abbott & Holder, London, 1979, where purchased for the present collection.

EXHIBITED:

London, Old Water-Colour Society, Winter Exhibition, 1911, no. 18.

LITERATURE:

R.M. Whitlaw and W.L. Wyllie, *Lionel Percy Smythe, R.A., R.W.S., his life and work*, London, 1923, p. 183. R.M. Whitlaw, 'Lionel Percy Smythe, R.A., R.W.S.', *Old Water-Colour Society Club*, London, 1924, I, p. 76, illustrated facing p. 62.



18 GEORGE HOWARD, 9TH EARL OF CARLISLE, H.R.W.S. (1843-1911)

Algiers, Cecilia in pink; and Bordighera

pencil, watercolour and bodycolour on paper 14½ x 10% in. (36.9 x 27 cm.) each

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

i) with Moss Galleries, London, June 1985, where purchased for the present collection.
ii) The artist, by whom given to his daughter, Cecilia Roberts, and by descent to Wilfrid Roberts, 1959.
with Highgate Gallery, London, 1983, where purchased for the present collection.

(2)

George Howard, 9th Earl of Carlisle, was an aristocrat and politician who was a friend and patron of the Pre-Raphaelites, particularly Edward Burne-Jones. He was also an accomplished artist in his own right, and his work is held at Tate Britain, York Art Gallery, and the National Portrait Gallery. Lady Cecilia Roberts was his second daughter.



∎19

LIONEL PERCY SMYTHE, R.A., R.W.S., R.I. (1839-1918)

The Field of the Cloth of Gold: 'Twixt Calais and Guines

signed and inscribed 'Smythe L.P./ "The Field of Cloth of Gold"/...' (on the reverse

 $\ensuremath{\mathsf{pencil}}$ and watercolour heightened with bodycolour and with scratching out on $\ensuremath{\mathsf{paper}}$ laid on canvas

241/2 x 491/2 in. (62.3 x 125.7 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

Sir George Findlay.

Anonymous sale; Sotheby's Belgravia, 18 May 1976, lot 36, where purchased for the present collection.

EXHIBITED:

London, New Watercolour Society, *Summer Exhibition*, 1883, no. 92. Chicago, *World's Columbian Exhibition*, 1893, no. 363.

New Haven, Yale Center for British Art, Cleveland, Cleveland Museum of Art, and Birmingham, Birmingham Museum & Art Gallery, *Victorian Landscape Watercolours*, 1992-93, no. 102.

LITERATURE:

R.M. Whitlaw and W.L. Wyllie, *Lionel Percy Smythe, R.A., R.W.S., his life and work*, London, 1923, p. 106. R.M. Whitlaw, 'Lionel Percy Smythe, R.A., R.W.S.', *The Old Water-Colour Society's Club*, London, 1924, I, pp. 64 and 72.

Smythe, born in London, lived in Normandy from 1879, although he had been visiting the area since he was a boy. He went to Guines on his honeymoon in 1869, where he first concieved of this picture, with its historical title alluding to the meeting between Henry VIII of England and Francois I of France which took place in Guines in 1520. Smyth also produced an oil of the subject, exhibited at the Royal Academy in 1884, and an etching. The present watercolour was exhibited at the New Watercolour Society in 1883, a year after Smythe's election to the membership, where Whitlaw and Wyllie (*op. cit.*) describe it as 'one of the note-worthy drawings of the exhibition'.



The Green Study

■20

A FRENCH BLACK SLATE STRIKING MANTEL CLOCK

CIRCA 1880, SIGNED BY C. DETOUCHE

The case of curving architectural form with twin barrel movement, the dial with Brocot open escapement and ruby palletts signed 'C. DETOUCHE FSEUR DE LA VILLE DE PARIS', above a glazed cartouche housing the pendulum, flanked by a barometer and a dial indicating day, date and phases of the moon, on stepped base 20½ in. (52 cm.) high; 21 in. (52.5 cm) wide; 7½ in. (19 cm.) deep

£800-1,200 US\$1,200-1,700 €930-1,400

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 11. M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 102, fig. 9.





21 AN AESTHETIC MOVEMENT EBONISED AND PARCEL-GILT OVERMANTLE MIRROR

CIRCA 1870

The shaped cresting centred by a roundel decorated with a stork, the rectangular central plate surrounded by eight marginal plates in a lattice form frame applied with embossed giltmetal rosettes

64½ in. (164 cm.) high; 56½ in. (143 cm.) wide

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 11. M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 100, fig. 4.

The New Sculpture

Of particular interest is the striking collection of statuettes by The New Sculpture movement. This latenineteenth century group of sculptors moved away from the style of frozen neoclassicism to adopt a new dynamism that focused on physical realism, mythological exotic subject matter and surface detail. The art critic Edmund Gosse (1849-1928) retrospectively coined the term 'New Sculpture' in 1876 when he referred to the movement as sculpture's re-awakening through its truth to nature... The New Sculpture statuettes in the collection speak of one of the most fertile periods in British sculpture's history... The revival of statuettes partly resulted from revisions to the bronze-founding industry in and around London from the 1860s, and renewed concern for how the public were engaging with sculpture as its declining decorative role in architecture [had] divested it of what was seen to be its primary function. The establishment of new publishing houses such as Arthur Collie's in 1889, and art bronze foundries such as J. W. Singer's, provided the facilities to produce higher quality art bronzes than had been previously possible. Statuette's accordingly began to command major new business, and their display disseminated the New Sculpture's output to a broader audience than had previously been possible.

A slightly edited extract from an article about the collection, see M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, pp. 96-113 (N.B. The Peter Rose and Albert Gallichan Collection was widely known by the pseudonym The Albert Dawson Collection, during the couple's lifetime).

∎22

FREDERICK WILLIAM POMEROY (1856-1924)

Perseus with the head of Medusa signed and dated 'F W POMEROY SC 1898', on polished black slate plinth bronze, dark brown patina 20 in. (51 cm.) high, the bronze 23 in. (58.5 cm.) high, overall Conceived *circa* 1898. This cast *circa* 1900.

£12,000-18,000 US\$17,000-25,000 €14,000-21,000

PROVENANCE:

Peter Rose recorded the provenance for this sculpture as: Mrs. Southwell, Pomeroy's sister, and by descent to her daughter, Miss Lee. Purchased Worthing saleroom, 1975.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 11, 13-15. M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 102, fig. 9.

Frederick William Pomeroy's bronze statuette of *Perseus* was exhibited at the Royal Academy in 1898 and was a reduction of the original life-size model in plaster. As with his contemporaries, Gilbert and Thornycroft, it was the theme of small bronzes that Pomeroy favoured, in keeping with Renaissance tradition, and between 1890 and 1900 he exhibited a total of eight at the Royal Academy, *Perseus* being by far the most popular and critically acclaimed.

Echoing the masterpiece by Benvenuto Cellini in general attitude and accessory, although in the interests of aesthetics omitting the corpse of Medusa at his feet, *Perseus* is a supreme example of the male nude, rendered in a taut and graceful pose, musculature rippling across the surface. Unlike Gilbert's version of the hero, Pomeroy's presents the hero triumphant, displaying both his trophy and his youthful beauty. Versions of the bronze are in the National Museum of Wales, Cardiff and the Laing Art Gallery, Newcastle-upon-Tyne, and interestingly they differ both to each other and to the original plaster. Small details, such as the decoration on the helmet, Medusa's hair, the sword hilt and the presence of a fig leaf vary. Another cast of this size, originally in the Handley-Read Collection, is in the Victoria and Albert Museum, London (A.9-1972).





∎24

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

unsigned, on a square plinth waxed plaster 20% in. (53 cm.) high, overall Conceived *circa* 1885.

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Acquired from Michael Wor...(?), (antique dealer), Brighton, 1971.

LITERATURE:

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 103, fig. 10.

COMPARATIVE LITERATURE:

B. Read and A. Kader, *Leighton and His Sculptural Legacy: British Sculpture 1875-1930*, London 1996, pp. 51-52, pls. 21-22.

Leighton's third and most unusual sculpture, *Needless alarms* was exhibited alongside his second and more widely known work, *The Sluggard*, at the Royal Academy in 1886 (no. 1922). In its depiction of a young girl turning away in fright from a toad at her feet, the work conforms to a favourite pre-occupation of the New Sculptors, that of presenting the youthful naked form in strong *contraposto*. Unlike *The Sluggard* and his celebrated work of 1877, *An Athlete Wrestling with a Python*, both large-scale sculptures, *Needless alarms* falls quite definitely into the category of the statuette, and its appeal to a less literary public as a decorative object for the domestic interior is re-enforced by the obvious humour with which the figure has been imbued. This fact was emphasised by Leonora Lang, critic for the *Art Journal*, who wrote in 1886 that Leighton had 'never done anything more charming, or that appealed to a larger number'.

Δλ**23**

SIR WILLIAM REID DICK (1879-1961)

Slingboy

signed 'W. REID DICK', on a green onyx base bronze, dark brown patina 12½ in. (31.8 cm.) high, the bronze 13¼ in. (33.5 cm.) high overall Conceived *circa* 1911.

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

COMPARATIVE LITERATURE:

H. Granville Fell, *Sir William Reid Dick, KCVO, RA*, London, 1945, pl. 2. J. Cooper, *Nineteenth Century Romantic Bronzes: French, English and American Bronzes* 1830-1915, Devon, 1975, pp. 98, pl. 101.

An early model by Reid Dick, the original bronze of *The Catapult*, or *Slingboy*, as it is also known, was exhibited at the Royal Academy in 1911 (no. 1920; now in Bradford City Art Gallery, Cartwright Hall). The work was subsequently cast by Giovanni Galizia for the Parlanti foundry in two sizes, the present half-size and a larger version. Recalling elements of Leighton's *An Athlete wrestling with a Python* (1874) and *The Sluggard* (1890), as well as Gilbert's *Perseus Arming* (1881-2), *The Catapult* was described by Granville Fell as a 'well-balanced, tense figure, precise in modelling...' (Granville Fell, pl. 2).



∎25

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

The Sluggard

signed 'Lord Leighton' and titled 'The Sluggard' bronze, dark brown patina 21 in. (53 cm.) high Conceived *circa* 1866. This cast *circa* 1910-20.

£7,000-10,000 US\$9,700-14,000 €8,200-12,000

PROVENANCE:

Acquired from Alan Boyle (Antique Dealer), Brighton, 1970.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 14

COMPARATIVE LITERATURE:

Frederic Leighton: 1830-1896, London, 1996, pp. 202-203, fig. 93. B. Read, 'Leighton as a sculptor: Releasing sculpture from convention,' *Apollo*, London, February 1996, pp. 65-69.

Most likely inspired by his model Angelo Colorossi, seen stretching after a sitting, *The Sluggard*, or the work's original title *An Athlete Awakening from Sleep*, was almost certainly conceived as a pendant to *An Athlete Wrestling with a Python*, 1877. The original full scale work was exhibited at the Royal Academy in 1886 and was awarded a medal of honour when it was shown at the Paris *Exposition Universelle* three years later. Acquired from Leighton's studio sale in 1896 by Henry Tate, the full size bronze is now in the Tate Gallery (inv. N01752) and the original plaster in the Royal Academy of Arts (inv. 03/1765).

The present figure's physicality illustrates the influence of the great sculptors of the Italian Renaissance on the artist, yet Leighton was also able to evoke the spirit of the 'new school' having deftly captured a fleeting moment. Scholar Benedict Read suggests the subject can be seen 'as a symbol of the art of sculpture, liberated by Leighton, flexing itself for renewed activity after a long time in the shackles of convention' (*loc. cit*, p. 68).



■26

A PAIR OF REFORMED GOTHIC RED GLASS-MOUNTED BRASS TWIN LIGHT WALL LIGHTS

CIRCA 1870, IN THE MANNER OF BRUCE TALBERT, POSSIBLY MANUFACTURED BY HART, SON, PEARD & CO.

Each with pierced and shaped backplate supporting a cabuchon-set branch and two nozzles in pierced circlets, with two glass spherical shades, adapted for electricity, shades probably associated

14 in. (36 cm.) high; 14 in. (36 cm.) wide; 10½ in. (27 cm.) deep (excluding shades) (2)

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 11





∎27

A REFORMED GOTHIC MAHOGANY 'NEW REGISTERED' RECLINING CHAIR

CIRCA 1865, DESIGNED BY CHARLES BEVAN, PROBABLY MANUFACTURED BY MARSH & JONES

The chamfered and pierced X-shaped frame incised with stylised patterns and with brass hardware and castors, the seat, covered in green velvet, stamped four times 'W.G.P.', the castors stamped 'COPE'S/PATENT'

41. $1\!\!\!/_2$ in. (105 cm.) high; 27. $1\!\!\!/_2$ in. (70 cm.) wide; 31 in. (79 cm.) deep

£1,800-2,500 US\$2,500-3,500 €2,100-2,900

PROVENANCE:

Acquired from Adrian Tilbrook, 1992.

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 11, 13.

COMPARATIVE LITERATURE:

The Fine Art Society, *The John Scott Collection: Modern English Design from the 1860s and 1870s*, London, 2014, no. 2 (a variant of this model).

See lot 106.



Design illustrated in *The Building News*, 11 August, 1865.

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 \ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

C



LOUIS B. DAVIS (1860-1941)

A scene from the life of St Margaret of Scotland, for the North Transept Window, Paisley Abbey

black chalk on paper, laid on board $26\%\,x\,15\%$ in. (67 x 40 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 11 July 1978, lot 35 (part). with Winifred Wilson, Uckfield, 1988, where purchased for the present collection.

EXHIBITED:

London, Maas Gallery, *Louis Davis*, 1971. London, Rachel Moss Gallery, December 1988.

This design is a detail from the North Transept Window, of Paisley Abbey, and dates to 1907 or 1908. The window has a four light design with twelve episodes from the life of St Margaret in three horizontal bands. This design is the second from left on the top row.

29 MORRIS & CO.

St. George and the Dragon, after Sir Edward Coley Burne-Jones, Bt., A.R.A., R.W.S.

inscribed 'St George/ Scale 2"=1'0"' (lower left on the mount) and 'Morris & Company/ 449 Oxford Street/ W' (lower right on the mount) pencil, pen and ink and watercolour heightened with touches of bodycolour on paper 7×5 in. (17.8 x 12.7cm.)

£1,500-2,000 US\$2,100-2,800 €1,800-2,300

PROVENANCE:

with Haslam & Whiteway, London, November 1998, where purchased for the present collection.







30 FREDERICK WALKER, A.R.A., R.W.S. (1840-1875)

Rossetti roasting the clique pen and brown ink on paper 4% x 7 in. (11.2 x 17.8 cm.)

£700-1,000 US\$970-1,400 €820-1,200

PROVENANCE:

with Abbott and Holder, London, where purchased for the present collection.

The present drawing depicts Rossetti, dressed as a Chinaman, frying Henry Stacy Marks and Philip Hermogenes Calderon in a pan over a fire of a book by Frazer. The St John's Wood Clique were a group of artists active from 1869-90, predominantly producing Historical Genre paintings.

TWO MORRIS, MARSHALL, FAULKNER & CO. FRAMED 'FAIRY TALE' TILE PANELS DESIGNED BY EDWARD COLEY BURNE JONES, BT., A.R.A., R.W.S. AND WILLIAM MORRIS

CIRCA 1865

Each comprising two square tin-glazed Dutch tiles, with polychrome decoration in overglaze enamel, possibly decorated by *Lucy Faulkner*, one depicting 'Cinderella flees the ball, leaving one of her glass slippers'; the other depicting 'The Awakening Castle' from 'Sleeping Beauty', each in a wood frame Cinderella panel: 16¼ x 10½ in. (41.4 x 26.7 cm.) including frame Sleeping Beauty panel: 16 x 10 in. (40.7 x 25.5 cm.) including frame

(2)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

The Sleeping Beauty tiles acquired from Richard Dennis, 1990.

EXHIBITED:

Walthamstow, The William Morris Gallery, 'Morris & Company Tiles', 14 September 1996 - 5 January 1997, no. 42 (Cinderella panel) and no. 53 (Sleeping Beauty panel).

LITERATURE:

R. and H. Myers, *William Morris Tiles*, Shepton Beauchamp, 1996, p. 45, ill. 13a.
B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 230, 239.
M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 952, pl. vii (Cinderella).

The 1862 Exhibition at South Kensington established the year-old Morris firm and as a result they obtained several commissions including (according to Georgiana Burne-Jones) 'one for coloured tiles which proved a welcome outlet for [her husband's] abounding humour and in this form the stories of Beauty and the Beast and Cinderella took at his hands as quaint a shape as they wear in the pages of the brothers Grimm of blessed memory'. This commission, which included other tiles, stained glass and furniture, was for the decoration of The Hill at Witley, Surrey, being built for the watercolourist Myles Birket Foster. Burne-Jones was to design three sets of narrative tile-panels for the house, telling the stories of 'Sleeping Beauty' as well as of 'Cinderella' and 'Beauty and the Beast'. 'Cinderella' was the first, and originally consisted of ten designs for which Burne-Jones received a total of 7.10s in September 1862. For the 'Sleeping Beauty' series Burne-Jones received 30s per design in

of 7.10s in September 1862. For the 'Sleeping Beauty' series Burne-Jones received 30s per design in January 1864. Clients when ordering tiles could omit or add to the number of scenes as they wished. All six scenes in the original overmantel from The Hill (now in the Walker Art Gallery, Liverpool) were painted by Lucy Faulkner, a sister of Morris' partner Charles Faulkner, who together with another sister Kate, produced many of the firm's best quality tiles.

For the designs Burne-Jones acknowledged the influence of the German wood-engravers Alfred Rethel, and in particular, Ludwig Richter of whom he was to write, 'The Richter you ask about is a veritable angel. There are many books of his, and he made heavenly little pictures always, drawing everything that makes happy and never anything vile'. Morris & Co. retained drawings and watercolours of the fairytale tiles until the demise of the firm in 1938. The tile depicting Cinderella fleeing the ball represents scene IV in the 'Cinderella' narrative and the scene of the inhabitants of the castle awakening after their one hundred year sleep represents scene VIII in the 'Beauty and the Beast' narrative.

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

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A MORRIS, MARSHALL, FAULKNER & CO. FRAMED TILE PANEL DESIGNED BY EDWARD COLEY BURNE JONES, BT., A.R.A., R.W.S. AND WILLIAM MORRIS

CIRCA 1865

Comprising two square tin-glazed Dutch tiles, with polychrome decoration in overglaze enamel, depicting Cleopatra standing before a scrolling banner, inscribed 'IMAGO CLEOPATRAE AEGYPTI REGINAE: MARTYRIS', against a blue background

15 x 8¾ in. (38 cm. x 22.3 cm.) including frame

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

PROVENANCE:

Peter Rose recorded that this was acquired from The Fine Art Society, 1992.

EXHIBITED:

Walthamstow, The William Morris Gallery, 'Morris & Company Tiles', 14 September 1996 - 5 January 1997, no. 24. London, The Fine Art Society, November 1993.

LITERATURE:

R. and H. Myers, *William Morris Tiles*, Shepton Beauchamp, 1996, p. 22, pl. 38. B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 230

Edward Burne-Jones designed a set of twelve tile panels each depicting a female figure inspired by Geoffrey Chaucer's visionary poem 'The Legend of Goode Wimmen'. An entry in his accounts for 'Tiles 12 Single figures £3' in May or June 1862 probably refers to the series and would suggest that this was 'the firm's earliest essay in decoration based upon a theme which was to recur in various media...over the ensuing three and a half decades.' Burne-Jones was to rework the 'Good Women' for a set of embroidered hangings planned for Ruskin. For further discussion of the series see R. and H. Myers, *William de Morgan Tiles*, Shepton Beauchamp, 1996, pp. 21-25.





MORRIS, MARSHALL, FAULKNER & CO., AFTER EDWARD COLEY BURNE JONES, BT., A.R.A., R.W.S. (1833-1898)

Two designs for the Cinderella Tiles

pen and ink and watercolour on tracing paper 6% x 12 in. (16.5 x 30.5 cm.) each

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

EXHIBITED:

London, William Morris Gallery, Morris & Company Tiles, 1996-1997, no. 34.

LITERATURE:

(2)

R. & H. Myers, *William Morris Tiles: The Tile Designs of Morris and his Fellow-Workers*, London, 1996, pp. 44-45, pl. 12c and 13b. B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 230

For a note on the *Cinderella Tiles*, see lot 31. The designs post-date the *Cinderella* tiles commission for The Hill, and were copied from Burne-Jones's original drawings by one of the Firm's draughtsmen. They were probably used for later versions of the panels.

DANTE GABRIEL ROSSETTI (1828-1882)

Designs for stained glass: The Last Judgement: Saved soul ascending; and Condemned soul descending

pencil, pen and ink and watercolour, each on two joined sheets of paper 514×434 in. (13.3 x 12.1 cm.) each, irregular

(2)

£5,000-8,000 US\$6,900-11,000 €5,900-9,300

PROVENANCE:

The artist's sale; Christie's, 12 May 1883, lot 96 (part, 12 gns to Brough). Sir James Wardell. Mrs Janet Camp Troxell; Christie's, South Kensington, 21 February 1989, lot 100 (part). with Abbott & Holder, London, June/August 1989, where purchased for the present collection.

EXHIBITED:

Bradford, Bradford Museum and Art Gallery, Exhibition of Fine Arts, 1914, un-numbered.

LITERATURE:

The Builder, 25 July 1853.

H.C. Marillier, Dante Gabriel Rossetti, an illustrated Memorial of his Art and Life, 1899, p. 113, no. 116. A.C. Sewter, 'D.G. Rossetti's Designs for Stained Glass', *Journal of the British Society of Master Glass-Painters*, 1960-1, XIII, no. 2, p. 421.

V. Surtees, Paintings of D.G. Rossetti, London, 1971, p. 84, cat. no. 141.

A.C. Sewter, The Stained Glass of William Morris and his Circle, 1975, pp. 168 and 301.

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 250

The present drawings are two of nine designs for the rose window of St Martin's, Scarborough, designed by George Frederick Bodley and built in 1862-3. Much of the decoration and stained glass was by Morris & Co., and Rossetti, Ford Madox Brown and William Morris all contributed painted panels to the pulpit. Rossetti's designs for the rose window were never executed.





FIVE DOULTON LAMBETH STONEWARE MICE GROUPS BY GEORGE TINWORTH

1880S, GT MONOGRAM MARKS, IMPRESSED AND INCISED FACTORY MARKS, SOME WITH INCISED ARTIST'S MONOGRAM MARKS

Depicting humorous anthropomorphic scenes, four with an incised title to the base, comprising: 'Cockneys at Brighton', 'Steeplechase', 'Drunk', , 'Electricity', and 'Conjurers', some modelled as paperweights

'Cockneys at Brighton' group: 3½ in. (9 cm.) high, 5¾ in. (14.5 cm.) long, (5)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 27, 36-37, 40, 42, 46 (part)

During his career at Doulton Lambeth Tinworth was much celebrated for his religious works, mainly produced in terracotta. It was only as a pass-time and for personal enjoyment that he started creating anthropomorphic group models of mice and frogs, which became increasingly popular and very collectable by the late 1880s. The themes and titles portrayed in his groups related to personal autobiographical episodes from his life and potential social views. For example the 'Play-goers' (see lot 36), modelled as mice watching a Punch and Judy show, is based on a childhood memory referred to in his autobiography. For a discussion of these groups see, Brian Coleman, The Best of British Arts & Crafts, Pennsylvania, 2004, pp. 34-35.

36

FIVE DOULTON LAMBETH STONEWARE MICE GROUPS BY GEORGE TINWORTH 1880S, GT MONOGRAM MARKS, IMPRESSED AND INCISED FACTORY MARKS, SOME WITH INCISED ARTIST'S MONOGRAM MARKS

Depicting humorous anthropomorphic scenes, each with an incised title to the base, comprising: 'Play Goers', 'Tea Time Scandal', 'Painting', 'Harp, Violin, Cello' and 'I See No Reason Why Gunpowder Treason Should Ever Be Forgiven', one modelled as a menu holder 'Play Goers' group: 5 ½ in. (13.5 cm.) high; 4 ½ in. (11.5 cm wide) (5)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 28, 36-39, 41, 49 (part)





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 \ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■37

A LARGE DOULTON LAMBETH STONEWARE TWO-HANDLED VASE AND COVER TITLED 'THE ORACLE'

CIRCA 1890, INCISED ARTIST'S MONOGRAM AY TO INTERIOR OF FOOT

The model attributed to *Mark V. Marshall*, the waisted body incised and moulded with panels of foliate scroll and flower decoration, applied with four mice, three to the body and one perched on a handle, the cover modelled as a grotesque's head, inscribed to the reverse 'THE ORACLE' 23½ in. (59.8 cm.) high

£1,200-1,800 US\$1,700-2,500 €1,400-2,100

PROVENANCE:

Sotheby's, Billingshurst, 1990, lot number unrecorded.

38

A DOULTON LAMBETH STONEWARE CIRCULAR HIGH-RELIEF WALL PLAQUE BY GEORGE TINWORTH

CIRCA 1875, INCISED FACTORY MARK, G. TINWORTH AND ARTIST'S MONOGRAM TO REVERSE

Modelled in high relief with a nest, two chicks and parent birds surrounded by flowering and fruiting brambles, a fox emerging from its hole below, the integral frame with incised inscription 'FOXES HAVE HOLES AND THE BIRDS OF THE AIR HAVE NESTS', glazed in greens, browns, manganese and white, mounted in a square gilt-wood frame The plaque: 17% in. (45.5 cm.) diameter The frame: 23¼ in. (59.2 cm.) square

£2.500-4.000

US\$3,500-4,600 €3,000-4,600



PROVENANCE:

Acquired from Richard Dennis, 1985.

EXHIBITED:

Philadelphia, The Centennial International Exhibition, 1876.

LITERATURE:

Reports of the United States Commissioners to the Paris Universal Exposition, 1878, p. 144 (almost certainly the pulpit from which this panel is taken is described as part of the Doulton display at the Philadelphia exhibition, 1876). E. W. Gosse, A Critical Essay on the Life and Works of George Tinworth, London, 1883, p. 63 (almost certainly this panel mentioned - 'on the door of the pulpit is a bird's nest, illustrating the passage: The birds of the air have nests', it also states that the pulpit was exhibited at the Philadelphia exhibition in 1876 and is 'now in the Smithsonian Institute, Washington).

C. Gere and M. Whiteway, *Nineteenth-Century Design: From Pugin to Mackintosh*, London, 1993, p. 165, pl. 207 (apparently erroneously described as exhibited at the Exposition Universelle, Paris, 1878).

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 201-202.

The inscription is taken from Chapter 8, verse 20 of the Gospel of Matthew in the New Testament Bible and reads in full: 'Foxes have holes and birds of the air have nests, but the Son of Man has no place to lay his head.' The plaque is almost certainly from the pulpit exhibited by Doulton at the 1876 Philadelphia exhibition.

George Tinworth (1843-1913) was apprenticed to his father as a wheelwright before enrolling in 1861 in evening classes in sculpture at the Lambeth School of Art, studying under John Sparks and Edwin Bale. In 1864, he was admitted to the Royal Academy Schools. He joined the Royal Doulton Potteries, Lambeth, in 1867 and remained there until his death in 1913. M. H. Spielmann, in his *British Sculpture and Sculptors of Today* (1901), noted that 'apart from the legitimate designs for pottery and the like, dramatic high-relief panels with numerous figures on a small scale have absorbed the energies of Mr Tinworth'. Tinworth exhibited at the Royal Academy between 1866 and 1885. In 1875, he showed a series of small terracotta panels depicting religious scenes, which were praised by the critic John Ruskin.

∎39

A GRECIAN REVIVAL PARCEL-GILT AND POLYCHROME-PAINTED EBONISED SIDE CABINET

BY COTTIER & CO., CIRCA 1870-75

The upper part with reeded cornice above a flower-decorated frieze and an open upper tier lined with gold paper above a central recess with a pair of doors decorated with Grecian masks flanked by glazed doors above a mirrored recess, the base with frieze drawer above an open section flanked by cupboards, each with single small shelf, the doors decorated with allegorical figures on a plinth base, with black printed depository label 'GREEN & EDWARDS LTD.,/Depositories, Sailsbury Road, N.W./...' 95½ in. (243 cm.) high; 74 in. (188 cm.) wide; 20 in. (51 cm.) deep

£10,000-15,000 US\$14,000-21,000 €12,000-17,000

LITERATURE:

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 99, pl. 3.
B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 12.
M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 953, pl. ix.

The firm of Cottier & Co., was founded by the artist, designer, decorator and art dealer Daniel Cottier (1838-1891). Cottier had trained as a coach painted in Glasgow but would rise to create a highly successful international business with branches in London, New York, Sydney and Melbourne from which the firm would decorate and furnish interiors around the world. A key exponent of the aesthetic movement, Cottier developed a very original and highly distinctive style, employing to great effect delicately painted surface decoration often on a gold or ebonised ground providing bold contrast. His designs frequently drew on not only the prevailing stylistic influences of the arts of Japan but also on a plethora of ancient sources for inspiration, as seen here and to lot 40.

A near identical version of this cabinet save minor variations to the decoration and the absence of the upper tier is illustrated in the recent monograph by Petra ten-Doesschate Chue and Max Donnelly, *Daniel Cottier: Designer; Decorator; Dealer*, London, 2021, p. 64 pl. 51. In the illustration the masks to the upper doors are slightly different although the figures to the lower doors are apparetly the same but differently ordered and are described as 'Sappho, Medea, Penelope and Helen', that is also illustrated by J. Cooper, *Victorian and Edwardian Furniture &* Interiors, London, 1987, p. 291, pl. 291. That cabinet was sold, Sotheby's, London, 20 April 2001, lot 2, £63,336.



∎40

AN EGYPTIAN REVIVAL EBONISED BENCH

CIRCA 1875, BY COTTIER & CO., POSSIBLY DESIGNED BY JOHN MOYR SMITH

The shaped and reeded back painted with white-line decoration, the seat flanked by similarly painted arms above splayed front legs and tapering back legs joined by stretchers with pronounced disk turning 33 in. (84 cm.) high; 24 in. (61 cm.) wide; 18. 1/2 in. (47 cm.) deep

£2,500-4,000 US\$3,500-5,500 €3,000-4,600

PROVENANCE:

Peter Rose records this as acquired from Graves & Fletcher (?), 17 September 1987, lot 588.

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 244.

A closely related ebonised chair by Cottier & Co. is in the collection of The Victoria and Albert Museum, London, of particular note is the near identical form of the front legs, which are clearly taken directly from the *antique* (accession no. W.89-1982; see also, P. ten-Doesschate Chue and M. Donnelly, *Daniel Cottier: Designer; Decorator; Dealer,* London, 2021, p. 64 pl. 50). As detailed in the museum's cataloguing text, the design has been traditionally associated with the architect and designer, John Moyr Smith, which, whilst not conclusively proven, is a plausible hypothesis.

A small number of these highly distinctive seats are known, an example of ostensibly the same design, apparently differing only in some of the finer detail of the decoration and by the use of brassrail stretchers in place of the more sophisticated turned examples employed here, was sold 'Out Takes from the Collections of Stanley J. Seeger', Sotheby's Olympia, 13 December 2002, lot 223.





41

A VICTORIAN GOTHIC REFORM FOLIO STAND MID-19TH CENTURY

The chamfered easel frame with blue baize-covered support and extendable brass fittings attached by quatrefoil screw plates 36 in. (92 cm.) high; 36 in. (92 cm.) wide; 29. 1/2 in. (75 cm.) deep

£700-1,000 US\$970-1,400 €820-1,200

PROVENANCE:

Acquired from Haslam & Whiteway, April, 1996.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 240



∎~42

A 'NAUTILUS' BRASS AND COPPER TABLE LAMP

BY W.A.S. BENSON & CO., CIRCA 1900

The nautilus shell shade swinging down to conceal the bulb, fitted for electricity 22% in. (57.5 cm.) high, with shell up

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

Sotheby's, Billingshurst, 11 October 2000, lot 3.

LITERATURE:

I. Hamerton ed., W.A.S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design, Woodbridge, 2005, cover illustration, pp. 144-5, pls. 123 & 123A.

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 160.

Another rather whimsical and uncharacteristic piece... This electric table lamp combined an ingenious mixture of natural and synthetic components. The iridescent shell of the nautilus, a marine cephalopod of the Pacific and Indian oceans, was pivoted to allow the shade to be raised to allow direct light or lowered, thus providing a more diffused light source (I. Hammerton, *Op. cit.* p, 144).

∎43

AN AESTHETIC MOVEMENT WALNUT CENTRE TABLE

DESIGNED BY EDWARD WILLIAM GODWIN, CIRCA 1870

The moulded circular top above an arched octagonal base with turned tapering splayed legs joined by stretchers 29½ in. (75 cm.) high; 37½ in. (95.5 cm.) diameter

£8,000-12,000 US\$12,000-17,000 €9,300-14,000

PROVENANCE:

Peter Rose records this as acquired [at?] Chichester, 1987.

LITERATURE:

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 955, pl. xiii.

COMPARATIVE LITERATURE:

H. Blairman & Sons, Ltd., E. W. Godwin Furniture, 2018, no. 1.

The architect and designer Edward William Godwin (1833-1886) was responsible for some of the most distinctive furniture designs of the Aesthetic period. His highly distinctive style was heavily influenced by far Eastern material culture, in particular that of Japan. A table of this design is held in the collection of The Victoria & Albert Museum, London; that example is ebonised with brass sabot and is of very slightly greater diameter (W.54-1980), where it is suggest that Godwin designed the first example for his own home *circa* 1870 and that the design of the base was inspired by that of a 'Chinese stand'. They list the maker as probably William Watt or Collinson and Lock, London, who are also the most likely candidates for the manufacture of the table offered here. A table of this design is illustrated in a plate of an interior published by William Watt in his 1877 catalogue (Blairman, *Op.cit.* pl. 14.).





■44

A BRASS, COPPER AND GLASS FIVE-LIGHT CHANDELIER

BY W.A.S. BENSON & CO., CIRCA 1900

The scrolled openwork frame with five arms suspending electrical fittings with tear-drop shaped opaline shades, stamped W.A.S. BENSON, fitted for electricity 241/2 in. (62 cm.) high, approx.; 21 in. (53 cm.) diameter

£3.000-5.000 US\$4,200-6,900 €3,500-5,800

I ITERATURE:

I. Hamerton ed., W.A.S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design, Woodbridge, 2005, p. 136, pl. 113. M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', The Journal of the Decorative Arts Society 1850 - the Present, 2016, vol. 40, p. 100, pl. 4.



Three of the Martin brothers in their studio.

A MARTIN BROTHERS STONEWARE 'WALLY-BIRD' JAR AND COVER

1891

Modelled standing, glazed in tones of blue, green and brown, on an ebonised wood base, the cover incised 'R.W. Martin & Bros./ London & Southall, 7-1891' 11¼ in. (29.8 cm.) high

£6,000-8,000 US\$8,300-11,000 €7,000-9,300

PROVENANCE:

Purchased from Richard Dennis, Martin Brothers Pottery Exhibition, 1978, no. 246 (with applied paper exhibition label).

LITERATURE:

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 953, pl. ix.

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 12, 20-21.

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 99, pl. 3.

Peter Rose vividly describes the occasion on which he purchased this Martin Brothers 'wally-bird' against stiff competition from the legendary collectors Allen Harriman and Edward Judd in 'A pioneering Californian collection of English Studio and Art Pottery', The Journal of the Decorative Arts Society 1850 - the Present, 2000, vol. 24, pp. 98-109. My personal involvement with the Harriman Judd Collection began in the late 1970s when their core collection was being assembled...Most of the crowd were strangers eyeing each other warily and with scarcely concealed rivalry. In that bustling crowd I observed two Americans noisily making sure that they would be first in the queue to enter the gallery. I soon discovered that this rather assertive couple were called Allen Harriman and Edward Judd, whom I had heard about as voracious collectors but had never met. The doors opened and the motley crowd charged in to be confronted by a challenging array of Martin Brothers Birds and pots, the largest collection of Martin Brothers pottery ever assembled... But the buyers had reckoned without the two Americans who immediately set up a buying ring between them. One stationed himself immediately in front of the desk clerk, blocking any other potential purchaser, while the other loudly called out the numbers of chosen pieces as he rapidly swept his eyes along the shelves of birds and pots... Eventually, with almost a third of the exhibition sold to them, they relaxed their monopoly and allowed me to secure one of the few remaining birds for my collection... (an extract from P. Rose, Op. cit.). Peter Rose would go on to become good friends with the couple and was instrumental in the cataloguing of their unparalleled collection.

For illustrations of other examples of related lidded 'wallybird' jars see, M. Haslam, *The Martin Brothers Potters*, London, 1978, pp. 112-113, fig. XVI, and C. R. Beard, *A Catalogue of the Collection of Martinware Formed by Mr. Frederick John Nettleford* (...), London, 1936, pp. 204-207, plates 57 and 58.



Alternate view



Detail of inscription.



Detail of inscription to cover.





47

A MARTIN BROTHERS STONEWARE GROTESQUE FIGURAL SPOON WARMER

1888

Modelled in the form of a toad, glazed in tones of green and brown, incised 'R.W. Martin/SOUTHALL/11.1888' and 'Martin & Brothers/ London & Southall' 4½ in. (11.4 cm.) high

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Purchased from Richard Dennis, November 1989.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 30 For similarly modelled examples of grotesque spoon-warmers from the 1880s see, M. Haslam, *The Martin Brothers Potters*, London, 1978, p. 62 and p. 96.

