



The Collection of
Sir Nicholas Goodison

*British Art: Innovation
and Craftsmanship*

LONDON, 25 MAY 2022

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Opposite : Lot 40 (detail)





The Collection of Sir Nicholas Goodison

British Art: Innovation and Craftsmanship

AUCTION

Wednesday 25 May 2022 at 10.30 am

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

VIEWING

Thursday	19 May	9:00am-5:00pm
Friday	20 May	9:00am-5:00pm
Saturday	21 May	12:00pm-5:00pm
Sunday	22 May	12:00pm-5:00pm
Monday	23 May	9:00am-5:00pm
Tuesday	24 May	9:00am-8:00pm

AUCTIONEERS

James Hastie, Nick Orchard, Sarah Reynolds, Clementine Sinclair

AUCTION CODE AND NUMBER

In sending absentee bids or
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GOODISON-21043

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Artwork: Kate Malone.

Back Cover:
The Drawing Room including Lot 7
Artwork: Barbara Hepworth © Bowness.

Opposite : Lots 13, 16, 18, 65, 69

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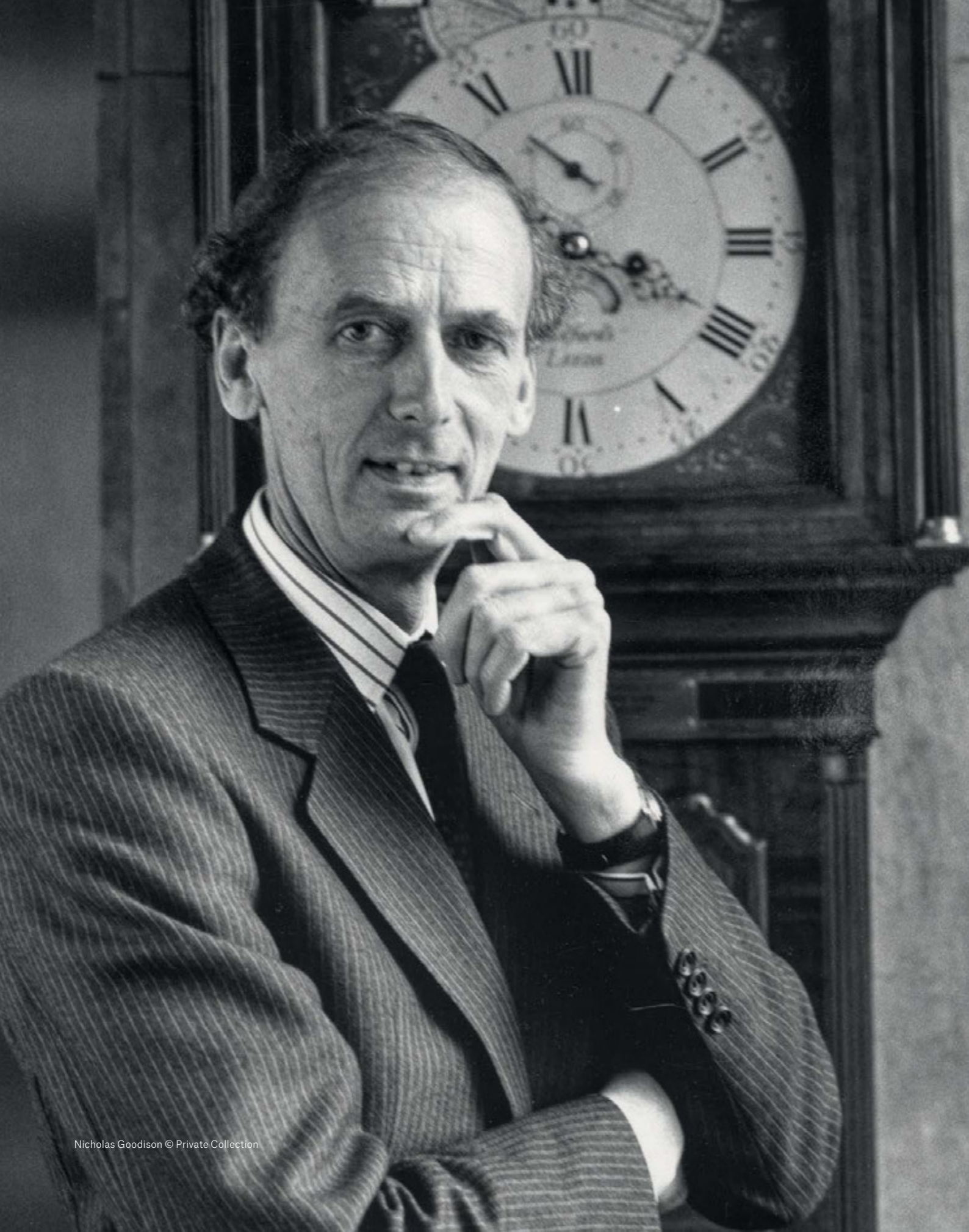
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Photography: Julio Leinritz Jr.

Opposite: Lot 104 (detail)





INNOVATION AND CRAFTSMANSHIP

To follow the different threads and strands of Nicholas Goodison's enthusiasms and interests through his collection and think what, in addition to his eye and quick intelligence, unites them all is a fascinating exercise. His collecting journey from the early 1960s, beginning with the acquisition of the two longcase clocks by Ellicott and Greenhill, betrays a keen interest in how things work. His early fascination in clocks was encouraged by visits to the celebrated clock collector, Ernest Prestige, who was rather bad-tempered and very deaf and insisted on his share certificates being delivered by hand as he did not trust the post. Nicholas, who in the late 1950s had just started at H.E. Goodison, the family firm, duly delivered them and when he expressed an interest in the clocks Prestige's hearing miraculously improved! Nicholas went on to acquire the Greenhill clock from the sale of his brother Sir John Prestige's collection at Sotheby's in 1963 and a stick barometer by George Adams from the sale of Ernest (S.E.) Prestige's collection in 1968.

Clocks led to barometers and the publication of his barometer book in 1968, showing again a fascination with man's creative ingenuity and unceasing quest for innovation and how these new ideas were then communicated by inventive makers throughout the whole span of the 18th century – from John Patrick at the start through Charles Orme and George Adams to John Russell in the early 19th century.

The barometers led directly to Matthew Boulton and Nicholas's abiding interest in the great figures of the Enlightenment. It was through his research into John Whitehurst of Derby, the maker of both barometers and clocks and the craftsman who was responsible for the movements of Boulton's most splendid clocks, that he discovered all the (uncatalogued) Boulton papers in the Birmingham Assay Office. A fellow member of the Lunar Society with Whitehurst, Boulton was another innovator and pioneer. He not only developed the manufacture of British works in gilt-bronze to rival French production, but also understood new ways of promoting his wares – brilliantly transforming channels of dissemination and distribution in much the same way as his friend James Christie was revolutionising the auction world.

From the Enlightenment of the late 18th century back to the Medieval world represented by Nicholas's collection of 15th-century Nottingham alabasters seems a long way, but it perhaps reflects another aspect of his interest in man's search for ways to communicate. In these immensely rare panels, some retaining their original polychrome decoration, medieval sculptors used their artistic skill and craftsmanship to tell the stories of the New Testament in the most compelling and direct way they knew.

For Nicholas, discovering a new area of interest did not mean abandoning earlier enthusiasms, and so throughout the collection one can see him adding to his established collections while simultaneously pursuing apparently very different new

paths. A telling example of this would be his acquisition of the folios of drawings by E.W. Cooke in 1997, just at the time when he was very much focused on the abstract work of British artists such as Hilton and Lanyon that are such a striking feature of the collection. He was as loyal to his chosen fields of collecting as he was to his friends, and for the artists he admired there is remarkable depth and range, from large-scale oils through to watercolours and drawings.

The interest in abstraction and the road towards it, exemplified by the works of Keith Vaughan, Ivon Hitchens and William Scott, is perhaps another aspect of innovation and pushing the boundaries.

Other areas that interested Nicholas included the colourful creations of William de Morgan and Pilkington's Royal Lancastrian – as experimental in their time as the pieces by John Ward and Kate Malone – while in Omar Ramsden Nicholas admired an artist who sought new ways to express the sculptural qualities of silver.

Tours of the collection were the greatest pleasure and Nicholas and Judith were the most generous and welcoming hosts to all those who shared their wide range of interests. From my earliest days in Christie's, when through Hugh Roberts I got to know Nicholas, the eminent businessman and distinguished scholar of whom I was rightly slightly in awe, he was always ready with helpful advice and generous encouragement. This I have always greatly valued, especially as one of my first encounters was brought about by a cataloguing error of mine. He was a wonderful friend and support to many of us at Christie's and in the wider art world, especially to the young at the beginning of their careers.

To be able to work with him on the publication of the revised edition of his magisterial book on Matthew Boulton, published by Christie's Books in 2002, was a particular joy and privilege, and seeing his immense attention to detail, his modesty in revising, correcting, improving and incorporating what had been discovered by him and others in the intervening twenty-eight years was an inspiration. In the same vein, the support and advice he and Judith have given over many years to Hugh's and my work on Ince and Mayhew, shortly to be published, has been wholly invaluable and enormously appreciated.

When I was struggling slightly juggling work and my research in the bank archives I once asked Nicholas how he ever possibly managed to do all that he had achieved and created in his multifaceted life and his reply was characteristically modest: 'I never read the Sunday newspapers'.



PICTURES, FURNITURE AND WORKS OF ART: THE GOODISON COLLECTION

MARTIN P. LEVY

March 2022

Sir Nicholas Goodison (1934-2021) created a collection that spread densely, yet quietly, throughout his 'house of art' in Mayfair. Nicholas adored Mayfair, to which he was introduced by his wife-to-be Judith, who was then living in Charles Street. Together, they spent their married life in the area, close to his favourite art galleries in Albemarle Street, Dover Street and New Bond Street, to which he would regularly walk on a Saturday morning. His eclectic accumulation of art reflected the shared passions of Nicholas and Judith. Now Judith is moving from Mayfair and has decided to part with a substantial section of the fruits of sixty years of collecting.

In 2005, Nicholas published *These Fragments*, a collection of his own intensely observed photographs taken on just three walks around Ardtornish, on the west coast of Scotland, where happy family holidays were spent over many years. From this slim volume's introduction one can begin to understand the eye and mind that informed and drove Nicholas's energetic curiosity. In language that is both scholarly and poetic, he writes of the peninsula as 'a geologist's delight. The gneiss and mica schists, the products of meltings and seismic shifts an unbelievably long time ago.' He goes on to observe that the 'uplands are lonely places... [that] the oldest hilltops are indifferent to the alpine vegetation that has colonised them, to the deer that roam over them, and to the eagles that soar above them, even to the silence.' The photographs, in a particular way, succeed in recording some of the area's 'ephemeral beauty.' In the pages that follow the introduction, Nicholas carefully describes the history of Ardtornish since the eighteenth century, employing the precise and economical prose familiar from his many books and articles on aspects of eighteenth-century decorative arts.

But it is from the photographs themselves that one begins to understand Nicholas's approach to collecting. The first plate is a detail of an oak linenfold panel in which he sees the grain, the undulations, and the colour of the wood. Close observation, enquiry and subtle beauty are amongst the outstanding features of these images. Nicholas did not just look, he saw.

He will be remembered by many for his distinguished career in the City, most notably for undertaking those major reforms to the London Stock Exchange that were colloquially known as 'Big Bang'. But he was also a passionate supporter of the arts, for which he had a deep appreciation. Among many other positions, he served as vice-chairman of English National Opera (1980-98), as chairman of the National Art Collections Fund, now Art Fund (1986-2002) and as chairman of the Courtauld (1982-2002). He also found time for serious scholarship.

In 2020 the Furniture History Society published a long-overdue *Festschrift* in Nicholas's honour, with contributions from many authors who had benefitted from an association and friendship with the volume's dedicatee. The bibliography of his contributions ran to 11 pages and included his seminal volumes *English Barometers 1680-1860: a History of Domestic Barometers and Their Makers* (1968, revised edition 1977) and *Ormolu: Work of Matthew Boulton* (1974, revised edition, 2002). The list contained further standalone publications, as well as articles, government reports, reviews, obituaries, forewords and more. His contributions to our understanding of English 18th-century design and manufacture were outstanding. And Judith's scholarship is entirely complementary: in 2017 she published a substantial volume, *The Life and Work of Thomas Chippendale Junior*.

Gatherings at Chesterfield Street, whether for meetings at the dining table, surrounded by art and fine objects, or more purely social gatherings, were always convivial. Nicholas and Judith made everyone warmly welcome, as Judith has continued to do. But however good the conversation, one's eye would constantly roam from watercolour to alabaster, from vase to clock, and from antique to contemporary. Ascending the stairs required caution and concentration, as every inch of wall was covered by paintings, large and small.



Nottingham, 15th Century, *Crucifixion* (lot 68)

The pages of this catalogue show the range of the acquisitions and reflect a taste that perhaps defies conventional categorisation. But what shines through is that Nicholas did far more than merely acquire to decorate: he collected. Painters, sculptors, designers and makers who caught his attention were pursued in some depth, sometimes over several decades, as also were groups of anonymous work.

Lots 63 to 71 are fifteenth-century Nottingham alabasters, with typical religious subjects. As we would expect from a collector who was also a scholar, the earliest acquisition and its provenance is recorded with precision. The *Relief of the Crucifixion* (lot 68), exhibited at the American Art Association in 1937, was later in the famed collection of Rous Lench, dispersed by Sotheby's in 1986, where it was acquired by the legendary London dealer R.A. Lee. Nicholas purchased this in 1993. As interest in the history of collecting grows, such details help chart the evolution of the art market.

The meticulous notes about the source for each work of art tell us much about changes in the British art and antiques market. Gone are the days of multiple trade sources around the country, up and down the Fulham Road, in Knightsbridge and Mayfair. Nicholas and Judith were also regular visitors to the elegant and much-anticipated Antique Dealers' Fair, held each June at Grosvenor House. In addition to acquisitions around the trade, purchases were made directly and indirectly from Christie's and other auction houses.

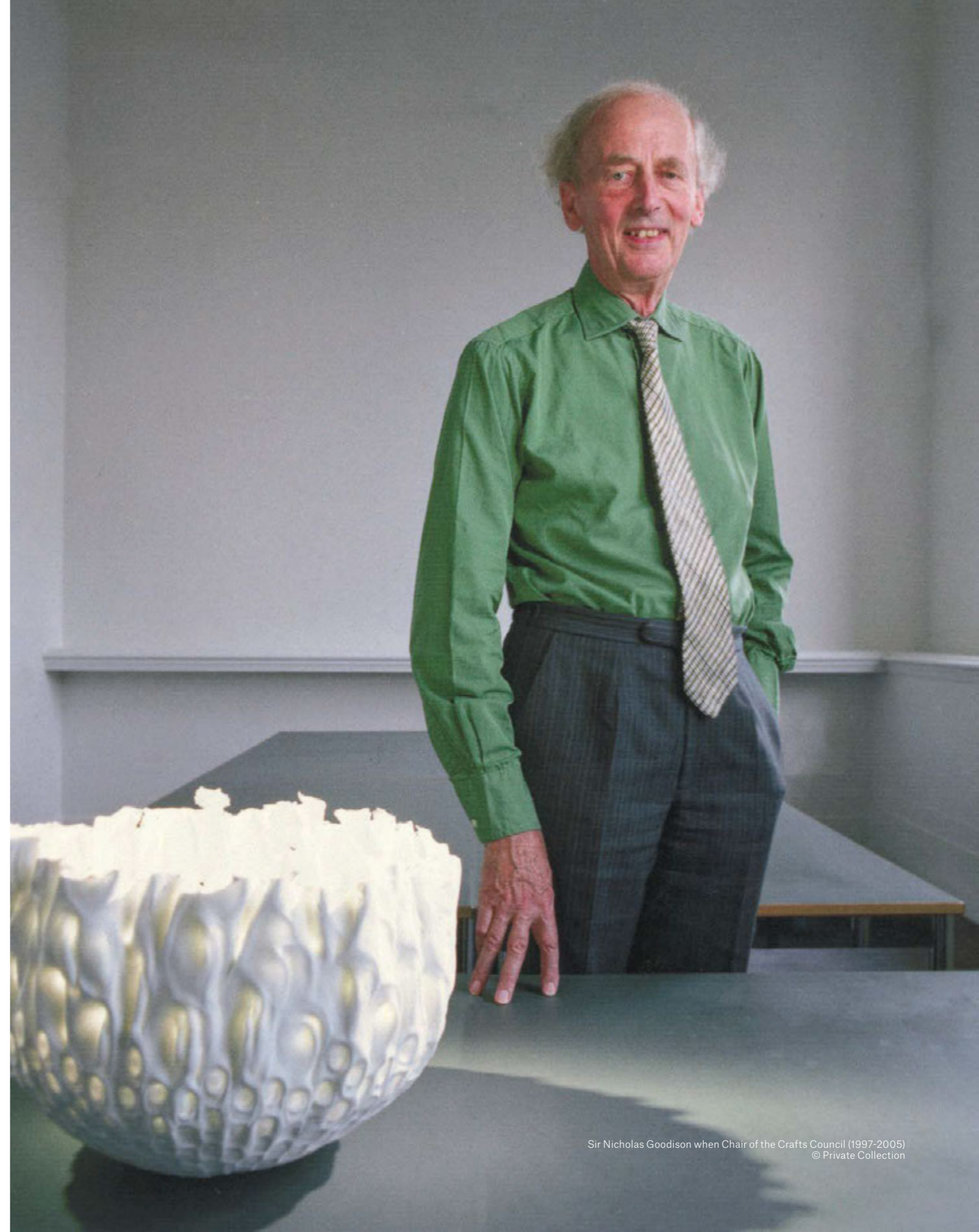
Nicholas and Judith have been passionate supporters of contemporary craft. Together they made generous gifts to the Fitzwilliam Museum, Cambridge, where Nicholas was honorary keeper of furniture. The catalogue of these donations, *Contemporary British Crafts - The Goodison Gift to the Fitzwilliam Museum* (2016), includes works by glass makers such as Colin Read, Keiko Mukaide and Bruno Romanelli, ceramics by Edmund de Waal and Kate Malone, metalwork by Junko Mori and Adi Toch and, of course furniture by Alan Peters, from whom Nicholas had commissioned furniture for his offices at both the Stock Exchange and TSB, which he chaired from 1988-95.

The present sale offers an opportunity to acquire some of the contemporary works that remained dotted around the house in Mayfair. Ceramics and glass by leading makers including Kate Malone, such as her crystalline glaze stoneware *Cotignac Seed Box*, 2003 (lot 164). Glass includes works by Rachel Woodman (lots 159 to 161) and, a personal favourite, Tessa Clegg's *Sphery Box with Blue*, 2003 (lot 156).

From the nineteenth century, the collection includes a striking group of ceramics by William De Morgan, such as the large 'peacock' vase painted by Fred Passenger (lot 57).



Tessa Clegg, *Sphery Box with Blue* (lot 156)



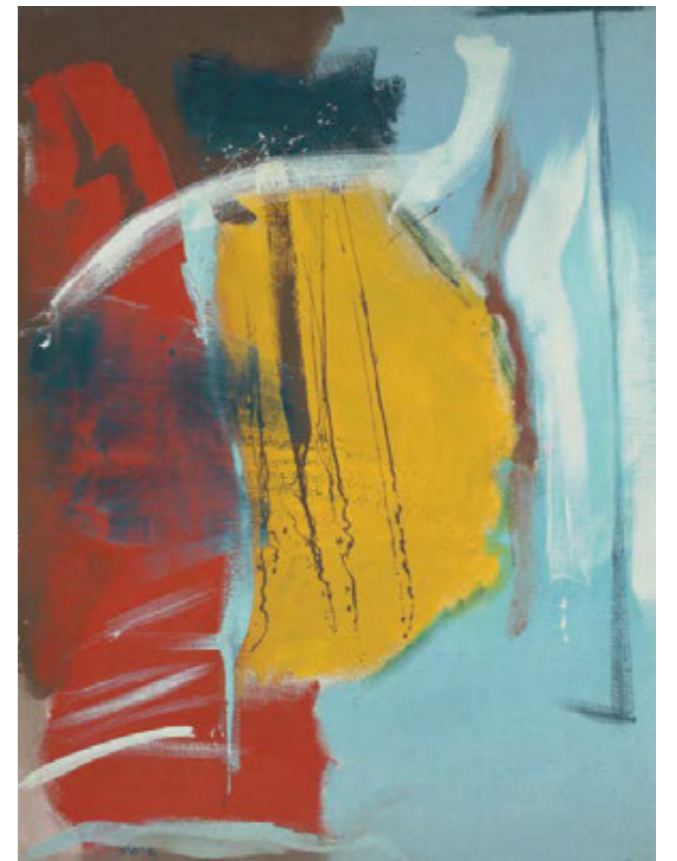
Sir Nicholas Goodison when Chair of the Crafts Council (1997-2005)
© Private Collection



Works by Peter Lanyon, Keith Vaughan and Ivon Hitchens on the staircase - lots 49, 50 and 51



Harold Gilman, *Study of a Man* (lot 54)



Peter Lanyon, *Two Close* (lot 10)

The paintings, watercolours and drawings that filled the walls ranged from nineteenth-century topographical views such as Thomas Shotter Boys, *Prague* (lot 220) to a collection of drawings depicting European scenes by Edward William Cooke, presumably recording a Continental tour (lots 221 to 225). But the highlights, and the works that seem most deeply to have attracted Nicholas' attention, were works by twentieth-century British artists including the stunning Harold Gilman, *Study of a Man*, circa 1908 (lot 54). Although at one stage associated with a full-length portrait now in the collection of the Garden Museum, Lambeth, recent scholarship suggests that this depicts a different model and shows the influence of Velázquez and Manet, whom Gilman saw at the Prado.

Modern British paintings by artists including Patrick Heron, Ivon Hitchens, Prunella Clough, John Tunnard and Roger Hilton show a strong interest in mid-century abstraction, as well as more figurative work. There was also sculpture, including bronzes by Dame Barbara Hepworth (lots 7 and 13).

Outstanding from the period is the group of work by the Cornish painter Peter Lanyon (1918-1964). Despite his early death at the age of forty-six as a result of a gliding accident, Lanyon created a body of work that is now considered amongst the most original and important reappraisals of modernism in painting. Lanyon, who had taken up gliding as a pastime, used the resulting experience extensively in his work. *Two Close*, 1962 (lot 10) has striking bold forms in red and yellow, and is a powerful work from an important period of Lanyon's painting.



George Adams,
Wheel barometer
(lot 24)

In addition to the pioneering volume on Matthew Boulton, Nicholas was the author of several major articles on the great eighteenth-century Birmingham manufacturer and entrepreneur. Thus, it is no surprise to find here a group of Boulton's ormolu 'ornaments'. Lot 104 is a magnificent pair of 'lyre vase' ormolu and blue john perfume burners, exhibited at Osterley as part of that memorable 1972 Council of Europe exhibition *The Age of Neo-Classicism*.

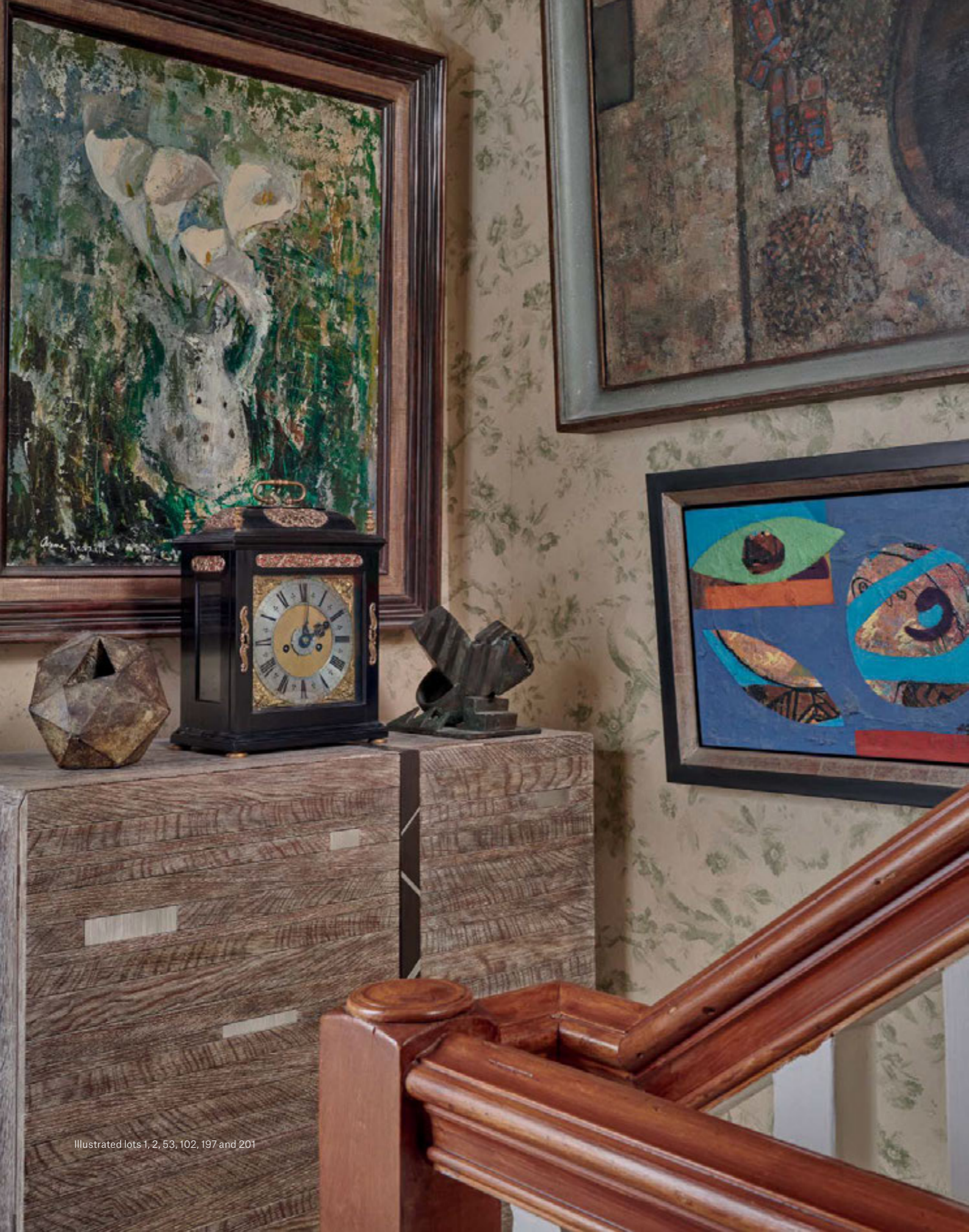
Barometers (on which he also published), and clocks and watches were an early interest for Nicholas. The sale includes a very fine Tompion & Banger bracket clock (lot 100), originally acquired by Nicholas's grandfather in Queen Street, Mayfair, and which he re-acquired at Sotheby's when it came up for sale in 1978. Many of the other fine clocks and barometers were bought through Ronald Lee. These include the George Adams 'wheel barometer' (lot 24) formerly in the notable collection of Samuel Messer, sold at Christie's in 1991; Nicholas had published this in *English Barometers*, 1968.

But Nicholas will surely be remembered for far more than just the collection that he formed, exciting though it is. He was generous with his time and his advice was widely sought. If there was ever an issue where government needed to be cajoled rather than cornered, there was no one better to consult over how to make the approach. Not one for noisy outrage, Nicholas would invariably favour the quiet word. His report for HM Treasury in 2004, *Securing the Best for our Museums: Private Giving and Government Support*, was widely praised. It analysed the benefits to be gained from supporting regional and national museums and galleries in acquiring works of art.

Writing in *Furniture History: Forty Years On* (2004), Nicholas recalled how, while at Nostell Priory, West Yorkshire, to look at Chippendale's 'extraordinary' barometer case, he met Lord St Oswald's archivist, Major Tom Ingram, who in 1966 proposed him for the council of the Furniture History Society, established two years earlier. He recounted the story to illustrate Ingram's 'knack for encouraging the young' – a knack that he certainly possessed himself. Nicholas took a thoughtful interest in young scholars and curators (and even auctioneers and dealers).

Nicholas combined a scholar's eye with a love of the natural world; he was a wise man with a gentle sense of humour, and an aesthete who was an accomplished businessman. He formed, discretely, a remarkable collection, combining passion with knowledge. Now it is time for pieces from the Goodison Collection to find new homes.





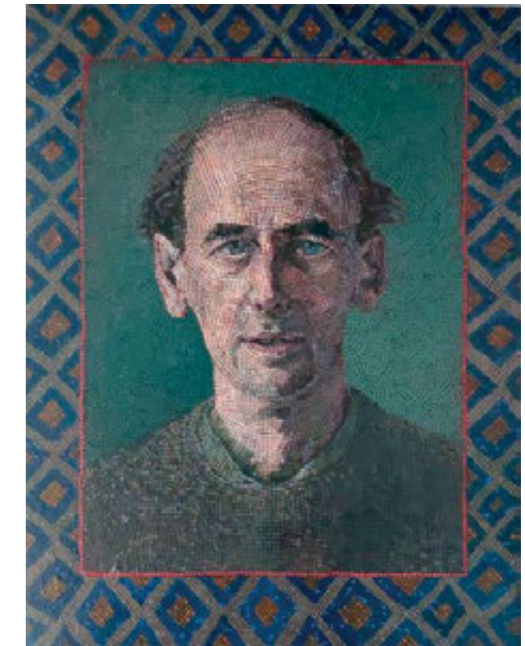
Illustrated lots 1, 2, 53, 102, 197 and 201

SIR NICHOLAS GOODISON AN APPRECIATION

For many years, I have treasured a portrait of Sir Nicholas Goodison hanging by the entrance to my office at The Courtauld in Somerset House. It is a small but powerful painting by Tom Phillips, completed in 2005 but begun from life in 1991 as a part of the artist's preparations for a large portrait commissioned by the London Stock Exchange to honour Nicholas's time there as chairman. The Courtauld's portrait captures Nicholas perfectly. It is unpretentious but highly distinctive and with just a hint of the wit and good humour that was an unforgettable part of knowing the man. It is an assertively modern painting but made in emulation of an ancient mosaic, thereby spanning different artistic practices and centuries, just as Nicholas did as a scholar, collector, philanthropist and champion of the arts.

I was two years into my directorship of The Courtauld when the portrait came to us as an acquisition through The Art Fund in 2006. It was a commemoration of the remarkable role Nicholas had played in shaping the history of both The National Art Collections Fund (later renamed The Art Fund) and The Courtauld. As Chairman of The Courtauld's Management Board from 1982-2002, Nicholas led the institution through two of its most profound transitions - firstly, the move of its teaching from Portman Square and its art collection from Woburn Square to be reunited as one at Somerset House in 1989-90; and secondly, its achievement of independent collegiate status within the University of London in 2002. In addition to this, from 1989-2002, he was Trustee of the Samuel Courtauld Trust, the charitable body responsible for the world-famous collection of paintings, works on paper, sculpture and decorative arts displayed at the Courtauld Gallery. When our new Governing Board was founded, Nicholas was asked to stay on as a Trustee for two full terms, a mark of the high esteem in which he was held.

However, Nicholas's close involvement with The Courtauld did not end there. He continued to champion the institution and its endeavours throughout the rest of his life, as a highly valued friend and supporter of both faculty members and curators at The Courtauld, myself included. Among the many ways in which Nicholas contributed significantly to our work, it was his support (both practical and financial) of our teaching and curating of Modern British art that stands out particularly. Nicholas was passionate about twentieth-century British art as the extraordinary collection he assembled over many years attests. In 2007, he enabled The Courtauld to establish a highly successful MA course entitled 'Modernism in Britain', taught by Professor Lisa Tickner until 2014. Students fondly remember visits to Nicholas's home to view his collection of remarkable paintings by Peter Lanyon, William Scott and Keith Vaughan, or explore walls of drawings by Henry Moore, Roger Hilton, John Minton and many others. Nicholas was an unstinting supporter of the Courtauld Gallery's work, especially in the field of Modern British art. When Barnaby Wright was appointed as Daniel Katz curator of 20th Century Art at The Courtauld in 2008, Nicholas was the first to offer his congratulations and gave invaluable guidance and encouragement over many years. He championed the memorable exhibitions of Modern British art staged at the gallery, including *Walter Sickert*:



Tom Phillips, *Portrait of Sir Nicholas Goodison*, oil on panel, 2005. The Courtauld, London (Samuel Courtauld Trust). Presented by The Art Fund in honour of Sir Nicholas Goodison in 2006. Artwork: © Tom Phillips/ DACS 2022. Photo: Courtesy of The Courtauld Gallery, London.

The Camden Town Nudes (2007-08) and *Frank Auerbach: London Building Sites* (2009-10). Perhaps closest to Nicholas's heart was the first ever exhibition to focus on Peter Lanyon's gliding paintings, *Soaring Flight*, curated by Toby Treves and Barnaby Wright at The Courtauld in 2015-16. Lanyon's work was one of Nicholas's greatest artistic passions; he was closely involved with the exhibition throughout, discussing the project in detail with the curators, offering insight and infectious enthusiasm in equal measure. Nicholas and his wife Judith were the first to offer generous financial support for the exhibition, allowing us to secure a group of remarkable loans to tell the story of Lanyon's unprecedented gliding paintings.

Nicholas is woven into the history of art and its institutions in the United Kingdom in many different ways. At The Courtauld, he is remembered with huge affection as a close friend and with great admiration as a man of keen intelligence and dedication who helped relocate and reshape our institution. In the last years of his life, Nicholas remained close to the planning for the latest transformation of The Courtauld, to completely refurbish its Gallery and teaching spaces at Somerset House. It is a great regret to me that he did not live to see the completion of the first phase of this project - the reopening of the Courtauld Gallery in November of last year to great acclaim. But his passion for the arts and rare breadth of knowledge lives on in all that we do at The Courtauld.

PROFESSOR DEBORAH SWALLOW
Märít Rausing Director of the Courtauld Institute of Art



λ1

EILEEN AGAR, R.A. (1899-1991)

Moving Forms

signed 'AGAR' (lower right), signed again and dated 'AGAR/1961' (on the reverse), inscribed 'MOVING FORMS.' (on the canvas overlap)
oil and Ripolin on canvas
13 x 18½ in. (33 x 47 cm.)
Painted in 1961.

£3,000-5,000

US\$3,900-6,500
€3,600-6,000

PROVENANCE:

Anonymous sale; Phillips, London, 8 March 1994, lot 54, where purchased for the present collection.

λ2

LYNN CHADWICK, R.A. (1914-2003)

Star II

signed, numbered and dated 'Chadwick 65/495 1/4' (on the underside)
bronze with a light brown patina
6½ in. (16.5 cm.) high
Conceived in 1965.

£12,000-18,000

US\$16,000-23,000
€15,000-21,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 June 1991, lot 388.
Acquired from Daniel Katz Gallery, London in December 2006.

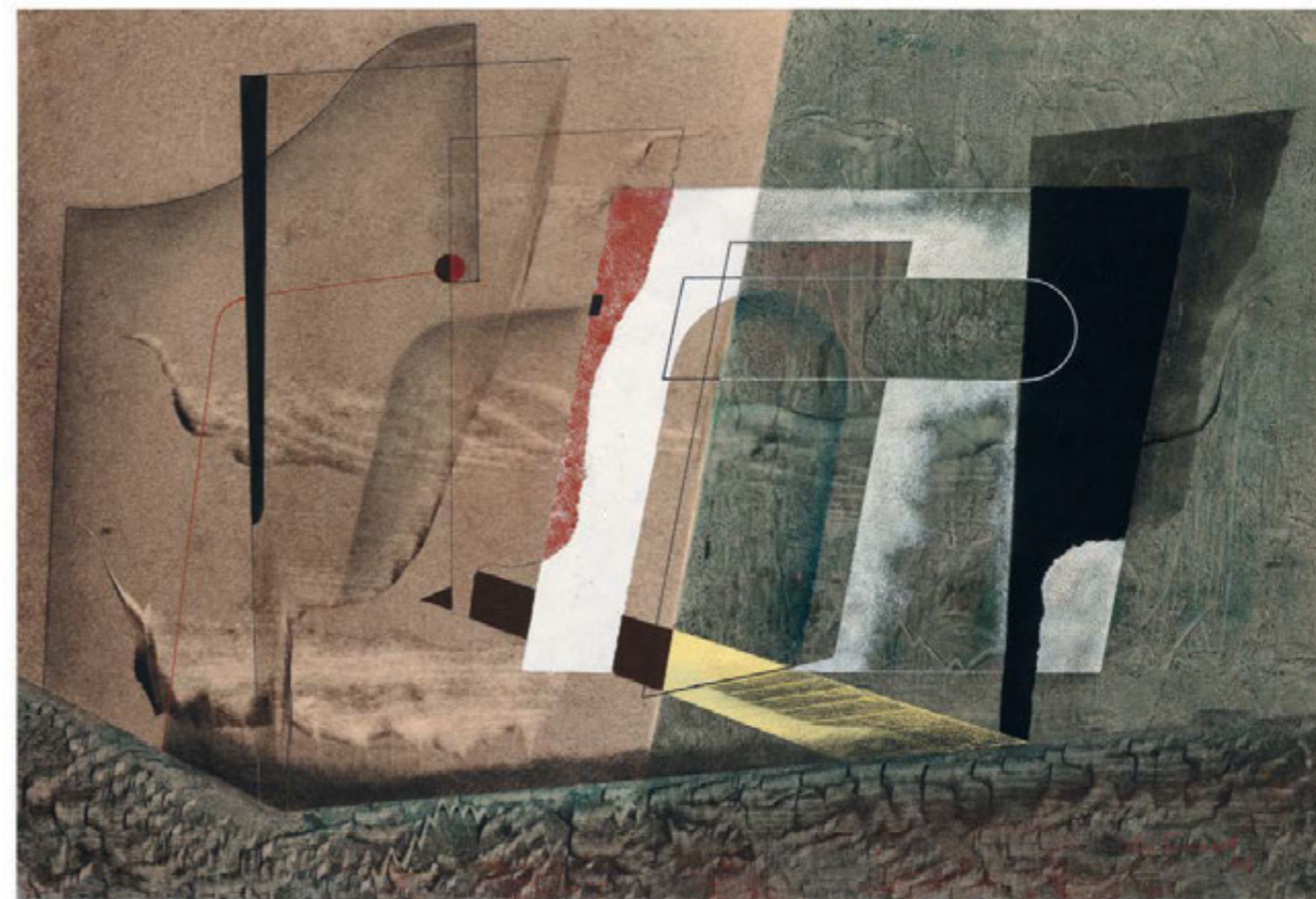
EXHIBITED:

Carrara, *IV Biennale Internazionale di Scultura Citta di Carrara*, July - September 1965, another cast exhibited, catalogue not traced.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor: With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 238, no. 495, another cast illustrated.

We are very grateful to Sarah Chadwick for her assistance in preparing this catalogue entry.



λ3

JOHN TUNNARD, A.R.A. (1900-1971)

Construction

signed and dated 'John Tunnard/43' (lower right)
ink, watercolour and gouache on paper
13 x 19¼ in. (33 x 48.9 cm.)
Executed in 1943.

£10,000-15,000

US\$13,000-20,000
€12,000-18,000

PROVENANCE:

Purchased at the 1945 exhibition by Sir David Scott.
Acquired from Thomas Agnew & Sons, London in November 1994.

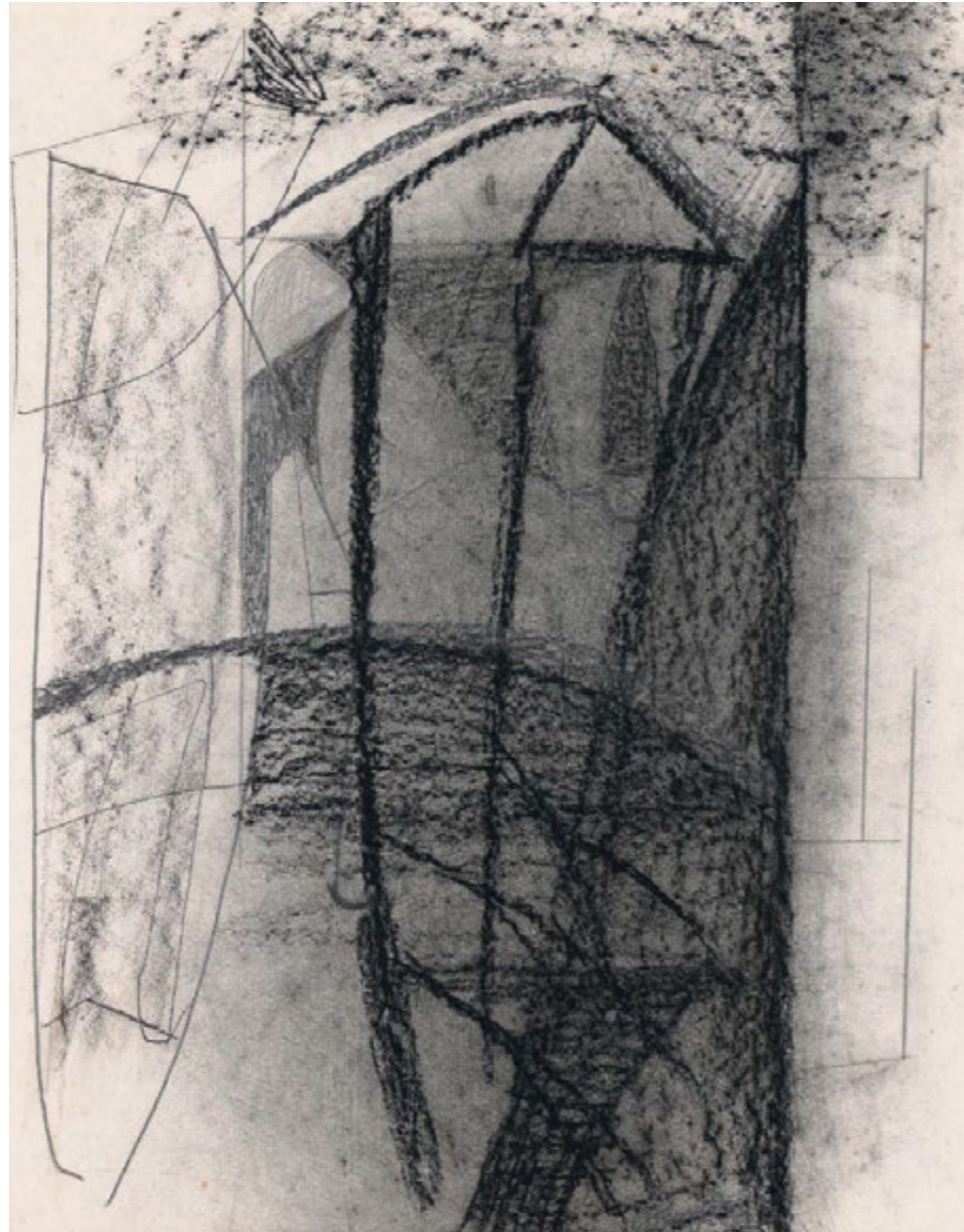
EXHIBITED:

London, Redfern Gallery, *Summer Exhibition*, June - September 1945, no. 312.
London, Thomas Agnew & Sons, *Modern British Paintings, Drawings & Sculpture*, November - December 1991, no. 66.

LITERATURE:

Exhibition catalogue, *Modern British Paintings, Drawings & Sculpture*, London, Thomas Agnew & Sons, 1991, pp. 28, 86, no. 66, illustrated.
A. Peat and B. Whitton, *John Tunnard: His Life and Work*, Aldershot, 1997, p. 162, no. 300.

We are very grateful to Professor Brian Whitton for his assistance in preparing this catalogue entry.



λ4

PETER LANYON (1918-1964)

Untitled

signed and dated 'Peter Lanyon/52' (lower right)
pencil and charcoal on paper
14½ x 11½ in. (36.8 x 29.2 cm.)
Executed in 1952.

£3,000-5,000

US\$3,900-6,500
€3,600-6,000

Sir Nicholas Goodison commented: 'This may be one of the many preliminary drawings for *St Just*, 1952-53 (Tate Gallery, London).'

PROVENANCE:

with New Art Centre, London.
Anonymous sale; Sotheby's, London, 10 March 1993, lot 239, where purchased for the present collection.

We are very grateful to Toby Treves for his assistance in preparing this catalogue entry.



λ5

PETER LANYON (1918-1964)

Composition, 1962

signed and dated 'Lanyon/62' (lower left)
oil on paper laid on board
23 x 13½ in. (58.4 x 34.3 cm.)
Painted in 1962.

£20,000-30,000

US\$26,000-39,000
€24,000-36,000

PROVENANCE:

Anonymous sale; Phillips, London, 22 June 1993, lot 142, as 'Composition on the Theme of Land, Sea and Sky', where purchased for the present collection.

The present work likely depicts Portreath, a small port a few miles east of St Ives on the north Cornish coast, with the white form that dominates the centre of the picture representing Portreath daymark. The daymark, a small, round, white building on top of North Cliff at Portreath, was built in 1846 to alert passing ships to their location. Portreath was to become an important subject for Lanyon before and after the war, and he painted the last of his works directly related to the location in 1962.

We are very grateful to Toby Treves for his assistance in preparing this catalogue entry.

λ6

ROGER HILTON (1911-1975)

December 64

signed and dated 'HILTON/DEC, 64' (on the reverse)
oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
Painted in December 1964.

£50,000-80,000

US\$65,000-100,000
€60,000-96,000

PROVENANCE:

with Waddington Galleries, London.
Anonymous sale; Sotheby's, London, 1 July 1991, lot 43.
Anonymous sale; Sotheby's, London, 5 April, 2000, lot 195.
Acquired from Beaux Arts, London in February 2007.

EXHIBITED:

London, Arts Council of Great Britain, Serpentine Gallery, *Roger Hilton: Paintings and Drawings 1931-1973*, March 1974, no. 82.
London, Beaux Arts, *Artists of fame and promise: 1997*, June - September 1997, ex. cat.

LITERATURE:

A. Lambirth, *Roger Hilton: The Figured Language of Thought*, London, 2007, p. 202, illustrated.

St Ives abstraction, with which Roger Hilton was allied rather than assimilated, was always said to be about landscape. One of the ways in which Hilton differed from St Ives artists was in the degree to which he espoused the figure in preference to landscape. However, Hilton in his maturity was not a representational painter, and although his imagery is frequently figurative, the references are often allusive or elusive. Here the main form alludes to a protruding female rump, and the star-like groupings of lines to the associated openings and clefts of the human body. (Similarly, Picasso was fond of employing the shorthand of an asterisk.) The image is sexualised rather than actively erotic, but it has a smouldering sensuality to it, witnessed by the flicking touch of the brush and the long tails to some of the brushstrokes, with attendant soft smudges. Hilton was a highly sophisticated painter, but his best work retained a compelling freshness, as here. Norbert Lynton wrote in *Studio International* in November 1971: 'He paints as though he alone had use of canvas and pigments and as though he had started yesterday.' His imagery is enduringly new-minted.

We are very grateful to Andrew Lambirth for preparing this catalogue entry.



λ7

DAME BARBARA HEPWORTH (1903-1975)

Corymb

numbered '9/9' (on the base)

bronze with a light green patina

11½ in. (29.2 cm.) high

Conceived in 1959 and cast by Morris Singer, London in 1959.

This work is recorded as BH 270.

£60,000-80,000

US\$78,000-100,000

€72,000-96,000

PROVENANCE:

Acquired directly from the artist by T. Stallabrass.

Anonymous sale; Sotheby's, London, 4 November 1992, lot 119, where purchased for the present collection.

EXHIBITED:

Zürich, Galerie Charles Lienhard, *Barbara Hepworth - New Sculptures and Drawings*, October 1960, no. 16, another cast exhibited.

London, Gimpel Fils, *Barbara Hepworth, new sculptures and drawings*, May 1961, no. 10, another cast exhibited.

London, Whitechapel Art Gallery, *Barbara Hepworth: an exhibition of sculpture from 1952-62*, May 1962, no. 50, another cast exhibited.

Belfast, Queen's University, *'Abstract Form & Life' Sculpture by Barbara Hepworth and Biological Models*, April 1962, no. 1, another cast exhibited.

Farnham, Ashgate Gallery, *British Sculpture Today*, July 1962, no. 42a, another cast exhibited.

St Ives, Penwith Society of Arts, *Autumn Exhibition*, 1962, exhibition not numbered, another cast exhibited.

St Ives, Penwith Society of Arts, *Christmas Exhibition*, December 1965 - January 1966, no. 1, another cast exhibited.

London, Tate Gallery, *Barbara Hepworth*, April - May 1968, no. 100, another cast exhibited.

Bath, Festival Gallery, *St Ives Group: 2nd Exhibition*, June 1969, no. 3, another cast exhibited, catalogue not traced.

Liverpool, Tate Gallery, *Barbara Hepworth: A Retrospective*, September - December 1994, no. 62, another cast exhibited: this exhibition travelled to New Haven, Yale Center for British Art, February - April 1965; and Toronto, Art Gallery of Ontario, May - August 1995.

London, Tate Britain, *Art of the Garden*, June - August 2004, no. 49, another cast exhibited: this exhibition travelled to Belfast, Ulster Museum, October 2004 - February 2005; and Manchester, City Art Gallery, March - May 2005.

London, Tate Britain, *Art of the Garden*, June - August 2004, no. 49, another cast exhibited: this exhibition travelled to Belfast, Ulster Museum, October 2004 - February 2005; and Manchester, City Art Gallery, March - May 2005.

LITERATURE:

Exhibition catalogue, *Barbara Hepworth - New Sculptures and Drawings*, Zürich, Galerie Charles Lienhard, 1960, n.p., no. 16, another cast illustrated.

J.P. Hodin, *Barbara Hepworth*, London, 1961, p. 170, no. 270.

Exhibition catalogue, *Barbara Hepworth: an exhibition of sculpture from 1952-62*, London, Whitechapel Art Gallery, 1962, n.p., no. 50, another cast illustrated.

Exhibition catalogue, *'Abstract Form & Life' Sculpture by Barbara Hepworth and Biological Models*, Belfast, Queen's University, 1962, n.p., no. 1, another cast illustrated.

P. Curtis and A. Wilkinson, exhibition catalogue, *Barbara Hepworth: A Retrospective*, Liverpool, Tate Gallery, 1994, p. 148, 164, no. 62, another cast illustrated.

M. Gale and C. Stephens, *Barbara Hepworth: Works in the Tate Collection and the Barbara Hepworth Museum St Ives*, London, 1999, pp. 151, 192-3, no. 49, another cast illustrated.

M. Phillips and C. Stephens, *Barbara Hepworth: Sculpture Garden, St Ives*, London, 2002, pp. 28-9, another cast illustrated.

E. Cooper, 'Barbara Hepworth: the Sculptor's Close Links to the Crafts', *Crafts*, September - October 2003, no. 184, p. 33, another cast illustrated.

N. Alfrey, S. Daniels and M. Postle (eds.), exhibition catalogue, *Art of the Garden*, London, Tate Britain, 2004, p. 120, no. 49, another cast illustrated.

'Art of the Garden' review, *The Times*, 22 May 2004, another cast illustrated.