46

A MARTIN BROTHERS STONEWARE POCKET WATCH HOLDER BY ROBERT WALLACE MARTIN 1876

Modelled as a Gothic tower with a nesting owl and chicks, the upper part with architectural cinquefoil aperture evoking a ruined rose window, the reverse incised 'R.W. Martin 1876 / 5 London', the interior 'RWM' and the base 'No. 5.'; together with an associated Victorian silver cased key-wound ladies' pocket watch supported by a later velvet-covered softwood block 10¼ in. (26.1 cm.) high

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

PROVENANCE:

Purchased circa 1975.

EXHIBITED:

Richard Dennis, *Martin Brothers Pottery Exhibition*, Sotheby's, Belgravia, 1978, no. 58, as 'Gothic tower with watch holder'.

LITERATURE:

M. Haslam, *The Martin Brothers Potters*, London, 1978, p. 16, fig. 10. P. Rose, 'The Grotesque Ceramic Sculpture of Robert Wallace Martin (1843-1923)', *The Journal of the Decorative Arts Society 1850 - the Present*, 1979, vol. 3, p. 48, pl. 1.

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 12, 26







Detail of inscription to base.

A MARTIN BROTHERS STONEWARE SQUAWKING PENGUIN JUG 1880

Modelled standing, its open beak forming the spout and its wings the handle, incised '24.9.80/RW Martin/London/& Southall' 13 in. (33 cm.) high

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Purchased from Richard Dennis, February 1980.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 22. M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 953, pl. ix.



A GROUP OF MARTIN BROTHERS STONEWARE VESSELS LATE 19TH-EARLY 20TH CENTURY

Comprising: a brown-glazed jug decorated with toads, newts and fantastical reptilian creatures, traces of incised Martin Brothers marks; a pair of slender brown-glazed vases, decorated with a speckled pattern, incised '6-1904/ Martin Bros./London & Southall'; and a ribbed gourd-shaped vase, incised 'No. 5/WFM?/1904'

The jug: 8¼ in. (21 cm.) high The pair of vases: 6 in. (15.3 cm.) high The ribbed vase: 3¾ in. (9.5 cm.) high

(4)

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

PROVENANCE:

The jug: Purchased from Alan Boyle (Antique Dealer), Brighton, pre-1978. The pair of vases: Purchased from Richard Ian Smythe, January 1992. The ribbed vase: Purchased from Richard Dennis, *circa* 1980.

EXHIBITED:

The jug: Richard Dennis, London, Martin Brothers Pottery Exhibition, 1978, no. 355.

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 12, 25

For an illustration of a similar sgraffito jug, attributed to Edwin Martin, see M. Haslam, *The Martin Brothers Potters*, London, 1978, p.127 and pp. 113-130 for a discussion of the nature aesthetic of his pots.



49

A GROUP OF SEVEN MARTIN BROTHERS STONEWARE MUSICAL IMPS BY ROBERT WALLACE MARTIN

EARLY 20TH CENTURY, THE UNGLAZED FIGURES INCISED 'MARTIN BROS. LONDON'

Comprising: five unglazed and two glazed figures depicted with accentuated facial expressions, each playing a musical instrument, all with a turned ebonised wood base Figure with castanets: 4½ in. (11.5 cm.) high

(7)

£800-1,200 US\$1,200-1,700 €930-1,400

PROVENANCE:

Purchased from Richard Dennis, 1985.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 12, 27

For a discussion of the imp musicians modelled by Robert Wallace Martin see M. Haslam, *The Martin Brothers Potters*, London, 1978, pp. 133-135.



51

A MARTIN BROTHERS STONEWARE JUG CIRCA 1875

With a dolphin handle, the body decorated with stylised flowering branches against a blue border with foliate roundels, incised 'L7.7/75' and 'RW Martin./London' 8¼ in. (21 cm.) high

£500-800 US\$690-1,100 €590-930

PROVENANCE:

Acquired via Richard Dennis, probably from Sotheby's, Billingshurst, spring 1986.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 12



A MARTIN BROTHERS STONEWARE THREE-HANDLED TYG 1911

Decorated with three groups of comical birds, incluidng one as a barrister in conversation with his client, standing in grasses, incised 'R.W. Martin & Bros./ London & Southall 9.1911' and inscribed '308' in black 6½ in. (16.5 cm.) high

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

PROVENANCE:

Peter Rose recorded that this sculpture was acquired from Sotheby's, Belgravia, circa 1980.

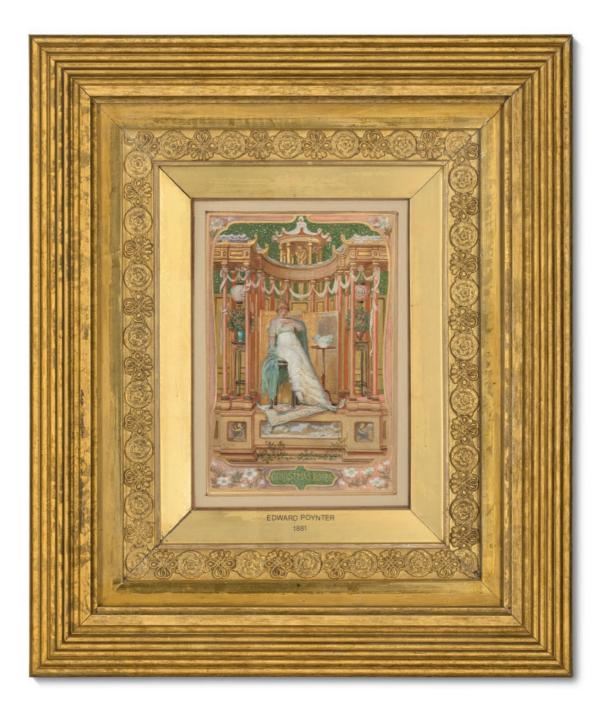
LITERATURE:

P. Rose, 'The Grotesque Ceramic Sculpture of Robert Wallace Martin (1843-1923)', *The Journal of the Decorative Arts Society 1850 - the Present*, 1979, vol. 3, p. 48, pl. 5. B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 12, 23

53 No Lot







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

Christmas roses

signed with initials and dated '1881' (lower left, on the pedestal) and inscribed 'CHRISTMAS ROSES' (lower centre) pencil, watercolour and bodycolour heightened with gold on paper 6% x 4% in. (16.7 x 11.1 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

with Abbott and Holder, London, where purchased for the present collection.



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

Winter cherries

signed with initials and dated '1881' (lower left, on the pedestal) and inscribed 'WINTER CHERRIES' (lower centre) pencil, watercolour and bodycolour heightened with gold on paper 6¾ x 4% in. (17.2 x 11.2 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

with Abbott and Holder, London, where purchased for the present collection.

CHARLES FAIRFAX MURRAY (1849-1919)

A female figure holding a palm oil on panel 13% x 7% in. (34 x 19 cm.)

£5,000-7,000 US\$6,900-9,700 €5,900-8,100

PROVENANCE:

John Stafford, from whom purchased by J.S. Maas. with J.S. Maas & Co., London, 1977, where purchased by Betty Elzea, Wilmington, Delaware, from whom purchased for the present collection.

EXHIBITED:

London, J.S. Maas & Co., An Exhibition of Pre-Raphaelite & Romantic Paintings, Drawings, Watercolours and Prints, 31 January - 13 February 1977, no. 31, as 'Mythological figure'.

This figure of a female saint was one of three similar works by Murray formerly in the collection of John Stafford. The three figures were exhibited at the Maas Gallery in 1977. The works relate to the decorative panels Fairfax Murray painted for the Green Dining Room at the South Kensington Museum (now the V&A). The room was one of the first major commissions for Morris, Marshall & Faulkner & Co.. The initial panel designs were drawn by Burne-Jones but executed by several different painters. However, Morris was unhappy with the resulting variety and had all the panels repainted by Charles Fairfax Murray.





∎57

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

Fire and Water

signed and inscribed 'DECORATIVE PANEL/"FIRE & WATER"/T.M. ROOKE/7 Queen Anne's Gardens/ Bedford Park/Turnham Green' (on the reverse) and further signed and inscribed 'T M Rook*/7 Queen **** Gardens/Bedford Park ***ick/London' (on a partial exhibition label attached to the reverse) oil on panel 8¼ x 43¾ in. (21 x 111.2 cm.)

£7,000-10,000 US\$9,700-14,000 €8,200-12,000

EXHIBITED:

Glasgow, Corporation Gardens, Arts & Crafts Exhibition, according to a label on the reverse.

Owing to its theme, and dimensions, it has been suggested that this an over-mantle, to be set above a chimney-piece.





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

Herodias

signed with initials and dated '1/8/9/9' (lower right) and further signed, inscribed and dated 'Herodias/T M Rooke ARWS/ 1899' (on the reverse) pencil, watercolour and bodycolour, heightened with gum arabic on paper laid on card 15% x 10 in. (40.5 x 25.5 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

with Abbott & Holder, London, November 1982, where purchased for the present collection.

Herodias was the wife of Herod Antipas, who was ruler of Galilee, in northern Palestine, from 4 BC to AD 39. She conspired to arrange the execution of John the Baptist.



59 THOMAS ARMSTRONG (1835-1911)

The Proposal

signed with monogram (upper left) oil on canvas 9½ x 13½ in. (24.2 x 34.3 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

George Howard, 9th Earl of Carlisle. Anonymous sale; Sotheby's, Belgravia, 23 April 1974, lot 100. Anonymous sale; Sotheby's, Belgravia, 2 October 1979, lot 226. A. Helleu Collection. with Ted Few, London, April 2000, where purchased for the present collection. Armstrong is an interesting and rare figure who concluded his career as Director of Art at the South Kensington Museum (later the V&A). He was immortalised in George du Maurier's *Trilby* as a member of the 'Paris Gang', alongside Whistler and Poynter. The novel recorded their youth while students in Paris: Armstrong studied under Ary Schaeffer. He showed at the Royal Academy from 1865, and later, when it opened, at the Grosvenor Gallery. He was a lifelong friend of Albert Moore, and many of his subjects carry a similar feeling for colour, composition, and decorative harmony. This picture was first owned by George Howard, 9th Earl of Carlisle, himself an artist, but noted as a friend and patron of Burne-Jones and Walter Crane.



FREDERICK WALKER, A.R.A., R.W.S. (1840-1875)

The Fates

signed with initials (lower right) pencil and watercolour heightened with bodycolour and with scratching out on card 514×814 in. (13.4 x 21 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

The artist, by whom sold to G. Smith, Esq. with J. & W. Vokins, London. Henry Yates Thompson (†); Sotheby's, London, 2 July 1941, lot 220 (bt. Mrs R. Smith). Mrs E.M. Gordon, Biddlesden Park; John German Estate Agents, 14-15 May 1986, lot 712. Anonymous sale; Christie's, London, 14 November 1995, lot 73, where purchased for the present collection.

EXHIBITED: Paris, *Universal Exhibition*, 1878, no. 151.



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

Interior

signed and dated 'G CLAUSEN . 1881.' (lower left)

pencil and watercolour heightened with touches of bodycolour on paper laid on board 13¼ x 11¼ in. (33.7 x 30 cm.)

£3,000-5,000 US\$4,200-6,900

€3,500-5,800

PROVENANCE:

with The Fine Art Society, London. with Abbott & Holder, London, 1970, where probably purchased for the present collection.

EXHIBITED:

Bradford, Cartwright Hall, London, Royal Academy, Bristol, Bristol Museum & Art Gallery, and Newcastle, Laing Art Gallery, *Sir George Clausen, R.A.*, 1980, no. 21.

Thought to have been executed shortly after Clausen's move to Childwick Green in 1881, this intimate domestic watercolour is typical of his early work and demonstrates his closeness at this time to James Abbott McNeill Whistler (1834-1903). The model is probably his wife, Agnes Mary Webster. We are grateful to Professor Kenneth McConkey for his assistance in preparing this catalogue entry.



LOUISA, MARCHIONESS OF WATERFORD (1818-1891)

Five children

pencil and watercolour heightened with white, on paper $5\% \times 9\%$ in. (15 x 24.7 cm.)

£700-1,000 US\$970-1,400 €820-1,200

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 7 August 1985, lot 68. Anonymous sale; Christie's, London, 15 December 1987, lot 143. with Abbott & Holder, London, December 1987, where purchased for the present collection.



ARTHUR HACKER, R.A., N.E.A.C. (1858-1919)

The Poppy Field signed 'Arthur Hacker' (lower left) oil on panel 9 x 5% in. (22.9 x 13.7 cm.) in the original frame

£5,000-7,000 US\$6,900-9,700 €5,900-8,100

PROVENANCE:

with The Fine Art Society, London, September 1985, no. 11184, where purchased for the present collection.

EXHIBITED:

London, Christie's, *New English Art Club Centenary Exhibition*, 27 August - 17 September 1986, no. 16.



HAROLD RATHBONE (1858-1929)

The maid of the cherry tree

signed and inscribed '5. Hamilton Road. Birkenhead./ The Maid of the Cherry Tree/ And there she sat her on that tree/ Full many a baleful hour while he/ Off striding was with all his might/ To paint that maid of blue & white/ H.S.R. Sintram/ 249 Rupell St./ Miss Philippa Fawcett./ (at the age of eleven)/ Harold Rathbone' (on a label on the reverse) pencil, watercolour, bodycolour and oil on paper 15 x 11 in. (38.1 x 28 cm.)

£1,000-1,500 US\$1,400-2,100 €1,200-1,700



NICOLAUS WILHELM JUNGMANN (1872-1935)

The Mower

signed 'Nico Jungmann' (lower right) pencil, black chalk, watercolour and bodycolour on paper 11% x 8¼ in. (29.7 x 21 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

EXHIBITED: Moss Galleries, *Alpine Club Exhibition*, 28 April-3 May 1984, no. 65.

LITERATURE:

B. Jungmann, Holland, London, 1904, p. 36.



JOHN ROBERTSON REID (1851-1926)

A fine catch

signed and dated 'John R. Reid 94' (lower right) oil on canvas 10 x 14¼ in. (25.5 x 36 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 2 December 1980, lot 197. with J.S. Maas & Co., London.



JOHN ROBERTSON REID, R.I., R.O.I. (1851-1926)

Ranworth Broad, Norfolk

signed 'John R. Reid' (lower left) and further signed and inscribed 'Ranworth Broad/Norfolk/by John R. Reid' (on the reverse) oil on canvas 12¼ x 21‰ in. (31.1 x 53.7 cm.)

£5,000-7,000 US\$6,900-9,700 €5,900-8,100

PROVENANCE:

Arthur Grogan, from whom purchased for the present collection, October 1982.



ADRIAN SCOTT STOKES, R.A., V.P.R.W.S., N.E.A.C. (1854-1935)

Winter Morning in the Riviera, at the Well signed and dated 'Adrian Stokes 1882.' (lower right)

oil on canvas 14¾ x 24¼ in. (37.5 x 61.6 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 27 September 1974, lot 228, as 'A Tuscan landscape with a woman carrying a water jug'. with Howes Gallery, Brighton, 1974, where purchased for the present collection.

EXHIBITED:

London, The Grosvenor Gallery, Summer Exhibition, 1882, no. 211.

Two important paintings resulted from Adrian Stokes's visit in 1882 to the South of France: the first, *A Winter Afternoon in Provence*, was over three times the size of the current work, 'painted entirely from nature in a winter when there were fifty-two consecutive sunny afternoons – and I believe I worked on every one of them'. (*Landscape Painting*, London, 1925, p. 132) Bought as soon as it was on display at the Royal Academy the following summer it entered the collection of the industrialist Henry Pochin MP and his suffrage campaigner wife, Agnes, who had recently bought the Bodnant

Estate in North Wales. No records survive of the early ownership of this painting, but both illustrate his maxim that 'good landscape painting is a great and serious art', (*ibid*, p.130) to be completed all in situ, and his reputation for hard work means it is not inconceivable that this work was worked upon on consecutive mornings.

A mark of its modernity is that Stokes has chosen as the central motif of the painting, a foil to the vertical beams of the balancing well, what at first glance seems an unprepossessing structure: a low, grass-roofed animal shelter. The grey in profile on the right making its way to a smaller agricultural structure is the same horse that appears in the larger painting in which two horses are pulling a small stagecoach over a bridge near St Raphael, in the Var. It is difficult to pinpoint the location of the current painting but the view is towards the north where the snow-covered foothills of the Alps give a clue to the temperature, while the long shadow of the girl approaching the well pinpoints mid-morning. The winter sun behind her, above us the viewer, anticipates devices of the *plein air* movement, of which Adrian remained a true exponent throughout his career.

The girl's costume with a wide brimmed hat is slightly more ornamental than the average farm worker's while the green glazed jar she carries is typical of Provencal stoneware pots. Handles on both the sides and the top made for easier lowering into wells which were common between Marseilles and Genoa.

We are grateful to Magdalen Evans for her assistance in preparing this catalogue entry. For further information on this lot please visit the lot page on www.christies.com.



EDWARD REGINALD FRAMPTON, R.O.I., R.B.A. (1872-1923)

Mountainous lake landscape signed 'E. Reginald Frampton.' (lower left) oil on board 9% x 14% in. (25.1 x 35.9 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

Winifred Wilson, Uckfield, 1973, from whom purchased for the present collection.



70 FREDERICK WALKER, A.R.A., R.W.S. (1840-1875)

Evening in the village

signed with initials (lower right) watercolour and bodycolour heightened with gum arabic on paper $8\% \times 6\%$ in. (20 x 16 cm.)

£2,500-3,500 US\$3,500-4,800 €3,000-4,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 November 1996, lot 151, where purchased for the present collection.



71 FREDERICK WALKER, A.R.A., R.W.S. (1840-1875)

A stream in Inverness-shire

signed with initials (lower right) pencil, watercolour and bodycolour heightened with gum arabic on paper laid on board $81 \times 12\%$ in. (21.5 x 31.5cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

with Maas Gallery, London, 1977, where purchased for the present collection.

EXHIBITED:

London, Old Water-Colour Society, *Summer Exhibition*, 1868, no. 276. New Haven, Yale Center for British Art, Cleveland, Cleveland Museum of Art, and Birmingham, Birmingham Museum & Art Gallery, *Victorian Landscape Watercolours*, 1992-93, no. 67.

LITERATURE:

The Works of Frederick Walker A.R.A., *Art Journal*, 1876, p. 299. J.G. Marks, *Life and Letters of Fred Walker*, London, 1897, pp. 114-116, illustrated.

The present drawing dates to 1867, when Walker took his habitual holiday to Scotland with the sporting artist Richard Ansdell. They stayed at Corrichoillie on the River Spean, Inverness-shire, and spent the first two weeks of their time fishing, before Walker set out to find subjects to paint, and begun this watercolour, which he finished in London later in the year.





ROBERT WALKER MACBETH (1848-1910)

A Rhineland farmstead

signed with initials and dated '1873' (lower right) pencil and watercolour heightened with bodycolour and and with scratching out on paper 7% x 11% in. (18.7 x 30.2cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

with Abbott & Holder, London, 1980, where purchased for the present collection.

73 CECIL GORDON LAWSON (1851-1882)

The track boat

signed and dated 'C.G. Lawson/1872.' (lower left) pencil, watercolour and bodycolour heightened with gum arabic and with scratching out on paper $11\% \times 6\%$ in. (28.9 x 17.5 cm.)

£500-800 US\$690-1,100 €590-930

PROVENANCE:

Sir Cuthbert Quilter. Tim Miller, December 1999, from whom purchased for the present collection.

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.

EDWARD STOTT, A.R.A., N.E.A.C. (1859-1918)

Study in October oil on panel 8 x 9¾ in. (20.3 x 24.8 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

with C. Thornton, Bradford. Anonymous sale; Sotheby's, London, 11 March 1981, lot 77, as 'A country scene'. with Abbott & Holder, London, October 1999, where purchased for the present collection.

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



75

JOHN GEORGE SOWERBY (1853-1914)

The Convent Garden

signed 'JOHN SOWERBY' (lower right) pencil and watercolour heightened with bodycolour and gum arabic on artist's board 9% x 14¼ in. (24.8 x 36.2 cm.)

£1,500-2,000 US\$2,100-2,800 €1,800-2,300







HENRY CLARENCE WHAITE, R.W.S., P.R.C.A. (1828-1912)

Tryfan Orwen falls, Wales; and Scene near Bettws-y-coed

the first, signed and dated 'H.C. Whaite/1856-7' (lower right); and the second, signed and dated 'H.C. Whaite/April 1862' (lower right) oil on canvas

10 x 16 in. (25.4 x 40.6 cm.); and 71/8 x 12 in. (18.1 x 30.5 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

the first, with Bourne Fine Art, London, January 1986, where purchased for the present collection. the second, W.W. Campion, by 1898.

with Peter Nahum, London, December 1984, where purchased for the present collection.

EXHIBITED:

the second, Manchester, City Art Gallery, *Exhibition of Works by H.C. Whaite*, Summer 1898, no. 42 (lent by W.W. Campion).

(2)



77 WILLIAM PADGETT (1851-1904)

Moonrise; Winchelsea; and A meadow

the second, signed, inscribed and dated 'W. PADGETT/87/ Winchelsea' (lower left) and indistinctly inscribed (on a partial label attached to the reverse) oil on board $51/_2 \times 81/_4$ in. (14 x 21 cm.); $51/_4 \times 83/_4$ in. (13 x 22 cm.); and $51/_2 \times 8$ in. (14 x 20.5 cm.) (3)

(3)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

the first, Henry Garnett, until 3 July 1941. with Inmans Auction Rooms, Hove, 1969, where purchased for the present collection.

the second, George Hume, Brighton, 1966, from whom purchased for the present collection..

the third, Molly Rendell, Ship St Gardens, Brighton, 1973, from whom purchased for the present collection.

EXHIBITED:

the first, Possibly, London, New Gallery, 1894, number untraced.







λ**79** GILBERT WILLIAM BAYES (1872-1953)

The Underworld

signed and dated 'GILBERT BAYES 1913', on an ebonised pedestal bronze, gilt and dark brown patina 9¼ in. (23.5 cm.) high, the bronze 17 in. (43 cm.) high, overall Conceived circa 1913. Remnants of paper label to underside

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Acquired from Alan Boyle (antique dealer), Brighton, 1970.

LITERATURE:

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', The Journal of the Decorative Arts Society 1850 - the Present, 2016, vol. 40, p. 103, fig. 12.

Peter Rose's records show that the label to the underside formerly read: 'The Underworld, Bronze Statuette by G.B. suggested by Kipling's last Rymme(sic) of True Thomas, 1893: My lance is tippled o' the hammered flame/My Shield is beat o' the moonlight old/And I won my spurs in the Middle World/A thousand fathoms beneath the world'. See also lots 169-171.

λ**78**

GILBERT WILLIAM BAYES (1872-1953)

Agriculture

signed and dated 'GILBERT BAY S- 1913', on an ebonised pedestal bronze, dark brown patina 9 in. (22.8 cm.) high, the bronze 16¾ in. (42.5 cm.) high, overall Conceived circa 1913.

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Acquired in 1979.

EXHIBITED:

London, Royal Academy, 1940, no. 1561 (the model).

LITERATURE:

L. Levine & P. Atterbury, Gilbert Bayes: Sculptor 1872-1953, Shepton Beauchamp, 1998, p. 174.

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', The Journal of the Decorative Arts Society 1850 - the Present, 2016, vol. 40, p. 103, fig. 11.



86





AN A.J.F. CHRISTY (STANGATE GLASS WORKS) 'WELL SPRING' WATER CARAFE DESIGNED BY RICHARD REDGRAVE

CIRCA 1847-50, TRACES OF PRINTED R. REDGRAVE ARA MARK AND REGISTRATION DIAMOND

Commissioned by Felix Summerly's Art Manufactures, the body decorated with reeds issuing from the base below a flowerhead border to the shoulder, gilt rim

10½ in. (26.8 cm.) high

£600-900 US\$830-1,200 €700-1,000

PROVENANCE:

Acquired from Adrian Tilbrook, 1981.

LITERATURE:

I. Hamerton ed., W.A.S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design, Woodbridge, 2005, p. 16. B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 20

COMPARATIVE LITERATURE:

G. Naylor, The Arts and Crafts Movement, London, 1971, pl. 3.

This carafe was designed by the painter and writer Richard Redgrave (1804-1888) for Henry Cole (1808-1882), who in the 1840s commissioned artists to design domestic objects for everyday use. From 1847 he sold them under the name 'Summerly's Art Manufactures'. The design of the decoration, known as the 'Well Spring', was intended to reflect the function of the object, one of the guiding principles for designs promoted by Cole. The 'Well Spring' was Redgrave's first design for the Summerly scheme; it was completed and handed over to Cole on 10 January 1847 and sold to J. F. Christy of Stangate Glassworks, Lambeth, less than a month later. A version with handles was described as 'the Water Jug', and was shown in the Society of Arts Exhibition of Recent British Manufactures in 1848. By the end of 1847 in glass, it was offered as a single-handled jug, as a 'caraffe and glass' and as the handleless version (as in the present lot). For further discussion of the history of this design see the example in the Victoria and Albert Museum, London, museum no. 4503-1901.

80

AN ENGLISH PORCELAIN SATIRICAL PLATE: 'WHAT IS MAN?' BY JOSEPH CRAWHALL

CIRCA 1870, SCRIPT SIGNATURE TO REVERSE

Painted by *Joseph Crawhall Sr.*, with an oak tree branch inscribed 'What is Man?', encircled by a serpent with a caterpillar, a larvae depicted as a sleeping baby, a spider, and butterflies above a suspended hourglass, the reverse painted with a drawing of Darwin and signed 'Jos. Crawhall.', with later typed paper label: 'The Darwin theory explained, "What is Man?''' 9 in. (23 cm.) diameter

£300-500 US\$420-690 €350-580

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 160, 180. M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 955, pl. xii.

Joseph Crawhall II (1821–1896) was a wood engraver, amateur painter and writer, as well as a businessman, patron of the arts, and campaigner for the preservation of architecture, especially in his home town of Newcastle. He was a friend of Charles Keene (1823–1891), illustrator for Punch, and they worked together on over 200 drawings for the journal.





A COPPER AND BRASS KETTLE

DESIGNED BY CHRISTOPHER DRESSER, MANUFACTURED BY BENHAM & FROUD, CIRCA 1885

The copper kettle with brass handle and spout, with trademark under the base 12½ in. (32 cm.) high; 11½ in. (29 cm.) wide

£1,200-1,800 US\$1,700-2,500 €1,400-2,100

LITERATURE:

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 99, pl. 3.

COMPARATIVE LITERATURE:

M. Whiteway ed., Christopher Dresser: Design Revolution, London, 2004, pl. 240.



Detail

90

∎83

AN AESTHETIC MOVEMENT EBONISED AND PARCEL-GILT SIDE CABINET

CIRCA 1870, IN THE MADNNER OF CHRISTOPHER DRESSER

The arcaded back supported by arched brackets above four bays of adjustable shelves lined with purple velvet and eclosed by glazed doors on a plinth base, probably originally fitted, the end panels altered, one undecorated, marked to the reverse in white chalk 'Taylor'

58¾ in. (150 cm.) high; 88 in. (224 cm.) wide; 10½ in. (26.5 cm.) deep

£2,500-4,000 US\$3,500-5,500 €3,000-4,600

PROVENANCE:

Peter Rose recorded:

Possibly removed from an apartment 'Domyton(?), Partickhill Road, Glasgow, furnished by Lieper & Cottier.

Acquired ar auction in Glasgow by Browne Gallery, Edinburgh, from where acquired by Peter Rose and Albert Gallichan, September 1984.

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 11, 13, 17-18

Whilst the introduction to P. ten-Doesschate Chue and M. Donnelly's monograph, Daniel Cottier: Designer; Decorator; Dealer (London, 2021) states that the Cottier house style evolves over time it seems unlikely that this was produced by the firm as suggested in Peter Rose's records as it does not hold any clear stylistic resemblance to the firm's distinctive *oeuvre* as illustrated by Donnelly (see lots 39 & 40 in this sale). Although, given the Galsgow provenance, and the sophistication of the design and quality of the execution, it is easy to see why this tentative attribution might have been given, especially a the creation of this cabinet would coincide with the early part of Cottier's career. It would also appear that Rose made subsequent tantalising discoveries not recorded on the index card associated with this cabinet in his archive, as the images (illustrated) of an unidentified mansion and its interiors, showing a suite of these cabinets fitted, were amongst his papers accompanied by correspondence where attempts were being made to trace the identity of the house via various clues from the images. Unfortunately, the origin of the photographs is not recorded and it seems that Rose did not succeed in solving the mystery, what is clear, however, is that the images record a highly developed, sophisticated and coherent scheme bridging the Reformed Gothic and Aesthetic Movements which was clearly designed by someone of the standing of Daniel Cottier, John Moyr Smith or Christopher Dresser or their circle



Exterior of unidentified (Glasgow?) mansion, from which the cabinet is thought to come.



Two interiors of unidentified mansion, showing a series of these side cabinets in situ.









THREE LINTHORPE POTTERY WORKS **OBJECTS DESIGNED BY CHRISTOPHER** DRESSER

CIRCA 1880-90, IMPRESSED FACTORY MARKS AND NUMERALS, CHARGER IMPRESSED CHRISTOPHER DRESSER

Comprising: an orange and green glazed 'Peruvian' vessel, a frilled rim bowl with six loop handles, and a small charger with central tube line-decorated roundel of a bird among flowers The 'Peruvian' vessel: 8 in. (20 cm.) high

(3)

£1.200-1.800 US\$1,700-2,500 €1,400-2,100

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 12, 29 (the two vessels), 30-31 (the plate).

COMPARATIVE LITERATURE:

H. Lyons, Christopher Dresser The People's Designer, Woodbridge, 2005, p. 39 (the Peruvian' vessel).

M. Whiteway ed., Christopher Dresser: Design Revolution, London, 2004, p. 168, pls. 223 & 224 (plate and design for central panel). S. Durant, Christopher Dresser, London, 1993, pp.

114-115 (designs for the two vessels illustrated in contemporary adverts for Linthorp Art Pottery).

85

A BRASS 'KORDOFAN' CHAMBERSTICK, A BRASS-MOUNTED COPPER KETTLE ON WROUGHT IRON STAND AND A **BRASS AND COPPER PITCHER** DESIGNED BY CHRISTOPHER DRESSER, LATE 19TH CENTURY

The Kordofan candlestick stamped 'DR DRESSERS DESIGN' and with registration lozenge dated 20 January 1876, the underside of the base embossed with interwoven chord enclosing 'PERRY SON & CO'; the brass jug with ebonised handles, circa 1880, designed by Christopher Dresser for Fearncombe & Co, with trademark; the copper kettle with brass and ebonised handle suspended on iron stand with copper burner and weight on tripod feet, circa 1880, designed by Christopher Dresser for Benham & Froud, the kettle with trademark to base

The candlestick: 51/2 in. (14 cm.) high; 7½ in. (19 cm.) wide; the brass jug: 19 in. (23 cm.) high; 171/2 (19 cm.) wide;

the kettle with stand: 26 in. (66 cm.) high; 14½ in. (37 cm.) wide; 13½ in. (34 cm.) deep

(4)

£500-800 US\$690-1,100 €590-930

LITERATURE:

B. Morris, Liberty Design, London, 1989, p. 78. B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 28 & 33 (the chamberstick).

COMPARATIVE LITERATURE:

S. Durant, Christopher Dresser, London, 1993, p. 91 (the kettle).

M. Whiteway ed., Christopher Dresser, London, 2004, pls. 141, 240 & 245 ('pitcher', kettle, chamberstick).

A HUSKIN & HEATH ELECTROPLATED TOAST RACK

DESIGNED BY CHRISTOPHER DRESSER, LATE 19TH CENTURY

The rectangular section with rod dividers and t-bar handle, model no 1987, stamped with maker's mark, model, patent lozenge, and 'DESIGNED BY/ DR C. DRESSER'

5 ½ in. (13 cm.) high; 4 ¼ in. (11 cm.) wide; 3 ¼ in. (8 cm.) deep

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

PROVENANCE:

Acquired from Tony Smith, 1979.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 12, 28. C. Gere and M. Whiteway, *Nineteenth Century Design: From Pugin to Mackintosh*, London, 1993, p. 193, pl. 244 (probably this example illustrated).

COMPARATIVE LITERATURE:

M. Whiteway ed., *Christopher Dresser: Design Revolution*, London, 2004, p. 144, pl. 177.

An apparently identical toast rack was sold, Christopher Dresser Metalwork: The Andrew McIntosh Patrick Collection, Lyon & Turnbull, Edinburgh, 19 April 2005, lot 1 (£4000 hammer).

87

AN ELECTROPLATED TEAPOT AND TOAST RACK, AND A SILVER-MOUNTED CUT-GLASS CLARET JUG

THE TEAPOT AND TOAST RACK BY HUKIN & HEATH, DESIGNED BY CHRISTOPHER DRESSER, CIRCA 1880; THE CLARET JUG BY WILLIAM HUTTON & SONS, AFTER THE DESIGN BY CHRISTOPHER DRESSER, 1884

The teapot with horizontal ebonised bar handle supported by angled brackets and circular cover with button finial, with marker's mark and numbered '2024'; the arched toast rack, model no.2555, stamped with maker's mark; the claret jug with maker's mark 'EH' and London hallmarks for 1884



LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 12, 28, 31

COMPARATIVE LITERATURE:

M. Whiteway ed., *Christopher Dresser: Design Revolution*, London, 2004, pl. 178 (letter rack) & pl. 181 (claret jug).

The Museum of Applied Arts, Cologne, *Christopher Dresser: Ein Viktorianischer Designer*, 1834-1904, k.12 (teapot) & k. 26 (claret jug - ostencibly the same variant of this famed design, also marked 'EH' and with date letter for 1885).



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.



88

A COLLECTION OF JAMES POWELL & SONS WHITEFRIARS STRAW OPAL GLASSWARE

CIRCA 1880

Designed by Harry Powell in Venetian style, comprising: five tapered vases, two with a frill rim, two bottle vases, one with applied pressed decoration, a jug, three stemmed glasses, a beaker, a pair of bowls, two dimpled shot glasses, a twin-handled stemmed bowl with raspberry prunts to bowl, and a decanter and stopper (18)

Tall frill rim vase: 14 in. (35.5 cm.) high

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 13, 18 (part)

For similar examples see, L. Jackson, Whitefriars Glass, The Art of James Powell & Sons, Shepton Beauchamp, 1996, pp. 97-102.

89

A COLLECTION OF EIGHT JAMES POWELL & SONS WHITEFRIARS STRAW OPAL VASES CIRCA 1880S

Probably designed by Harry Powell in Venetian style, of various forms, each with a frill rim, to include one with a single knopped stem, two with spiral stem, two with twisted stem, and three with plain stems Tallest: 10 in. (25 cm.) high (8)

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 13, 18 (part)





A COLLECTION OF JAMES POWELL & SONS WHITEFRIARS BLUE OPAL GLASSWARE CIRCA 1880

Probably designed by *Harry Powell* in Venetian style, comprising: a decanter and stopper, five various shaped knopped-stemmed vases, five goblets and a pair of frill rim dishes Pair of tall thin vases: 11 in. (28 cm.) high

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 13, 18 (part)

For similar examples and more information on the development of opal glass and its influences see W. Evans, C. Ross, A. Werner, *Whitefriars Glass James Powell & Sons of London*, London, 1995, pp. 58-65 and L. Jackson, *Whitefriars Glass The Art of James Powell & Sons*, Shepton Beauchamp, 1996, pp. 20-28.

(14)

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

The Morning of the Nativity

signed and dated 'F.C. COWPER/ MCMVIII' (upper centre) and further signed and inscribed 'The Morning of the Nativity/ Frank Cadogan Cowper/ No. 1.' (on a label on the reverse) pencil, watercolour and bodycolour on artist's board 35½ x 15½ in. (89.5 x 39.4 cm.)

£40,000-60,000 US\$56,000-83,000 €47,000-70,000

PROVENANCE:

Anonymous sale; Gorringe's, Lewes, Sussex, 1971, where purchased for the present collection.

EXHIBITED:

London, Barbican Art Gallery, The Last Romantics, 1989, no. 160.

This watercolour is the first of several versions of this subject - *The Nativity Morning*, an oil shown at the Royal Academy in 1816, probably shared its composition, while *Our Lady of the Fruits of the Earth* (sold in these Rooms, 24 June 1988, lot 97) repeats the essential design with some amendments to the details. John Christian suggested that the sheep looking over the wattle hurdling behind the Virgin must have been inspired by John Everett Millais' *Carpenter's Shop* (Tate).



The Blue Drawing Room



92

JOHN ROGERS HERBERT, R.A., H.R.I. (1810-1890)

The Holy Family

92

signed and dated 'J. R. Herbert. R.A. 1878.' (lower right) pencil and oil on panel 13% x 21% in. (34 x 55.3 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 December 2001, lot 98 (as part of a pair).

93

JOHN ROGERS HERBERT, R.A., H.R.I. (1810-1890)

The Madian merchants taking Joseph to Egypt signed and dated 'J. R. Herbert R.A. 1879.' (lower right) oil on panel 13½ x 22 in. (34.4 x 55.8 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 December 2001, lot 98 (as part of a pair).



98



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

The Light of the World

pencil, watercolour and bodycolour, heightened with gum arabic and with scratching out on paper laid on canvas 36½ x 19¾ in. (91.7 x 50.3 cm.), arched top

£60,000-100,000 US\$83,000-140,000 €70,000-120,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 2 November 1988, lot 170. with Abbott & Holder, London, December 1988, where purchased for the present collection.

LITERATURE:

J. Maas, Holman Hunt and The Light of the World, London and Berkeley, 1984, p. 113.

J. Bronkhurst, *William Holman Hunt: A Catalogue Raisonné*, New Haven and London, 2006, vol. I, pp. 289 and 290, fig. 40.

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 67.

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 950, pl. iii.





Fig. 1, William Holman Hunt, *The Light of the World*, 1851-2, 1852-3, retouched 1858 (The Warden and Fellows of Keble College, Oxford)



Fig. 2, William Holman Hunt with the assistance of Edward Robert Hughes, *The Light of the World*, c. 1900-1904 (The Dean and Chapter of St Paul's Cathedral, London)

The art critic of *The Times*, reviewing William Holman Hunt's first one-man exhibition at the Fine Art Society in March 1886, declared: 'Everybody knows "The Light of the World," either from having seen it in old days or from having examined it in its new abode at Keble College, or from possessing one of the thousands of engravings or photographs of it that are scattered all over the English-speaking world'. He went on to describe it as 'one of the most original, most interesting, and most hotly-debated pictures of modern times'. For a century after its unveiling at the Royal Academy in 1854, people who had never heard the name of Holman Hunt would have recognised the image of Christ as king, martyr and high priest depicted at night in an orchard, knocking on a door choked up with weeds, emblematic of the human heart (Fig. 1).

What *The Times* critic did not know was that Hunt had recently restored the painting, which was damaged from having been for several years placed over hot water pipes in the Library of Keble College, Oxford. A bequest from the widow of its first owner, Thomas Combe, ensured that in 1895 *The Light of the World* was moved to a specially built side chapel. However, by February 1894 Hunt, incensed that Keble was charging visitors sixpence to see the picture, had decided on painting a replica 'the size of life', a size dictated by his failing eyesight.

Work on the large replica began in 1899, using the second version of the subject (Manchester Art Gallery) as a compositional guide. But it soon became clear that Hunt's deteriorating vision necessitated his employing Edward Robert Hughes (nephew of painter Arthur Hughes) as studio assistant. This was never publicly acknowledged at the time, so we have to reconstruct the chronology of Hughes's watercolour version of *The Light of the World* from contemporary manuscript sources.

In the summer of 1902 Hunt wrote to a Fulham neighbour that his assistant was working on both *The Lady of Shalott* (Wadsworth Atheneum) and *The Light of the World* (Fig. 2) because, although he could detect faults in both pictures, he could not 'finish what I do in correction'. For example, in *The Light of the World* the breast ornaments were too far to the left. This can clearly be seen by comparing the photograph of the painting on an easel in Hunt's studio, almost certainly taken in 1902 (Fig. 3), with the breastplate in the watercolour by Hughes. It is likely that lot 94 was begun about this time in order to test out the alterations Hunt required.





Fig. 3, Photograph of William Holman Hunt in his studio at Draycott Lodge, Fulham, c. 1902, with The *Light of the World* on the easel, reproduced from O. von Schleinitz, *William Holman Hunt*, Bielefeld and Leipzig, 1907, Plate 132, p. 126

Fig. 4, Photogravure by the Swan Electric Engraving Co. of the St Paul's *Light of the World*, reproduced from William Holman Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, London, 1905, volume I, facing p. 368.

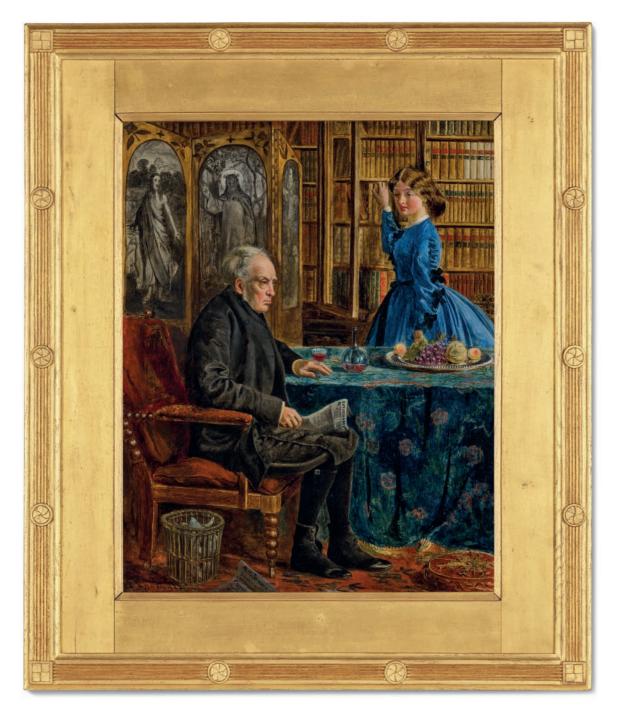
Comparison between photograph and watercolour also indicates that Hughes used a less swarthy model than Hunt had done in the earlier stages of the replica – as Jeremy Maas has revealed, this was probably the blue-eyed Domenico Mancini, whose lighter colouring also characterises the finished replica. The 1902 letter goes on to discuss Hunt's struggles with blending and toning 'the arrangements of drapery on the body and legs of our Lord'. This part of the watercolour varies considerably from the photograph, which clearly shows the legs beneath the robe and the Saviour in a more dynamic pose; the more static pose depicted by Hughes, with the gown's prominent central fold, has been transferred to the replica. Significantly, when Hunt - in exceptionally shaky writing - wrote to Hughes in the spring of 1903 he addressed him as 'My dear Right Hand'.

Hughes's part in the picture now in St Paul's Cathedral continued after 1904, when it was bought by Charles Booth: the ring of light round the halo is thinner in the watercolour and replica than the halo in the photogravure published in 1905 (Fig. 4). The reflections cast by the lantern onto the chest of the Saviour are similar in both watercolour and photogravure, but not in the finished replica, which suggests that the drapery continued to present a problem. Booth wrote to Hughes in January 1908, when the Hunts were arranging the positioning of the picture in St Paul's, enclosing a cheque to reimburse him for 'all the help you have given me in it'.

The distinctive blue tonality of the landscape elements in the Hughes watercolour is characteristic of his atmospheric series of late works depicting moonlight, twilight and dawn - the most famous of which is *Night, with her Train of Stars* (Birmingham Museum & Art Gallery). These were shown at the Royal Watercolour Society from 1902 to 1913; their theme may well have been influenced by his work on *The Light of the World*.

The close relationship between E.R. Hughes and the older painter resulted in several portraits of the Holman Hunt family, including a jewel-like miniature of the Pre-Raphaelite artist, commissioned in 1894, and an accomplished replica of Holman Hunt's Uffizi *Self-Portrait* (Athenaeum Club, London). It is remarkable that although Hughes's own work is predominantly in watercolour, he was able to copy Hunt's oil technique with absolute fidelity.

We are grateful to Judith Bronkhurst for preparing this catalogue entry. She would like to thank Victoria Osborne for her help.



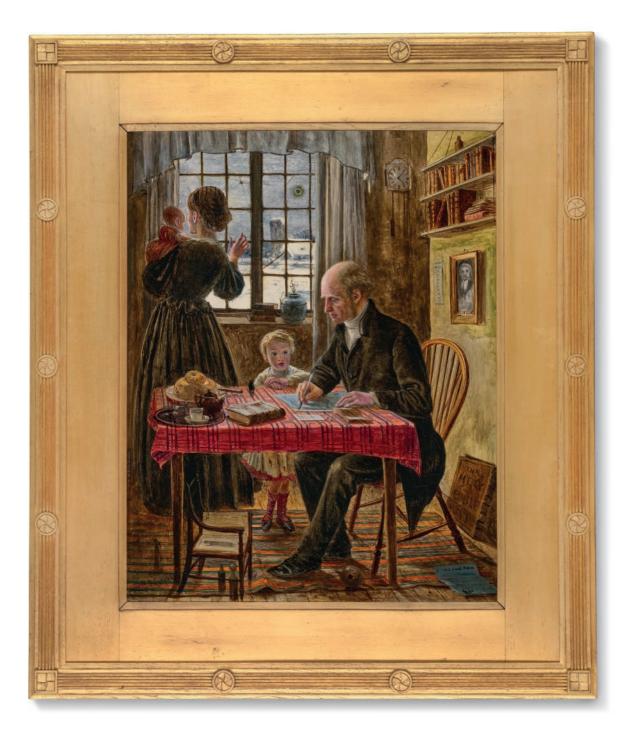
PETER PAUL MARSHALL (1830-1900)

Scenes from Clerical Life: The labourer is worthy of his bread

the first, signed 'P.P. [M]arshall' (lower left) and further signed and inscribed 'Scenes from Clerical Life/"The Labourer is worthy of his bread"/Paul Marshall/8 Red Lion Sqaure/W.C. London' (on the artist's label attached to the reverse); the second, signed 'P.P. Marshall' (lower left) oil on panel

20 x 15¾ in. (50.8 x 38.9 cm.)

£15,000-25,000 US\$21,000-35,000 €18,000-29,000 a pair (2)



PROVENANCE:

Willam Sproston Caine, Liverpool; Foster's, London, 21 May 1873, lot 69 (sold after the sale, 10 gns to Jarvis).

Anonymous sale; Christie's, London, 2 February 1979, lot 109, as 'Scenes from Clerical Life: The labourer is worthy of his bread'.

Anonymous sale; Christie's, London, 25 October 1991, lot 59, as 'Scenes from Clerical Life: The Countess Czerlaski and her brother'; and 'The Rev. Amos Barton and his family.'

Purchased privately from Christie's, June 1992.

EXHIBITED:

Liverpool, Liverpool Academy, 1862, no. 237.

the first, London, Victoria & Albert Museum, *William Morris 1834-1896*, 9 May - 1 September 1996, no. D.2.

LITERATURE:

'The Exhibition of the Liverpool Academy. Fourth Notice', *Liverpool Mercury*, 13 November 1862, p. 5.

K.E. Gibeling, 'Peter Paul Marshall: The Forgotten Member of the Morris Firm', *The Journal of The Decorative Arts Society 1850 - The Present*, no. 20, London, 1996, pp. 14-15, illustrated fig. 3 & 4.

J. Bronkhurst, 'The Afterglow: William Holman Hunt's Pictorial Legacy', *The Review of the Pre-Raphaelite Society*, vol. XXVI, No. 3, Autumn 2018, pp. 110-112.

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 67-69. M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 950, pl. iii. This secular diptych is a rare survival in paint by the Scottish-born Peter Paul Marshall, who had moved to Liverpool in 1847 and married one of the daughters of the Pre-Raphaelite patron John Miller a decade later. Although his profession was that of surveyor and civil engineer, in 1859 and 1860 Marshall had four pictures accepted at the Royal Academy, and a total of seven at the Liverpool Academy of Fine Arts in 1860 and 1862. From the late 1840s the Liverpool Academy had promoted the Pre-Raphaelites and their associates, and Marshall would have had the opportunity of studying important paintings there. Introduced to Ford Madox Brown by John Miller in 1856, he was appointed surveyor to the Tottenham Local Board of Health the following year, and was elected to the Hogarth Club in November 1858 as a non-artistic member. He was a popular figure in Pre-Raphaelite circles, and was later described by William Michael Rossetti as 'a capable painter who might, under differing circumstances, have passed out of the amateur into the professional stage of work'. Today Marshall is primarily known as a partner in Morris, Marshall, Faulkner & Co., founded in 1861. The idea of the firm originated with him, and the address given on the label on the back of one of the pictures is its premises, 8 Red Lion Square. The label makes clear that Marshall's subtitle for this pair of paintings, 'The labourer is worthy of his bread', differs from that given them when first shown at the Liverpool Academy. The 1862 exhibition catalogue prints a quotation from St Luke's Gospel, 10:7, 'The labourer is worthy of his hire', but Marshall has deliberately substituted the word 'bread' for 'hire' to make a political point about the disparity in income between the bishop and his hard-working curate. The painting of the latter is based on the early chapters of The Sad Fortunes of the Rev. Amos Barton, a short story published in George Eliot's first work of fiction, Scenes of Clerical Life (1858). Barton, a balding curate with a large family, is struggling to cope on very low wages, and it is this aspect which has inspired Marshall to paint his two pictures, entitled Scenes from, rather than 'of', Clerical Life.

On the wall behind the curate, Marshall has included a print clearly inscribed 'BISHOP', thus providing the link to the other picture, which is of Marshall's own invention. It depicts a wealthy but stony-faced bishop; on the floor near his chair – not yet in the wastepaper basket – is a large sheet of paper headed 'Petition' that mentions the word 'Curate'. Are we to read this as a petition for a living wage from the curate to the bishop?

In case the message was not clear, Marshall also included in the 1862 exhibition catalogue a doctored quotation from Alexander Pope's *Epistle III. To the Right Honourable Allen Lord Bathurst,* 'Of the use of Riches' (1736):

"God cannot love", - says Blunt, with tearless eyes,
"The wretch he starves', - and piously denies;
While the good bishop, with a meeker air,
Admits, and leaves him, Providence's care".
The original reads:
"God cannot love (says Blunt, with lifted eyes)
"The wretch he starves" – and piously denies:
But rev'rend S-n with a softer air,
Admits, and leaves them, Providence's care.

The social realist aspect of the paintings aligns them with Ford Madox Brown's Work, which was in progress while Marshall was working on lot 126, Augustus Egg's triptych Past and Present, 1858, and Holman Hunt's Awakening Conscience of 1853-4. Marshall's two pictures are painted with vivid colours and hard-edged Pre-Raphaelite precision; what is more, in the first of them the artist has included aspects that display his allegiance to the Pre-Raphaelite movement. The bishop has been reading a copy of the Saturday Review (a periodical sympathetic to the Pre-Raphaelites) and rests one hand on a table cover, which, as Linda Parry has observed, is 'almost certainly, a copy of one of the [Morris] firm's earliest commercial embroideries'. One of the most striking aspects of the picture is the screen in the left background featuring large monochrome prints of scenes from the life of Jesus Christ. Pride of place is given to Hunt's celebrated Light of the World - Marshall could have seen the original in Bond Street in 1861 and would also have known the engraving published the previous year. Hunt portrays the Saviour knocking on the door of the human heart, but Marshall has tweaked the expression on Christ's face: instead of gazing boldly out of the picture space, he is looking down disapprovingly at the hard-hearted bishop. The Light of the World has pushed to one side a reproduction of Raphael's Charge to St Peter (the cartoon of which was on public display at Hampton Court in the 1860s). As John Christian has observed, this is probably influenced by the third volume of John Ruskin's Modern Painters (1856) which contrasts Raphael's cartoon - 'that infinite monstrosity and hypocrisy' - with the Holman Hunt, 'a real vision of real things' representing 'Christ as a living presence among us now'. Traditional hierarchies, which place Raphael as supreme, are thus subverted in favour of Pre-Raphaelitism.

We are grateful to Judith Bronkhurst for her assistance in preparing this catalogue entry.



ANTHONY FREDERICK AUGUSTUS SANDYS (1829-1904)

Passion flowers

oil on canvas 17½ x 13 in. (44.5 x 33 cm.)

£20,000-30,000 US\$28,000-41,000 €24,000-35,000

PROVENANCE:

J. Baker; Christie's, London, 12 February 1887, lot 116 (31 gns to G.A. Attenborough). G.A. Attenborough (1); Christie's, London, 13 January 1894, lot 33 (21 gns to Richardson). with Strawson's, Tunbridge Wells, 1969, where purchased for the present collection.

EXHIBITED:

Brighton, Brighton Art Gallery and Sheffield, Mappin Gallery, *Frederick Sandys (1829-1904)*, 7 May - 25 August 1974, no. 68.

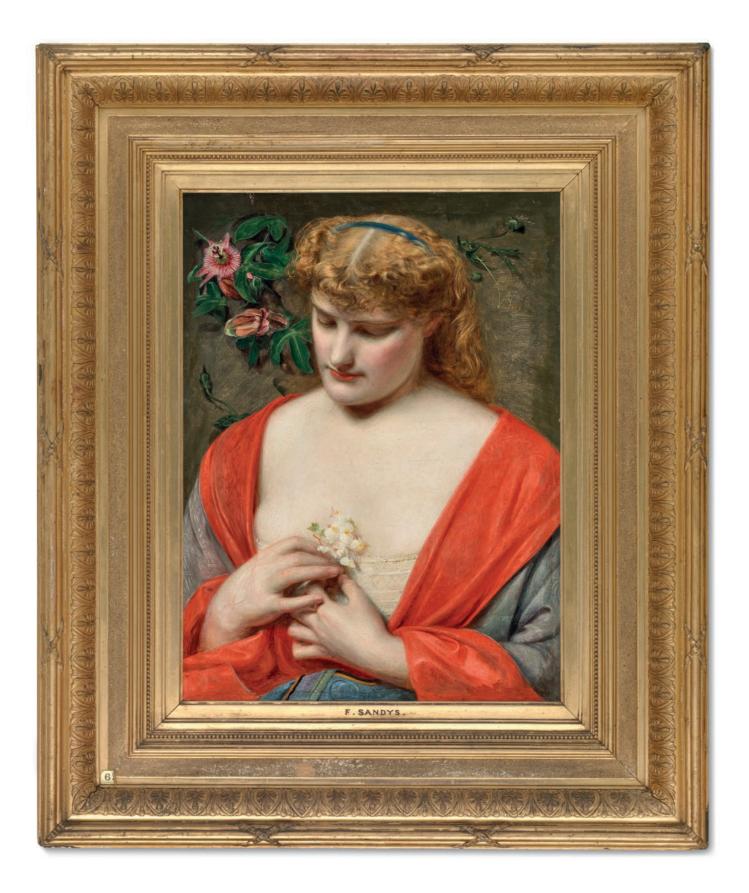
LITERATURE:

B. Elzea, *Frederick Sandys 1829-1904: A catalogue raisonné*, Woodbridge, 2001, pp. 49 & 183, cat. 2.A.78, illustrated col. pl. 22.

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 94

This beguiling picture dates from the early days of the artist's infatuation with Mary Emma Jones, an actress known as Mary Clive, who became his model and common-law wife. They met after she appeared on stage in his native Norwich in 1862: she subsequently bore him ten children. Sandys clearly delights in her ample display of flesh, painting her in a low cut chemise and oriental robe. This exotically embroidered textile was of a type favoured by his friends, Rossetti and Whistler, whom he saw frequently at this date in London. Indeed, the composition is thoroughly Rossettian: a female half-length, indebted to the Venetian school. Echoes can be found here of Titian's *Flora* of 1515 (Uffizi, Florence), especially in the concentration on the model's abundant auburn hair.

The picture is entitled *Passion Flowers*, and the model is contemplating what appears to be a white begonia. The Victorian 'language of flowers' is now largely lost to us, but a white begonia used to signify a warning about misfortune. Passion flowers – although named after the Passion of Christ – were associated with deception as their stamens (in particular their anthers) emulated butterfly eggs thereby deterring butterflies from laying more, and their caterpillars from eating the plant. Taken in conjunction, these symbols could encourage the viewer to construct some sort of narrative around the dangers of romance. The fact that the model appears *en deshabille* wearing a copious amount of red silk hints at her passionate, sensual nature.





λ**98**

FRANK CADOGAN COWPER (1877-1958)

Madonna and Child

pencil and watercolour heightened with bodycolour on artists board 14% x 7% in. (36.5 x 20 cm.)

£2.000-3.000 US\$2,800-4,100 €2,400-3,500

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JOHN ROGERS HERBERT, R.A., H.R.I. (1810-1890)

Saint John the Baptist

signed and dated 'I R HERBERT 1847-1852' (lower left) and inscribed 'VOX CLAMANTES IN DESERTO.' (lower centre) oil on canvas

29¾ x 19% in. (75.6 x 49.8 cm.)

£7,000-10,000 US\$9,700-14,000 €8,200-12,000

PROVENANCE:

A. Coulter; Christie's, London, 11 October 1968, lot 93 (70 gns to Abbott). with Abbott & Holder, London. Arthur Grogan, from whom purchased for the present collection, December 1975.

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 68

The choice of this picture as a pendant to *The Light of the World* is evidence of the care and intelligence given to the hang in this collection. Executed between 1847 and 1852 the picture is full of Pre-Raphaelite detail. Indeed, like Hunt, Herbert is known to have visited the Holy Land to observe the landscape at first hand. A keen admirer of Pugin, it was through his influence that Herbert converted to Catholicism in 1840. Thereafter he painted religious subjects, particularly scenes from the life of Christ. His style shows an awareness of the work of William Dyce, and the Nazarenes. The picture belonged to Arthur Grogan, saviour of the Arts and Crafts suburb of Bedford Park in West London, whose collection now furnishes Standen, Philip Webb's masterpiece in East Sussex (National Trust). Many pieces in Peter and Albert's collection carry Grogan provenance.



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A GOTHIC REVIVAL HOLLY, STAINED SYCAMORE AND WENGE-INLAID SATINWOOD OCTAGONAL CENTRE TABLE

ATTRIBUTED TO CRACE & CO, BASED ON THE DESIGNS OF A.W.N. PUGIN, CIRCA 1850-60

The radially veneered octagonal top centred by a tracery medallion and surrounded by a conforming border, the base with four parcel-gilt white-painted imbricated column supports joined by a concave stretcher with central pierced tracery panel edged with brass beading on turned feet with recessed brass casters, the casters stamped 'COPE'S/PATENT', black printed depository label '...SBURY'S/.../ DEPOSITORYS:/288-298 HIGH STREET, LEWISHAM, S.E.13' stamped 'C17669' and with pencil inscription 'Hugh/...', the table also marked in white chalk '205'

30 in. (76 cm.) high; 41½ in. (105.5 cm.) wide; 41¾ in. (106 cm.) deep

£20,000-30,000 US\$28,000-41,000 €24,000-35,000

PROVENANCE:

Acquired from King & Chasemore, Pullborough, June 1977 (lot number unrecorded).

LITERATURE:

M. Aldrich, 'Marquetry in the Medieval Court: The Octagonal Tables of Pugin and Crace', *The Journal of the Decorative Arts Society 1850 - the Present*, 2001, p. 51, fig. 5.

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 951, fig. 2 (design), pl. v.

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 87.

COMPARATIVE LITERATURE:

A. Wedgwood, A.W.N. Pugin and the Pugin Family: Catalogues of the Architectural Drawings in the Victoria and Albert Museum, London, 1985, p. 262, cat. nos. 779-81.

J. Cooper, Victorian and Edwardian Furniture and Interiors: From the Gothic Revival to Art Nouveau, London, 1987, p. 91, fig. 90.

A. Wedgwood, 'J.G. Crace and A.W.N. Pugin', ed. M. Aldrich, *The Craces: Royal Decorators 1768-1899*, Brighton, 1990, pp. 137-145.

C. Wainwright, 'Eastnor Castle, Herefordshire-II: The Seat of Mr. James Hervey-Bathurst', *Country Life*, 20 May 1993, pp. 90-93.

J. Musson, 'Knebworth House, Hertfordshire: The Home of the Hon. Henry and Mrs. Lytton Cobbold', *Country Life*, 24 April 2003, pp. 104-107.



■99





Fig 1. Detail of top.



Fig 2. A.W.N. Pugin's design for the marquetry border for the octagonal table produced by Crace for the Mediaeval Court at The Great Exhibition, 1851. ©The Victoria & Albert Museum, London.



Fig 3. The top of the Abney Hall table, supplied in April 1853. ©The Victoria & Albert Museum, London.

This table forms part of an important group of Gothic Revival octagonal marquetry tables that illustrate and result from the successful collaboration from c. 1842-52 between the designer Augustus Welby Northmore Pugin (1812-52), 'perhaps the greatest of all architect-designers of the Gothic Revival', and the decorating/furniture-making firm of John Gregory Crace (1809-89) of 14 Wigmore Street, Cavendish Square, London (Aldrich, 2001, op. cit., p. 48). Pugin was the maverick designer, well-versed in the medieval idiom, while the Crace firm, established in 1768, were decorators to the Royal family, most notably at Brighton Pavilion where Frederick Crace was the Prince Regent's decorator, and supplied the skilled craftsmen and decorative artists. Almost all of Crace's furniture in the Gothic Revival style was produced exclusively from Pugin's designs, and as these were done at speed and with little detail, it was Crace, who interpreted and developed the designs (Wedgwood, 1990, op. cit., p. 138). In the Pugin/Crace partnership, Gothic furniture was to be fundamental to the business. During the 1840s and 50s, Gothic furniture including octagonal tables, some with marguetry, such as the one offered here, became the firm's leading manufacture at their London premises; generally produced in oak and walnut, this table is highly unusual being made with satinwood as the ground timber.

One of the first joint commissions was for Pugin's own house, The Grange, at Ramsgate, Kent, which the designer saw as a preliminary 'show house' for prospective clients (Aldrich, 2001, *op. cit.*, p. 49). However, the most important by far was the interior decoration of the Houses of Parliament, undertaken in conjunction with Charles Barry, from 1844-45. Thereafter, Pugin and Crace worked for a number of aristocratic patrons, including: Colonel Middleton Biddulph at Chirk Castle, Clywd (1846-47); Earl Somers at Eastnor Castle, Herefordshire (1849-50), and the 6th Duke of Devonshire at Lismore, Co. Waterford. Gothic Revival was rejuvenated further still at the 1851 Great Exhibition, London, in the Medieval Court, a dedicated exhibition space given to Pugin.

In his early career, Pugin included designs for Gothic octagonal tables in his published works: on the title page of Pugin's Gothic Furniture, published by Rudolph Ackermann in 1827, and in his Gothic Furniture in the Style of the Fifteenth Century (1835). A number of designs by Pugin for tables, held in the Victoria & Albert Museum, London, are comparable to this table. A design for an unidentified commission shows a related circular table with marguetry top and carved tripod legs (E.1621-1912), and although the framing to the underside of that table is triangular, as opposed to the square form used to the underside here, the drawing clearly shows the highly unusual x-form bracing hidden from view by the frieze common to both tables, a structural nuance further supporting the already strong attribution to Crace. Another design, albeit rectilinear, for an altar table, c. 1848, designed by Pugin and possibly executed by Crace for the Church of St. Andrew, Wells Street, Marylebone, has very similar shaped imbricated supports (D.1066-1908). The altar table is extant, but was moved to Kingsbury, Middlesex, when the church was rebuilt there in 1933-4. The design of the present table appears to hark back to the Regency Gothic style and recalls a sofa designed by James Wyatt (1746-1813) now in the Art Institute Chicago (1972.1132), which Jeremy Cooper in his Victorian and Edwardian Furniture and Interiors erroneously attributed to Pugin (Cooper, op. cit., p. 91, fig. 90). The unusual painted and parcel-gilt base of the present table also relates to a pair of similarly decorated tables in the State Drawing Room at Knebworth House, Hertfordshire, supplied by Crace as part of a decorative and furniture scheme for Edward Bulwer-Lytton in 1844 - although this commission was seemingly prior to Crace's collaboration with Pugin (Musson, op. cit., pp. 104-107, fig. 8).

The polychromatic marquetry design of the hexagonal table-top is illustrative of Pugin's development of more elaborate marquetry designs from *c.* 1849-51. It features the bold combination of white holly set in strong contrast with dark ground timber found on an oak octagonal table with a marquetry top, now in the Portsmouth City Museum, which can be dated to *c.* 1849, based on several unidentified designs for tables by Pugin that were sent to Crace (Wedgwood, 1985, *op. cit.*, p. 262, cat nos. 779-81). However, in addition, and this suggests



a slightly later date, this has the characteristic green-stained sycamore found on the octagonal walnut table by Pugin and Crace shown in the Medieval Court of the 1851 Exhibition and now at Lincoln's Inn, London (Aldrich, 2001, op. cit., pp. 53-54, figs. 7-9). Pugin commented in correspondence with Crace that 'this sort of inlay furniture takes as long as a church. Moreover I am not quite at home in these woods. . ,'. Pugin's bold polychromatic watercolour design for the border, which is held in the collection of The Victoria & Albert Museum, (illustrated, fig. 2) is signed and dated 1850, a time that Aldrich (Op. cit.) records that Pugin 'devoted a number of designs to working out the form, materials and ornamentation of the table for the Medieval Court, and states that on that occasion Crace followed the unusually detailed designs much more closely, suggesting the importance that both designer and maker placed on the success of this important table as a manifestation of the very best that the partnership could produce. This mode of decoration is also found to the top of a walnut and oak octagonal table made for the Drawing Room at Abney Hall, Cheshire (illustrated, fig. 3), which was supplied in April 1853 (ibid., pp. 54-55, figs. 10-11; Victoria & Albert Museum, CIRC.334-1958), and on another octagonal walnut table made for Leighton Hall, Welshpool, by Crace using the designs of Pugin posthumously (ibid., p. 55, fig. 12). The marquetry of this table-top can be compared to the marguetry tables made for the Gothic Drawing Room at Eastnor Castle, Herefordshire, in 1849-50 (Wainwright, op. cit., pp. 92-93, figs. 6-9), and to 'The Lady's Work Table', also at Eastnor, made in 1850 for Lady Wegg Prosser, the daughter of the 2nd Earl Somers, to give as a wedding present to Virginia Prattle when she married Lady Wegg Prosser's brother, Charles Somers Cocks, thereafter the 3rd Earl Somers. Pugin's designs for the tables at Eastnor survive, and are in the Victoria & Albert Museum, and the Lady's work table is also discussed in Pugin's letters to Crace (Wainwright, op. cit., p. 92, fig. 4).

Whilst the designs for this table and the identity of the commission for which it was produced remain elusive, it is worthy of its place amongst the small group of important octagonal tables produced by J.G. Crace based on the designs of A.W.N. Pugin described in this catalogue note, which were made during the 1850s, both during and immediately after Pugin's lifetime. It is apparently unique amongst its illustrious counterparts, both in terms of its diminutive

proportions and the highly unusual use of satinwood as well as the painted and parcel-gilt decoration to the base. It was deservedly considered as a prized possession in the Rose-Gallichan collection and that it has been preserved in such a good state is no doubt in part thanks to the care and attention of its most recent custodians.

We are grateful to Dr Megan Aldrich and Sharon Goodman for their assistance in preparing this catalogue entry.

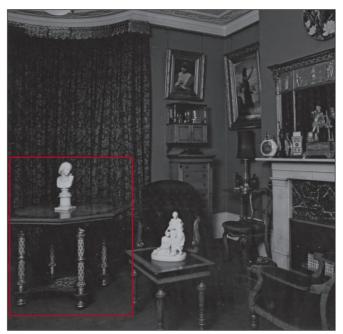


Fig 5. The offered table in situ in the blue drawing room, late 1970s, shortly after aquisition by Peter Rose and Albert Gallichan.



A COPPER AND BRASS ADJUSTABLE FIRESCREEN AND A FENDER

BY W.A.S. BENSON & CO., CIRCA 1900

The firescreen, model no. 679, with eight 'petals' about a central boss, on a weighted base and with ring to the top of the shaft, the fender of curved outline and formed of lotus leaves and vine tendrils The firescreen: 29¼ in. (74 cm.) high; 20% in. (52.5 cm.) wide

The fender: 26¼ in. (67 cm.) wide

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

Acquired from Paul Reeves, 1998 & 1994 respectively.

LITERATURE:

I. Hamerton ed., W.A.S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design, Woodbridge, 2005, pp. 95-6 & 99, pls. 73 & 77. M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 107, fig. 18 (fender).

A fire screen of apparently identical design is held in the collection of The Victoria & Albert Museum, London; they record 'This was one of Benson's earliest registered designs. He had a facility for inventing gadgets: his vaned copper screen is reminiscent of the copper shade he evolved for some of his lamps (see lot 131) - an example of these, installed by Philip Webb at Standen, near East Grinstead, is now in the possession of the Victoria and Albert Museum. The pattern is shown in his catalogue of 1899/1900, given the production number 679 (pl.29) and costing four guineas' (M.37-1972). This model is illustrated in the W.A.S. Benson & Co. Catalogue 1899/1900, no. 679.

(2)





TWO GILT-COPPER 'HARNESSED' GLASS VASES

DESIGNED BY W.A.S. BENSON AND THE GLASS PRODUCED BY HARRY POWELLCIRCA 1900

Each amphora-shaped glass body held within a tripod frame, variations to the ruby-coloured glass 11 in. (28 cm.) high (2)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

Acquired from Brighton Antiques Fair, 30 June 1987.

EXHIBITED:

Glasgow, International Exhibition, Benson Pavilion, 1901. The model exhibited at the Arts and Crafts Exhibition of 1903.

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A WILLIAM DE MORGAN LUSTRE VASE

CIRCA 1890, BLUE SCRIPT '...E. MORGAN./FULHAM' MARK

Decorated in red and silver lustre tones with a row of peacocks standing among plants below a scroll border 11¼ in. (28.5 cm.) high

£1,200-1,800 US\$1,700-2,500 €1,400-2,100

PROVENANCE:

Acquired from Richard Dennis, London, 1986.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 157, 215. M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 103, fig. 10.

A vase of the same form and decoration is illustrated by M. Greenwood, *The Designs of William de Morgan*, Shepton Beauchamp, p. 225, pl. 160, with William de Morgan's painted design for the peacock pattern below, pl. 162.

LITERATURE:

The Art Journal, 1901, p. 241 (one vase shown on a cabinet on the Benson stand).

I. Hamerton ed., W.A.S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design, Woodbridge, 2005, pp. 90-1, pl. 66.

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 73 (part) C. Gere and M. Whiteway, *Nineteenth Century Design: From Pugin to Mackintosh*, London, 1993, p. 223, pl. 280

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 950, pl. iv.

"Some handsome vases of delicate Powell glass, mounted in light bronze stands, by the Benson company, are a new departure in English art work, exhibited here, we believe, for the first time" (W.H. Gilbert, *The Art Magazine*, 1902, p.108).





A COLLECTION OF MINTON PORCELAIN TURQUOISE-GROUND VASES

CIRCA 1870-90, U-SHAPED VASE WITH IMPRESSED FACTORY MARK

Some pieces designed by Christopher Dresser, all with 'cloisonné' decoration, comprising: a fan-shaped tulip vase with flowers, two tea parcel form boxes or tea caddies and covers, two U-shaped double-branch vases each with a circular base, one with phoenix scrolls, a pair of vases with tripod bases, a pair of twin scroll-form vases with tied ribbon decoration, a baluster vase with a butterfly and another with an Iznik-style border Vase with butterfly decoration: 8 in. (20 cm.) high (11)

£800-1,200 US\$1,200-1,700 €930-1,400

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 84, 6 (part). M. Levy, 'Living with antiques: A collection of Victorian decorative arts', Antiques, June 2000, pp. 948-955, p. 950, pl. iii (part). New Century, Ch. Dresser : People's designer, 1834-1904, 1999, fig. 29 (one vase and one candlestick).

For examples of some of the forms in the present lot, see H. Lyons, Christopher Dresser The People's Designer, Woodbridge, 2005, p. 104, M. Whiteway, Christopher Dresser 1834-1904, Milan, 2001, p. 51 and W. Halen, Christopher Dresser, Oxford, 1990, p. 129.

104

A PAIR OF REFORMED GOTHIC TREFOIL-SHAPED OAK **OCCASIONAL TABLES**

CIRCA 1875, THE DESIGN ATTRIBUTED TO CHARLES BEVAN

Both with crocodile-tooth moulded top on three pillar legs on a moulded tripod base, centred by an inlaid triangle, label under the base of one inscribed 'PALMER'

26. 1/2 in. (67 cm.) high; 24 in. (61 cm.) wide

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

LITERATURE:

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', Antiques, June 2000, pp. 948-955, p. 950, pl. iii.



TWO MINTONS PORCELAIN 'CLOISONNE' MOON FLASKS CIRCA 1878, GILT PRINTED MINTONS MARK BELOW PRINCE OF WALES FEATHERS AND 'PARIS EXHIBITION 1878', TURQUOISE DECORATOR'S MARK

The decoration attributed *Christopher Dresser*, each with gilt-edged turquoise ground circular panels with chinoiserie scenes, including flowering plants, vases and scrolls outlined in gilding, against an ivory ground, the neck with foliate ornament 10% in. (27.4 cm.) high

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

EXHIBITED:

Paris, International Exhibition, The Prince of Wales Pavilion, 1878.

LITERATURE:

C. Gere and M. Whiteway, *Nineteenth Century Design: From Pugin to Mackintosh*, London, 1993, p. 175, pl. 218 (part). M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 950, pl. iii.

In the 1860s and 1870s the Minton factory began to produce wares that catered to the public's increasing enthusiasm for an 'exotic' style in the decorative arts, which often took inspiration from the East. Dresser began supplying Minton with designs for tablewares and ornamental pieces in the late 1860s and many of these were put into production at the factory. For another example of Asian-inspired 'cloisonné' decoration attributed to Christopher Dresser and employed on the Minton moon flask vase form (shape number 1348) see the pair in the Metropolitan Museum of Art, New York, museum no. 2016.178.2.1.

106

A REFORMED GOTHIC OAK 'NEW REGISTERED' RECLINING CHAIR

CIRCA 1865, DESIGNED BY CHARLES BEVAN, PROBABLY MANUFACTURED BY MARSH & JONES

The chamfered and pierced X-shaped frame incised with stylised patterns with brass hardware and castors, covered in turquoise velvet, stamped 'W.G.P.', the castors stamped 'COPE'S/PATENT' 39. ½ in. (100 cm.) high; 26 in. (66 cm.) wide; 33 in. (84 cm.) deep

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

PROVENANCE:

Acquired from Paul Reeves, February 1992.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 68, 82. M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 951, fig. 2 (design), pl. v.