P. Eyres and F. Russell (eds.), *Sculpture and the Garden*, Aldershot, 2006, p. 151, fig. 8.5, another cast illustrated.

S. Bowness, *Barbara Hepworth: The Sculptor in the Studio*, London, 2017, p. 124.

A return to bronze casting in 1956 gave Hepworth the opportunity to develop her approach to sculpture with newfound significance: conceiving more complex forms of varying mass, space and light in ways that would not have been possible with earlier stone and wood carving. Despite this shift in material, Hepworth remained committed to the act of sculpting by hand, shaping plaster into naturalistic sinuous forms evocative of the St Ives wildlife and landscape that so famously inspired her. She reflected, 'It took me nearly thirty years to find a way of using it ... I found the most intense pleasure in this new adventure in material ... I had always hated clay and never previously liked any bronze casts of forms modelled in clay. But now I felt free to enjoy the making of the armature. I could blend it with my carving technique - by building up the plaster of Paris and then cutting it down as though carving ... By treating the plaster as if it was oil paint with large flat spatulae, I built surfaces which I could then cut down when hard. This method gave me the same feeling of personal surfaces as when I prepare the boards on which I draw and paint' (B. Hepworth quoted in S. Bowness (ed.), *Barbara Hepworth: Writings and Conversations*, London, 2015, pp. 158-59).

It is apt, given Hepworth's fondness of gardening and nature, that the present work's title refers to a botanical term in which clusters of buds grow together in a particular symmetrical manner. With its deep arc echoing *Curved Form (Trevalgan)* - one of Hepworth's first works cast in bronze during this period - *Corymb's* small scale and additional coiled, central form amplifies dynamism and tension. Each plane surges around one another as if alive, blooming open with a wonderful serenity. Delicate metal rods at the centre of *Corymb* creates a further sense of balance, reminiscent of Hepworth's early stringed sculptures intended to animate space and connect both figure and landscape together in a physical sense.

The first cast of the present work's edition is displayed in the artist's Trewin Studio garden, St Ives, on loan from the Barbara Hepworth Estate.

We are grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture.



λ8

PETER LANYON (1918-1964)

Strange Coast

signed and dated 'Lanyon/60' (lower right), signed again 'Lanyon' (lower left), signed again, inscribed and dated again 'Lanyon/STRANGE/COAST/Aug: 1960' (on the reverse)
oil on board
45½ x 17½ in. (115.6 x 44.5 cm.)
Painted in August 1960.

£60,000-80,000

US\$78,000-100,000
€72,000-96,000

PROVENANCE:

J. Hodson, by 1971.
with Gimpel Fils, London.
with New Art Centre, London.
Lord Croft, by 1982.
His sale; Sotheby's, London, 20 November 1991, lot 192.
Acquired from Bernard Jacobson Gallery, London in January 2002.

EXHIBITED:

London, Gimpel Fils, *Recent Paintings by Peter Lanyon*, October - November 1960, no. 15.
Cambridge, Arts Council of Great Britain, Arts Council Gallery, *Three Contemporary Painters: Peter Lanyon, Henry Mundy, Ceri Richards*, October - November 1963, no. 4: this exhibition travelled to King's Lynn, Fermoy Art Gallery, November 1963; Glasgow, City Art Gallery, December 1963; Nottingham, Midland Group Gallery, January 1964; and Cheltenham, City Art Gallery February - March 1964.
Torpoint, Shevioc Gallery, *Peter Lanyon Paintings: John Milne Sculpture*, April - June 1970, catalogue not traced.
London, Austin Reed Gallery, *St Ives Group: 3rd Exhibition*, 1971, no. 25.
Birmingham, Ikon Gallery, *Peter Lanyon: Later Work*, September - October 1978, no. 12.
London, Gimpel Fils, *Accrocharge I*, 1979, exhibition not numbered, catalogue not traced.
London, Gimpel Fils, *Accrocharge II*, 1979, exhibition not numbered, catalogue not traced.
Sydney, Art of Man Gallery, 1980, no. 2, catalogue not traced.
Sydney, Annandale Galleries, *David Bomberg, Peter Lanyon, Ivon Hitchens*, 2000, no. 5, catalogue not traced.

LITERATURE:

S. Bann, 'Art: Peter Lanyon, Ceri Richards, David Boyd', *Cambridge Review*, Vol. 95, no. 2060, 2 November 1963, p. 87.
A. Causey, *Peter Lanyon: His Paintings*, Henley-on-Thames, 1971, p. 61, no. 141.
T. Treves, *Peter Lanyon: Catalogue Raisonné of the Oil Paintings and Three Dimensional Works*, London, 2018, p. 467, no. 459, illustrated.

1960 was the year in which gliding became a major source of inspiration for Lanyon. In June he made *Solo Flight* (Scottish National Gallery of Modern Art, Edinburgh) and *Cross Country*, and about the same time he painted *Rosewall* (Ulster Museum, Belfast), *Soaring Flight* (Arts Council Collection) and *Thermal* (Tate Gallery) – five superb gliding paintings. He made several other paintings based on his experience of gliding that year, of which *Strange Coast*, painted in August, is almost certainly one.

Flight afforded Lanyon a new and strange perspective on his native Cornwall. It gave him a different vantage point on to a place he had previously only known at ground level and, more importantly, it led to his discovery of the immense and powerful forces that live inside the sky. The latter changed Lanyon's understanding of the land. A cliff was transformed from being a sheer vertical rock face into a steady source of upward air that could support a glider in flight for hours on end; a town was a place of warm air and its edges a possible site of thermals that could lift the half-ton aircraft thousands of feet into the sky; a field became a landmark; a telegraph-wire a hazard.

Perranporth, the Cornish airfield from which he flew, lies directly above a cliff. Consequently, the coast figured strongly in Lanyon's experience of flight. In *Strange Coast* there are hints of land and sea in the patches of green and blue, some of which are only glimpsed where he scraped back the brushy swathes of paler cloud colours to the painting's ground.

If gliding was the source of *Strange Coast*, it was not necessarily the subject, or at least not the only one. Like many romantic artists, Lanyon thought of the landscape as a metaphor for feelings and ideas, and much of his work can be interpreted in that way. It is well known that he thought of the sea as male and the land as female, and the coast as being the place of their erotic and fertile encounter. *Strange Coast*, which can be thought of in this way too, contains a secret that may have been intended to deepen such a reading. Throughout his life Lanyon recycled canvases of works that he had abandoned, but only very rarely did he paint over a work that he had exhibited. *Strange Coast* is the only example among his post-war paintings where this is known to have happened. The picture is painted on top of a painting entitled *Via Saracinesco*, which he made in 1958 and exhibited at Gimpel Fils that year. He had visited the Italian hill town with his lover Susan Hunt in the spring of 1957 and told her that when they died their souls would meet above Saracinesco. A remnant of the earlier signature and date can be seen at the lower left of *Strange Coast*, and where Lanyon scraped through the upper layer of paint in that painting he perhaps revealed a personal subtext in the underlying surface of *Via Saracinesco*.

We are very grateful to Toby Treves for preparing this catalogue entry.





λ9

BERNARD MEADOWS, R.A. (1915-2005)

Standing Mother and Child

signed with monogram and numbered '6/6'
(on the underside)
bronze with a black patina, on a stone base
15 in. (38.1 cm.) high, excluding base
Conceived in 1952 in an edition of 6,
plus 1 artist's cast.

£15,000-25,000

US\$20,000-32,000

€18,000-30,000

PROVENANCE:

Acquired directly from the artist by the previous owner.
Their sale; Christie's, London, 11 June 1992, lot 129, where purchased by Sir Nicholas Goodison for Lloyds TSB Group plc.
Acquired from Lloyds TSB Group plc in October 2000.

LITERATURE:

A. Bowness, *Bernard Meadows, Sculpture and Drawings*, London, 1995, pp. 86, 136, no. BM 22, pl. 68, another cast illustrated.

Sir Nicholas Goodison commented: 'This piece shows the influence of Moore, especially his liking for enclosed figures, which was a feature of Meadows' work in the early 1950s. I originally bought it for TSB Group, Christie's 11 June 1992, and bought it again when Lloyds TSB decided to sell many of the works of art. It stood in my offices in Milk Street and Lombard Street.'



Lots 10 and 164 illustrated

NICHOLAS GOODISON AND PETER LANYON

I first met Sir Nicholas Goodison in the early 2000s, when he invited me and some colleagues to his home. We had heard about his collection of post-war British art and knew him to be one of those collectors who selects an artist and then acquires their work in depth. All the same, I wasn't prepared for what awaited me. It wasn't simply the extent of the collection that was so remarkable, it was the depth of his knowledge and the sensitivity with which he had used it.



Peter Lanyon, 1958. Photograph by Cornel Lucas.
Photo: © Cornel Lucas Collection.

During his life Peter Lanyon was fortunate to have had one collector above all who felt the need to acquire his work in such a way: Stanley Seeger Jnr. Seeger had an instinctive feel for Lanyon's work and over the course of about seven years in the late 1950s and early 1960s built an immensely impressive collection. Its masterpieces were sold in 2001, by which time a younger generation of Lanyon collectors had formed, no less admiring, no less hungry to acquire his work. On the surface they were a diverse group, ranging from David Bowie to Sir Nicholas, but what united them was an appreciation of how invigorating Lanyon's work was, full of emotion and painterly intelligence, and a belief that he was a bracingly original landscape painter, whose ambition to make paintings that responded to his experience of being in a landscape or skyscape pushed him to innovate right up to the end. This makes collecting Lanyon's art especially thrilling and certainly Sir Nicholas felt that too. I well remember him going through his notes on each picture and his fascination about how drawings related to paintings or how one painting might refer to a place or flight. And then we'd go and look at a picture in the house.

Once I had started on the catalogue raisonné of Lanyon's paintings his interest in my work became palpable. We bumped into one another fairly often and he would enquire about my progress with genuine interest, I felt. Then one day I was able to give him the unlikely news that the Courtauld Gallery wanted to do an exhibition on Lanyon's gliding paintings. What I did not know was that he had been quietly advocating for a Lanyon exhibition at the Courtauld, of which he had once been the chairman, for several years. But rather than tell me that, he simply said 'Well done', as if it was my achievement, which even then I sensed it wasn't. There were more 'Well dones' when the exhibition opened in 2015 and the catalogue raisonné was published in 2018. Knowing by then how effective his wide-ranging support of Lanyon had been, I felt they should have been addressed to him.

TOBY TREVES
April 2022

Opposite: Lot 10 illustrated (detail)



λ10

PETER LANYON (1918-1964)

Two Close

signed and dated 'Lanyon 62' (lower left), signed again, inscribed and dated again 'TWO CLOSE/Lanyon Aug: 62' (on the reverse)

oil on canvas

48 x 36 in. (121.9 x 91.4 cm.)

Painted in 1962.

£180,000-250,000

US\$240,000-320,000

€220,000-300,000

PROVENANCE:

with Gimpel Fils, London.

Acquired from Beaux Arts, Bath in June 1989.

EXHIBITED:

London, Gimpel Fils, *Recent Paintings by Peter Lanyon*, October 1962, no. 10.

Bristol, Arnolfini Gallery, *Four Painters: Alan Davie, Paul Feiler, Roger Hilton, Peter Lanyon*, October 1963, no. 16.

Zürich, Gimpel and Hanover Galerie, *Peter Lanyon 1918-1964: bilder 1960-1964*, October 1964, no. 7.

Totnes, Arts Council, Dartington College of Art, *Corsham: Painters and Sculptors*, July - August 1965, no. 119: this exhibition travelled to Sheffield, Graves Art Gallery, August - September 1965; Walsall, City Art Gallery, September - October 1965; Cambridge, Arts Council Gallery, October 1965; and Middlesbrough, City Art Gallery, November - December 1965.

London, Tate Gallery, *Peter Lanyon*, May - June 1968, no. 75: this exhibition travelled to Plymouth, City Museum and Art Gallery, July - August 1968; Newcastle upon Tyne, Laing Art Gallery, August 1968; Birmingham, City Museum and Art Gallery, September 1968; and Liverpool, Walker Art Gallery, October 1968.

Birmingham, Ikon Gallery, *Peter Lanyon: Later Work*, September - October, 1978, no. 15.

Barcelona, British Council, Centre Cultural De La Caixa De Terassa, *Cornwall: Peter Lanyon - Paintings and Drawings/ Andrew Lanyon - Photographs*,

February - March 1984, no. 111: this exhibition travelled to Kilkenny, Butler Gallery, Kilkenny Castle, February - March 1985; Cork, Triskel Arts Centre,

March 1984; Waterford, Garter Lane Arts Centre April 1984; Limerick, Belltable Arts Centre, May 1984; Lisbon, Calouste Gulbenkian Foundation,

September - October 1984; Porto, Museu Nacional Soares dos Reis, November - December 1984; Madrid, Centro Cultural De La Villa De Madrid,

January - February 1985; and Valencia, Museo Nacional de Ceramica, May - June 1986.

London, Gimpel Fils, *Peter Lanyon: Selected Works 1952-1964*, October - November 1987, no. 11.

Bath, Beaux Arts, *St Ives 1920-1989*, May - June 1989, exhibition not numbered.

London, Hazlitt Holland Hibbert, *Peter Lanyon: Cornwall Inside Out*, February - March 2018, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Four Painters: Alan Davie, Paul Feiler, Roger Hilton, Peter Lanyon*, Bristol, Arnolfini Gallery, 1963, n.p., no. 16, illustrated.

Exhibition catalogue, *Peter Lanyon 1918-1964: bilder 1960-1964*, Zürich, Gimpel and Hanover Galerie, 1964, n.p., no. 7, illustrated.

A. Causey, *Peter Lanyon: His Painting*, Henley-on-Thames, 1971, pp. 28, 66, no. 185, pl. 49.

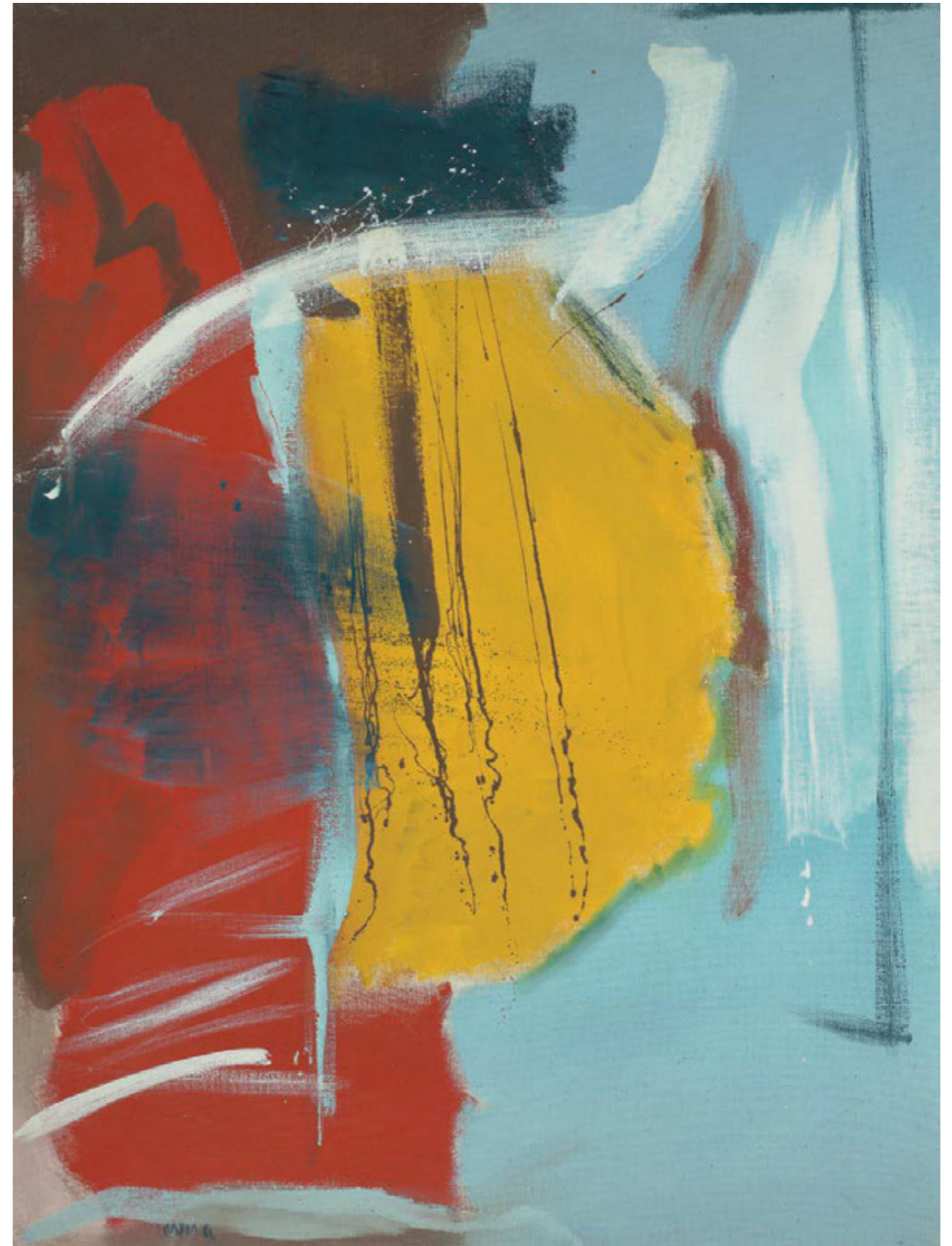
T. Treves, *Peter Lanyon: Catalogue Raisonné of the Oil Paintings and Three Dimensional Works*, London, 2018, pp. 552-3, no. 518, illustrated.

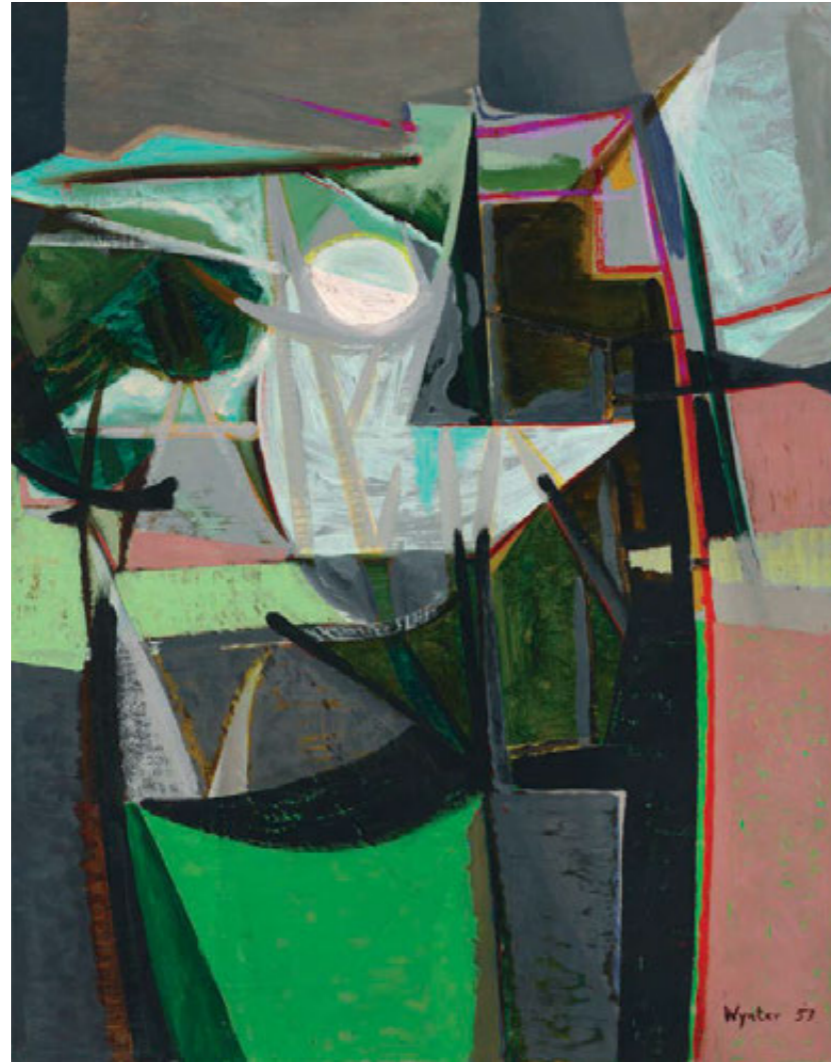
In the early 1960s Lanyon's colours broadened. The Cornish greens, browns and greys that had dominated his paintings of the early to mid 1950s gave way to blues and whites in the later 1950s, as his attention turned towards weather and gliding. Then in about 1961 large areas of red with their invigorating pictorial powers become common. These are at work in *Two Close* as the combination of solid blocks of red, blue and yellow create the 'positive colour contrasts' (A. Causey, *Peter Lanyon: His Painting*, Henley-on-Thames, 1971, p. 28), which are further enlivened by the varied strokes, dribbles and splashes that overlay them.

It has been said that Lanyon's colours of the early 1960s only had a 'tenuous relationship to nature' and were more indebted to Pop Art (*ibid*). In truth, all the colours found in Lanyon's paintings are readily found in nature, including those in *Two Close*, while the influence of Pop, if it existed at all, seems to have been more one of providing a contemporary precedent for using such colours in painting rather than a set of ideas about modern consumer culture.

Lanyon made *Two Close* in the same month he painted *Two Place* in which two forms, easily seen as figures, seem to embrace each other. In *Two Close* the figurative element is less apparent, but there is a similar sense of pairing in the way the yellow seems to cling to the red or perhaps in the near meeting at the upper right of the horizontal stroke of white along the top and the vertical one rising up the right side.

We are very grateful to Toby Treves for preparing this catalogue entry.





λ11

BRYAN WYNTER (1915-1975)

Moon in Landscape

signed and dated 'Wynter 53' (lower right)
oil on board
36 x 28¼ in. (91.5 x 71.7 cm.)
Painted in 1953.

£20,000-30,000

US\$26,000-39,000
€24,000-36,000

PROVENANCE:

Acquired from Fine Art Society, London in July 1993.

EXHIBITED:

London, Redfern Gallery, *Michael Ayrton, Graham Sutherland, Bryan Wynter, Michael Rothenstein*, October 1953, no. 26, as 'Landscape with Moon'.

In 1953, the year he painted *Moon in Landscape*, Bryan Wynter was making a double transition. After five years during which, through a series of shows at the Redfern Gallery, he had built a reputation as a Neo-romantic landscape watercolourist, he was working increasingly in oil paint on board. He was also leaving behind his earlier, largely figural idiom, indebted equally to Georges Braque and surrealist automatism, for a more abstract approach, focusing on visual structures and fluid qualities of mark-making. Already well aware

of French *tachisme*, Wynter had been impressed by Nicolas de Staël's solo exhibition in London in 1952. He was regularly commuting from his moorland home near Zennor to Bath Academy of Art in Corsham, where he taught alongside his St Ives contemporaries Peter Lanyon and Terry Frost, both of whom were developing their own distinctive versions of landscape-based abstraction. In the thrust and balance of its interplay between verticals and horizontals, *Moon in Landscape* anticipates Wynter's *Dark Landscape* of the following year (Tate collection, London), in which recognisable landscape features – a patchwork of fields, a hill horizon, a pearly moon – have been replaced by a complex choreography of marks that draw attention to themselves primarily as paint and secondarily, suggestively as an experience (rather than a view) of landscape. In *Moon in Landscape*, Wynter's growing tendency to think in phenomenological terms about both his art and his environment is approaching tipping point. His great abstract canvases of the later 1950s, and the kinetic constructions or IMOOS that followed would contain many moon-like images. But this must have been one of the last times he invited the viewer to picture an actual moon rising over the fields.

We are very grateful to Michael Bird for preparing this catalogue entry.



λ12

ROGER HILTON (1911-1975)

January 69

signed and dated 'Hilton Jan. 69' (on the reverse)
charcoal and oil on canvas
30 x 30 in. (76.2 x 76.2 cm.)
Painted in January 1969.

£40,000-60,000

US\$52,000-78,000
€48,000-72,000

PROVENANCE:

with Anne Berthoud Gallery, London.
Anonymous sale; Christie's, London, 8 March 1991, lot 143.
Acquired from Waddington Galleries, London in September 1994.

EXHIBITED:

Cambridge, Kettle's Yard, *Roger Hilton: Swinging out into the Void*, August - September 2008, no. 46.

LITERATURE:

A. Lambirth, *Roger Hilton: the Figured Language of Thought*, London, 2007, p. 215, illustrated.
Exhibition catalogue, *Roger Hilton: Swinging out into the Void*, Cambridge, Kettle's Yard, 2008, pp. 30, 68, no. 46, illustrated.

This optimistic image, with its unmistakable emblem of spring in the yellow ochre flower, is typical of Hilton's unquenchable spirit. Rose Hilton, his second wife, told a story of having to prevent Roger from going out into the freezing garden in the last weeks of his life in order to see the new spring flowers breaking through. The rest of the image is built around a pair of active pointed forms, a little like prongs or legs, which had been part of Hilton's lexicon of shapes at least since *Flying Tamarisk* of 1959, and probably find their origin among the sharpened wedges of the early 1950s. The painting's dynamic is essentially organic, relating to growth and movement, earthy but liberated. Geometric shapes, such as oval and rectangle, are modified and re-directed into a dialogue of containment and openness, very like the unstoppable drive of nature. As Hilton wrote: 'Abstraction in itself is nothing. It is only a step towards a new sort of figuration ... one which is more true.'

We are very grateful to Andrew Lambirth for preparing this catalogue entry.



14
ITALIAN, PROBABLY EARLY 19TH CENTURY

Diana or Luna, goddess of the Moon, riding a chariot

Sardonyx cameo; set in a circular gold-mounted green porphyry snuff box; a paper label to the interior inscribed in blue ink 'GOLD AND PORPHYRY / CIRCULAR BOX / INSET / 17TH CENTURY / CARVED ITALIAN / CAMEO' 2½ in. (6.5 cm.) diameter

£1,500-2,500 US\$2,000-3,200
€1,800-3,000

PROVENANCE:
Acquired from M. Hakim, London, April 1981.

The composition of this cameo is based on a roundel set into the west side of the Arch of Constantine, Rome.

15
ITALIAN, 17TH CENTURY

Bust of a Lady

Onyx cameo; set into a later gold ring 1 in. (2.5 cm.) high

£1,500-2,500 US\$2,000-3,200
€1,800-3,000

PROVENANCE:
Acquired from M. Hakim, London, February 1981.

16
FRED BAIER (B. 1949)

A Tool to Place you in the Here and Now

A pair of occasional tables, each with square top supported on a dodecagonal faceted cone, one orange and green with red brackets, the other purple and red with orange brackets and gold hole to top
Stained sycamore and metalwork
17½ in. (44.5 cm.) high; 14½ in. (37 cm.) square (2)

£2,000-4,000 US\$2,600-5,200
€2,400-4,800

PROVENANCE:
Acquired directly from the artist in February 2004.





■17

JOHN PATRICK, LONDON, CIRCA 1705
A QUEEN ANNE ANGLE BAROMETER

Of 'sign-post' form, with spirit thermometer with paper Royal Society scale set on right side, flanking a mirror plate, with moulded borders and seaweed marquetry scrolls, silvered plates with engraved edging, cistern tube, turned walnut cap to end of tube, walnut domed cistern covers, the plates signed 'Made by John Patrick in the Old Baily London'

Walnut, seaweed marquetry, brass and mirror glass
36½ in. (92.7 cm.) high; 31in. (78.7 cm.) wide;
3¾ in. (9.5 cm.) deep

£15,000-25,000

US\$20,000-32,000

€18,000-30,000

PROVENANCE:

The Property of a Gentleman; Christie's, London, 27 June 1985, lot 95. with Norman Adams Ltd., circa 1990. Acquired from Norman Adams Ltd., January 1994.

LITERATURE:

G.H. and E.F. Bell, *Old English Barometers*, 1952, pl. XXVII. NACF Review, 1990, p. 30 (Norman Adams advertisement).

Sir Nicholas Goodison noted: Patrick appears to have been the first instrument-maker to have specialized in barometers (N. Goodison, *English Barometers*, Woodbridge, 1977, pp. 46-50 and pp. 197-203). John Patrick (fl.1686- circa 1720) published a pamphlet 'A New Improvement of the Quicksilver Barometer' (before 1704) accompanied by an advertisement which illustrated a 'sign-post' or diagonal barometer of this type. His barometers, according to the contemporary historian, Charles Leigh, were 'much more exact than any other'. The Duke of Somerset bought one of Patrick's angle barometers together with a pendant barometer in 1701.



John Patrick's second advertisement, circa 1710, illustrating a 'sign-post' barometer with looking glass to centre (Banks Collection, British Museum)

■18

JOHN ELLICOTT, LONDON, CIRCA 1740
A GEORGE II STRKING LONGCASE CLOCK WITH BAROMETER

CASE: the walnut-veneered case with chequer line inlay, the arched hood with later caddy top with three brass *flambeau* vase finials, with gilt-brass stop-fluted three-quarter and quarter columns to the angles, glazed sides and door, the trunk door inset with wheel barometer, on a stepped plinth and skirted foot

BAROMETER: the 8 inch glazed dial with matted centre, the silvered chapter ring engraved with weather indications 'Stormy / Much Rain / Rain / Changeable / Fair / Very Dry' and temperature indications '28 - 31', pierced blued steel hands, the recording hand operated by knob below the dial, the siphon barometer tube set into the oak door carcass and covered by a panel

DIAL: the 12 inch dial plate with 'Strike / Silent' indication ring to the arch flanked by foliate and dolphin spandrels, the silvered chapter ring with Roman hours and Arabic five minutes and signed to the lower edge 'John Ellicott / London', the matted centre with date aperture and subsidiary seconds ring, blued steel hands, the pierced spandrels with eagles flanking a fruiting vase with lambrequin below

MOVEMENT: the eight-day twin-train movement with plates joined by five knopped pillars, with recoil anchor escapement, strikework mounted to the front plate and striking a bell above with indistinct inked inscription to underneath, brass and steel pulleys, two brass cased weights, brass rod pendulum with brass cased weighted bob, the seatboard on cheekboards with later packing to tops

Walnut, brass
106 in. (269.3 cm.) high; 21¼ in. (54 cm.) wide;
10½ in. (26.6 cm.) deep

£40,000-60,000

US\$52,000-78,000

€48,000-72,000

PROVENANCE:

Anonymous sale [Mrs Vesey]; Christie's, London, 11 October 1962, lot 9, to Goodison (£157.10s).

LITERATURE:

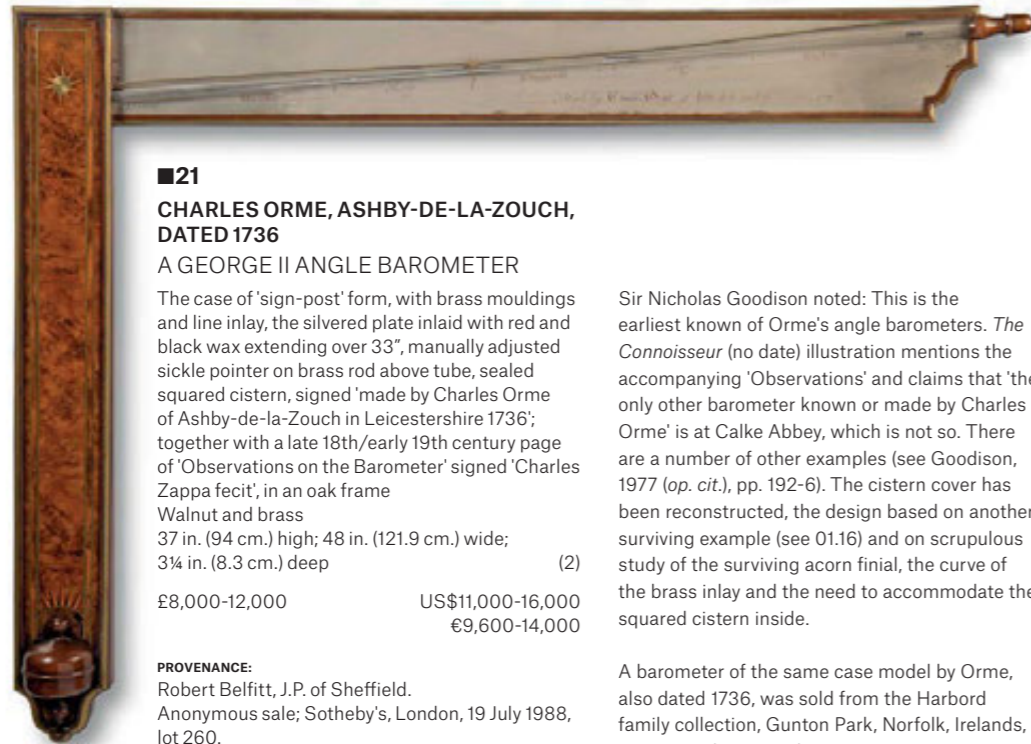
N. Goodison, *English Barometers 1680-1860*, London, 1968, pp. 132-3, pls. 72-3.
N. Goodison, *English Barometers 1680-1860*, Woodbridge 1977, p. 144, pls. 86-7.

John Ellicott F.R.S. (1706-1772) was the son of John Ellicott, a London watchmaker who was himself the son of a watchmaker from Bodmin, Cornwall. He was elected a Fellow of the Royal Society in 1738 and was later appointed Clockmaker to George III. Clocks incorporating barometers are rare. A similar clock by Ellicott, but with a moon-phase sphere to the dial arch, is in the Victoria and Albert Museum (W.107:1-1962).

Sir Nicholas Goodison noted: Clocks with very similar movements and cases exist by Richard Peckover and by John Cowell, but not with the barometer in the door. This clock lacked its caddy top to the hood when bought in 1962, probably taken off by a previous owner when the clock proved too high for their ceilings. It was not until 2007 that it was possible to restore the hood and copy the caddy top from a related clock by Richard Peckover, which also had the rare feature of a barometer mounted to the trunk door (Dealing in Excellence: A Celebration of Hotspur and Jeremy, Christie's, London 20 November 2008, lot 141).



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.



■21

CHARLES ORME, ASHBY-DE-LA-ZOUCH, DATED 1736

A GEORGE II ANGLE BAROMETER

The case of 'sign-post' form, with brass mouldings and line inlay, the silvered plate inlaid with red and black wax extending over 33", manually adjusted sickle pointer on brass rod above tube, sealed squared cistern, signed 'made by Charles Orme of Ashby-de-la-Zouch in Leicestershire 1736'; together with a late 18th/early 19th century page of 'Observations on the Barometer' signed 'Charles Zappa fecit', in an oak frame

Walnut and brass
37 in. (94 cm.) high; 48 in. (121.9 cm.) wide;
3¼ in. (8.3 cm.) deep (2)

£8,000-12,000 US\$11,000-16,000
€9,600-14,000

PROVENANCE:

Robert Belfitt, J.P. of Sheffield.
Anonymous sale; Sotheby's, London, 19 July 1988, lot 260.

LITERATURE:

The Connoisseur, September 1916, (illustrated), recording ownership by Robert Belfitt.
C. Gilbert and T. Murdoch, *John Channon and brass-inlaid furniture 1730-1760*, London, 1993, p. 133.

Sir Nicholas Goodison noted: This is the earliest known of Orme's angle barometers. *The Connoisseur* (no date) illustration mentions the accompanying 'Observations' and claims that 'the only other barometer known or made by Charles Orme' is at Calke Abbey, which is not so. There are a number of other examples (see Goodison, 1977 (*op. cit.*), pp. 192-6). The cistern cover has been reconstructed, the design based on another surviving example (see 01.16) and on scrupulous study of the surviving acorn finial, the curve of the brass inlay and the need to accommodate the squared cistern inside.

A barometer of the same case model by Orme, also dated 1736, was sold from the Harbord family collection, Gunton Park, Norfolk, Ireland, 25 September 1980, lot 2043.



■22

CHARLES ORME, ASHBY-DE-LA-ZOUCH, DATED 1742

A GEORGE II ANGLE BAROMETER

The case of 'sign-post' form, with ebony and boxwood inlay, silvered plates, the scale extending over about 20", brass sickle pointer mounted on brass wire above tube, sealed squared cistern and domed cistern cover, signed on plates 'Made by CHA. ORME of Ashby-de-la-Zouch 1742'

Walnut and brass
34¾ in. (88.3 cm.) high; 31 in. (78.7 cm.) wide;
3 in. (7.6 cm.) deep

£4,000-6,000 US\$5,300-7,800
€4,800-7,200

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 July 2001, lot 208.

■23

THOMAS TAYLOR, LONDON, CIRCA 1680

A CHARLES II GRANDE SONNERIE STRIKING TABLE CLOCK

CASE: the domed top with loop handle and pierced mounts to front and sides, pierced sound fret above glazed door with Knibb style winged mask escutcheon and false escutcheon, glazed sides and rear door

DIAL: the 7¼ inch square dial plate with skeletonised silvered chapter ring with Roman hours and Arabic minutes '1-60', blued steel hands, the matted centre with date square below 'XII', cherub head spandrels to the angles, signed to the lower edge 'Tho= Taylor in Holborne'

MOVEMENT: the movement with ten latched vase-shaped pillars and split front plate, the eight-day grande sonnerie quarter striking movement striking 'double-six hours' on two bells, verge escapement, numbered countwheels for hours and quarters, bob pendulum and hold-fast, the backplate engraved with tulips and foliage signed 'Thomas Taylor in Holborne'

Ebonised wood and gilt-brass
13¾ in. (33.6 cm.) high (handle down);
10½ in. (26.6 cm.) wide; 6¼ in. (15.8 cm.) deep

£30,000-50,000 US\$40,000-66,000
€37,000-60,000

PROVENANCE:

The Collection of M.F. Moore Esq.
Acquired from R.A. Lee, London, November 1965.

LITERATURE:

R.A. Lee, *The Knibb Family Clockmakers*, London, 1964, p. 90, pl. 88 and p. 181.
P.G. Dawson, C.B. Drover, D.W. Parkes, *Early English Clocks*, Woodbridge, 1982, p. 365.

Sir Nicholas Goodison noted: 'Thomas Taylor was a leading clockmaker, apprenticed in 1678 (to his father Thomas Taylor) and Master of the Clockmakers' Company 1710-23. He also retailed the work of other clockmakers, as in this case. Ronald Lee initially bought the clock in a secondary saleroom, recognising the dial and case as a product of Joseph Knibb's workshop: but it had a 19th century movement behind the dial plate. Some five years later he was alerted by Robert Foulkes that the Science Museum was disposing of objects surplus to their requirements, among which was a 19th century clock fitted with a Knibb movement signed by Thomas Taylor which he was able to reunite with the Taylor dial and case. Other examples of almost identical 'double six' grande sonnerie clocks by Knibb are recorded (e.g. Sotheby's, 28 April 1988, Lot 290).'



(back plate)

■24

GEORGE ADAMS, LONDON, CIRCA 1765

A GEORGE III WHEEL BAROMETER

The case with broken-arch pediment and vase finial, hinged at the lower edge for access to the tube, the square gilt-brass dial plate with matted centre, silvered chapter ring, steel main hand, pierced brass recording hand operated by brass knob above the dial, the upper trunk inset with 'A General State of the Weather' engraved on a silvered plate, signed to the lower edge 'Geo. Adams, No. 60 Fleet Street, London, Instrut. Maker to His Majesty K. G. III'

Mahogany and brass
40½ in. (102.9 cm.) high; 11¼ in. (28.5 cm.) wide; 4½ in. (11.5 cm.) deep

£30,000-50,000

US\$39,000-65,000

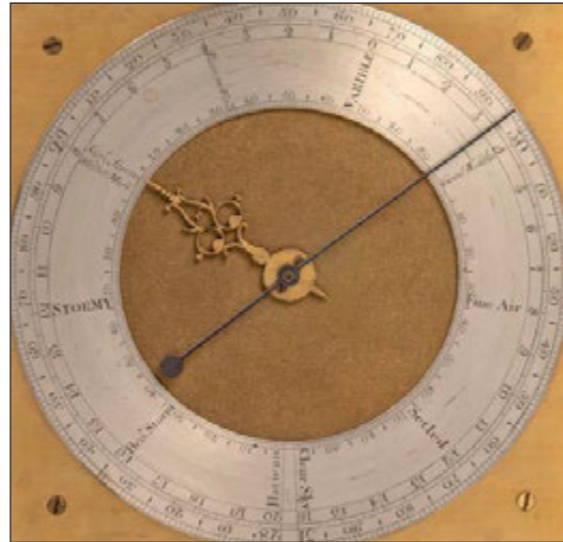
€36,000-60,000

PROVENANCE:

Samuel Messer, Pelsham, Peasmarsh, Sussex.
The Samuel Messer Collection; sold Christie's, London, 5 December 1991, lot 14.

LITERATURE:

N. Goodison, *English Barometers*, London, 1968, pp. 110-4, pls. 59-61.
N. Goodison, *English Barometers*, Woodbridge, 1977, pp. 122-5, pls. 73-5.
E. Banfield, *Barometers, Wheel or Banjo*, Trowbridge, 1985, pp. 21-24, fig. 19.



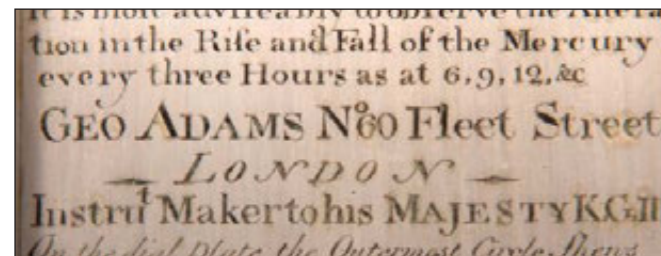
Sir Nicholson Goodison noted: 'This barometer has the unique feature of an engraved brass panel on the upper part of the case which gives in considerable detail a 'General State of the Weather' (Goodison, 1977, (*op. cit.*) pl. 74). The younger George Adams, in his 'Short Dissertation on the Barometer' of 1790 quoted this complete 'General State of the Weather' and said that he found it among his father's papers. He does not seem to have known of the existence of a barometer incorporating it; but the paper was almost certainly a meticulous copy - reproducing even the inaccuracies of the scale - taken before the instrument was sold. The barometer scale consists of the usual 3in. divided into hundredths and is repeated on the inner edge of the chapter ring for use with the recording hand. In between these two scales are engraved some weather indications and a series of numbers from 20 (at 'Harican') through 0 (at 'Variable') to 16 (at 'Clear Sky'). These numbers and indications are meant to tally with the table engraved in the panel on the upper part of the case. There is no doubt that this 'General State of the Weather' as it is headed was devised before the dial was made. In itself it is sensibly arranged with sixteen states of good weather and sixteen states of poor weather which, with 'Variable' at zero in the middle, makes a total of thirty-three states. If the dialist had placed his 'Variable' at 29.5in., i.e. at the centre of the top of the chapter ring, he would not have made any mistakes: but 'Variable' is engraved at 29.67in. and, having divided the dial between 29.67in. and 31in. ('Clear Sky') into sixteen parts, the engraver found that he had space for twenty parts between 29.67in. and 28in. ('Harican'). Hence the dial fails to correspond with the 'General State' table, the engraver being obliged to insert 'Heavy Storm' at state sixteen and demote the hurricane

to twenty. The paper quoted by the younger Adams gives not only an exact reproduction of the wording of the 'General State', but also the actual inches, to two places of decimals, with which the thirty-three states correspond on this barometer's dial. It seems inconceivable that the paper was the dialist's plan. Firstly it was palpably erroneous and secondly, if he used it, he failed to copy the words correctly. It seems that the paper was a copy of the instrument and not vice versa.'

The Fleet Street scientific instrument maker George Adams Sr. (1709-1772) was a prominent member of the Grocers' Company, serving twice as its warden, in 1758 and 1769. He was appointed Mathematical Instrument Maker to George III in 1760 and Optician to the Prince of Wales, later George IV. The business was continued by George Jr. until his death in 1795 and then by George Sr.'s youngest son Dudley until bankruptcy in 1817. The present barometer is one of three known of this type by George Adams Sr. A second example, with similar silvered brass 'General State of the Weather' scale, was formerly in the collection of Tom Craig, sold Christie's, London, 18 November 2015, lot 202; the third, with silvered brass thermometer to the upper trunk, sold Christie's, London, 8 July 1993, is in the Gerstenfeld Collection (E. Lennox-Boyd, ed., *Masterpieces of English Furniture: The Gerstenfeld Collection*, London, 1998, p. 169, fig. 121, cat. no. 102). Another, of the same model but with plain mahogany trunk and signed 'Watkins, London', was exhibited by Peter Lipitch, Grosvenor House Fair, London, 1995.

SAMUEL MESSER

Samuel Messer was a part of the very small, elite group of connoisseurs of Georgian furniture who formed the nucleus of their collections with the assistance of R.W. Symonds (d. 1958). The Messer Collection of furniture, clocks and barometers, brought together at Pelsham in Sussex, was essentially concentrated on the Chippendale period with particular attention being paid to untouched condition, original patination and fine quality of timber, combined with good proportions, an elegant line and a balanced use of crisply carved ornament. Many of the pieces in the collection came from other distinguished collections, including those formed by Percival Griffiths, Fred Skull and J.S. Sykes.





25

■-25

BENJAMIN MARTIN, LONDON, CIRCA 1760
A GEORGE III STICK BAROMETER

The case with broken-arch pediment and brass urn finial, ebonised columns with ivory capitals and bases, the serpentine section trunk with carved gadrooned cistern cover with ivory and ebonised balusters, the silvered plates with engraved feather edging, manually operated vernier, portable cistern with brass screw, fahrenheit mercury thermometer mounted on plate with engraved border, gut hygrometer with steel hand in arch, signed 'Martin / London'
Mahogany, ebonised, ivory and brass
39¾ in. (101 cm.) high; 6 in. (15.2 cm.) wide; 3½ in. (8.9 cm.) deep

£8,000-12,000

US\$11,000-16,000
€9,600-14,000

PROVENANCE:

with Moss Harris, New Oxford Street, London.
Acquired from R.A. Lee, London, June 1965.

LITERATURE:

N. Goodison, *English Barometers*, London, 1968, pp. 165-7, pls. 98-100.
N. Goodison, *English Barometers*, Woodbridge, 1977, pp. 179-185, pls. 122-3.
E. Banfield, *Barometers, Wheel or Banjo*, Trowbridge, 1985, pp. 59-61, figs. 64-65.

Benjamin Martin (1704-1782) was a self-taught mathematician and lecturer on several scientific subjects, he settled in Fleet Street as an optician in 1756 and became a noted optical, mathematical and physical instrument maker. Martin was visited in 1769 by Jean Bernoulli, the astronomer to the King of Prussia, who noted his '*beaux instrumens*' were Martin's advantage over the more eminent scientific lecturer James Ferguson.

Sir Nicholas Goodison noted: This is another but much grander example of Martin's 'Triple Weather Glass' or 'Aerometrum Magnum' as he described it in 1756 in an advertisement appended to 'An Essay on Visual Glasses', a tract which he issued from his shop in Fleet Street. The barometer is very close to the illustration in the tract (see Goodison, 1977, (*op. cit.*) pl. 118, p. 180).

■26

JOSEPH FINNEY, LIVERPOOL, CIRCA 1770
A GEORGE III STICK BAROMETER

The case with carved scroll pediment, glazed hinged square frame for register plates, encased tube and lidded box at base for open cistern, (originally open cistern), the silvered plates, '28-31', with manually adjusted brass pointer extending on right to engraved table enabling measurements to 1/100th inch, signed on the plates 'Jos. Finney in Liverpool'
Mahogany and brass
44¾ in. (113.7 cm.) high; 10 in. (25.4 cm.) wide; 3 in. (7.6 cm.) deep

£10,000-15,000

US\$13,000-19,000
€12,000-18,000

PROVENANCE:

Acquired from Anthony Woodburn, Lewes, June 2001.

Sir Nicholas Goodison noted: Two eighteenth-century watch and clock makers of this name are recorded at Liverpool - Joseph Finney (1), 1734-61, d.1772, the most likely maker of this barometer, and Joseph Finney (2), 1770-96. The cistern was originally open and survives intact, but at present there is an ordinary portable cistern in its place.

An angle barometer by Finney with an architectural case and an open cistern is in the Science Museum collection (Inv. no. 1927-1911; N. Goodison, *English Barometers*, Woodbridge, 1977, p. 69, pl. 18).



26

■27

ENGLISH SCHOOL, CIRCA 1760
A GEORGE III MAHOGANY WRITING-TABLE

The rectangular leather-lined top above a plain frieze with two drawers to each end on chamfered square legs joined by a concave undertier, on anti-friction castors

29¾ in. (75.5 cm.) high; 54 in. (137 cm.) wide;
36 in. (92 cm.) deep

£4,000-6,000

US\$5,200-7,800
€4,800-7,200

PROVENANCE:

Owen Hugh Smith, The Old Hall, Langham, Rutland.
Emmeline Hugh Smith (d. 1970).
By descent to her niece Judith Goodison (*née* Abel Smith) and Nicholas Goodison.



■28

ENGLISH SCHOOL, LATE 18TH CENTURY
A GEORGE III MAHOGANY BREAKFRONT BOOKCASE

The fluted cornice above four glazed doors to the upper section each enclosing five adjustable shelves, and four cupboard doors to the lower section enclosing four slides to the central section flanked by four drawers to each side, with baize-lined slide, three swing handles replaced, most sections inscribed in ink 'I.W. Crompton Birmingham' and 'No. 1, 4, 5, 6, 7 and 8'
106¾ in. (271 cm.) high; 96 in. (244 cm.) wide;
25 in. (63.5 cm.) deep

£10,000-15,000

US\$13,000-20,000
€12,000-18,000

PROVENANCE:

I.W. Crompton, Birmingham.
Acquired from Pelham Galleries, London, June 1971.



λ29

KEITH VAUGHAN (1912-1977)

Sixth Assembly of Figures

signed, inscribed and dated 'SIXTH ASSEMBLY/OF FIGURES/1962/Keith Vaughan' (on the reverse)

oil on canvas

45 x 50 in. (114.3 x 127 cm.)

Painted in 1962.

£100,000-150,000

US\$130,000-190,000

€120,000-180,000

PROVENANCE:

Acquired directly from the artist by Mrs Lettice Colman, 1964, and by descent. Mrs Penelope Allen.

David Hughes.

Dr John Ball and Gordon Hargreaves.

Sebastian Walker, by 1971.

His sale; Sothebys, London, 20 November 1991, lot 55, where purchased for the present collection.

EXHIBITED:

London, Marlborough Gallery, *Keith Vaughan*, October - November 1964, no. 34.

Trondheim, British Council, Kunstforening, *British Painting 1945-1970*, January - February 1972, no. 16; this exhibition travelled to Oslo, Kunstnerforbundet,

February 1972; Bergen, Kunstforeningen, February - March 1972; Warsaw, Muzeum Narodowe, June 1972; Krakow, Museum Narodowe, July 1972; and Poznan, Museum Narodowe, August 1972.

Sheffield, Mappin Art Gallery, *Keith Vaughan Memorial Exhibition*, 1977, catalogue not traced.

London, Thomas Agnew & Sons, *Keith Vaughan 1912-1977*, November - December 1990, no. 4.