COMPARATIVE LITERATURE:

The Fine Art Society, *The John Scott Collection: Modern English Design from the 1860s and 1870s*, London, 2014, no. 2 (a variant of this model).

Charles Bevan was a commercial furniture designer active in the third quarter of the 19th century, who together with Bruce Talbert and J.P. Seddon among others, supplied designs in the Geometric Gothic idiom to firms such as Gillows, Holland & Sons, Lamb of Manchester and Marsh & Jones of Leeds; the latter appeared on Bevan's advertising, described as 'Mediaeval Cabinet-Makers'. One of Bevan's most notable Gothic commissions in collaboration with Marsh & Jones was for Titus Salt junior, the West Riding industrialist. Bevan's interpretation of Gothic is noted for its sense of moderation even in his more elaborate designs.





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See also lot 27.

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



TWO MINTON'S ART POTTERY MOON FLASKS

CIRCA 1872, IMPRESSED FACTORY MARKS, YEAR CYPHER FOR 1872 AND SHAPE NO. 1498, PRINTED KENSINGTON GORE MARKS, VARIOUS RED AND BLACK PAINTED NUMERALS

The painted Japanese-inspired decoration attributed to *William S. Coleman*, one with sparrows perched on cherry branches, the other with peonies, bamboo and flowering branches, outlined in gilding against a washed black ground 13½ in. (34.3 cm.) high (2)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 70, 86.
M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 950, pl. iii.

William Stephen Coleman, a well-respected artist, began working on ceramics at the Minton's factory in Stoke in 1869. In 1871, the factory established an Art Pottery Studio in Kensington Gore, London, in close proximity to institutions which would help instruct, educate, and inspire its artists – the South Kensington Museum, the School of Art, the Horticultural Gardens, and the Royal Albert Hall. Under the direction of Coleman, who specialised in portraits and subjects inspired by the natural world, vases, chargers and tiles were individually hand painted by the studio artists. However, the endeavour was short-lived with a devasting fire resulting in the closure of the studio in 1875.

108

TWO MINTON'S ART POTTERY CHARGERS

CIRCA 1871-72, IMPRESSED FATORY MARKS, NUMERALS AND DATE CYPHERS FOR 1871 AND 1872, BLACK PRINTED MINTON'S KENSINGTON GORE MARKS, THE SMALLER CHARGER WITH C4C MONOGRAM

The design of the decoration attributed to *William Stephen Coleman*, each painted in Japanese style with birds and flowering branches outlined in gilding on a black ground The larger charger: 22% in. (57.5 cm.) diameter The smaller charger: 16% in. (43 cm.) diameter (2)

£800-1,200 US\$1,200-1,700 €930-1,400

EXHIBITED:

The large charger: Paris, Réunion des musées nationaux, Galeries nationales du Grand Palais, 'Le Japonisme', 17 May - 15 August 1988 (according to paper label applied to the reverse).

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 131 (part)



A REFORMED GOTHIC OAK, WALNUT AND MARQUETRY CHEST

THE DESIGN ATTRIBUTED TO BRUCE TALBERT, MADE BY HOLLAND & SON, CIRCA 1870

The six drawers with hinged locking stile to the right, the end panels planked, stamped twice 'HOLLAND & SONS' and with ink stamp to the reverse 'Rev. Thornton' 44 in. (114 cm.) high; 25 in. (64 cm.) wide; 19½ in. (49.5 cm.) deep

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

Acquired 1969.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 94





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A REFORMED GOTHIC WALNUT, BOXWOOD, AMBOYNA AND FRUITWOOD MARQUETRY SIDE CABINET

THE DESIGN ATTRIBUTED TO CHARLES BEVAN, MADE BY GILLOW & CO., CIRCA 1870

With three adjustable shelves enclosed by a single door with deeply recessed panel on a plinth base, stamped 'GILLOW & CO.' and '2343'

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

Peter Rose recorded the provenance as: Possibly Samlesbury Hall, Lancashire, before 1909. Purchased from Paul Reeves, May 1992.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 69

For a closely related side cabinet, with flanking cupboards of very similar form and with near identical marquetry to the doors described as designed by Talbert and attributed to Gillow & Co., see The Paul Reeves Collection, Sotheby's, London, 20 March 2008, lot 81.







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

Portrait bust of George Frederic Watts, O.M., R.A.

signed 'A. Gilbert/ A.R.A. Sc18' bronze, mid-brown patina 6½ in. (16.5 cm.) high Conceived *circa* 1889.

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

George Frederic Watts, O.M., R.A. (1817-1904) was a portraitist, sculptor, landscape painter and symbolist and is considered to be one of greatest painters of the Victorian era. Watts became famous in his lifetime for his allegorical works such as Hope and Love and Life. Later in his life, Watts remarried, to Mary Fraser Tytler and together they built the Watts Gallery nearby their house Limnerslease in Surrey. The museum opened in April 1904, shortly before his death and remains open today.

111

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

Victory

unsigned, on an agate orb and ebonised socle bronze, dark brown patina 5¼ in. (13.5 cm.) high, the bronze 9% in. (25 cm.) high, overall Conceived *circa* 1887.

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE: Acquired in 1979.

LITERATURE:

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 102, fig. 8.

The first cast of Gilbert's *Victory* surmounted the orb in Queen Victoria's hand on the sculptor's 1887 Golden Jubilee monument to her at Winchester. In a letter of 1 January 1911 Gilbert wrote, 'Its apparent joyousness is due to the fact that it was conceived and executed during the very few hours of happiness I have ever known.' Another example of the model with only slight variation to the angle of the trumpet and the shape of the branches was presented by Gilbert to the Royal Academy in 1909 as a long-overdue deposit for his diploma work after he was elected full Academician in 1892 (inv. 03/1917).



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

Perseus arming

unsigned, on a giallo antico and black marble pedestal bronze, dark brown patina 5¾ in. (14.2 cm.) high, the bronze 9¼ in. (23.5 cm.) high, overall Conceived circa 1882. With blue bordered label inscribed 'Sir Alfred Gilbert R.A.'

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Peter Rose recorded that this sculpture was acquired from Frederick William Pomeroy's daughter-in-law, 1979.

COMPARATIVE LITERATURE:

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

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

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

R. Dorment, Alfred Gilbert, Sculptor and Goldsmith, London, 1986, p. 106-8. M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', The Journal of the Decorative Arts Society 1850 - the Present, 2016, vol. 40, p. 102, fig. 8.

Gilbert worked on the model of Perseus arming during the winter of 1880-1 following a visit to Florence where he had seen Cellini's Perseus and Medusa. However, Gilbert was insufficiently moved by Cellini's masterpiece, ultimately creating a work not limited by iconographic reference and which strove to expose a certain vulnerability within the subject. As he told the novelist and journalist Joseph Hatton, he 'conceived the idea that Perseus before becoming a hero was a mere mortal, and that he had to look to his equipment.' The finished work, depicting the graceful figure of a vulnerable youth, was first shown at the Grosvenor Gallery in London in 1882 where it received great critical acclaim. It went on to earn Gilbert an honourable mention at the Paris Salon the following year. The work was subsequently cast in three sizes, the present an example of the smallest.





114

FRANCIS DERWENT WOOD (1871-1926)

Venus and Apollo

each signed 'F. Derwent Wood', on a siena marble plinth bronze, green-brown patina 19½ in. (47 cm.) and 19 in. (48 cm.) high, respectively

£4,000-6,000 US\$5.600-8.300 €4,700-7,000

PROVENANCE:

Acquired from Paul Reeves, 1983.

I ITERATURE.

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', Antiques, June 2000, pp. 948-955, p. 950, pl. iii (Venus).



116

SIR WILLIAM GOSCOMBE JOHN, R.A. (1860-1952)

Boy at play

signed 'w. goscombe john' bronze, dark brown patina 18 in. (45.7 cm.) high; 12½ in. (31.6 cm.) wide Conceived *circa* 1895.

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

PROVENANCE:

Acquired in 1981.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 242. M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 953, pl. x.

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, pp. 107-108, figs. 19 & 20.

At the age of fourteen, William John entered the Bute Workshops, working on the decoration of Cardiff Castle. In 1881 he joined the London studio of the sculptor Thomas Nicholls. In 1889 he gained the Royal Academy Gold Medal and a Travelling Studentship, leading the artist to Paris where he was much influenced by Auguste Rodin (1840-1917). He set up his first London studio in 1891, and quickly established his reputation. *Boy at Play* reveals the influence of both Aimé-Jules Dalou (1838-1902) and of Alfred Gilbert (1853-1934). A full size bronze was exhibited at the Royal Academy in 1896 and subsequently exhibited in the Paris *Exposition Universelle* of 1900, where John was awarded a gold medal. A small version was lent to the Cardiff Exhibition of *Works by Certain Modern Artists of Welsh Birth or Extraction* in 1913-14. Another cast of this subject is in the collection of Tate Britain, London (no1755).

115

SIR WILLIAM HAMO THORNYCROFT (1850-1925)

Sketch for 'The Mower'

signed and dated 'HT 1884' bronze, dark brown patina 8¼ in. (20.8 cm.) high Conceived *circa* 1884.

£1,500-2,000 US\$2,100-2,800 €1,800-2,300

PROVENANCE:

Peter Rose recorded that this sculpture was acquired from a Bond Street dealer, 1979.

LITERATURE:

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 950, pl. iii.

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 101, fig. 6.

The present bronze, pensive and full of the natural energy of the everyday man, closely follows in the tradition of Donatello's *David* and Alfred Gilbert's *Perseus*. Thornycroft drew inspiration from the paintings of Millet and the sculpture of Meunier, but unlike the works of these artists, *The Mower* is not believed to serve as social commentary, but rather as a reflection of the heroic in the mundane. The genesis of the composition lay in a boat trip of 1882, when Thornycroft observed a mower resting on the banks of the Thames. He made study drawings and sketch models in wax and plaster, and the present statuette is a bronze cast of Thornycroft's sketch of 1882. The final version of the model was further modified from this sketch, rendered with the scythe blade resting upon the ground instead of above his head, and the figure bare-chested. The final version was first exhibited in plaster at the Royal Academy in 1884 to great critical acclaim, from which a later edition of bronze casts measuring 58.5 cm. high were made. In 1894 a unique life-size bronze version was produced, which is now in the collection of the Walker Art Gallery, Liverpool (inv. 4136).



SIR WILLIAM HAMO THORNYCROFT, R.A. (1850-1925)

Teucer

signed and dated 'HAMO THORNYCROFT/ 1881', on a mahogany base bronze, mid-brown patina 17 in. (43.3 cm.) high, the bronze 18 in. (45.7 cm.) high, overall

£8,000-12,000 US\$12,000-17,000 €9,300-14,000

Conceived circa 1881.

PROVENANCE:

Acquired from the MacMillan Antique Centre, Church Street, Kensington, 1973.

LITERATURE:

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 100, fig. 5.

COMPARATIVE LITERATURE:

M.H. Spielmann, *British Sculpture and Sculptors of To-day*, London, 1901, p. 38.

E. Manning, Marble & Bronze, The Art and Life of Hamo Thornycroft, London, 1982, pp. 14-5, 17-8

S. Beattie, The New Sculpture, London, 1983, pp. 146-9, pl. 140.

Modelled for Orazio Cervi a year earlier, Hamo Thornycroft's *Teucer* was first exhibited at the Royal Academy in plaster in 1881. The following year, the monumental bronze version was shown and both it and the plaster were received with outstanding acclaim. Thornycroft had planned to model a series of athletes, primarily as studies of the nude. He had exhibited one such example, *Putting the Stone*, in 1880, and with *Teucer* was able to exploit a long-desired composition, that of the right angle. The subject matter is taken from the Iliad in which Teucer the archer missed hitting Hector eight times. As Thornycroft's biographer explained: '*The care and attention that he lavished on each individual casting of those works that were made available in limited editions, for example Teucer or the Mower, not only demonstrates his professional artistic commitment, making each one a unique work of art; but also testifies ... to a desire to bring art into the home' (Manning, loc. cit).*





CHARLES SYKES (1875-1950)

Spirit of Ecstasy and Leda and the Swan

The Spirit of Ecstasy: impressed to base 'ROLLS - ROYCE LTD. FEBRUARY 6TH 1911' on later rectangular base inscribed 'SCOTCH LADDIE/ TB/ OCTOBER 1921', dark brown patina Leda and the Swan: signed to integral base 'Charles Sykes', light green patina,

on a green granite base bronze

The Spirit: 6¾ in. (17.4 cm.) high, the bronze Leda: 111/8 in. (28.5 cm.) high, the bronze

(2)

£1,500-2,000 US\$2,100-2,800 €1.800-2.300

LITERATURE:

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', The Journal of the Decorative Arts Society 1850 - the Present, 2016, vol. 40, p. 101, fig. 6 (Spirit of Ecstasy).

119

CHARLES SYKES (1875-1950)

Adam and Eve

both indistinctly signed 'Charles Sykes' one bronzed plaster with polished limestone base, the other black-painted

plaster The bronzed example: 111/2 in. (29.3 cm.) high; 133/4 in. (35.5 cm.) high, overall The black-painted example: 1214 in. (31 cm.) high

£500-800 US\$690-1,100 €590-930

LITERATURE:

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', The Journal of the Decorative Arts Society 1850 - the Present, 2016, vol. 40, p. 108, fig. 21 (one).



128 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.

(2)

A LOUIS PHILIPPE ORMOLU-MOUNTED AND PATINATED BRONZE MANTEL CLOCK

SECOND QUARTER 19TH CENTURY, THE DIAL SIGNED DENIER A PARIS

Of classical form with twin barrel movement, the dial with Roman numerals, set into a tree stump flanked by a satyr draped in a lion skin and playing the flute, on a stepped base applied with bucolic symbols, terminating in faun-mask and goat-hoof feet

19½ in. (49.5 cm.) high; 14 in. (36 cm.) wide; 5 in. (13 cm.) deep

£1,200-1,800 US\$1,700-2,500 €1,400-2,100

The figure is after a 2nd-century Roman marble statue in the Louvre 'Satyre fluteur' (inventory number Ma 595), itself reputedly based on a lost bronze statue by Lysippos.





121

A PAIR OF REFORMED GOTHIC SYCAMORE AND FRUITWOOD INLAID WALNUT SIDE CHAIRS CIRCA 1870

The padded backs with arched inlaid top rail and gothic-pierced splat, above the upholstered seat, the front tapering legs carved and inlaid terminating in pineapple feet, the back legs slightly splayed

(2)

33. ½ in. (85 cm.) high; 17 in. (43 cm.) wide; 17. ½ in. (45 cm.) deep

£400-600 US\$560-830 €470-700

PROVENANCE:

Acquired from Paul Reeves, 1986.

LITERATURE:

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 950, pl. iii.

122

A REGENCY GILTWOOD AND COMPOSITION OVERMANTLE MIRROR EARLY 19TH CENTURY

The frieze with cavetto cornice applied with balls above a classical scene with three bevelled plates below

40 in. (102 cm.) high; 631/2 in. (161 cm.) wide

£1,200-1,800 US\$1,700-2,500 €1,400-2,100







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.



125

123 GEORGE SHALDERS, R.I. (1826-1873)

Near Selborne, Hampshire

signed and dated 'Geo Shalders/ 1869' (lower centre) and further signed and inscribed '1/ Near Selborne. Hants/ "While deepening shades obscure the face of day/ Till blended objects fail the swimming sight/ And all the fading landscape sinks in night"/ Rev^d Gilbert White/ George Shalders/ 11 Ber[keley] Gardens/ Ken[sington]' (on a label on the reverse) watercolour and bodycolour on paper wrapped

around a wooden panel 22¼ x 36¼ in. (56.3 x 91.6 cm.)

£7,000-10,000 US\$9,700-14,000 €8,200-12,000

PROVENANCE:

Arthur Grogan, from whom purchased for the present collection, 1967.

LITERATURE:

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 950, pl. iii.

Shalders spent most of his career depicting the countryside of Surrey and Hampshire, although he also made several visits to Ireland. he exhibited at the New Water-Colour Society, the Royal Academy, and the British Institution.

124

GEORGE SHALDERS, R.I. (1826-1873)

View in Sussex

signed and dated 'Ge°. Shalders/ 1870' (lower right) and further signed and inscribed 'N°. 1/ View in Sussex/ George Shalders/ 10 Berkeley Gardens/ Campden Hill/ Kensington' (on a label on the reverse)

pencil, watercolour and bodycolour on paper wrapped around a wooden panel 22% x 36 in. (56.3 x 91.6 cm.)

£7,000-10,000 US\$9,700-14,000 €8,200-12,000

PROVENANCE:

Arthur Grogan, from whom purchased for the present collection, 1967.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 72

125

JOHN ROGERS HERBERT, R.A., H.R.I. (1810-1890)

A castle in a forest at sunset

signed and dated 'J.R. Herbert R.A./1874.' (lower left) oil on board 13 x 21 in. (33 x 53.3cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 24 April 1985, lot 117.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 72

PETER PAUL MARSHALL (1830-1900)

A letter from home

signed and inscribed 'No. 1/"A Letter from Home"/ 30 guineas - / Peter Paul - /London' (on the artist's label attached to the reverse) oil on board 14 x 10 in. (35.6 x 25.4 cm.)

£5,000-8,000 US\$6,900-11,000 €5,900-9,300

PROVENANCE:

The artist's studio sale; Baazar Rooms, Victoria Hall, Norwich, 8 December 1893, lot number untraced. Lennox Cato, from whom purchased for the present collection, December 1992.

EXHIBITED:

Liverpool, Liverpool Academy, 34th Exhibition, 1858, no. 560 (price 30 gns).

LITERATURE:

K.E. Gibeling, 'Peter Paul Marshall: The Forgotten Member of the Morris Firm', *William Morris Society Journal*, vol. 12, no. 1., London, 1996, pp. 13, 15-16.

K.E. Gibeling, 'Peter Paul Marshall: The Forgotten Member of the Morris Firm', *The Journal of The Decorative Arts Society 1850 - The Present*, no. 20, London, 1996, pp. 12, 15, 17, illustrated fig. 1.

Marshall is best known for having been a partner in the famous firm of 'Fine Art Workmen', Morris, Marshall, Faulkner & Co. (see lot 95 for more information on his early career). During the early 1860s he produced some ten or eleven cartoons for stained glass, being represented in such important commissions as St Michael's, Brighton, St Martin's, Scarborough, and the east window of Bradford Cathedral. Marshall remained a partner of the firm until 1875, when it was re-organised under Morris's sole ownership and Marshall was bought out.

Around this time Marshall appears to have returned to his artistic life, having resigned from his position as a surveyor in Tottenham. Between 1874 and 1877 he exhibited works at the Liverpool Autumn exhibition and at the Royal Academy. However, in 1877 he was chosen from a field of over 60 applicants as City Engineer for Norwich where he oversaw many important civic projects. The move to Norfolk marked the end of his contact with the Pre-Raphaelite circle, although he soon became involved in the local artistic community, becoming a member of the Norwich Art Circle. In 1893 Marshall's health began to fade, and in December he and his son, J. Miller Marshall, auctioned off the contents of their studios in Norwich. The exhibition included over 100 paintings, amongst them landscapes, portraits and several subject pictures. Of all the works included in the sale the present lot is only one known to exist today. Painted in 1858 *A letter from home* clearly shows the influence of the Liverpool Pre-Raphaelites on Marshall's *oeuvre*. The girl may be a governess, and the black edges to the letter suggest that it contains news of a death. If so, the lily is perhaps symbolic.





127 LOUIS B. DAVIS (1860-1941)

Slayer of hearts

signed with monogram (lower right) and signed and inscribed 'No. 1 SLAYER OF HEARTS/ Louis Davis Pinner Middlesex' (on a label on the reverse) pencil and watercolour heightened with bodycolour and gum arabic on board 21¼ in. (54 cm.) diameter, circular

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

George Skilbeck. with Andy Tilbrook, 1992, where purchased for the present collection.

EXHIBITED:

London, Old Water-Colour Society, *Summer Exhibition*, 1898, no. 1 (as 'Victor Cordium').

LITERATURE:

A. Tomson, Louis Davis, A.R.W.S., Art Journal, 1907, opposite p. 50.



PHILIP HERMOGENES CALDERON, R.A. (1833-1898)

Flora MacDonald's farewell to Charles Edward

signed 'PCalderon' (lower left) and inscribed ' "FLORA MACDONALD'S FAREWELL TO CHARLES EDWARD''' (on the reverse) oil on canvas, arched top 36 x 26 in. (91.5 x 66 cm.)

£5,000-8,000 US\$6,900-11,000 €5,900-9,300

PROVENANCE:

Mr Pearson, *circa* 1859. with Abbott & Holder, London, 1966, where purchased for the present collection.

EXHIBITED:

London, Royal Academy, 1858, no. 942.

Flora Macdonald assisted Charles Edward Stuart, the Young Pretender, to flee after his defeat at the Battle of Culloden in 1746. She was arrested and imprisoned in the Tower of London, but was later released in the general amnesty of 1747. The Jacobite cause thereafter crumbled, and there was no further challenge to the Hanoverian throne. The Catholic subject may have appealed to Calderon owing to his parentage: born in Poitiers his father was a renegade Spanish priest who later became Professor of Spanish Literature at King's College London. (He would there have encountered Rossetti's father who was Professor of Italian Literature). Scotland was a place of romance to the British public throughout the 19th century, popularised not only from the novels of Sir Walter Scott, but from Queen Victoria's residence at Balmoral. Calderon was adept at imagining scenes from its history that appealed to popular taste.





ALEXANDER MUNRO (1825-1871)

NEVIL STORY MASKELYNE AND HIS WIFE THEREZA

one signed with the monogram 'AM' white marble, gilt/gold painted The visible panels 11x11 in. (28x28 cm.)/14¾ x 14¾ in. (37.5x37.5 cm.) overall in green velvet-covered frames, printed 'The Maars Gallery/...' label inscribed '15707/Alexander Munro 1825-1871/...' to the reverse of each (2)

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

PROVENANCE:

Property from the estate of Mrs N.M. Arnold-Forster, a descendant of Nevil Maskelyne F.R.S., sold, Christie's South Kensington, 3 July 2012, lot 379.

The Maas Gallery, where probably acquired.

Alexander Munro was a portrait sculptor, working predominately in marble, bronze and aluminium. He came to London in 1844, under the patronage of Harriet, Duchess of Sutherland, who recognised his artistic talent and introduced him to the leading architect, Charles Barry. By 1848 he had acquired sufficient skills to study sculpture in the Royal Academy Schools. Also at this time he met Gabriel Rossetti, who naturally introduced him to friends and other members of the Pre-Raphaelite circle.

Nevil Story Maskelyne (1823-1911) taught mineralogy and chemistry at Oxford from 1851, before becoming a professor of mineralogy, 1856-95. He was Keeper of Minerals at the British Museum from 1857 to 1880. He and his wife Thereza May Llewelyn were both involved in the pioneering of photography and he was close friends of William Henry Fox Talbot.

130

A WALNUT, IVORINE AND MARQUETRY INLAIND EBONY AND EBONISED SIDE CABINET

BY OGDEN & SON, CIRCA 1880, THE MARQUETRY IN THE MANNER OF CHRISTOPHER DRESSER

The three bays with tooled-leather-lined shelves, the central bay with glazed door, on a cut-away plinth base, ivorine maker's label 'Hy. Ogden & Son, Manchester' and stamped 'H OGDEN/ MANCHESTER/3520', conceived with small upstand or mirror back 38½ in. (98 cm.) high; 75 in. (191 cm.) wide; 20½ in. (52 cm.) deep

£3,000-5,000

US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Acquired from Michael Whiteway, January 1983.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 72, 90







TWO BRASS AND COPPER TABLE LAMPS

BY W.A.S. BENSON & CO., LATE 19TH CENTURY

The first extending, model no. 285, with embossed leaf dish and upspringing leaves to the ribbed shaft, the reservoir supported by further stiff-leaves, with replaced green silk shade, two winders stamped BENSON & CO 82 NEW BOND ST., the reservoir neck and one winder stamped EVERED & CO LTD. PATENT; the second, model no. 400, with vine leaf tripod base, with segmented copper 'reflector' shade and glass storm shade, the reservoir neck stamped HINKS & SON'S PATENT, the winder HINKS'S NO 2 DUPLEX; both later converted to electricity The first: 32 in. (81 cm.) high, overall, unextended The second: 34 in. (86.5 cm.) high (2)

£2,000-3,000 US\$2.800-4.100 €2,400-3,500

LITERATURE:

I. Hamerton ed., W.A.S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design, Woodbridge, 2005, pp. 128-9, pl. 106 and pp.132-3, pl. 111

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 73 (one), 147 (the other)

A lamp by Benson with this model of shade from Standen House, West Sussex, is held in the collection of The Victoria & Albert Museum, London (CIRC.21:1 TO 3-1961); see also lot 100. The Standen lamp is also illustrated in P. Rose, 'The Saving of Standen', The Journal of the Decorative Arts Society 1850 - the Present, 2004, vol. 28, p. 179, fig. 10.



132

TWO BRASS AND COPPER EXTENDING STANDARD LAMPS, ONE DESIGNED FOR OIL, ONE ELECTRICITY BY W.A.S. BENSON & CO., CIRCA 1900

The first with telescopic shaft supported on four legs with paw feet, the reservoir supported on upspringing leaves, with associated domed milk glass shade, the reservoir stamped 'W.A.S. BENSON', the winders stamped 'DIETZ. DAVIS & CO. LIMTD', the second with adjustable reading shade on a reeded shaft and four downswept legs with leaf feet, stamped 'BENSON' and with Benson patent switch, with contemporary opaline glass shade

The first: 57 in. (145 cm.) high, excluding shade, unextended The second: 59 in. (150 cm.) high

(2)

£800-1,200 US\$1,200-1,700 €930-1,400

LITERATURE:

I. Hamerton ed., W.A.S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design, Woodbridge, 2005, p. 132, pl. 110.

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 94, 242. M. Levy, 'Living with antiques: A collection of Victorian decorative arts', Antiques, June 2000, pp. 948-955, p. 953, pl. x (part).



■133

A BRASS, COPPER AND GLASS SIX-LIGHT CHANDELIER BY W.A.S. BENSON & CO., CIRCA 1899

The central stem issuing five leaves suspending coils each terminating in leaves and a glass shade and with central conforming fitting, with three original opaline glass shades, probably by James Powell & Son, and five smaller associated green glass shades, fitted for electricity 46 in. (117 cm.) high; 31 in. (79 cm.) diameter

£5,000-8,000 US\$6,900-11,000 €5,900-9,300

PROVENANCE:

Purchased from Adrian Tilbrooke, April 1988.

LITERATURE:

I. Hamerton ed., W.A.S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design, Woodbridge, 2005, pp. 138-9, pl. 116. B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 67, 71

The model illustrated in the W.A.S. Benson & Co. Catalogue 1899/1900. Oscar Graf illustrates a very close variant of this model, lacking central pendant under the heading 'Masterpiece' in his 2015 *Tribute to W.A.S. Benson.*



≥λ134

RICHARD GARBE (1876-1957)

The Palm Dance

signed and dated 'Richard Garbe ARA 1933' bronze, patinated dark brown 101/2 in. (26.5 cm.) high, 101/8 in. (25.8 cm.) wide

Conceived circa 1933. with paper label (detached) 'CITY OF BRADFORD/ CORPORATION ART

GALLERY/CARTWRIGHT MEMORIAL HALL/P5240.-5000./1944/LOAN NUMBER/291

£1,200-1,800 US\$1,700-2,500 €1,400-2,100

PROVENANCE:

Acquired from Peter Carmichael (antique dealer), Brighton, 1967.

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 241-242. M. Levy, 'Living with antiques: A collection of Victorian decorative arts', Antiques, June 2000, pp. 948-955, p. 953, pl. x.

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', The Journal of the Decorative Arts Society 1850 - the Present, 2016, vol. 40, p. 105, fig. 5.

λ135

MAXWELL ASHBY ARMFIELD, R.B.A. (1882-1972)

Circe, illustration to 'The Life and Death of Jason', by William Morris

signed with monogram (lower left) and inscribed 'CIRCE' (upper centre) and 'LIFE AND DEATH OF JASON WILLIAM MORRIS' (lower centre) pencil, watercolour and bodycolour heightened with gold on buff paper 11½ x 8% in. (29.2 x 22.5 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Charles and Lavinia Handley Read. with The Fine Art Society, London, 1979, where purchased for the present collection.

LITERATURE:

N. Gordon Bowe, 'Maxwell Armfield 1881-1972', The Journal of the Decorative Arts Society, vol. 12, 1988, p. 30 (illustrated). B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 242

The present drawing was in the distinguished collection of Charles and Lavinia Handley-Read, who between them did much to pioneer the Victorian revival in the 1960s. The Handley-Read's collection included not only paintings and works on paper but furniture and works of art, in a similar vein to that of Peter Rose and Albert Gallichan.





λ**136**

MAXWELL ASHBY ARMFIELD, R.B.A. (1882-1972)

Costume studies, for 'Miriam, Sister of Moses'

pencil, pen and black ink and watercolour heightened with bodycolour on buff

paper 12% x 9¾ in. (32 x 24.8 cm)

£1,500-2,000 US\$2,100-2,800 €1,800-2,300

PROVENANCE:

with The Fine Art Society, London, December 1994, where purchased for the present collection.

LITERATURE:

N. Gordon Bowe, 'Maxwell Armfield 1881-1972', *The Journal of the Decorative Arts Society*, 12, 1988, p. 32, fig. 10.

137 EDWARD CLIFFORD (1844-1907)

Miss Eva Parker, Kilauea, Hawaiian Islands, 1889

inscribed and dated 'Miss EVA Parker/ 5.3.89./ Kilauea' (centre) pencil and watercolour on paper 87% x 11% in. (22.5 x 29 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

with Abbott & Holder, London, October 1991, where purchased for the present collection.

LITERATURE:

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', The Journal of the Decorative Arts Society 1850 - the Present, 2016, vol. 40, p. 107, fig. 19.

Clifford went to Hawaii in late 1888, where he was to present the famous leper worker Father Damien with a picture from Edward Burne-Jones. He published his experiences in Father Damien; A Journey from Cashmere to his Home in Hawaii in 1889.



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λ**138** ERIC FRASER (1902-1983)

'Bonnets and Sandals are Modish by the Sea'

signed and dated 'eric fraser 31' (lower left) pencil, pen and black ink, watercolour and bodycolour on paper 17½ x 12½ in. (44.5 x 31.7 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

with Abbott & Holder, London, June 1998, where purchased for the present collection.

LITERATURE:

Harper's Bazaar, vol 4, no. 4, July 1931, pp. 62/63. S. Backemeyer, Eric Fraser: designer and illustrator, London, 1998, p. 36, pl. 3. M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', The Journal of the Decorative Arts Society 1850 - the Present, 2016, vol. 40, p. 107, fig. 19.



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

Sketch for drapery in 'Greek Girls Playing at Ball' pencil, black and white chalk on buff paper

12 x 10% in. (30.5 x 27.7 cm.) £3,000-5,000 U\$\$4,200-6,900

€3,500-5,800

PROVENANCE: W. Reynolds-Stephens. Winifred Wilson. Arthur Grogan Knight, by whom given to the present collection.



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

Preliminary sketch for 'Greek Girls playing at Ball' pencil, black chalk and white bodycolour on grey-blue paper 5¼ x 5¾ in. (13.4 x 14.7 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Probably, Mrs Russell Barrington, by whom given to Vita Sackville-West. with Abbott & Holder, London, 1964, where purchased for the present collection.

LITERATURE:

C. Newall, *The Art of Lord Leighton*, London, 1990, p. 121, pl. 82. B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 251

The painting to which this relates was exhibited at the Royal Academy in 1889, and is now at Glasgow Art Gallery. In the present drawing, the figures are closer together than in the finished picture, and the composition compressed.



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

Study for King Solomon

with studio stamp (L.874) (lower right) black and white chalk on terracotta paper $12\% x \, 9\%$ in. (32.1 x 23.3 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

with Colnaghi, London.

Helen and Arthur Grogan, by whom given to the present collection, Christmas 1985.

The present drawing relates to the 1890 picture, *The visit of the Queen of Sheba to King Solomon*, now in the Art Gallery of New South Wales, Australia. In the final painting, Solomon is shown walking down the steps from his throne towards the Queen, and so it seems that this drawing is a sketch for an alternative composition.



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

Study of the charioteer in 'Elijah running to Jezreel before Ahab's Chariot'

pencil on paper 7¼ x 4‰ in. (18.4 x 12.4cm.)

£800-1,200 US\$1,200-1,700 €930-1,400

PROVENANCE: Milton Ernest Hall.

Dating to 1861, *Elijah running to Jezreel before Ahab's chariot* is one of a small group of religious works which Moore worked on early in his career, far removed from the later neo-classical female figures he is more often associated with.



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

Study of a standing male nude (recto); Sketch of stooping figure (verso)

sanguine chalk on paper 10¼ x 4¼ in. (26 x 10.8 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

with Julian Hartnoll, London. Anonymous sale; Christie's, London, 4 February 1986, lot 250, where purchased for the present collection.



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

Heady study of Love for 'The Triumph of Love over Oblivion'

pencil on paper 6¼ x 5 in. (15.8 x 12.8 cm.)

£7,000-10,000 US\$9,700-14,000 €8,200-12,000

PROVENANCE:

with Abbott & Holder, London, 1977, where purchased for the present collection.

The *Troy* Triptych, begun in 1870, was an ambitious project to tell the story of the fall of Troy which Burne-Jones never completed. It's characters and component parts, however, became subjects which he returned to as independent paintings. Perhaps the fullest rendering of the Troy Triptych concept is *Fortuna; Fama; Oblivio; and Amor: The Triumph of Love*, sold in these Rooms, 5 June 2008, lot 39. The extraordinary trompe l'oeil sketch of *The Story of Troy* at Birmingham Museum & Art Gallery leaves the main section of the canvas scarce, but the predella quite fully realised, and these four figures are clearly visible. The present study, which John Christian associated with the Troy Triptych, appears to be for the head of Love, in the fourth panel of *The Triumph of Love over Oblivion*.



145 FREDERICK CAYLEY ROBINSON, A.R.A., R.W.S., R.B.A. (1862-1927)

Sketch for 'The Orphans' bodycolour on buff paper 9¼ x 15 in. (23.5 x 38 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

with Leicester Galleries, London. Professor G.H.F. Nuttall. with Abbott & Holder, London, September 1976, where purchased for the present collection.

EXHIBITED:

London, Leicester Galleries, *Exhibition of the Works of F. Cayley Robinson, R.A.*, December 1929, no. 20

The present drawing is a study for Cayley Robinson's large mural-style painting for the entrance hall of the Middlesex Hospital. It was one of a series of 'Acts of Mercy' intended for the space, and was exhibited at the New English Art Club in 1915, where the critic from *The Studio* described it as 'a panel of much dignity and charm'.



FREDERICK CAYLEY ROBINSON, A.R.A., R.W.S. (1862-1927)

Study for 'The Lost Child'

signed and dated 'CAYLEY-ROBINSON-04' (lower left) pencil, watercolour and bodycolour on buff paper laid on board 81% x 97% in. (20.7 x 25.2cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

with The Fine Art Society, London, 1973, where purchased for the present collection.

EXHIBITED:

London, Hartnoll & Eyre, British Book Illustrators, June 1969, no. 17.

147 JOHN WILLIAM NORTH, A.R.A. (1842-1924)

'Now rosy May comes in with flowers'

pencil, watercolour and bodycolour heightened with gum arabic and with scratching out on paper 1134×1734 in. (30 x 45 cm.)

£12,000-18,000 US\$17,000-25,000 €14,000-21,000

PROVENANCE:

with Julian Hartnoll, London, 1977, where purchased for the present collection.

EXHIBITED:

Possibly London, Royal Academy, 1870, no. 550. New Haven, Yale Center for British Art, Cleveland, Cleveland Museum of Art, and Birmingham, Birmingham Museum & Art Gallery, *Victorian Landscape Watercolours*, 1992-93, no. 73 (as *The Pergola*).

North first visited Somerset in 1860, when he stayed at Halsway Manor Farm, at the edge of the Quantock Hills. He returned several times, often with George John Pinwell and Frederick Walker, until the house was sold in 1868 and he was no longer able to stay there. By this time, Somerset had become a major inspiration to him, and in 1869 he found a house to rent about three miles away at Woolston. The present drawing has been dated to between 1868 and 1872, and is a view at Bicknoller, about halfway between Halsway and Woolston. The church tower and ruined cross seen to the left of the sheet were the subjects of a drawing by Pinwell exhibited at the Old Water-colour Society in the winter of 1869-70, probably made alongside North.



GEORGE JOHN PINWELL, R.W.S. (1842-1875)

The Country Walk

signed and dated 'G J Pinwell./71' (lower left) and further signed and inscribed 'No. 2 A Country Walk/GJ Pinwell/52 Adelaide Rd/ N.W.' (on the reverse)

pencil, watercolour and bodycolour heightened with gum arabic on paper wrapped around a wooden board

16 x 23 in. (41 x 58.5 cm.)

£10,000-15,000 US\$14,000-21,000 €12,000-17,000

PROVENANCE:

Mrs J. Rand Capron.

Anonymous sale; Christie's, London, 13 November 1992, lot 89, where purchased after the sale for the present collection.

EXHIBITED:

London, Deschamps Gallery, *Exhibition of Works by the Late G. J. Pinwell*, February - March 1876, no. 57. London, Old Water-Colour Society, *Winter Exhibition*, 1871/2, no. 264.

LITERATURE:

G.C. Williamson, *George J. Pinwell and his Works*, 1900, pp. 80 and 146, ill. opp. p. 21. B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 252

Pinwell began his career designing textile patterns for an embroidery company, before becoming an illustrator. By 1865, he sent his first watercolour to the Dudley Gallery, based on a design he had made for the *Dalziels' Illustrated Goldsmith*. His watercolours, with their bright, jewel-like colours, often took their inspiration directly or indirectly from literature throughout his life, as well as from the social injustice of the modern world.





GEORGE JOHN PINWELL, R.W.S. (1842-1875)

The letter

signed 'GJP/ 75' (lower left) and inscribed 'The Letter' (on the artists label on the reverse) pencil and watercolour heightened with touches of bodycolour and with scratching out on card 8¼ x 6¼ in. (21 x 16cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

The artist's sale (†); Christie's, London, 16 March 1876, lot 165 (12 gns to Marsden). S.H. Lefevre.

EXHIBITED:

London, Deschamps Gallery, *Exhibition of works by the late G.J. Pinwell*, February-March 1876, no. 48. Birmingham, Royal Society of Artists, March 1895, no. 449.

LITERATURE:

G. C. Williamson, *George J. Pinwell and his works*, London, 1900, pp. 25. B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 252.



ARTHUR BOYD HOUGHTON (1836-1875)

Sleeping child on a chaise longue

signed with initials 'ABH' (lower right) pencil, watercolour and bodycolour with scratching out on paper 9% x 14 in. (25.1 x 35.5cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

with Abbott & Holder, London, 1974, probably where purchased for the present collection

A picture entitled *The Mystery of Folded Sleep "Tennyson"*, which it seems likely relates to the present watercolour, was exhibited at the RA in 1864 with the caption:

"With that sharp sound the white dawn's creeping beams/ stol'n to my brain, dissolved the mystery/ of folded sleep. The captain of my dreams/ Ruled in the eastern sky" (*A Dream of Fair Women*).





GEORGE JOHN PINWELL, R.W.S. (1842-1875)

Hinda, Lallah Rooke - a study

signed with initials (lower left) and further signed and inscribed 'Hinda/ Lalla Rooke' (on the artist's label on the reverse of the frame) pencil, pen and ink, watercolour and bodycolour heightened with gum arabic on two joined sheets of paper $14 \times 10\%$ in. (35.5 x 25.7 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

The artist's sale (†); Christie's, 1876, lot 90 (3½ gns to Waller). with Maas Gallery, London, 1977, where purchased for the present collection.

EXHIBITED:

London, Deschamps Gallery, Works by the late G.J. Pinwell, 1876, no. 100.

LITERATURE:

G. C. Williamson, *George J. Pinwell and his works*, London, 1900, pp. 209 and 275.

152

JOHN BYAM LISTON SHAW, A.R.W.S. (1872-1919)

'Love liketh not the falling fruit, nor the wither'd tree' signed 'BYAM-SHAW' (lower left, in a cartouche) pencil and watercolour heightened with bodycolour on paper 13% x 10% in. (35.3 x 26 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

with Julian Hartnoll, London. with Abbott & Holder, London, November 1986, probably where purchased for the present collection.

The title of this drawing comes from the ballad *Walsingham*, originally attributed to Sir Walter Raleigh, but of which several versions of the words exist, including a version written by Shakespeare in *Hamlet*, known as *Ophelia's Walsingham*. The title here is closest to the wording of Thomas Deloney, in his 1690 *The Garland of Good Will*:

'l lov'd her all my Youth,

but now am old as you see, Love liketh not the falling Fruit,

nor the withered Tree'

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153

HENRY MOORE, R.A. (1831-1895)

Ben Slioch, Kinlochewe, Wester Ross, 1885

signed and dated ' Aug 26. 1885/ H. Moore.' (lower right) and inscribed 'Ben Slioch' (lower left) pencil and watercolour with scratching out on paper 10 x 13% in. (25.4 x 35.2 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

with Abbott & Holder, London, Alpine Gallery Exhibition, 1976, where purchased for the present collection.

EXHIBITED:

York, York City Art Gallery & London, Julian Hartnoll Gallery, *The Moore Family Pictures*, 1980, no. 59.

154

JOSEPH EDWARD SOUTHALL, R.W.S. (1861-1944)

Ann Hathaway's cottage, Stratford

signed with monogram, inscribed and dated 'STRATFORD/ 15 IV. 1918/ JES' (in a box, lower right) pencil and coloured chalks on buff paper 7 x 10% in. (17.8 x 27.7 cm.)

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

PROVENANCE:

with Julian Hartnoll, February 1997, where purchased for the present collection.





WILLIAM BELL SCOTT (1811-1890)

Enchanted corner

signed with monogram (lower right) and further signed and inscribed 'Enchanted Corner W.B. Scott' (on a label on the reverse of the frame) pencil and watercolour on artists board 8½ x 11¼ in. (20.5 x 28.5 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

Anonymous sale; Phillips London, 13 July 1992, lot 59, where purchased for the present collection.



JOHN ANSTER FITZGERALD (1832-1906)

'Who killed cock robin' - a study

pencil, watercolour and bodycolour on artists board $8\% \times 10\%$ in. (20.7 x 26.4 cm.)

£5,000-7,000 US\$6,900-9,700 €5,900-8,100

PROVENANCE:

with Maas Gallery, London, July 1989, where purchased for the present collection.

A GOTHIC REVIVAL OAK WRITING TABLE

CIRCA 1850, DESIGN ATTRIBUTED TO A. W. N. PUGIN, THE MANUFACTURE ATTRIBUTED TO CRACE & CO

The rectangular top with inset gilt-tooled leather and moulded edge above two frieze drawers with brass drop handles, on rosette and oak-leaf carved supports, joined by a similarly carved stretcher terminating in rosette-carved legs and castors

291/2 in. (76 cm.) high; 51 in. (130 cm.) wide; 271/2 in. (69 cm.) deep

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

According to inscription, Horstead Place. Probably commissioned by Francis Barchard, for Horstead Place, East Sussex.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 240. M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 953, pl. x.

158

A PAIR OF GOTHIC REVIVAL WALNUT SIDE CHAIRS

CIRCA 1855-60, AFTER THE DESIGNS OF A. W. N. PUGIN, POSSIBLY MANUFACTURED BY CRACE & CO

The shaped top-rails centred by the cypher 'PO' the padded seats covered in green woven horsehair, on turned legs with brass castors, stamped 'Coped & Collinson' 37 in. (94 cm.) high; 16½ in. (42 cm.) wide; 21 in. (53 cm.) deep

£800-1,200 US\$1,200-1,700 €930-1,400

PROVENANCE:

Peter Rose's records suggest that the monogram is for Peter Ormrod of Wyresdale Park, Lancaster.

A drawing executed by A.W.N. Pugin in 1849 for J.G. Crace for a chair with this design of back is illustrated, A. Wedgwood, *A.W.N. Pugin and the Pugin Family*, London, 1985, pl. 69, Pugin further mentions how 'The legs and Rails may sometimes be turned instead of champered [sic.]' (*ibid*, p. 257). See lot 159 for a further note relating to the provenance.





■~159

A GOTHIC REVIVAL HAREWOOD, TULIPWOOD, EBONY AND MARQUETRY INLAID WALNUT SIDE CABINET

CIRCA 1855-60, IN THE MANNER OF A. W. N. PUGIN, ATTRIBUTED TO CRACE & CO,

The central bay with glazed door enclosing two adjustable shelves, the flanking bays each with a single fixes shelf enclosed by a panelled door with marquetry panel centred by the cypher 'PO' on a plinth base 42½ in. (108 cm.) high; 61% in. (156 cm.) wide; 18¼ in. (46 cm.) deep

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Peter Rose's records suggest that the monogram is for Peter Ormrod of Wyresdale Park, Lancaster. Acquired from Christopher Morely, April, 1991.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 242-243.
M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 953, pl. x.
M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The*

Journal of the Decorative Arts Society 1850 - the Present, 2016, vol. 40, p. 107, fig. 19.

Whilst it has not been possible to trace a link between Crace & Co and Peter Ormrod the design, quality and execution of this cabinet fits well within the known *oeuvre* of the famed cabinet makers who carried on interpreting the designs of A.W.N. Pugin for many years after the cessation of their partnership due to Pugin's untimely death in 1852. A closely related cabinet of earlier date designed by Pugin and supplied by Crace for Eastnor Castle, Herefordshire, is photographed in the drawing room there, see C. Wainwright, 'Eastnor Castle, Herefordshire-II', *Country Life*, 20 May 1993, p. 91, pl. 3. Wyresdale Park, a picture perfect mid-19th century Gothic revival mansion was built for Peter Ormrod, a wealthy Bolton banker from 1856 to the designs of architect E.G. Paley, so, whilst not substantiated, the suggested provenance seems highly probable. See also the pair of chairs in the preceding lot.

The Nature Room



160

A BURMANTOFTS FAIENCE GREEN-GLAZED DOUBLE GOURD VASE

CIRCA 1885, IMPRESSED BURMANTOFTS FAIENCE FACTORY MARKS, INCISED SHAPE NO. 676

Encircled by a red dragon and applied with a yellow amphibian creature above a frieze of moulded grasses and flowering plants with green and brown streaked glazes 23½ in. (59.7 cm.) high

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE: Acquired 1983.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 156.

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 954, pl. xi.

The Burmantofts factory, based in Leeds and producing art pottery from 1880 until 1904, frequently featured dragons and other mythical creatures in its designs for vases. An example of this form is in the National Gallery of Victoria, Melbourne, museum no. 2002.396.



161

AN EARLY VICTORIAN AMBOYNA, WALNUT AND OAK CENTRE TABLE

IN THE MANNER OF MORANT AND CO., MID-19TH CENTURY

The hexagonal top with stringing and crossbandeding above a naturalistically carved pedestal with ibises and reeds on a shaped tripod base with turned feet 32 in. (81 cm.) high; 30 in. (76 cm.) diameter

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 156.

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 954, pl. xi.

The design of this table is derived from that for a table made by Morant and Co. and supplied to the 2nd Duke and Duchess of Sutherland in 1838. Further related tables were exhibited by the firm at the 1851 Great Exhibition, see J. Meyer, *Great Exhibitions 1851-1900*, Woodbridge, 2006, p.29, pl. A18, a more elaborate interpretation of the design, attributed to Morant & Co., is held in the collection of The Victoria & Albert Museum, London (W.34:1, 2-1980).





A GROUP OF GEORGE JONES AND MINTON MAJOLICA TABLE WARES

CIRCA 1870-80, VARIOUS IMPRESSED GEORGE JONES AND MINTON FACTORY MARKS, BLACK PAINTED SHAPE NO. 1805 TO SARDINE BOXES AND NO. 2764 TO FISH-DISH, ONE STAND WITH MONOGRAMMED PAD MARK, IMPRESSED SHAPE NO. 668 TO GAME PIE DISH

Comprising: two George Jones sardine boxes, covers and stands, one with a turquoise ground, the other with a pink ground, the covers moulded with three fish on a bed of seaweed, a George Jones oval fish-dish and cover, the cover moulded with a fish lying on a bed of leaves and a Minton game pie tureen and cover, the cover moulded with a hare, a mallard and a rook on a bed of ferns The game pie dish: 14 in. (35.5 cm.) wide across handles (4)

£800-1,200 US\$1,200-1,700 €930-1,400

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 160 (part).



162

TWO MINTON MAJOLICA TEAPOTS AND COVERS

CIRCA 1875-77, MONKEY TEAPOT WITH INCISED SHAPE NO. 1844, CHINAMAN TEAPOT WITH YEAR CYPHER FOR 1877, VARIOUS IMPRESSED FACTORY MARKS AND SHAPE NO. 1838

The first modelled as a monkey with its arms and legs wrapped around a nut, its tail forming the handle and its head the cover, the second as a seated Chinaman holding a mask Monkey: 7 in. (17.8 cm.) high Chinaman: 5% in. (14.3 cm.) high

£800-1,200 US\$1,200-1,700 €930-1,400 (2)

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 160 (part), 166, 176-177.



164

A MINTON MAJOLICA TWO-HANDLED JARDINIERE AND STAND

CIRCA 1862, IMPRESSED FACTORY MARKS AND DATE CYPHER FOR 1862

Moulded with foxgloves, ferns and convolvulus against a dark-blue ground, the interior pink-glazed, the shaped stand similarly decorated Jardinère: 14% in. (37.5 cm.) high Stand: 21% in. (54.3 cm.) wide

£1,200-1,800 US\$1,700-2,500 €1,400-2,100

For an example of this form, see P. Atterbury and M. Batkin, *The Dictionary of Minton*, Woodbridge, 1990, p. 92 and p. 218 for a drawing illustrating a selection of works displayed by Mintons at the Great Exhibition of 1851, including the present form.

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.

166

~165 A VICTORIAN CASED SHELL DIORAMA DEPICTING A HOUSE IN A GARDEN MID-19TH CENTURY

The papered case with polished mahogany frame to the glazing, the model decorated with native British seashells, twigs and lichen, a small model of a dog before the open door of the house 15 in. (38 cm.) high; 24½ in. (62 cm.) wide, 10¾ cm. (27.5 cm.) deep

£1,200-1,800 US\$1,700-2,500 €1,400-2,100

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 159.

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948–955, p. 954, pl. xi.



AN EARLY VICTORIAN DECOUPAGE-DECORATED EBONISED CABINET SECOND QUARTER 19TH CENTURY

Decorated overall with foliage, the upper section with two glazed doors enclosing two shelves, the base with two frieze drawers above cupboards flanking an open central section with two shelves, on shaped plinth base, printed depository label 'Hatcher & Sons Ltd./ Depository 183 Farthing.../EC Sept 18, 1984[?]' 78 in. (198 cm.) high; 48½ in. (123 cm.) wide; 21½ in. (55 cm.) deep

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 178.





A WILLIAM IV ROCK-CRYSTAL AND MINERAL-MOUNTED MAHOGANY TEA-CADDY CIRCA 1830, WITH LATER EMBELLISHMENTS

Boxwood-strung overall, the hinged top with ivory handle

and later gilt-metal claw and ceramic ball feet 11 in. (28 cm.) high; 15¼ in. (39 cm.) wide; 7½ in. (19 cm.) deep

£2,500-4,000 US\$3,500-5,500 €3,000-4,600

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 159.

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955 954, pl. xi.

168

TWO MINTON MAJOLICA GARDEN SEATS

CIRCA 1866-73, IMPRESSED FACTORY MARKS, YEAR CYPHERS FOR 1866 AND 1873, SHAPE NO. 982 TO BOTH

One with a dark-blue ground, the other with a turquoise ground, each moulded in relief with alternating flowering plants and palmettes, the top with a flowerhead roundel, raised on three key-pattern bracket feet

The dark-blue example: 17½ in. (45 cm.) highThe turquoise example: 18 in. (46 cm.) high(2)

£1,200-1,800 US\$1,700-2,500 €1,400-2,100

LITERATURE:

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 954, pl. xi.







■λ**169**

A DOULTON LAMBETH STONEWARE POST FINIAL BY GILBERT BAYES

CIRCA 1931-38

Modelled as a bird perched on a column, glazed in brown, green and blue, on black-painted wood square base 22½ in. (57.2 cm.) high including base

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

Acquired 1994.

LITERATURE:

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 104, fig. 13.





■λ**170**

A DOULTON LAMBETH STONEWARE POST FINIAL BY GILBERT BAYES

CIRCA 1931-38, SIGNED 'GILBERT BAYES' TO THE SIDE OF THE BASE

Modelled as a galleon in full sail, on a column incised with waves, glazed in green, brown, blue and white, on black-painted wood square base 24½ in. (62.3 cm.) high including base

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

PROVENANCE:

Acquired from John Clark(?), 1994.

LITERATURE:

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 954, pl. xi. M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 104, fig. 13.

170



■λ**171**

TWO DOULTON LAMBETH STONEWARE POST FINIALS BY GILBERT BAYES

CIRCA 1931-38, BOTH SIGNED 'GILBERT BAYES' TO THE SIDE OF THE BASE, ONE DATED '1932', THE OTHER WITH INDISTINCT DATE

One modelled as a draper, the other as a tailor, each holding a pair of scissors and seated on a column, glazed in green, brown, blues and white, on black-painted wood square bases Draper: 22 in. (55.9 cm.) high including base Tailor: 20% in. (51.7 cm.) high including base

£5,000-8,000 US\$6,900-11,000 €5,900-9,300

LITERATURE:

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 104, fig. 13.

Gilbert William Bayes (1872-1953) was a renowned sculptor, forming part of the 'New Sculpture' movement. He was also celebrated for his ceramic architectural sculpture, perhaps most notably the magnificent frieze he created for Royal Doulton, which formed the centrepiece of their art deco London headquarters, which stood on the south bank of the Thames from 1939-1978. Following the sad loss of the building the frieze entered the collection of The Victoria & Albert Museum, London.

The figures in this and the preceding two lots were designed by Bayes as washing line post finials for new social housing developments built by the St. Pancras Housing Association during the 1930s as slums were cleared to the north of Euston Square. Bayes often took inspiration for his models from popular nursery rhymes and fiarytales which he hoped would have a broad appeal making his work more accessible. A small number of these figures were also commercially produced and sold as garden ornaments, however, given the evidence of mounting to the underside of the figures offered here it seems likely that they were used as originally intended. See other works by Bayes, lots 78 & 79.

(2)





ELEVEN BURMANTOFTS FAIENCE FIGURAL SPOON WARMERS, VASES AND FIGURES

LATE 19TH CENTURY, MOST PIECES WITH IMPRESSED FACTORY MARKS AND NUMERALS

Comprising: six spoon warmers, each modelled as a grotesque creature with its mouth open, decorated in a turquoise, green or yellow glaze; together with four models of seated dragons and a monkey and vase group, similarly glazed The fish model: 7 in. (17.9 cm.) high (11)

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 160 (part), 168-175.

173

TWO AESTHETIC MOVEMENT STAINED-**GLASS PANELS**

SECOND HALF 19TH CENTURY

One depicting birds hunting for fish, the other a wading stork catching an eel, each in an ebonised frame (2)

38½ x 14¾ in. (98 x 37.5 cm.)

£800-1,200 US\$1,200-1,700 €930-1,400

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 163. M. Levy, 'Living with antiques: A collection of Victorian decorative arts', Antiques, June 2000, pp. 948-955, p. 954, pl. xi (part).





The Red Dining Room

174

JOHN WILLIAM INCHBOLD (1830-1888)

Venice from the Lido to Giudecca

signed, inscribed and dated "VENICE. from the Lido to Giudecca./J.W. Inchbold. 1866.' (lower right) and indistinctly inscribed and dated 'Lido to Guidecca, Venice/****/1866' (on the stretcher) oil on canvas 21½ x 35½ in. (50.8 x 86.4 cm.)

£20,000-30,000 US\$28,000-41,000 €24,000-35,000

PROVENANCE:

Mrs Robert Frank. with Hartnoll & Eyre, London, 1976, where purchased for the present collection.

EXHIBITED:

London, 27 Cavendish Square, *Private exhibition of Inchbold's works*, 1869, unnumbered. Paris, Galerie Luxembourg, *Le Paysage Anglais*, 1974, no. 8. Leeds, City Art Gallery, *John William Inchbold: Pre-Raphaelite Landscape Artist*, 9 September - 23 October 1993, no. 20. London, Tate Britain; Berlin, Altes Nationalgalerie; and Madrid, Fundació "Ia Caixa", *Pre-Raphaelite Vision: Truth to Nature*, 12 February - 3 May 2004, no. 135.

LITERATURE:

W.M. Rossetti (ed.), Rossetti Papers: 1862 to 1870, London, 1903, p. 439. B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 51.

'The virtue of Inchbold's landscape is the directness of his sensory response to the particularity of place, expressed in painterly terms that evolve in the course of his career from painstaking exactitude to near abstraction' (C. Newall, *John William Inchbold: Pre-Raphaelite Landscape Artist*, Leeds, 1993, p. 11). This extraordinary landscape demonstrates how Inchbold reconciled these seemingly opposing tendencies. Taken from or immediately adjacent to the island of San Lazzaro near the Lido, the topography of the city is recorded in precise detail. To the left lies the southern shore of the Giudecca with the dome of the Redentore and the campanile of San Giorgio Maggiore. Then there follows the campanile of St Mark's and the Doge's Palace. Continuing to the right are the Giardini, and the dome of San Pietro in Castello. The thin strip of land is slightly bowed to give emphasis to the vast expanse of sea and sky, but the picture's poetic mood never obscures topographical accuracy. The subject of the picture becomes not the *vedute*, which becomes almost an incidental detail, but the essence of the day, in all its heat and languor and saturated blueness. The canvas is far from impressionistic, and yet, owing to the highly original viewpoint, the experience of a day on the lagoon in high summer is immediately understood. This is achieved not through the evocation of feeling, but through the careful recording of fact stated with the utmost simplicity.

Inchbold lived in Venice for reasons of economy between 1862 and 1864. The painting is dated 1866, and is therefore presumably the date it was completed. It was stored in Rossetti's house in Cheyne Walk before being shown at a private exhibition of Inchbold's landscapes in Cavendish Square, from where it was presumably sold, in 1869. With conventional landscapists such as Thomas Creswick and F.R. Lee steering the opinion of the Royal Academy, it was probably deemed too avant-garde for exhibition there. It can now be appreciated as something of a masterpiece.





GEORGE PRICE BOYCE (1826-1897)

Venice by moonlight, Palazzo San Buonnodi a San Paolo

signed and dated 'G Boyce/ 54' (lower left) and further signed, inscribed and dated 'Palazzo San Bernardo a San Polo Venice/ G. P. Boyce/ Sept.7. 1854' (on the reverse) and additionally signed, inscribed and dated on the artist's label on the reverse of the frame

watercolour heightened with bodycolour on oatmeal paper 10% x 7% in. (26.6 x 18.5 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

with Abbott & Holder, London, January 1991, where purchased for the present collection.



λ**176**

WALTER JOHN BAYES (1869-1956)

A view on a canal, Venice

signed with monogram and dated '1900' (lower right) pencil and watercolour heightened with bodycolour on artists board 9% x 12½ in. (23.2 x 31.8 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

with Abbott & Holder, London, February 1984, where purchased for the present collection.

EXHIBITED:

London, Royal Water-Colour Society, *Visions of Venice*, November-December 1990, no. 60.

176

177 REGINALD BARRATT (1861-1917)

St. Marks, Venice

inscribed with colour notes pencil and watercolour on paper laid on board, lightly squared 9% x 11% in. (23.8 x 29.9 cm.)

£1,500-2,000 US\$2,100-2,800 €1,800-2,300

PROVENANCE:

with Abbott & Holder, London, 1982, where purchased for the present collection.

Reginald Barratt (1861-1917) was a painter of landscapes and architectural subjects. He trained in architecture with Norman Shaw and then studied in Paris under Lefebvre and Bouguereau. He was an illustrator for 'The Graphic' and 'The Daily Graphic' and was commissioned by Queen Victoria to paint her favourite view of Florence. Venice was his great love as a subject, and he wrote about his time there in the *Magazine of Art* in 1903.



178

179 REGINALD BARRATT (1861-1917)

San Giorgio Maggiore, Venice signed and dated 'R Barrett/ 1902' (lower left) pencil and watercolour on paper 9% x 12% in. (23.8 x 30.8 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500



177

178 REGINALD BARRATT (1861-1917)

The Horses of St. Marks, Venice

signed, inscribed and dated 'Reginald Barratt/ Venice 96' (lower right) and further inscribed 'The Bronze Horses/ of St Mark's Venice' (on the reverse) pencil and watercolour heightened with bodycolour on artist's board 16¼ x 11% in. (41.3 x 30.2 cm.)

£2,500-3,500 US\$3,500-4,800 €3,000-4,100

PROVENANCE:

Anonymous sale; Sotheby's, Billingshurst, 24 May 1988, lot 350, where purchased for the present collection.

LITERATURE:

R. Barratt, 'Venice as a painting ground - a critical retrospect', *Magazine of Art*, 1903, p. 558.









JOHN RODDAM SPENCER STANHOPE (1829-1908)

A Tuscan landscape with village and olive grove

pencil and watercolour heightened with gum arabic on paper wrapped around

a panel 12 x 23 in. (30.5 x 58.5 cm.)

£5,000-8,000 US\$6,900-11,000 €5,900-9,300

PROVENANCE:

The De Morgan Foundation; Christie's, London, 5 June 2003, lot 142 (part), where purchased for the present collection.

Spencer Stanhope first travelled to Italy with his master George Frederic Watts (1817-1904) in 1853. By the mid-1860's, in an effort to alleviate his chronic asthma, he was spending every winter in Florence, where he moved permanently in 1880.



JOHN WHARLTON BUNNEY (1828-1882)

Florence, from the south-east

signed, inscribed and dated 'John W Bunney Firenze 1863.4' (lower left) pencil, watercolour and bodycolour on paper 16% x 28¼ in. (42.2 x 72 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

with Graves & Pilcher, Brighton, February 1984, where purchased for the present collection

EXHIBITED:

Sheffield, The Ruskin Gallery, *Ruskin and Tuscany*, 1993, no. 83. B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 56.

Bunney studied drawing under Ruskin at the Working Men's College, before becoming a clerk for Smith, Elder & Co., Ruskin's publisher. By 1859 he had given up his clerical job, and Ruskin had commissioned him to produce a series of drawings in Italy and Switzerland. When he married in 1863, he settled in Florence, and Bunney worked for Ruskin's St George's Company, recording the architecture of northern Italy, for the rest of his life. The present drawing shows Florence from a point to the south-east, probably the hill of San Miniato. The bridge in the foreground is the 13th Century Ponte alle Grazie, destroyed in World War II.



JOHN RODDAM SPENCER STANHOPE (1829-1908)

An Italian valley with pine trees

pencil and watercolour heightened with touches of bodycolour and with gum arabic on paper 8% x 18% in. (22.5 x 47.6cm.)

£2,000-3,000 US\$2,800-4,100

€2,400-3,500

PROVENANCE:

The De Morgan Foundation; Christie's, London, 5 June 2003, lot 142 (part).

183

JOHN RODDAM SPENCER STANHOPE (1829-1908)

Lungo Mugrone, Florence

pencil and watercolour heightened with gum arabic on paper 5½ x 10½ in. (14 x 26.6 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE: Gertrude Stanhope.

with Julian Hartnoll, London, January 1991, where purchased for the present collection.

EXHIBITED:

London, The New Gallery, *Summer Exhibition*, 1890, no number.







JOHN FULLEYLOVE (1845-1908)

Rome; and Florence

the first, signed, inscribed and dated 'Rome. JFulleylove. $\75'$ (lower left); and the second, signed with initials 'JF' (lower left) and inscribed and dated 'FIRENZE1880.' (lower right) oil on board 4% x 14¾ in. (12.4 x 37.5 cm.); and 4¾ x 14 in. (12.1 x 35.6 cm.)

£1,000-1,500 US\$1,400-2,100 €1,200-1,700 (2)

PROVENANCE:

Anonymous sale; Christie's, London, 19 December 1991, lot 143, where purchased for the present collection.



JOHN MULCASTER CARRICK (1854-1878)

At Cannes, France

indistinctly signed with initials (lower right) oil on paper $6 \times 10\%$ in. (15.3 x 27.7cm.)

£1,200-1,800 US\$1,700-2,500 €1,400-2,100

PROVENANCE:

Arthur Grogan, by whom given to the present collection, circa 1974.

EXHIBITED:

Possibly London, Royal Academy, 1862, no. 642 ("Umbrella Pines at the Bay of Cannes France").



186 EDWARD LEAR (1812-1888)

Valdoniello, Corsica

signed with monogram (lower left) pencil and watercolour heightened with white on paper 4% x 7½ in. (12 x 18.5 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

with The Fine Art Society, London, April 1963. with Abbott & Holder, London, December 1989, where purchased for the present collection.

187

EDWARD LEAR (1812-1888)

Castel San Niceto, Calabria

signed with monogram (lower right) and inscribed 'Castel San Nocito' [*sic*] (lower left) pencil and watercolour heightened with bodycolour on paper 4¾ x 7¼ in. (12 x 18.5 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

with The Fine Art Society, London, December 1947.





HENRY JAMES HOLIDAY (1839-1927)

Street of tombs, Pompeii

signed and inscribed 'No 2./Street of Tombs/Pompeii/Henry Holiday/Price £30' (on a label attached to the reverse) oil on panel 51/2 x 91/8 in. (14 x 23.2 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

EXHIBITED:

York, City Art Gallery; London, Leighton House; and Stoke-on-Trent, City Museum & Art Gallery, The Etruscans: painters of the Italian landscape, 1850-1900, 1989, no. 55.

189

GEORGE HOWARD, 9TH EARL OF CARLISLE, H.R.W.S. (1843-1911)

Temple of Juno, Agrigento

inscribed 'Temple of Juno. Girgenti - / 28.2.06.' (lower centre, under the mount) pencil and watercolour with scratching out on paper 9% x 14 in. (23.7 x 35.1 cm.)

£1,200-1,800 US\$1,700-2,500 €1,400-2,100

PROVENANCE:

with Abbott & Holder, London, October 1997, where purchased for the present collection.



HENRY WALLIS, R.W.S. (1830-1916)

Syracuse

signed and inscribed 'Syracuse./ Henry Wallis.' (on the reverse) pencil and watercolour heightened with touches of bodycolour on paper 13% x 19½ in. (34 x 49.5 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

The artist, and by descent to Anonymous sale; Sotheby's, Belgravia, 10 April 1973, lot 213 (£110 to B. Waters). with Hartnoll & Eyre, London, 1974. Anonymous sale; Sotheby's, Belgravia, 22 April 1975, lot 89, where purchased for the present collection.

EXHIBITED:

Cockermouth, Norham House Gallery, *Pre-Raphaelite Fringe Exhibition*, November 1973, no. 15.

Paris, Galerie du Luxembourg, *Le Paysage anglais*, April 1974, no. 58, illustrated.



190



191

HENRY WALLIS, R.W.S. (1830-1916)

Etna, from the theatre at Taormino

signed and inscribed 'Etna, from the Theatre at/ Taormino./ Henry Wallis' (on a label on the reverse) pencil and watercolour heightened with touches of bodycolour and with scratching out on paper wrapped around a wooden board 18 x 24 in. (45.7 x 61 cm.)

£5,000-8,000 US\$6,900-11,000 €5,900-9,300

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 16 October 1985, lot 56, where purchased for the present collection.



192 ARTHUR DITCHFIELD (1842-1888)

Landscape in North Africa oil on canvas

8½ x 17½ in. (21.6 x 44.5 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

S.R. Roget.

with Abbott & Holder, London, Spring 1986, where purchased for the present collection.

EXHIBITED:

York, City Art Gallery; London, Leighton House; and Stoke-on-Trent, City Museum & Art Gallery, *The Etruscans: painters of the Italian landscape*, *1850-1900*, 1989, no. 20.

193

ARTHUR DITCHFIELD (1842-1888)

A mountain landscape pencil and watercolour on paper

4% x 13% in. (11.1 x 34.9 cm.) £800-1,200

US\$1,200-1,700 €930-1,400

provenance: S.R. Roget.

with Abbott & Holder, London, where purchased for the present collection.

A collection of 74 dated works by Ditchfield, documenting his travels across Spain, Italy, Algeria and Egypt is in the V&A, London.





GEORGE PRICE BOYCE, R.W.S. (1826-1897)

The Sphinx near Giza in morning light

signed and dated 'G.P. Boyce Jan^y. 1862' (lower right) and further signed, inscribed and dated 'The Sphynx near Gizeh - in morning light/ G Boyce- Jany 1862-' (on the reverse) and further inscribed as title and 'Watercolour study made/ on the spot in January 1862' (on a label on the backboard) pencil and watercolour heightened with bodycolour and with scratching out on paper

8¾ x 10¼ in. (22.3 x 26 cm.)

£5,000-8,000 US\$6,900-11,000 €5,900-9,300

PROVENANCE:

Probably the artist's sale; Christie's, London, 1 July 1897, lot 80 (7 gns to Charrington), and by descent to Anonymous sale; Christie's, London, 1 November 1990, lot 162.

EXHIBITED:

London, Old Water-Colour Society, Winter 1869-70, no. 365. London, Tate, *George Price Boyce*, June-August 1987, no. 34.

LITERATURE:

Athenaeum, 4 December 1869, p. 742. B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 57.

Boyce, best known for his bucolic views of Oxfordshire, travelled to Egypt in the winter of 1861-2 with the Swedish artist Egron Sillif Lundgren (1815-1875) and the topographical painter Frank Dillon (1823-1909). They spent several months living and working in Giza, where Boyce executed watercolours of temples, ruins, and views of the Nile.



JOHN HENRY FOLEY (1818-1874)

Caractacus

signed 'J. H. FOLEY R.A./LONDON 1860' and with mark for 'ELKINGTON & CO./ FOUNDERS' copper/bronze, dark brown patina 321/2 in. (82.5 cm.) high conceived circa 1851 this cast circa 1861

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

PROVENANCE:

Acquired 1991.

COMPARATIVE LITERATURE:

S. Beattie. The New Sculpture.

John Henry Foley was the son of an Irish glass-blower. An excellent draughtsman he studied at The Royal Dublin Society and The Royal Academy, first exhibiting at the latter in 1939. In 1851 the City of London Corporation commissioned two sculptures for Mansion House, one of which was *Caractacus*. It was sculpted in marble, Elkington & Co producing the first series of reductions in 1861, which were noted as 'among the most popular of Art Union bronzes' (S. Beattie, The New Sculpture, London, 1983, pl. 2, & p. 182). Amongst Foley's most noted achievements is the gilded-bronze sculpture of Prince Albert, which forms the centrepiece of The Albert Memorial, Kensington Gardens, London, although sadly Foley would not live to see its completion.

196

TWELVE ENGLISH GREEK-REVIVAL POTTERY AND PORCELAIN EWERS SECOND HALF 19TH CENTURY, SOME WITH BLACK PRINTED FACTORY MARKS FOR SAMUEL ALCOCK & CO. AND HILL POTTERY COMPANY, VARIOUS PAINTED PATTERN NOS.

Each decorated with classical figures, some after the Antique, the subjects including 'Immortality', 'Mortality' and 'The Battle between the Greeks and the Amazons', against a blue or orange ground, gilt rims The largest ewer: 15¼ in. (38.8 cm.) high

£500-800 US\$690-1,100 €590-930

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 59-61, 63 (part).









s Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty A symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■197

A GILT AND BLACK-PAINTED TORCH-BEARING FIGURE OF CERES IN THE MANNER OF HUMPHREY HOPPER, FIRST HALF 19TH CENTURY

Depicted standing and holding a torch in one hand and wheat in the other, robed in classical dress, on a rectangular plinth decorated with husk garlands, redecorated 76½ in. (196 cm.) high

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE: Acquired *circa* 1970.

LITERATURE: B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 51.

A RESTAURATION ORMOLU AND PATINATED BRONZE-MOUNTED MANTEL CLOCK

THE DIAL SIGNGED L. RAVRIO, BRONZIER, CIRCA 1820-30

With twin barrel movement, the case mounted with classical group above a milled gilt dial signed 'L. Ravrio, BRONZIER/A PARIS' on a *giallo di Siena* base with ormolu feet

24 in. (61 cm.) high; 17¾ in. (45 cm.) wide; 7 in. (17.5 cm.) deep

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

PROVENANCE:

Acquired 1969.

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 65.

∎199

AN EMPIRE ORMOLU-MOUNTED MAHOGANY CONSOLE TABLE EARLY 19TH CENTURY

The rectangular black marble top above a frieze drawer mounted with depictions of a charioteer and coats of arms, on pillar supports with a plinth base

36 in. (91 cm.) high; 44 in. (112 cm.) wide; 18 in. (45 cm.) deep

£1,200-1,800 US\$1,700-2,500 €1,400-2,100





The Kitchen

200

TWO JOHN PEARSON ART POTTERY CHARGERS

CIRCA 1900

The first decorated with a galleon at sea against a silver, gold and pink lustre ground, the second decorated with a dragon amongst foliage with a silver and gold lustre ground, both decorated to the reverse and with 'JP' monogram and hourglass mark

The galleon decorated charger: 1414 in. (36 cm.) diameter

The dragon decorated charger: 14 in. (35.5 cm.) (2) diameter

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 119 (part).



201

SEVEN PIECES OF JOHN PEARSON ART POTTERY **CIRCA 1900**

Comprising: two large bowls, the first decorated with two monsters amongst spiky foliage, the second with three birds circling a nest of eggs; the five further dishes with other subjects including an owl, a galleon and a serpent, all extensively decorated to the reverse, six with 'JP' monogram and hourglass mark, the other with indistinct monogram

The largest bowl: 13 in. (33 cm.) diameter The second largest: 11¼ in. (28.5 cm.) diameter (7)

£800-1,200 US\$1,200-1,700 €930-1,400

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 121, 124 (part).

201

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.

194





SEVEN JOHN PEARSON ART POTTERY DISHES CIRCA 1900

All decorated with peacocks against either a silver, gold or pink lustre ground, comprising: six plates and a lobed square tray, all extensively decorated to the reverse and with 'JP' monogram and hourglass mark The tray: 12 in. (30 cm.)