London, Olympia Fine Arts and Antiques Fair, *Keith Vaughan 1912-1977: an exhibition of paintings and drawings*, February - March 2002, no. KV 325.

London, Osborne Samuel, *Keith Vaughan Paintings and Drawings*, May - June 2007, no. 14.

London, Osborne Samuel, *Keith Vaughan Paintings and Drawings*, May - June 2007, no. 14.

London, Olympia Fine Arts and Antiques Fair, *Keith Vaughan 1912-1977: an exhibition of paintings and drawings*, February - March 2002, no. KV 325.

London, Osborne Samuel, *Keith Vaughan Paintings and Drawings*, May - June 2007, no. 14.

London, Osborne Samuel, *Keith Vaughan Paintings and Drawings*, May - June 2007, no. 14.

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Vaughan's close friend Professor John Ball shed light on the function and meaning of Vaughan's 'Assembly' paintings:

'It is useful for us to use the Nine Assemblies as focal points round which to organise our understanding of Vaughan's progress. He certainly regarded them as special, thought of them as summations of his work to date. In general, they are marked by presenting several figures, grouped as if poised for some action, but Vaughan was always at pains to deny any narrative content, and to emphasise that they were assembled for no particular purpose. He was not entirely consistent in using the title 'Assembly'. The Fifth ('Two Figures in Sequence') has only two figures; the Third ('Harvest Assembly') shows a group of farm workers assembled for the harvest, while the Ninth ('Eldorado Banal') has a slight narrative content in that it is derived from Baudelaire's poem 'Un Voyage à Cythère' and shows some of the characters and actions from the poem.' (Professor J. Ball, undated and unpublished notes, c. 2007)

An indeterminate number of figures is contained within the quilt-like composition of Vaughan's Sixth Assembly of Figures, one of his most resolved, inventive and eloquent pictorial statements. Human presence is implied not only in the amorphous groups but also in the physicality of his sensuous application. Pigment is applied to the canvas surface in dense coats, transparent layers and dry-brush scubbings as an equivalent, rather than a visual description, of flesh. Areas have been scraped and scratched away with a sharp scalpel to reveal surprising textures and undercoats. The tilted, cruciform configuration at the right may be a single figure or an interpenetration of two individuals, merging into each other and the surrounding landscape. Only the shape of a head and shoulders help determine another figure at the lower left. The geometric blocks of colour, which variously advance and recede, add formal structure to the sensuous depiction of creamy, fleshy tissue.

Over the course of twenty-five years Vaughan produced nine major canvases to which he applied the title *Assembly of Figures*. The first dates from 1952 and the last was completed in 1976. The 'Assemblies' were periodic summations of his technical progress, as though he set himself the specific task of composing the series of complex pictorial essays after periods of development. In the early versions we see him quoting previously used poses and gestures. He organized and arranged his compositions with painstaking care, often making highly finished gouache and pencil studies ahead of tackling the full-scale work.

The 'Assembly' paintings share certain pictorial characteristics. The protagonists are invariable male, naked and generally disoriented. This makes identification of individuals, social class or profession, impossible to ascertain. The settings are beachscapes or semi-abstracted environments, whereby figure and location are melded together into a coherent, plastic vision. The activities in which the members of the assembly engage are often difficult to decipher and the purpose of their coming together is usually obscure. Vaughan avoided narrative clarity to engender pictorial interest and generate enigmatic ambiguity. However, one may presume his congregations, depicted at the mercy of the elements, characterize aspects of mankind in general – naked, vulnerable, sluggish and awkward in forging both personal or social relationships.

Some of Vaughan's journal entries and a handful of interviews add to our understanding of his 'Assembly' paintings:

'These compositions rely on the assumption (hard to justify perhaps, but none the less real to me) that the human figure, the nude, is still a valid symbol for the expression of man's aspirations and reactions to the life of

his time. No longer incorporated in the church or any codified system of belief, the Assemblies are deprived of literary significance or illustrative meaning. The participants have not assembled for any particular purpose such as a virgin birth, martyrdom, or inauguration of a new power station. In so far as their activity is aimless and their assembly pointless they might be said to symbolize an age of doubt against an age of faith. But that is not the point. Although the elements are recognisably human, their meaning is plastic. They attempt a summary and condensed statement of the relationship between things, expressed through a morphology common to all organic and inorganic matter.' (K. Vaughan, 'Painter's Progress', *Studio*, August 1958).

'I want the best of myself for my work. I still think I have done nothing better than the 'August 4th Bather', 1961 – 'Ganymede' (1962) is perhaps as good and the large 'Assembly' (Sixth). Both these pictures I worked on continuously from Whitechapel until I went away – Since then it has been small reconnoitring panels.' (K. Vaughan, *Journal*, December 7, 1962)

We are very grateful to Gerard Hastings, whose forthcoming book *Keith Vaughan: The Graphic Art*, is soon to be published by Pagham Press, for his assistance in preparing this catalogue entry.

Sir Nicholas Goodison commented: 'The commission to paint the picture came from the Methodist Minister Rev. Douglas Wollen in 1962. His son Roger Wollen still has two letters from Vaughan to his father, who had seen Vaughan's work at the retrospective exhibition at the Whitechapel (which included paintings of Lazarus and St Sebastian) and asked him if he would be interested in a commission. Vaughan wrote to him on 10 May 1962 from 9 Belsize Park: 'I am quite interested in the idea of a commission. I should however make one or two things clear. I am not a member of any established church - nor am I a believer in an anthropomorphic God or a Divine Jesus. I suppose I'm what is called a humanist ... I do not want to undertake anything on false pretences, nor would I be able to compromise with the Church's point of view. I could do another Lazarus painting - a shipwreck of St Paul (I visited the coast on which he was supposed to have been shipwrecked) or any 'religious' subject which could be treated in a purely human way. This would have to exclude any situation in which Jesus himself appeared since I could only treat him as another human being which could be wrong from the Church's point of view. I would in fact be willing to accept a provisional commission with no obligation on your part to buy the picture if you thought it unsuitable.'

It appears that he received the commission, but on 17 March 1963 he wrote to the Rev. Wollen: 'I started a canvas last year on the Shipwreck of S. Paul but as the picture developed the specific theme gave way more and more before the need for purely plastic relationships with which I was concerned at the time. So that in the end, although I am fairly satisfied with the painting, I felt hardly justified anymore in calling it the 'Shipwreck of S. Paul' & have given it the non-committal title of *Sixth Assembly of Figures* & as such I am putting it in as one of the three recent paintings I have been invited to contribute to the CAS (Contemporary Art Society) show at the Tate in June ... But I do not feel I could submit it to you as a proper solution to the problem of painting the Shipwreck of S. Paul. That is why I did not say anything about it. However it is here. Or if you prefer you could see it when it is hanging in the Tate.' Wollen did not pursue the purchase.'

Opposite: Lots 29, 52, 55, 67 and 101, and William Turnbull, *Head 4*, 1992. Artwork: © Estate of William Turnbull. All rights reserved, DACS 2022.





λ33

DAME ELISABETH FRINK, R.A. (1930-1993)

Birdman

signed and numbered 'Frink 2/6' (on top of the base)
bronze with a dark brown patina
31½ in. (80 cm.) high
Conceived in 1962.

£25,000-35,000

US\$33,000-45,000
€30,000-42,000

PROVENANCE:

with Waddington Galleries, London.
Anonymous sale; Christie's, London, 9 November 1990, lot 340, where purchased for the present collection.

EXHIBITED:

London, Waddington Galleries, *Elisabeth Frink*, November - December 1963, no. 12, another cast exhibited.
London, Waddington Galleries, *Elisabeth Frink*, October - November 1972, exhibition not numbered, another cast exhibited.
London, Beaux Arts, *Elisabeth Frink: A Celebration*, 1993, exhibition not numbered, another cast exhibited.
Salisbury, Library and Galleries, *Elisabeth Frink: Sculptures, Graphic Works and Textiles*, May - June 1997, no. 17, another cast exhibited: this exhibition travelled to Dorset, Country Museum, June - August 1997.
London, Beaux Arts, *Elisabeth Frink 1930-1993*, October - November 1997, exhibition not numbered, another cast exhibited.
Woking, The Lightbox, *Elisabeth Frink: A Retrospective*, February - April, 2013, another cast exhibited, catalogue not traced.
Somerset, Hauser & Wirth, *Elisabeth Frink: Transformation*, January - May 2017, exhibition not numbered, another cast exhibited.

LITERATURE:

J. Burr, 'Art School Manners', *Apollo*, December 1963, p. 498, fig. 1, another cast illustrated.
E. Mullins (intro.), *The Art of Elisabeth Frink*, London, 1972, pl. 38-9, another cast illustrated.
Exhibition catalogue, *Elisabeth Frink: A Celebration*, London, Beaux Arts, 1993, n.p., exhibition not numbered, another cast illustrated on the back cover.
Exhibition catalogue, *Elisabeth Frink 1930-1993*, London, Beaux Arts, 1997, n.p., exhibition not numbered, another cast illustrated.
A. Ratuszniak (ed.), *Elisabeth Frink: Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, p. 85, no. FCR 117, another cast illustrated.

Sir Nicholas Goodison commented: 'Besides her preoccupation with men in flight or falling in the 1950s and 1960s, Frink was struck by photographs of Valentin, the French bird man with his helmet, goggles, flying suit and artificial wings. Frink said in the interview with Bryan Robertson, that the bird men and spinning men were 'the nearest I got at that time to subjective ideas or the concept of man involved in some kind of activity other than just being' (B. Robertson, *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, p. 37). Birdman seems like a fighter pilot fused with elements of his plane, the inadequacy of his apparent wings giving him a vulnerability (*ibid.*, p. 58). Writing a review of the show of Frink's work at Waddington's in 1963, James Burr described her sculptures as a 'tactful fusion of Germaine Richier's loose broken surface textures, which glorifies exuberant handling, with the Rodinesque sensuality and the spiky attenuated standing figures of Giacometti', and drew attention to Giacometti's big feet and elongated legs - clearly a reference to this sculpture of Frink's which illustrated the review. He suggested that the lopped arms might hark back to fragments of humanist sculpture ('Art School Manners', *Apollo*, December 1963, p. 498).'



Opposite: Lots 33, 34, 37, 38, 65 and 69 illustrated

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.

λ34

KEITH VAUGHAN (1912-1977)

Horizontal Figure

signed, inscribed and dated 'HORIZONTAL FIGURE/Keith Vaughan/1968'
(on the reverse)

oil on canvas
40 x 48 in. (101.6 x 121.9 cm.)
Painted in 1968.

£50,000-80,000

US\$65,000-100,000
€60,000-96,000

PROVENANCE:

Acquired directly from the artist by Dr John Ball and Gordon Hargreaves in 1971.
David Hughes.
Sebastian Walker.
His sale; Sotheby's, 20 November 1991, lot 51, where purchased for the present collection.

EXHIBITED:

London, Marlborough Gallery, *Keith Vaughan: New Paintings*, December 1968, no. 2.
Sheffield, Mappin Art Gallery, *Keith Vaughan: paintings, gouaches and drawings 1941-68*, March - April 1969, no. 27.
Oxford, Bear Lane Gallery, *Keith Vaughan: oil paintings, gouaches and drawings*, May 1970, no. 1.
Bath, Anthony Hepworth Fine Art, *Keith Vaughan: Paintings, Gouaches and Drawings*, 1990, no. 5, catalogue not traced.
London, Thomas Agnew & Sons, *Keith Vaughan 1912-1977*, November - December 1990, no. 5.
London, Olympia Fine Arts and Antiques Fair, *Keith Vaughan 1912-1977: an exhibition of paintings and drawings*, February - March 2002, no. KV 326.
London, Osborne Samuel, *Keith Vaughan: Paintings and Drawings*, May - June 2007, no. 22.

LITERATURE:

The Independent, 26 February 2002, p. 4, illustrated.
Exhibition catalogue, *Keith Vaughan: Paintings and Drawings*, London, Osborne Samuel, 2007, pp. 50-51, no. 22, illustrated.
A. Hepworth and I. Massey, *Keith Vaughan: The Mature Oils 1946-77*, Bristol, 2012, p. 172, no. AH499, illustrated.
P. Vann and G. Hastings, *Keith Vaughan*, Farnham, 2012, pp. 137, 140, pl. 143.

Painted in 1968, *Horizontal Figure* was bought by Professor John Ball and his partner Dr. Gordon Hargreaves in 1971. They considered it one of his most inventive canvases and were particularly impressed by both the eloquent use of pigment and the muted, limited palette. Hargreaves believed it to be one of Vaughan's most considered comments on the human condition and a direct response to the disturbing figure paintings of Francis Bacon. The artist was particularly pleased that *Horizontal Figure* entered their collection:

'9 Belsize Park, NW3
25 March, 1971

Dear John, Thank you for your letter & the cheque. John Langstaff called the other day flushed with triumph to announce that he'd "managed to sell" the Horizontal Figure! For my part I couldn't be more pleased that the picture has found such a sympathetic home. I'm only sorry you had to pay so much for it. But there was nothing I could do about that once the M[arlborough] F[ine] A[rt] had their claws on it. You must choose a drawing of something next time you're here as a little gift to make up for it. Incidentally I was able to give the canvas its final varnish when I had it back here (it's only a very thin coat of wax mastic & quite imperceptible). As ever, Keith'

We are very grateful to Gerard Hastings, whose forthcoming book *Keith Vaughan: The Graphic Art*, is soon to be published by Pagham Press, for his assistance in preparing this catalogue entry.



λ35

BERNARD LEACH (1887-1979)

Conical bowl

impressed with studio stamp and St Ives seal
glazed stoneware
3¾ in. (9.6 cm.) high; 8½ in. (20.6 cm.) diameter
Conceived circa 1960.

£1,000-1,500

US\$1,300-2,000
€1,200-1,800

PROVENANCE:

Acquired directly from the artist by E.H. Goodison and thence by descent.

Bernard Leach is acclaimed as the “Father of British studio ceramics”. His career began when it was not fashionable to work as a potter. It was a time when a potter was paid to throw pots for others to decorate and they were not considered to be artists. Leach attended the Slade School of Fine Art and the London School of Art, where he studied etching under Frank Brangwyn. Leach’s *oeuvre* combines influences from his time in Japan studying under Urano Shigekich, who was strongly influenced in the tradition of Ogata Kenzan VI (1663-1743), together with his knowledge of Korean and Chinese ceramics, his appreciation of English ceramics traditions and his fascination with medieval history. When he returned to England with his wife Muriel following a number years in Japan, they established the Leach Pottery near St Ives, Cornwall in 1920.

λ36

DAVID ROBERTS (B. 1947)

Eroded vessel

impressed with artist’s monogram (on the base)
raku fired stoneware
9½ in. (24.2 cm.) high; 18¼ in. (46.4 cm.) diameter
Conceived circa 2007.

£1,000-1,500

US\$1,300-2,000
€1,200-1,800

PROVENANCE:

Acquired from Scottish Gallery, Edinburgh, January 2008.

LITERATURE:

L. Green, *Painting with Smoke: David Roberts, Raku Potter*, 2009, pp. 82-83, pls. 59-60 (another version illustrated on the cover).

David Roberts has an international reputation as a leading practitioner in the ceramic art of raku. He is considered to be responsible for the introduction of contemporary large-scale raku in Europe. Roberts began his career as an art teacher having studied ceramics as part of his degree in education at Bretton Hall, Yorkshire. His influence from land forms can be seen in *Eroded Vessel* with its rock-like striations on the surface and the interior containing a secret to be revealed most dramatically when seen from directly above: a perpetual movement of concentric lines, with a vortex-like power to draw the eye into the magical beauty of the vessel’s interior space’ (L. Green, *Painting with Smoke: David Roberts, Raku Potter*, 2009, p. 83).



λ37

JOHN WARD (B. 1938)

Vessel

impressed with the artist’s seal ‘JW’ (on the base)
glazed earthenware
14 in. (35.5 cm.) high; 13 in. (33 cm.) wide;
7½ in. (19 cm.) deep
Conceived in 2004.

£5,000-8,000

US\$6,500-10,000
€6,000-9,600

PROVENANCE:

Acquired from Contemporary Applied Arts, London, May 2004.

John Ward (b. 1938) studied Ceramics at Camberwell School of Arts and Crafts later in his life after initially working as a cameraman at the BBC. During this time in the 1960s, he studied under Lucie Rie (1902-1995) and Hans Coper (1920-1981), amongst others. Ward established his first workshop in London in 1971 before moving to his current studio in Wales in 1979. An early supporter of his work was Henry Rothschild (1913-2009), who included Ward in a number of exhibitions in his influential Primavera Gallery in Cambridge. The vessels are hand built and have simple forms, but with complex structures with the shapes cut and altered. His *oeuvre* is said to have drawn influence from forms of ancient Chinese and Egyptian pre-glaze pottery, as well as early Cypriot and 10th-century Persian bowls.



λ38

SARA FLYNN (B. 1971)

A pair of unfolding vessels

each impressed with artist’s seal (on the base)
celadon glazed porcelain and iron
11¼ in. (28.6 cm.) high (i); 11 in. (28 cm.) high (ii) (2)

£1,200-1,800

US\$1,600-2,300
€1,500-2,200

Sara Flynn studied Ceramic Design at Crawford College of Art and Design in Cork. It was in her final year that she began experimenting with porcelain. Flynn experiments by throwing simple forms, which are then altered at varying stages of the drying process to create subtle variations on the theme of the vessel (A. Game, *Contemporary British Crafts: The Goodison Gift to The Fitzwilliam Museum*, 2016, p. 250). She was the winner of a major award from Ceramics Ireland in 2010 and was shortlisted for the inaugural Loewe Craft Prize in 2017.





λ39

BRYAN INGHAM (1936-1997)

Moonrise at the Lizard

signed, inscribed and dated 'Moonrise at/The Lizard./1990-4/Bryan Ingham'
(on the backboard)
oil and pencil on board
15 x 20 in. (38.1 x 50.8 cm.)
Painted in 1990-94.

£3,000-5,000

US\$3,900-6,500
€3,600-6,000

PROVENANCE:

Acquired from the 1995 exhibition.

EXHIBITED:

London, Francis Graham-Dixon Gallery, *Bryan Ingham: new paintings, collages and assemblages*, March - April 1995, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Bryan Ingham: new paintings, collages and assemblages*, London, Francis Graham-Dixon Gallery, 1995, n.p., exhibition not numbered, illustrated.



λ40

IVON HITCHENS (1893-1979)

Still Life

oil on canvas
22½ x 23 in. (57.2 x 58.4 cm.)
Painted circa 1930.

£50,000-80,000

US\$65,000-100,000
€60,000-96,000

PROVENANCE:

Acquired from Crane Kalman Gallery, London in March 1996.

A rhythmic arrangement of floral motifs, *Still Life* is a powerful image from circa 1930. Painted in varying degrees of abstraction, the artist has delighted in his rendering of the flowers, articulating the ox eye daisy at the top of the bouquet with particular clarity. To the right of the vase, three hanging fuchsias are evenly spaced and echo the spacing of the pattern on

the ceramic. Yellow flowers are reduced to masses of high-key colour, the muted background permeating these forms in a deliberate attempt to flatten the picture plane. Hitchens later recalled: 'I love flowers. I love flowers for painting. It's only that life's too short - one can't always do flower paintings - not a carefully arranged bunch such as people ought *not* to do - but doing a mixed bunch in a *natural* way. One can read into a good flower picture the same problems that one faces with a landscape, near and far, meanings and movements of shapes and brush strokes. You keep playing with the object' (I. Hitchens quoted in A. Bowness, *Ivon Hitchens*, London, 1973, p. 13). In the present work, we can also see Hitchens beginning to absorb the developments of cubism through his subtle manipulation of space, most evident in the altered perspective of the table.

We are very grateful to Peter Khoroch and John Hitchens for their assistance in preparing this catalogue entry.



λ41

JUDY TRIM (1943-2001)

Tear jar

raku-fired earthenware burnished with blue, silver and gold lustre
16 in. (40.7 cm.) high; 5¼ in. (14 cm.) diameter
Conceived *circa* 1990.

£500-800

US\$650-1,000
€600-960

PROVENANCE:

Acquired directly from the artist, June 1996.

Sir Nicholas Goodison noted: The design for this work is based on Egyptian and Roman tear-jars (funeral jars for containing tears of the bereaved).

42

REGINA HEINZ (B. 1957)

Engaged

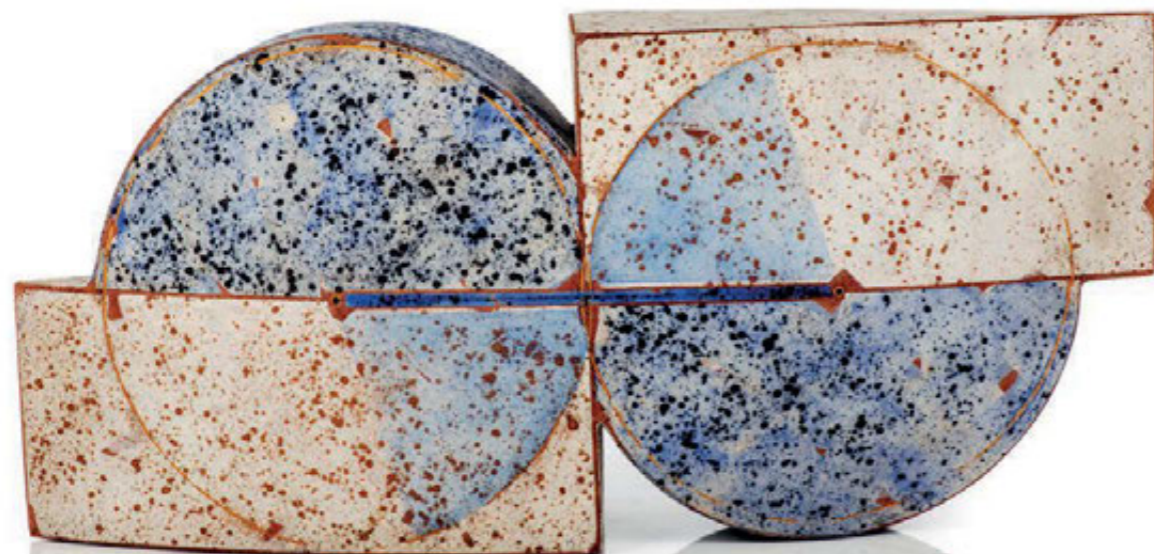
glazed terracotta
12 in. (30.5 cm.) high; 26¾ in. (68 cm.) wide; 5 in. (12.8 cm.) deep

£400-600

US\$520-780
€480-720

PROVENANCE:

Acquired from Adrian Sassoon, London, June 2006.



λ43

GABRIELE KOCH (B. 1948)

Large vase

incised 'Gabriele Koch' (on the base)
earthenware
12¼ in. (31 cm.) high; 16¼ in. (42.5 cm.) diameter
Conceived *circa* 1993.

£800-1,200

US\$1,100-1,600
€960-1,400

PROVENANCE:

With Contemporary Applied Arts, May 1993.
TSB Group plc. Collection.
Acquired from Lloyds TSB Group plc. Collection.



■λ44

ALICE MACFARLANE, 20TH CENTURY

Two large pots

raku-fired earthenware
24 in. (61 cm.) high; 21¾ in. (55 cm.) diameter, and similar (2)

£600-1,000

US\$780-1,300
€720-1,200

PROVENANCE:

Acquired from Duncan Miller Fine Arts, London, September, 1993. (i)
Acquired from Duncan Miller Fine Arts, London, January 1995. (ii)

'I am always amazed how objects that are three thousand, four thousand or more years old can look as if they were done much more recently than things made fifty or sixty years ago. This way they can jump right through time. To be able to look at objects without hierarchy, without feeling that this one is higher, more developed than that one, this is very refreshing'

(W. Turnbull in conversation with C. Renfrew, 6 May 1998, exhibition catalogue, *William Turnbull sculpture and paintings*, London, Waddington Galleries, 1998, p. 7).

■λ45

WILLIAM TURNBULL (1922-2012)

Ancestral Totem

signed with monogram and dated '58' (at the base)
bronze with a dark green patina, unique
73¼ in. (187.4 cm.) high
Conceived in 1956-58.

£200,000-300,000

US\$260,000-390,000
€240,000-360,000

PROVENANCE:

Alistair McAlpine.
Anonymous sale; Sotheby's, London, 7 November 1990, lot 185.
with New Art Centre, London, 1990.
Acquired from Lloyds TSB Group plc in March 2003.

EXHIBITED:

New York, Marlborough-Gerson Gallery, *Turnbull*, October 1963, no. 19.
London, Tate Gallery, *William Turnbull: Sculpture and Painting*,
August - October 1973, no. 33.

LITERATURE:

Exhibition catalogue, *Turnbull*, New York, Marlborough-Gerson Gallery, 1963,
n.p., no. 19, illustrated.
R. Morphet, exhibition catalogue, *William Turnbull: Sculpture and Painting*,
Tate Gallery, 1973, pp. 38-39, no. 35, illustrated.
T. Crosby (ed.), *Uppercase 4*, London, 1960, n.p., illustrated, as 'Totemic Figure
with permutations'.
A. A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005,
pp. 25-27, 66-67, 100, no. 73, figs. 12, 34.
Exhibition catalogue, *William Turnbull: Beyond Time*, London, Waddington
Galleries, 2010, illustrated on the cover.





William Turnbull with Sculptures, 1959. Photograph by Kim Lim.
 Artwork: © Estate of William Turnbull. All rights reserved, DACS/Artimage 2022.
 Photo: Kim Lim.

By the mid 1950s, Turnbull was regarded as one of the leading artists of his generation, receiving transatlantic acclaim whilst he was still in his thirties. By this time, he was represented by the prestigious Marlborough-Gerson Gallery in New York alongside the principal figures of American abstract painting, and had exhibited in the Venice Biennale's British pavilion alongside sculptors Lynn Chadwick, Henry Moore, Reg Butler and Eduardo Paolozzi. Conceived in 1956-58, the present work comes from one of Turnbull's most productive periods during which he created his *Idols* and *Totem* series.

Dissatisfied with the limitations of his earlier linear sculpture, Turnbull began to focus on creating solid three-dimensional heads and masks in plaster and bronze, exploring the concept of surface and volume in space. His use of simplistic and abstracted shapes incised with impulsive ridges and grooves, launched Turnbull into a new preoccupation of conveying figurative and metamorphic suggestions with universally 'primitive' forms: a concept which became a principal theme of his *oeuvre*. From 1958 to 1962, Turnbull's sculptures consisted of two or more separate elements placed on top of one another and, despite a will towards intense abstraction, these works alluded to the image of the standing figure comprised of simplified human proportions. Taking inspiration from Constantin Brancusi, who he met during his time in Paris, Turnbull began to further explore the concept of his materials. In removing the base of his sculptures, as seen in *Ancestral Totem*, the artist was able to blur the distinction between the ground and the work, bringing his objects closer to the viewer. This became a recurring feature with the 'New Generation' sculptors, such as Sir Anthony Caro, during the 1960s.

Turnbull's sculptures were not simply related to the sense of familiarity of form and material. Inspired heavily by the multitude of archaeological and anthropological objects and religious statues found in the British Museum, his modernist totems often allude to pre-classical forms of art, emphasised by rudimentary modelling or carving that instead exhibit a notion of timelessness. Additional stimulus from the ICA's splinter movement, the Independent Group, supported Turnbull in the inclusivity of these archaic objects in parallel with contemporary art.

Ancestral Totem, a unique work from this period, undoubtedly captures these influences together with Turnbull's modernist approach to sculpture. In contrast to Turnbull's earlier totems, the present work stands at over six feet high - its monumental scale and bronze form evoke a strong presence of stillness and sacrality. Comprised of two juxtaposed shapes, seemingly precariously balanced together, Turnbull introduces a sense of chance, movement and tension between each element. The upper section of *Ancestral Totem* can be identified as a cast of *Drum*, 1956. Turnbull's deliberate use of permutations and multiple configurations of his sculpture draws attention to the flexibility of interpretation and the continuous nature of the creative process. Intricate markings (achieved by chance scratches and impressions from objects pushed into the clay) and raised geometric shapes throughout both forms of the present work allude to organic, anthropomorphic elements such as tattooed skin, limbs and genitalia, recalling the ancient Greek Herm columns and representations of the Egyptian God of fertility, Min.

Sir Nicholas Goodison commented: 'I first bought it for TSB from the New Art Centre in 1990. I intended it for the TSB's new retail headquarters in Birmingham, but the Head of Retail showed no enthusiasm for it. So it stood imposingly in the foyer of each TSB's Head Offices in London at 25 Milk Street and then 60 Lombard Street. Following the merger with Lloyds banking hall in 1995/96 it stood at the far end of the banking hall at 71 Lombard Street, usually accompanied by a red fire extinguisher which I vainly moved away day after day.'



Min, God of Koptos. Egypt, prehistoric period.
 Limestone. H. 77 in.
 Photo: © Ashmolean Museum, University of Oxford.



λ48

ROGER HILTON (1911-1975)

Green Grass

signed and inscribed 'HILTON/GREEN GRASS' (on the reverse)
charcoal and oil on canvas
30 x 36 in. (76.2 x 91.4 cm.)
Painted in 1968.

£30,000-50,000

US\$39,000-65,000
€36,000-60,000

PROVENANCE:

with Waddington Galleries, London, by 1982, where purchased by The Hon. David Thomson in October 1987.
Acquired from Offer Waterman, London in June 2008.

EXHIBITED:

London, Waddington Galleries, 1968, catalogue not traced.
London, Arts Council of Great Britain, Serpentine Gallery, *Roger Hilton: Paintings and Drawings 1931-73*, March 1974, no. 96.

Stylistically, this lyrical late figure painting falls between the distortions of *Figure 1961*, once owned by the Tate curator David Brown and bequeathed by him to Southampton City Art Gallery, and the even wilder late drawings and gouaches, made in the 1970s when Hilton was bed-bound by illness. It is among the last oil paintings that Hilton made, and although there was a small group painted in 1970-72 (the final ones on board), 1968-69 marks a final high point of creativity in oils before the artist's physical decline made easel painting increasingly difficult. *Green Grass* recalls the marvellous anarchic celebration of his two December 1963 paintings, *Oi Yoi Yoi* (Tate Gallery, London) and *Dancing Woman* (National Galleries of Scotland, Edinburgh), while through its forms introducing a further element of organic unfolding and growth. The drawing is looser than ever but no less energetic, and the characteristic Hilton combination of charcoal and oil (figure and ground) is deployed to full effect. The title suggests someone lying on the grass, but perhaps the bone-white figure is buried below the surface, a potent source of regeneration.

We are very grateful to Andrew Lambirth for preparing this catalogue entry.



λ49

PETER LANYON (1918-1964)

Tree Top Nest

signed and dated 'Lanyon 56' (lower left)
oil on board
48 x 30 in. (122 x 76.2 cm.)
Painted in 1956.

£100,000-150,000

US\$130,000-190,000
€120,000-180,000

PROVENANCE:

with Catherine Viviano Gallery, New York.
Margaret Viviano, by 1992.
Acquired from Bernard Jacobson Gallery, London in 2003.

EXHIBITED:

New York, Catherine Viviano Gallery, *Peter Lanyon*, January - February 1957, no. 11.
Chicago, Arts Club of Chicago, *Young British Painters*, October - December 1957, no. 60: this exhibition travelled to Buffalo, Albright Gallery, January - February 1958; and Ottawa, National Gallery of Canada, May 1958.
New York, American Federation of Artists, *A.F.A. Preview: Younger Europeans*, October 1957 - October 1958, no. 4.
Minneapolis, Institute of Art, *European Art Today: 35 Painters and Sculptors*, September - October 1959, no. 64: this exhibition travelled to Los Angeles, County Museum, November - December 1959; San Francisco, City Museum of Art, January - February 1960; Raleigh, North Carolina Museum of Art, February - April 1960; Ottawa, National Gallery of Canada, April - May 1960; New York, French & Company Inc., June - August 1960; and Baltimore, Museum of Art, September - October 1960.
Lincoln, University of Nebraska, *Nebraska Art Association 71st Annual Exhibition*, 1961, no. 72, catalogue not traced.
San Antonio, Marion Koogler McNay Art Institute, *Peter Lanyon*, March 1963, no. 2, catalogue not traced.

LITERATURE:

A. Causey, *Peter Lanyon: His Paintings*, Henley-on-Thames, 1971, p. 53, no. 84.
T. Treves, *Peter Lanyon: Catalogue Raisonné of the Oil Paintings and Three Dimensional Works*, London, 2018, pp. 332-3, no. 358, illustrated.

In 1955 Lanyon's creativity seemed to go into hibernation when he made only one large painting, *Europa* that year. This had happened once before, in 1950, when the drop of productivity was a sign of a major change being underway. The nature of that change was evident in 1951 when he completed *Porthleven* (Tate Gallery, London) and the first of his place paintings, of which the group known as the St Just Series was the supreme expression in the early 1950s. Something similar happened after 1955. In 1956 he made the first of his skiescapes – a major subject of the late 1950s and early 1960s – and began what he called the Susan Series, whose theme – love in its fullness – underlay most of Lanyon's remaining work. It is this series, based on his relationship with Susan Hunt, that *Tree Top Nest* relates to.

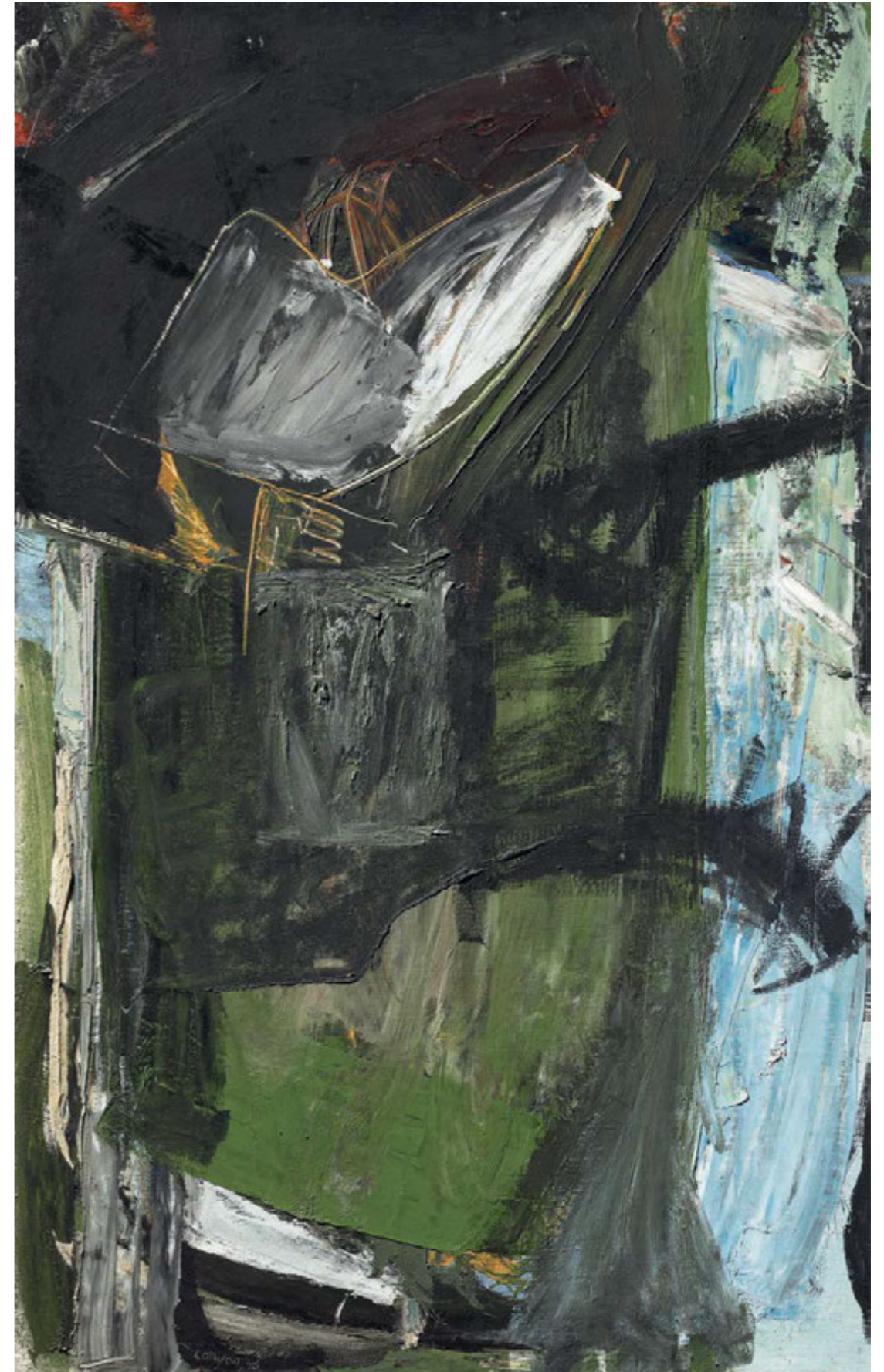
Although Lanyon had painted a handful of portraits and still-lives in his early adulthood, his primary interest was and would remain the landscape, especially that of West Cornwall, where he had been born and lived most of his life. In the 1930s, when he was a boy, he had painted it as it appeared, but while he was away from Cornwall during the war he had realised that it was far more to him than a view – it was home. That is to say, the places of West Cornwall contained immense personal significance for him. In short, they inhabited the memory of his senses and his mind. And because he knew them so well he came to feel that he and the landscape were one indivisible living entity.

Living was the key and movement was intrinsic. Many of the stabilising conventions of landscape painting dropped away in Lanyon's paintings: horizons multiplied and slid onto the vertical, if they appeared at all; orderly pictorial space, that principle of the landscape genre, was made erratic, even incomprehensible; cross-section, plan, and elevation co-existed; above, below, from the side, close-up and far away overlapped. Nothing was in harmony and nothing was static.

By the time he started the Susan Series, Lanyon was committed to this way of thinking about and painting landscape. And it was natural for him, as he was pulled into the stronger currents of love, to project that experience onto landscape. In *Tree Top Nest* the sky and the sea perhaps run up the right edge; the central block of green may be the fields and moorland; and the grey possibly sky or rock. But the broad strokes of black and the roughly outlined grey/white shape in the upper right, partly engulfed by black might be the tree top and the nest, inhabited by those patches of grey and white, slightly secluded, as lovers often are.

Lulworth (Albright-Knox Gallery, Buffalo), *Tamarisk*, and *Boscastle* (Museum of Art, Rhode Island School of Design, Providence), all painted in 1956 are part of the Susan Series. Other works in the series include *Long Sea Surf*, 1957-57 (Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC) and *Saracinesco*, 1961-62.

We are very grateful to Toby Treves for preparing this catalogue entry.



λ50

KEITH VAUGHAN (1912-1977)

Crowd Assembling I

signed, inscribed and dated 'Crowd Assembling/1967/Keith Vaughan'
(on the reverse)
oil on canvas
40 x 36 in. (101.6 x 91.4 cm.)
Executed in 1967.

£40,000-60,000

US\$52,000-78,000
€48,000-72,000

PROVENANCE:

Dr John Ball and Gordon Hargreaves,
with Redfern Gallery, London.
Acquired from Austin Desmond, London in January 2003.

EXHIBITED:

Sheffield, Mappin Art Gallery, *Keith Vaughan: paintings, gouaches and drawings 1941-68*, March - April 1969, no. 22.
Trondheim, British Council, Kunstforening, *British Painting 1945-1970*,
January - February 1972, no. 190, ex. cat.: this exhibition travelled to Oslo,
Kunstnerforbundet, February 1972; Begen, Kunstforeningen, February - March
1972; Warsaw, Muzeum Narodowe, June 1972; Krakow, Muzeum Narodowe,
July 1972; and Poznan, Museum Narodowe, August 1972.
London, Arts Council of Great Britain, Hayward Gallery, *British Painting*,
September - November 1974, no. 190.
Sheffield, Mappin Art Gallery, *Keith Vaughan: Paintings, Gouaches and
Drawings 1941-68*, 1977, no. 22, catalogue not traced.
London, Osborne Samuel, *Keith Vaughan: Paintings and Drawings*, May - June
2007, no. 21.
Chichester, Pallant House Gallery, *Keith Vaughan: Romanticism to Abstraction*,
March - June 2012, catalogue not traced.

LITERATURE:

Exhibition catalogue, *British Painting*, London, Arts Council of Great Britain,
Hayward Gallery, 1974, n.p., no. 190, illustrated.
A. Hepworth and I. Massey, *Keith Vaughan: The Mature Oils 1946-77*, Bristol,
2012, p. 166, no. AH473.
Exhibition catalogue, *Keith Vaughan Paintings and Drawings*, London, Osborne
Samuel, 2007, p. 49, no. 21, illustrated.
P. Vann and G. Hastings, *Keith Vaughan*, Farnham, 2012, p. 131, pl. 134.

Crowd Assembling I is the first of two canvases that Vaughan painted in 1967 on the theme of a jostling crowd. It is related to his series of nine 'Assembly' paintings but subtly different in form and intention. The idea had been fermenting in his imagination for some time since three years before he painted it he wrote about his desire to tackle the subject:

'I would like to be able to paint a crowd – that abstract entity referred to by the sociologists as the masses. An amorphous compressed lump of impermanent shape reacting as a mass to environmental stimuli yet composed of isolated human egos retaining their own separate, incommunicable identities. In the past artists have usually dealt with the problem of crowds by turning them into assemblies. Assemblies are orderly rhythmic groups of individuals which act and are acted upon by mutual consent. The behaviour of an assembly is at least compatible with that of any member composing it and often surpasses him in achievement. The behaviour of a crowd follows its own laws and generates its own energy. It is inferior, humanly speaking, to any one member composing it and usually acts contrary to his interests, and can even accomplish his destruction.'
(K. Vaughan quoted in *Some Notes on Painting*, August 1964).

Professor John Ball and Dr. Gordon Hargreaves, friends and major collectors of the artist, viewed *Crowd Assembling I* in Vaughan's studio soon after he completed it. They purchased it in a private sale, and he went on to produce a second version (*Crowd Assembling II*) which was exhibited in a major exhibition at Marlborough Fine Art in 1968. Ball wrote to Vaughan, concerned that the same title as their painting appeared in the exhibition catalogue. He replied,

'9 Belsize Park, NW3
December, 1968
Dear John,
I'm glad you & Gordon enjoyed the Marlborough show & it was good of you to go to the trouble of coming down specially. I have in fact got the Crowd Assembly marked on the canvas as #2, but there seemed to be no point in putting that in the catalogue only to provoke the obvious question "Where is #1", so there won't be any confusion in years to come (?). If you would like to add #1 to your canvas, by all means do. I have it thus entered in my records. With all good wishes for the New Year & I hope to see you again soon. As ever, Keith.'

Having lived with *Crowd Assembling I* in their collection for a while, Ball and Hargreaves discovered a small area of paint which they considered to be unresolved. They pointed out the offending passage to Vaughan who immediately agreed with their assessment and took the picture back in exchange for another. After his death in 1977 they decided to repurchase the painting from the artist's estate since a slight modification to it had been made while it had been in the artist's possession. They were completely satisfied by the new, resolved version which was hung alongside the *First*, *Sixth*, *Seventh* and *Nineth Assembly* paintings in their collection.

We are very grateful to Gerard Hastings, whose forthcoming book *Keith Vaughan: The Graphic Art*, is soon to be published by Pagham Press, for his assistance in preparing this catalogue entry.





λ51

IVON HITCHENS (1893-1979)

Water and Willows

signed 'Hitchens' (lower right)
oil on canvas
16 x 36 in. (40.6 x 91.4 cm.)
Painted in the late 1950s.

£30,000-50,000

US\$39,000-65,000
€36,000-60,000

PROVENANCE:
Anonymous sale; Christie's, London, 7 June 1991, lot 324, where purchased for the present collection.

In the late 1950s, Hitchens returned to a higher level of abstraction in his landscape painting. *Water and Willows* is a strong example of his output at this time. Here, Hitchens embodies his use of the white ground to isolate forms in the composition and liberate colour from representation. When discussing his work from this period, Hitchens stated that 'the white areas or lines of white canvas are to provide channels isolating areas of paint so that these can be felt relatively to each other in their shape, area, weight and meaning, one to another, in colour opposition, or gradation, movement of hue, or temperature, i.e. warm to cool (or *vice versa*), light to dark (or *vice versa*), or just echo to echo. The intention is that the spectator's eye can travel along these areas 'from floe to floe', over the picture surface instead of being engulfed or drowned in a morass of paint representing or aping realism. (I. Hitchens quoted in P. Khoroché, *Ivon Hitchens*, Aldershot, 2007, p. 120).

We are very grateful to Peter Khoroché and John Hitchens for their assistance in preparing this catalogue entry.

Works by Peter Lanyon, Keith Vaughan and Ivon Hitchens on the staircase - lots 49, 50 and 51

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.



λ52

BERNARD MEADOWS, R.A. (1915-2005)

Seated Figure (Cross-legged)

signed with monogram and numbered '6/6'

(on the underside)

bronze with a black patina, on an alabaster and slate base

13¾ in. (34.9 cm.) high, including base

Conceived in 1962 and cast in an edition of 6, plus 1 artist's cast.

£8,000-12,000

US\$11,000-16,000

€9,600-14,000

PROVENANCE:

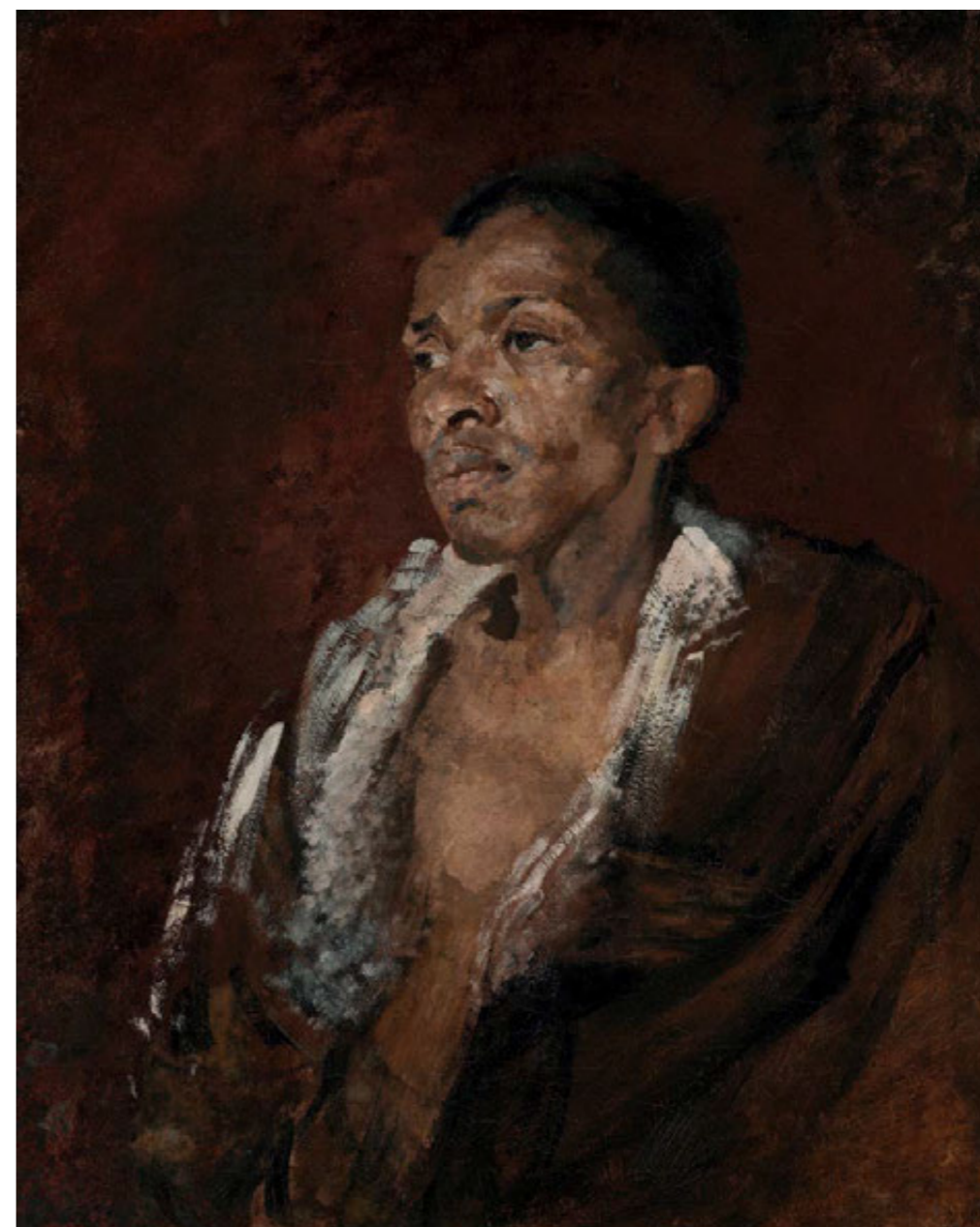
Acquired from the 1995 exhibition.

EXHIBITED:

London, Gimpel Fils, *Bernard Meadows: Retrospective Exhibition*, September - October 1995, no. 15, another cast exhibited.

LITERATURE:

A. Bowness, *Bernard Meadows: Sculpture and Drawings*, London, 1995, pp. 73, 142, no. BM 87, pl. 54, another cast illustrated.



54

HAROLD GILMAN (1876-1919)

Portrait of a man

oil on canvas

20 x 16 in. (50.8 x 40.6 cm.)

Painted circa 1908.

£12,000-18,000

US\$16,000-23,000

€15,000-22,000

PROVENANCE:

Acquired at the 1988 exhibition.

EXHIBITED:

London, Thomas Agnew & Sons, *Modern British Exhibition 1887-1988*, November - December 1988, no. 69.

The time Gilman spent in Spain, mainly in Madrid where he haunted the Prado and was profoundly moved and influenced by the art of Velázquez, was perhaps responsible for his several studies of black sitters: *The Black Gardener* in The Garden Museum, London; a painting known as *Portrait of an Algerian*; and the present work, the most accomplished and most 'Spanish' of the three. Presumed to be a work from circa 1908, at this early date (before Glyn Philpot and Edward Burra) black models were relatively uncommon in England. The identity of this particular sitter is unknown. A few years later there was a particular model painted and drawn several times by Walter Sickert and others in London.

We are very grateful to Dr Wendy Baron for her assistance in preparing this catalogue entry.



λ53

PHILLIP KING, P.R.A. (1934-2021)

Maquette for Peaks and Chimes

signed 'Phillip King' (on the base)

bronze with a brown green patina

9 in. (22.9 cm.) long

Conceived in 1987 and cast in an edition of 6.

£2,000-3,000

US\$2,700-3,900

€2,400-3,600

PROVENANCE:

Acquired from Bernard Jacobson, London in July 1997.

EXHIBITED:

London, Mayor Rowan Gallery, *Phillip King*, May - June 1990, exhibition not numbered, another cast exhibited.

Florence, Forte di Belvedere, *Phillip King*, June - September 1997, exhibition not numbered, another cast exhibited.

LITERATURE:

Exhibition catalogue, *Phillip King*, London, Mayor Rowan Gallery, 1990, p. 56, exhibition not numbered, another cast illustrated.