The plates: 10 in. (26 cm.) and similar

£800-1,200 US\$1,200-1,700 €930-1,400

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 120 (part).

203

TEN PIECES OF JOHN PEARSON ART POTTERY CIRCA 1900

Comprising six various dishes decorated with stags, gargoyles, a lion and foliage; together with a pair jugs and two further jugs, all decorated to the underside and variously marked with 'JP' monograms and hourglass symbols The stag decorated dish: 7% (19.5 cm.) diameter (10)

£700-1,000 US\$970-1,400 €820-1,200

LITERATURE:

(7)

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 119 (part).



THREE JOHN PEARSON HAMMERED-COPPER CHARGERS

LATE 19TH CENTURY

One with centre decorated with a galleon in full sail above a stylised whale, inscribed to the reverse 'J. Pearson 1898' and '2427[?]', the other two decorated with birds amidst foliage, similarly signed and one dated '1891' '457[?]'

(3)

(2)

The galleon decorated example: 20 in. (51 cm.) diameter The bird decorated examples: 20¼ in. (51.5 cm.) diameter

£800-1,200 US\$1,200-1,700 €930-1,400

LITERATURE:

B. Morris, *Liberty Design*, London, 1989, p. 62 (the galleon charger). B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 126 (the galleon charger).

John Pearson (1859-1930) was a founding member of The Guild of Handicraft and was recorded as the first senior metalworker. He operated for most of his life from a workshop on Hanway St, near Tottenham Court Road, London, and was considered to be representative of the Arts & Crafts ideal. Pearson is also recorded as having worked for William de Morgan, which is not surprising given the skilfully produced lustre-ground ceramics for which he is known (see lots 200-203). In the early 1890s Pearson took a position teaching at the Newlyn School and it is likely that the inspiration for his marine themes which came from teaching fishermen metalwork during this period (B. Coleman, *ibid*, pp. 119-127).

205

A JOHN PEARSON HAMMERED COPPER FENDER AND FIRE SCREEN

THE SCREEN DATED 1903, THE FENDER OF SIMILAR DATE

The fire screen decorated with a stylised tree in a black wrought iron frame, the canted fender centred by the rising sun flanked by depictions of trees, the screen signed to the reverse of the copper 'J.P. 1903'

The screen: 29 in. (74 cm.) high; 22 in. (56 cm.) wide The fender: 4¼ (10.5 cm.) high; 49 in. (125 cm.) wide; 12½ in. (32 cm.) deep

£700-1,000 US\$970-1,400 €820-1,200

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 194.

M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-955, p. 954, pl. xi.



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.

AN AESTHETIC MOVEMENT OAK, EBONY AND BOXWOOD SIDEBOARD

DESIGNED BY BRUCE TALBERT, THE MANUFACTURE ATTRIBUTED TO GILLOW & CO., CIRCA 1875

The superstructure with overhanging canopy inset with gilt-tooled leather panels above five finely carved boxwood panels depicting nectarines, a swan, a stag, a pike swimming with eels and a dragonfly, and apples above a shallow shelf; the canted base divided into three bays, the outer each with a single fixed shelf, the centre with two sliding trays to the right and a fixed shelf above a zinc-lined cellaret drawer to the left, all enclosed by four geometrically panelled doors, the central doors with panels depicting pomegranates and grapes, the outer doors with rosettes, all with wrought-iron strapwork hinges on channelled stiles; the locks stamped 'HOBBS & CO/LONDON...' 80 in. (203 cm.) high; 84 in. (214 cm.) wide; 23 in. (59 cm.) deep.

£10,000-15,000 US\$14,000-21,000 €12,000-17,000

PROVENANCE:

Acquired 1982.

LITERATURE:

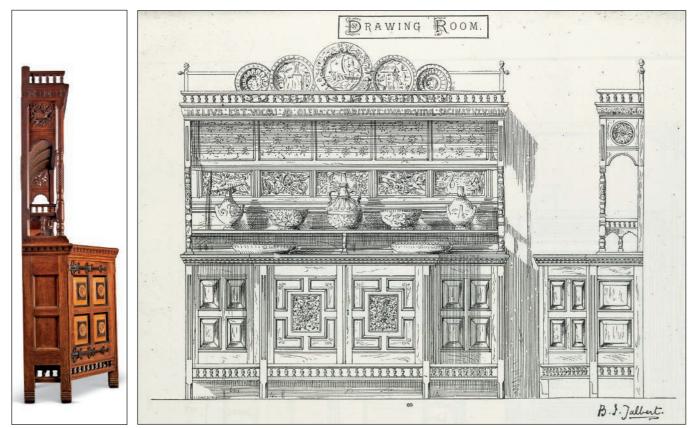
M. Levy, 'Living with antiques: A collection of Victorian decorative arts', *Antiques*, June 2000, pp. 948-949, 952.

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, pp. 96-97, 99-101.

COMPARATIVE LITERATURE:

S. MacDonald, 'Gothic Forms applied to furniture: the early work of Bruce James Talbert', *Furniture History*, 1987, pp. 39-60.

S. Muthesius, 'We Do Not Understand What is Meant by a "Company" Designing: Design versus Commerce in Late Nineteenth-Century English Furnishing', *Journal of Design History*, 1992, p. 116. L. Microulis, 'Gillow and Company's Furniture for a Liverpool "Maecenas": John Grant Morris of Allerton Priory', *Furniture History*, 2005, p. 197.



Side elevation of present cabinet (left) and Talbert's design from Fashionable Furniture (c. 1881), pl. 35 (above).

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.



This carved oak sideboard or side cabinet is after a design (illustrated preceding page) by the Scottishborn architect/designer Bruce J. Talbert (1838-81), published posthumously in *Fashionable Furniture:* a *collection of three hundred and fifty original designs representing cabinet work, upholstery and decoration* / by various designers; including one hundred sketches by the late Bruce J. Talbert, also, a series of *domestic interiors, by Henry Shaw* (c. 1881), plate 35. Another Talbert cabinet based on plate 36 in the same publication is in the Museum of Fine Arts, Boston (1988.346). Talbert was considered by his contemporaries as one of the most innovative and important designers of the mid-1860s to late 1870s; in 1876, the *Furniture Gazette* reported: 'A work from the pen, or rather the pencil of Mr. B.J. Talbert is sure to deserve the attention of the artist in almost every trade' (21 October 1876, p. 242). More recently, he has been described as 'the first furniture designer' (Muthesius, op. cit., p. 116). Furniture designed by Talbert was manufactured by most of the leading furniture-makers, such as Gillow & Co., and exhibited at many of the international exhibitions, such as: the Pericles sideboard, designed for Holland & Sons, exhibited at the 1867 Paris International Exhibition (Metropolitan Museum of Art, New York, 2015.281a, b); the Juno cabinet, made by Jackson & Graham, exhibited at the 1878 Paris International Exhibition (Victoria & Albert Museum, London, W.18:1 to 6-1981).

Talbert, whose early work was in the Reformed Gothic style as illustrated in his seminal and influential pattern book, *Gothic Forms Applied to Furniture* (1867), was a purist, an advocate of the finest grained timbers, usually oak, as opposed to veneers, with carved or inlaid decoration rather than painted ornamentation; in recognition perhaps of his early career as a wood carver's apprentice ('Industrial Biographies', *Furniture Gazette*, 4 August 1877, p. 74). This cabinet is in the fashionable Jacobean Revival or 'Old English style' of the mid-late 1870s associated with the Aesthetic Movement, a style that Talbert adopted for his second book, *Examples of Ancient and Modern Furniture*, *Metalwork, Tapestries, Decorations Etc.* (1876). It was derived from Henry Shaw's *Specimens of Ancient Furniture* (1836), which included English furniture dating from the medieval to late 17th century period from private collections. Although Talbert was not the first to introduce the Jacobean Revival into commercial design, he popularised it in *Examples* to the extent that his name is often associated with it.

The five remarkably finely carved boxwood panels to the back of this cabinet are closely related to the boxwood panels found on the 'Pet Sideboard', designed by Talbert and made by Gillow & Co. for the 1871 London International Exhibition (Victoria & Albert Museum, W.44:1-10-1953). The design for the 'Pet Sideboard' is featured in *Examples*, plate 31. The three central oblong panels on the backboard of this cabinet are a variant of those on the 'Pet Sideboard': in this example a stag, flanked by a swan and a pike. The carved pomegranate and vine panels to the lower part, together with the geometric roundels, are a reworking of those on the 'Pet Sideboard'. Talbert's designs for these panels are published *Fashionable Furniture* (pls. 41 & 42 - illustrated); the pomegranate pattern also appears on a wallpaper frieze designed by Talbert for Jeffrey & Co. (Victoria & Albert Museum, E.1880-1934). The



Detail of central doors, showing metalwork and carved panels



Detail of two of the five vituoso carved boxwood panels from inset to the superstructure, one showing a crowned swan and the other a pike and eels underwater.

geometric pattern on the coving relates to Talbert's designs for diapers in *Gothic Forms* (plate 15), and the metalwork hinges on both the 'Pet Sideboard' and this cabinet are identical. Talbert published metalwork designs for 'Old Examples' of hinges and escutcheons in *Gothic Forms* (plates 41, 43) from which the metalwork on these sideboard cabinets derive.

It has been suggested that Talbert may have carved the boxwood panels himself (Levy, *op. cit.*, p. 952). As discussed above, Talbert's foundation included woodcarving, and in 1862, he worked for a short period for the cabinet-maker, Doveston, Bird & Hull of Manchester, and thereafter for Skidmore, which in addition to its metalwork operation had a cabinet-making section. Most of the leading London firms employed designers on a contractual or freelance basis; their reputation being enhanced through this association. A Gillow & Co. trade notice of 1868 states: 'At the present moment some excellent specimens of Gothic furniture are to be seen at the premises of Messrs. Gillow and Co., 176 Oxford-street, from the designs of Messrs. Bevan, Talbert and Jefferson' (Microulis, *op. cit.*, p. 197).

Gillow & Co. almost certainly made a number of variations of the 'Pet Sideboard', and therefore it seems likely that they made the cabinet offered here. Gillows' *Estimate Sketch Books* for 1870-1874 (City of Westminster Archives Centre, No. 344/110-111) show that they were making versions of the 'Pet Sideboard', with different combinations of inscriptions, monograms, leather panels and carving, in March 1871; one example is in the National Gallery of Victoria, Melbourne, Australia stamped 'Gillow & Co.', (accession no. D109-1976); another is illustrated in J. Cooper, *Victoria & Edwardian Furniture & Interiors: From the Gothic Revival to Art Nouveau*, London, 1987, fig. 189; a third example but stamped 'Jas. Shoolbred & Co.' on the frieze drawer, sold Sotheby's London, 13th June 2001, lot 134.





Talbert's design for the panels to the lower central doors (illustrated left and opposite) from Fashionable Furniture.



TWELVE MINTON, HOLLINS & CO TILES DESIGNED BY CLEMENT HEATON **CIRCA 1875**

Each painted in brown, black and orange with a different scene from Aesop's fables, six of each inset within two oak cabinet doors 29 x 21 in. (73.5 x 53.5 cm.) including frame (2)

£1.200-1.800 US\$1,700-2,500 €1,400-2,100

Sixteen examples from this series depicting Aesop's Fables are in the Victoria and Albert Museum, London.

208

SIX MINTON, HOLLINS & CO TILES DESIGNED BY ALBERT MOORE

LATE 19TH CENTURY

Representing the months; together with a tile painted with a medieval subject, attributed to Albert Moore 15¾ x 21¾ in. (40 x 55.5 cm.) (i), including frame 12¾ x 12½ in. (32.5 x 32 cm.) (ii), including frame

(2)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

LITERATURE:

A.L. Baldry, Albert Moore: His Life and Works, London, 1894, (January, February, March, April, May & June, illustrated on contents page - the orientation of the latter three reversed - described as 'Design for a frieze - The Months').





208 (part)

209

THREE MINTON, HOLLINS & CO. TILES, THE DESIGN ATTRIBUTED TO E.W. GODWIN CIRCA 1881, IMPRESSED FACTORY MARKS

Each rectangular tile painted with a standing female figure in classical drapery, Spring holding a bamboo branch, Autumn harvesting fruit from a tree and Winter holding a bundle of firewood, forming a continuous frieze, within a blue glazed tile border and wood frame 21 x 15 in. (53.4 x 38 cm.) including frame

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

LITERATURE:

C. Gere and M. Whiteway, 19th-Century Design from Pugin to Mackintosh, London, 1993, p. 157, pl. 194. S.W. Soros ed., E.W. Godwin Aesthetic Movement Architect and Designer, New York, 1999, p. 308, fig. 11-18.

For a discussion of these very tiles, see Soros, op.cit., which notes that only six Minton tiles that may be by Godwin have surfaced. His diary entry for 10 March 1881 notes that he was 'with Minton, Hollins & Co. re: tile designs'. It is known that he submitted The Four Seasons amongst his designs (page 306).

■210

A BRASS AND COPPER HANGING OIL LAMP

BY W.A.S. BENSON & CO., CIRCA 1900

Model no. 92, the corona suspending five chains and a reflective petal shade above an oil lamp with associated etched frosted glass shade, the winder signed BENSON & CONEW BOND ST. LONDON, lacking chimney and further hanging glass smoke shade 36¼ in. (92 cm.) high; 23½ in. (60 cm.) diameter

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

LITERATURE:

P. Rose, 'W. A. S. Benson: a Pioneer Designer of Light Fittings', *The Journal of the Decorative Arts Society 1850 - the Present*, 1985, vol. 9, p. 52, pl. 9. I. Hamerton ed., *W.A.S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design*, Woodbridge, 2005, pp. 130-131, pls. 108 & 109. B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 98.

An oil lamp of this model hung in Benson's own dining room rather than gas or electric light, which he considered unflattering to the complexion. Peter Rose observed that, as technological advances yielded increasingly intense light sources, Benson recognized the need to develop two forms of lamps, noted by Benson himself in *Notes on Electric Wiring and Fittings* (1897) as "one for the general lighting of the room and the other sort to throw a strong light upon particular surfaces or objects without exposing the glare of the actual flame to view" (Hamerton, *loc. cit.*, p. 108). This model is illustrated in the W.A.S. Benson & Co. Catalogue 1899/1900, no. 92.



211

AN ADZED OAK CORNER CUPBOARD

BY ROBERT 'MOUSEMAN' THOMPSON, CIRCA 1950

Surmounted with a carved penny moulded frieze gallery and adzed top above two hammered iron hinged panelled doors opening to reveal three removable shelves, supported on five feet, the front four of faceted form, with inset relief carved mouse to the lower right corner

58½ in. (149 cm.) high; 42 in. (107 cm.) wide; 27 in. (69 cm.) deep

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

The Aesthetic bedroom





■214

AN AESTHETIC MOVEMENT EBONISED SHEET MUSIC CABINET

CIRCA 1875, THE TILES DESIGNED BY LEWIS F. DAY, THE CABINET MANUFACTURED OR RETAILED BY GREGORY & CO.

The corniced top above two doors with brass fittings decorated with gold floral-painted panels and blue ceramic tiles depicting birds and foliage, above an open section with turned vertical dividers, on castors, stamped on door 'GREGORY & CO 212 & 214 REGENT STREET LONDON 1097' 47 in. (119 cm.) high; 201/2 in. (53 cm.) wide; 141/2 in. (36 cm.)

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

LITERATURE:

J.M. Hansen, Lewis Foreman Day (1845-1910): Unity in Design and Industry, Woodbridge, 2007, pp. 212-213. B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 130.

212

AN AESTHETIC MOVEMENT CLOISONNÉ ENAMEL SPILL VASE

BY ELKINGTON & CO., BIRMINGHAM, POSSIBLY DESIGNED BY M. WILLIAMS, CIRCA 1870

On a brass base with elephant heads, stamped underneath 'ELKINGTON & Co.' together with a flask, with label underneath 'ELKINGTON/1532' and etched '12153', a plate stamped 'ELKINGTON & Co./66/A' and etched '43/1572' and a tazza with label 'Elkington' The flask: 11 in. (28 cm.) high

£1.000-1.500 US\$1,400-2,100 €1,200-1,700

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 133, 139 (part).

213

THREE AESTHETIC MOVEMENT CLOISONNE ENAMEL VASES BY ELKINGTON & CO., BIRMINGHAM, CIRCA 1870

Two vases with removable brass oil lamps with 'straw-glass' chimneys, each with Japonisme decoration depicting birds and floral arrangements, the blue vase signed 'Elkington & Co', stamped to the underneath 'ELKINGTON & CO' and numbered '343' and '334/A' (3)

6½ in. (16.5 cm.) high; 4½ in. (11.5 cm.) diameter, excluding fitments

£1,500-2,500 US\$2.100-3.500 €1,800-2,900

COMPARATIVE LITERATURE:

The Fine Art Society, The John Scott Collection: Modern English Design from the 1860s and 1870s, London, 2014, no. 71 (a close variant of the turquoise vase).

A closely related pair of turquoise cloisonné vases by Elkington were sold, Sotheby's, Olympia, 27 February 2003, lot 11 (£5,000 hammer).



(4)

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 a symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

A INCH

N. C.

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

Bathing Group (Noonday Heat)

signed and dated 'H.S. TUKE. 1911' (lower left) pencil and watercolour heightened with white and with scratching out on paper 16 x 24 in. (41 x 61 cm.)

£40,000-60,000 US\$56,000-83,000 €47,000-70,000

PROVENANCE:

Leonard Duke. Andrew George Curry Gibson. with The Fine Art Society, London, where purchased by Mr Gould. Charles Channon. with The Fine Art Society, March 1986, where purchased for the present collection.

EXHIBITED:

London, The Fine Art Society, May 1972.

LITERATURE:

Tatler Magazine, 23 August 1933. B.D. Price (ed.), *The Registers of Henry Scott Tuke*, Falmouth, 1983 (2nd ed.), R982. E. Scott, *The Life and Work of Henry Scott Tuke*, London, 1987, p. 37. D. Wainwright & C. Dinn, *Henry Scott Tuke* 1858-1929, *Under Canvas*, London, 1989, p. 83, no. 61.

This watercolour is thought to be one listed in Tuke's register of paintings called *Bathing Group* (R982) painted in 1921. Brian D. Price wrote in his notes on Tuke's registers of paintings that he thought this was probably the nude version of the large oil painting called *Noonday Heat* (R382) (Royal Cornwall Polytechnic Society/Falmouth Art Gallery) painted in 1902 with the models Georgie Fouracre and Bert White.

Previously it was thought the date on the painting was 1911. On closer inspection the pencil numbers 1921 can be discerned underneath Tuke's painting. The connection with Leonard Duke who bought the painting in 1922, assuming it is *Bathing Group* shown at the Royal Watercolour Society, also makes sense.

Leonard Gordon Duke, C.B.E. (1889-1972) studied at Malvern College and then Oxford University. He served in the First World War as a Lieutenant in the Queen's regiment, when he was wounded and taken prisoner. After the war he became an assistant to the Board of Education and according his obituary became 'a well known collector of English drawings'.

Leonard Duke came to know Tuke and his work as he was one of the ex-servicemen who became tenants of Tuke's parents house, Lyndon Lodge in Hanwell, London from 1919-1922. Other tenants included Rowland Alston, Jack Hone, and Bernard Milling. Alston and Milling had met Duke in prison camp in Germany during the war. Alston was a talented watercolourist himself and H.B. Milling started the Squire Gallery in Baker Street specialising in watercolours and drawings. Tuke kept his studio and a room at Lyndon Lodge and would stay with his parents' tenants when in town. After the house was sold in 1922 the tenants stayed friendly with Tuke and would visit him in Falmouth. It was another military acquaintance, Colonel Sydney Frederick McIlree Lomer (1880-1926) who bought the large oil *Noonday Heat* in 1922. Duke must have seen this version in Tuke's studio and apparently persuaded Tuke to create the nude watercolour version in 1921.

It is interesting to compare the watercolour version of 1921 with the oil version done nearly 20 years earlier. Clearly Tuke has used the original to copy from to make his watercolour – it is possible that he also had sketches and studies made in 1902 when he made the original painting as he spent from July until November that year working on it and he noted in his diary that he only 'painted the dungaree pants in the picture' on 9 November 1902. This suggests that for most of its period of making the oil painting of *Noonday Heat* was of two nude boys as in this watercolour of 1921.

We are grateful to Catherine Wallace for her assistance in preparing this catalogue entry.





216 HENRY SCOTT TUKE, R.A., R.W.S. (1858-1929)

Three-masted ship

signed and dated 'H.S. TUKE. 1907' (lower right) pencil and watercolour heightened with touches of white on paper 12 x 18 in. (30.5×45.8 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

with Abbott & Holder, London, 1974, where purchased for the present collection.

LITERATURE:

D. Wainwright & C. Dinn, *Henry Scott Tuke 1858-1929, Under Canvas*, London, 1989, p. 127, no. 108.



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

Sunny hours in Jamaica

signed and dated 'H.S.TUKE 1924' (lower left) pencil and watercolour on paper 10¼ x 14¼ in. (26 x 36.2 cm.)

£5,000-8,000 US\$6,900-11,000 €5,900-9,300

PROVENANCE:

with Abbott & Holder, London, 1974, where purchased for the present collection.

EXHIBITED:

London, Royal Watercolour Society, Winter exhibition, 1924.

LITERATURE:

M. Tuke Sainsbury, *Henry Scott Tuke: A Memoir*, London, 1933, p. 164. B.D. Price (ed.), *The Registers of Henry Scott Tuke*, Falmouth, 1983 (2nd ed.), R1066.

E. Scott, *The Life and Work of Henry Scott Tuke*, London, 1987, p. 61. D. Wainwright & C. Dinn, *Henry Scott Tuke 1858-1929, Under Canvas*, London, 1989, p. 138, no. 120. Painted on his epic trip to the West Indies in the winter of 1923-4 with the explorers F.A. Mitchell-Hedges, Lady Richmond Brown and the archaeologist Dr Gann, Tuke regarded this as one of the best sketches he completed whilst exploring the Black River area of Jamaica. It features one of the local Jamaican boys, Ralph, lying across the bow of a small boat with the sloop 'Energy' in sail in the background on the Black river with the town beyond. He painted this picture on 28 January 1924 as he remarks in his diary for that day: "Out in the boat with Ralph and did one of the best sketches. Ralph lying across the bow with the sloop Energy and the town behind."

white of the paper to create the bright Caribbean light across the painting from edge of Ralph's shirt to the white sail of the schooner and its reflection in the river to the clouds in the sky. The palette of colours he chose is also convincingly Caribbean with cobalt blue and aquamarine for the river, a mix of blue and red to suggest purple hills in the distance and a mix of brown and blue to make the shadows in the painting.

We are grateful to Catherine Wallace for her assistance in preparing this catalogue entry.



GEORGE SHERINGHAM (1884-1937)

Decor for the ballet...'Pan'

signed 'George Sheringham' (lower right, in the margin) and inscribed 'Decor for the Ballet... "PAN"' (lower left) pen and grey ink, watercolour and bodycolour on artists board 12% x 19% in. (32.4 x 48.5cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

The artist, by whom given to Miss Patience Osborn, 1937. with Abbott & Holder, London, October 1998, where purchased for the present collection.

EXHIBITED:

London, Arts Council, *Theatre Designs and Models*, 1946, number not found.



HERBERT JAMES DRAPER (1864-1920)

First sketch for 'Icarus'

with studio stamp (lower right) black and white chalk on buff paper, watermarked " 12¾ x 19¾ in. (32.5 x 50.2 cm.)

£6,000-8,000 US\$8,300-11,000 €7,000-9,300

PROVENANCE:

The artist, and by descent. with Julian Hartnoll, London, where purchased for the present collection.

EXHIBITED:

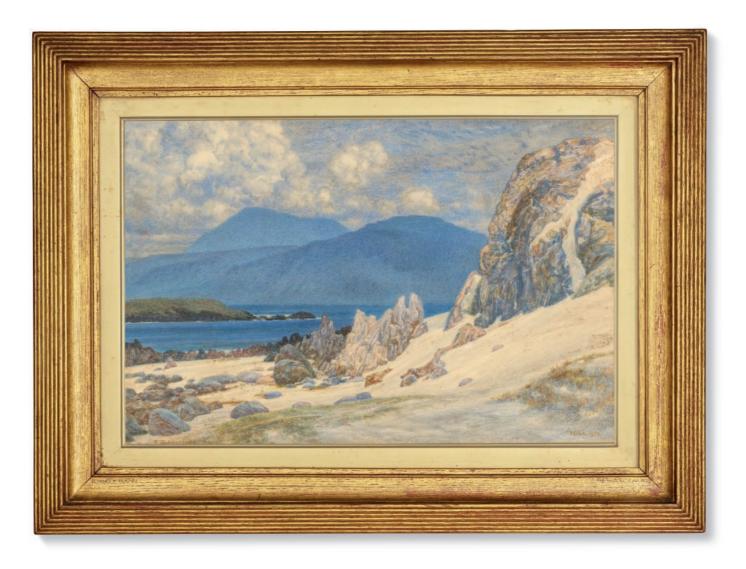
London, Leicester Gallery, 1905.

LITERATURE:

A.L Baldry, 'Our Rising Artists: Mr. Herbert J. Draper', *The Magazine of Art*, London, 1899, p. 56.

S. Toll, *Herbert Draper 1863-1920, A Life Study*, Woodbridge, 2003, p. 184, no. HJD87.xi.

The Lament of Icarus is one of Draper's best-known works, depicting the eponymous reckless son dragged onto a rock by three mourning nymphs. Exhibited at the Royal Academy in 1898, Draper made many detailed drawings of each individual figure before painting a highly finished composition study. The model for Icarus was an Italian, Luigi di Lucca, whose distinctive strong bone structure appeared in many of Draper's works of the 1890s.



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

'Pre-historic lona'

signed 'E.R. HUGHES. RWS' (lower left) and inscribed and dated 'IONA. 1912' (lower right) and further signed and inscribed 'Pre-Historic Iona/ E.R. Hughes. RWS./ 8 Edith Villas/ West Kensington/ W' (on a label on the reverse of the frame)

pencil, watercolour and bodycolour with scratching out on artists board 12 x 18 in. (30.5 x 45.7 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Arthur Grogan, October 1987, from whom purchased for the present collection.

EXHIBITED:

London, Old Water-Colour Society, *Winter Exhibition*, 1912, no. 141. Manchester, Dicksee & Co., *Spring Exhibition*, 1913, no. 151.



λ**221**

CHARLES MARCH GERE, R.A., R.W.S., R.B.S.A., N.E.A.C. (1869-1957)

Fowey

signed with monogram and dated '1927' (lower left) and further signed and inscribed '"FOWEY"/Charles M Gere/Painswick' (on the backboard) and further inscribed 'painted in tempera/(flour paste)' (on the backboard) pencil and tempera on linen wrapped around a board 9¾ x 13½ in. (24.7 x 34 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

with Abbott & Holder, London, 1977, where purchased for the present collection.

λ**222**

CHARLES MARCH GERE, R.A., R.W.S., R.B.S.A., N.E.A.C. (1869-1957)

On Monte Mottarone, 1912

signed with monogram and dated '1912' (lower left) and inscribed and dated 'On Monte Mottarone - 1912' (on a strip of silk attached to the backboard) pencil and tempera on silk laid down on card 8¼ x 13 in. (21 x 33 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

with The Fine Art Society, London, no. M4642.





λ**223**

KENNETH ROWNTREE (1915-1997)

The Abbey Ruins, Tilty, Essex

signed and dated 'Kenneth Rowntree. '42.' (lower left) and inscribed 'The Abbey Ruins, Tilty' (on the reverse) pencil, watercolour and gouache on paper

13½ x 20¼ in. (34.3 x 51.4 cm.) Executed in 1942.

£500-800 US\$690-1,100 €590-930

PROVENANCE:

with J. Leger & Son, London, February 1944. Miss M.H. Lilly, 1944. Anonymous sale; Sotheby's, Billingshurst, 15 January 1991, lot 90. with Abbot and Holder, London.

EXHIBITED:

London, British Institute of Adult Education, *English Watercolours*, 1944, catalogue not traced.



λ**224**

KENNETH ROWNTREE (1915-1997)

The Old Railway Station, Thaxted

signed 'Kenneth Rowntree' (lower left) pencil and watercolour on paper 20 x 13¾ in. (51 x 35 cm.)

£500-800 US\$690-1,100 €590-930

PROVENANCE:

with Abbott & Holder, London, where purchased by the present collection in October 1998.

EXHIBITED:

London, Abbott & Holder, *20th Century British Watercolours and Drawings*, September - October 1998, no. 72.



JOSEPH EDWARD SOUTHALL (1861-1944)

Blythburgh Church, Suffolk

signed with monogram and dated '1927' (lower left) pencil, watercolour and bodycolour on paper 10% x 13% in. (26.7 x 35.3 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

with The Fine Art Society, London, 1980, where purchased for the present collection.

EXHIBITED:

London, New English Art Club, *Winter exhibition*, 1927, no. 157. London, Leicester Galleries, *Joseph Southall*, 1931, no. 31. Birmingham, Royal Society of Artists, *Joseph Southall*, 1933, no. 10. Dudley, Dudley Museum and Art Gallery, *Joseph Southall*, 1934, no.11. Paris, *N.E.A.C. at Paris*, 1938, no. 98. Toronto, Laing Galleries, *N.E.A.C. in Canada*, 1939, un-numbered. Birmingham, Birmingham Museum and Art Gallery, and London, The Fine Art Society, *Joseph Southall Artist-Craftsman*, 1980, no. F15. London, Christie's, *New English Art Club Centenary Exhibition*, 27 August - 17 September 1986, no. 200.





HENRY STACY MARKS, R.A., R.W.S., H.R.C.A., H.R.P.C. (1829-1898)

Light Literature; and Heavy Literature

the first, signed with initials 'H.S.M.' (lower right) and inscribed as titled (upper centre); the second, signed with initials 'H.S.M.' (lower left) and inscribed as titled (upper centre) oil on panel 8¼ x 8 in. (21 x 20 cm.)

a pair (2)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

with Abbott & Holder, London, 1970, where purchased for the present collection.



(part)

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A SET OF SEVEN MINTON'S ART POTTERY FRAMED TILE PANELS OF 'THE SEVEN AGES OF MAN', DESIGNED BY HENRY STACY MARKS, R.A., R.W.S., H.R.C.A., H.R.P.C. LATE 19TH CENTURY, VARIOUS IMPRESSED AND PRINTED MINTON'S FACTORY MARKS, SOME WITH DATE CYPHER AND ARTIST'S MONOGRAMS

Each painted with a different scene taken from William Shakespeare's 'As You Like It', the figures set against a gold ground, four signed 'H.S. Marks', within black and gilt wood frame; together with two Minton's framed square tiles, designed and signed by H.S. Marks with further artist's monogram, one painted with a lady carrying fish, the other with a man contemplating a pig The Seven Ages of Man examples: 23 in. x 13¼ in. (58.5 x 33.5 cm.) including frame approx.

(9)

£5,000-8,000 US\$6,900-11,000 €5,900-9,300

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 131, 141 (part).

Henry Stacy Marks R.A., R.W.S., H.R.C.A., H.R.P.C. (1829-1898) was a British artist who in his early career, took a particular interest in Shakespearean and medieval themes. He carried out decorative work for various patrons including the Minton works and for the stained-glass manufacturers Clayton and Bell; he also designed a frieze for the outside of the Royal Albert Hall, London.



(part lot 227)

218 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.



A PAIR OF ROYAL WORCESTER PORCELAIN PATE-SUR-PATE PILGRIM BOTTLE VASES AND A 'CERAMIC PRODUCTION' PILGRIM BOTTLE VASE

CIRCA 1873-74, THE PAIR WITH BLACK PRINTED FACTORY MARKS AND DATE CODE 74, THE SINGLE EXAMPLE WITH PUCE PRINTED FACTORY MARK AND DATE CODE 73

The pair painted and hand-tooled in white slip with a panel of an exotic bird perched on a flowering branch on a green ground, the ivory ground decorated in Japanese style with geometric shapes, leaves and a fan, the single vase, designed by James Hadley, moulded on each side with a sunken circular medallion decorated in imitation of lacquer and inlaid ivory with figure groups of men engaged in the manufacture of pottery, the ivory ground with gilt speckles

The pair: 10% in. (26.4 cm.) high The single vase: 101/8 in. (25.8 cm.) high

(3)

enthusiast for East Asian ceramics and collected Japanese, Chinese and Korean ceramics. He encouraged the factory's designers to take inspiration from forms, images and motifs from these ceramics in their designs. James Hadley (1837-1903) worked for Worcester from the mid-1860s until 1875, when he left to work as a freelance modeller, selling most of his designs to the Worcester factory. The vase with scenes of ceramic production was designed by Hadley and was introduced and included by Thomas Goode in the second London International exhibition in 1872. A pair of similar vases are reproduced in The Art-journal catalogue of The International Exhibition: second division 1872, p. 59, where it is stated: 'The Royal Porcelain Works at Worcester exhibit these very remarkable productions... One peculiar interest attached to this set of vases is that their decorations illustrated the process of their own manufacture as conducted in the East.' A pair of the same form are in the Victoria and Albert Museum, London, museum no. 845A-1872.

Richard William Binns (1819-1900), art director at Worcester, was an

£1,200-1,800 US\$1,700-2,500 €1,400-2,100

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 72 (part).

229

TWO PAIRS OF ROYAL WORCESTER PORCELAIN IVORY-GROUND JAPANESQUE VASES

CIRCA 1870-75, PUCE PRINTED AND **IMPRESSED FACTORY MARKS**

Moulded in relief and enriched in enamels and gilding, the first pair decorated with frogs fleeing a snake in a tree to one and a procession of frogs to the other, each with flowering branches to the reverse, the second pair with Japanese-inspired ornament and a stylised ying-yang roundel to each side (4)

10¼ in. (26.1 cm.) high

£700-1,000 US\$970-1,400 €820-1,200

LITERATURE

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 76 (part).





The West Bedroom



230

ALFRED DRURY (1856-1944)

Griselda

signed 'A. DRURY.', on a green Cornish serpentine base bronze, dark green patina 10 in. (25.4 cm.) high, the bronze 11¼ in. (28.5 cm.) high, overall Conceived *circa* 1896.

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

PROVENANCE:

Purchased from Martin Forrest Antiques, London, 1972.

COMPARATIVE LITERATURE:

S. Beattie, *The New Sculpture*, Wisbech, 1983, pp.172-173, pl. 170.

Alfred Drury, the celebrated 'New Sculptor', studied under Aimé Jules Dalou first in London and, such was his influence, joined the Frenchman as his assistant upon his return to Paris in 1879. Together with Harry Bates, George Frampton and Alfred Gilbert, Drury extended the boundaries of late 19th century sculpture with his innovative style. Another example of the present model sold Christopher Wood: A Very Victorian Eye; Christie's, London, 28 February 2007, lot 175.



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AN AESTHETIC MOVEMENT CAST IRON AND TILE FIRE-SURROUND

CIRCA 1873, THE METALWORK DESIGNED BY THOMAS JECKYLL, MANUFACTURED BY BARNARD, BISHOP AND BARNARDS, THE TILES BY WEDGWOOD

The frieze cast with 'Japanese mon' roundels on a geometric background, above a three-bar grate, flanked by tiles with foliate and floral decoration, the tiles with moulded factory mark 'JOSIAH WEDGWOOD & SONS ETRURIA'

361/2 in. (92 cm.) high; 301/2 in. (77 cm.) wide

£800-1,200 US\$1,200-1,700 €930-1,400

COMPARATIVE LITERATURE:

S. Weber Soros and C, Arbuthnott, *Thomas Jeckyll: Architect and Designer, 1827-1881*, New York, 2003, p. 212 (close variants of the ironwork illustrated).





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

Winter evening

signed 'G. CLAUSEN' (lower left) and inscribed 'Winter Evening' (on the reverse) pencil and watercolour with scratching out on paper laid on board 8 x 101/2 in. (20.3 x 26.7 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

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

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

Autumn landscape: Trees

signed, inscribed and dated 'G. CLAUSEN/ to Frank Short/1889' (lower right) oil on canvas 16 x 12 in. ($40.8 \times 30.5 \text{ cm.}$)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

Given by the artist to Frank Short, 1889. with Abbott & Holder, London, 1975, where purchased for the present collection.

EXHIBITED:

Bradford, Cartwright Hall; London, Royal Academy; Bristol, Bristol Museum & Art Gallery; and Newcastle, Laing Art Gallery, *Sir George Clausen, R.A. 1852-1944*, 1980, no. 43, as 'Landscape sketch'.

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



EDWARD STOTT, A.R.A., N.E.A.C. (1859-1918)

The Piping Shepherd Boy

signed with initials 'ES' (lower left) oil on canvas

20 x 18½ in. (50.8 x 47 cm.)

£5,000-8,000 US\$6,900-11,000 €5,900-9,300

PROVENANCE:

with Abbott & Holder, London, 1972, where purchased for the present collection.

EXHIBITED:

London, Royal Academy, 1916, no. 866.

London, The Fine Art Society, and Rochdale, Rochdale Art Gallery, *William Stott of Oldham and Edward Stott ARA*, 2 June - 29 August 1976, no 97. London, Christie's, *New English Art Club Centenary Exhibition*, 27 August - 17 September 1986, no. 105.

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



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entry.