T. Hilton, *The Sculpture of Phillip King*, London, 1992, pp. 120-1, another cast illustrated.

Exhibition catalogue, *Phillip King*, Florence, Forte di Belvedere, 1997, p. 83, exhibition not numbered, another cast illustrated.



55

WALTER RICHARD SICKERT A.R.A. (1860-1942)

Venetian Canal

oil on panel
9½ x 7¼ in. (24.1 x 19 cm.)
Painted circa 1901-04.

£8,000-12,000 US\$11,000-16,000
€9,600-14,000

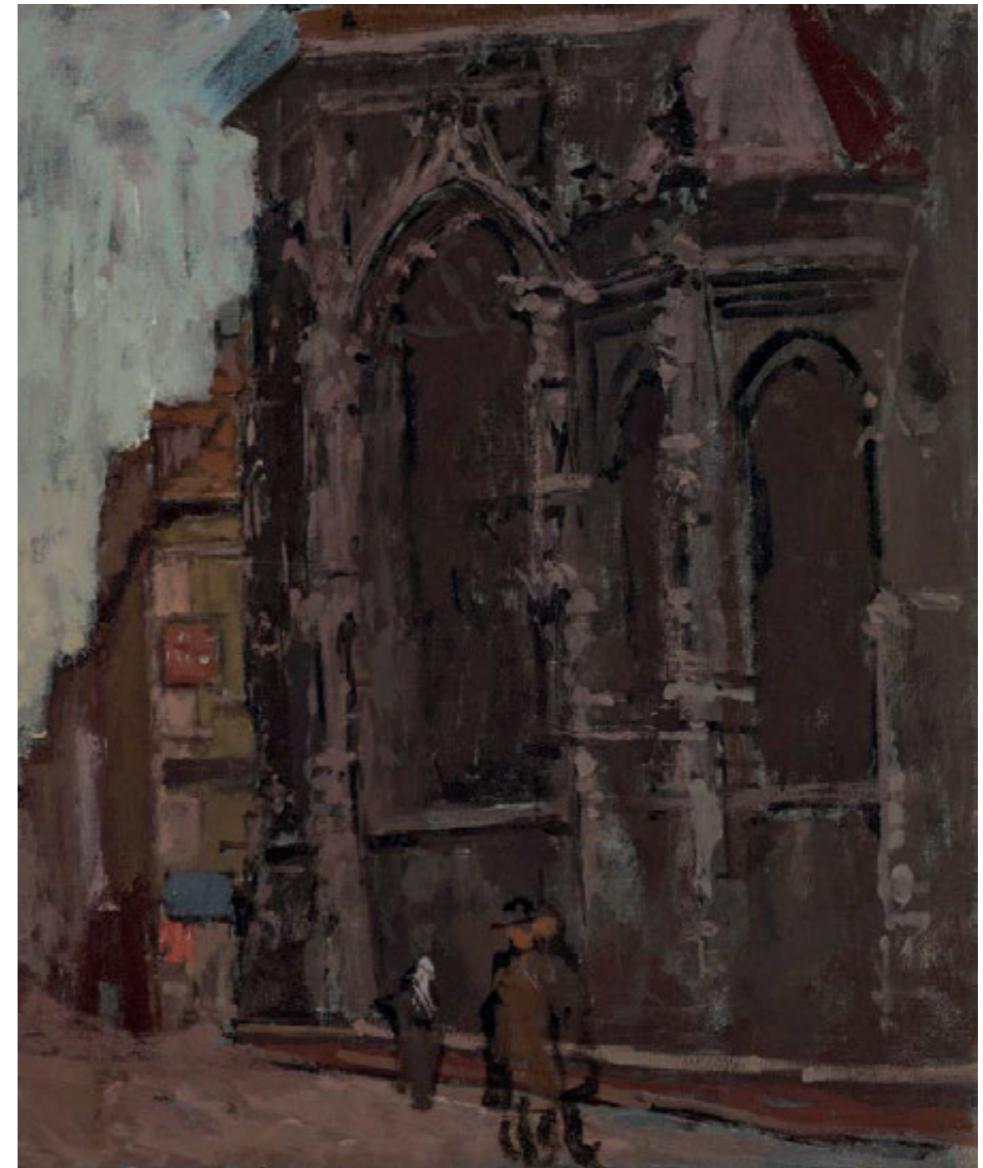
PROVENANCE:
Harold Gilman.
 Sylvia Gilman.
 with Roland Browse & Delbanco, London, 1960.
 Anonymous sale; Phillips, 14 November 1989, lot 24, where purchased for the present collection.

EXHIBITED:
 Edinburgh, Scottish Committee of the Arts Council, Royal Scottish Academy, *An Exhibition of Paintings and Drawings by Walter Sickert*, January 1953, no. 71.
 London, Roland Browse & Delbanco, *Sickert 1860-1942*, March - April 1960, no. 11.

LITERATURE:
 W. Baron, *Sickert: Paintings and Drawings*, New Haven and London, 2006, p. 273, no. 174.5.

Sir Nicholas Goodison commented: 'We identified the scene in 2006, just in time for Wendy Baron's book (W. Baron, *Sickert: Paintings and Drawings*, New Haven and London, 2006) as the eastern end of the Fondamenta delle Zattere di Saloni from behind the Dogana.'

We are very grateful to Dr Wendy Baron for her assistance in preparing this catalogue entry.



56

WALTER RICHARD SICKERT A.R.A. (1860-1942)

St Jacques, Dieppe

signed and inscribed 'W. Sickert, St Jacques, Dieppe, le Chevet de l'Eglise'
(on the stretcher)
oil on canvas
18½ x 15¼ in. (47 x 38.7 cm.)
Painted circa 1900-01.

£25,000-35,000 US\$33,000-45,000
€30,000-42,000

PROVENANCE:
 Jacques-Émile Blanche, Dieppe, 1937.
 with Redfern Gallery, London, where purchased by Benjamin Fairfax Hall in November 1937.
 Anonymous sale; Christie's, London, 9 June 1989, lot 262, where purchased for the present collection.

EXHIBITED:
 London, Redfern Gallery, *Early Paintings by Richard Sickert*, December 1937, no. 17, 26, or 46.

LITERATURE:
 W. Baron, *Sickert: Paintings and Drawings*, New Haven and London, 2006, p. 249, no. 142, illustrated.

Sir Nicholas Goodison commented: 'The view is of the end of the apse from the north towards Rue Ste Catherine. Jacques-Émile Blanche (1861-1942) was best known 'as a brilliant and facile portraitist and decorative artist' (H. Osborne (ed.), *Oxford Companion to Twentieth Century Art*). Born in France, his work was appreciated in England and he exhibited at the R.A.'

We are very grateful to Dr Wendy Baron for her assistance in preparing this catalogue entry.



Lots 7, 57-61, 63, 64, 66, 68 illustrated

57

A WILLIAM DE MORGAN LARGE VASE
 CIRCA 1890, TWO IMPRESSED TULIP MARKS,
 GREY PAINTED F.P. MONOGRAM

Decorated by *Fred Passenger* with three peacocks and Persian-style manganese carnations against a dark blue ground
 15¼ in. (38.8 cm.) high

£15,000-25,000

US\$20,000-33,000

€18,000-30,000

PROVENANCE:

Louis Montagu, 2nd Baron Swaythling (1869-1927).
 With Richard Dennis in 1967, according to paper label.
 Acquired from Sylvia Powell, London, 2005.



58

A WILLIAM DE MORGAN DOUBLE GOURD VASE
 CIRCA 1890, GREY PAINTED W.DE.MORGAN.& CO.
 FULHAM. MARK AND F.P. MONOGRAM, TWO IMPRESSED
 TULIP MARKS, PAINTED NUMERALS 1035

Decorated by *Fred Passenger* in Persian style with the 'B.B.B.'
 carnation pattern in turquoise, manganese and green against
 a cream ground
 14¼ in. (36.2 cm.) high

£15,000-25,000

US\$20,000-32,000

€18,000-30,000

PROVENANCE:

Acquired from Sylvia Powell, London, November 2007.

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.

59

A WILLIAM DE MORGAN VASE AND COVER

CIRCA 1890, BLACK PAINTED W DE MORGAN FULHAM MARK AND X, J.J. MONOGRAM MARK

Decorated by *Joe Jester*, painted with bands of Persian-style flowers against a dark-blue ground, the cover with a spiral border

11¼ in. (29.9 cm.) high overall

£10,000-15,000

US\$13,000-20,000

€12,000-18,000

PROVENANCE:

Acquired from Sylvia Powell, London, 2004.



61

A WILLIAM DE MORGAN LARGE BOTTLE VASE

CIRCA 1900, GREY PAINTED DIP FULHAM MARK

Decorated in Iznik style with alternating blue and turquoise ground panels of fabulous beasts and serpents, the cream ground reserved with further panels of stylised tulips, manganese carnations and foliage

19¼ in. (50.2 cm.) high

£10,000-15,000

US\$13,000-20,000

€12,000-18,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 4 December 1985, lot 260.



60

A WILLIAM DE MORGAN RUBY AND SILVER LUSTRE CHARGER

CIRCA 1890, W.D.M. FULHAM MARK, C.P. MONOGRAM AND NUMERALS 3400 AND 12

Decorated by *Charles Passenger* with a border of flowerheads reserved with pairs of stylised long-necked birds alternating with flowerheads each with a swan motif, the central boss with another bird centred by spiralling foliage, with wooden stand

15¼ in. (40 cm.) diameter

£1,500-2,500

US\$2,000-3,300

€1,800-3,000

PROVENANCE:

Anonymous sale; Christie's, London, 28 September 1988, lot 189.

62

A WILLIAM DE MORGAN RUBY LUSTRE CHARGER

LATE 19TH CENTURY, IMPRESSED NUMERALS

Decorated with a peacock with tail displayed standing among flowering plants and grasses, on a cream ground, with wooden stand

14¼ in. (36.2 cm.) diameter

£3,000-5,000

US\$3,900-6,500

€3,600-6,000

PROVENANCE:

Acquired from Christopher Wood, London, November 1985.



NOTTINGHAM ALABASTERS

This group of Nottingham alabaster reliefs provides an important record of the visual culture and artistry of medieval England. The industry for producing alabaster carvings flourished from the mid-14th to the mid-16th centuries. While most were produced in Nottingham, workshops also existed in London, York and Burton-on-Trent. These highly stylised carvings were very occasionally made as single figures but most commonly as individual rectangular panels which could be transported with relative ease and fitted into an architectural surround. Compared to works in stone or marble, alabaster carvings were relatively cheap because of the ease with which the material could be carved, thus they were attractive to less wealthy churches and for private devotion.

Throughout the two centuries of their production, English, and specifically Nottingham, alabasters were hugely popular on the local market and for export overseas. Dealers located in ports such as Hull, Southampton and Bristol represented the carvers and facilitated the exportation of their works across Europe and in particular to France and Spain, where even today some churches

retain their English alabaster altarpieces. Unfortunately, the Dissolution of the Monasteries in England from 1536 onwards saw the total collapse of the industry and thereafter even larger numbers of English alabasters were shipped off to Catholic Europe to be sold at vastly reduced prices.

Rectangular alabasters were often produced as part of a series of five panels making up an altarpiece. As can be discerned from the panels that are extant today, the most commonly depicted subjects were episodes from the Passion of Christ or Life of the Virgin and typically had a Crucifixion as the central scene. The floral, daisy-like pattern comprised of white dots with a red centre on a green background is characteristic of the decoration of Nottingham alabasters. The single standing figures of Saints Catherine and Michael would likely have been created to flank the narrative panels on an altarpiece at either end, as can be seen in the *Swansea Altarpiece*, now in the Victoria and Albert Museum, London.

63

NOTTINGHAM, SECOND HALF 15TH CENTURY

The Holy Trinity

parcel-gilt polychrome alabaster relief; in a modern giltwood surround
19% x 10% in. (49.2 x 34.6 cm.)

£40,000-60,000

US\$52,000-78,000

€48,000-72,000

PROVENANCE:

Acquired from Daniel Katz Ltd, London, April 2001.

EXHIBITED:

F. Cheetham, *The Alabaster Men: Sacred Images of Medieval England*, Daniel Katz Ltd, 2001, pp. 46-7, no. 15.

LITERATURE:

F. Cheetham, *Alabaster Images of Medieval England*, Woodbridge, 2003, p. 150, no. 10.

COMPARATIVE LITERATURE:

F. Cheetham, *English Medieval Alabasters*, Oxford, 1984, p. 302, no. 228.

The *Trinity* is represented in this panel through the personification of God the Father, shown seated and crowned in the centre, alongside God the Son illustrated by Christ on the Cross between his knees. The third element, the Holy Spirit, has since been lost but would have been shown in the form of a dove, its original position indicated by the dowel hole that remains above Christ's head.

Whilst depictions of the Trinity in alabaster were common, both as the central element of altarpieces and as individual devotional panels, this lot features the rarer iconographic trope of the souls of the blessed held in a napkin by God the Father. This image derives from earlier motifs of the blessed in the bosom of Abraham and would have reminded the medieval viewer of God's mercy (Cheetham, 2001, *loc. cit.*).





64

NOTTINGHAM, LATE 15TH CENTURY

The Agony in the Garden

parcel-gilt polychrome alabaster relief; in a modern giltwood surround
15¼ x 10¾ in. (38.7 x 27.3 cm.)

£40,000-60,000

US\$52,000-78,000
€48,000-72,000

EXHIBITED:

F. Cheetham, *The Alabaster Men: Sacred Images of Medieval England*, London, Daniel Katz Ltd, 2001, pp. 34-5, no. 9.

LITERATURE:

F. Cheetham, *Alabaster Images of Medieval England*, Woodbridge, 2003, p. 108, no.7.

F. Pérez Suescun, 'Los alabastrros medievales ingleses y la iconografía jacobea: algunas piezas singulares', in *Anales de Historia del Arte*, XXIV, 2014, pp. 427-8, fig. 2.

COMPARATIVE LITERATURE:

F. Cheetham, *English Medieval Alabasters*, Oxford, 1984, p. 223, no. 150.

The present lot depicts a scene from the Passion of Christ known as the *Agony in the Garden*. It shows Christ on the Mount of Olives in the Garden of Gethsemane, with three sleeping disciples. The wooden fence indicating the borders of the garden is ingeniously carved as if from a bird's eye view, allowing the artist to also include a group of soldiers outside, an indication of what is to come during the next scene in the Passion narrative, Christ's arrest during the *Betrayal*. The figure of Christ is shown kneeling before a chalice, a visual representation of his words to God, as recounted in Mathew 26:39, 'Father, if it be possible, let this cup pass from me'. This phrase is incised in Latin on the scrolls to the left and the top of the panel.

Nottingham alabaster reliefs depicting the *Agony* are exceptionally rare, only seven panels including the present lot are known to have survived. Four of these are in museum collections, including the Victoria and Albert Museum, London and the Art Museum, Princeton (see Cheetham, 2003, *loc. cit.*).



65

NOTTINGHAM, LATE 15TH CENTURY

The Betrayal

parcel-gilt polychrome alabaster relief; in a modern giltwood surround
16½ x 10¾ in. (42 x 26.3 cm.)

£30,000-50,000

US\$39,000-65,000
€36,000-60,000

PROVENANCE:

Acquired from Daniel Katz Ltd, London, December 1998.

LITERATURE:

F. Cheetham, *Alabaster Images of Medieval England*, Woodbridge, 2003, p. 111, no. 60, pl. XII.

COMPARATIVE LITERATURE:

F. Cheetham, *English Medieval Alabasters*, Oxford, 1984, p. 230, no. 157.

See also the introduction to lot 63.



66

NOTTINGHAM, 15TH CENTURY

The Resurrection

polychrome alabaster relief; in a modern giltwood surround
16¾ x 10¼ in. (41.6 x 26 cm.)

£30,000-50,000

US\$39,000-65,000
€36,000-60,000

PROVENANCE:

Acquired from Daniel Katz Ltd, London, April 2001.

COMPARATIVE LITERATURE:

F. Cheetham, *English Medieval Alabasters*, Oxford, 1984, p. 280, no. 207.

See also the introduction to lot 63.



67

NOTTINGHAM, 15TH CENTURY

The Ascension

parcel-gilt polychrome alabaster relief; in a modern giltwood surround
19 x 12½ in. (48.3 x 31.8 cm.)

£30,000-50,000

US\$39,000-65,000
€36,000-60,000

PROVENANCE:

Acquired from Daniel Katz Ltd, London, July 2005.

COMPARATIVE LITERATURE:

F. Cheetham, *English Medieval Alabasters*, Oxford, 1984, p. 291, no. 218.

See also the introduction to lot 63.



68
NOTTINGHAM, 15TH CENTURY

The Crucifixion

alabaster relief; in a modern giltwood surround
20¼ x 10¾ in. (52.7 x 26.3 cm.)

£25,000-35,000

US\$33,000-45,000
€30,000-42,000

PROVENANCE:
Collection of the Late Theodore Offerman; American Art Association, Anderson Galleries New York, 11-13 November 1937, lot 437. The Rous Lench Collection; Sotheby's London, 3, 4 and 7 July 1986, lot 489, where acquired for the present collection (through R. A. Lee).

COMPARATIVE LITERATURE:
F. Cheetham, *English Medieval Alabasters*, Oxford, 1984, p. 255, no. 182.

See also the introduction to lot 63.



69
NOTTINGHAM, 15TH CENTURY

The Assumption and Coronation of the Virgin

alabaster relief with traces of polychromy; in a modern giltwood surround
16¾ x 10¾ in. (41.6 x 27.5 cm.)

£25,000-35,000

US\$33,000-45,000
€30,000-42,000

PROVENANCE:
Acquired from Daniel Katz Ltd, London, July 1999.

EXHIBITED:
F. Cheetham, *The Alabaster Men: Sacred Images of Medieval England*, Daniel Katz Ltd, 2001, pp. 32-3, no. 8.

COMPARATIVE LITERATURE:
F. Cheetham, *English Medieval Alabasters*, Oxford, 1984, p. 206-7, nos. 133-4.

See also the introduction to lot 63.



70
NOTTINGHAM, 15TH CENTURY

Saint Catherine

parcel-gilt polychrome alabaster relief; in a modern giltwood surround
15½ x 5½ in. (39.4 x 13 cm.)

£20,000-30,000

US\$26,000-39,000
€24,000-36,000

PROVENANCE:
Acquired from Daniel Katz Ltd, London, December 2006.

COMPARATIVE LITERATURE:
F. Cheetham, *English Medieval Alabasters*, Oxford, 1984, p. 84, no. 13.

See also the introduction to lot 63.



71
NOTTINGHAM, 15TH CENTURY

Saint Michael

parcel-gilt polychrome alabaster relief; in a modern giltwood surround
15¼ x 5½ in. (38.7 x 13 cm.)

£15,000-25,000

US\$20,000-32,000
€18,000-30,000

PROVENANCE:
Acquired from Richard Philip Gallery, London, November 2002 as 'Saint George'.

COMPARATIVE LITERATURE:
F. Cheetham, *English Medieval Alabasters*, Oxford, 1984, p. 132-4, nos. 61-3.

See also the introduction to lot 63.



Lots 57, 63, 66, 72, 73, and 81 illustrated

72

SIR EDWIN HENRY LANDSEER, R.A. (1802-1873)

Portrait of Catherine Seyton

signed with initials and inscribed 'Unfinished EL' (lower right)
oil on panel
13 $\frac{7}{8}$ x 10 in. (35.3 x 25.3 cm.)

£12,000-18,000

US\$16,000-23,000
€15,000-22,000

PROVENANCE:

Robert Vernon (?); Christie's, London, 5 July 1849, lot 62 (72 gns to Wallis).
Richard Newsham, by 1857.
Sir John Fowler, Thornwood Lodge, Campden Hill (?); Christie's, London,
6 May 1899, lot 69 (63 gns to Agnew).
with Agnew's, London, no. 8936, 6 May 1899, by whom sold to
Sir James Joicey, MP (1846-1936), and by descent to
Col. the Right Hon. Lord Joicey, Ford Castle, Berwick-on-Tweed, by 1946.
with Oscar and Peter Johnson, London, August 1972, where purchased
for the present collection.

EXHIBITED:

Manchester, *Art Treasures Exhibition*, 1857, no. 354, lent by Richard Newsham.
London, Royal Academy, *The Works of the Late Sir Edwin Landseer, R.A.*,
Winter 1874, no. 412, lent by John Fowler.

LITERATURE:

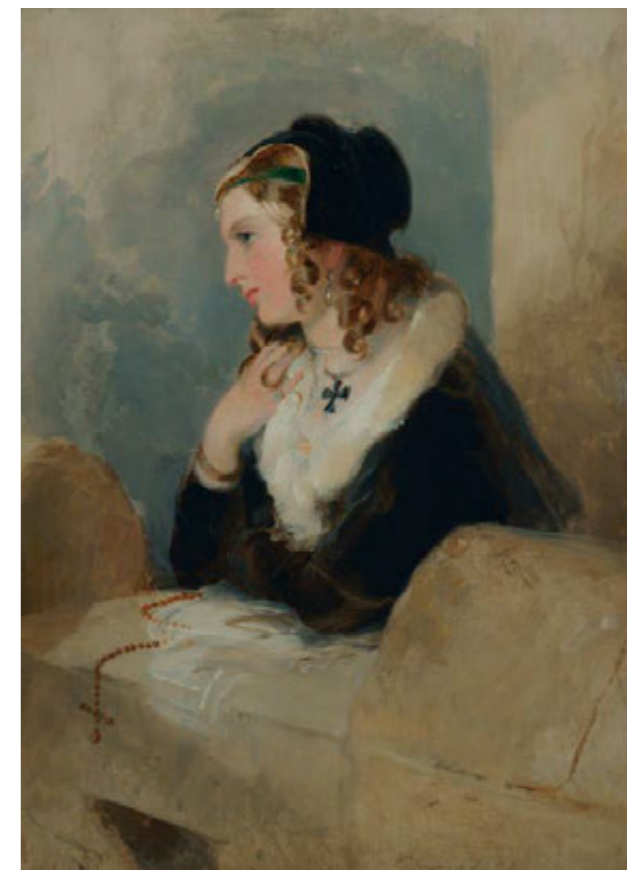
A. Graves, *Catalogue of the Works of the Late Sir Edwin Landseer, R.A.*, London,
1876, p. 16, no. 193.

ENGRAVED:

C.G. Lewis, 1 July 1833.
W.H. Simmons, 1850.

Landseer's *Portrait of Catherine Seyton* appeared as the frontispiece for
an edition of Sir Walter Scott's novel *The Abbot*, first published in 1820. It
followed *Ivanhoe* and *The Monastery* in the Waverley Series, which for nearly
a century were amongst the most popular and widely read novels in Europe.
Landseer and Scott became close friends and the author proved a strong
influence on the younger artist who illustrated a number of the Waverley
novels.

For more information on this lot visit christies.com



73

ATTRIBUTED TO WILLIAM JAMES MÜLLER (1812-1845)

Portrait of Johannis Mavromichaeli, Prince of Mainottas, or Old Spartans

oil on canvas
24 x 19 $\frac{3}{4}$ in. (61 x 50.2 cm.)

£4,000-6,000

US\$5,200-7,800
€4,800-7,200

PROVENANCE:

with Oscar and Peter Johnson, London, where purchased for the present
collection.

Johannis Mavromichaeli was one of the leading revolutionaries during the
Greek war of Independence. A print of Mavromichaeli was published in 1827
by Adam Friedel as part of a series of portraits of the principal figures of the
Greek revolution (a copy of which is now in the British Museum, London).



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.



74
WILLIAM JAMES MÜLLER (1812-1845)
Rock cut tombs, Lycia
 pencil and watercolour on paper
 9 x 14¾ in. (22.8 x 37.5 cm.)
 Executed in 1843
 £2,000-3,000 US\$2,600-3,900
 €2,400-3,600

PROVENANCE:
 with The Fine Art Society, London, March 1988,
 from whom acquired for the present collection.

Müller travelled to Asia Minor in September 1843. He had been recommended to go to Lycia by the archaeologist Sir Charles Fellows (1799-1860) who had recently returned and invited Müller to accompany his fourth expedition to Turkey. Müller travelled there independently accompanied by his pupil Harry John Johnson (1826-1884), meeting Fellows' expedition on 22 October 1843 at Xanthus. He stayed there for three months, drawing the local scenery extensively.



75
WILLIAM JAMES MÜLLER (1812-1845)
Head of a Lascar, Smyrna
 signed 'Muller' (lower right) and inscribed '1 1/2/E/
 Head of a Lascar./Smyrna' (on the reverse)
 oil on panel, painted circle
 12½ x 11½ in. (32 x 31.8 cm.)
 £1,000-1,500 US\$1,300-2,000
 €1,200-1,800

PROVENANCE:
 Mrs Charles Erskine (?); Christie's, London, 3 October
 1954, lot 122, as 'Head of a man wearing a fez' (£23 10s
 to Taylor).
 Anonymous sale; Phillips Son and Neale, London,
 28 February 1977, lot 4A, where purchased for the
 present collection.



76
WILLIAM JAMES MÜLLER (1812-1845)
Storm, Anatolia
 pencil and watercolour on paper
 14¾ x 21¾ in. (36.6 x 55.5 cm.)
 Executed in 1843
 £3,000-5,000 US\$3,900-6,500
 €3,600-6,000

PROVENANCE:
 with The Fine Art Society, London, March 1988,
 from whom acquired for the present collection.



77
WILLIAM JAMES MÜLLER (1812-1845)
Tivoli
 signed and dated 'WMüller. /1835.' (lower left)
 oil on canvas
 52½ x 36¾ in. (133.4 x 93.4 cm.)
 £10,000-15,000 US\$13,000-20,000
 €12,000-18,000

PROVENANCE:
 Arthur Sanderson, by 1896.
 W.M. de Zoete, L'ayer Breton, Kelvedon; Christie's, London, 14 May 1919,
 lot 5 (70 gns to Mitchell).
 with Oscar and Peter Johnson, London, November 1971, as 'Tivoli near Temple
 of the Sibyls', where purchased for the present collection.

EXHIBITED:
 Birmingham, City of Birmingham Museum and Art Gallery, *William J. Müller*,
 1896, no. 84, lent by Mr Arthur Sanderson.

LITERATURE:
 C.G.E. Bunt, *The Art and Life of William James Müller*, Leigh-on-Sea, 1948,
 p. 108.

Müller went on an eight-month tour through Europe to Italy in 1834 with his fellow Bristolian artist and contemporary George Fripp (1813-96), returning in 1835. This large scene of Tivoli was one of a number of canvases that he produced on the subject on his return.

λ78

**SIR FRANK BRANGWYN, R.A., R.W.S.,
P.R.B.A. (1867-1956)**

A Native Brandy Still

signed and dated 'F. Brangwyn 1891' (lower right)
and inscribed 'A Native Brandy Still' (in pencil, on
the reverse)
oil on board
12½ x 17 in. (30.8 x 43.3 cm.)

£4,000-6,000 US\$5,200-7,800
€4,800-7,200

PROVENANCE:

Walter Spindler, April 1892.
Anonymous sale; Christie's, South Kensington,
21 July 1988, lot 294, as 'The Distillery'.
with Bernard Jacobsen Gallery, London, June 1989,
where purchased for the present collection.

EXHIBITED:

London, The Japanese Gallery, Bond Street,
March 1892.

LITERATURE:

W. Shaw-Sparrow, *Frank Brangwyn and his work*,
London, 1915, p. 224.
V. Galloway, *The Oils and Murals of Sir Frank
Brangwyn, R.A.*, Leigh-on-Sea, 1962, p. 56, no.
592.

Following the success of his exhibition of
watercolours at the Royal Arcade Gallery, Bond
Street, under the title *From the Scheldt to the
Danube*, in March 1891, Brangwyn was invited
to visit South Africa by Larkin's Japanese
Gallery, Bond Street, and to hold an exhibition
on his return.



An impressionistic and yet finely detailed
painting, *A Native Brandy Still* is typical of
Brangwyn's South African series. The palette
and square brush technique are reminiscent of
other early works such as *Bark Stripping*, 1887,
sold in these rooms, 23 November 2017, lot 110
(£35,000).

We are grateful to Dr Libby Horner for her
assistance in preparing this catalogue entry. The
oil is number O-0102 in her *catalogue raisonné*.

λ79

**SIR FRANK BRANGWYN, R.A., R.W.S.,
P.R.B.A. (1867-1956)**

An Italian fruit stall

signed twice with initials 'FB' (centre left) and
with a letter from Brangwyn to F.E. Fitness
dated 6 March 1922 (attached to the reverse)
oil on canvas
30¼ x 40¼ in. (76.8 x 101.9 cm.)
in the original frame

£7,000-10,000 US\$9,100-13,000
€8,400-12,000

PROVENANCE:

F.E. Fitness, Spencerhurst, Northamptonshire, by
March 1922, by whom given to his daughter for her
birthday;
Mrs Sidney Black, Monkams Lane, Woodford
Green, Essex, 24 December 1922.
with The Fine Arts Society, London, April 1985,
no. 8086.
Anonymous sale; Sotheby's, London, 11 November
1987, lot 35, where purchased for the present
collection.

F.E. Fitness was Brangwyn's tailor and a part-
time antiques dealer who helped find many items
for the artist's house, The Jointure, Ditchling. He
also gained for Brangwyn the commission for a
memorial window at the Congregational Church,
Northampton in 1921.

We are grateful to Dr Libby Horner for her
assistance in preparing this catalogue entry. The
oil is number O-0362 in her *catalogue raisonné*.



λ80

SIR FRANK BRANGWYN, R.A., R.W.S., P.R.B.A. (1867-1956)

The Sixth Station of the Cross: Veronica Wipes the Face of Jesus

oil on canvas
40¾ x 56 in. (103.5 x 142.3 cm.)

£4,000-6,000 US\$5,200-7,800
€4,800-7,200

PROVENANCE:

Anonymous sale; Sotheby's, London, 21 May 1986, lot 13, where purchased
for the present collection.

EXHIBITED:

London, Barbizon House, *Exhibition of Paintings, Drawings and Etchings
by Sir Frank Brangwyn R.A.*, 1924, no. 99.

LITERATURE:

'Frank Brangwyn's Pictures. Remarkable Variety of the Artist's Output',
Daily News, 23 May 1924.
'Mr Brangwyn's Art', *Morning Post*, 23 May 1924.
H. Furst, *The Decorative Art of Frank Brangwyn*, London, 1924, p. 150.
V. Galloway, *The Oils and Murals of Sir Frank Brangwyn, R.A.*, Leigh-on-Sea,
1962, p. 58, no. 638 as 'Stations of the Cross, Christ Falling; Study'.
R. Brangwyn, *Brangwyn*, London, 1978, pp. 218-220.
R. Alford & L. Horner, *Brangwyn in his Studio: The Diary of his Assistant Frank
Alford*, Guildford, 2004, pp. 16, 25, 33, 35, 42, 50, 58-59, 61-62, 81, 86-87.

After the First World War, Brangwyn was commissioned to produce Stations
of the Cross for Arras cathedral through the recommendation of his friend
Theophile Steinlen (1859-1923). Reproductions of the Stations were to be
distributed to other war damaged churches. Unfortunately the series was
never completed. It was generally reported that this was due to the death of
the model Cervi, although we know from Alford's diary that Jafrate also posed
as Christ. The death of Steinlen in December 1923, and the artist's wife Lucy
in 1924 may have had more to do with the failure of the commission.

Brangwyn used traditional Flemish dress for many of the female figures,
an idea previously used by Gauguin in his religious paintings, for example
the Breton costumes in *Vision After the Sermon*, 1888. In 1921 Alford noted
that Brangwyn was experimenting with the colour of the series 'being of a
warm orangey green scheme with strong shadows. It is interesting that this
scheme was thought out by him on Sunday night and put down on paper
with pencil showing a rough sketch of the work in the colours written at the
side of the sketch' (*Alford Diary*, 21 February 1921). Known examples of the
series do indeed show bright, primitive colouring.

The present work, called a study by Galloway, represents the Sixth Station:
Veronica Wipes the Face of Jesus. It was exhibited along with many other
studies for the series at Queen's Gate in 1924. The group were well received
and the reviewer in the *Morning Post* commented 'If the series when complete
fulfils the promise of the studies, then Mr Brangwyn will have expressed
supreme incidents in the history of humanity with the finality of beauty.'

We are grateful to Dr Libby Horner for her assistance in preparing this
catalogue entry. The oil is number S2732 in her *catalogue raisonné*.



λ81

FRANK DOBSON, R.A. (1886-1963)

The Repast

signed 'Dobson' (on the reverse of the base)
terracotta, unique
14 in. (36 cm.) high
Conceived in 1946.

£12,000-18,000

US\$16,000-23,000
€15,000-22,000

PROVENANCE:

Mrs Ann Garvey,
with Gillian Jason Gallery, London.
Timothy Sayer, 1984.
with Thomas Agnew & Sons, London.
Acquired from the 1994 exhibition.

EXHIBITED:

London, Leicester Galleries, *An Important Exhibition of Sculptures and Drawings by Frank Dobson*, November 1954, no. 53.
Cambridge, Arts Council of Great Britain, Kettle's Yard, *True and Pure Sculpture: Frank Dobson 1886-1963*, July - August 1981, no. 83; this exhibition travelled to Preston, Harris Museum and Art Gallery, September - October 1981; Hull, Ferens Art Gallery, October - November 1981; and Birmingham, City Museum and Art Gallery, November 1981 - January 1982.
London, Gillian Jason Gallery, *Frank Dobson: Drawings, Watercolour Landscapes and Small Sculpture*, May - June 1984, no. 38.
London, Jason and Rhodes, *Frank Dobson, Sculptures and Drawings*, October - November 1994, no. 39, ex. cat.
London, Courtauld Institute, *Selected Sculptures of Frank Dobson 1925-54*, 1995, no. 37, ex. cat.

LITERATURE:

Exhibition catalogue, *An Important Exhibition of Sculptures and Drawings by Frank Dobson*, London Leicester Galleries, 1954, p.11, no. 53, illustrated.
N. Jason and L. Thompson-Pharaoh, *The Sculpture of Frank Dobson*, Much Hadham, 1994, p. 155, no. 194, illustrated.

A chalk and charcoal study for *The Repast*, also owned by Sir Nicholas Goodison, is included as the next lot in this sale.

For more information on this lot visit christies.com

λ82

FRANK DOBSON, R.A. (1886-1963)

Study for Sculpture

signed and dated 'Frank/Dobson/47' (lower left)
chalk and charcoal on buff paper
21¼ x 14½ in. (55.2 x 36.8 cm.)
Executed in 1947.

£2,000-3,000

US\$2,600-3,900
€2,400-3,600

PROVENANCE:

with Scottish Gallery, Edinburgh.
Anonymous sale; Christie's, London, 25 September 1992, lot 103, where purchased for the present collection.

Frank Dobson's sculpture, *The Repast*, which this study depicts, is included in this catalogue as the previous lot (81).



λ83

JOHN MINTON (1917-1957)

The Farm Machine

signed and dated 'John Minton 1944' (upper left),
signed again and inscribed 'John Minton/The
Farm Machine' (on the artist's label attached
to the stretcher)
oil on canvas
24 x 30 in. (61 x 76.2 cm.)
Painted in 1944.

£30,000-50,000

US\$39,000-65,000
€36,000-60,000

PROVENANCE:

Hollis M. Baker.
His sale; Sotheby's, London, 9 November 1988,
lot 118.
Acquired from Thomas Agnew & Sons, London
in 1988.

EXHIBITED:

London, Thomas Agnew & Sons, *Modern British Paintings, Drawings and Sculpture*, November - December 1991, no. 48.
Chichester, Pallant House Gallery, *John Minton: A Centenary*, July - October 2017, exhibition not numbered.

LITERATURE:

F. Spalding, *Dance till the Stars Come Down: a biography of John Minton*, London, 1991, p. 253, pl. III.
Exhibition catalogue, *Modern British Paintings, Drawings and Sculpture*, London, Thomas Agnew & Sons, 1991, pp. 22, 45, no. 48, illustrated.
S. Martin and F. Spalding, exhibition catalogue, *John Minton: A Centenary*, Chichester, Pallant House Gallery, 2017, pp. 28-30, 123, exhibition not numbered, fig. 23.

Following a breakdown, John Minton came out of the army in 1943. A year later, after his brother Richard was killed in the war, he vowed never again to assist 'the authority of governments'. His bitterness seeped into his wartime pen-and-ink drawings of dark and frenzied landscapes. He was then teaching drawing and illustration at Camberwell School of Art and had moved in with Robert Colquhoun and Robert MacBryde at 77 Bedford Gardens, a block of studio flats in Kensington, where the three men lived and worked more or less in one room. Jankel Adler, the Polish artist and exponent of European modernism, lived overhead, becoming an inspirational presence. In the summer of 1944, in need of escape, Minton spent six weeks in Cornwall with the poet W.S. Graham and his girlfriend Nessie Dunsuir. They were lent two gypsy caravans at Germoe, near Praa Sands, south-east of Marazion. Minton, refreshed by the sun and sea, found his desire to paint revived by the force and complexity of the nature around him. His paintings of Cornwall form a diverse cluster and were exhibited in 1945 in solo exhibitions of his work held at Roland Browse & Delbanco and at the Lefevre Gallery.



Many drawings had been made during his stay in Cornwall, and it is likely that *Farm Machine* was worked up from these and from memory. Its neo-romantic mood is less frenzied than his pen-and-ink landscapes but the painting has a similar density of effect. The influence of Graham Sutherland is suggested by inclusion of a disappearing path and in the way that Minton, like Sutherland, here paraphrases appearances for compositional effect. His use of colour is strong and rich, influenced to some extent by the palette favoured by Colquhoun and Macbryde, in their attempt to merge a modernist approach with their admiration for Celtic traditions.

The verso portrays an image of a young man in a red vest, dating back to the late 1930s. It may portray a ballet dancer but, if so, he is also a stand-in for the melancholic side of Minton's character. Minton, together with Michael Aryton, had determined to spend time working in Paris after leaving the St Johns's Wood Art School, having been inspired, by James Thrall Soby's book *After Picasso*, to search out the French Neo-Romantics, notably two Russians based in Paris, Eugène Berman and Pavel Tchelitchev, and the

Frenchman, Christian Bérard, artists who were closely involved with stage design for theatre and ballet and, in their pursuit of romanticism, looked back to Picasso's Blue and Rose period.

'It was rather bright', Minton later wrote, looking back on this period, '...to indulge in the chichi despair of neo-romanticism, to portray the endless vistas of restless ennui and to be one of the generation that was so self-consciously lost: it was rather wonderful too I thought, because I loved so much and still do love this literature and painting of despair and melancholy. But now somehow it is no longer the game it was possibly because the questions it all posed became less remote, more tangible and insistent.' (J. Minton, letter to Michael Middleton, 1 June 1943).

Sir Nicholas Goodison commented: 'Carel Weight, who was one of Minton's teaching colleagues at the Royal College of Art, described this painting to us in 1989 as akin to his own paintings, like a stage.'

We are very grateful to Frances Spalding for her assistance in preparing this catalogue entry.



λ84
GLYNN WILLIAMS (B. 1939)
Head and Arms
 Hornton stone, unique
 18 in. (45.8 cm.) long
 Carved in 1988.

£3,000-5,000	US\$3,900-6,500
	€3,600-6,000

PROVENANCE:
 Acquired from the 1989 exhibition.

EXHIBITED:
 London, Bernard Jacobson Gallery, *Glynn Williams*,
 November 1988 - January 1989, exhibition not
 numbered.
 London, Bernard Jacobson Gallery, *Glynn Williams*,
 June 1992, no. 20.

LITERATURE:
 Exhibition catalogue, *Glynn Williams*, London,
 Bernard Jacobson Gallery, 1988, exhibition not
 numbered, illustrated.
 Exhibition catalogue, *Glynn Williams*, London,
 Bernard Jacobson Gallery, 1992, n.p., no. 20,
 illustrated.



λ85
GLYNN WILLIAMS (B. 1939)
Sleeping Woman
 Hornton stone, unique
 10½ in. (26.1 cm.) long
 Carved in 1988.

£2,500-3,500	US\$3,300-4,500
	€3,000-4,200

PROVENANCE:
 Acquired from Bernard Jacobson, London in
 October 1989.

EXHIBITED:
 London, Bernard Jacobson Gallery, 1989,
 catalogue not traced.

λ86
PRUNELLA CLOUGH (1919-1999)
Fancy Goods
 signed 'Clough' (on the reverse)
 oil on canvas
 40 x 36 in. (101.6 x 91.4 cm.)
 Painted in 1991.

£6,000-8,000	US\$7,800-10,000
	€7,200-9,600

PROVENANCE:
 with Annelly Juda Fine Art, London, January 1994, where
 purchased by TSB Group plc.
 Their sale; Christie's, South Kensington, 3 November 1999,
 lot 242, where purchased for the present collection.

EXHIBITED:
 London, Olympia Fine Art and Antiques Fair, *Prunella
 Clough: Seeing the World Sideways*, March 2004, no.
 PC-191.

LITERATURE:
 B. Tufnell (ed.), exhibition catalogue, *Prunella Clough*,
 London, Tate Britain, 2007, p. 109.

We are very grateful to Frances Spalding for preparing
 this catalogue entry.

For more information on this lot visit christies.com



λ87
PRUNELLA CLOUGH (1919-1999)
Small Gate Painting VII
 signed 'Clough' (on the reverse)
 oil, pastel and sand on canvas
 25 x 25¼ in. (63.5 x 65.4 in.)
 Painted in 1980.

£7,000-10,000	US\$9,100-13,000
	€8,400-12,000

PROVENANCE:
 with Offer Waterman, London.
 Anonymous sale; Sotheby's, London, 14 November 2012,
 lot 128.
 Acquired from Austin Desmond Fine Art, London.

EXHIBITED:
 London, Warwick Arts Trust, *Prunella Clough: New
 Paintings 1979-82*, April - May 1982, no. 27.

LITERATURE:
 Exhibition catalogue, *Prunella Clough: New Paintings 1979-
 82*, London, Warwick Arts Trust, 1982, no. 27, illustrated.

We are very grateful to Frances Spalding for preparing
 this catalogue entry.

For more information on this lot visit christies.com





λ88

SIR STANLEY SPENCER, R.A. (1891-1959)

Fernlea, Cookham

oil and pencil on paper laid on canvas
10 x 14 in. (25.4 x 35.6 cm.)
Painted circa 1921.

£25,000-35,000

US\$33,000-45,000
€30,000-42,000

PROVENANCE:

Purchased at the 1927 exhibition by Miss Hollond, and by descent.
Anonymous sale; Christie's, London, 7 November 1991, lot 50, where
purchased for the present collection.

EXHIBITED:

London, Goupil Gallery, *"The Resurrection" and other works by Stanley Spencer*,
March 1927, no. 63.

LITERATURE:

K. Bell, *Stanley Spencer: A Complete Catalogue of the Paintings*, London, 1992,
pp. 52, 398, no. 41, illustrated.

The present work depicts the area behind Spencer's house, Fernlea, in Cookham. Completed shortly after Spencer returned from the First World War, the work is deliberately peaceful, as Keith Bell notes, with the maids going about their work around the dustbins and coal sheds, undisturbed. It is an early example of Spencer's interest in recording everyday domestic activities in Cookham, in this case, seen within the context of his own childhood: a child, probably representing the artist, or his brother Gilbert, gestures on the roof of an outbuilding in the top-left of the painting (see K. Bell, *loc. cit.*). The figures in the composition show direct links to his contemporaries David Bomberg and William Roberts and indicate that it was at this time that he felt himself most clearly involved in the modern movement in Britain.

We are very grateful to Professor Keith Bell for his assistance in preparing this catalogue entry.



λ89

IVON HITCHENS (1893-1979)

Flowers in a vase

signed 'IVON HITCHENS' (lower right)
oil on canvas
24 x 20 in. (61 x 50.8 cm.)
Painted circa 1932.

£25,000-35,000

US\$33,000-45,000
€30,000-42,000

PROVENANCE:

Hill Samuel, circa 1960.
Lloyds TSB Group plc.
Their sale; Christie's, London, 5 November 1990, lot 130, where purchased for
the present collection.

Although Hitchens is regarded as one of the leading landscape painters of his generation, the artist's floral still lifes from the 1930s are among the most celebrated and sought after works he ever created. In *Flowers in a Vase* we see the genesis of his lifelong fascination with Cubism, and in particular the still lifes of French artist, Georges Braque. A deliberate lack of perspective and a more subtle approach to colour demonstrate the significant influence that he found in this new approach to painting.

We are very grateful to Peter Khoroch and John Hitchens for their assistance in preparing this catalogue entry.



λ90

FRANK DOBSON, R.A. (1886-1963)

Study for Concertina Man

pastel, coloured chalk, watercolour and gouache on paper
13½ x 10 in. (34.3 x 25.4 cm.)
Executed circa 1920.

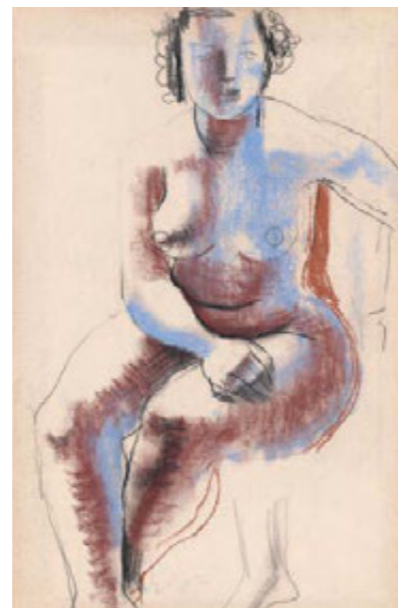
£3,000-5,000

US\$3,900-6,500
€3,600-6,000

PROVENANCE:

Acquired from Fine Art Society, London in May 1986.

Sir Nicholas Goodison commented: 'Dobson's Portland stone sculpture of *Concertina Man* seems to have been inspired by Ossip Zadkine's *Le Joueur d'Accordéon*, 1918, although this version is less severe and mechanistic. Neville Jason and Lisa Thompson-Pharaoh mention a drawing related to *Concertina Man* sold Christie's, 21 November 1983, lot 8. Another drawing, similar but with the figure leaning on his right arm and his back to the viewer was sold at Christie's, South Kensington, 21 March 2013, lot 63 and was exhibited in *True and Pure: Frank Dobson and Eric Gill, Drawing from Life*, Daniel Katz Gallery, May 2016, no. 21.'



λ91

FRANK DOBSON, R.A. (1886-1963)

Seated Nude

signed and dated 'Frank Dobson/50' (lower centre)
pencil and coloured chalk on paper
19 x 12½ in. (48.3 x 31.8 cm.)
Executed in 1950.

£1,500-2,500

US\$2,000-3,300
€1,800-3,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 20 July 1988, lot 298.
Acquired from the 1988 exhibition.

EXHIBITED:

London, David Messum, *Les Petits Maîtres: British Impressionism*, October 1988, no. 7.

LITERATURE:

Exhibition catalogue, *Les Petits Maîtres: British Impressionism*, London, David Messum, n.p., no. 7, illustrated.

λ92

PRUNELLA CLOUGH (1919-1999)

Turning

signed 'Clough' (on the reverse)
oil on canvas
20½ x 26 in. (52.1 x 66 cm.)
Painted in 1991.

£3,000-5,000

US\$3,900-6,500
€3,600-6,000

PROVENANCE:

Acquired from Annely Juda Fine Art, London in June 1996.

We are very grateful to Frances Spalding for her assistance in preparing this catalogue entry.



λ93

KEITH VAUGHAN (1912-1977)

Flooded Landscape, Essex

signed, inscribed and dated 'FLOODED LANDSCAPE/1968/Keith Vaughan'
(on the reverse)
oil on canvas
40 x 36 in. (101.6 x 91.4 cm.)
Painted in 1968.

£25,000-35,000

US\$33,000-45,000
€30,000-42,000

PROVENANCE:

John Trew.
Acquired for the present collection from the above in July 1991.

EXHIBITED:

London, Marlborough Fine Art, *Keith Vaughan: New Paintings*, 1968, no. 8.
London, Osborne Samuel, *Keith Vaughan: Centenary Tribute*, November - December 2012, exhibition not numbered.

LITERATURE:

A. Hepworth and I. Massey, *Keith Vaughan: The Mature Oils 1946-77*, Bristol, 2012, p. 169, no. AH488.
P. Vann and G. Hastings, *Keith Vaughan*, Farnham, 2012, p. 123, pl. 124.
Exhibition catalogue, *Keith Vaughan: Centenary Tribute*, London, Osborne Samuel, 2012, p. 44, illustrated.
G. Hastings, *Paradise Found and Lost: Keith Vaughan in Essex*, West Sussex, 2016, p. 59, illustrated.

Vaughan was fascinated by the way in which light, atmosphere and climate had the power to transform and alter the appearances of familiar scenes. The titles of many of his paintings, for example, inform us of the precise month in which they were painted, as though to emphasise that the seasons and weather conditions had made their mark on the landscape. Here the rich brown and umber palette, combined with creams and blues, conveys qualities of an autumn day. The upper part of the composition, containing tilted forms and blocked-in shapes indicates, perhaps, the presence of a coppice and a group of buildings. The lower section, occupying almost half of the painted surface, is virtually devoid of pictorial incident. However, beneath the surface of pale pigment, we can still detect forms, overpainted with washes and translucent coatings – an appropriate equivalent of a flood. As if to emphasise this point, Vaughan has used diluted, thinned-out paint so his brush marks are evident and the occasional watery dribble, trickles down the surface of the canvas.

We are very grateful to Gerard Hastings, whose forthcoming book *Keith Vaughan: The Graphic Art*, is soon to be published by Pagham Press, for his assistance in preparing this catalogue entry.



■94

A WEDGWOOD AND BENTLEY BLACK BASALT BUST OF VENUS

CIRCA 1780, IMPRESSED LOWERCASE MARK TO BACK OF BUST AND IMPRESSED TITLE VENUS, IMPRESSED UPPERCASE WEDGWOOD AND BENTLEY MARK TO THE SOCLE

Modelled with her head turned to one side
17¾ in. (44 cm.) high

£4,000-6,000

US\$5,200-7,800
€4,800-7,200

PROVENANCE:

Probably Matthew Boulton (1728-1809), and by descent to his son Matthew Robinson Boulton (1770-1842), who purchased Great Tew Park in 1815, and by descent to Major Eustace Robb, Great Tew Park, Oxfordshire; Christie's house sale, 27-29 May 1987, lot 658.

This fine example of Wedgwood black basalt was sold from the collections of Major Eustace Robb of Great Tew Park in Christie's 1987 house sale. Although it is not clear when it entered the collection, it is likely that the bust was a gift from Josiah Wedgwood to his friend Matthew Boulton, whose son Matthew Robinson Boulton (1770-1842) purchased Great Tew in 1815. Wedgwood and Boulton were both members of the famed Lunar Society of Birmingham. The society was established in 1765 with 14 members, all of whom met once a month (as close to a full moon as

possible, which would enable a safe journey home) to attend discussions or practical demonstrations. Other members of the society included Erasmus Darwin, James Watt the engineer and inventor, Joseph Priestly a preacher and chemist, and John Whitehurst, horologist and maker of scientific instruments (see lots 98 and 99 in this catalogue). Wedgwood and Boulton benefitted greatly from their friendship and indeed Boulton worked with Wedgwood to create ormolu frames and mounts for ceramic works. Wedgwood was very pleased with his new basalt and said of it 'The Black is sterling and will last forever' (Katharine A. Esdaile, 'Wedgwood's Busts in Black Basalt', *Journal of The Royal Society of Arts*, 16 May 1930, p. 744) and it would likely have given him great pleasure to make a gift of this new material to his friend and collaborator.

Wedgwood listed a number of black basalt busts ordered in 1774 from Oliver and Hoskins, including Homer, Plato, Palladio, Inigo Jones and Venus - 'a collection of the finest Heads in the World' (*ibid.*, p. 746). It seems likely that this bust of Venus dates to that period, although 18th-century examples of this subject are rare.

■95

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1775

A GEORGE III MAHOGANY OPEN ARMCHAIR

The cartouche-shaped padded back, armrests and seat covered in close-nailed tan suede, the moulded arm supports above a bowfront seat on panelled square tapering front legs and spade feet, with cramp cuts 36¼ in. (92 cm.) high; 24¾ in. (63 cm.) wide; 29¾ in. (75.5 cm.) deep

£6,000-10,000

US\$7,800-13,000
€7,200-12,000

PROVENANCE:

Acquired from H.A. Molins, London, January 1973.

This armchair, with elegantly rounded back, serpentine seat and panelled term front legs headed by blocks and terminating in spade feet, can be attributed to the St. Martin's Lane workshops of Thomas Chippendale, based on its idiosyncratic constructional features and similarities to a suite of furniture supplied by Chippendale and his son, Thomas Chippendale Junior, to Ninian Home (1732-95) for the dining room at Paxton House, Berwickshire, circa 1774-6. The leg pattern of this chair in particular features on the cellaret, sideboard, three window seats and a set of four bergeres

supplied for that room and still at Paxton (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, pp. 79, 99, 193 & 215, pls. 124, 162, 351 & 391). Whilst no bill for the dining room furniture survives, in a letter to Haig and Chippendale (Junior) dated 20 June 1789, Ninian Home wrote: 'I must observe with respect to the window curtains that your estimate is considerably higher than I paid for those in the dining-room...They were furnished in January 1776.' The fact that Home's plantations in the West Indies kept him away from Paxton for extended periods of time as well as his accounts and correspondence suggest that he furnished Paxton one room at a time - and strongly infer a date for the dining room furniture of 1775-6. Chippendale's authorship can also be substantiated by comparison with the elaborate sideboard suite he supplied for the dining room at Harewood in circa 1770, although the Paxton mahogany furniture was far simpler and more modest than the ormolu-mounted rosewood and satinwood of the Harewood suite - and was made in a manner that Home himself described as 'neat and substantially good'.





■96

**ENGLISH SCHOOL, CIRCA 1750,
IN THE MANNER OF JOHN BELCHIER**
A GEORGE II MAHOGANY BOOKCASE

The broken triangular dentilled pediment above a pair of glazed doors enclosing three adjustable shelves, above a pair of fielded panelled doors enclosing three adjustable shelves, on plinth base, inscribed to the reverse in chalk '186 / 6/1/61', '12301' and 'K2302' to plinth, with apotropaic mark to reverse

103 in. (262 cm.) high; 58½ in. (149 cm.) wide;
21¼ in. (54 cm.) deep

£8,000-12,000

US\$11,000-16,000
€9,600-14,000

PROVENANCE:

(According to chalk inscription) sold 6 January 1961, lot 186.
Acquired from Richard Grose, London, October 1963.

This bookcase's Roman temple pediment is hollowed in the centre after the 'Tuscan' Order of Architecture illustrated in B. Langley, *The City and Country Builder's and Workman's Treasury of Designs*, 1740 (pl. 157). The label of John Belchier (d. 1753) has been recorded on a related bookcase with broken pediment, fielded panelled lower doors and plinth base, sold Sotheby's, London, 18 November 1994, lot 77 (C. Gilbert, *Pictorial Dictionary of Marked London Furniture*, Leeds, 1996, p. 88, fig. 73).

■97

**WATKINS AND SMITH, AND ATTRIBUTED TO JUSTIN VULLIAMY,
LONDON, CIRCA 1765**
A GEORGE III WHEEL BAROMETER

The panelled case with brass finials and terminals, hinged doors to access the tube, silvered chapter ring on brass plate with mermaid spandrels, steel hands, the main hand fixed to circle with six-pointed star and a brass tail, the recording hands set manually, movement attributed to Justin Vulliamy, oatbeard hygrometer in upper panel, signed on dial on lunette 'Watkins and Smith London'

Mahogany and brass
39 in. (99 cm.) high; 10½ in. (26.7 cm.) wide; 4¼ in. (10.8 cm.) deep

£15,000-25,000

US\$20,000-32,000
€18,000-30,000

PROVENANCE:

Acquired from Hotspur, London, May 2001.

COMPARATIVE LITERATURE:

N. Goodison, 'Clockmakers and Cabinet-makers', *Furniture History*, Vol. II, 1966, pl. XVI.
N. Goodison, 'A Clockmaker's Barometer', *Connoisseur*, June 1975, pp. 138-141.
N. Goodison, *English Barometers*, Woodbridge, 1977, pp. 262-268.
E. Banfield, *Barometers, Wheel or Banjo*, Trowbridge, 1985, pp. 24-29, figs. 21-23.
N. Goodison, 'English Barometers', *Masterpieces of English Furniture, The Gerstenfeld Collection*, E. Lennox-Boyd (Ed.), London, 1998, pp. 162-169.

Sir Nicholas Goodison noted: This is one of a family of almost identical wheel barometers with bulb cistern at the top of the tube and movement shown in the short arm, and clock-like dials, chapter rings, spandrels and hands. Notable anonymous examples survive at Nostell Priory and Windsor Castle in cases by eminent cabinet-makers. For the attribution to Vulliamy see Goodison, 1977, (*op. cit.*), pp. 262-8. This is the only barometer of this type so far known which bears the name of a firm of instrument makers. There are differences from the Nostell and Windsor instruments - the chapter ring is wider, the centre of the dial plate is plain and not matted, the spandrels are a different cast.





■98

JOHN WHITEHURST, DERBY, 1776
A GEORGE III ANGLE BAROMETER

The case of sign-post' form, with gadrooned crest and domed cistern cover, the glazed silvered plates with Whitehurst's 10-50 scale, pointer manually operated by wormed rod and brass knob at end of arm, signed on plate 'Whitehurst DERBY 1776'
Mahogany and brass
39½ in. (100.3 cm.) high; 32 in. (81.3 cm.) wide;
3½ in. (8.9 cm.) deep

£6,000-10,000

US\$7,800-13,000
€7,200-12,000

PROVENANCE:

The Property of a Lady [Mrs Anderson]; Christie's, London, 27 February 1964, lot 50, to R.A. Lee (£94.10s).

LITERATURE:

N. Goodison, *English Barometers*, London, 1968, pl. 157, pp. 257-8.
N. Goodison, *English Barometers*, Woodbridge, 1977, pl. 192, pp. 282-3.

Sir Nicholas Goodison noted: The Whitehurst firm made angle barometers of this model over an extended period, and many examples survive, but this is a particularly fine case. The cistern was originally open and survives intact, but at present there is an ordinary portable cistern in its place.

John Whitehurst (1713-1788) was born in Cheshire and later moved to Derby in 1736. He was the son of a clockmaker and followed the same trade, becoming an expert maker of scientific instruments, especially those concerned with measurement of all kinds. Along with his friend Matthew Boulton, Whitehurst was an active member of the Lunar Society of Birmingham, whose members met once a month on the full moon to discuss science, philosophy and the dissemination of ideas. Whitehurst was a keen geologist and it was he who first told Boulton of the stone 'blue john' that Boulton would go on to use so extensively and successfully in his ormolu production (see lots 104-106). Whitehurst also made many of the movements for Boulton's ormolu clocks, including the magnificent geographical clock made in 1771-2 (N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, p. 201, pl. 155 and frontispiece).

It was while researching Whitehurst at the Birmingham Assay Office that Nicholas Goodison came across drawers of uncatalogued Matthew Boulton papers, and so Whitehurst and barometers led to Matthew Boulton and his seminal volume on Boulton's ormolu production.

■99

JOHN WHITEHURST, DERBY, CIRCA 1770-80
A GEORGE III WIND VANE DIAL

The circular case with carved border and glazed silvered dial, steel hands, the recording hand pierced, the dial signed 'Whitehurst Derby'
Mahogany and brass
13 in. (33 cm.) diameter; 1½ in. (3.8 cm.) deep

£5,000-8,000

US\$6,500-10,000
€6,000-9,600

PROVENANCE:

Anonymous sale; Sotheby's, London, 2 May 1966, lot 62.

Sir Nicholas Goodison noted: There are only two known examples of this type. A hygrometer by Whitehurst with the same carved circular case is in the Gerstenfeld Collection. (E. Lennox-Boyd (Ed.), *Masterpieces of English Furniture, The Gerstenfeld Collection*, London, 1998, no. 100, p. 242).



THE GOODISON TOMPION

100

**THOMAS TOMPION AND EDWARD BANGER, LONDON,
CIRCA 1705, NO. 444**

A QUEEN ANNE STRIKING TABLE CLOCK

CASE: the 'phase 3' ebony veneered case with inverted bell-top, acanthus-wrapped oval handle and acanthus-clasped vase finials, the glazed sides with pierced sound frets, the front with cherub and lambrequin mask and foliate frets and cartouche-shaped escutcheons, satyr mask mount to lower edge, the plinth raised on gadrooned pad feet, the front sill stamped '444' to front left, ivorine label to interior 'Percy Webster / London'

DIAL: the 7 x 8 inch latched dial plate with silvered chapter ring, blued steel hands, Roman hours and Arabic five minutes, sword-hilt half-hour markers and cross half-quarter hour markers, the matted centre with false pendulum and date apertures, with regulation and 'N / S' (strike / no strike) dials flanking the signature above 'TOMPION + BANGER / LONDON', double-screwed pierced Minerva mask and foliate spandrels

MOVEMENT: the eight-day two-train gut fusee movement with plates joined by seven latched knopped pillars, with verge escapement, striking at half-hour and hour on two separate bells, restored pull quarter repeat with blued steel levers mounted to the backplate, brass bob pendulum and hold-fast, the backplate profusely engraved with foliage and strapwork, further signed 'Tompion & Banger / LONDON', numbered '444' to lower edge of backplate, barrels and ratchet wheels

Ebony veneered and gilt-brass

17¼ in. (43.8 cm.) high, (handle down); 11¼ in. (28.5 cm.) wide;

7½ in. (19 cm.) deep

£150,000-250,000

US\$200,000-320,000

€180,000-300,000

PROVENANCE:

Anon., Holland.
George Dunn, Woolley Hall, Maidenhead.
The Collection of George Dunn; Christie's, London, 18 June 1912, lot 23, to Percy Webster, £43.1s.
with Percy Webster, 37 Great Portland Street, London.
Henry Edmund Goodison, Hillside, Fitzroy Park, Highgate, London, and by descent to his son
Edmund Harold Goodison (John), Longacre, Newlands Avenue, Radlett, Herts, later given to his brother
Henry Arthur Frank Goodison (Billy), West Hill, Highgate, later Derry's Wood Farm, Wonersh, Guildford, Surrey.
The Property of a Gentleman; Sotheby's, London, 30 October 1953, lot 81 (unsold).
By descent to his daughter Judy Tallents.
Property of a Lady; Sotheby's, London, 15 December 1978, lot 302 (purchased through R.A. Lee).

LITERATURE:

H. Cescinsky, M. Webster, *English Domestic Clocks*, London, 1913, p. 284, fig. 308.
R.W. Symonds, *Thomas Tompion, His Life and Work*, London, 1951, p. 154, fig. 131.
J. Evans, *Thomas Tompion at the Dial and Three Crowns*, Ticehurst, 2006, pp. 78-80.
J. Evans, J. Carter, B. Wright, *Thomas Tompion, 300 Years*, Stroud, 2013, pp. 154-5.





Sir Nicholas Goodison noted: Thomas Tompion's partnership with his nephew Edward Banger lasted from about 1700/1-1707/8. The case and mounts of this clock are closely similar to Tompion & Banger No. 418 (see R.W. Symonds, 1951, *op. cit.*, p. 154, fig. 131). It has many of the typical features of Tompion's finest work, but was fitted with Dutch striking (the half-hour striking the coming hour count on the smaller bell, not the last) and had lost its repeat work. The analysis of the various holes drilled in the plates and the scratched Dutch cleaning marks, words on the fusees ('stag', 'gaamerwerke... grande'), etc. led Dan Parkes, who restored the striking and repeat work in 1985, to conclude that in its early days the clock was exported to Holland and was then converted to Dutch striking, or possibly adapted in Tompion's workshop with Dutch striking for export. It was decided to re-convert the striking mechanism to its original state of English striking and to restore the missing repeat work.

THOMAS TOMPION AND EDWARD BANGER

Thomas Tompion (1639-1713) stands as England's most celebrated clockmaker. Despite his extraordinary career, little is known of his beginnings. It is not known to whom he was apprenticed, but by September 1671 he was in London and three years later made Free of the Clockmakers Company by Redemption. The same year, he established his shop at the sign of the 'Dial and Three Crowns' in Water Lane and met the great experimental physicist Robert Hooke, whose contacts would raise Tompion from obscurity to the attention of royalty. Patronised by Charles II and subsequently William III, Tompion received the most significant commissions of the day, including



The restorer Dan Parkes working on The Goodison Tompion, circa 1985

two clocks for the Greenwich Observatory and a year-going table clock to celebrate the 1689 coronation of William and Mary, now known as the 'Mostyn Tompion' and at the British Museum (Museum number 1982.0702.1). He became Master of the Clockmakers Company in 1703 and his fame was such that his portrait was painted by the Court artist, Sir Godfrey Kneller. Upon his death, Tompion was buried in Westminster Abbey.

With succession in mind Tompion took Edward Banger, the husband of his niece Margaret Kent, into partnership in 1700 or 1701. This lasted until 1707 or 1708 when something went wrong with the relationship and Banger is presumed to have left to go into business on his own. There has been much speculation as to what may have caused the rift but all that is known for certain is that Banger carried on making clocks before dying intestate in 1719 (Evans, 2006, *op. cit.*, pp. 55-58), it has also been suggested that Banger could have become a leather seller (G. Boney, 'Was Banger Really Fired?', *Antiquarian Horology*, June 2003, pp. 392-405.)

THE CASE AND FINE ENGRAVING

Jeremy Evans classifies Tompion's cases in three distinct styles for 'spring' clocks (Evans, Carter, Wright, 2013, *op. cit.*, pp. 154-5): Phase 1 circa 1680-90; Phase 2 circa 1690-1711 and; Phase 3 circa 1697-1713. Evans records the present table clock as one of just eleven known 'phase 3' 8-day ebony table clocks (Evans, *op. cit.*, 2006, pp. 78-80).

Tompion's engraving can for the most part be identified with four principal craftsmen from his workshop. The 'tulip' engraver is the earliest and the other three are identified by the clock on which their work first appears: 'G.155', 'G.195' and 'G.515' (the 'G' referring to 'Graver'). The present clock has engraving in the hand of 'G. 195' who has possibly been identified as Henry Adeane (Evans, Carter, Wright, 2013, *op. cit.*, pp. 181-3.) employed by Tompion from circa 1693-4. His work on the dial plate of a longcase clock (No. 318) features the engraved name 'Henry' beneath the chapter ring. Adeane was made free of the Clockmakers Company in 1675. His work is typified by the use of decorative masks and gargoyles within the foliate scrolls and particularly down the centre line of the backplate, the present clock also features a mask on the right hand movement bracket.

DAN PARKES

The conservator and restorer Dan Parkes was a founder member of the Antiquarian Horological Society and co-author of the seminal work 'Early English Clocks' (with P.G. Dawson and C.B. Drover, Woodbridge, 1982). In 1985 Sir Nicholas Goodison commissioned him to reinststate and restore the pull quarter repeat mechanism of this clock. Parkes learnt his trade studying from his grandfather in the 1930s, which included early encounters with both the celebrated 'Sussex' and 'Tulip' Tompions, at the family firm A.& H. Rowley, Parkes & Co. in Clerkenwell.



101

DANIEL DELANDER, LONDON, CIRCA 1715

A GEORGE I STRIKING TABLE CLOCK

CASE: The inverted bell-top case with loop handle, the glazed arched door with pierced sound frets to the upper angles, brass mouldings, conforming sides and rear, raised on pad feet

DIAL: the arched dial plate engraved with foliage and birds, the silvered chapter ring with Roman hours and Arabic five minutes, *fleur-de-lis* half-hour markers and diamond half quarter-hour markers, pierced blued steel hands, with date indication dial above and flanked by 'strike / silent' and regulation dials, the matted centre with mock pendulum aperture and silver palm signature plaque engraved 'Delander / London', with foliate and scroll silver spandrels

MOVEMENT: the eight day twin-train chain fusee movement within plates joined by six latched knopped pillars, with verge escapement and quarter repeat on six bells, the backplate profusely engraved with birds, foliage and strapwork, signed in an oval reserve 'Dan. Delander / London', with polished steel case brackets and sprung pendulum hold-fast, repeat cord through two rollers on bottom board

Ebony, ebonised, silver, brass and gilt-brass
16¾ in. (42.5 cm.) high; 10¼ in. (26 cm.) wide; 6½ in. (16.8 cm.) deep

£15,000-25,000

US\$20,000-32,000
€18,000-30,000

PROVENANCE:

Acquired from R.A. Lee, London, October 1986.

Daniel Delander (d. 1733) was apprenticed to Charles Halstead on 25 April 1692, although possibly merely in name in order to circumvent the Clockmakers' Company regulations, as he was with Tompion by 1693 and was made Free of the Clockmakers' Company on 3 July 1699. After his Freedom in 1699, Delander was recorded by the *Spectator* as being *Servant* to Thomas Tompion (1639-1713). In 1714 he moved from Devereux Court to a house between the two Temple Gates in Fleet Street.



102

EDWARD BURGIS, LONDON, CIRCA 1695

A WILLIAM III STRIKING TABLE CLOCK

CASE: the domed top with baluster loop handle and pierced foliate mounts, vase finials to the angles, conforming mounts to door and side sound frets, winged mask escutcheon and false escutcheon, glazed sides and rear door, raised on disc feet

DIAL: the 7 inch square dial with latched dial feet, the silvered chapter ring with Roman hours and Arabic five minutes with *fleur-de-lis* half-hour markers, blued steel hands, the matted centre with alarm setting disc, cherub head spandrels and levers above 'XII', 'N' / 'N', for no strike and no alarm

MOVEMENT: the eight-day two-train gut fusee movement with plates joined by seven latched ringed pillars, rack striking and quarter repeat on two bells, alarm strike to hour bell, bob pendulum and hold-fast, the backplate engraved with flowerheads and foliage centred with a bird, signed to lower cartouche 'Edwardus Burgis / Londini fecit'

Ebonised wood and gilt-brass
13½ in. (34.3 cm.) high (handle down); 10 in. (25.4 cm.) wide;
6½ in. (15.5 cm.) deep

£12,000-18,000

US\$16,000-23,000
€15,000-22,000

PROVENANCE:

Acquired from R.A. Lee, London, January 1966.

LITERATURE:

P.G. Dawson, C.B. Drover, D.W. Parkes, *Early English Clocks*, Woodbridge, 1982, pp. 392-7, pls. 557-63, 662.

Sir Nicholas Goodison noted: Clocks of this type were also sold by Richard Colston (Dawson, Drover and Parkes, *Early English Clocks*, pl. 564) and Fromanteel (pl. 566), as well as William Herbert. They have virtually identical repeating mechanisms taken from the hour-striking train and pulled off by a bar working through a slot in the base of the case and a separate alarm train. It is highly likely that they originate in the same workshop.



■103

ENGLISH SCHOOL, CIRCA 1765
A GEORGE III MAHOGANY BOOKCASE

The overhanging cornice carved with stiff leaves, Greek key and acanthus leaves above a fluted frieze with rosettes, above a pair of astragal-glazed doors each enclosing five adjustable shelves, the lower section with gadrooned cornice above a pair of fielded panelled doors each enclosing two adjustable shelves, on a plinth base carved with stiff leaves

110 in. (279 cm.) high; 61¼ in. (155.5 cm.) wide;
 20¾ in. (53 cm.)

£15,000-25,000	US\$20,000-33,000
	€18,000-30,000

PROVENANCE:

Acquired from Pelham Galleries, London, January 1967.

This bookcase, with its crisply-carved cornice above geometrically-glazed doors and finely-figured fielded panelled doors to the base, is a beautifully made piece of furniture. The overhanging cornice features four separate layers of decorative carving, displaying the cabinet-maker's skill to brilliant effect. A very closely related bookcase featuring the same cornice, same pattern to the astragal-glazed doors, the base section with gadrooned edge and leaf-tip carved plinth, though with its lower doors of 'landscape' fielded panels rather than 'portrait', was sold anonymously at Christie's, London, 26 June 1986, lot 169 (£16,200).



MATTHEW BOULTON



Lemuel Francis Abbott, *Portrait of Matthew Boulton*, oil on canvas, c. 1798-1801. Photo by Birmingham Museums Trust, licensed under CCO

104

MATTHEW BOULTON & JOHN FOTHERGILL, CIRCA 1771

A PAIR OF GEORGE III ORMOLU AND BLUE JOHN 'LYRE VASE' PERFUME BURNERS

Each domed lid with pinecone finial, with gadrooned neck above a body mounted with lyres suspending laurel garlands hung from ram's masks, above a double band interspersed with foliate paterae and above a foliate cradle, on a waisted socle and square base, on a cylindrical plinth applied with bucrania draped with garlands, and a stepped base mounted with pierced guilloche bands

12¼ in. (31 cm.) high (2)

£150,000-250,000 US\$200,000-320,000
€180,000-300,000

PROVENANCE:

Acquired from Hotspur Ltd., London, July 1971.

EXHIBITED:

London, Osterley House (Victoria and Albert Museum), Arts Council, *The Age of Neo-Classicism*, 1972.

LITERATURE:

N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, pp. 145, 151, pl. 118.

N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, pp. 342-3, pl. 346.

N. Goodison, 'Matthew Boulton: Ormolu', N. Goodison and R. Kern, *Hotspur: Eighty Years of Antiques Dealing*, 2004, Cat. 5, p. 106 (illus.).

Designed in the French 'antique' style in the form of krater-shaped 'sacred urns' on drum-shaped altar plinths with double stepped bases, these ormolu-mounted vases were used as 'essence pots' and have gilt-brass linings to the interior. These 'lyre' vases in blue john and with solid blue john lids, are very rare.

Sir Nicholas Goodison notes that a vase was listed in Boulton and Fothergill's 1782 stock list as 'Lyre essence vase, white marble, in parts broken', and a 'small lyre vase' was recorded in the Day Book in 1780. Although a specific design for the present vases has not been located, a much less elaborate version is illustrated in the pattern books from around 1770 (N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, fig. 161f). Several of the features of the lyre vase are included in other Boulton designs from circa 1771-2, such as the stepped circular base with guilloche banding, described in the 1782 Inventory as the 'old round step' (N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, p. 342), which exists (also in blue john) on two pairs of candle vases, one pair formerly in and one pair remaining in the Gerstenfeld Collection (*ibid.*, p. 298, figs. 261-2; E. Lennox-Boyd, *Masterpieces of English Furniture: The Gerstenfeld Collection*, London, 1998, pp. 173-4, figs. 123-124). The Gerstenfeld candle vases also feature the same cornice and base mount to the cylindrical pedestal. Sir Nicholas noted that some of the mounts, in particular the lyres and bucrania, may have been inspired by designs of William Chambers or Diederich Nicolaus Andersen.

Amongst examples of lyre vases known to exist, those in blue john are certainly far rarer than those in white marble. In addition to the Goodison pair of vases there is a single blue john lyre vase in the State Hermitage Museum, St Petersburg, the lid of which is pierced and in ormolu. Only a few examples of lyre vases in blue john have come onto the market and both of these have pierced lids and differing design to the bodies - the lyre uprights are pierced with a lozenge and laurel wreathes sit above the garlands issuing from ram's masks - and the socle has a gadrooned base and fluted foot: a single example was sold anonymously, Christie's, London, 13 November 2018, lot 368 (£75,000 inc. premium); a further single example was sold anonymously, Sotheby's, London, 24 November 2004, lot 21 (£12,000 inc. premium; remounted and re-gilt). Lyre vases in white marble survive in greater number and include: a single example sold anonymously from a New York private collection, Christie's, New York, 14-15 December 2015, lot 206 (\$55,000 inc. premium); a pair sold anonymously at Christie's, New York, 17 October 1992, lot 160 (\$93,500 inc. premium); another pair sold anonymously at Christie's, New York, 17 October 1997, lot 218 (\$134,500 inc. premium); a third pair formerly in the collection of the late Lady Samuel of Wych Cross, sold Sotheby's, London, 18 November 2008, lot 77 (£76,850) and latterly with Ronald Phillips Ltd, exhibited at the Winter Antiques Fair, 2018; a pair, with gadrooned lower edge to the socle above a fluted square foot, from the collection of the late Mrs. Robert Tritton, Godmersham Park, Kent, Christie's house sale, 6 June 1983, lot 97; and a pair with pierced lids, formerly with H. Blairman & Sons (Goodison, *op. cit.*, 1974, pl. 117).





Pattern Book I, p. 171

105
MATTHEW BOULTON & JOHN FOTHERGILL, CIRCA 1770
 A NEAR PAIR OF GEORGE III ORMOLU AND BLUE JOHN
 'GOAT'S HEAD' CANDLE VASES

Each removable top with spiral finial above stiff leaves and a spirally-fluted section, reversing to a baluster nozzle, above an ovoid body with goat's masks hung with laurel swags, above a stiff-leaf cradle and waisted spirally-fluted socle on a square stepped plinth and ball feet, one with hole to the rim suggesting originally hung with medallions, minor differences between the two

8½ in. (21.5 cm.) high; and 8¾ in. (22 cm.) high (2)

£25,000-40,000 US\$33,000-52,000
 €30,000-48,000

PROVENANCE:
 One vase (with holes to rim) - Anonymous sale; Christie's, London, 25 June 1970, lot 7.
 The second vase - Anonymous sale; Sotheby's, London, 20 October 1972, lot 37 (one of a pair).

LITERATURE:
 N. Goodison, *Ormolu: the Work of Matthew Boulton*, 1974, pp. 155-7, pls. 123, 125.
 N. Goodison, *Matthew Boulton: Ormolu*, 2002, pp. 137, 332, pls. 106, 332-3.

The 'goat's head vase' is derived from a sketch illustrated in Boulton and Fothergill's pattern books preserved in the Birmingham City Archives (Pattern Book 1, p. 171). The design was one of the most popular of Boulton's smaller candle vases and was produced from 1769, with the first recorded sale to a Mrs Yeats who ordered '1 pair of goat's head vases light blue cheny or enamelled'. In the same year, Sir William Guise ordered a pair with blue john bodies 'of the purple stone no medals on' (N. Goodison, *Matthew*

Boulton: Ormolu, London, 2002, p. 331). Other buyers of goat's head vases include Lord Digby in 1774 and Lord Scarsdale in 1772, who paid £4 4s a pair. The model was produced until certainly 1782, when at least 17 were listed amongst the stock. Whilst the metalwork was almost always ormolu, the bodies varied and included blue and green enamel, alabaster, leopard and tiger stone and, as in this pair, blue john. Sir Nicholas noted that the sketch in the pattern books shows a vase without medallions, but that vases with medallions were clearly a common feature of the early production of this model, as Sir William Guise's 1769 order specifically requests for them to be omitted. A pair of vases in the Royal Collection (RCN 6828; *ibid.*, p. 332, pl. 331) display the medallions of Alexander the Great that were frequently included in candle vases of this model, an image that was possibly derived by Boulton from a seal impression produced by James Tassie after a classical source (*ibid.*, pp. 106, 330). That one of the present candle vases has small holes to the neck implies that originally it was probably further ornamented with medallions.

Closely related pairs of vases with blue john bodies were sold from the estate of Guy Fairfax Cary, Christie's, New York, 18 October 2005, lot 554, (\$54,000 including premium), another from the collection of Benjamin Edwards III, Christie's, New York, 21-22 October 2010, lot 144 (\$25,000 including premium), another from the estate of the late Robert Moss Harris, Christie's, London, 23 May 2012, lot 304 (£51,650 including premium); and another by Apter-Fredericks, Christie's, London, 19 January 2021, lot 61 (£40,000 inc. premium).





Pattern Book I, p. 171

106
MATTHEW BOULTON & JOHN FOTHERGILL, CIRCA 1770
 A PAIR OF GEORGE III ORMOLU AND BLUE JOHN CANDLE VASES

Each surmounted by a removable lid with gadrooned finial above an acanthus-cast spreading domed base, the top reversing to form a baluster-shaped fluted and stiff-leaf nozzle, the ovoid body with a foliate-wrapped rim flanked by looped handles cast with acanthus, above a stiff-leaf cradle and spreading socle with laurel collar and stepped square base, on ball feet 7½ in. (19 cm.) high

£25,000-40,000 (2) US\$33,000-52,000
 €30,000-48,000

PROVENANCE:
 Philip Gell, Hopton House, Wirksworth, Derbyshire.
 Mrs A.E. Gell; sold Sotheby's, London, 11 April 1975, lot 41.

EXHIBITED:
 London, Hotspur, *Golden Jubilee Exhibition*, 1974, pl. 27.
 Birmingham, City Art Gallery, *Matthew Boulton: Selling what the World Desires*, 2009, Cat. 171, p. 178.
 London, Worshipful Company of Goldsmiths, Goldsmiths Hall, *Gold: Power and Allure*, 2012.

LITERATURE:
 N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, pp. 148, 152, pl. 142.
 N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, pp. 302-6, pl. 274.

These candle-vases, the stone of which is possibly from the 'Bull Beef' vein of the blue John mine, follow the sketch in Boulton's factory pattern book numbered '859' on page 170 (N. Goodison, *Matthew Boulton: Ormolu*, 2002, p. 304, pl. 275). The finials are reversible and the nozzles are a popular Boulton feature that appear on other candle-vases. A pair of these vases based on sketch '859' was in stock at Richard Bentley's workshop in Soho in 1782, listed as '1 pair vases 859 blue John bodies ready to gild £2 3s 0d' (*ibid.*, p. 284). Richard Bentley was noted as having the 'management' of the ormolu department in 1770 and by 1782 was clearly the chief craftsman at Soho (*ibid.*, p. 150). The Goodison Collection also includes a pair of candle vases corresponding closely to this design, but in white marble and with cylindrical plinths, which are lot 107 in this catalogue (*ibid.*, pl. 276). An identical pair to these, also interestingly with discolouration to the marble, probably caused by the internal metalwork becoming wet and rust seeping into the stone, was previously with Apter-Fredericks, sold Christie's, London, 19 January 2021, lot 11 (£13,750 inc. premium).

Mrs A.E. Gell was a collector of blue John and the sale of her property at Sotheby's in 1975 included sixteen lots of various ornaments including four attributable to Boulton & Fothergill: a pair of goat's head vases (lot 40) similar to those in the Goodison Collection; a pastille burner once owned by the Marquis of Lansdowne of the same model as a pair supplied by Boulton & Fothergill to George III in 1771 and now at Windsor (RCIN 6095; lot 42); and a pair of 'Cleopatra' candle vases (lot 43).

107
MATTHEW BOULTON & JOHN FOTHERGILL, CIRCA 1772

A PAIR OF GEORGE III ORMOLU AND WHITE MARBLE CANDLE VASES

Each surmounted by a removable lid with gadrooned finial above an acanthus-cast spreading domed base, the top reversing to form a baluster-shaped fluted and stiff-leaf nozzle, the ovoid body with a foliate-wrapped rim flanked by looped handles cast with acanthus, above a stiff-leaf cradle and spreading socle with laurel collar and stepped square base, on a cylindrical plinth with stiff-leaf cast cornice and foot 8¾ in. (22.2 cm.) high

£20,000-30,000 (2) US\$26,000-39,000
 €24,000-36,000

PROVENANCE:
 Acquired from Mallett, London, (Grosvenor House Fair), June 1985.

LITERATURE:
 N. Goodison, *Matthew Boulton: Ormolu*, 2002, pp. 302-6, pl. 276.

Please see the footnote to lot 106 for a discussion of this model. A closely related pair of candle vases was sold by Apter-Fredericks, Christie's, London, 19 January 2021, lot 11 (£13,750).



108
VULLIAMY, LONDON, CIRCA 1795, NO. 286
 A GEORGE III MANTEL TIMEPIECE

CASE: of architectural outline, the plinth base with Wedgwood jasper medallion depicting Thetis dipping the infant Achilles in an urn representing the Styx, **DIAL:** the Roman white enamel dial with regulation aperture and pierced gilt hands, **MOVEMENT:** the eight-day single-train movement with half deadbeat escapement, ebony pendulum rod with bob stamped twice '286', signed to the backplate within a foliate engraved cartouche 'Vulliamy, London, No. 286'
 White marble, ormolu, Wedgwood jasperware
 10½ in. (26.7 cm.) high; 8¾ in. (21.3 cm.) wide;
 3½ in. (8.9 cm.) deep

£10,000-15,000 US\$13,000-19,000
 €12,000-18,000

PROVENANCE:
 Anonymous sale; Sotheby's, London, 4 June 1992, lot 419.
 with Gerald Marsh, Winchester.
 Purchased November 1992.

Sir Nicholas Goodison noted: Benjamin Vulliamy's Clock Books, which survive in the British Horological Institute, give full details of the manufacture of clocks from Nos. 296-469 and 746-1067. No. 296 is recorded in 1797. Similar timepieces, with different medallions, are recorded at Crichel, Dorset and Harewood, Yorkshire (No. 293).





109

VULLIAMY, LONDON, CIRCA 1820, NO. 728

A GEORGE III MANTEL CLOCK

CASE: of 'truss' form with eagle surmount, the volutes with honeysuckle mounts, raised on a rectangular pedestal with low relief of Cupid and Psyche, on a velvet-lined circular brass base, DIAL: the gilt engine-turned dial with snake to the border, Roman hours and pierced hands, signed 'VULLIAMY / LONDON' aside the regulation arbor, MOVEMENT: the eight-day twin-train chain fusee movement with half deadbeat escapement, strike on bell, steel pendulum with brass bob numbered '728', the front plate stamped 'T. Gamage', signed and numbered to the backplate 'Vulliamy / LONDON / 728', further stamped '728' to underside of circular base and in ink to inside of marble drum
Rouge griotte marble, ormolu
12½ in. (31.8 cm.) high; 5½ in. (14 cm.) wide;
4¼ in. (10.8 cm.) deep; the base 8 in. (20.3 cm.) diameter

£7,000-10,000

US\$9,100-13,000

€8,400-12,000

PROVENANCE:

with Biggs of Maidenhead, Twyford;
Purchased October 1976.

Sir Nicholas Goodison noted: Benjamin Vulliamy's Clock Books, which survive in the British Horological Institute, give full details of the manufacture of clocks from Nos 296-469 and 746-1067. Vulliamy called this type of clock a 'truss' clock, presumably a reference to the architectural feature of the volutes supporting the drum. Several clocks of this type are known, some of rouge marble, some of black marble, most with eagles, some with different mounts on the square base, for example Hercules and the Nemean Lion. The second Clock Book begins with No. 746 in 1820. Nos. 753 and 754 are both 'truss' clocks with Hercules, the first in red marble the second black. Several of Vulliamy's craftsmen/subcontractors who appear in the Clock Books as case-makers, casters, chasers, gilders, engravers, etc. no doubt contributed to the making of this clock. The signature on the front plate 'T. Gamage' was probably the clockmaker Thomas Gammage, who is recorded as a member of the Clockmakers Company 1814-40. In the Clock Book he is spelt Gammage and appears many times, e.g. Nos. 750, 758, 760, 761, 762, 763, the last four all black marble 'truss' clocks.



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.



110
DAVID RAMSAY, LONDON, CIRCA 1620

A SINGLE-HAND PRE-BALANCE SPRING VERGE PENDANT WATCH

Small gut fusee movement with pre balance spring verge escapement and turned pillars, movement engraved 'David Ramsay, Scotus', engraved gilt and glass oval case, gilt dial with Roman hours and a single blued steel hand, engraved with town landscape to centre, trailing foliage and a fruiting basket to the border

Gilt-brass and glass
 52.5 mm high; 29 mm. wide

£15,000-20,000

US\$20,000-26,000
 €18,000-24,000

PROVENANCE:

A gift from Dr. Gwendolyn Pratt, 1969.

COMPARATIVE LITERATURE:

C. Clutton, G. Daniels, *Watches*, London, 1979, pl. 72, 73, 75, 78.

C. Jagger, *Royal Clocks*, London, 1983, pp. 20-22.

D. Thompson, *Watches in the Ashmolean Museum*, Oxford, 2007, pp. 16-18.

Terence Camerer Cuss, *The English Watch 1585-1970*, Woodbridge, 2009, pp. 14-36.

On succession to the English throne in 1603 James I (and VI of Scotland) appointed David Ramsay as Keeper of all His Majesty's Clocks and Watches, and subsequently Clockmaker Extraordinary in 1613. Ramsay's origins and training are unclear but he is thought to have been born in either Dalhousie or more likely Dundee in the mid 1580s. He was in France

prior to his Royal appointments and it is there that he is likely to have learnt his trade. Despite trading in London he signed his movements 'David Ramsay Scotus', probably to show his Royal allegiance.

The oval case design is typical for this period, the principally floral engraving shows a slight move away from the Continental inspired designs prevalent during the 16th century to incorporate more plants, fruit and foliage, a reflection of an interest in plants for medicinal purposes particularly after outbreaks of bubonic plague in the 1590s and early 1600s. The plague had a ruinous effect on the London watchmaking trade. It is estimated that there were only a dozen makers active in England in the early 17th century.

London by the 1620s was a thriving and important centre for the craft and Ramsay continued as Royal Clockmaker under Charles I. In 1632 Ramsay was appointed first Master of the Worshipful Company of Clockmakers, whose Charter had been granted the previous year at the third time of appealing to the Crown. Ramsay was an infrequent attendee at the Clockmakers Court other than to grant himself funds. He died in 1660.

His most important surviving watches and clocks include an oval pocket watch, traditionally given by James VI to Robert Ker, 1st Earl of Somerset, in the National Museum of Scotland (H.NL 63); a star-shaped verge watch in the Clockmakers Company collection (Science Museum L2015-3086); and an oval verge watch with astronomical indications formerly in the Djanogly Collection, sold Sotheby's, London, 15 December 2015, lot 4.



(alternate views)





(alternate view)



111

111
THOMAS TOMPION AND EDWARD BANGER, LONDON, CIRCA 1705 AND LATER

A REPOUSSÉ PAIR CASED VERGE POCKET WATCH, MOVEMENT NO. 4134

Chain fusee movement with verge escapement, diamond end stone and Egyptian pillars, numbered '4134', gilt repoussé case with musical scene, enamel dial with blued steel hands
 Gold, brass, enamel and glass
 49 mm. diameter

£3,000-4,000

US\$4,000-5,200
 €3,700-4,800

PROVENANCE:
 A gift from Dr. Gwendolyn Pratt, 1969.

For further information on the Tompion and Banger partnership please see lot 100.



112

112
THOMAS TOMPION, LONDON, CIRCA 1680

A SINGLE-HAND VERGE WATCH WITH ALARM

Chain fusee movement with verge escapement, turned pillars, alarm with engraved and pierced standing barrel, movement engraved 'Tho: Tompion' and 'Paris' under the balance cock, silver engraved and pierced case, cut steel chain with gilt crank winding key, silver dial with single gilt hand, dial held on bayonet style
 Silver, brass and glass
 53 mm. diameter

£5,000-8,000

US\$6,600-10,000
 €6,000-9,600

PROVENANCE:
 A gift from Dr. Gwendolyn Pratt, 1969.



(alternate view)

113
THOMAS CRISPE, LONDON, 1863

AN OPENFACE POCKET WATCH, MOVEMENT NO. 6904

Gilt three-quarter plate movement with chain fusee, lever escapement and plain gold balance wheel, movement engraved 'Thos Crispe, 2 Chapel Strt, Edgware Road' and numbered '6904', 18ct gold engine turned case with London hallmark for 1863/4 and makers mark 'GT', also numbered '6904', enamel dial with subsidiary seconds and blued steel spade and pointer hands
 Gold, brass, gilt and enamel
 46 mm. diameter

£700-800

US\$920-1,000
 €840-960

PROVENANCE:
 A gift from Dr. Gwendolyn Pratt, 1969.



113

-114
THOMAS MUDGE, LONDON, 1763

A PAIR CASED CYLINDER WATCH, MOVEMENT NO. 491

Chain fusee movement with cylinder escapement, diamond endstone and Egyptian pillars, movement engraved 'Tho. Mudge / London 491', the dust cap is engraved 'Tho / Mudge / London' the inside of dust cap is scratch numbered '491', gold case engraved 'E.B' and London hallmark for 1763/4, shagreen covered outer gilt-metal case, later 9ct gold faceted link chain with T-bar, enamel dial and blued steel hands
 Gold, shagreen, enamel and brass.
 41 mm. diameter; outer case 48 mm. diameter

£4,000-6,000

US\$5,300-7,900
 €4,900-7,200

PROVENANCE:
 A gift from Dr. Gwendolyn Pratt, 1969.

A watch by Isaac Rogers in the British Museum has the same case-makers' mark of EB with a fleur-de-lis (Museum number 1888,1201.250).



114



(alternate view)

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.



115

115
JOHN ARNOLD, LONDON, 1784
 A PAIR CASED DETENT POCKET CHRONOMETER WITH 'OZ' BALANCE, MOVEMENT NO. 65 / 366
 Chain fusee movement with maintaining power, detent escapement, Arnold's OZ balance and gold helical spring, signed 'John Arnold, London, Inv. et Fecit No. 65 / 366', the silver-gilt case with London hallmark for 1784 and mark of Thomas Hardy, enamel dial numbered '65' with subsidiary seconds and gold hands
 Gold, brass and enamel
 51 mm. diameter
 £10,000-15,000 US\$13,000-19,000 €12,000-18,000

PROVENANCE:
 A gift from Dr. Gwendolyn Pratt, 1969.

116
UNASCRIBED MAKER J. G., PROBABLY ENGLISH, 17TH CENTURY, THE CASE PROBABLY CONTINENTAL, 19TH CENTURY
 A SINGLE-HAND PRE-BALANCE SPRING VERGE PENDANT WATCH WITH STACKFREED AND ALARM
 Movement with engraved standing barrels, stackfreed, pre-balance spring verge escapement and alarm to bell, movement engraved 'J*G', engraved trefoil border to backplate, gilt dial with touch pieces, silver alarm disc and single blued steel hand, pierced and engraved gilt-brass and silver case
 Gilt-brass, silver and brass
 55 mm. diameter
 £4,000-6,000 US\$5,200-7,800 €4,800-7,200

PROVENANCE:
 A gift from Dr. Gwendolyn Pratt, 1969.



116



(alternate view)

117
ANONYMOUS, POSSIBLY SWISS, CIRCA 1820
 A MUSICAL AND QUARTER-REPEATING WATCH, MOVEMENT NO. 7204
 Pump repeat, two hammers and two gongs, musical on a comb, gilt plates and plain balance wheel, gilt engine-turned case, numbered '7204' and marked 'DR' within a diamond and 'H', gilt engine-turned and engraved dial with enamel numerals and minute track, blued steel moon hands
 Gold, brass and enamel.
 58 mm. diameter
 £4,000-6,000 US\$5,200-7,800 €4,800-7,200

PROVENANCE:
 A gift from Dr. Gwendolyn Pratt, 1969.



117



118

118
LOUIS AUDEMARS & SONS, BRASSUS, CIRCA 1880
 A HALF-HUNTER CASE MINUTE REPEATING KEYLESS LEVER WATCH, MOVEMENT NO. 19738
 Swiss keyless pin set movement with lever escapement, cut bi-metallic balance wheel and minute repeating with two hammers on two gongs, numbered 'No. 19738', 18ct gold half hunter case with casemakers mark 'M.F.' within an oval, '18k', 'Brassus' within a shield and 'LA' below a dog's head within a shield, numbered '19738', enamel dial with subsidiary seconds and signed 'No. 19738', blued steel hands with double spade hour hand
 Gold, brass and enamel
 40 mm. diameter
 £3,000-4,000 US\$3,900-5,200 €3,600-4,800

PROVENANCE:
 A gift from Dr. Gwendolyn Pratt, 1969.

119
GITEAU, PARIS, CIRCA 1830
 AN OPENFACE JUMP-HOUR WATCH, MOVEMENT NO. 960
 Gilt movement with spring barrel, cylinder escapement and plain balance wheel, movement unsigned, numbered 'No.960', slim engine-turned gilt case, inner cover engraved 'Giteau, Eve de Breguet / PALAIS ROYAL N. 140 / N. 960' and '16432' to the reverse, engine-turned dial with single counter-balanced blued steel minute hand, subsidiary seconds and aperture for jumping hours, with Arabic numerals on a silvered disc
 Gilt-brass and brass
 40 mm. diameter
 £2,000-3,000 US\$2,700-3,900 €2,400-3,600

PROVENANCE:
 A gift from Dr. Gwendolyn Pratt, 1969.



119



120

120
SWISS, CIRCA 1790
AN OPENFACE WATCH

Front wind chain fusee movement with pierced balance cock, gilt repoussé case, pendant inscribed 'JD 19681', enamel dial bearing signature 'Breguet A Paris', gilt hands
Gilt-metal, brass and enamel
47 mm. diameter

£700-800

US\$910-1,000
€840-960

PROVENANCE:
A gift from Dr. Gwendolyn Pratt,1969.



121

121
J.W. BENSON, LONDON, 1893
A HALF-HUNTER CASE KEYLESS LEVER WATCH,
MOVEMENT NO. 544402

Three-quarter plate movement with lever escapement, cut bi-metallic balance wheel, keyless winding and pin hand set, back plate engraved 'No. 544402. THE KEYLESS LUDGATE WATCH / J.W. Benson, PATENT No. 4658, BEST LONDON MAKE / BY WARRANT TO H.M. THE QUEEN, LUDGATE HILL, LONDON', silver half hunter engine turned case, London hallmark for 1893 and mark of J.W. Benson, the case variously marked '38', inner cover engraved 'H.E. Goodison LONDON Jan.20th 1894', enamel dial with subsidiary seconds and signed 'J.W. Benson, London', blued steel hands with double spade hour hand
Silver, brass and enamel
51 mm. diameter

£700-800

US\$910-1,000
€840-960

PROVENANCE:
E.H. Goodison.



122

122
ANDRE CALLIN, 18TH CENTURY
A PAIR CASED QUARTER-REPEATING VERGE WATCH,
MOVEMENT NO. 100

Chain fusee movement with verge escapement and pump quarter repeating with two hammers on a bell, movement signed 'André Callin 100', two engraved and pierced silver cases, enamel dial with silver hands
Silver, white metal, brass and enamel
59 mm. diameter

£1,000-2,000

US\$1,300-2,600
€1,200-2,400

PROVENANCE:
A gift from Dr. Gwendolyn Pratt,1969.



123

123
LAMI, PARIS, CIRCA 1810
AN OPENFACE VERGE WATCH WITH ADAM AND EVE
AUTOMATON AND COMPASS, MOVEMENT NO.12379

Chain fusee movement with verge escapement, movement numbered '12379', enamel dial with Adam and Eve within the subsidiary seconds and a snake on the seconds hand, the engine turned silver reverse dial mask with a compass, regulation dial and visible beating balance, signed 'LAMI A PARIS'
Silver, gilt-brass and enamel
55 mm. diameter

£2,000-3,000

US\$2,700-3,900
€2,400-3,600

PROVENANCE:
A gift from Dr. Gwendolyn Pratt, 1969.

124
ANONYMOUS, CONTINENTAL, CIRCA 1780
A VERGE WATCH

Front wind chain fusee movement with verge escapement, small gilt case with paste set bezel, male portrait to rear and crest to inner rear cover, enamel dial and paste set hands
Gilt-metal, silver, paste set, brass and enamel
38 mm. diameter

£1,000-2,000

US\$1,300-2,600
€1,200-2,400

PROVENANCE:
A gift from Dr. Gwendolyn Pratt,1969.



124

125
JEAN ROBERT SORET, CIRCA 1780
A PAIR CASED VERGE WATCH,
MOVEMENT NO. 25973

Chain fusee movement with verge escapement, movement engraved 'Jean Robert / Soret 25973', small gold case with mark of a crown and 'B', 'RS' and also numbered '25973'; the second gilt and enamel case with paste set bezel, female portrait to rear cover, enamel dial signed 'Jean Robert, Soret' with paste set hands
Gold, silver, paste-set, brass and enamel
34 mm. diameter; outer case 39.5 mm. diameter

£1,000-2,000

US\$1,400-2,600
€1,300-2,400

PROVENANCE:
A gift from Dr. Gwendolyn Pratt,1969.



(alternate view)

125

126
LEPINE, PARIS, CIRCA 1780
A VERGE WATCH

Small front wind chain fusee movement with verge escapement, movement engraved 'L'Epine, Paris', enamel gilt case with paste set bezel and enamel scene to rear, enamel dial signed 'L'Epine, A.PARIS', paste set hands
Gold, gilt-brass, brass, paste set and enamel
38 mm. diameter

£1,000-2,000

US\$1,400-2,600
€1,300-2,400

PROVENANCE:
A gift from Dr. Gwendolyn Pratt, 1969.



126



(alternate view)



127

127
THOMAS EARNSHAW, LONDON, CIRCA 1800
 AN OPENFACE SPRING DETENT POCKET CHRONOMETER,
 MOVEMENT NO. 535

Gilt full plate movement with chain fusee, maintaining power and spring detent escapement, plates engraved 'Thomas Earnshaw Inv.t et Fecit, No. 535, London No. 2881', later silver engine turned case with London hallmark for 1843, mark of casemaker Samuel Saltmarsh, enamel dial with subsidiary seconds, signed 'THOMAS EARNSHAW / INV.T ET FECIT / No. 535', gold heart and pointer hands and blued steel seconds hand
 Silver, brass and enamel
 55 mm. diameter

£4,000-6,000

US\$5,200-7,800
 €4,800-7,200

PROVENANCE:
 A gift from Dr. Gwendolyn Pratt, 1969.

128
GARNIER, PARTENAY, CIRCA 1680
 A SINGLE-HAND VERGE WATCH WITH LARGE DIAMETER
 BALANCE AND ALARM

Gut fusee movement with Egyptian pillars, verge escapement, large balance wheel and pierced and engraved balance cock to the rear plate, engraved and pierced standing barrel to alarm on a bell, movement engraved 'GARNIER A PARTENAY', silver pierced and engraved case with animals amidst trailing foliage
 Silver and brass
 52 mm. diameter

£1,000-2,000

US\$1,300-2,600
 €1,200-2,400

PROVENANCE:
 A gift from Dr. Gwendolyn Pratt, 1969.