EDWARD STOTT, A.R.A., N.E.A.C. (1858-1918)

A cottage Madonna signed with initials (lower left) pastel on buff paper 16 x 12% in. (41 x 31.5 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

The present drawing relates to Stott's 1907 Royal Academy exhibit (now Harris Museum and Art Gallery, Preston). We are grateful to Kenneth McConkey for his help in preparing this catalogue



EDWARD STOTT, A.R.A., N.E.A.C. (1859-1918)

Peaceful Evening

signed 'Edward Stott' (lower left) oil on canvas 24 x 31 in. (61 x 78.7 cm.)

£6,000-8,000 US\$8,300-11,000 €7,000-9,300

PROVENANCE:

Andrew Muir (†); Christie's, London, 7 April 1900, lot 39, as 'Peaceful Evening: A landscape with cattle' (62 gns to Arthur Tooth). C.T. Harris (†); Christie's, London, 27 November 1913, lot 121 (65 gns to Jackson). Richard H. Boyle, by 1920. Anonymous sale; Sotheby's, Belgravia, 20 September 1977, lot 79, as 'Moonlight'.

EXHIBITED:

London, New Gallery, 1891, no. 18. Chicago, *World's Columbian Exposition*, 1893, no. 450. Rochdale, Rochdale Art Gallery, *Edward Stott Memorial Exhibition*, March -April 1920, as 'Moonlight', lent by Richard H. Boyle.

LITERATURE:

J. Stanley Little, 'On the Work of Edward Stott', *The Studio*, vol. VI, November 1895, p. 75.

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

λ**237**

GERALD EDWARD MOIRA, R.W.S., R.I. (1867-1959)

Welsh landscape

signed with initials 'G.M.' (lower left) and signed and inscribed 'Welsh Landscape/by/Professor Gerald MOIRA RWS' (on the reverse) oil on canvasboard 12 x 16 in. (30.5 x 40.7 cm.)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

Roland Wigg; Christie's, London, 19 July 1968, lot 217 (part lot) (22 gns to Sanders). with Abbott & Holder, London, 1974, where purchased for the present collection.

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ADRIAN SCOTT STOKES, R.A., V.P.R.W.S. (1854-1935)

Hills of Provence

signed 'Adrian Stokes' (lower right) and inscribed 'Hills of Provence' (on the reverse) pencil and watercolour with scratching out on paper laid onto artist's board 15% x 20% in. (38.3 x 51 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

with Abbott & Holder, London, August 1980, where purchased for the present collection.

Imaginatively placed layers of hills, dried out river beds, and pollarded trees are hallmarks of Adrian Stokes's later landscape paintings. The plein air device of bringing the viewer into the scene through painting foreground details in immaculate close-up had been a feature of his work since the 1880's when he learnt the lessons of the Barbizon and Fontainebleau schools combined with the influence of Bastien-Lepage. Chapter VII in Adrian Stokes's 1925 book on Landscape Painting is devoted to watercolour, pastel and tempera, and he writes elsewhere about his rigour in tackling trees in this medium: 'Attention should be directed to the appearance of muscular power in the anatomy of tree trunks and the larger branches that spring from them. as well as the character of their outlines and the texture of their bark.....each kind of tree has a special form of elegance in the ramification of its branches, which like the trunk, diminish in size as they divide or throw off smaller branches until finally they appear but as a shapely film against the sky.' (A. Stokes, Landscape Painting, London, 1925, p.189).

The rocky terrain in the foreground provides a good foil to the subtlety of the middle ground. For an interesting contrast please see the





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Wilson's *Sunset in Provence* of 1927, where decoratively treated greens, blues and oranges, provide contrasting devices and foils for the cloud formations by which Stokes was always captivated. Adrian's painting companion in the Alps in the 1910's, was John Singer Sargent and it was his sister Emily who bought this painting for the gallery in Cheltenham. The Dauphiné was a favoured region, and the oil painting of 1932 that used to belong to the Arts Club in Dover Street of 1932 and Learnington Spa's *Autumn the South of France, Hautes Alpes* of 1928 both provide useful comparisons.

We are grateful to Magdalen Evans for her help in preparing this catalogue entry.

MARIANNE STOKES (1855-1927)

Quinces

signed 'Marianne Stokes' (lower left) coloured chalks on buff paper 12 x 14¾ in. (30.5 x 37.5 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

with Abbott & Holder, London, May 1984, where purchased for the present collection.

Marianne Stokes is renowned as a portrait painter of great originality. However, a close scrutiny of her work reveals her capabilities in the area of still life. As well as the delicate and decorative lillies that accompanied some of her religious works, she painted roses, (p.73 in *Utmost Fidelity*) rose briars, irises and hollyhocks for paintings in their own right. An apple appears in a portrait of a Dutch lady (*ibid*, p.97) while a small orange or clementine appears in the *Madonna with Symbols from a Litany* of 1905, while more prosaic mushrooms, cabbages, turnips, feature in her work of the 1890s. A comparison of the treatment of the rose leaves on page 73 of *Utmost Fidelity* demonstrates her skill in suggesting both sides of a leaf as gravity and decay pull it downwards.

The care she gives to the treatment of these quinces, artfully squeezed into a format that is only just rectangular enables one to appreciate her attention to naturalism. The fruit is very heavy, clearly about to drop. The small patch above her signature where the blue colour is missing in fact lends the composition to being deliberately a painting in its own right. Both Marianne and Adrian often upcycled frames from the many dealers they visited throughout Europe and the choice of this expensive Dutch frame shows that they clearly considered the painting finished. The subtly applied highlights of gold particularly on the top left-hand fruit demonstrate her sure but light touch.

One can imagine a sense of order in Marianne's working environment: neat glass jars of tempera colour, cardboards sleeves of delicate pastels adjacent to a nature table in a tidy studio. Unlike her husband who painted outdoors throughout his whole career, her work was predominantly completed indoors.

A label on the back indicates that this work was exhibited but it has not been possible to confirm where or what date. It gives Marianne's address as 7a Grantham Place. The Stokes' did not move to their studio in a mews house in Mayfair until 1921. Adrian's brother Sir Wilfrid Stokes and his wife Lady Irene (1875-1971, née lonides) lived in the main house on Park Lane; she became a great gardener in later life. Their Mill house at Ockham near Ripley in Surrey was visited by horticulturalists from far and wide. While Marianne revelled in her summer travels to the warmer climates of the Mediterranean and the Carpathians, it is likely that this pastel is of a bough grown in England, possibly from the orchards at Ockham.

We are grateful to Magdalen Evans for her assistance in preparing this catalogue entry.





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

Youth with an oar

signed with initials and dated 'H.S.T. 1918' (upper left) oil on canvas

21 x 14¼ in. (53.3 x 36.2 cm.)

£8,000-12,000 US\$12,000-17,000 €9,300-14,000

PROVENANCE:

with Abbott & Holder, London, July 1979, where purchased for the present collection.

LITERATURE:

D. Wainwright & C. Dinn, *Henry Scott Tuke 1858-1929: Under Canvas*, London, 1989, p. 121, no. 103, illustrated.

E. Cooper, *The life and work of Henry Scott Tuke (1858-1929)*, Swaffham, 1997, p. 53, illustrated.

This painting of a young man carrying oars is probably of Charlie Mitchell (1885-1957) who was a model for Henry Scott Tuke from the age of 16 into his 30s. Tuke often used the head of one model on the body of another so it is not always possible to clearly identify the models. However, this is likely to be of Charlie Mitchell as he looked after Tuke's boats and used to row the artist out from Swanpool where he lived into Falmouth Bay so he could paint the many tall ships that visited the harbour. In late 1918 Charlie had just returned from active service in the war. The red tam-o'-shanter he is wearing features in several of Tuke's sailor paintings of this period. Tuke had props, including different hats and clothes, that his models wore for his paintings especially when posing as sailors. This painting is a sketch or study painted out doors *en plein air*. This is evident in the rapid impressionistic brushwork especially in the sea and rocks. The foreground, as well as the model's feet, is also roughly painted in. The focus of the painting is on the model's face and hands. Tuke seems to have applied a brown base layer of paint which he has then painted over with a variety of blues to define the model's jacket and trousers. These colours are beautifully complimented by the reds of the tamo'-shanter, the red and blue scarf at the model's neck and his red complexion. As Emmanuel Cooper notes 'the treatment of the sea creates a particularly successful shimmering effect, adding to the solidarity of the figures' (The life and work of Henry Scott Tuke (1858-1929), Swaffham, 1997, p. 53). We are grateful to Catherine Wallace for preparing this catalogue entry.



241

JULIUS OLSSON, R.A., R.B.A., N.E.A.C. (1864-1942) Plymouth Pier

signed 'Julius Olsson' (lower right) oil on canvas 18 x 24 in. (45.7 x 61 cm.)

£2,500-3,500 US\$3,500-4,800 €3,000-4,100

PROVENANCE:

with Abbott & Holder, London, 1972, where purchased for the present collection.

EXHIBITED:

London, Christie's, *New English Art Club Centenary Exhibition*, 27 August - 17 September 1986, no. 79.



λ**242** KEITH VAUGHAN (1912-1977)

Bather

signed 'Vaughan' (lower right) oil on board 15½ x 17½ in. (39.5 x 43.5 cm.) Painted in 1968.

£20,000-30,000 US\$28,000-41,000 €24,000-35,000

PROVENANCE:

M. Chapman.

LITERATURE:

A. Hepworth and I. Massey, *Keith Vaughan, The Mature Oils 1946-1977: A Commentary and Catalogue Raisonné,* Bristol, 2012, p. 168, no. AH480.

A single bather, or group of bathers in a landscape, was one of Vaughan's preferred subjects and he painted many examples over the course of his career, each imbued with a sense of poignancy. In the present work the figure stands before a lake or lagoon; he is centrally placed and turns away from the viewer. On the foreshore we can make out the gable end of a house and the sloping roof of a building. The figure stands alone and naked. The bowed head, sense of stillness and loose, hanging limbs suggest a moment of resignation and quiet reflection. His nakedness and isolation from others, perhaps, alludes to man's innate vulnerability.

Vaughan's use of colour is particularly rich and his application varied. Pigment is employed as an equivalent of flesh and the use of a 'wet-on-wet' paint technique along with parallel hatchings, creates a fresh and highly sensuous effect. Every stage of the painting's making remains apparent in the final image where we detect the artist's preparatory underlayers breathing through the upper brush tracks.

We are very grateful to Gerard Hastings for preparing this catalogue entry. His latest book, *Keith Vaughan, The Graphic Work*, will be published by Pagham Press in due course.





PAVEL TCHELICHEW (1898-1957)

Study of three male, and one female circus performers

with atelier mark (on the reverse) and numbered 1029

pen and brown ink on paper

10% x 8½ in. (27 x 21.5 cm.); with an additional watercolour by an unidentified 19th Century English hand on the mount behind

£2,000-3,000 US\$2,800-4,100 €2,400-3,500



243

PAVEL TCHELICHEW (1898-1957)

A circus performer, waiting to go on

with later inscription 'Charlie Vincent' (on the backboard) pen and brown ink and brown wash on oatmeal paper $11\% \times 7\%$ in. (30.1 x 19.8 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

Like many other artists, including Pablo Picasso (1881-1973), Henri de Toulouse-Lautrec (1864-1901) and Georges Rouault (1871-1958), Tchelitchew found inspiration in the magical world of the circus. He became a regular visitor to the famous Le Cirque Medrano in Montmartre, transfixed by the feats of the acrobats, jugglers and other circus performers. Lots 243-244 relate to this distinct period in Tchelitchew's oeuvre, 1927-1933, which culminated in the record-breaking 'The Concert' sold at Christie's on 15 December 2016 for £1,385,000. The later inscription on the reverse of the present drawing most likely refers to Charles Levinson, otherwise known as 'Le Vincent', a frequent model of Tchelitchew distinguished by the rosegarland tattoo on his chest.



244

245

GLYN WARREN PHILPOT, R.A. (1884-1937)

Garden Statue

painted plaster 28 in. (71.1 cm.) high Conceived in 1913.

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

The artist's family until 1984.

EXHIBITED:

London, Grosvenor Galleries, *Glyn Philpot and David Muirhead*, 1923, no. 37 or 40.

LITERATURE:

R. Gibson, exhibition catalogue, *Glyn Philpot: Edwardian Aesthete to Thirties Modernist*, London, National Portrait Gallery, 1984, p. 177, no. 117, bronze cast illustrated.



λ**246**

DUNCAN GRANT (1885-1978)

Study for 'The Bathers'

oil on paper laid on board 221% x 28½ in. (56.2 x 72.4 cm.) Painted *circa* 1926.

£5,000-8,000 US\$6,900-11,000 €5,900-9,300

PROVENANCE: Paul Roche.

His sale; Bonhams, London, 10 November 1983, lot 55. Edward Judd, by whom gifted to the present collection.

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

The South Bedroom

247

SIMEON SOLOMON (1840-1905)

Love at the waters of oblivion

signed with monogram and dated '1891' (lower right) and inscribed 'Love at the waters of Oblivion' (upper centre) sanguine chalk on paper 24½ x 12 in. (62.2 x 30.5 cm.)

£25,000-35,000 US\$35,000-48,000 €30,000-41,000

PROVENANCE:

with Abbott & Holder, 1960, where purchased by Charles Monteith, by whom given to the present collection.

EXHIBITED:

Brighton, Brighton Museum and Art Gallery, *Death, Heaven and the Victorians*, 1970, no. 105. London, Geffrye Museum, and Birmingham, Birmingham Museum & Art Gallery, *Solomon: A Family of Painters*, 1985-6, no. 70.

Birmingham, Birmingham Museum & Art Gallery, Munich, Museum Villa Stuck, and London, Ben Uri Gallery, *Love Revealed: Simeon Sololomon and the Pre-Raphaelites*, 2006, no. 137.

The subject here comes from Solomon's ambitious 1871 prose poem *A Vision of Love Revealed in Sleep*, which although privately printed, bears the imprint of F.S. Ellis, Rossetti's publisher. An account of a series of manifestations of embodied love, experienced in a trance, Solomon took many of its episodes as the subjects for drawings and paintings around the time of its publication. The present drawing, however, is the only one known on this theme, and is dated 20 years after the publication, suggesting that the poem continued to provide inspiration throughout his life.





SIMEON SOLOMON (1840-1905)

Portrait of a young woman

signed with device and dated '1889' (lower left) pencil and watercolour heightened with bodycolour on paper 7½ x 5½ in. (19 x 14 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

Winifred Wilson, Uckfield, 1972, from whom purchased for the present collection.



ARTHUR BOYD HOUGHTON (1836-1875)

Lalla Rookh

indistinctly signed and inscribed 'Lalla Rookh/Arthur Houghton' (on an old label attached to the stretcher) oil on canvas

10¼ x 12¼ in. (26 x 31 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

with Abbott & Holder, London, April 1975, where purchased for the present collection.

Lalla Rookh was written by the Irish poet Thomas Moore and published in 1817. The eponymous heroine, a fictional daughter of the 17th century Mughal Emperor Aurangzeb, falls in love with Feramorz, a poet in her entourage. Dutifully she enters the palace of her betrothed, the young King of Bukhara. Overcome, she swoons, only to be revived on hearing the voice of Feramorz who turns out to have been her betrothed in disguise. Houghton was an outstanding book illustrator, as well as being a painter of contemporary genre. He was best known for his illustrations to Dalziel's Arabian Nights, published in 1865.





≥λ250

RICHARD GARBE (1876-1957)

An Elegy

signed and dated 'Richard Garbe/1906 bronze, dark-brown patina 24 in. (61 cm.) high

£15,000-25,000 US\$21,000-35,000 €18,000-29,000

PROVENANCE:

Peter Rose recorded that this sculpture was acquired at Sotheby's, Pulborough, June 1985, lot number unrecorded.

LITERATURE:

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 106, fig. 16.

An Elegy was first exhibited at The Royal Academy in 1906 (no. 1709) and figures among a small number of early works imbued with the sensibilities of New Sculpture movement. However, the 1920s and 30s marked Garbe's most prolific artistic period and his *oeuvre* became stylistically informed by the prevalent Art Deco and Art Nouveau movements. Furthermore, the artist is perhaps most celebrated for his architectural contributions, specifically those at Thames House, London, where his relief work fully displayed 'vigorous imagination combined with technical skill'. He followed his work at Thames House with a monumental façade of the east pavilion at National Museum of Wales at Cardiff representing the *Medieval Age* and Modern Age. Another cast sold Christie's, London, 14 December 2016, lot 4 (£20,000).



A GROUP OF FIVE BRASS TABLE LAMPS BY W.A.S. BENSON & CO., CIRCA 1900

Comprising: a single-light table standard (No. 1192/S) with Benson patent switch and contemporary opalescent glass shade, stamped BENSON; two single-light combination table standards and brackets (No. 1246/S) with heart-shaped bases, Benson patent switches and contemporary opalescent glass shades, one copper-plated, both stamped BENSON; and two tall single-light combination table standards and brackets (No. 1079/s) with heart-shaped bases and contemporary opalescent glass shades, one stamped BENSON

The single: 19¼ in. (49 cm.) high

The two tall examples: 19¼ in. (49 cm.) high and slightly smaller The two small examples: 11 in. (28 cm.) high

£800-1,200 US\$1,200-1,700 €930-1,400

LITERATURE:

I. Hamerton ed., W.A.S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design, Woodbridge, 2005, pp. 146-8 & 150, pls. 125, 129 & 131.

■252

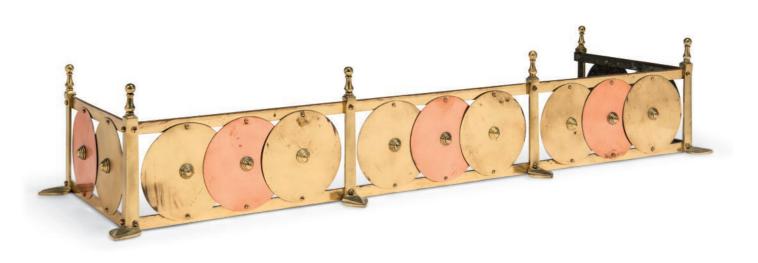
A BRASS AND COPPER FENDER BY W.A.S. BENSON & CO., CIRCA 1900

The front and sides formed of overlapping discs centred by beehive bosses, with leaf-shaped feet and surmounted by finials, stamped W.A.S. BENSON, two discs replaced

8¼ in. (21 cm.) high; 44¾ in. (113.5 cm.) wide; 13 in. (33 cm.) deep

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

A close variant of this model is illustrated in the W.A.S. Benson & Co. Catalogue 1899/1900.



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AN ARTS CRAFTS COPPER OVERMANTLE MIRROR CIRCA 1900, POSSIBLY BY GOODYER, BOND STREET

The frieze decorated with three Glasgow-type rose heads below a deep overhanging pediment, the rectangular plate flanked by stylised poppies with inset with Ruskin-style green-glazed ceramic roundels 30 in. (76 cm.) high; 49¼ in. (125 cm.) wide

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 213.

■254

TWO 'MOORISH' WALNUT OCCASIONAL TABLES CIRCA 1890, BY LIBERTY & CO

One with hexagonal top above 6 turned legs headed by toothed arches and joined by star-shaped stretcher, stamped under top 'LIBERTY & CO REGENT STREET LONDON 0 513' and with label inscribed 'LIBERTY & CO REGENT STREET LONDON 573'; the other with circular top above 5 legs headed by Moorish arches united by pentagonal stretcher, stamped under top 'LIBERTY & CO REGENT ST LONDON'

The circular table: 28% in. (73 cm.) high; 33% in. (85.5 cm.) diameter The hexagonal table: 26 in. (66 cm.) high; 27½ In. (69 cm.) wide

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

LITERATURE:

B. Morris, *Liberty Design*, London, 1989, pp. 105-107 (both tables illustrated). B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 225 (part).



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(2)



A GROUP OF FIVE FRENCH POTTERY PLATES BY ANDRE METTHEY

EARLY 20TH CENTURY, IMPRESSED AM MONOGRAM AND CROSS MARKS

Each decorated in polychrome enamels with kaleidoscope foliate decoration within gilt rims 8¾ in. (22.5 cm.) diameter (5)

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

André Metthey's early work as a potter was inspired by Japanese and Korean wares, before he began to use flambé glazes in 1900, first exhibiting work in 1901. Soon afterwards, he settled near Paris where he built a kiln and prepared his own clay and glazes. Moving away from Japonism and Art Nouveau, Metthey turned to Persian wares for inspiration and also collaborated with Fauve painters including Redon, Rouault, Matisse, Bonnard, Vlaminck, and Derain. Many of these collaborative works were presented at the Salon d'Automne of 1907.

256

A FRENCH POTTERY BOWL BY ANDRE METTHEY

EARLY 20TH CENTURY, IMPRESSED AM MONOGRAM AND CROSS MARK

Decorated in polychrome enamels with a goldground central star medallion reserved with a pair of leaping deer within blue and green foliate borders, within gilt rims 11% in. (29.5 cm.) diameter

£800-1,200 US\$1,200-1,700 €930-1,400

PROVENANCE:

A.A. Hébrard, Paris, according to paper label applied to the base.



257 A FRENCH STONEWARE VASE BY PIERRE-ADRIEN DALPAYRAT

CIRCA 1895, BLACK SCRIPT DALPAYRAT MARK TO BASE

Applied with a roaring mythical creature and a flowering branch and decorated with red, blue, and green glazes 14¼ in. (36.2 cm.) high

£1.000-2.000 US\$1,400-2,800 €1.200-2.300

Pierre-Adrien Dalpayrat (1844-1910) worked predominantly in stoneware and occasionally in earthenware and porcelain, onto which he applied innovative coloured ceramic glazes. The elevation of stoneware to an art medium in France followed the exhibition of traditional Japanese wares in Paris in 1878. This resulted in a looser style for ceramics emerging, with an interest in organic forms, rich surface patination, and abstracted decoration.





257

258

A LARGE FRENCH STONEWARE JARDINIERE BY ERNEST CHAPLET AND EDOUARD DAMMOUSE CIRCA 1885, INCISED AND GILT SIGNATURE 'EDOUARD. DAM'

Decorated by Edouard Alexandre Dammouse, moulded and incised with a continuous scene of birds perched in branches, flowers and foliage outlined in gilding, glazed in tones of green, blue and browns

17 in. (43.4 cm.) high

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

PROVENANCE:

Sotheby's, Billingshurst, 1990, lot number unrecorded.

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 212-213.

Ernest Chaplet (1835–1909) was a French designer, sculptor and ceramist and an important figure in the French art pottery movement. After more than 30 years working for large ceramics manufacturers, including Sèvres, he opened an atelier where, assisted by Albert-Louis Dammouse (1848-1926) and funded by Haviland & Company, he created simple stoneware forms ornamented with Japanese-inspired designs. The Dammouse brothers specialised in decoration inspired by nature. A pair of vases by Edouard-Alexandre Dammouse (1850-1903) decorated in a similar manner to the present lot, is in the Metropolitan Museum of Art, New York, museum no. 23.31.12, .13.



A GROUP OF FOUR PILKINGTON ROYAL LANCASTRIAN LUSTRE VASES

CIRCA 1905-13, VARIOUS IMPRESSED FACTORY MARKS, DATE CYPHERS AND SHAPE NOS. 3032 AND 2503, PAINTED JR MONOGRAM TO EACH

Decorated by Richard Joyce, each painted in silver and gold lustres with fish swimming through seaweed against coloured grounds (4)

Green-ground baluster vase: 91/2 in. (24.2 cm.) high

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 216 & 224 (part).

260

TWO PILKINGTON ROYAL LANCASTRIAN VASES

EARLY 20TH CENTURY, THE FIRST WITH STENCILLED FACTORY MARK AND IMPRESSED P, THE SECOND WITH IMPRESSED FACTORY MARK, DATE CYPHER FOR 1905 AND SHAPE NO. 2190A

The first of octagonal form, the twin loop handles with moulded grape vine terminals, covered in running turquoise, celadon and green glazes, the second of ovoid form, covered in running celadon, blue and iron-red glazes The octagonal vase: 181/2 in. (47 cm.) high (2)

The ovoid vase: 151/8 in. (38.4 cm.) high

£800-1,200 US\$1,200-1,700 €930-1,400







262

A GROUP OF THREE DOULTON LAMBETH AND ROYAL DOULTON ART NOUVEAU STONEWARE VASES

LATE 19TH/EARLY 20TH CENTURY, VARIOUS IMPRESSED FACTORY MARKS, INCISED M.V.M MONOGRAMS TO TWO AND BN MONOGRAM TO THE THIRD, VARIOUS INCISED NUMERALS

Comprising: a Doulton Lambeth vase by *Mark V. Marshall*, with a fish and foliage to the neck, the body with running pink and grey glazes against a green ground, a Royal Doulton yellow-ground vase by *Mark V. Marshall*, with incised and relief decoration of scrolling berried foliage, and a Doulton Lambeth knopped vase, decorated with a peacock and foliage in high relief against a foliate-moulded blue ground

The fish vase: 11¼ in. (28.6 cm.) high

The yellow-ground vase: 10½ in. (26.8 cm.) high The peacock vase: 20½ in. (52.2 cm.) high

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 191, 198, 200, 201 (part).



261

A DOULTON LAMBETH STONEWARE VASE BY MARK V. MARSHALL

CIRCA 1885, IMPRESSED FACTORY MARKS AND INCISED MVM MONOGRAM

Modelled with three fish and lily pads in swirling waters, with green, white, blue and brown glazes 18% in. (46.2 cm.) high

£800-1,200 US\$1,200-1,700 €930-1,400

PROVENANCE:

Acquired from Michael Whiteway, 1993.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 201. C. Gere and Michael Whiteway, *19th-Century Design from Pugin to Mackintosh*, London, 1993, p. 203, pl. 258.

See C. Gere and M. Whiteway, 19th-Century Design from Pugin to Mackintosh, London, 1993, p. 203, where the authors suggest that the vase was modelled in imitation of contemporary Japanese pottery and relates to a baluster pot made in about 1870 at the Miyagawa Kozan workshop in Yokohama (with similar raised and glazed decoration), bought for the South Kensington Museum in 1879.



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(3)

A DOULTON LAMBETH STONEWARE CONSERVATORY SEAT CIRCA 1880-90, IMPRESSED FACTORY MARKS

Modelled as a brightly coloured crouching fabulous beast, the circular top pierced with a scroll shape 20% in. (51.5 cm.) high

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

PROVENANCE:

Peter Rose recorded that this sculpture was acquired via Richard Dennis (Anonymous sale) Philips, London, 3 October 1986, lot 374.

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 191, 204.



■264

A MAHOGANY AND MOTHER-OF-PEARL AND MARQUETRY INLAID CABINET BY SHAPLAND & PETTER, EARLY 20TH CENTURY

The angled cornice above an arched recess with fitted bevelled mirror and glazed cupboard door, flanked by conforming doors with removeable shelves covered with diamond patterned green silk, on motif inlaid base and cabriole feet, the locks stamped S & P/H, stamped with registration number on the reverse 'R2034/123' and inscribed in white chalk 'LAWSON.

72¼ in. (183.5 cm.) high; 45¾ in. (116 cm.) wide; 19¾ in. (50 cm.) deep

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

LITERATURE: B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 217.





A GROUP OF SIX FRENCH STUDIO POTTERY VESSELS EARLY 20TH CENTURY, VARIOUS IMPRESSED AND INCISED

FACTORY MARKS AND NUMERALS

Each covered in running glazes, comprising: An Auguste Delaherche vase and shallow bowl, an André Metthey cream-glazed bottle vase, a Paul Jeanneney small waisted vase with brown glazes and two vases each with a moulded foot, trellis-pattern upper rim and blue and red glazes The Delaherche vase: 6% in. (17.2 cm.) high (6)

£2,000-3,000

US\$2,800-4,100 €2,400-3,500

LITERATURE:

M. Haslam, 'The Pursuit of Imperfection: The appreciation of Japanese teaceremony ceramics and the beginning of the Studio-Pottery movement in Britain', *The Journal of the Decorative Arts Society 1850 - the Present*, 2004, vol. 28, p. 159, fig. 9 (the Paul Jeanneney vase).

266

A FRENCH STONEWARE VASE BY EMILE DECOEUR 1920S, INCISED MARK DECOEUR

With a milky celadon glaze and brown line to upper rim and foot 10% in. (27.5 cm.) high

£700-1,000 US\$970-1,400 €820-1,200



A GROUP OF SEVEN FRENCH STONEWARE VASES BY PIERRE-ADRIEN DALPAYRAT

CIRCA 1900, VARIOUS INCISED AND PAINTED MARKS

With various mottled glazes, three with white-metal mounts with marked with French *poinçons* The tallest example: 11½ in. (31.8 cm.) high (7)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

A Dalpayrat vase of identical form to the 'pilgrim bottle' offered here, but with less complex red glaze, was included in H. Blairman & Son Ltd., *Furniture and Works of Art*, London, 2021, no. 16. Blairman's discuss the rarity of the unusually large proportions of their vase, which is comparable with the size of the vase offered here, they also describe their vase as after the design by Alphonse Voisin Delacroix. Another, smaller, iteration is in the collection of The Victoria & Albert Museum, London (497-1896).



Detail of reverse of flask.



THREE THEODORE DECK FAIENCE CHARGERS SECOND HALF 19TH CENTURY, IMPRESSED

TH.DECK. AND PORTRAIT ROUNDEL MARKS, THE FIRST SIGNED 'ERNEST CARRIERE', ONE WITH BROWN SCRIPT 16 AND E.C. MONOGRAM

The first painted by *Ernest Carrière*, with a kingfisher in flight, the second with two birds perched in prunus branches against a green ground and the third painted with sunflowers against a celadon ground 11% in. (29.8 cm.) diameter (3)

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

268

A THEODORE DECK FAIENCE CHARGER

CIRCA 1867, BLUE IMPRESSED TH.DECK/1867. MARK TO REVERSE, BLACK SCRIPT SIGNATURE TO FRONT

Painted by *Marie-Caroline-Eléonore Escallier-Légérot*, signed, in Japanese style with two exotic birds perched on flowering branches above magnolia and cherry branches 24 in. (61 cm.) diameter

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

EXHIBITED:

Philadelphia, Museum of Art, 'The Second Empire, 1852-1870: Art in France under Napoleon III', 1 October-26 November 1978; this exhibition later travelled to Detroit, Institute of Arts, 15 January-18 March 1979; and Paris, Grand Palais, 24 April-2 July 1979.

A dish painted with a very similar bird subject, also signed by E. Escallier and dated 1867, is in the Victoria and Albert Museum, London, museum no. 703-1869. Escallier, a French painter and ceramicist mainly specialised in flowers, fruit and birds. She studied in Dijon with the painter and ceramicist Jules-Claude Ziegler (1804-1856) and made her debut at the Salon in 1857.

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A PAIR OF THEODORE DECK FAIENCE VASES AND A JARDINIERE

CIRCA 1870-80, THE VASES WITH TRACES OF BLACK MARK TO FOOTRIM, THE JARDINIERE WITH RED IMPRESSED TH.DECK/1870 MARK

The vases painted with flowers, including thistles and roses, on a white ground, the bases mounted with a gilt-metal ring on later *faux* bronze moulded stands, the jardinière painted with irises, wisteria, birds and insects The vases: 12¼ in. (31 cm.) high overall The jardinière: 8½ in. (20.7 cm.) high overall

£1,200-1,800 US\$1,700-2,500 €1,400-2,100 (3)



■271

AN AMERICAN PATINATED BRONZE FLOOR LAMP BY TIFFANY STUDIOS, CIRCA 1905

The base stamped 'TIFFANY STUDIOS/NEW YORK/423H', with associated iridescent Favrile glass shade with etched number 'S3789', fitted for electricity

57 in. (145 cm.) high; 14¾ in. (37.5 cm.) wide, 16½ in. (42 cm.) deep

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 217.

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.



■272

A MAHOGANY AND FRUITWOOD MARQUETRY WARDRODE

BY SHAPLAND & PETER, EARLY 20TH CENTURY

The angled and moulded cornice above a panelled door with Jacobean style marquetry and wrought copper hinges, enclosing fitments, flanked by conforming sides, the base with embossed spade shaped motifs on pierced brackets and shaped block feet, stamped on the reverse with registration number '371/33' and 707 1F'

81 in. (206 cm.) high; 59 in. (150 cm.) wide; 21 in. (53.5 cm.) deep

£1,200-1,800 US\$1,700-2,500 €1,400-2,100

LITERATURE:

D. Bennett, *Shapland & Peter Ltd. of Barnstable., Arts & Crafts Furniture*, Museum of Barnstable North Devon, 2005, p. 112, pl. 6.26 (alternate version illustrated).

■273

TWO VICTORIAN CYLINDRICAL POT CUPBOARDS ONE BY HOLLAND & SONS, SECOND HALF 19TH CENTURY

One walnut, the other mahogany; both with circular white marble tops above a door enclosing two shelves on a plinth base, one stamped on door 'HOLLAND & SONS' Walnut: 29 in. (74 cm.) high; 15½ in. (39 cm.) wide; Mahogany: 28 in. (71 cm.) high; 15½ in. (39 cm.) wide (2)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500





AN ARTS AND CRAFTS PATINATED BRONZE BONBONNIERE

DESIGNED BY SIR WILLIAM ERNEST REYNOLDS-STEPHENS (1862 -1943)

Inset with abalone shell plaques, signed with initial 'W. R-S' 4¾ in. (12 cm.) high; 12¾ in. (32.5 cm.) wide; 5 in. (12.5 cm.) deep

£800-1,200 US\$1,200-1,700 €930-1,400

PROVENANCE:

Acquired from Adrian Tilbrook, 1979.

LITERATURE:

M. Hamnett, 'The Albert Dawson Collection: a Handley-Read Legacy', *The Journal of the Decorative Arts Society 1850 - the Present*, 2016, vol. 40, p. 100, fig. 5.

A silver variant of this bonboniere design by William Reynolds-Stephens was illustrated A.L. Baldry, 'The Work of W. Reynolds-Stephens' *The Studio*, July 1899, vol. 17, p. 75.

275

AN ART NOUVEAU ORMOLU-MOUNTED SEVRES PORCELAIN VASE

CIRCA 1901, GREEN PRINTED TRIANGLE FACTORY MARK ENCLOSING 1901, VARIOUS INCISED LETTERS AND NUMERALS, ENAMEL SCRIPT SIGNATURE

Painted by *Juliette Vesque*, signed, with sinuous plants with yellow flowers outlined in gilding, the ormolu pierced base with flowering plants between foliate scrolls, apparently conceived as a table lamp, the base pierced with two holes for electricity 13¼ in. (33.6 cm.) high

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

PROVENANCE: Acquired from Morley and Cargin, 1989.

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 218.

This vase is an example of the artist Juliette Vesque 's (1881-1962) early work at the Sèvres manufactory, where she worked, together with her sister Marthe, from *c*. 1901 to 1925, specialising in botanical subjects. The sisters were both artists, well-known for documenting Parisian circus life in their paintings and sketches. They left Sèvres when its style became too modern for their taste and subsquently worked at the Muséum national d'Histoire naturelle, depicting natural history specimens.



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.

Robert Anning Bell, R.A. (1863-1933)

Robert Anning Bell was an artist particularly admired by Peter & Albert. Much of the South Bedroom was given over to his work in tempera and plaster relief, and many items were lent to the *Last Romantics* exhibition at the Barbican in 1989. Perhaps their interest lay in the ease with which the artist moved between the fine and decorative arts. Anning Bell studied at the Royal Academy Schools and then in Paris. He then shared a studio with the sculptor George Frampton, and thereafter spent a period studying in Italy. During the 1890s he became deeply involved with the Arts and Crafts and became well known as an illustrator. This fusion of influences led him to develop, with Frampton, a line in plaster reliefs, hand-coloured in imitation of Della Robbia plaques. Appointed to teach painting and drawing at the School of Architecture, University College, Liverpool he became associated with Harold Rathbone's Della Robbia Pottery at Birkenhead, supplying designs for reliefs. Although he painted in oil and tempera, his preferred medium was watercolour. Amongst prominent designs for stained glass and mosaic were the entrance to Westminster Cathedral and the Central Lobby of the Houses of Parliament. His work was well known abroad: he exhibited in Paris, Brussels and Turin, and acquired medals in Vienna, Milan and Barcelona. He was elected RA in 1922, and was Professor Design at the Royal College of Art (1918-1924). A memorial exhibition was held at the Fine Art Society in March 1934 following his death the previous November.



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ROBERT ANNING BELL, R.A. (1863-1933)

The arrow

signed and dated 'Robert. Anning Bell. 09' (lower right) pencil and watercolour on paper laid on board 27 x 29½ in. (68.5 x 75 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

J.W.R. Brocklebank, by 1909.

with The Fine Art Society, London, March 1973, where purchased for the present collection.

EXHIBITED:

London, Royal Society of Painters in Watercolour, *Summer exhibition*, 1909, no. 76.

London, Barbican Art Gallery, *The Last Romantics: The Romantic Tradition in British Art, Burne-Jones to Stanley Spencer*, 9 February - 9 April 1989, no. 242.

LITERATURE:

T. Martin Wood, 'Mr Anning Bell's Work as a Painter', Studio, 49, p. 254.

John Christian noted that this painting 'demonstrates Bell's tendency to take an abstract idea – shooting an arrow, listening to music, winding wool – and use it as the basis for a picturesque composition. This is perhaps his most original characteristic as an artist'. (*The Last Romantics*, London, 1989, p. 156). T. Martin Wood, an earlier commentator, noted that the picture is 'of great interest, because it is so expressive of Mr Bell's later mood, that of a romanticist trying to be classic ... The romanticists at the beginning of the nineteenth century waged war upon the classics: we are as romantic as ever, but we regard the classic itself romantically'. (*Studio*, 49, p. 245.)