128

129
DANIEL MAURIS, EARLY 18TH CENTURY
 A SINGLE-HAND VERGE WATCH WITH ALARM

Front wind chain fusee movement with Egyptian pillars, verge escapement and engraved standing barrel for alarm to bell, pierced and engraved balance cock, movement engraved 'DANIEL MAVRIS', later silver case, Paris 1749, maker J.Q., later French control mark (1820-38), with engraved and pierced sections, case marked 'A.B', enamel dial with silver alarm disc
 Silver, brass and enamel
 56 mm. diameter

£2,000-3,000

US\$2,700-3,900
 €2,500-3,600

PROVENANCE:
 A gift from Dr. Gwendolyn Pratt, 1969.



129

130
**THOMAS WOOD, CHICHESTER,
 CIRCA 1710**
 A PAIR CASED VERGE WATCH

Chain fusee movement with verge escapement and pierced pillars, movement engraved 'Tho Wood, Chichester', silver case is marked with 'I.I.' with a crown above, silver outer case is also marked with 'I.I.' and a crown above, with three trade labels; 'At the Black Horse No 114 Lower Thames Street, London'; 'W.D. Baker, Watch & Clock Maker, Middle St, Horsham'; 'T. Hubbard Junr. Chronometer, Watch & Clock Maker, Jeweller & C. High Street, Dorking', silver dial signed 'Wood, Chichester', blued steel hands
 Silver, brass and enamel
 52 mm. diameter; outer case 59 mm. diameter

£3,000-4,000

US\$3,900-5,200
 €3,600-4,800

PROVENANCE:
 Vyvyan Stopford, circa 1969.

Thomas Wood was born circa 1668 and apprenticed in July 1682 to Robert Nemes until 1689.



130

-131
EDWARD PRIOR, LONDON, 1862
 A TRIPLE-CASED VERGE WATCH,
 MADE FOR THE TURKISH MARKET,
 MOVEMENT NO. 74239

Chain fusee movement with verge escapement and pierced pillars, backplate engraved 'Edwd. / Prior / London / 74239', four cases; inner silver case with London hallmark for 1862/3 and makers mark of William Caleb Scott; second silver case also with London hallmark for 1862/3 and 'Edw Prior, George Prior, Clock and Watchmaker, London' paper label; third silver and tortoiseshell case; outer case engraved and heavily domed with elaborate chain and key, the enamel dial signed 'Edward Prior, London' and with Turkish market numerals
 Silver, tortoiseshell, brass and enamel
 45 mm. diameter; outer case 72 mm. diameter

£2,000-3,000

US\$2,600-3,900
 €2,400-3,600

PROVENANCE:
 A gift from Dr. Gwendolyn Pratt, 1969.

Edward Prior, son and successor to George, specialised in watches and clocks for the near Eastern market from his workshops at 18 Powell Street in Clerkenwell until 1870. A longcase clock by him is in the mosque of Achmet (the Blue Mosque), Istanbul.



131



(alternate view)



132

A WILLIAM DE MORGAN GOLD LUSTRE VASE
CIRCA 1890, IMPRESSED W DE MORGAN SANDS END
POTTERY MARK

Decorated in gold lustres with three birds amongst flowering
foliage on a cream ground
8½ in. (21.7 cm.) high

£1,800-2,200

US\$2,400-2,900

€2,200-2,600

PROVENANCE:

Acquired from Richard Dennis, London, August 1993.

133

A WILLIAM DE MORGAN RUBY LUSTRE BOWL
LATE 19TH CENTURY

Decorated with a row of fish against a cream ground with
scrolling foliage, the lusted interior with dotted and striped
borders, the underside of the base with a coiled serpent
10½ in. (25.7 cm.) diameter

£1,200-1,800

US\$1,600-2,300

€1,500-2,200

PROVENANCE:

Anonymous sale; Christie's, London, 28 September 1988, lot 190.





134

A PILKINGTON ROYAL LANCASTRIAN LUSTRE BOTTLE VASE
CIRCA 1912, IMPRESSED PL/ENGLAND AND 2940, PAINTED LUSTRE
STYLISTED DRAGON'S HEAD AND RJ MONOGRAM MARKS

Decorated by *Richard Joyce* with a continuous scene of running hounds,
cypress trees and leafy trees between geometric borders against an orange
and dark red ground
10¾ in. (27.3 cm.) high

£1,800-2,200

US\$2,400-2,900
€2,200-2,600

PROVENANCE:

Acquired from Richard Dennis, London, 1993.

135

A PILKINGTON ROYAL LANCASTRIAN LUSTRE VASE
CIRCA 1914, THE BASE WITH IMPRESSED FACTORY MARKS
AND 2920, LUSTRE FLEUR DE LYS AND WSM MONOGRAM MARKS

Decorated by *William Mycock* in silver lustre with the motto '*domine.non.noblis*'
surrounded by scrolling flowering foliage on a blue ground between geometric
green and lustred borders
6¼ in. (15.9 cm.) high

£1,000-2,000

US\$1,300-2,600
€1,200-2,400

PROVENANCE:

Acquired from The Fine Art Society, London, July 1994.



137

A PILKINGTON ROYAL LANCASTRIAN LUSTRE JAR AND COVER
CIRCA 1911, IMPRESSED PL AND BEE MARK, IMPRESSED XI
AND NUMERALS 2920, LUSTRE CROSSED SICKLES MARK

Decorated by *Gordon Forsyth* in silvery gold lustre with two birds in landscape
against a blue ground
6½ in. (16.5 cm.) high

£1,200-1,800

US\$1,600-2,300
€1,500-2,200

PROVENANCE:

Acquired from The Fine Art Society, London, January 1996.

COMPARATIVE LITERATURE:

A.J. Cross, *Pilkington's Royal Lancastrian Pottery and Tiles*, London, 1980,
p. 54, pl. 73 (an almost identical vase, dated 1909).



138

A PILKINGTON ROYAL LANCASTRIAN LUSTRE VASE
CIRCA 1908, IMPRESSED PL AND BEE MARK, ENGLAND VIII
AND NUMERALS 2652, LUSTRE CEC MONOGRAM

Decorated by *Charles Cundall* in gold lustre with two galleons in full sail
divided by trees and vertical bands of foliage on a dark red ground
5½ in. (14 cm.) high

£1,500-2,500

US\$2,000-3,200
€1,800-3,000

PROVENANCE:

Acquired from Richard Dennis, London, August 1993.

EXHIBITED:

London, 'Pilkington's Royal Lancastrian Exhibition', Richard Dennis, 1980,
no. 135.

LITERATURE:

A.J. Cross, *Pilkington's Royal Lancastrian Pottery and Tiles*, London, 1980,
p. 35, pl. XXIII.



136

A PILKINGTON ROYAL LANCASTRIAN LUSTRE VASE
CIRCA 1923, VARIOUS IMPRESSED FACTORY MARKS AND
NUMERALS 2626, LUSTRE WSM MONOGRAM AND 1923
BETWEEN TWO CROSSED BRANCHES

Decorated by *William Mycock* in gold and red lustre with birds perched in
flowering branches against a cream ground
11¼ in. (28.5 cm.) high

£1,800-2,200

US\$2,400-2,900
€2,200-2,600

PROVENANCE:

Acquired from Richard Dennis, London, 1993.

EXHIBITED:

London, 'Pilkington's Royal Lancastrian Exhibition', Richard Dennis, 1980,
no. 113.

LITERATURE:

A.J. Cross, *Pilkington's Royal Lancastrian Pottery and Tiles*, London, 1980,
p. 68, pl. 106.



139

A PILKINGTON ROYAL LANCASTRIAN LUSTRE VASE
CIRCA 1910, JR MONOGRAM MARK

Decorated by *Richard Joyce* with a red and gold lustre bird perched on a branch
of a flowering tree against a blue ground
6½ in. (16.5 cm.) high

£700-1,000

US\$910-1,300
€840-1,200

PROVENANCE:

Acquired from The Fine Art Society, London, February 1995.

EXHIBITED:

London, 'Pilkington's Royal Lancastrian Exhibition', Richard Dennis, 1980,
no. 210.

LITERATURE:

A.J. Cross, *Pilkington's Royal Lancastrian Pottery and Tiles*, London, 1980,
p. 35, pl. XXIV.





140
A WILLIAM MOORCROFT 'LEAF AND BERRY' VASE
 CIRCA 1930, IMPRESSED MOORCROFT AND MADE IN ENGLAND
 Decorated with a continuous band of leaves and berries against a mottled blue ground
 10 in. (25.5 cm.) high
 £300-500 US\$390-650
 €360-600

PROVENANCE:
 Acquired from Christopher Wood, London, 1984.



141
A WILLIAM MOORCROFT 'POMEGRANATE' TWO-HANDLED BOWL
 CIRCA 1910, IMPRESSED MOORCROFT / BURSLEM / 20
 Decorated with a continuous band of pomegranates and berries, the interior with a band of berried laurel
 11 in. (28 cm.) wide
 £600-800 US\$780-1,000
 €720-960

PROVENANCE:
 Acquired from Christopher Wood, London, 1984.



142
A WILLIAM MOORCROFT 'ORCHID' VASE
 CIRCA 1920, IMPRESSED MOORCROFT / ENGLAND AND 364
 Decorated with purple flowers against a green ground
 10½ in (26.7 cm.) high
 £600-900 US\$790-1,200
 €720-1,100

143
PETER CHATWIN (1945-2018) AND PAMELA MARTIN (B. 1949)
 Enfolded form I
 signed and dated 'Peter Chatwin: Pamela Martin. '94' (on the base)
 stained sycamore
 24½ in. (62.3 cm.) high; 7¼ in. (19.7 cm.) wide;
 6½ in. (16.5 cm.) deep
 £700-1,000 US\$920-1,300
 €840-1,200

PROVENANCE:
 Acquired from Antifex Galleries, Hungry Horse Craft Centre, Sutton Coldfield, March 1998.



144
CLAIRE HENSHAW (B. 1964)
 Out of the woods (i); Northern red lights (ii)
 etched 'Claire Henshaw 2006' (on the lower edge)
 (i, ii)
 layed coloured glass (i, ii)
 21½ in. (54.8 cm.) high; 4¾ in. (12 cm.) wide;
 4¼ in. (10.8 cm.) deep (i)
 22¼ in. (56.5 cm.) high; 4¼ in. (10.8 cm.) diameter (ii)
 (2)
 £800-1,200 US\$1,100-1,600
 €960-1,400

PROVENANCE:
 Aquired from the artist directly, 2006.



145
THREE HEREND PORCELAIN MODELS OF ANIMALS
 20TH CENTURY, BLUE PRINTED FACTORY MARKS, IMPRESSED HEREND AND VARIOUS INCISED NUMERALS

Comprising: a cockerel standing on a tree-stump base, a rabbit and a pair of nestling ducks
 The cockerel 16 in. (40.4 cm.) high
 The hare 11¾ in. (30.2 cm.) high
 The ducks 15½ in. (39.5 cm.) long (3)

£500-800 US\$660-1,000
 €600-960



λ146

KEITH VAUGHAN (1912-1977)

Two Figures by the Shore

stamped with initials 'KV' (under the mount), signed and inscribed 'Two Figures by the Shore/Keith Vaughan' (on the reverse) ink, watercolour and gouache on paper laid on card 7¼ x 5¼ in. (18.4 x 13.3 cm.) Executed circa 1942.

£6,000-8,000 US\$7,800-10,000
€7,200-9,600

PROVENANCE:
Dr. Patrick Woodcock.
Sebastian Walker.
His sale; Sotheby's, London, 20 November 1991, lot 11, where purchased for the present collection.

EXHIBITED:
London, Osborne Samuel, *Keith Vaughan: Paintings and Drawings*, May - June 2007, no. 25. Chichester, Pallant House Gallery, *Keith Vaughan: Romanticism to Abstraction*, March - June 2012, catalogue not traced.

LITERATURE:
Exhibition catalogue, *Keith Vaughan: Paintings and Drawings*, London, Osborne Samuel, 2007, p. 54, no. 25, illustrated.
P. Vann and G. Hastings, *Keith Vaughan*, Farnham, 2012, pp. 54, 151, pl. 154.

Two Figures by the Shore is a quintessentially Neo-Romantic picture. It was painted while Vaughan was serving in the army during the war. Due to rationing and military restrictions he was unable to carry out large-scale work or produce easel paintings. Instead, he turned his hand to works on paper executed with gouache, pen and ink or any other humble materials he could squeeze into his knapsack. Influenced by the jewel-like intensity and poetic visions of Blake and Palmer, he produced several small, but intensely elegiac, images often depicting nocturnal scenes.

The present work, having been forgotten for decades, was discovered in 1980 at the bottom of a bedroom cupboard belonging to Dr. Patrick Woodcock, Vaughan's life-long friend and executor.

We are very grateful to Gerard Hastings, whose forthcoming book *Keith Vaughan: The Graphic Art*, is soon to be published by Pagham Press, for his assistance in preparing this catalogue entry.

λ147

JOHN CRAXTON, R.A. (1922-2009)

Study for Cretan Gorge III

dated '30.12.61' (lower left) oil on board 21 x 10¼ in. (53.3 x 26 cm.) Painted in 1961.

£8,000-12,000 US\$11,000-16,000
€9,600-14,000

PROVENANCE:
A gift from the artist to Sir Antony Hornby. Anonymous sale; Christie's, London, 18 July 1972, lot 141, where purchased by The Rt. Hon. Lord Grimond of Firth.
His sale; Christie's, London, 26 May 1995, lot 2, where purchased for the present collection.

EXHIBITED:
London, Leicester Galleries, *Recent Drawings and Paintings by John Craxton*, May - June 1966, no. 17.

We are very grateful to Ian Collins and Richard Riley for their assistance in preparing this catalogue entry.

λ148

KEITH VAUGHAN (1912-1977)

The Lake with Bathers

signed and dated 'Vaughan/49' (lower right), inscribed and dated 'The Lake with Bathers/1949' (on the artist's label attached to the stretcher) oil on canvas 28 x 42 in. (71.1 x 106.7 cm.) Painted in 1949.

£60,000-80,000 US\$78,000-100,000
€72,000-96,000

PROVENANCE:
M.J. Franklin.
Peter Price.
Anonymous sale; Christie's, London, 11 November 1988, lot 433, as 'Bathers'. Acquired from Thomas Agnew & Sons, London in June 1989.

EXHIBITED:
London, Lefevre Gallery, *Contemporary British Painters*, August 1949, possibly no. 68, as 'Bathers'.
London, Whitechapel Art Gallery, *Keith Vaughan: Retrospective Exhibition*, March - April 1962, no. 102.
London, Waddington Galleries, 1974, catalogue not traced.
London, Thomas Agnew & Sons, *Keith Vaughan 1912-1977*, November - December 1990, no. 3.
London, Osborne Samuel, *Keith Vaughan: Centenary Tribute*, November - December 2012, exhibition not numbered.

LITERATURE:
A. Hepworth and I. Massey, *Keith Vaughan: The Mature Oils 1946-77*, Bristol, 2012, p. 60, no. AH79, illustrated.
P. Vann and G. Hastings, *Keith Vaughan*, Farnham, 2012, pp. 95-6, pl. 97.
Exhibition catalogue, *Keith Vaughan: Centenary Tribute*, London, Osborne Samuel, 2012, pp. 24-25, exhibition not numbered, illustrated.

One of the central themes of Vaughan's work is that of male bathers on beaches or by lagoons, rivers and streams. The year before he painted *The Lake with Bathers*, he painted more than a dozen canvases of figures swimming and sunbathing. Two youths wade ankle deep through a watery inlet while spending a carefree summer day together. One looks towards his companion as he reaches up to pick fruit from an over-hanging branch. Idyllic, untroubled scenes such as this are comparatively rare in Vaughan's work. Three years earlier he had been impressed by the work of Matisse which he saw in a major exhibition at the Victoria and Albert Museum. Having been cut off from European art developments over the course of the war (when his own work had been so affected by the anxieties of the blackout and blitz), he was astonished to discover the colour, elegance and lyricism in the paintings of the French master. The influence on him clearly shows in this painting.

We are very grateful to Gerard Hastings, whose forthcoming book *Keith Vaughan: The Graphic Art*, is soon to be published by Pagham Press, for his assistance in preparing this catalogue entry.

Sir Nicholas Goodison commented: 'The abstracted tree form is an early example of Vaughan's experimentation with abstraction as, in Philip Vann's words, he gradually pared away 'the references to nature and human artefacts that had characterised earlier pictures' (P. Vann and G. Hastings, *Keith Vaughan*, Farnham, 2012, p. 95). In 1951, in response to a request from Michael Rothenstein, Vaughan wrote a piece on his approach to painting, which was not published until 1990. In this he included comments on his methodology. Perhaps relevant to this picture was his comment that he preferred to work from 'imaginative recollection' rather than from models, citing the difficulty of 'getting several people to stand knee-deep in water beneath trees in some isolated spot of the countryside' (*Modern Painters III*, no. 2, 1990, p.43).



λ152

ALAN REYNOLDS (1926-2014)

Nocturne, Early October

signed, dedicated and dated 'Reynolds 55/For Robert & Lillian/with love from Alan' (lower right)
watercolour, ink and gouache on paper
19½ x 23¾ in. (49.5 x 60.3 cm.)
Executed in 1955.

£7,000-10,000

US\$9,100-13,000
€8,400-12,000

PROVENANCE:

A gift from the artist to Robert and Lillian Melville.
Anonymous sale; Phillips, London, 15 November 1988, lot 105.
with Thomas Agnew & Sons, London.
Lloyds TSB Group plc.
Their sale; Bonhams, London, 25 March 2003, lot 133.
Acquired from Thomas Agnew & Sons, London in June 2004.

EXHIBITED:

London, Thomas Agnew & Sons, *From Sickert to Sutherland: a Selection of Modern British Drawings 1910-60*, June - July 2004, no. 54, catalogue not traced.

λ153

JOHN CRAXTON, R.A. (1922-2009)

Welsh Reaper

dated '23-12-44' (lower right)
watercolour, Conté and gouache on paper
12¼ x 7¼ in. (31.1 x 18.3 cm.)
Executed in December 1944.

£7,000-10,000

US\$9,100-13,000
€8,400-12,000

PROVENANCE:

Acquired from Christopher Hull, London in August 1993.

Sir Nicholas Goodison commented: 'This drawing of a reaper, presumably returning home after a long day, a sheaf under his arm and his sickle echoing the crescent moon, has parallels in other works of 1944-45 and repeats the theme of a lonely figure in a landscape from other and earlier drawings. Craxton explained that he used to paint many landscapes with poets or shepherds which were entirely imaginary and that in addition to being projections of himself they were derived from Blake and Palmer. The dark blue wash echoes other drawings and pictures of 1944, not least *Dark Landscape* (Tate Gallery), an oil painting which Craxton thought too dark but Peter Watson admired for its "gas-flame" blue.'

We are very grateful to Ian Collins and Richard Riley for their assistance in preparing this catalogue entry.

λ154

GRAHAM SUTHERLAND, O.M. (1903-1980)

Tree and Wall

pencil and watercolour on paper
3½ x 5½ in. (8.9 x 14.3 cm.)
Executed circa 1970.

£2,000-3,000

US\$2,600-3,900
€2,400-3,600

PROVENANCE:

A gift from the artist to the previous owner.
Their sale; Sotheby's, Olympia, 23 November 2005, lot not traced.
Acquired from the 2006 exhibition.

EXHIBITED:

Uppingham, Goldmark Gallery, *Unseen Sutherland*, April 2006, no. 77.

LITERATURE:

Exhibition catalogue, *Unseen Sutherland*, Uppingham, Goldmark Gallery, 2006, pp. 76-77, no. 77, illustrated.



λ155

JOHN CRAXTON, R.A. (1922-2009)

Two Goats among Rocks

signed and dated 'Craxton.59' (lower right)
tempera and polyfilla on panel
48 x 24 in. (121.9 x 61 cm.)
Painted in 1959.

£25,000-35,000

US\$33,000-45,000
€30,000-42,000

PROVENANCE:

Purchased at the 1961 exhibition by Mrs S.E. Him (née Harman).
Anonymous sale; Christie's, London, 10 June 1988, lot 193.
Acquired from Fine Art Society, London in July 1993.

EXHIBITED:

London, Leicester Galleries, *Recent Paintings by John Craxton*, May 1961, no. 11.
London, Whitechapel Art Gallery, *John Craxton: paintings and drawings 1941-1966*, January - February 1967, no. 77.

After the Second World War, and with a desire to travel more than ever, Craxton visited Greece. From late 1946 to early 1947, he and Lucian Freud explored the country's islands together, later settling in Crete, where the move provided an opportunity to break away from the British Neo-Romantic art scene that Craxton opposed. Inspired by Greek mythology, Byzantine mosaics and the wilderness and colours of the Mediterranean landscape, the inclusion of goats became a principal motif in his painting, adding an energy and tension to his semi-abstracted and Cubist scenes. Craxton commented, 'Goats are essential domestic animals in the Mediterranean and yet they destroy the landscape, nibbling away at the trees and devouring every green shoot'. The present work is closely related to Craxton's large scale painting *Five Goats* of the same period.

We are very grateful to Ian Collins and Richard Riley for their assistance in preparing this catalogue entry.

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



λ156

TESSA CLEGG (B. 1946)

Sphery box with blue

polished glass with blue glass inset
12¼ in. (31.1 cm.) high; 9½ in. (23.3 cm.) wide; 4 in. (10.2 cm.) deep
Conceived in 2003.

£2,000-3,000

US\$2,600-3,900
€2,400-3,600

PROVENANCE:

Acquired from Barrett Marsden, London, January 2004.



λ157

SALLY FAWKES (B. 1968)

Reveal

signed and dated 'S Fawkes '03' (on the glass edge)
glass and patination
4¾ in. (12.4 cm.) high; 11¼ in. (28.6 cm.) wide; 6¾ in. (16.8 cm.) deep

£1,000-1,500

US\$1,300-2,000
€1,200-1,800

PROVENANCE:

Acquired from Plumblin Gallery, St Ives, 2003.



λ158

TESSA CLEGG (B. 1946)

Turris with green insert

polished glass with green insert
16¾ in. (41.5 cm.) high; 5½ in. (14 cm.) wide; 2¾ in. (6.8 cm.) deep
Conceived in 2006.

£1,000-1,500

US\$1,300-1,900
€1,200-1,800

PROVENANCE:

Acquired from Adrian Sassoon, London, November 2007.

λ159

RACHAEL WOODMAN (B. 1957)

Couple II

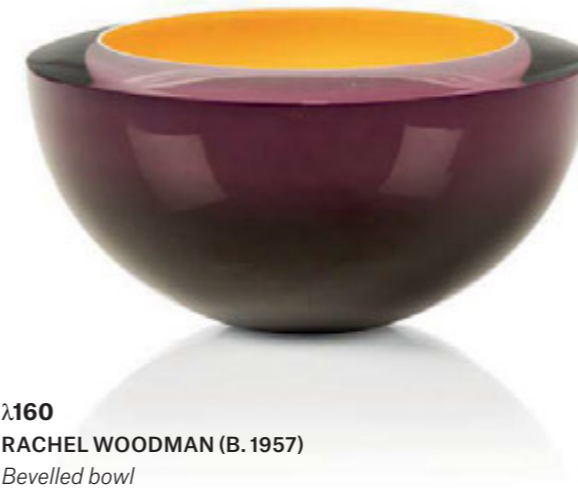
etched 'R. Woodman. 1999. N.W. Frome.' (on the underneath)
handblown coloured glass
22½ in. (57.2 cm.) high; 21 in. (53.4 cm.) high

£800-1,200

US\$1,100-1,600
€960-1,400

PROVENANCE:

Acquired from Adrian Sassoon, London, October 2006.



λ160

RACHEL WOODMAN (B. 1957)

Bevelled bowl

engraved 'Rachel Woodman. 1996. N.W. Frome.' (on the base)
double-cased blown-glass
3¾ in. (8 cm.) high; 6¾ in. (17 cm.) diameter

£1,000-1,500

US\$1,300-1,900
€1,200-1,800

PROVENANCE:

Acquired from Crafts Council, London, October 1996.

LITERATURE:

A. Game, *Contemporary British Crafts, The Goodison Gift to The Fitzwilliam Museum*, London, 2016, pp. 90-91 (similar version illustrated).

λ161

RACHAEL WOODMAN (B. 1957)

Three vases

Each etched 'Rachael Woodman. 1998. N.W. Frome.' (on the base)
hand blown coloured glass
20½ in. (52 cm.) high (i); 18½ in. (47 cm.) high (ii); 16¾ in. (42.5 cm.) high (iii) (3)

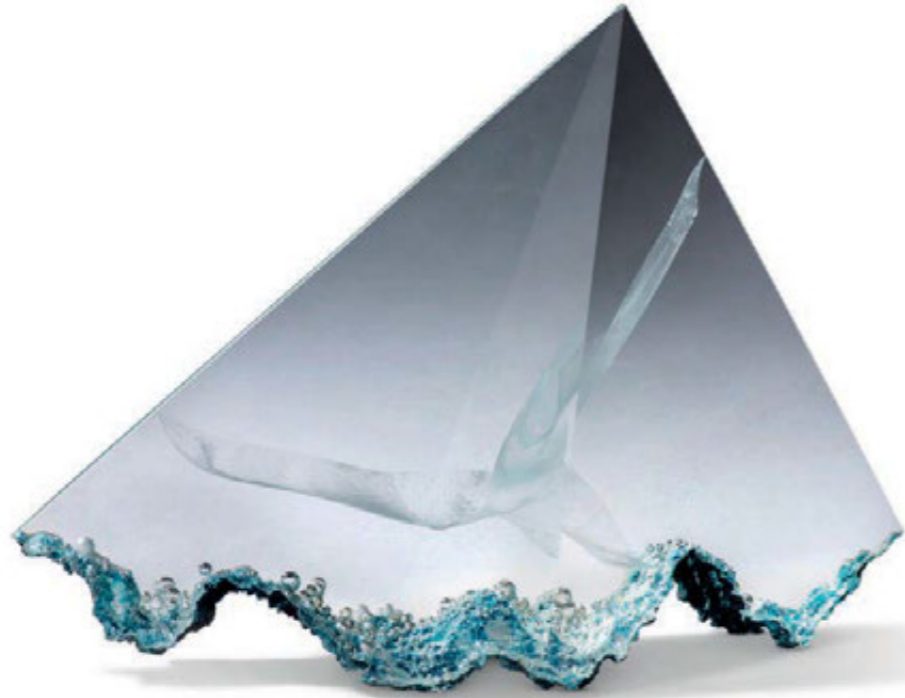
£800-1,200

US\$1,100-1,600
€960-1,400

PROVENANCE:

Acquired from Adrian Sassoon, London, June 1999.





λ162

COLIN REID (B. 1953)

Pyramid form

engraved 'Colin Reid 1998 R804' (on the edge)
optical glass form with applied copper oxides
15½ in. (39.4 cm.) high; 21½ in. (54.7 cm.) high; 5¼ in. (13.5 cm.) deep

£1,000-1,500

US\$1,300-1,900
€1,200-1,800

PROVENANCE:

Acquired from Contemporary Applied Arts, London, July 1998.

LITERATURE:

A. Game, *Contemporary British Crafts, The Goodison Gift to The Fitzwilliam*, London, 2016, pp. 36-37 (similar version illustrated).



λ163

KATE MALONE (B. 1959)

Tutti frutti fruit fence centrepiece

crystalline-glazed stoneware in three sections
16¾ in. (42.5 cm.) diameter; 13 in. (33 cm.) diameter; 9¼ in. (23.5 cm.) diameter
Conceived in circa 2004. (3)

£2,000-3,000

US\$2,600-3,900
€2,400-3,600

PROVENANCE:

Anonymous sale; Maak Contemporary Ceramics, Berkshire, 12 September 2013, lots 255, 256, 257.

λ164

KATE MALONE (B. 1959)

Cotignac seed

signed and dated 'Kate/Malone/6. 2003' (on the underside)
crystalline-glazed stoneware
18 in. (45.8 cm.) high; 13 in. (33 cm.) diameter

£3,000-5,000

US\$4,000-6,600
€3,700-6,000

PROVENANCE:

Acquired from Adrian Sassoon, London, December 2003.

EXHIBITED:

Chicago, Adrian Sassoon, *The Sculpture Objects Functional Art and Design fair*, October 2003.

Kate Malone (b. 1959) studied at Bristol Polytechnic and the Royal College of Art, London before establishing her own London studio in 1986. Malone is fascinated with exuberant organic forms, which is complimented through her prolific sculptural works. The shapes of which, such as pumpkins, seedpods and buds are mainly drawn from nature. Her techniques experiment with pioneering glaze technologies, drawing on traditions of European ceramics, ranging from salt-glaze wares to Sèvres porcelain. Works by Kate Malone can be found in public collections across the globe including; Los Angeles County Museum of Art, Los Angeles, California, USA, The Victoria and Albert Museum, London, The Ashmolean Museum, Oxford, The Fitzwilliam Museum, Cambridge, The Rothschild Foundation for Waddesdon Manor, Aylesbury, and Sèvres - Cité de la Céramique, Sèvres, France.



λ165

KATE MALONE (B. 1959)

Lady atomic vase

signed and inscribed 'Kate/Malone/London' (on the underside)
crystalline-glazed stoneware on an ebonised oak base
25½ in. (64.8 cm.) high; 20½ in. (52 cm.) wide; 15½ in. (39.5 cm.) deep
Conceived in 2001.

£2,000-3,000

US\$2,600-3,900
€2,400-3,600

PROVENANCE:

Acquired from Adrian Sassoon, London, January 2002.



Lots 163, 166, 167, 169, 178, 186, 194, 195, 198, 199 depicted, as well as Keith Vaughan's *Camp Construction*, 1942. Artwork: © The Estate of Keith Vaughan. All rights reserved, DACS 2022.



■166
ENGLISH SCHOOL, LATE 18TH CENTURY
A SET OF EIGHT GEORGE III
MAHOGANY DINING-CHAIRS

Comprising two armchairs and six side chairs, each with oval moulded back with pierced splat, above a serpentine seat, on moulded square tapering legs, covered in close-nailed tan suede, seven with Norman Adams labels; together with a later armchair *en suite*
Armchairs: 37½ in. (95.5 cm.) high;
23¾ in. (60.5 cm.) wide; 21¼ in. (55 cm.) deep (9)

£3,000-5,000 US\$3,900-6,500
€3,600-6,000

PROVENANCE:
Acquired from Norman Adams, London, February 1964.

■167
THOMAS BUTLER, CIRCA 1810
A REGENCY MAHOGANY EXTENDING
DINING-TABLE

The associated rounded rectangular top with reeded edge and three additional associated leaves, above a plain frieze with reeded lower edge on ring-turned and reeded legs with brass caps and castors, with brass plate to the extending mechanism 'BUTLER'S PATENT No 13 & 14 Catherine St Strand.'
28¾ in. (72 cm.) high; 55 in. (140 cm.) long, closed;
112¾ in. (286.5 cm.) long, fully extended;
49¾ in. (126.5 cm.) wide

£5,000-8,000 US\$6,500-10,000
€6,000-9,600

PROVENANCE:
Sotheby & Co. (according to label).
Acquired from Norman Adams, London.



The firm of Thomas Butler was established at 14 Catherine Street, Strand, from 1787, although Butler had traded at the premises with a partner - probably Edward Johnson - from 1784. In 1800 he sold the business to Thomas Oxenham, after which it moved to Oxford Street. Shortly afterwards he set up business again under his own name from the same premises and in around 1802 purchased the adjoining property, 13 Catherine Street. By 1814, Butler had retired for good and by 1816 his great rivals Morgan & Sanders, who traded from 16 and 17 Catherine Street, had taken

over 'a considerable part of Mr Butler's late Ware-rooms'. Butler specialised in producing patent furniture (although does not appear to have taken out any of his own patents) and pieces produced by his workshop were made for easy disassembly and included 'campaign' furniture 'particularly adapted and for Travelling and EXPORTATION', according to his pictorial hand bill (C. Gilbert, *The Pictorial Dictionary of Marked London Furniture 1660-1840*, Leeds, 1996, pp. 20, 125-131). Two tables closely related to the present lot are illustrated by Gilbert (*ibid.*, p. 130, figs. 177 & 178).



λ168

JOHN PIPER, C.H. (1903-1992)

Snowdon from Capel Curig

signed 'John Piper' (lower right), inscribed and dated 'Snowdon from Capel Curig/1950' (on the reverse)

pen, ink, coloured chalk and watercolour on paper
6¼ x 10¼ in. (15.9 x 26 cm.)
Executed in 1950.

£5,000-8,000

US\$6,500-10,000
€6,000-9,600

PROVENANCE:

Acquired directly from the artist by the previous owner.
Their sale; Sothebys, London, 11 October 1989, lot 232, where purchased for the present collection.

For more information on this lot visit christies.com



170

PAUL NASH (1889-1946)

Wooded Landscape

signed 'Paul Nash' (lower right)
oil on canvas
22 x 30 in. (55.9 x 76.2 cm.)
Painted circa 1942-43.

£30,000-50,000

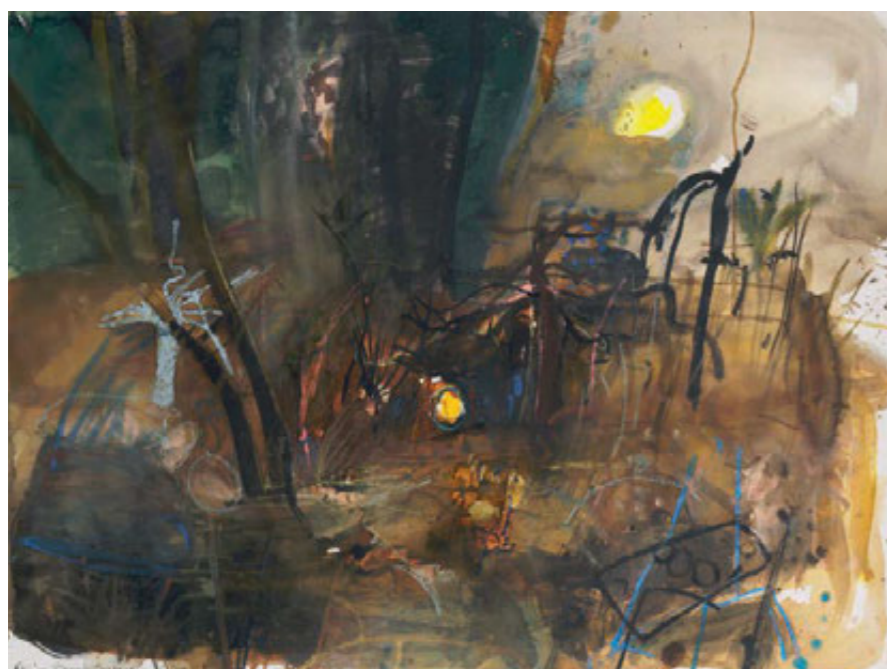
US\$39,000-65,000
€36,000-60,000

PROVENANCE:

with Mayor Gallery, London.
Anonymous sale; Christie's, London, 11 November 1988, lot 378, where purchased for the present collection.

This luminous landscape is one of a handful of paintings (along with *Behind the Inn*, 1919-22, Tate, and *Oxenbridge Pond*, 1927-28, Birmingham Museums Trust) by Paul Nash that offers a certain resemblance to the work of his younger brother, John Nash. Neither brother relished such comparisons: although they were generally good friends, there was an inevitable degree of sibling rivalry, and each usually followed a separate and distinctive path in art. And although it is usually acknowledged that Paul influenced John, it has not always been recognised that the influence was reciprocal. John Nash's early confidence and authority as a painter in oils was much envied by Paul, who would emulate his fluency. This late work by Paul stirs echoes of John's landscapes, while being decidedly less descriptive and more evocative, with that exquisite flutter of soft colour through the treetop foliage and the subtle modulation of the sky. With its pronounced sense of distance and indistinctly feathery arboreal presences, it is a gentler almost wistful version of Paul's tough late visionary landscapes, and remarkably beguiling.

We are very grateful to Andrew Lambirth for preparing this catalogue entry.



λ169

BARBARA RAE, R.A. (B. 1943)

Spanish Orchard

signed, inscribed and dated 'Rae - Spanish Orchard - 26 Dec 92' (lower left)
watercolour, gouache, ink pastel and metallic paint on paper
30½ x 40½ in. (77.5 x 102.2 cm.)
Painted in 1992.

£2,000-3,000

US\$2,600-3,900
€2,400-3,600

PROVENANCE:

Acquired from Art First, London in June 1994.

Rae stayed with the Goodisons at Ardtornish in Scotland in 1994, when she painted the *Peach House*. Sir Nicholas Goodison commented: 'When Richard Carew Pole, to whom I introduced her, visited her studio she showed him many of her watercolours. "Of course, Sir Nicholas has the best one" she said'.



171

PAUL NASH (1889-1946)

Landscape of the Wittenham Clumps

signed 'Paul Nash' (lower right)
pencil and watercolour on paper
6¾ x 9¾ in. (17.2 x 24.8 cm.)
Executed in 1946.

£10,000-15,000

US\$13,000-19,000
€12,000-18,000

PROVENANCE:

Margaret Nash.
Dr Richard Seddon, by 1946.
Anonymous sale; Christie's, London, 4 June 2004, lot 36, where purchased for the present collection.

EXHIBITED:

London, Arthur Tooth & Sons, 1946, catalogue not traced.
Sheffield, Graves Art Gallery, *A Supplementary Collection to the Paul Nash Memorial Exhibition*, June 1948, no. 7, catalogue not traced.
Newcastle upon Tyne, Northern Arts Gallery, *Paul Nash 1889-1946*, September - October 1971, no. 46.
London, Tate Gallery, *Paul Nash Paintings and Watercolours*, November - December, 1975, no. 236.
London, Arts Council of Great Britain, Hayward Gallery, *Paul Nash: Places*, 1989, no. 17: this exhibition travelled to Eastbourne, Towner Art Gallery, September - November 1989; York, City Art Gallery, November - December 1989; Exeter, Royal Albert Memorial Museum, January - February 1990; and Colchester, The Minories, February - March 1990.

LITERATURE:

R. Seddon, 'British Landscape since World War 2', *Studio*, October 1954, pp. 100, 102, illustrated.
A. Bertram, *Paul Nash: The Portrait of an Artist*, London, 1955, p. 293.
M. Eates, *Paul Nash: The Master of the Image 1889-1946*, London, 1973, pp. 137, 142.

A. Causey, *Paul Nash*, Oxford, 1980, p. 475, no. 1273.
Exhibition catalogue, *Paul Nash: Places*, London, Arts Council of Great Britain, Hayward Gallery, 1989, pp. 27, 89, no. 17, illustrated.

'Ever since I remembered them, the Clumps had meant something to me. I felt their importance long before I knew their history. They eclipsed the impression of all the early landscapes I knew. This, I am certain, was due almost entirely to their formal features rather than to any associative force ... They were the Pyramids of my small world' (P. Nash quoted in A. Causey, *Paul Nash: Landscape and the Life of Objects*, Farnham, 2013, pp. 29-30).

Wittenham Clumps are two clusters of beech trees on top of twin hills in south Oxfordshire. Paul Nash first painted the clumps in 1912, returning over two decades later in 1935 and again in the last years of his life. The hill, a Neolithic burial site with remains of Roman defensive ramparts, holds distinctive symmetry and tangible presence of history and pre-history that exercised a powerful and lasting hold over Nash's imagination. In his later pictures the clumps are seen from distance of many miles, painted from his friend Hilda Harrison's house on Boar's Hill near Oxford. Drawing the view from the window, likely using binoculars to focus on the hills, this landmark distilled Nash's ideas of timelessness and the passage of time in landscape. Executed in 1946 *Landscape of the Wittenham Clumps* is among Nash's final works and can be seen in relation to his major paintings from the 1940s such as *Landscape of the Vernal Equinox (III)* (Scottish National Gallery of Modern Art, Edinburgh).

We are very grateful to Andrew Lambirth for his assistance in preparing this catalogue entry.



172

PAUL NASH (1889-1946)

The Severn Bore near Pimlico Sands

signed 'Paul Nash' (lower left), inscribed 'The Severn Bore near Pimlico Sands' (on the reverse)
pencil and watercolour on paper
11 x 15¾ in. (27.9 x 40 cm.)
Executed in 1938.

£20,000-30,000

US\$26,000-39,000
€24,000-36,000

PROVENANCE:

Purchased at the 1938 exhibition by Hon. W. Jolliffe.
Acquired from Thomas Agnew & Sons, London in June 2004.

EXHIBITED:

London, Arthur Tooth & Sons, *Painting and Watercolours by Paul Nash*, December 1938, no. 12.
London, Thomas Agnew & Sons, *From Sickert to Sutherland: A Selection of Modern British Drawings 1910-60*, June - July 2004, no. 59, catalogue not traced.
London, Tate Britain, *Paul Nash*, October 2016 - March 2017, no. 121.

LITERATURE:

A. Bertram, *Paul Nash: The Portrait of an Artist*, London, 1955, p. 246.
M. Eates, *Paul Nash: The Master of the Image 1889-1946*, London, 1973, p. 130.
A. Causey, *Paul Nash*, Oxford, 1980, p. 443, no. 949, pl. 359.
E. Chambers (ed.), exhibition catalogue, *Paul Nash*, London, Tate Britain, p. 151, no. 121, illustrated.

There is another watercolour of The Severn associated with this one, a simpler composition, which, with the present work, was the source of Nash's visionary oil, *Monster Shore*, 1939. Note the way the artist has reinterpreted the river, sands and sky in a series of long horizontals, with the line of the hills echoing through each of the three. *The Severn Bore near Pimlico Sands* is an altogether darker work, foregrounded by the sawn-off stump of a tree (an acknowledged Nash symbol of death), which reappears in *Monster Shore*. For Nash, there was something sinister about the untamed power of the bore, the dramatic surge wave created by the rising tide in the Bristol Channel and the Severn Estuary. The use of repeated horizontal lines, a strategy of pictorial construction he favoured, is reminiscent of the Dymchurch paintings from the 1920s, and such early masterpieces as *The Shore*, 1923, Leeds Art Gallery, and *Winter Sea*, 1925-37, in York Art Gallery. The insistent rhythms of land and water which forge across it make this elegantly and crisply expressed watercolour a powerful statement of elemental forces.

We are very grateful to Andrew Lambirth for preparing this catalogue entry.



173

■173

JAMES AYSCOUGH, LONDON, CIRCA 1760
A GEORGE III STICK BAROMETER

The case with circular glazed dial and hemispherical cistern cover, the silvered plates, '3-27', the dial signed 'Ayscough / London', manually adjusted pointer with vernier, the scale with engraved borders, portable cistern with brass screw
Mahogany and brass
33½ in. (85.1 cm.) high; 4¾ in. (12 cm.) wide;
3 in. (7.6 cm.) deep

£4,000-6,000

US\$5,200-7,800
€4,800-7,200

PROVENANCE:

Acquired from John Carlton-Smith, London, November 1996.

Sir Nicholas Goodison noted: The extended scale suggests that this barometer was conceived as a mountain barometer. Ayscough was an optician and probably did no more than sell barometers. He became a member of the Spectaclemaker's Company in 1740. A trade card in the Heal Collection (British Museum, Heal 105.4) lists barometers and thermometers among his stock at the Great Golden Spectacle. Another trade card, in the Science Museum (inv. no. 1934-101), advertises 'barometers, diagonal, standard, or portable' (N. Goodison, *English Barometers*, Woodbridge, 1977, p. 131).

■174

JOHN RUSSELL, FALKIRK, CIRCA 1800
A SCOTTISH GEORGE III STICK BAROMETER

The arched case with swan-neck pediment, the tube cover with gilt-brass capital and base, hinged oval cistern cover, silvered engraved plates, manually adjusted vernier, oatbeard hygrometer in arch, Fahrenheit mercury thermometer on plate, each instrument titled in arched pennants, signed 'Jn. Russell / Falkirk', the cresting and upper mounts later
Mahogany and brass
42 in. (106.7 cm.) high; 6¼ in. (15.8 cm.) wide;
2¾ in. (7 cm.) deep

£4,000-6,000

US\$5,200-7,800
€4,800-7,200

PROVENANCE:

Whitlock & Reid.
McCarthy, Newark.
Acquired from Randolph, Baldock, September 1964.

LITERATURE:

N. Goodison, *English Barometers*, London, 1968, pls. 127-8, pp. 207-8.
N. Goodison, *English Barometers*, Woodbridge, 1977, pls. 157-8, pp. 229-30.



174



■175

JOHN RUSSELL, FALKIRK, BEFORE 1811
A SCOTTISH GEORGE III WHEEL BAROMETER

The case with written gilt-brass border and Prince of Wales feathers finial, verre eglomisé panels below the dial and about the thermometer, the painted 10-inch dial with brass borders to main and subsidiary dials, gilt brass hands, the upper subsidiary dial enabling readings to .001", the lower a recording dial, sealed glass float, mercury thermometer with silvered plate engraved with Réaumur, Fahrenheit and Royal Society scales set in upper trunk, dial signed 'J. Russell Falkirk Invenit et Fecit Watch Maker to His R.H. The Prince of Wales', the thermometer signed 'Jno. Russell Falkirk'
Mahogany, brass and verre eglomisé
46 in. (116.8 cm.) high; 13 in. (33 cm.) wide; 3 in. (7.6 cm.) deep

£25,000-40,000

US\$33,000-52,000
€30,000-48,000

PROVENANCE:

Acquired from Hotspur, March 1976.

LITERATURE:

N. Goodison, *English Barometers*, London, 1968, p. 208.
N. Goodison, *English Barometers*, Woodbridge, 1977, p. 232.

John Russell (circa 1745-1817) opened a shop in Kirk Wynd, Falkirk in 1770. He was one of the most famous watch and clockmakers of his day. Such was the quality of his work that he was appointed Watchmaker to the Prince of Wales (later George IV), the title changing to 'Watchmaker to his Royal Highness the Prince Regent' on the establishment of the Regency in 1811. Thanks to the maker's eagerness to display his appointments this wheel barometer can be dated prior to 1811, when the Prince of Wales became the Prince Regent. Several other barometers of this design survive which advertise the appointment to the Prince Regent and can be dated post 1811, including one in the Victoria & Albert Museum and one in the Royal Collection (RCIN 2769). Russell's sophisticated wheel barometers are fully discussed and illustrated in Sir Nicholas Goodison's second edition of *Barometers* (1977, pp. 229-236).





176

A MATCHED SET OF EIGHT GEORGE III SILVER CANDLESTICKS
 MARK OF MATTHEW BOULTON, BIRMINGHAM, ONE SET OF FOUR 1806, THE OTHER 1809

Tapering, with lobed vase-shaped sockets and detachable nozzles and filled spreading circular bases, four engraved with crest only and four with coat-of-arms and crest, with stamped weights on the 1806 set: 15:2 / 15:8 / 14:18 / 15:3, the 1809 set stamped: 16:9 / 16:2 / 16:9 / 16:13, marked to bases and nozzles

12¼ in. (31.1 cm.) and 12 in. (30.5 cm.) high, respectively

The crest on the 1806 set is that of Coles with a cadency mark for the second son, for James Benjamin Coles (1784-1862), second son of James Coles (1751-1817) of Parrocks Lodge, co. Somerset.

The arms on the 1809 set are those of Fiennes quartering Twistleton with Eardley in pretence, for George, 14th Baron of Saye and Sele (1769-1844) and his wife Maria (d. 1834), only daughter and heir of Sampson, Baron Eardley, whom he married in 1794. (8)

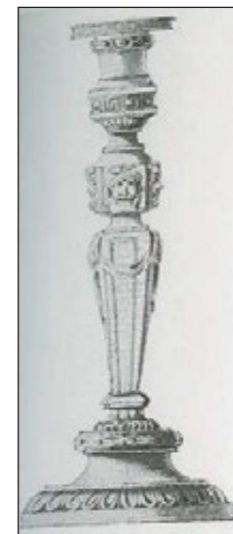
£8,000-12,000

US\$11,000-16,000

€9,600-14,000

PROVENANCE:

Acquired from J. H. Bourdon-Smith, London, November 1992.



Pattern Book I, p. 41



177

A PAIR OF GEORGE III SILVER CANDLESTICKS

MARK OF MATTHEW BOULTON AND JOHN FOTHERGILL, CHESTER, 1768

Tapering column form, with lion's masks and drapery swags on four pairs of feet above circular spreading filled bases, the vase-shaped sockets with Greek key banding and detachable nozzles, engraved to sides of bases 'MADE IN CHESTER A.D.1768 BY BOLTON (sic.) AND FOTHERGILL SILVERSMITHS', marked to sides of bases and drip pans

11¼ in. (28.5 cm.) high

(2)

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

PROVENANCE:

Acquired from ADC Heritage Ltd, London, June 2002.

LITERATURE:

N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, pp. 66-7, pl. 16.

K. Quickenden, *The Silver Society Journal*, 'Lyon-faced candlesticks and candelabra', vol. 11, Autumn 1999, pp. 196-210.

C. Vignon, C. Baulez, *Pierre Gouthière: Virtuoso Gilder at the French Court*, New York, 2016, pp. 216-217, cat. 20.

Sir Nicholas Goodison noted: 'This lion-faced candlestick was among Boulton's earliest designs for silver and for ormolu, the latter invariably with the addition of candle branches. Other English silversmiths copied the design, including notably Thomas Heming, but Boulton and Fothergill

appear to have made the earliest silver versions in England. Boulton appears to have derived the design from France. Its origin there is uncertain. It is usually attributed to the well-known *doreur-ciseleur* Pierre Gouthière (1732-1813), and ormolu versions without candle branches attributed to him are thought to date from the mid-1760s or earlier. Boulton's candlesticks are closer to Gouthière's model than those of other English silversmiths, which strengthens his claim to have been the first silversmith to make these candlesticks in England. How he acquired the design is not known. He may have secured it during his visit to Paris in 1765, or copied it from a Gouthière candlestick in the collection of an English patron or shopkeeper. The words 'lyon-faced' and 'lyon' appear in correspondence to describe the candlesticks in 1771.'

The present candlesticks were hallmarked at Chester. The Birmingham Assay Office opened in 1773, in part due to Boulton's successful lobbying of parliament together with that of his patron the 2nd Earl of Shelburne.

Two pairs of candlesticks of this design in ormolu were delivered to the Earl of Sefton in April 1772, who was charged £18 18s 0d. for each pair; two of these four are now in the Walker Art Gallery, Liverpool, although they do not form a true pair (N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, p. 187). A further pair of ormolu candlesticks, with additional branches, are at Blenheim Palace, Oxfordshire, having been supplied to the Duke of Marlborough in August 1772 (*ibid.*, pp. 188-9, fig. 135).

OMAR RAMSDEN

The son of a Sheffield engraver, Omar Ramsden (1873-1939) spent his childhood in the United States, returning to attend classes at the Sheffield School of Art in 1890 where he met Alwyn Carr. Ramsden and Carr were business partners until 1914 when Carr enlisted in the Artists' Rifles. The partnership was dissolved in 1919. Ramsden's business flourished during the First World War and during the 1920s and 1930s, his Fulham workshops employing twenty assistants.



178
A GEORGE V ARTS AND CRAFTS STYLE SILVER AND ENAMEL 'QUEEN'S FISH TRAY' DISH
 MARK OF OMAR RAMSDEN, LONDON 1934

Shaped circular, the central boss applied with a fish on a green enamel ground, *engraved to underneath 'OMAR RAMSDEN ME FECIT', marked underneath*
 6 1/2 in. (16.8 cm.) diameter
 8 oz. 6 dwt. (259 gr.) gross weight

£2,000-3,000 US\$2,600-3,900
 €2,400-3,600

PROVENANCE:
 Acquired from Hancocks & Son, London, June 2001.

One of of four mentioned in Ramsden's workbooks as 'Queen's Fish Tray'; one was 'finished 10-2-34' (Christie's, London, 12 June 2007, lot 12) and three, including this one, were made on 27 April 1935.



179
A GEORGE V ARTS AND CRAFTS STYLE SILVER AND ENAMEL ROSE BOWL
 MARK OF OMAR RAMSDEN, LONDON, 1926

Circular, with castellated rim and enamelled Tudor rose to centre with sunburst border, inscriptions to rim and underneath, *marked to outer bowl and engraved underneath 'OMAR RAMSDEN ME FECIT'*
 1 1/4 in. (36.2 cm.) diameter
 40 oz. 24 dwt. (1,251 gr.) gross weight
 The inscriptions read: 'I was wrought for J. Lister Godlee Esquire, by command of the Gas Light and Coke Company as a mark of appreciation for his services as a Director in the gas industry since 1874' and to underneath 'West Ham Gas Company / Director 30th March 1874 / Deputy Chairman 20th October 1890 / Chairman 8th June 1892 / Gas Light and Coke Company / Director 2nd July 1909 / Deputy Governor 18th November 1921 / Presented on his Retirement 29th October 1926'.

£8,000-12,000 US\$11,000-16,000
 €9,600-14,000

PROVENANCE:
 Joseph Lister Godlee, J.P. (1848-1927), of Wakescolne Place, Essex, with Hancocks & Son, London.
 British Gas, circa 1988.
 Acquired from Hancocks & Son, London, June 2001.

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.



180
A PAIR OF GEORGE VI ARTS AND CRAFTS STYLE SILVER AND ENAMEL DISHES

MARK OF OMAR RAMSDEN, LONDON 1938

Circular, the handles as stylised dragonflies, each with central boss as a pierced Tudor rose on a red enamel ground, *engraved to undersides 'OMAR RAMSDEN ME FECIT'*, *marked to undersides*; in original fitted wood box, the lining marked 'OMAR RAMSDEN / Artist Goldsmith / London, England' 5½ in. (13.6 cm.) wide; the box - 8¾ in. (22.2 cm.) wide 7 oz. 16 dwt (243 gr.) gross weight

£1,500-2,500 (2) US\$2,000-3,200 €1,800-3,000

PROVENANCE:
 Acquired from Hancocks & Son, London, May 1991.

181
A PAIR OF GEORGE V ARTS AND CRAFTS STYLE SILVER AND ENAMEL DISHES

MARK OF OMAR RAMSDEN, LONDON 1930

Circular with castellated rims, each with Tudor rose to centre on a red enamel ground, *inscribed beneath rims 'OMAR RAMSDEN ME FECIT'*; *marked to underneath of bowls and borders of bosses* 6 in. (15.2 cm.) diameter 13 oz. 4 dwt. (412 gr.) gross weight

£2,500-3,500 (2) US\$3,300-4,500 €3,000-4,200

PROVENANCE:
 Acquired from Decorative Arts at Doune, Scottish Antique and Arts Centre, Doune, Stirling, March 2004 (at Olympia Antiques Fair, London).



182
THOMAS JONES, LONDON, CIRCA 1810
A GEORGE III STICK BAROMETER

The bow-fronted case with squared pediment and ebonised cistern cover and line inlay, the glazed silvered plates with vernier attached to micrometer dial showing readings to 1/100th inch above barometer scales '28-31', portable cistern with brass screw, Fahrenheit mercury thermometer case mounted on trunk with silvered scales, signed 'Thomas Jones / 62 Charing Cross / LONDON' to both dials
 Mahogany and brass
 40½ in. (102.9 cm.) high; 4½ in. (11.4 cm.) wide; 2¾ in. (7 cm.) deep

£3,000-5,000 US\$3,900-6,500 €3,600-6,000

PROVENANCE:
 Acquired from R.A. Lee, London, August 1966.

Sir Nicholas Goodison noted: Before 1800 Jones was one of Jesse Ramsden's workmen. During the next fifty years he became one of the most eminent of instrument makers: all forms of optical, mathematical and physical instruments were made and sold in his workshop.

The case of this barometer shows an evolution of the style developed by Ramsden (see lot 183).

183
JESSE RAMSDEN, LONDON, CIRCA 1780
A GEORGE III STICK BAROMETER

The bow-fronted case with swan-neck pediment, the ebonised urn-shaped cistern cover flanked by line inlay, the glazed silvered plates, manually operated vernier (bone knob), the portable cistern with brass screw, the plates signed 'Ramsden London', inscribed 'TESSIER A1549 RNP' to reverse
 Mahogany, ebonised and brass
 38¼ in. (97.2 cm.) high; 4¾ in. (12 cm.) wide; 2¾ in. (7 cm.) deep

£2,500-4,000 US\$3,300-5,200 €3,000-4,800

PROVENANCE:
 Anonymous sale; Sotheby's, London, 3 June 1993, lot 49.





■184

MILLER & ADIE, EDINBURGH, CIRCA 1810
A SCOTTISH GEORGE III STICK
BAROMETER

The bow-fronted case with lobed crest and cistern cover, the glazed plates with manually operated vernier, portable cistern with screw, signed 'Miller & Adie, Edinburgh' to top of plates
Mahogany and brass
39½ in. (100.3 cm.) high; 3½ in. (8.9 cm.) wide;
2½ in. (6.3 cm.) deep

£3,000-5,000 US\$3,900-6,500
€3,600-6,000

PROVENANCE:

Acquired from John Carlton-Smith, London, June 1989 (Grosvenor House Fair).

COMPARATIVE LITERATURE:

N. Goodison, *English Barometers 1680-1860*, Woodbridge, 1977, p. 130.
E. Banfield, *Barometers, Stick or Cistern Tube*, Trowbridge, 1985, p. 93, fig. 113.

Miller & Adie was a partnership between John Miller and his nephew Alexander Adie who was his apprentice. They operated from Nicolson Street, Edinburgh from 1804 to 1822.

■185

BALTHASAR KNIE, EDINBURGH,
CIRCA 1776
A SCOTTISH GEORGE III ANGLE
BAROMETER

The shaped case with silvered scales 'Magnum Barometrum AProbatum', with Continental inch scales and English weather indications, brass tube fixings, manual sliding pointer, bulb cistern, Fahrenheit spirit thermometer headed 'Thermometrum', signed 'Balthazar Knie' to upper dial, inscribed 'DAWSON' to the reverse

Mahogany, brass
34½ in. (87.5 cm.) high; 10¾ in. (27.3 cm.) wide;
1 in. (2.5 cm.) deep

£2,000-4,000 US\$2,600-5,200
€2,400-4,800

PROVENANCE:

Anonymous sale [The Rt. Hon. The Lady Tredegar], Christie's, London, 24 November 1966, lot 2, (£16.16s).



185

186

JOHN COWELL, LONDON, CIRCA 1780
A GEORGE III STRIKING TABLE
CLOCK

CASE: the arched case with foliate loop handle and cross-banded panels, the shaped door with brass mouldings, glazed arched sides and rear door, raised on bracket feet

DIAL: the silvered dial with Roman hours and Arabic five minutes, pierced steel hands, subsidiary dials above for regulation and 'strike / silent', signed to the arch 'John Cowell / Royal Exchange / London'

MOVEMENT: the eight-day twin-train gut fusee movement with half deadbeat escapement repeating on a single bell, the backplate with pendulum locking mechanism and signed 'John Cowell / Royal Exchange / London'

Mahogany and brass

13½ in. (34.3 cm.) high (handle down); 11 in. (28 cm.) wide; 8 in. (20.3 cm.) deep

£2,000-3,000 US\$2,700-3,900
€2,400-3,600

PROVENANCE:

Robert Eustace Abel Smith, Little Missenden, Hertfordshire; thence by descent.

Sir Nicholas Goodison noted: John Cowell is recorded as apprenticed in 1752 and a member of the Clockmakers' Company from 1759-1799. His signature also appeared on a long-case clock set in a mahogany case almost identical to the walnut case of the clock by John Ellicott (in this sale). This bracket clock was one of a number of objects distributed to the children of Robert Eustace Abel Smith, who was killed in World War II in 1940, and Mary Sidney Abel Smith in 1959.



■187

SIR JOHN ROBERT STELL, RSA (ABERDEEN 1804-1892), 1866

A young woman

marble bust; on a circular marble socle; inscribed to the reverse 'JN. STELL.

R.S.A. / Sculpt. Edinr. / 1856'

20½ in. (52.1 cm.) high; 25¼ in. (64.2 cm.) high, overall

£2,000-3,000 US\$2,600-3,900
€2,400-3,600

PROVENANCE:

Acquired from the Fine Art Society, Edinburgh, December 1985.



■~188

CHINESE SCHOOL, 19TH CENTURY
A PAIR OF HONGMU HORSESHOE BACK
ARMCHAIRS

Each backsplat carved with a lotus flower, above a woven rattan seat, the legs joined by stretchers
39 in. (99 cm.) high; 24½ in. (62.5 cm.) wide; 24½ in. (62.5 cm.) deep, approx. (2)

£2,500-4,000 US\$3,300-5,200
€3,000-4,800

PROVENANCE:

Acquired from Odile Cavendish, London, January 1991.





λ189

ALAN REYNOLDS (1926-2014)

Chalk Path, Early Autumn

signed and dated 'Reynolds 53 54' (lower right)
oil on board
10 x 15½ in. (25.4 x 39.4 cm.)
Painted in 1953-54.

£6,000-8,000

US\$7,800-10,000

€7,200-9,600

PROVENANCE:

with Redfern Gallery, London, where purchased by Mrs Digby Morton.
with Thomas Agnew & Sons, London.
Anonymous sale; Christie's, 25 November 1993, lot 15, where purchased for the present collection.



λ191

JOHN MINTON (1917-1957)

Blackfriars Bridge

signed and dated 'John Minton 1947' (upper right)
ink, watercolour, gouache and wax crayon on paper
10 x 14¼ in. (25.4 x 37.5 cm.)
Executed in 1947.

£15,000-25,000

US\$20,000-32,000

€18,000-30,000

PROVENANCE:

Acquired from the 1988 exhibition.

EXHIBITED:

London, Thomas Agnew & Sons, *Modern British Exhibition 1877-1988*, November - December 1988, no. 172, as 'On the Thames'.
Chichester, Pallant House Gallery, *John Minton: A Centenary*, July - October 2017, exhibition not numbered.

LITERATURE:

H.M. Tomlinson, 'London River: Three Pictures Painted for 'Lilliput' by John Minton', *Lilliput*, July 1947, n.p., as 'Blackfriars Bridge, with Unilever House and the City of London School, an unfamiliar view from London's left bank'.
F. Spalding, *Dance Till the Stars Come Down: a biography of John Minton*, London, 1991, p. 103, pl. 10, as 'St Pauls from the River, Blackfriars Bridge'.
S. Martin and F. Spalding, exhibition catalogue, *John Minton: A Centenary*, Chichester, Pallant House Gallery, 2017, pp. 34-5, 123, exhibition not numbered, fig. 30.

Minton's enjoyment of the Thames brought him two commissions in 1947: a drawing titled 'London Docks' for the May magazine *Our Time*, and three pictures based on the Thames for the July issue of *Lilliput*, for which H.M. Tomlinson wrote a brief commentary (see also lot 204). Kaye Webb, formerly *Lilliput*'s art editor, recollected, in conversation with Frances Spalding, that Minton first produced black-and-white ink and wash drawings and was not at all annoyed when asked to rethink the designs in colour. 'Blackfriars Bridge' is one of these.

We are very grateful to Frances Spalding for preparing this catalogue entry.



λ190

CERI RICHARDS (1903-1971)

Interior with Piano

indistinctly signed and dated 'Ceri Richards 50' (lower left), inscribed 'Interior with piano Ceri Richards' (on the stretcher)
oil on canvas
12 x 16 in. (30.5 x 40.6 cm.)
Painted in 1950.

£6,000-8,000

US\$7,800-10,000

€7,200-9,600

PROVENANCE:

Anonymous sale; Christie's, London, 25 January 1991, lot 73, where purchased for the present collection.



λ192

MICHAEL ROTHENSTEIN, R.A. (1908-1993)

The Dovecote

signed and dated 'Michael Rothenstein/1942' (upper right)
watercolour on paper
14 x 19¼ in. (35.6 x 48.9 cm.)
Executed in 1942.

£1,000-2,000

US\$1,400-2,600
€1,200-2,400

PROVENANCE:

Acquired from Thomas Agnew & Sons, London in July 1987.



λ194

MICHAEL ROTHENSTEIN, R.A. (1908-1993)

Autumn Garden

signed 'Michael Rothenstein' (lower right)
ink and watercolour on paper
13½ x 18 in. (34.3 x 45.7 cm.)
Executed in 1948.

£1,000-1,500

US\$1,300-1,900
€1,200-1,800

PROVENANCE:

Acquired from Redfern Gallery, London in May 1997.

EXHIBITED:

London, Redfern Gallery, *Michael Rothenstein R.A., 1908-93: An Exhibition of Watercolours from the 1940s*, 1997, no. 18, catalogue not traced.



λ193

MICHAEL ROTHENSTEIN, R.A. (1908-1993)

The White House

signed 'Michael Rothenstein.' (lower right)
ink, watercolour and gouache on paper
14 x 18 in. (35.6 x 45.7 cm.)

£1,200-1,800

US\$1,600-2,300
€1,500-2,200

PROVENANCE:

Acquired from Thomas Agnew & Sons, London in July 1987.



λ195

MICHAEL ROTHENSTEIN, R.A. (1908-1993)

Flowers in a landscape

signed 'Michael/Rothenstein.' (lower right)
ink and watercolour on paper
11¾ x 15¾ in. (29.8 x 40 cm.)

£1,000-2,000

US\$1,400-2,600
€1,200-2,400

PROVENANCE:

Acquired from Phipps and Co., London in October 1988.

λ196

ROGER HILTON (1911-1975)

February 1957

signed and dated 'HILTON/FEB 57'
(on the reverse)
oil on board
12 x 16 in. (30.5 x 40.6 cm.)
Painted in February 1957.

£8,000-12,000

US\$11,000-16,000
€9,600-14,000

PROVENANCE:

Acquired from the 2006 exhibition.

EXHIBITED:

London, Austin Desmond Fine Art, *Aspects of Modern British Art*, November - December 2006, no. 16.

LITERATURE:

Exhibition catalogue, *Aspects of Modern British Art*, London, Austin Desmond Fine Art, 2006, p. 16, no. 16, illustrated.

We are very grateful to Andrew Lambirth for his assistance in preparing this catalogue entry.



λ197

PRUNELLA CLOUGH (1919-1999)

Scrap in a Yard

signed 'Clough' (lower left)
oil on canvas
28 x 30 in. (71.1 x 76.2 cm.)
Painted in 1957.

£12,000-18,000

US\$16,000-23,000
€15,000-22,000

PROVENANCE:

with New Art Centre, London.
Leslie Edwards.
Acquired from Austin Desmond Fine Art, London in July 1997.

EXHIBITED:

London, Whitechapel Art Gallery, *Prunella Clough: A Retrospective Exhibition*, September - October 1960, no. 79.

Clough's habit of collecting experiences and visual memories while journeying around England by car helped developed her interest in the overlooked, nowhere more so than in the industrial regions of the Midlands or the Black Country. She not only painted industrial and post-industrial landscape scenes but also went inside factories. She was familiar with the acrid tang of mechanical labour, with the smell of hot metal or iron filings or oily grime. Even though the objects found in this scrapyards are hard to decipher, the intensity and richness that she has brought to this work tells of her involvement with its subject.

We are very grateful to Frances Spalding for preparing this catalogue entry.





198

PAUL NASH (1889-1946)

Denizens of the Forest of Dean

signed 'Paul Nash' (lower left)
pencil and watercolour on paper
11 x 15½ in. (27.9 x 39.4 cm.)
Executed in 1938.

£5,000-8,000

US\$6,500-10,000
€6,000-9,600

PROVENANCE:

with Leicester Galleries, London.
Dr Gwendolen Brown.
Dowager Countess of Listowel.
Anonymous sale; Christie's, London, 12 June 1987, lot 319, where purchased for the present collection.

EXHIBITED:

London, Arthur Tooth & Sons, *Paintings and Watercolours by Paul Nash*, December 1938, no. 14.
London, Arthur Tooth & Sons, *Pictures for Collectors*, January - February 1939, no. 2.
London, Arthur Tooth & Sons, *New Paintings by Eve Kirk and Paul Nash*, July 1939, no. 7.
London, Redfern Gallery, *An exhibition of works from John Tunnard, Sigmund Pollitzer, Ben Nicholson, Paul Nash, Henry Moore, Graham Sutherland, Barbara*

Hepworth, Leslie Hurry, and Alastair Morton, October - November 1941, no. 16.
London, Redfern Gallery, *Watercolours by Paul Nash*, June - July 1942, no. 28.
New York, American British Art Centre, 1942-3, catalogue not traced.
Cheltenham, Art Gallery, *Paintings, Drawings and Designs by Paul Nash*, June - July 1945, no. 34.
London, Arts Council of Great Britain, Tate Gallery, *Paul Nash: Memorial Exhibition: Paintings, Watercolours and Drawings*, March - May 1948, no. 121: this exhibition travelled to Leicester, May - June 1948; Sheffield, June - July 1948; Scarborough, July - August 1948; Folkstone, August 1948; and Manchester, September 1948.

LITERATURE:

J. Morton Shand, 'Object and Landscape', *Country Life*, 3 June 1939, pp. 592-593, illustrated.
M. Eates, *Paul Nash: The Master of the Image*, London, 1973, pp. 101, 130, pl. 82a.
A. Bertram, *Paul Nash: Portrait of an Artist*, London, 1955, p. 245.
A. Causey, *Paul Nash*, Oxford, 1980, pp. 298, 442, no. 928, pl. 349.

We are very grateful to Andrew Lambirth for his assistance in preparing this catalogue entry.



199

PAUL NASH (1889-1946)

Image of the Stag

signed 'Paul Nash' (lower left)
pencil and watercolour on paper
11 x 15 in. (27.9 x 38.1 cm.)
Executed in 1938.

£7,000-10,000

US\$9,100-13,000
€8,400-12,000

PROVENANCE:

Sir Kenneth Clark, and by descent.
Their sale; Sothebys, London, 11 November 1987, lot 73, where purchased for the present collection.

EXHIBITED:

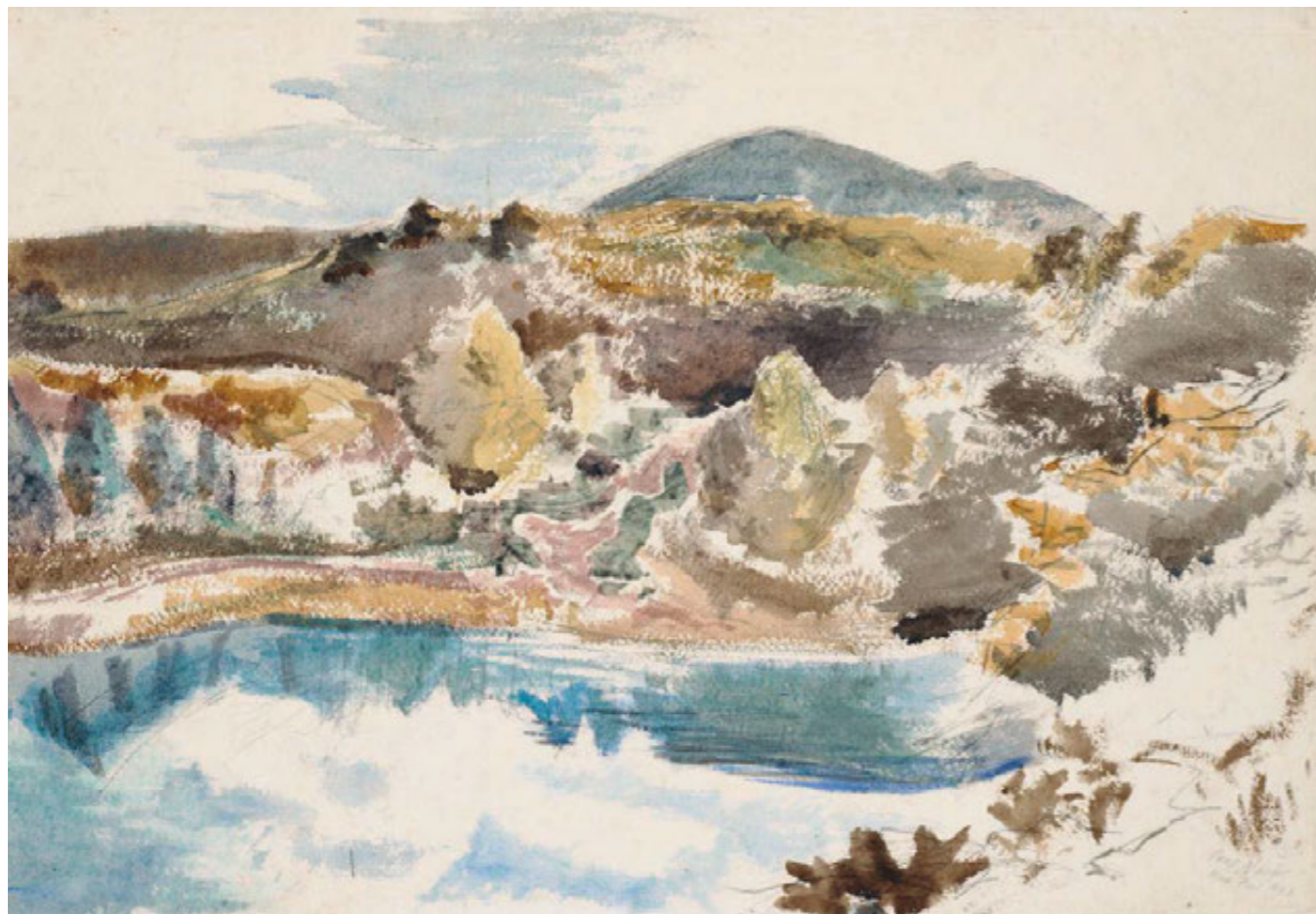
London, Arthur Tooth & Sons, *New Paintings by Eve Kirk and Paul Nash*, 1939, no. 1.
London, National Gallery, *British Painting since Whistler*, March - April 1940, no. 268.
Stockholm, British Council, Nationalmusei, *Nutida Engelsk Akvarellkonst*, 1943, no. 42.
London, Tate Gallery, *Paul Nash: A Memorial Exhibition: Paintings, Watercolours and Drawings*, March - May, 1948, no. 119: this exhibition travelled to Leicester, May - June 1948; Sheffield, June - July 1948; Scarborough, July - August 1948; Folkstone, August 1948; and Manchester September 1948.

Ontario, British Council, Elsie Perrin Williams Memorial Art Museum, *Paul Nash 1889-1946*, 1949-50, no. 40.
New York, Museum of Modern Art, *Masters of British Painting 1800-1950*, October - December 1956, no. 60: this exhibition travelled to St Louis, City Art Museum, January - March 1957; and San Francisco, California Palace of the Legion of Honour, March - May 1957.
London, Tate Gallery, *Paul Nash*, November - December 1975, no. 173.
Salford, The Lowry, *Unseen Landscapes: Artists and Wilderness*, May - July 2001, exhibition not numbered: this exhibition travelled to Sheffield, Graves Art Gallery; and York, City Art Gallery, August-November 2001.
London, Tate Britain, *Kenneth Clark: Looking for Civilisation*, May - August 2014, no. 134.

LITERATURE:

M. Eates (ed.), *Paul Nash: Painting, Drawings and Illustrations*, London, 1948, p. 79, pl. 89.
A. Carnduff Ritchie, exhibition catalogue, *Masters of British painting 1800-1950*, New York, Museum of Modern Art, 1956, pp. 132, 134, 155, no. 60, illustrated.
M. Eates, *Paul Nash: The Master of the Image*, London, 1973, p. 129.
A. Causey, *Paul Nash*, Oxford, 1980, p. 446, no. 970.

We are very grateful to Andrew Lambirth for his assistance in preparing this catalogue entry.



200

PAUL NASH (1889-1946)

The Blue Pool

signed and inscribed 'Paul Nash/Blue Pool no. 3' (lower right)
pencil and watercolour on paper
15½ x 22½ in. (39.4 x 57.2 cm.)
Executed in 1938.

£6,000-8,000

US\$7,800-10,000
€7,200-9,600

PROVENANCE:

(possibly) with Leicester Galleries, London, where purchased by Edward Lysaght, 1938.
Anonymous sale; Sothebys, London, 6 April 1960, lot 20.
(possibly) Leslie Banks.
with David Gibbs & Co.
Lady Black.
Her sale; Christie's, 12 July 1974, lot 289.
Acquired from Thomas Agnew & Sons, London in June 2004.

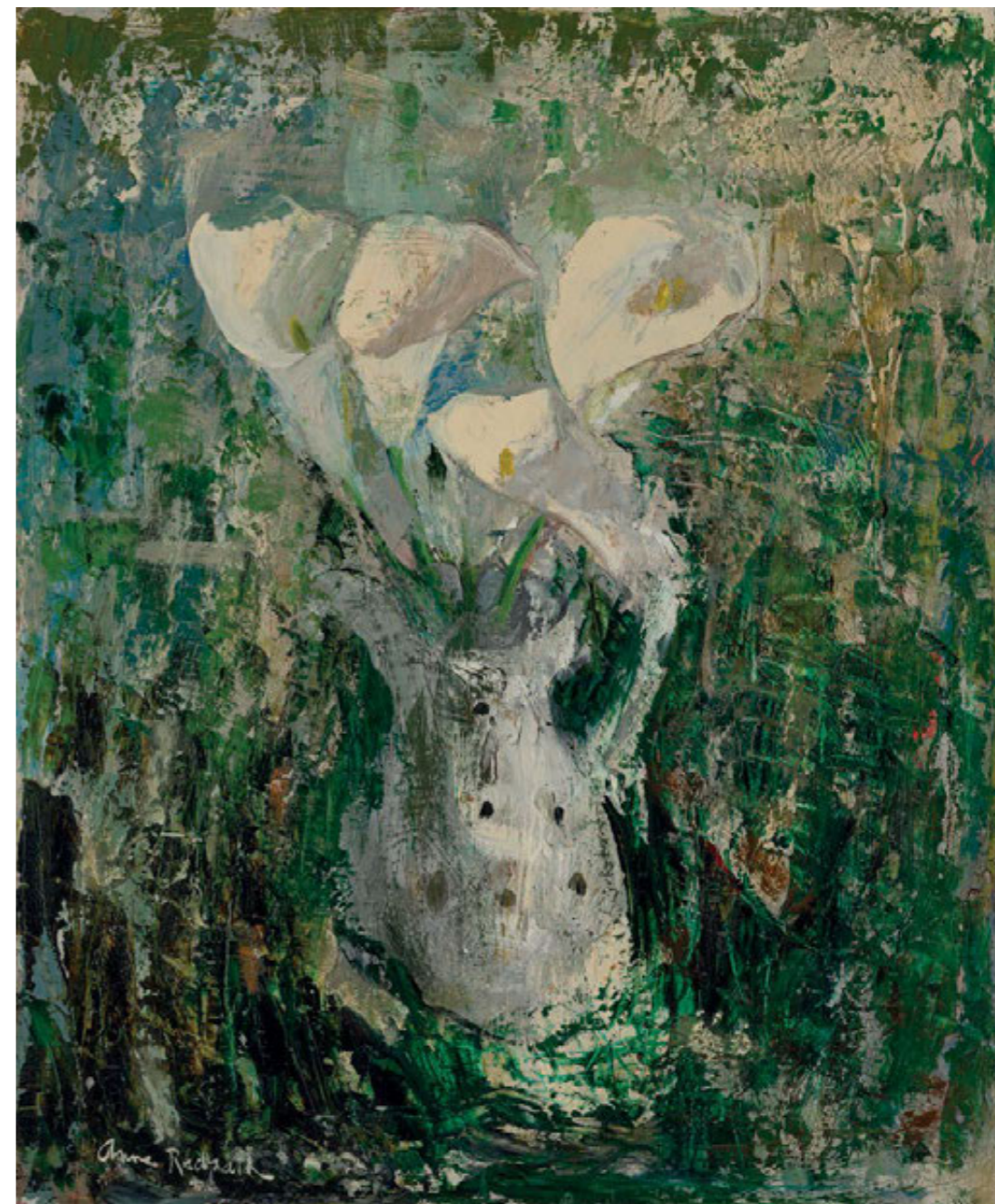
EXHIBITED:

London, Redfern Gallery, March 1938, possibly no. 10, catalogue not traced.
London, Leicester Galleries, *Exhibition of Recent Works by Paul Nash*, 1938, possibly no. 25.
London, National Gallery, *Six Watercolour Painters of Today*, 1941, possibly no. 36.
London, Thomas Agnew & Sons, *From Sickert to Sutherland: A Selection of Modern British Drawings 1910-60*, June - July 2004, no. 59, catalogue not traced.

LITERATURE:

M. Eates, *Paul Nash: The Master of the Image*, London, 1973, p. 129.
A. Causey, *Paul Nash*, Oxford, 1980, p. 438, no. 895.

We are very grateful to Andrew Lambirth for his assistance in preparing this catalogue entry.



λ201

ANNE REDPATH, A.R.A. (1895-1965)

Lilies

signed 'Anne Redpath' (lower left)
oil on board
30 x 25 in. (76.2 x 63.5 cm.)
Painted in 1961.

£12,000-18,000

US\$16,000-23,000
€15,000-22,000

PROVENANCE:

Purchased at the 1961 exhibition by James Chadwin Q.C.
Acquired from Stone Gallery, Burford in March 1986.

EXHIBITED:

Newcastle upon Tyne, Stone Gallery, *Anne Redpath*, October - December 1961, no. 4.

LITERATURE:

W.E. Johnson, 'No Feminine Brush' *The Guardian*, 2 November 1961, p. 9.

Sir Nicholas Goodison commented: 'The *Guardian's* reviewer of Redpath's first solo exhibition at the Stone Gallery in 1961, described *Lilies* as 'what can be considered one of the major Scottish paintings of the past decade and even, for that matter, of all time.' (W. E. Johnson, 'No Feminine Brush', *The Guardian*, 2 November 1961, p. 9).



λ202

ALAN REYNOLDS (1926-2014)

Group of Compositions (The seasons)

signed and dated 'Reynolds/55' (lower right),
signed and dated again, inscribed and dedicated
'For Robert & Lillian with love, Alan '55. Group of
Compositions' (lower left)

ink, watercolour and gouache on paper
11¼ x 15¼ in. (29.9 x 40 cm.)

Executed in 1955.

£6,000-8,000

US\$7,800-10,000
€7,200-9,500

PROVENANCE:

A gift from the artist to Robert and Lillian Melville.
Acquired from Thomas Agnew & Sons, London in
July 1987.

EXHIBITED:

London, Thomas Agnew & Sons, *Modern British
Paintings, Watercolours, Drawings, Sculpture and
Prints from 1800 to the Present Day*, March - April
1986, no. 84, as 'Group of Compositions'.
Cambridge, Kettle's Yard, *Alan Reynolds*,
August - September 2003, no. 14, as 'Group of
Compositions'.



λ204

JOHN MINTON (1917-1957)

Blackfriars Railway Bridge and The City from Bankside

signed and dated 'John Minton 1946' (upper right)

ink, wax crayon and watercolour on paper
11 x 15 in. (27.9 x 38.1 cm.)

Executed in 1946.

£7,000-10,000

US\$9,100-13,000
€8,400-12,000

PROVENANCE:

with Lefevre Gallery, London.
Anonymous sale; Sothebys, London, 21 May 1986, lot 233, where purchased
for the present collection.

We are very grateful to Frances Spalding for her assistance in preparing this
catalogue entry.



λ203

ALAN REYNOLDS (1926-2014)

Upright Landscape, Teasel

signed and dated 'Reynolds 55' (lower right)

ink, watercolour and gouache on paper
12½ x 9¾ in. (31.8 x 24.8 cm.)

Executed in 1955.

£3,000-5,000

US\$3,900-6,500
€3,600-6,000

PROVENANCE:

Acquired directly from the artist by David Eccles, 1st Viscount Eccles.
Acquired from Thomas Agnew & Sons, London in 1989.



λ205

SIR STANLEY SPENCER, R.A. (1891-1959)

Stanley at an auction

pencil on paper, squared for transfer, on two sheets, joined
22 x 35½ in. (55.9 x 90.2 cm.)
Executed circa 1935.

£5,000-8,000

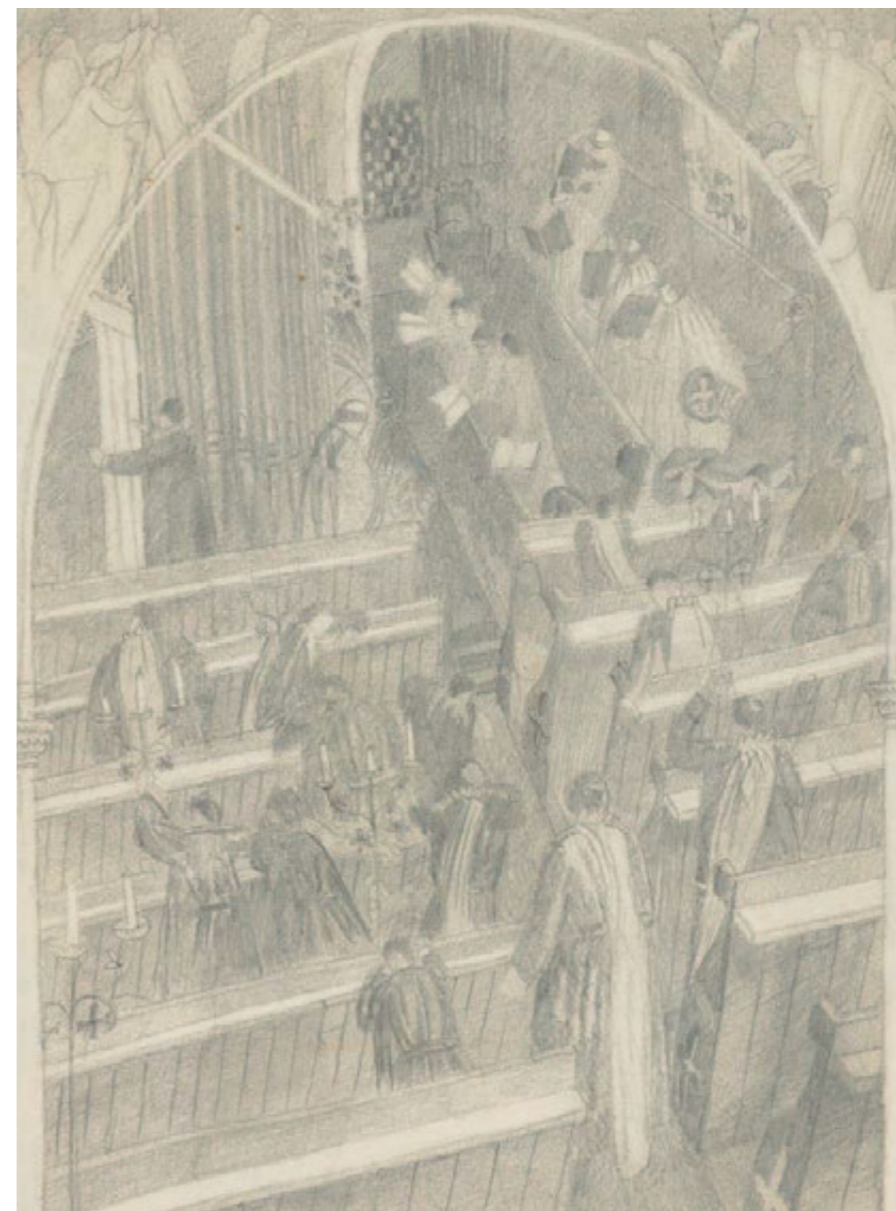
US\$6,500-10,000
€6,000-9,600

PROVENANCE:
London, Piccadilly Gallery, London in March 1990.

EXHIBITED:
London, Piccadilly Gallery, *Sir Stanley Spencer, R.A.: A collection of paintings and drawings*, September - October 1978, nos. 36, 42.

LITERATURE:
Exhibition catalogue, *Sir Stanley Spencer, R.A.: A collection of paintings and drawings*, London, Piccadilly Gallery, 1978, n.p., nos. 36, 42, illustrated.

We are very grateful to Professor Keith Bell for his assistance in preparing this catalogue entry.



λ206

SIR STANLEY SPENCER, R.A. (1891-1959)

In the Chapel

pencil on paper
12 x 7 in. (30.5 x 17.8 cm.)
Executed circa 1921-22.

£4,000-6,000

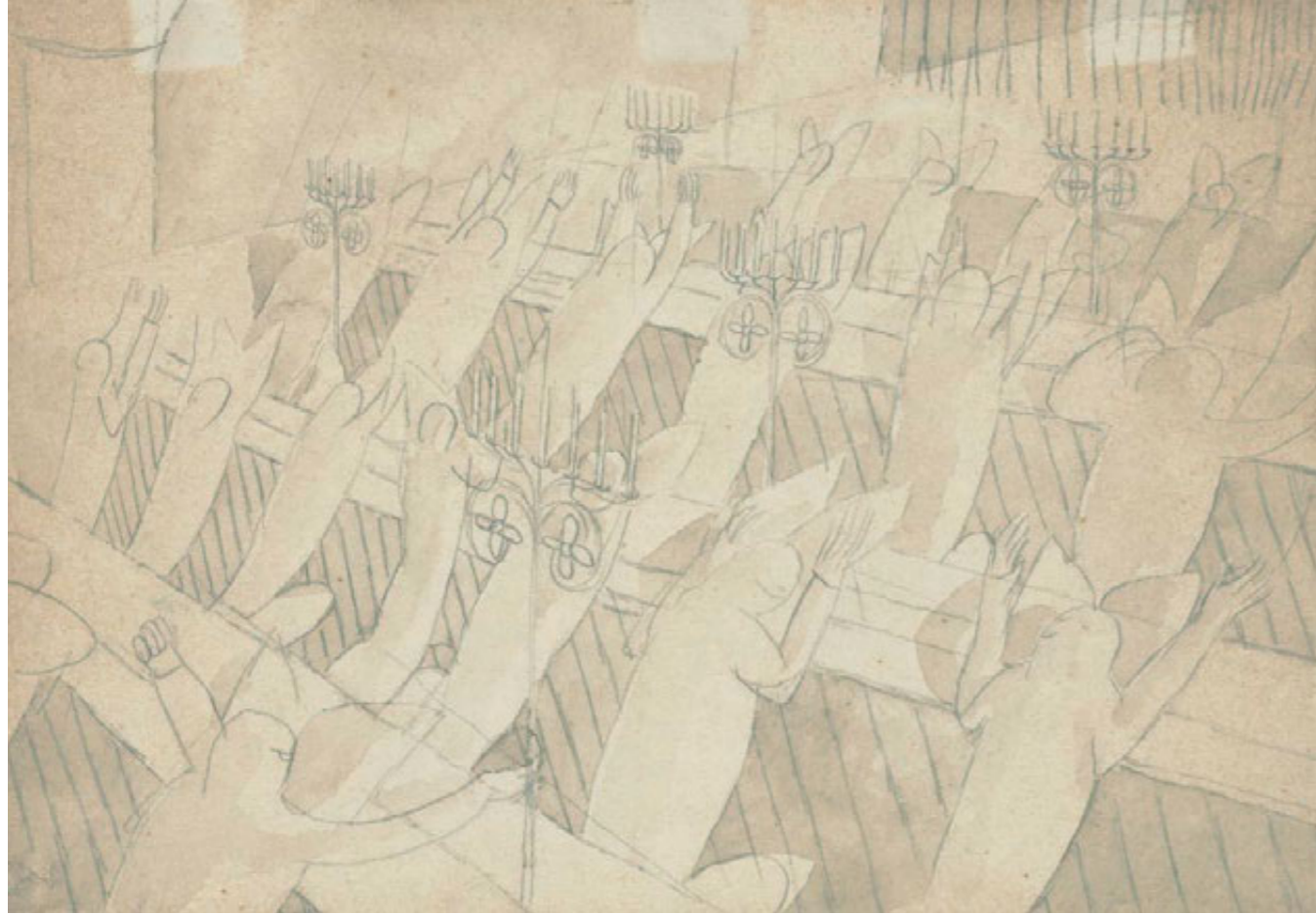
US\$5,200-7,800
€4,800-7,200

PROVENANCE:
Lady Spencer.
Acquired from Piccadilly Gallery, London in August 1989.

EXHIBITED:
London, Piccadilly Gallery, *Sir Stanley Spencer, R.A.: A collection of paintings and drawings*, September - October 1978, no. 20.

Richard Carline suggests that the present work is likely to be a scene in Cookham Church. Following the death of his brother Sydney in action in 1918, Spencer became resolved to one day build a memorial chapel. The resulting Sandham Memorial Chapel at Burghclere (completed in 1932), would become one of the most singular and captivating memorials of the First World War. It is clear from the present drawing that Spencer already had plans in mind for a series of frescoes in a chapel before he embarked upon the Sandham Memorial Chapel (see K. Bell, exhibition catalogue, *Sir Stanley Spencer, R.A.: A collection of paintings and drawings*, London, Piccadilly Gallery, 1978, n.p.)

We are very grateful to Professor Keith Bell for his assistance in preparing this catalogue entry.



λ207

SIR STANLEY SPENCER, R.A. (1891-1959)

Worshippers in Church, Cookham

pencil and watercolour on paper
7 x 12 in. (17.8 x 30.5 cm.)
Executed circa 1926.

£1,500-2,500

US\$2,000-3,200
€1,800-3,000

PROVENANCE:

Acquired from Piccadilly Gallery, London in August 1989.

EXHIBITED:

London, Piccadilly Gallery, *Sir Stanley Spencer, R.A.: A collection of paintings and drawings*, September - October 1978, no. 31.

We are very grateful to Professor Keith Bell for his assistance in preparing this catalogue entry.



λ208

SIR STANLEY SPENCER, R.A. (1891-1959)

Study for Unveiling of the Cookham War Memorial

signed and inscribed "Dedication of the Cookham/War Memorial"/Stanley Spencer' (on the artist's label attached to the backboard)
pencil on paper, lightly squared for transfer
13¾ x 13¾ in. (34.9 x 34.9 cm.)
Executed in 1919.

£15,000-25,000

US\$20,000-32,000
€18,000-30,000

PROVENANCE:

Acquired from Piccadilly Gallery, London in August 1989.

EXHIBITED:

London, Piccadilly Gallery, *Sir Stanley Spencer, R.A.: A collection of paintings and drawings*, September - October 1978, no. 23, dated 'circa 1922'.
London, Royal Academy, *Stanley Spencer R.A.*, September - December 1980, no. 67, dated '1921'.

LITERATURE:

Exhibition catalogue, *Sir Stanley Spencer, R.A.: A collection of paintings and drawings*, London, Piccadilly Gallery, 1978, n.p., no. 23, dated 'circa 1922', illustrated.

Exhibition catalogue, *Stanley Spencer R.A.*, London, Royal Academy, 1980, p. 81, no. 67, dated '1921', illustrated.

Professor Keith Bell has noted that the present work is likely the working drawing for *Unveiling Cookham War Memorial* (1921-1922), which was commissioned by Sir Michael Sadler. Whilst the subject is unusual in being about a specific event, it does address his own interest in Cookham, and his recent experience of the War. Spencer wrote of the oil, 'It was intended to express the absence of hurry ... and to express the peaceful life that I visualised people could live if there was no war' (K. Bell, *loc. cit.*).

We are very grateful to Professor Keith Bell for his assistance in preparing this catalogue entry.



λ209
SIR STANLEY SPENCER, R.A. (1891-1959)
Feeding the Five Thousand

pencil and watercolour on paper
 9 x 9½ in. (22.8 x 24 cm.)
 Executed circa 1921.

£1,500-2,500 US\$2,000-3,300
 €1,800-3,000

PROVENANCE:
 Acquired from Bernard Jacobson, London in January 1991.

We are very grateful to Professor Keith Bell for his assistance in preparing this catalogue entry.



λ210
SIR STANLEY SPENCER, R.A. (1891-1959)
Portrait of H.E. Brooks

signed, inscribed and dated 'S Spencer./Salonica 1918' (lower left)
 pencil on paper
 7½ x 6½ in. (19.1 x 16.5 cm.)
 Executed in 1918.

£1,500-2,500 US\$2,000-3,200
 €1,800-3,000

PROVENANCE:
 Acquired from Thomas Agnew & Sons, London in July 1987.

Apart from Spencer's tiny landscape sketch book (Tate Archives), he had almost no chance of image making in the army, so the present work is a very rare portrait study of his fellow soldiers during the Macedonian campaign during the First World War. The sitter, Edward Brooks V.C. (1883 - 1944) was a Company Sergeant Major in the 2/4th Battalion, Oxfordshire and Buckinghamshire Light Infantry during the First World War. He was awarded the Victoria Cross in 1917.

We are very grateful to Professor Keith Bell for his assistance in preparing this catalogue entry.

211
PHILIP WILSON STEER (1860-1942)
Study of a girl sewing

signed 'P.W Steer.' (lower right)
 pencil on paper
 8¾ x 6¾ in. (22.2 x 17.1 cm.)

£1,500-2,000 US\$2,000-2,600
 €1,800-2,400

PROVENANCE:
 with Thos Agnew & Sons, November 1988.

EXHIBITED:
 London, Thos Agnew & Sons, *Modern British Exhibition*, November 1988, no. 25.



λ212
FRANK DOBSON, R.A. (1886-1963)
Head of a Girl

signed and dated 'F. Dobson/15' (lower left)
 pastel, coloured chalk, watercolour and gouache on paper
 12 x 9 in. (30.5 x 22.9 cm.)
 Executed in 1915.

£2,000-3,000 US\$2,700-3,900
 €2,400-3,600

PROVENANCE:
 Acquired from Thomas Agnew & Sons, London in April 1989.

EXHIBITED:
 London, Redfern Gallery, *Spring Exhibition*, February - March 1989, no. 11.

LITERATURE:
 Exhibition catalogue, *Spring Exhibition*, London, Redfern Gallery, 1989, p. 5, no. 11, illustrated.



λ213
FRANK DOBSON, R.A. (1886-1963)
Margaret Kennedy

signed and numbered 'Dobson/ 2/3' (on the reverse)
 bronze with a black patina on a hardwood base
 13½ in. (34.3 cm.) high, excluding base
 Conceived in 1926.

£3,000-5,000 US\$3,900-6,500
 €3,600-6,000

PROVENANCE:
 Anonymous sale; Phillips, London, 13 June 1989, lot 116, as 'Head of a Woman', where purchased for the present collection.

EXHIBITED:
 London, Leicester Galleries, *Paintings and Sculpture by Bernard Adeney, Keith Baynes, Vanessa Bell, Frank Dobson, Roger Fry, Duncan Grant and F.J. Porter*, May - June 1926, no. 74, another cast exhibited.
 London, Courtauld Institute, *Selected Sculptures of Frank Dobson 1925-54*, 1995, no. 34, catalogue not traced.

LITERATURE:
 N. Jason and L. Thompson-Pharoh, *The Sculpture of Frank Dobson*, Much Hadham, 1994, p. 132, no. 57.

The present work depicts British novelist Margaret Kennedy (1896-1967). Born in London, Kennedy attended Cheltenham Ladies College and began writing during her history degree at Somerville College, Oxford University in 1915 alongside a number of literary contemporaries including Vera Brittain. Her second novel *The Constant Nymph*, published in 1924 became her most successful work, having been reprinted more than 25 times and translated into several languages. In September 1926, the novel was adapted into a play featuring Noël Coward and Edna Best, premiering at the New Theatre in London's West End and later translated into three film adaptations.

Kennedy wrote fifteen further prize-winning novels during her career, winning the James Tait Black Memorial Prize in 1953, for her novel *Troy Chimneys*.





217
AUGUSTUS NORTHMORE WELBY PUGIN (1812-1852)
The exterior of the Henry VII Chapel, Westminster Abbey
 pencil, pen and grey ink and grey and brown wash on paper
 18 x 14½ in. (45.7 x 36.8 cm.)
 £3,000-5,000 US\$3,900-6,500
 €3,600-6,000

PROVENANCE:
 with Oscar and Peter Johnson, London, December 1975.

Pugin contributed drawings to Ackermann's *The History of Westminster Abbey*, 1812. One engraving from his drawings depicts the Henry VII chapel, but from slightly further south. The drawing for that print must also have been executed earlier than the present work as the restorations by James Wyatt (1746-1813) are less advanced. This drawing shows the building now removed from Poets' Corner, and the Chapter House before Sir George Gilbert Scott's 1866-1872 restoration.

218
EDWARD LEAR (1812-1888)
Lugano
 inscribed and dated 'Lugano. 19th. Octobr / 1837.' (centre left)
 pencil heightened with white on buff paper
 9¾ x 14¼ in. (23.8 x 36.2 cm.)
 £2,000-3,000 US\$2,600-3,900
 €2,400-3,600

PROVENANCE:
 Acquired from Thos Agnew & Sons, London, February 1980.

EXHIBITED:
 London, Thos Agnew & Sons, *107th Annual Exhibition of Watercolours*, no. 164, February 1980.

This lot is part of a group of drawings dating from Lear's tour of Europe in the summer of 1837. Having spent the early summer of 1837 in Devon, Lear returned to London in early July and from there set off for the Continent on the Antwerp packet boat on 10 July, in the company of his sister Ann with whom he travelled as far as Brussels. He then passed through Luxembourg, Germany and Switzerland before spending September and October in the Italian Lakes, reaching Florence in November and Rome in early December. For most of the next ten years, Lear spent the winter in Rome and visited the rest of Italy in the summer.

The highly finished pencil work with white highlights is typical of Lear's early style.

219
ATTRIBUTED TO CLARKSON STANFIELD, R.A. (1793-1867)
The Rialto Bridge, Venice, Italy
 signed with monogram CS (lower right, partly overmounted), and inscribed and dated 'The Rialto./ From Leoni Bianci / Oct'. 1834' (lower right)
 pencil on paper
 11 x 16¾ in. (28 x 42.9 cm.)
 £2,000-3,000 US\$2,600-3,900
 €2,400-3,600

PROVENANCE:
 Acquired from Thos Agnew & Sons, London, February 1980.