277 ROBERT ANNING BELL, R.A. (1863-1933)

Spring Revel: A sketch signed and dated 'R.A. Bell 1917' (lower left) tempera on canvas 13 x 17 in. (33 x 43.2 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

with Abbott & Holder, London, March 1988, where purchased for the present collection.

EXHIBITED: London, The Fine Art Society, *Memorial Exhibition*, 1934, no. 75.

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 217.

A sketch for a picture, *Spring Revel*, exhibited at the Royal Watercolour Society, 1917. There is a painting with the same title (30 x 72½ in.) in the Lady Lever Art Gallery, Port Sunlight (LL3150).



278 ROBERT ANNING BELL, R.A. (1863-1933)

The Marriage at Cana

signed and dated 'R. An. Bell/ 1911' (lower right) and further signed and inscribed '[T]he Marriage/ at Cana./ R. An. Bell' (on a label on the reverse of the frame) termpera on silk wrapped around a panel

15½ x 11 in. (39.4 x 28 cm.) £7,000-10,000

US\$9,700-14,000 €8,200-12,000

PROVENANCE:

with Abbott & Holder, London, October 1975, where purchased for the present collection.

EXHIBITED:

London, Christie's, *New English Art Club Centenary Exhibition*, 27 August - 17 September 1986, no. 56.

London, Barbican Art Gallery, *The Last Romantics: The Romantic Tradition in British Art, Burne-Jones to Stanley Spencer*, 9 February - 9 April 1989, no. 245.

LITERATURE:

A. Meynell, Mary the Mother of Jesus, London, 1912, illustrated facing p. 100.

This is one of the illustrations that Bell made for Alice Meynell's *Mary, the Mother of Jesus*, 1912. It can be compared with Bell's Diploma work *The Women going to the Sepulchre*, dated 1912, which shares a similar colour scheme. The influence of Masaccio and Florentine frescoes is apparent.



ROBERT ANNING BELL, R.A. (1863-1933)

Learning to Walk

signed 'R. An. B' (lower right) tempera on canvas laid down on board 17% x 22% in. (45.6 x 57.5 cm.)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

PROVENANCE:

with The Fine Art Society, London. Anonymous sale; Sotheby's, Belgravia, 26 August 1980, lot 948.

EXHIBITED:

London, The Fine Art Society, *Memorial Exhibition*, March 1934, no. 43. London, Barbican Art Gallery, *The Last Romantics: The Romantic Tradition in British Art, Burne-Jones to Stanley Spencer*, 9 February - 9 April 1989, no. 244.





ROBERT ANNING BELL, R.A. (1863-1933)

Two reliefs: Charity; and Mother and Children

the first, signed with initials, numbered and dated 'R A B/Oct 01/No. 6/ coloured 1907' (upper right); the second, signed, numbered and dated 'R. AN BELL/1906/No. 2' (upper left) plaster relief, coloured and gilt Charity: 19½ x 11¼ in. (49.5 x 28.6 cm.) Mother and Children: 16 x 12½ (40.7 x 31.8 cm.) each framed

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

Charity: The Bowser family, Argatty, Stirlingshire. with The Fine Art Society, London, March 1985, where purchased for the present collection.

Mother and Children: with The Fine Art Society, London, April 1982, where purchased for the present collection.

EXHIBITED:

Charity: London, Barbican Art Gallery, *The Last Romantics: The Romantic Tradition in British Art, Burne-Jones to Stanley Spencer*, 9 February - 9 April 1989, no. 247.

LITERATURE:

P. Rose, 'The Coloured Relief Decoration of Robert Anning Bell', *The Journal of the Decorative Arts Society 1850 - the Present*, no. 14, London, 1990, pp. 22-23. P. Rose, "The Honour of Old England" The English Contribution to the Turin International Exhibition of Modern Decorative Arts 1902', *The Journal of the Decorative Arts Society 1850 - the Present*, no. 20, London, 1996, p. 51, fig. 12 (*Charity*).

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 226 (*Mother and Children*).

A cast of *Charity* was shown in Anning Bell's exhibition at The Fine Art Society in 1907 (no. 39). As Bell wrote in the catalogue for the show 'the reliefs can be repeated, the issue being limited to fifteen examples of each subject, worked upon, coloured and numbered by the Artist'. The present example, numbered 6, was made in 1901 but not coloured until 1907. Where more than one cast of a relief is known, it appears the colour schemes often varied dramatically.

(2)





ROBERT ANNING BELL, R.A. (1863-1933)

Flora; and Harvest

the first, signed and dated 'R. AN. BELL/DEC. 98' (lower right); the second, signed, inscribed and dated 'Harvest/R A BELL/90' (lower left) plaster relief, coloured and gilt Flora: 23½ x 13 in. (59.7 x 33 cm.) Harvest: 23 x 13% in. (58.4 x 34 cm.) each framed

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

LITERATURE:

Harvest: P. Rose, 'The Coloured Relief Decoration of Robert Anning Bell', *The Journal of the Decorative Arts Society 1850 - the Present*, no. 14, London, 1990, pp. 17-19, illustrated fig. 2. B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 214.

A version of *Harvest* was illustrated in second issue of *The Studio* magazine, May 1893, as the frontispiece to the lead article by Walter Crane on gesso work.

(2)



ROBERT ANNING BELL, R.A. (1863-1933)

Four reliefs: A Mermaid; The Fortune Teller; and The Ball of Wool (two linked designs)

the first, signed and dated 'R.A. Bell 1900' (upper left); the second, signed and dated 'R. A. BELL/ MARCH/1904' (upper right); the fourth, signed and dated 'R. AN. B. 95' (upper right)

plaster relief, coloured and gilt A Mermaid: 15 x 12% in. (38.1 x 31.4 cm.) The Fortune Teller: 17¼ x 17% in. (43.8 x 44.2 cm.) The Ball of Wool: 6¾ x 14 in. (17.1 x 35.5 cm.) each framed

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

EXHIBITED:

A Mermaid: London, Matthieson Gallery, and Birmingham, City Museums and Art Gallery, *Pre-Raphaelite Sculpture*, 1991-2, no. 1.

London, Christie's, *Daughters of Delight*, 8 - 16 March 2005, no. 12. The Fortune Teller: London, Barbican Art Gallery, *The Last Romantics: The Romantic Tradition in British Art, Burne-Jones to Stanley Spencer*, 9 February - 9 April 1989, no. 248.

The Ball of Wool: London, Barbican Art Gallery, *The Last Romantics: The Romantic Tradition in British Art, Burne-Jones to Stanley Spencer*, 9 February - 9 April 1989, no. 246.

LITERATURE:

P. Rose, 'The Coloured Relief Decoration of Robert Anning Bell', *The Journal of the Decorative Arts Society 1850 - the Present*, no. 14, London, 1990, pp. 19-23, illustrated fig. 6, 7, 11 & 13.

C. Gere and M. Whiteway, *Nineteenth Century Design: From Pugin to Mackintosh*, London, 1.993, p. 233, pl. 295.



(4)



These four designs and lots 280 and 281 are examples of the coloured reliefs that Anning Bell developed in the late 1880s in collaboration with the sculptor George Frampton. Bell's reliefs were frequently featured in the *Studio* magazine in the 1890s, and a group was included in his one man exhibition at the Fine Art Society in April - May 1907, including a cast of *The Fortune Teller* (no. 38).

A Mermaid is a version of one of a series of panels made for 'Les Bois des Moustiers', Verengeville, Normandy, a house designed by Edwin Lutyens for Guillaume Mallet (C. Gere & M. Whiteway, *Nineteenth-Century Design: From Pugin to Mackintosh*, London, 1993, p. 233, pl. 295, illustrated (model)). A banker and anglophile, Mallet commissioned the panels by way of giving names to the rooms of the house, having them fixed beside each door. Still in situ, they are dated 1899, and all show female figures gracefully disposed within frames. The *Studio* featured the scheme (XIX, 1900, pp. 264-7), reproducing the original of the *Mermaid*, which differs from the present version in having a purple background.

The two linked designs of *The Ball of Wool*, are a fine early example of Bell's plaster reliefs. In 1903 he exhibited *The Red Skein* at the Royal Watercolour Society, which may have been a watercolour version of the design.





283 ALEXANDER FISHER (1864-1936)

An enamelled pendant

decorated with a seated musician, signed 'Alex Fisher', within an oak frame gilt-bronze, enamel on copper 4×4 in. (10.2 x 10.2 cm.), the pendant $10\% \times 10\%$ (26.5 x 27.5 cm.), overall

£800-1,200 US\$1,200-1,700 €930-1,400

PROVENANCE:

Peter Rose records the provenance from a label, now either lost or obscured by the frame, 'Given by Alexander Fisher to R.A.B. [Robert Anning Bell] who presumably may have designed it, about 1900'.

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 224.

Alexander Fisher was a British artist, silversmith and enameller. His works were much admired in his own time and his bright enamels were much published, two related enamel panels are illustrated in A. Fisher, 'The Art of Enamelling on Metal', *The Studio*, vol. 23, July 1901, pp. 88-89.

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HENRY GEORGE HOLIDAY (1839-1927)

Venus Rising from the Sea

unsigned, in contemporary ebonised artist's frame enamel on copper 25 x 11¼ in. (64.5 x 28.5 cm.) 34¼ x 20½ in. (87 x 52 cm.), overall Executed circa 1899. with labels 'The Fine Arts Society Ltd.../May 1979/HENRY HOLIDAY 1839-1927/Venus Rising from the Sea/Literature.../Exhibited...' 'Gallery 1020/ CAT# 5007 Holiday, Henry/ B... & Venus/1020 MADISON AVENUE NEW YORK, NY, 10021...'; 'the 7 sentinel BROTHERS/ Stuart Pivar/6 West 67th St/NYC/for/Delaware Art Mus'; and with cutting from [The Paddington, Kensington] and Bayswater Chronicle, circa 1900 including details of the exhibition at 'Mr John Baillie's Gallery, Prince's Terrace' another work in enamels, a half life size work of the crucifixion in enamels on which Holiday collaborated 'with his niece, Miss M. Holiday, and Miss L. S. Wayne.'

£8,000-12,000 US\$12,000-17,000 €9,300-14,000

PROVENANCE:

Possibly commissioned by Mr. Wayne, father of the artist's pupil, Miss Lilian Wayne. purchased from The Fine Arts Society, London, 1979, no. 46.

EXHIBITED:

London, Arts & Crafts Exhibition Catalogue, 'Seventh Exhibition' 1903, no. 461b, 'Aphrodite' (£70), possibly this version. Delaware Art Museum, 'The Pre-Raphaelite Era: 1848-1914', 12 April-6 June 1976, section VI, no. 6-9.

LITERATURE:

The Fine Arts Society, *Morris & Company*, Exhibition Catalogue, London, 24 April-18 May 1979, p. 33. no. 46.

R & B. Elzea, *The Pre-Raphaelite Era: 1848-1914*, Exhibition Catalogue, Annville, PA, 1976, p. 137, no. 6-9.

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 226, 228.

A member of the 'Fifteen', a group formed under Lewis F. Day and which later partially amalgamated with the Art Worker's Guild, Henry Holiday is known primarily for his work in stained glass but his creative interests also included mosaics and enamels as well as drawing. He studied at Leigh's Academy and at the Royal Academy Schools and his figurative work is heavily influenced by the Pre-Raphaelites, as evidenced here. His most famous illustrations were produced for Lewis Carroll's The Hunting of the Snark. In 1890 he founded his own glassworks at Hampstead, producing stained glass windows and the influence of that work can be clearly seen here. The dark artist's frame sits in strong contrast with the translucent enamels, created in sections, echoing the leading of a window, light is reflected from the bright copper below giving the impression that the work glows as if lit from behind.

Holiday records in Reminiscences of My Life, that it was in 1899 that he began to experiment with enamels, ably assisted by his niece Winifred Holiday and his 'very clever pupil' Miss Lilian Wayne (London, 1912, p. 437). Holiday also records that Venus Rising from the Sea, was one of his initial concepts in enamel and was produced for Miss Wayne's father and it is possible that this is that very work, although we know that another version was produced by Holiday and retained for his own collection (V. Arwas, Art Nouveau, London, 2000, p. 170, Holiday's own variant/version in artist's mosaic frame illustrated). Holiday's enamels are also discussed at length in H. Murray, 'Enamelling in Relief: Mr. Henry Holiday's Interesting Invention', The Studio, May 1905, vol. 34, pp. 304-309, Holiday's own version of this subject is mentioned p. 306.









MORTIMER LUDDINGTON MENPES, R.B.A., R.P.E. (1860-1938)

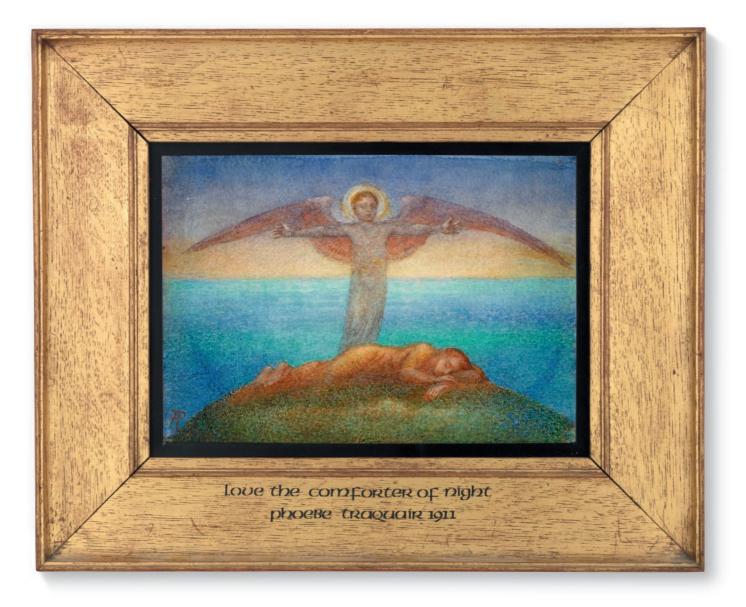
The Potter

signed 'Menpes' (lower left) and further signed, inscribed and dated 'The Potter, Mortimer Menpes/No. 49, July 13, 08. £4' (on the reverse) oil on paper laid down on board 4¼ x 3½ in. (10.2 x 7.8 cm.)

£4,000-6,000 US\$5,600-8,300 €4,700-7,000

PROVENANCE:

with Phillips & Harris, Church Street, Kensington, 1971, where purchased for the present collection.



PHOEBE ANNA TRAQUAIR (1852-1936)

Love, the Comforter of Night signed with initials and dated '1911' (lower left) pencil, watercolour and bodycolour on paper 7¼ x 10 in. (18.5 x 25.1 cm.)

£10,000-15,000 US\$14,000-21,000 €12,000-17,000

PROVENANCE:

Mrs Alec Fraser.

LITERATURE:

P. Rose, "It Must Be Done Now": The Arts and Crafts Exhibition at Burlington House', *The Decorative Arts Society 1850 to the Present*, 1993, vol. 17, p. 8, fig. 7 (probably this work illustrated).

Phoebe Traquair (née Moss) was an extraordinarily versatile artist, working across mural, illumination, calligraphy, embroidery, enamel and watercolour. Irish by birth, she studied at Dublin School of Art, before marrying and settling in 1872 in Edinburgh, where she became heavily involved in the Arts and Crafts movement. Peter Rose recorded in 'It Must Be Done Now: The Arts and Crafts Exhibition at Burlington House' (*Op. cit.*) that 'A close examination of a contemporary photo-graph of part of the Domus gallery shows a version of Phoebe Traquair's *Love the Comforter of Night*', with (probably) this work illustrated, fig. 7.

The De Morgan Bathroom



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TWO WILLIAM DE MORGAN RUBY LUSTRE DISHES

THE SMALLER DECORATED BY CHARLES PASSENGER, LATE 19TH CENTURY

The larger painted with a stylised dolphin, the smaller with two fish, both decorated to the reverse with concentric bands, the smaller fish-decorated example with decorator's monogram 'CP' The larger: 14 in. (35.5 cm.) diameter The smaller: 12 in. (30 cm.) diameter (2)

£2,000-4,000 US\$2,800-5,500 €2,400-4,600

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 148-149.

Several comparable dishes are illustrated in W. Gaunt and M.D.E. Clayton-Stamn, *William de Morgan*, London, 1971, most notable perhaps is pl. 100, p. 114, decorated with a 'giant fish surrounded by smaller fish', whilst illustrated in black and white it is described as painted in two tones of lustre, as the smaller dish is here, that example is dated *circa* 1888.





288 FIVE WILLIAM DE MORGAN FRAMED TILE PANELS

LATE 19TH CENTURY

Comprising three lustreware examples, the first depicting two mice, the second a peacock and the third two birds; a polychrome example depicting a dove sitting in a red-berried fruiting tree, and a blue-green example depicting a water bird, four within green-glazed tile boarders and gilt outerframes, the fifth with blue-glazed tile boarder in a walnut frame

The largest: 9% in. (23.8 cm.) high; 9% in. (23.8 cm.) wide including frame

(5)

£800-1,200 US\$1,200-1,700 €930-1,400

LITERATURE:

The 'white dove' tile, W. Gaunt and M.D.E. Clayton-Stamn, *William de Morgan*, London, 1971, p. 52, pl. 4. B. Coleman, *The Best of British Arts & Crafts*,

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 153 (part).

The white dove tile is dated by W. Gaunt and M.D.E. Clayton-Stamn (*loc. cit.*) as *circa* 1872 and described as 'the right-hand tile of a double tile picture'; they illustrate a version of the tile decorated with two mice which they also date as *circa* 1872 and record as painted by Dr. Reginald Thompson, although the illustrated example is described as with 'black outline with greyish blue shading' (p. 53, pl. 5).

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THREE WILLIAM DE MORGAN FRAMED TILE PANELS

LATE 19TH CENTURY, VARIOUS IMPRESSED FACTORY MARKS

Each decorated in Persian style, the first with three blue-ground tiles decorated with fan-shaped turquoise flowers, wood frame, the second with three tiles with the 'B.B.B.' carnation pattern in green and manganese within a green tile border, wood frame, the third with six tiles with the 'B.B.B.' carnation pattern in turquoise, green and manganese, within a foliate tile border, gilt wood frame

The three tile fan pattern panel: $28\frac{1}{2} \times 12\frac{1}{2}$ in. (73 x 31.5 cm.) including frame (3)

£3,000-5,000 US\$4,200-6,900 €3,500-5,800

For an illustration of the 'Fan' and 'B.B.B' flower pattern designs from William de Morgan's Chelsea pattern book, see W. Gaunt and M.D.E. Clayton-Stamn, *William de Morgan*, London, 1971, p. 51.





THREE WILLIAM DE MORGAN RUBY LUSTRE DISHES

THE TWO SMALLER DISHES DECORATED BY CHARLES PASSENGER, LATE 19TH CENTURY

The largest decorated with a pair of peacocks, the next with a central panel decorated with a pair of toucans before the rising sun and the smalest with a peacock confronted by a rearing serpent, all decorated to the reverse with concentric bands, the larger with impressed mark '20', the two smaller dishes monogrammed with decorator's initials 'C.P'

The largest: 14¼ in. (36 cm.) diameter The next: 12 in. (30 cm.) diameter The smallest: 9½ in. (24 cm.) diameter

£2,000-4,000 US\$2,800-5,500 €2,400-4,600

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 148 (part).

A closely related peacock dish decorated in 'ruby-red and pink lustre' decorated by Charles Passenger is illustrated W. Gaunt and M.D.E. Clayton-Stamn, *William de Morgan*, London, 1971, p. 119, pl. 110; a further dish is also illustrated from the collection of the City of Birmingham Museum with similarly broad outer border and overall character to the dish depicting two toucans p. 125, pl. 118, it is also described as decorated by Charles Passenger and dated as 'late Fulham period'.

(3)



THREE BURMANTOFTS FAIENCE VASES

LATE 19TH CENTURY, VARIOUS IMPRESSED FACTORY MARKS, BLACK PAINTED LK MONOGRAM TO EACH AND D59-108/(781), D.517/2503 AND D-98/(926)

Each decorated by Leonard King in Persian style, two of ovoid form, the larger example painted with a serpent and scrolling foliage and the smaller with stylised flowers, the third of bottle form, painted with four dragons and scrolling foliage

The serpent vase: 101/2 in. (26.8 cm.) high

£800-1,200 US\$1,200-1,700 €930-1,400

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(3)

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TWO WILLIAM DE MORGAN VASES

CIRCA 1885, ONE WITH BLACK PAINTED D.M. FULHAM MARK, F.P. MONOGRAM AND 24, THE OTHER WITH IMPRESSED FACTORY MARK

The first with twin yellow snake handles, decorated by Fred Passenger with bands of fish against blue, white and turquoise grounds, the second painted with Persian-style scrolling foliage against a green ground; together with a similarly decorated vase, possibly de Morgan, with scrolling foliage on a white ground, black painted monogram mark

The snake-handled vase: 11¼ in. (28 cm.) high The smaller vase: 7 in. (17.9 cm.) high

£1,200-1,800 US\$1,700-2,500 €1,400-2,100



(3)





TWO WILLIAM DE MORGAN FRAMED TILE PANELS

LATE 19TH CENTURY, VARIOUS IMPRESSED FACTORY MARKS

The first with three tiles depicting a galleon in full sail with archers fighting a bird in flight above within a double border of dark-blue tiles, gilt wood frame, the second with three green-glazed tiles each decorated with a sailing ship within a green tile border, wood frame

The large galleon panel: 11 x 27 in. (28 x 68.5 cm.), including frame

(2)

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

For the original drawing of the large galleon by William de Morgan, see M. Greenwood, *The Designs of William de Morgan*, Shepton Beauchamp, 1989, p. 168, pl. 435.



TWO WILLIAM DE MORGAN FRAMED TILE PANELS

LATE 19TH CENTURY, VARIOUS IMPRESSED **FACTORY MARKS**

Each painted with Persian-style flowers and foliage, one comprising six tiles in the 'Mongolian' pattern, the other with floral palmettes and foliage, each within a turquoise-glazed tile border and wood frame

The floral palmettes pattern panel: 241/2 x 25 in. (62.5 x 63 cm.) including frame (2)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

For an illustration of the 'Mongolian' pattern design from William de Morgan's Chelsea pattern book, see W. Gaunt and M.D.E. Clayton-Stamn, William de Morgan, London, 1971, p. 51.

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A GROUP OF ENGLISH ART POTTERY FLAMBE AND LUSTRE-DECORATED VASES

20TH CENTURY, VARIOUS IMPRESSED AND PRINTED FACTORY MARKS

Comprising: three Royal Doulton flambé vases, three Bernard Moore flambé vases and another, probably Bernard Moore, decorated in resist in lustrous glazes with a figure on a boat in stormy waters; together with a small flambé vase and stand, possibly Ruskin

The slender Royal Doulton vase: 11 in. (28 cm.) high (9)



272 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.





TWO WILLIAM DE MORGAN FRAMED TILE PANELS CIRCA 1890, IMPRESSED SANDS END FACTORY MARK TO ONE

Each comprising three square tiles, one painted with a parrot perched on a fruiting branch facing to the left, the other perched on a wall before a pomegranate tree, facing to the right, walnut frames Parrot: 19×634 in. $(48.5 \times 17 \text{ cm.})$ including frame Peacock: $191/4 \times 7$ in. $(48.2 \times 17.7 \text{ cm.})$ including frame

(2)

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 156.

A related 'picture panel composed of three six-inch tiles decorated with fantastic bird in polychrome' is illustrated W. Gaunt and M.D.E. Clayton-Stamn, *William de Morgan*, London, 1971, p. 101, pl. 83, where it is described as 'designed by William de Morgan and painted by B. and F. Sirocchi, Fulham period'.



296

A WILLIAM DE MORGAN FRAMED TILE PANEL

LATE 19TH CENTURY, IMPRESSED SANDS END FACTORY MARK

With six square tiles, decorated with blue and green fish swimming in a meandering stream with flowerheads and bordered by reeds, within a turquoise glazed tile border, wood frame 24 x 18 in (60 x 45 cm.) including frame

£1,200-1,800 US\$1,700-2,500 €1,400-2,100



298

A PAIR OF HOWSONS ART POTTERY FLAMBE VASES

1912, INSCRIBED HOWSONS MARK ABOVE 1912

Of tapering form with bulbous shoulder, covered in a deep red and lustrous brown mottled flambé glaze 12% in. (32.8 cm.) high

£500-800 US\$690-1,100 €590-930 (2)

A ROYAL DOULTON CHANG WARE VASE BY CHARLES NOKE AND HARRY NIXON CIRCA 1925-30, SCRIPT FACTORY MARKS,

CIRCA 1925-30, SCRIPT FACTORY MARKS, SIGNED NOKE, HN MONORGRAM

Modelled with a dragon encircling the shoulder and body, covered in brightly coloured running glazes 8 in. (20.4 cm.) high

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

PROVENANCE:

A gift from Cary Stevens, March 2000.

LITERATURE:

Eyles Desmond, *The Doulton Burslem Wares*, London, 1980 (illustrated front cover).

The thickly textured, brightly coloured crackle glazes seen on the present lot were developed by Charles J. Noke, Doulton's Art Director, as part of his experimentation into Chinese flambé glazes during the 1920s. Fired at very high temperatures, they were introduced commercially by Doulton in 1925 in response to popular demand for eastern style ceramics. They were applied primarily by Harry Nixon. The sculptural element of an applied model of a dragon, modelled by Noke, is a rare addition as most Chang ware vases tended to be produced in simple shapes with no additional decoration. The name Chang Ware was used by Doulton in reference to the possibly mythical Song potter, Chang the Elder. It bears little relationship to Song ceramics in appearance and none in technique but it is thought that Doulton employed the Chinese name as a marketing ploy. A Chang ware vase with applied handles is in the Victoria and Albert Museum, London, museum no. C.112-1981.

300

THREE WILLIAM DE MORGAN FRAMED TILE PANELS

LATE 19TH CENTURY, VARIOUS IMPRESSED FACTORY MARKS

The first with three tiles, decorated with a dragon climbing a flowering plant, the second with two tiles, with a dragon among plants with manganese flowers, the third with a single tile of a mythical bird, all within a turquoise-glazed tile border, wood frames Climbing dragon example: 31 x 15 in. (79 x 38 cm.) including frame (3)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500

LITERATURE:

B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 154 (part).

For the originial drawing by William de Morgan for the three tile vertical panel with the climbing dragon, see W. Gaunt and M.D.E. Clayton-Stamn, *William de Morgan*, London, 1971, p. 64, pl. 24. For the original panel design for the other dragon, see M. Greenwood, *The Designs of William de Morgan*, Shepton Beauchamp, 1989, p. 153, pl. 433.



299







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

The Whitefriars Bathroom



301

A COLLECTION OF JAMES POWELL & SONS WHITEFRIARS GLASS VESSELS EARLY 20TH CENTURY, ONE PIECE ENGRAVED GRAY-STAN

Designed by *Harry Powell*, comprising: two large goblets, one with a bell-shaped bowl with blue feathering, the other of Vaseline glass with ribbed stem, a third chalice-shaped 'tear' vase applied with pulled blue teardrop decoration; together with a Gray-Stan goblet with green footrim and trailed teardrop decoration Vaseline goblet: 10 in. (26 cm.) high (4)

£1,000-1,500 US\$1,400-2,100 €1,200-1,700

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 152.

For a reference to a similar chalice-shaped vase designed by Harry Powell and exhibited at the Manchester City Art Galleries in 1996 see L. Jackson, *Whitefriars Glass, The Art of James Powell & Sons,* Shepton Beauchamp, 1996, p. 107.





A COLLECTION OF JAMES POWELL & SONS WHITEFRIARS GLASS GOBLETS EARLY 20TH CENTURY

Designed by *Harry Powell* in Venetian-style, comprising: six with gold leaf foil inclusions to the knopped stem above a spreading circular base, a pair of liqueur glasses with gold leaf foil faceted stems, and two large goblets, the 'Beauvais' example with Roman-inspired chain decoration and spreading foot, the other with trailed decoration and hollow foot Goblet with conical bowl: 9 in. (23.5 cm.) high (10)

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 152.

For similar exhibited examples of 'Beauvais' goblets and further examples with gold inclusions in the knops see L. Jackson, *Whitefriars Glass The Art of James Powell & Sons*, Shepton Beauchamp, 1996, pp. 111-113.

303

A COLLECTION OF JAMES POWELL & SONS WHITEFRIARS 'HUGO VAN DER GOES' SEA-GREEN GLASS CIRCA 1880-1900

Some pieces designed by *Harry Powell*, comprising: two Venetian-style decanters and stoppers, two vases with blue 'serpent' trailed decoration to the lower body, another with turquoise teardrop trailed decoration, two vases with turquoise prunts, two bowls with turquoise threaded decoration, a green carafe, three goblets with trailed decoration and four plain goblets Decanter with baluster body: 13½ in. (34 cm.) high (4)

£1,500-2,500 US\$2,100-3,500 €1,800-2,900

LITERATURE:

B. Coleman, The Best of British Arts & Crafts, Atglen, PA, 2004, p. 152.

Harry Powell was inspired by 16th and 17th century German and Dutch Old Master paintings when designing some of his vessels. Within this lot, two of these can be identified as the 'serpent vases', also referred to as 'comet' vases, which Powell based on paintings he had seen at the Rijksmuseum in 1910. See L. Jackson, *Whitefriars Glass The Art of James Powell & Sons*, Shepton Beauchamp, 1996, pp. 111-112 for further discussion of this type.





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

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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

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 called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report (b) Our description or any lot in the catalogue, any contain 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, trapair and ware 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 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 ansure the two have own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser. (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAI

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 cision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the inter-national jewellevy 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 generalized to a provide the second provide the seco

(c) We do not obtain a germological report for every germstone sold in our auctions. Where we do get germological reports from internationally accepted germological laboratories, such reports will be described in the catalogue. Reports from American germological laboratories will describe any improvement or treatment to the germstone. Reports from European germological 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 inprovements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, estimates are based on the information in any genmological 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 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

2 RETURNING BIDDERS We may ato 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 Decontement on 4/4 (0/02 7820,006C). 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.

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 disclose the identity to very 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. 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 For to the auction. We will accept bids by telephone for loss 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 age that your telephone bids are governed by these Conditions of Sa

(b)Internet Bids on Christie's Live™

(b) memer bids on Christie Stree 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™ Jerms 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 In the currency of the sate both 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 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the lot number. The reserve cannot be more than the lot's low estimate

3 AUCTIONEER'S DISCRETION The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any lot;

(d) divide any lot or combine any two or more lots:

(e) reopen or continue the bidding even after the hammer has fallen; and (f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the **auctioneer** has accepted the successful but in you believe that the autometer 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 auctione. 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 bidde on later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom:

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at our bove 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 hids 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

7 CURRENCY CONVERTER The saleroom video screens (and Christies 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 invoice the uset card (see card) differ the outpine do not expect. only to the registered budget with made the successful bud, where we shall 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. 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 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. 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 refundir. what can I reclaim?" section of 'VAT Symbols and Explanation' for furth

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**. AVAT 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 **harmer 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 harmer 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 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 In certain countries, local laws entitle the artists or the artists estate to a royalty known as "artists" 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 ourse mere. The tractar price for the **lot** is

1.000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows: Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50.000.01 and 200.000

1% between 200,000.01 and 350,000 0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

(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 F(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 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 we wantant, subject to the terms below, that the tots in four 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.

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 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 ness, loss of opportunity or value, expected savings or interest, bus costs, damages, other damages or expenses.

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

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration (ii) drawings, autographs, letters or manuscripts, signed photographs,

music, atlases, maps or periodicals;

(iii) books not identified by title;
 (iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject

(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 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 E2h(iii) above Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(I) 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 s be read as references to both the **Heading** and the **Subheading** (e) above shall

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

(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 in 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: Loyds Bank Pic, City Office, PO Box 217, 72 Lombard Street, London EC3P 38T. Account number: 00172710, sort code: 30-00-02 Swift code: LOYD62LCTY. 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 way 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 issu before making the payment. Please note that for sales that permit online payment, certain

transactions will be ineligible for credit card payment (iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to condition (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 rom accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SWIY 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 buver.

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:

UK Lloyds bank base rate from time to time on time 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 any ransaction.

(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 (a) rou must concer purchase loss 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

(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

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 and 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

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 new converting and but in the country unit import it back. 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 configuration of the country is and meeting and the country and the country and the set of the set (a) To alone are responsible to getting adulte about the medium of 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 all gard on the hor doing so. 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 protected species of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain tortoiseshell, crocodile skin, minoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily contraining eiphant roory for example, mammath 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 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 Ψ 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.

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 (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 thip parceraph. is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE^{III}, 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 to knowledge in the top of the service services. or breakdown in these services.

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

connection with the purchase or any **iot**. (e) If, in spitor 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

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 saller under any libelih believe that the sale places us or the saller 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, 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 Christie's LIVE* instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

3 COPTRICHI 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

bt 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

(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 F2 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 sel 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: • 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 $lpha$	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.
	\star and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

 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:

a) have registered to bid with an address outside of the UK; and

b) 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.

 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) or by 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 **b**d thad been sold with a 1 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 reinvoicing 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'.

0

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

Δ

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

٠

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

Δ 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 Δ 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 'o 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 $^{\circ}$.

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.

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the authenticity warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is 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 authenticity warranty shall not be available with respect to **lots** described using this term.

FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the **lot**.

POST 1950 FURNITURE

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

DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist. QUALIFIED HEADINGS

"Cast from a model by...": in Christie's qualified opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter. "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 gualified 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.

"Bearing the signature..."/"Bearing the date..."/ "Bearing the Inscription..."/"Bearing the stamp...": in Christie's qualified opinion the signature/date/ inscription/stamp is not by the artist or manufacturer.

FOR SILVER AND GOLD BOXES QUALIFIED HEADINGS

A GEORGE II SILVER CUP AND COVER mark of Paul de Lamerie, London, 1735

In Christie's qualified opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems. A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's qualified opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's qualified opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in Christie's opinion, made in that factory, place or region (e.g. "A Worcester plate")

"A Meissen cup and saucer": in Christie's opinion both were made at the factory named and match.

"A Meissen cup and a saucer": in Christie's opinion both pieces were made at the factory named but do not necessarily match.

"Painted by ... ": in Christie's opinion can properly be attributed to that decorator on stylistic grounds.

QUALIFIED HEADINGS

"A plate in the Worcester style": in Christie's qualified opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-style plate": in Christie's qualified opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Pratt-ware plate": in Christie's qualified opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"Modelled by ... ": in Christie's qualified opinion made from the original master mould made by the modeller and under his supervision.

"After the model by...": in Christie's qualified opinion made from the original master mould made by that modeller but from a later mould based on the original.

"A composite Herend porcelain table-service": in Christie's qualified opinion the service has been put together, possibly at different times, with pieces from different factories and periods

"A Baccarat cut-glass part table-service": in Christie's qualified opinion the service may be missing some pieces it was originally intended to have.

CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. Please see section A8 of the Conditions of Sale for further information on the sale of clocks.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"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 gualified 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 **gualified** 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.

ELECTRICAL GOODS

All electrical goods offered in this catalogue must be reconditioned prior to use, regardless of whether the lot is shown lit or in working condition in this catalogue. We strongly advise that any re-conditioning is undertaken by an appropriately **qualified** electrician.

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.

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.

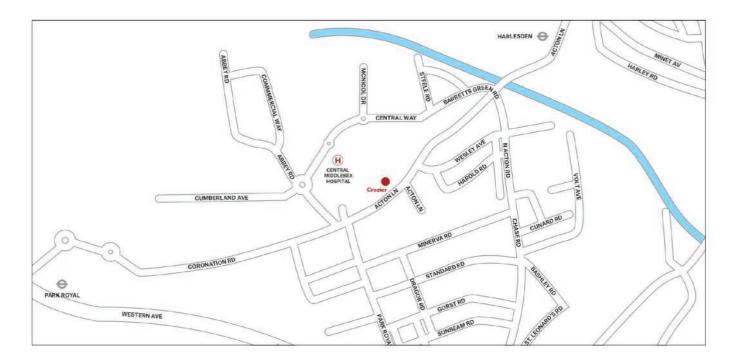


COLLECTION AND CONTACT DETAILS Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060 Email: cscollectionsuk@christies.com

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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.



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Private individuals:

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- 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

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THURSDAY 30 SEPTEMBER 2021

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

CODE NAME: AESTHETIC

SALE NUMBER: 20038

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.

That is a set of the solution of the soluti

3. I agree to be bound by the Conditions of Sale printed in the catalogue.

4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.

5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

Auction Results: +44 (0)20 7839 9060

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CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

	20038
Client Number (if applicable)	Sale Number
Billing Name (please print)	
Address	
	Postcode
Daytime Telephone	Evening Telephone

E-mai

Fax (Important)

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

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

Signature

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

Name of Bank(s)					
Address of Bank(s)					
Account Number(s)					
Name of Account Officer(s)					
Bank Telephone Numbe	er				
PLEASE PRINT CLE					
Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)		

(in numerical order)	(excluding buyer's premium	1)	(in numerical order)	(excluding buyer's premium)
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If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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