EXHIBITED:
 London, Thos Agnew & Sons, *107th Exhibition of Watercolours*, February 1980, no. 172 (attributed in catalogue to Clarkson Stanfield).



220
THOMAS SHOTTER BOYS, R.W.S. (1803-1874)
Rathaus from Old Town Square, Prague
 signed, inscribed and dated 'PRAGUE / ThoS Boys. 1859.' (lower right)
 pencil and watercolour heightened with bodycolour and gum arabic on paper
 32¼ x 24½ in. (82 x 61.4 cm.)
 £20,000-30,000 US\$26,000-39,000
 €24,000-36,000

PROVENANCE:
 with Thos Agnew & Sons, London.

EXHIBITED:
 Nottingham, University Art Gallery, *Thomas Shotter Boys Centenary Exhibition*, 1974, no. 65.
 London, Thos Agnew & Sons, *112th Exhibition of Watercolours*, January 1985, no. 179 (as 'Town Hall, Prague').

Boys exhibited a number of large-scale watercolours of European city subjects at the New Water-colour Society in the 1860s. At this date, there was a fashion for watercolours to compete with oils in terms of size and finish, and this work is one of that type - a style popularised by William Callow (1812-1908). Boys depicted the Rathaus, or Old Town Hall, in a number of large watercolours of around this date.

EDWARD WILLIAM COOKE

Edward William Cooke was born into an artistic family, the son of the engraver George Cooke (1781-1834). He was a talented child artist and by the age of nine was already executing wood engravings of plants for publication. At the age of fourteen he met Clarkson Stanfield, R.A (1793-1867) and began a lifelong interest in sketching boats, he also began to study architecture under Augustus Pugin (1812-1852), but did not pursue course this as he preferred marine subjects. He was elected an Associate of the Royal Academy in 1851 and a full member in 1864. The other great interests in his life were botany and geology and he was elected a Fellow of the Linnaean Society in 1857, Fellow of the Geological Society in 1862 and Fellow of the Royal Society (an unusual accolade for a painter) in 1863 – the year before he was elected to the RA. He generally preferred painting in oil and full watercolours by Cooke are rare although, as we can see in the present collection of drawings, he was an excellent draftsman, making many careful and detailed pencil studies. After his death his remaining works were sold in these Rooms on 22 May 1880.

Cooke was an inveterate traveller, visiting Europe on many occasions between 1824 and 1879 (for further details see J. Munday, *E.W. Cooke 1811-1880 A Man of his Time*, Woodbridge, Suffolk, 1996, p. 364, appendix 4) and a dedicated diarist, beginning when he was seventeen and continuing until a few weeks before his death. His itinerary on his many foreign trips are carefully recorded and these match up with the dates on his sketches. The drawings in lot 222 which are dated August and those in lot 221 inscribed October are from his second Venetian tour in 1851. He left Folkestone on 11 August, travelling to Paris and then on to the Swiss Alps, journeying on to the Italian lakes and then Verona and Venice where John and Effie Ruskin were also staying. He remained there before returning home in December. The majority of the European views in lot 222 date from this visit, though the three views of Padua dated October 1857 were commenced in the autumn of that year when he again travelled to Italy visiting Venice, Verona and Milan.

Eleven drawings in lot 222 and thirteen in lot 221 are from a three-and-a-half-month trip, beginning on 1 January to Egypt, see Munday, *op.cit.*, pp. 207 for a detailed itinerary. Cooke's expedition to Egypt was to be a geological-cum-antiquarian excursion as well as a painting trip along the Nile. He travelled on the P & O steamer *Simla*, in the company of Professor Richard Owen and Mr John Fowler, engineering adviser to Khedive Ismail Pasha and encountered other British visitors such as the artist Hercules Brabazon Brabazon (1821-1906). Cooke was clearly delighted by the sites of Egypt and he planned another painting trip there at the end of the same year. The remaining sketches in lot 221 are figure and architectural studies, many of buildings in Venice and shows his continued interest in architecture, influenced perhaps by Ruskin.

His obituary, published in *The Gardener's Chronicle*, 10 January 1880 concluded, 'In his pictures... the work by which he achieved fame and fortune-his mental characteristics may be traced- his love of truth, his accurate observation and fidelity in reproducing them. Many of his picture are scientific lesson-books: the dip of the strata, the grains of the sand, the shapes of the leaves, the curvature of the trunks of the Palm trees, the form of rain clouds, the line of the waves, and hundreds of such instances betoken, not only the artist, but the man of science. There is an amount of absolute truth about them, apart from imagination, which will give his picture a permanent value beyond that of many of his contemporaries.' The present group of sketches, carefully preserved and mounted, reveal the skilful draftsmanship and the discerning eye of this masterful artist and the mind of an archetypal enquiring Victorian gentleman.



(part lot)



(part lot)

221 EDWARD WILLIAM COOKE, R.A. (1811-1880)

A collection of 88 pencil drawings of Egyptian landscapes, river views and artefacts including: Dendera; The Gate of the Nile; Philae; Gebel El Silsilah; Gebel Aboofayeda; Keneh; Bibbeh; Views and architectural studies of Venice and figure studies and architectural studies executed in Rouen, Avignon, Capua, Rome, Ravello, Ferrara, Urbino, Florence; Trento and Capua including: The catacombs of Saint Sebastian, Rome; The Sistine Chapel, Rome; St Peter's, Rome; San Antonio, Padua; Door of Santa Maria del Orto, Venice; San Polo, Venice; San Marco, Venice; Details of Palazzo Pisani, Venice; and Capitals in the Palazzo Ducale, Venice

the majority inscribed with titles, some annotated with notes and some dated variously 3 October 1851 to 27 February 1874, some with annotated with numbers (verso) pencil, some within a pencil border, on paper, six on tracing paper, one on blue paper, two on reverse of printed paper, four on card 6½ x 4 in. (17.5 x 10.1 cm.); and smaller

£12,000-18,000 US\$16,000-23,000
€15,000-22,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 10 July 1997, lot 147 as an album of sketches.



(part lot)

222 EDWARD WILLIAM COOKE, R.A. (1811-1880)

A collection of 58 pencil drawings of Italian, French and Egyptian landscapes, river and architectural views including: Views of Chiavenna; The Church of San Antonia, Padua; The Villa Pachierotti, Padua; The Church of San Zeno, Verona; The Lion sculptures San Zeno, Verona; Montecchio, Padua; The entrance of the Church of San Anastasia, Verona; Townscape, Mantua; The Castle of Crussol and Soyons Castle, Valence; Chateau Bourg near Giroud, Valence; Mont Ventoux; Montmerle; Views around Avignon; Lyons; Thoissey; Chavagneaux; Trevoux, Rocquemaure; Vienne; Beaucaire Castle; Vacluse; The Cathedral of San Jean Baptiste, Lyons; Interior of San Andre le bas, Vienne; Interior of the Church of Notre Dame de Fouvieres, Lyons; The Palais de Justice, Lyons; Grand Pont, Lyons; Boats at Nice; Quillebeuf; A ruined church on the Seine; Somme; Givors; Harbour, Boulogne; Mosque and landscapes, Minieh; Lybian mountains near Keneh; Cairo, Tombs near Koorneh; and Views of Shereef

the majority inscribed with titles and some dated variously 16 August 16 1851 to 30 March 1864, some annotated with numbers (verso) pencil, the majority within a pencil border, on paper, one on tracing paper 6½ x 8¾ in. (16.5 x 22.8 cm.); and smaller

£8,000-12,000 US\$11,000-16,000
€9,600-14,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 10 July 1997, lot 147 as an album of sketches.





223
EDWARD WILLIAM COOKE, R.A. (1811-1880)
Rome
 signed and dated 'E.W COOKE. RA. 1868.' (lower left) and inscribed 'MRS JEFFERY FROM E W COOKE. / CHRISTMAS 1868./ROME' (on the mount)
 pencil, black chalk and pastel on paper
 6¾ x 10 in. (17.1 x 25.4 cm.)
 £800-1,200 US\$1,100-1,600
 €960-1,400

PROVENANCE:
 Acquired from Abbott & Holder, London, August 1968.



224
EDWARD WILLIAM COOKE, R.A. (1811-1880)
Sunset on the lagoon, Venice
 signed and dated 'E.W COOKE RA 1868.' (lower left) and inscribed 'TO HENRY JEFFERY ESQ FROM E W COOKE./ CHRISTMAS EVE. 1868 / A SUNSET ON THE LAGUNE / OF VENICE.' (on the mount)
 pencil, black chalk and pastel on paper
 6¾ x 10 in. (17.5 x 25.4 cm.)
 £800-1,200 US\$1,100-1,600
 €960-1,400

PROVENANCE:
 A gift from the artist to Henry Jeffery (d. 1870). Acquired from Abbott & Holder, London, August 1968.

Cooke first visited Venice in 1850. It left a lasting impression and he recorded in his diary how he was struck by its beauty: 'When the boat entered the Grand Canal, after passing the Salute the moon rose and revealed the glories of the scene, but the Piazza exceeded all that I could possibly have imagined'.

Henry Jeffery was a friend of Cooke at Eastbourne. He and his wife (d.1870) later moved to live near Cooke at Groombridge, Sussex.

225
EDWARD WILLIAM COOKE, R.A. (1811-1880)
'Thou hast the sunset's glow, Rome, for thy dower, Flushing the cypress tree, Temple and tower'
 signed and dated 'E.W. Cooke 1849' (lower right)
 oil on canvas
 18 x 36 in. (45.7 x 91.5 cm.)
 £8,000-12,000 US\$11,000-16,000
 €9,600-14,000

PROVENANCE:
 Bought from the artist by Sigmund Rücker (d. 1875) (150 gns), and by descent to Miss Harriet Rucker, Forest Lodge, Putney (†); Christie's, London, 18 March 1932, lot 34, as 'Rome from the Tiber' (15 gns to Illingworth). Lady Illingworth (†); Christie's, London, 30 November 1990, lot 40, where purchased for the present collection.

EXHIBITED:
 London, Royal Academy, 1849, no. 153.

LITERATURE:
Athenaeum, no. 1126, 26 May 1849, p. 548.
Illustrated London News, 26 May 1849, p. 347.
Art Journal, 1849, p. 168.
 J. Munday, *Edward William Cooke 1811-1880, R.A., F.R.S., F.S.A. F.L.S., F.Z.S., F.G.S.: A Man of his Time*, Woodbridge, 1996, pp. 147-148, 343, cat. 49/1, illustrated col. pl. 94.

Cooke visited Rome at Christmas 1845 during his fifteen-month tour of Italy, during which he made copious sketches. By 29 December he was engaged on a sketch of 'Rome - Bridge and Castle of St Angelo; St Peter's, Hospital of Spiriti Santo, etc., the Janiculum Hill in the Distance', almost certainly the preliminary sketch for this picture. He later worked these sketches up in his studio in Barnes into larger scale paintings for sale. Cooke started exhibiting Italian, mostly Venetian, subjects at the R.A. in 1847 and this is the only painting of Rome that he exhibited.

Contemporary reviewers stressed the atmospheric quality of the painting. For instance the critic in the *Illustrated London News* praised it as 'A long narrow view of Rome at sunset; wonderful for truth and beauty', and the *Art Journal* declared it 'the best' of the artist's Italian subjects.



λ226

JOHN STANTON WARD, R.A. (1917-2007)

Trajan's Forum, Rome

signed 'John Ward/1962' (lower left)
pencil, ink and watercolour on paper, on joined sheets
18½ x 25 in. (47 x 63.5 cm.)
Executed in 1962.

£1,500-2,500

US\$2,000-3,200
€1,800-3,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 November 1978, lot 277, where purchased for the present collection.

EXHIBITED:

London, J.S. Maas & Co., *John Ward*, October - November 1964, no. 36, catalogue not traced.



λ227

JOHN STANTON WARD, R.A. (1917-2007)

St. Peter's, Rome

signed 'John Ward/1967' (lower right)
ink and watercolour on paper
12½ x 18 in. (31.8 x 45.7 cm.)
Executed in 1967.

£700-1,000

US\$910-1,300
€840-1,200

PROVENANCE:

with Thomas Agnew & Sons, London.
A gift to Nicholas Goodison from the Stock Exchange Council in January 1981.



228

JOHN FREDERICK LEWIS, R.A. (1804-1876)

On the Terrace at Ischia, Italy

inscribed and dated 'Ischia. Aug 29.' (lower centre)
pencil and watercolour heightened with bodycolour on grey paper
10½ x 14 in. (25.7 x 35.6 cm.)

£2,500-3,500

US\$3,300-4,500
€3,000-4,200

PROVENANCE:

Acquired from Thos Agnew & Sons, London, January 1985.

EXHIBITED:

London, Thos Agnew & Sons, *112th Annual Exhibition of Watercolours*, 1985, no. 71.

229

JOHN FREDERICK LEWIS, R.A. (1804-1876)

Portrait study of an Italian peasant girl

signed and inscribed 'J.F. Lewis/ Rome' (lower right, under the mount)
black chalk and watercolour heightened with touches of bodycolour on buff paper
13¾ x 10¾ in. (35.3 x 27.4 cm.)

£6,000-8,000

US\$7,800-10,000
€7,200-9,600

PROVENANCE:

Acquired from Thos Agnew & Sons, London, March 1979.

EXHIBITED:

London, Thos Agnew & Sons, *106th Annual Exhibition of Watercolours*, 1979, no. 115.

This drawing is a study for the central figure in Lewis's large 1840 watercolour *Easter Day in Rome* (Sunderland Museum and Art Gallery). In 1841 Lewis exhibited a smaller version of the completed painting, showing only the middle section of the composition, at the Society of Painters in Water Colours entitled *Easter Day at Rome - Pilgrims and Peasants of the Neapolitan States awaiting the Benediction of the Pope at St Peter's* (now Northampton Art Gallery).



230

JOHN FREDERICK LEWIS, R.A. (1804-1876)

Harriet Ford's maid

signed, inscribed and dated 'J.F. Lewis/ 1833/ Seville' (lower right)
pencil, black chalk and watercolour heightened with white on buff paper
12½ x 9¾ in. (31.8 x 24.8 cm.)

£2,500-3,500

US\$3,300-4,500
€3,000-4,200

PROVENANCE:

Acquired from Thos Agnew & Sons, London, January 1981.

EXHIBITED:

London, Thos Agnew & Sons, *108th Annual Exhibition of Watercolours*, 1981, no. 45 (as 'A Girl of Seville').

This drawing was probably painted during Lewis's tour of Spain while staying with Richard and Harriet Ford. It has previously been suggested that it depicts Harriet Ford, but her great-grandson, the collector Brinsley Ford, identified it as a portrait of her maid. J.F. Lewis made a lithograph of the drawing as part of his *Sketches of Spain and Spanish Character* (1836).





231
JOHN FREDERICK LEWIS, R.A. (1804-1876)
A road near Seville, Spain

pencil, watercolour and bodycolour with scratching out on paper
 12 1/8 x 16 1/4 in. (30.7 x 41.3 cm.)

£4,000-6,000 US\$5,200-7,800
 €4,800-7,200

PROVENANCE:
 Acquired from Thos Agnew & Sons, London, February 1980.

EXHIBITED:
 London, Thos Agnew & Sons, *107th Annual Exhibition of Watercolours*, 1980,
 no. 169.

Lewis travelled to Spain in 1832, arriving in Madrid on 22nd August. The present work was probably one of the several pictures of Spanish life that Lewis exhibited at the Society of Painters in Water-Colours between 1834 and 1835.

232
JOHN FREDERICK LEWIS, R.A. (1804-1876)
Sketches and Drawings of the Alhambra. London: [1835]

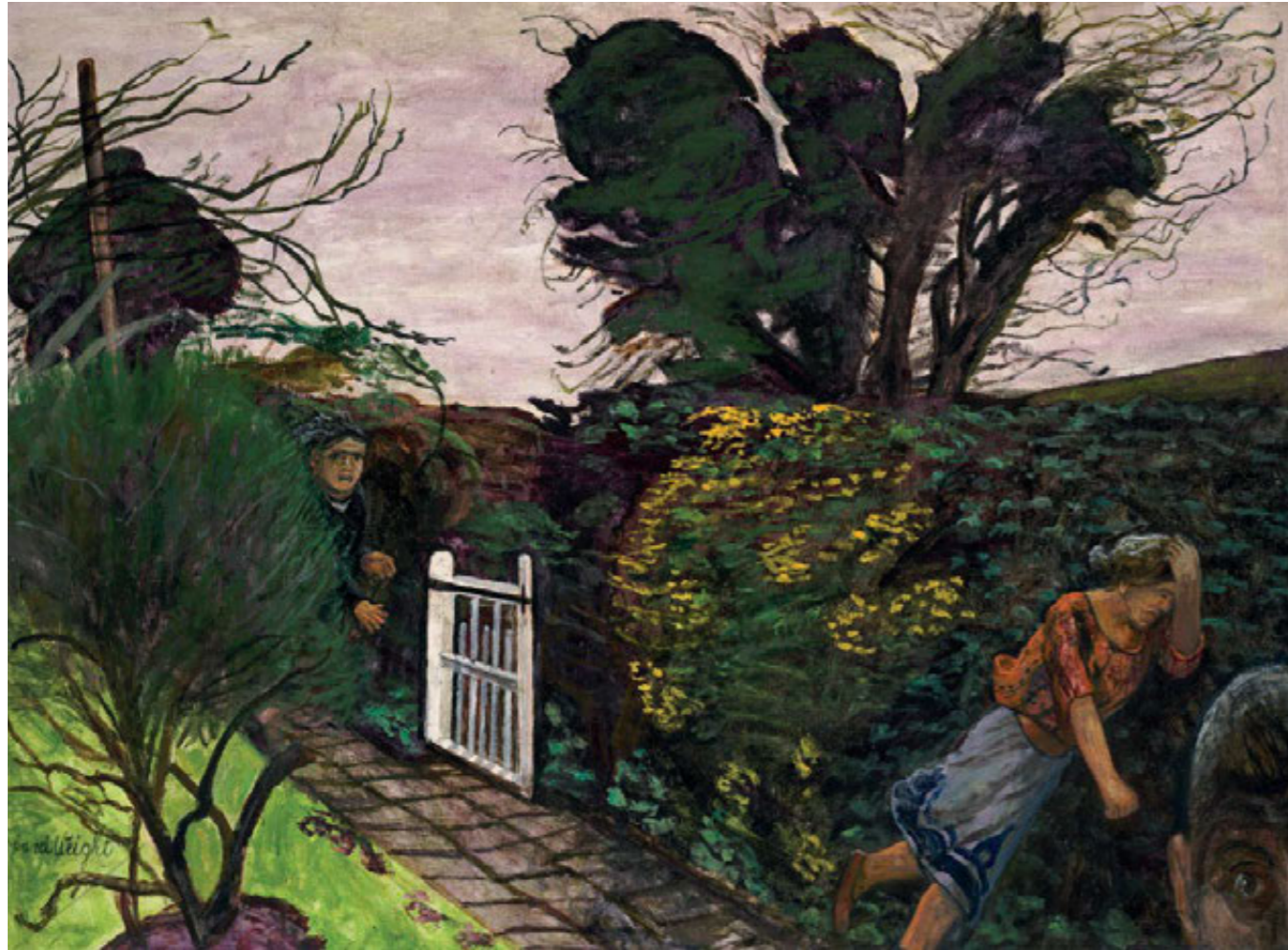
tinted coloured lithographs, by J.D Harding, R.J.Lane, A.R.A, W.Gauci and J.F.Lewis

Images; 278 x 370 mm. (and similar) (26)
 £3,000-5,000 US\$3,900-6,500
 €3,600-6,000

PROVENANCE:
 Acquired from Oscar and Peter Johnson, London, August 1986.



(part lot)



λ233

CAREL WEIGHT, R.A. (1908-1997)

The Eye

signed 'Carel Weight' (lower left)
oil on board
28 x 38 in. (71.1 x 96.5 cm.)
Painted circa 1970.

£6,000-8,000

US\$7,800-10,000
€7,200-9,600

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 November 1985, lot 339.
Acquired from Brandler Galleries, Essex in January 1986.



λ234

CAREL WEIGHT, R.A. (1908-1997)

The Practice of Art

signed 'Carel Weight' (lower left)
oil on canvas
40 x 48 in. (101.6 x 121.9 cm.)
Painted in 1980.

£8,000-12,000

US\$11,000-16,000
€9,600-14,000

PROVENANCE:

Mr and Mrs A.V. James.
Acquired from the 1986 exhibition.

EXHIBITED:

London, New Grafton Gallery, *Carel Weight*, September - October 1980, no. 22.
London, Arts Council of Great Britain, Royal Academy, *Carel Weight R.A.: A Retrospective Exhibition*, January - February, 1982, no. 99; this exhibition travelled to York, City Art Gallery, February - April, 1982; Rochdale, Art Gallery, April - May, 1982; Penzance, Newlyn Art Gallery, May - June, 1982; and Folkestone, New Metropole Arts Centre, July - August, 1982.
London, Belgrave Gallery, *British Post-Impressionists and Moderns*, February - March 1986, no. 30.

LITERATURE:

Exhibition catalogue, *Carel Weight R.A.: A Retrospective Exhibition*, London, Arts Council of Great Britain, Royal Academy, 1982, pp. 24, 66, no. 99, illustrated.
Exhibition catalogue, *British Post-Impressionists and Moderns*, London, Belgrave Gallery, 1986, n.p., no. 30, illustrated.

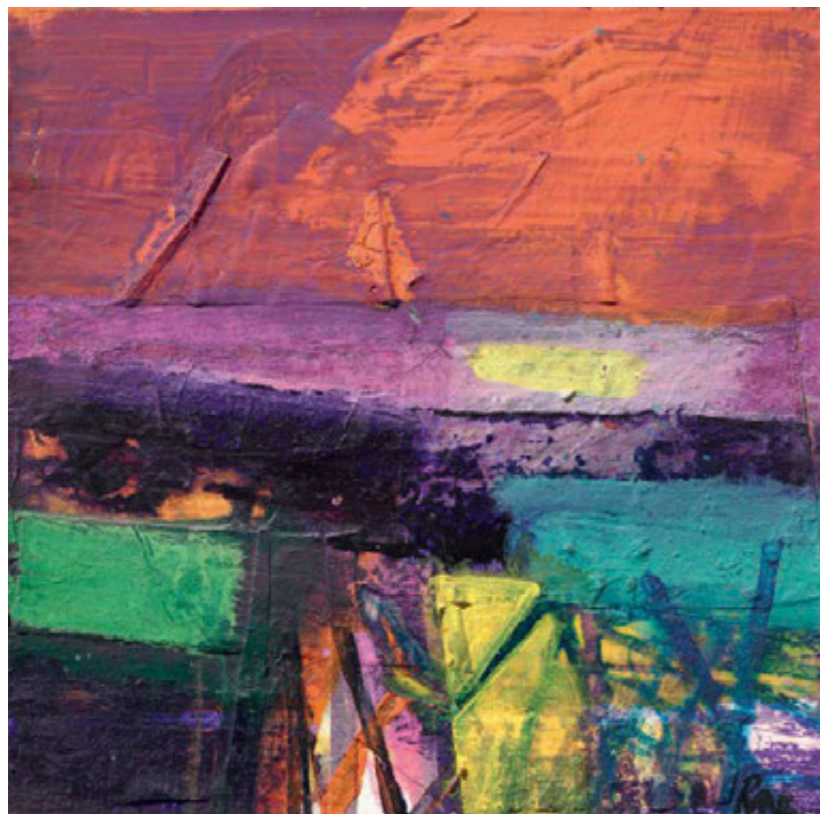


λ235
SIR ROBIN PHILIPSON, P.R.S.A., R.A., R.S.W. (1916-1992)
Waiting
 signed and inscribed "'WAITING'/ROBIN, PHILIPSON R.S.A., R.S.W.' (on the artist's label attached to the frame)
 oil on canvas
 18 x 18 in. (45.7 x 45.7 cm.)
 Painted in 1968.

£2,500-3,500	US\$3,300-4,600
	€3,000-4,200

PROVENANCE:
 Acquired from Beaux Arts, Bath in May 1989.

EXHIBITED:
 Edinburgh, Aitken Dott, *Philipson Exhibition*, July - August 1968, no. 22.



λ236
BARBARA RAE, R.A. (B. 1943)
Downpatrick: Late Sky
 signed 'Rae' (lower right), inscribed 'Downpatrick - late sky' (on the stretcher)
 acrylic, collage and metallic paint on canvas
 12 x 12 in. (30.5 x 30.5 cm.)
 Painted in 2002.

£2,000-3,000	US\$2,700-3,900
	€2,400-3,600

PROVENANCE:
 Acquired from Art First, London in June 2002.

λ237
JOHN TUNNARD, A.R.A. (1900-1971)
Bee's View
 signed and dated '58/John Tunnard' (lower right)
 ink, pastel, watercolour and gouache on paper, laid on board
 20¾ x 20 in. (52.7 x 50.8 cm.)
 Executed in 1958.

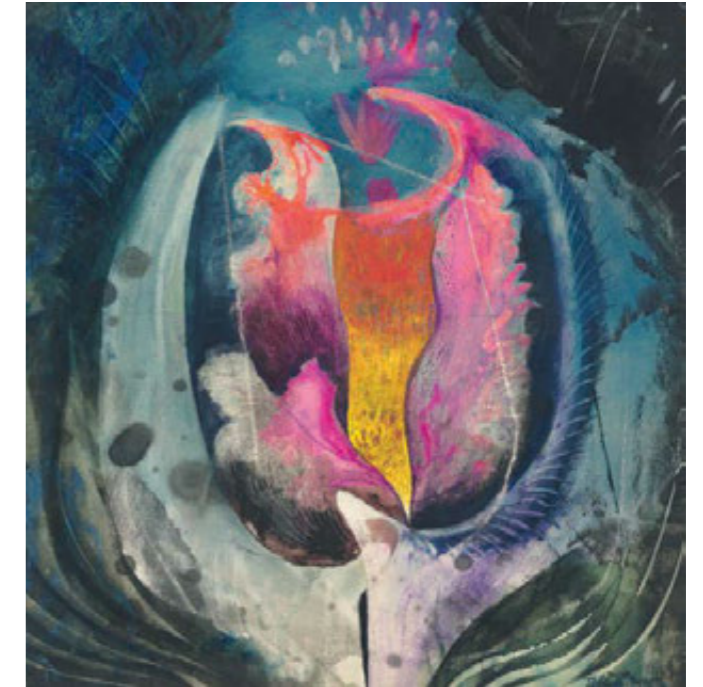
£5,000-8,000	US\$6,500-10,000
	€6,000-9,600

PROVENANCE:
 Anonymous sale; Phillips, London, 7 May 1991, lot 96, as 'Flower'.
 Anonymous sale; Phillips, London, 8 March 1994, lot 91, as 'Flower', where purchased for the present collection.

LITERATURE:
 A. Peat and B. Whitton, *John Tunnard: His Life and Work*, Aldershot, 1997, p. 188, no. 676, as 'Flower'.

Tunnard's ledger records this work as 'Bee's View', TRG. 10.

We are very grateful to Professor Brian Whitton for his assistance in preparing this catalogue entry.



λ238
PRUNELLA CLOUGH (1919-1999)
Update
 signed 'Clough' (on the reverse)
 oil on canvas
 32 x 21 in. (81.3 x 53.3 cm.)
 Painted in 1990.

£3,000-5,000	US\$4,000-6,500
	€3,600-6,000

PROVENANCE:
 Acquired from Annelly Juda Fine Art, London in June 1996.

We are very grateful to Frances Spalding for her assistance in preparing this catalogue entry.





λ239

PRUNELLA CLOUGH (1919-1999)

Landscape through Glass VI

signed 'Clough' (lower left)
oil on canvas
38 x 32 in. (96.5 x 81.3 cm.)
Painted in 1959.

£7,000-10,000

US\$9,100-13,000
€8,400-12,000

PROVENANCE:

Ceri Richards, 1960.
Frances Richards, 1971.
with Monika Kinley, where purchased by John Ball, circa 1974.
Acquired from the 1997 exhibition.

EXHIBITED:

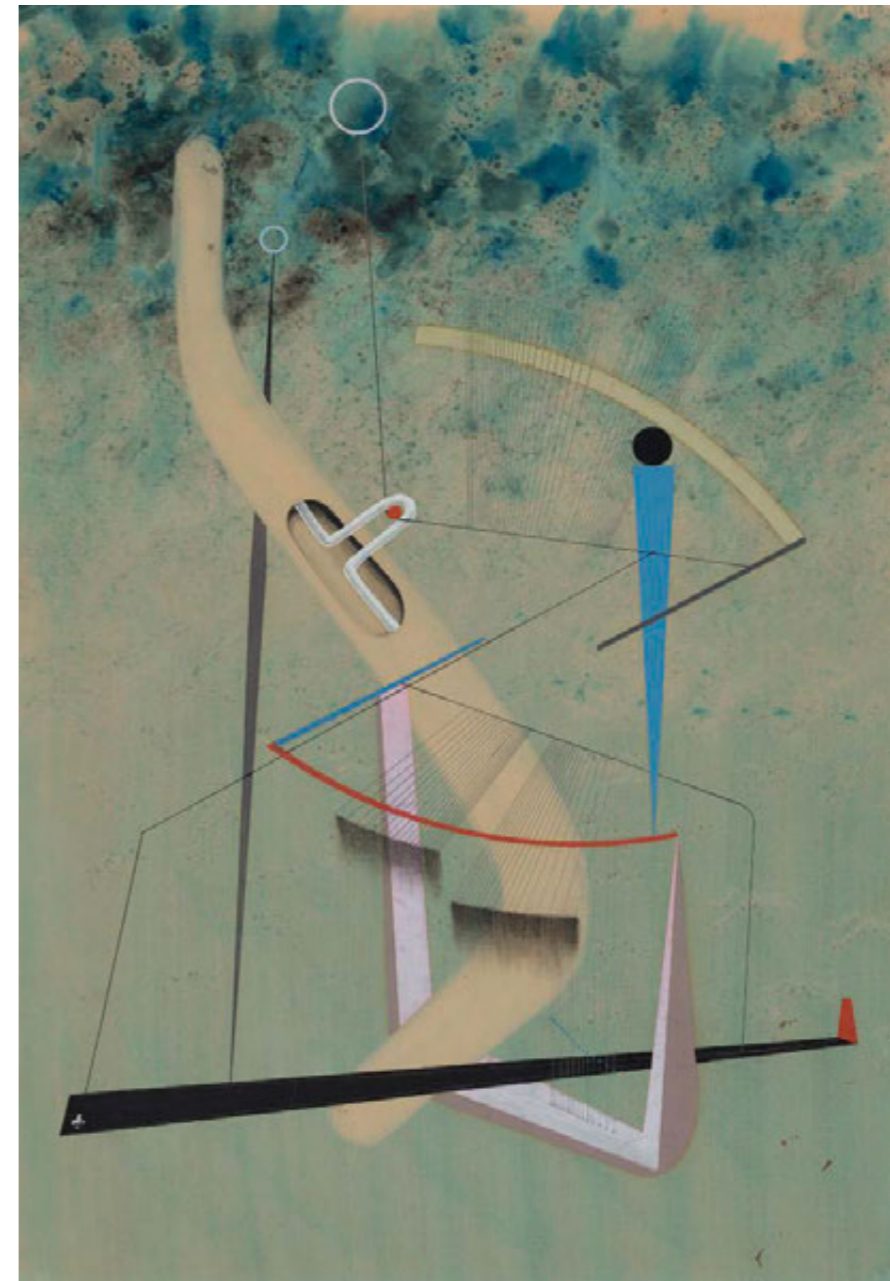
London, Arts Council of Great Britain, Whitechapel Art Gallery, *Prunella Clough: a retrospective exhibition*, September - October 1960, no. 138.
Sheffield, Graves Art Gallery, *Prunella Clough*, September - October 1972, no. 17.
London, Austin Desmond Fine Art, *Prunella Clough, David Carr: Works 1945-64*, July 1997, no. 18.
Cambridge, Kettle's Yard, *Prunella Clough*, August - September 1999, exhibition not numbered: this exhibition travelled to Sheffield, Graves Art Gallery, December 1999 - January 2000.
London, Olympia Spring Fine Art and Antiques Fair, *Prunella Clough: Seeing the World Sideways*, March 2004, no. PC-192, as 'Landscape Through Gate VI'.
Nottingham, Djanogly Art Gallery, *Without from Within*, March - May 2010, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Prunella Clough, David Carr: Works 1945-64*, London, Austin Desmond Fine Art, 1997, p. 16, no. 18, illustrated.
Exhibition catalogue, *Prunella Clough*, Cambridge, Kettle's Yard, 1999, n.p., exhibition not numbered, illustrated.
B. Tufnell (ed.), exhibition catalogue, *Prunella Clough*, London, Tate Britain, 2007, p. 40, no. 16, illustrated.
Exhibition catalogue, *Without from Within*, Nottingham, Djanogly Art Gallery, 2010, pp. 45, 62, exhibition not numbered, illustrated.

In 1958 Bryan Robertson offered Clough a solo exhibition at the Whitechapel Art Gallery. Billed for the autumn of 1960, it gave her eighteen months to come to terms with what she called 'those great wide walls'. She began working on a larger scale and gradually moved towards a more insistent use of abstraction. In October 1958, while visiting an 'Expo' in Brussels, her attention was caught by the sight of objects seen through large sheets of glass, and therefore slightly distorted. This gave rise to six paintings, called *Landscape through Glass*, numbered I to VI, and all were shown in the Whitechapel exhibition. They perfectly caught what Robertson desired. 'What I look for in any period of art,' he admitted towards the end of his career, 'is imaginative energy, radiance, equilibrium, composure, colour, light, vitality, poise, buoyancy, a transcendent ability to soar above life and not be subjugated to it.'

We are very grateful to Frances Spalding for preparing this catalogue entry.



λ240

JOHN TUNNARD, A.R.A. (1900-1971)

Quadrants

signed, inscribed and dated "'Quadrants'/' John Tunnard' (on the reverse)
pencil, ink, watercolour and gouache on paper
21 x 14¾ in. (53.3 x 37.5 cm.)
Executed in 1941.

£10,000-15,000

US\$13,000-19,000
€12,000-18,000

PROVENANCE:

with Redfern Gallery, London, where purchased by W.J. Strachen in April 1948.
Anonymous sale; Christie's, London, 26 October 1994, lot 106.
Anonymous sale; Phillips, London, 9 June 1998, lot 88.
Acquired from Hazlitt Holland Hibbert, London in September 2003.

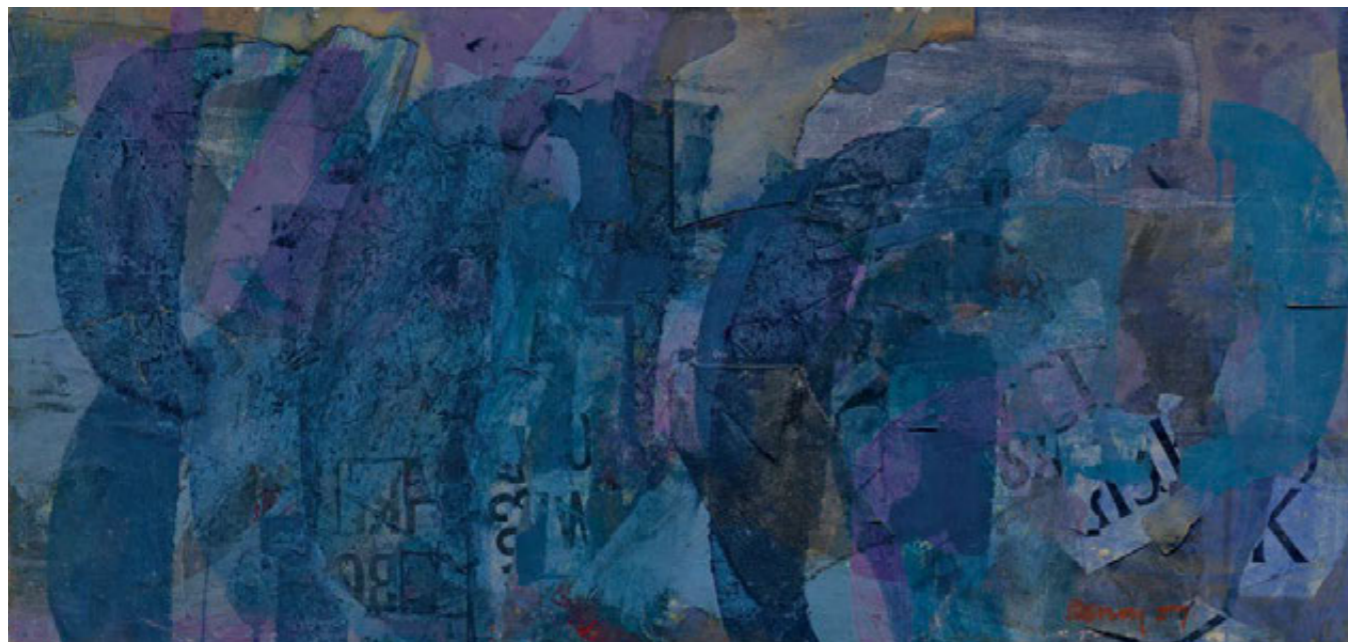
EXHIBITED:

London, Redfern Gallery, *Summer Exhibition*, July - September 1947, no. 414.
London, Spink-Leger, *John Tunnard: Selected Works*, April 1999, exhibition not numbered.
London, Royal College of Art, *20/21 British Art Fair*, September 2003, catalogue not traced.

LITERATURE:

A. Peat and B. Whitton, *John Tunnard: His Life and Work*, Aldershot, 1997, no. 218.
Exhibition catalogue, *John Tunnard: Selected Works*, London, Spink-Leger, 1999, n.p., exhibition not numbered, illustrated.

We are very grateful to Professor Brian Whitton for his assistance in preparing this catalogue entry.



λ241

ROBYN DENNY (1930-2014)

Go Five

signed and dated 'Denny 57' (lower right), signed again, inscribed and dated again 'Robyn Denny./"Go Five" 1957 (Dec.)' (on the reverse)
oil and collage on board
23 x 48 in. (58.4 x 121.9 cm.)
Painted in 1957.

£10,000-15,000

US\$13,000-19,000
€12,000-18,000

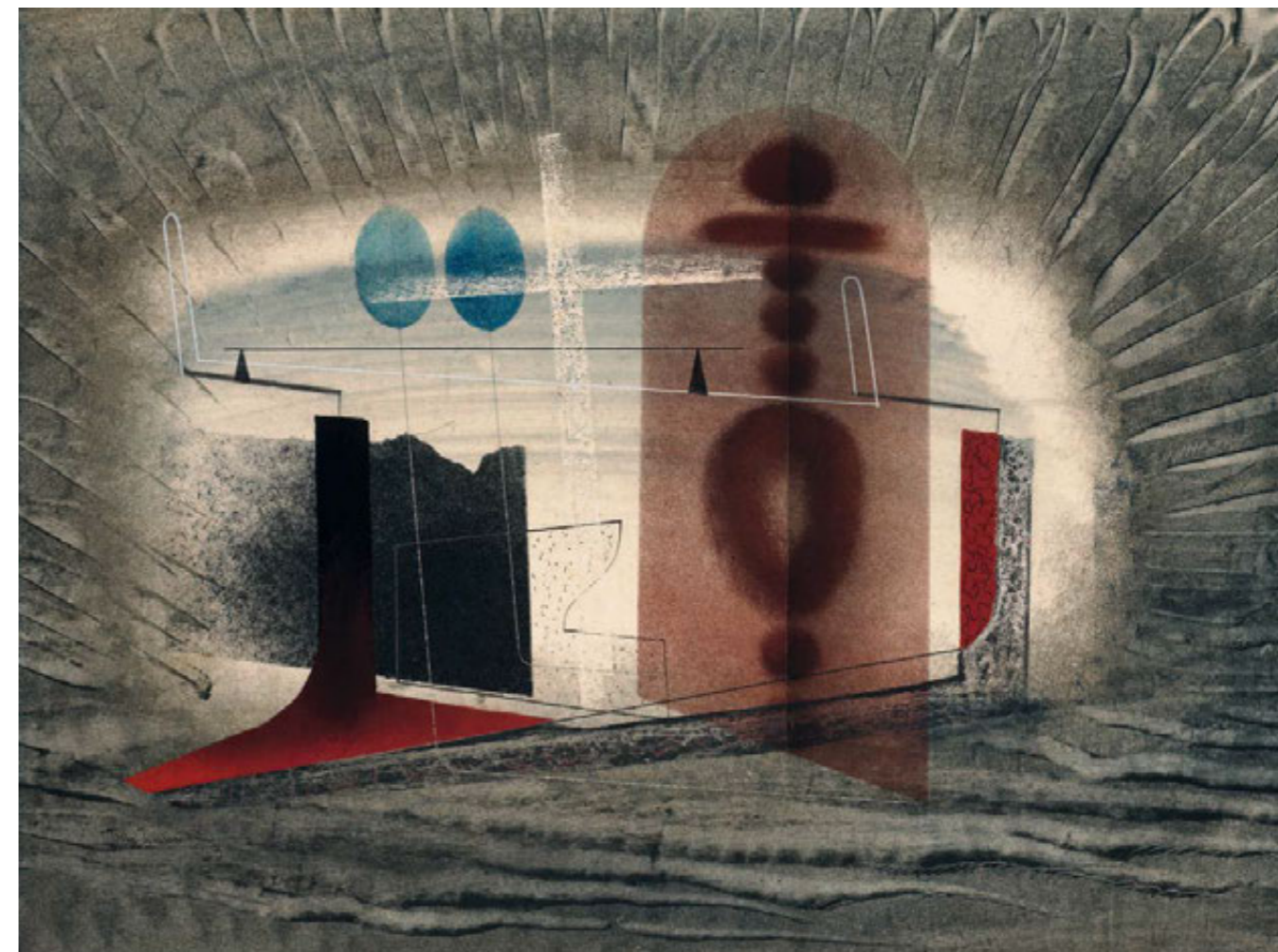
PROVENANCE:

Anonymous sale; Bonhams, London, 28 March 2006, lot 80.
Acquired from Osborne Samuel, London in January 2007.

As one of the leading avant-garde artists in the 1950s, Robyn Denny helped propel British art into the international mainstream. In 1957 he graduated from the Royal College of Art, which by then had established itself as the country's epicentre for creative thinking in the visual arts. Denny and fellow students like Richard Smith and Peter Blake produced work that expressed an urban vitality which was cool and raw in contrast to the lyrical charm portrayed by the abstracted landscapes of the St Ives School.

Go Five is an important and extremely rare early work made by Denny, shortly after his graduation. Like the artist's other collage paintings from this period, the present work draws its inspiration from the city itself: the street signs, billboards, advertisements and graffiti. In his RCA thesis, *Language, Symbol, Image*, he noted, 'some walls have been decorated in this way so frequently that the message has been obliterated, layer upon layer carrying the conflicting symbols of passing generations, and finally expressing defiance by saying nothing' (artist's archive, no. 1, pages unnumbered).

In 1973, Denny became the youngest living artist to have a retrospective at the Tate Gallery, London. In his catalogue introduction to that exhibition, Robert Kudielka refers to these early works as crucial to Denny's later development - where the artist was 'transmuted into the master of minimal nuances, of subtle tones and shifts' (see R. Kudielka, *Robyn Denny*, London, Tate Gallery Exhibition, 1973, p. 15).



λ242

JOHN TUNNARD, A.R.A. (1900-1971)

Composition

signed and dated 'John Tunnard/43' (lower left)
ink, watercolour, gouache and pastel on paper
13 7/8 x 18 1/4 in. (35.3 x 46.3 cm.)
Executed in 1943.

£10,000-15,000

US\$13,000-19,000
€12,000-18,000

PROVENANCE:

with Leicester Galleries, London, where purchased by Edward Banks.
Anonymous sale; Phillips, London, 22 June 1993, lot 131.
Acquired from Jason and Rhodes, London in September 1995.

EXHIBITED:

London, Leicester Galleries, *Artists of Fame and Promise*, August 1943, no. 152.

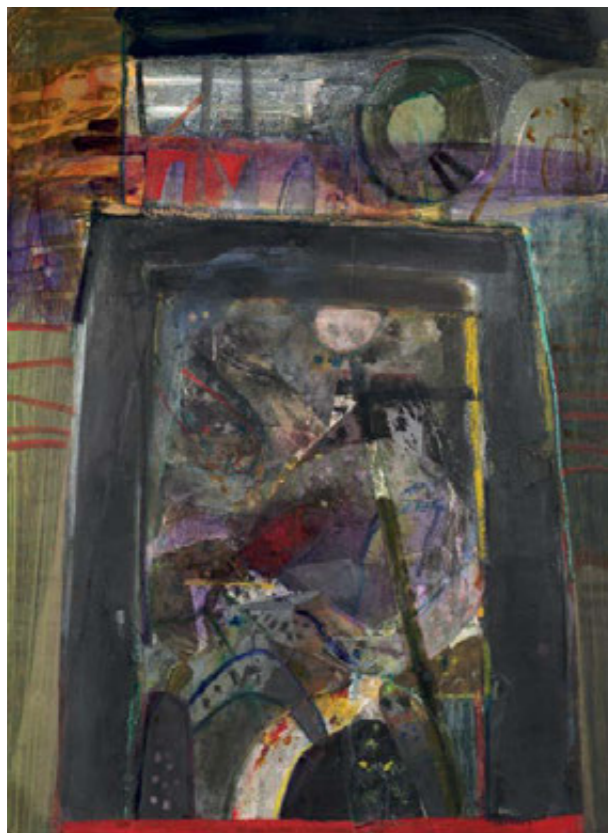
LITERATURE:

A. Peat and B. Whitton, *John Tunnard: His Life and Work*, Aldershot, 1997, p. 162, no. 297.

We are very grateful to Professor Brian Whitton for his assistance in preparing this catalogue entry.



λ243
BARBARA RAE, R.A. (B. 1943)
Peat Drying
 signed 'RAE' (lower left)
 oil, acrylic, pastel, collage and metallic paint on board
 43 X 31½ in. (109.2 x 80.9 cm.)
 Painted in 1987.
 £2,000-3,000 US\$2,700-3,900
 €2,400-3,600
PROVENANCE:
 Acquired directly from the artist in September 1994.



λ244
BARBARA RAE, R.A. (B. 1943)
Dead Dogfish
 signed 'Rae' (lower right)
 oil, acrylic, pastel, collage and metallic paint on board
 43 x 31½ in. (109.2 x 80 cm.)
 Painted in 1987.
 £3,000-5,000 US\$3,900-6,500
 €3,600-6,000
PROVENANCE:
 Acquired directly from the artist in 1994.

λ245
CAREL WEIGHT, R.A. (1908-1997)
Claudius Praying
 signed 'Carel Weight' (upper left)
 oil on canvas board
 20 x 24 in. (50.8 x 61 cm.)
 Painted in 1965.
 £2,500-3,500 US\$3,300-4,600
 €3,000-4,200

PROVENANCE:
 Mrs C.G. Palmer, Woking.
 Acquired from Brandler Galleries, Essex,
 in January 1986.

EXHIBITED:
 London, New Grafton Gallery, *Carel Weight*,
 September - October 1980, no. 14.
 Westcliff-on-Sea, Beecroft Art Gallery, *Carel*
Weight, March - April 1987, no. 1, as 'Hamlet I'.



λ246
LEONARD ROSOMAN, R.A. (1913-2012)
Figures in a curved street, Florence
 signed and dated 'Leonard Rosoman 1990'
 (lower right)
 oil on canvas
 44¾ x 72 in. (113.7 x 182.9 cm.)
 Painted in 1990.
 £6,000-8,000 US\$7,800-10,000
 €7,200-9,600

PROVENANCE:
 with Fine Art Society, London, where purchased
 by TSB Group plc in 1990.
 Their sale; Christie's, London, 5 November
 1999, lot 208, where purchased for the present
 collection.

EXHIBITED:
 London, Fine Art Society, *Leonard Rosoman:*
Recent Works, October - November 1990, no. 34:
 this exhibition travelled to Edinburgh, November -
 December 1990.

LITERATURE:
 Exhibition catalogue, *Leonard Rosoman: Recent*
Works, London, Fine Art Society, 1990, pp. 11, 13,
 no.34, illustrated.
 T. Harrod, *Leonard Rosoman*, London, 2017,
 pp. 221-223, illustrated.



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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

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie’s directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b)Internet Bids on Christie’s Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c)Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie’s office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol ***** next to the **lot** number. The reserve cannot be more than the **lot’s low estimate**.

3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.

If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer’s** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie’s LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and 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 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 unnecessarily storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER’S PREMIUM, TAXES AND ARTIST’S RESALE ROYALTY

1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including £700,000, 20% on that part of the **hammer price** over £700,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer’s premium** and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

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

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

3 ARTIST’S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER’S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

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

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

3 YOUR WARRANTIES

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

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

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

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

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

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

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

(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 for you see necessarily 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

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.
† ⊞	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
★	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	★ and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.

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. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may

become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

9. All re invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7389 1611.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

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

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

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In

all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♁ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

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’.

o

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.

◆

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.

o **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.

o◆ **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 o◆.

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 FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited

Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

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

In Christie’s opinion a work by the artist.

**Attributed to ...”

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

**Studio of ...”/”Workshop of ...”

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

**Circle of ...”

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

**Follower of ...”

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

**Manner of ...”

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

**After ...”

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

”Signed ...”/”Dated ...”/

”Inscribed ...”

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

”With signature ...”/”With date ...”/

”With inscription ...”

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

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

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

EXPLANATION OF CATALOGUING PRACTICE

FOR 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.

The following expressions with their accompanying explanations are used by Christie’s as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

”By...”

In our opinion a work by the artist.

”Cast from a model by...”

In our opinion a work from the artist’s model, originating in his circle and cast during his lifetime or shortly thereafter.

”Attributed to...”

In our opinion a work probably by the artist.

”In the style of...”

In our opinion a work of the period of the artist and closely related to his style.

”Ascribed to...”

A work traditionally regarded as by the artist.

”In the manner of...”

In our opinion a later imitation of the period, of the style or of the artist’s work.

”After...”

In our opinion a copy or aftercast of a work of the artist.

”Signed...”/”Dated...”/”Inscribed...”/”Stamped...”

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

”Bearing the signature...”/”Bearing the date...”/ ”Bearing the Inscription...”/”Bearing the stamp...”

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie’s 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 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 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.

FOR CLOCKS

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A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. “A Worcester plate”).

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”A plate in the Worcester style”

In our opinion a copy or imitation of pieces made in the named factory, place or region.

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In our opinion both were made at the factory named and match.

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In our opinion made from the original master mould made by the modeller and under his supervision.

”After the model by...”

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”Painted by...”

In our opinion can properly be attributed to that decorator on stylistic grounds.

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Qualified Headings

In Christie’s opinion a work by the artist.

*Attributed to ...”

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

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

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SIR WILLIAM NICHOLSON (1872-1949)

Miss Simpson's Boots

indistinctly signed and dated 'Nicholson 1919' (lower left), inscribed and dated again, 'Miss Simpson/July 19' (centre right)
oil on canvas

21 5/8 x 23 1/2 in. (55 x 59.7 cm.)

Painted in July 1919.

Estimate: £300,000 – 500,000

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