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VICTORIAN,
PRE-RAPHAELITE
& BRITISH
IMPRESSIONIST ART

LONDON 13 JULY 2017



FRONT COVER
LOT 7 (DETAIL)
BACK COVER
LOT 69
THIS PAGE
LOT 15 (DETAIL)

A painting of a reclining nude woman in a dark, textured setting. The woman is lying on her side, her body illuminated by a warm, golden light that contrasts sharply with the deep, dark shadows of the background. Her skin is rendered with soft, visible brushstrokes, giving it a tactile quality. The background is composed of dark, swirling, and textured forms, possibly representing a cave or a dense, shadowy environment. The overall mood is intimate and dramatic, focusing on the play of light and shadow on the human form.

VICTORIAN,
PRE-RAPHAELITE
& BRITISH
IMPRESSIONIST ART



VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

AUCTION IN LONDON
13 JULY 2017
SALE L17132
2 PM

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12 noon-5 pm

Sunday 9 July
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Monday 10 July
9 am-4.30 pm

Tuesday 11 July
9 am-4.30 pm

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1

1

PROPERTY FROM A PRIVATE COLLECTION

SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S.

1833-1898

Study for *The Sirens*

black and white chalk on cream paper, squared
50 by 70cm., 19½ by 27½in.

PROVENANCE

Christie's, London, 5 June 1919, 'Remaining Works of the Late Sir Edward Burne-Jones, Bart sold by his Executors', lot 152;
Gooden & Fox, London;
Acquired by William Butler Yeats of 82 Merrion Square, Dublin in the 1920s and thence by descent

£ 8,000-12,000 € 9,300-13,900

Burne-Jones was fascinated by the legend of the sirens and for many years considered painting the subject. In 1872 the theme was one of four that he most desired to paint, but twenty years later he was still pontificating about how to depict it; 'I am making a plan for a picture that will not be very big and will need to be very pretty' he wrote in a letter 'It is a sort of Siren-land – I don't know when or where – not Greek Sirens, but any Sirens, anywhere, that lure on men to destruction. There will be a shore full of them, looking out from rocks and crannies in the rocks at a boat full of armed men, and the time will be sunset. The men shall look at the women and the women at the men, but what happens next is more than I care to tell' (Georgiana Burne-Jones, *Memorials of Edward Burne-Jones*, 1904, p.308). A finished painting had been promised to Frederick Leyland, the shipping magnate and Pre-Raphaelite collector. In about 1891 Burne-Jones wrote to him: 'I want to show you the design as far as I have gone, of the Sirens. It is very rough, only a scheme, but you can tell sufficiently, I think. I have made two. One is that little black invention almost literally enlarged, and the other is a variation upon it'.

The present sketch may be one of the designs referenced in the letter, although the squaring suggests that it was made late in the preparation of the painting when the design was being transferred to the canvas. There are two large coloured pastel versions of *The Sirens* (National Gallery of South Africa, Capetown and in a private collection) and an alternative gouache design (offered in these rooms, 28 November 2002, lot 26). Many exquisite pencil studies for the heads of the Sirens are in various collections (including Birmingham City Art Gallery). The oil painting *The Sirens* (The Ringling Museum of Art, Sarasota) was not finished before Leyland's death but is one of Burne-Jones' most powerful designs.

This drawing was in the collection of the poet William Butler Yeats and is probably the one referenced in a letter from him dated 14 December 1940 in which he described a needlework being worked upon by his sister Lily: 'She has just done a silk and wool design after a Burne Jones drawing of a Burne Jones ship' (Bonhams, 4 November 2008, lot 367).

PROPERTY OF A LADY

SIMEON SOLOMON

1840-1905

La Speranza

signed with initials and dated l.r.: SS/ 1885; titled within a cartouche l.c.
pencil on card
33 by 23cm., 13 by 9in.

La Speranza translates from Italian into English as *Hope*, the same subject made famous by the various versions of George Frederic Watts' painting. Watts did not begin the first version of *Hope* (Tate) until 1886 and therefore Solomon cannot have been inspired by him but they did work on similar allegorical themes throughout their careers. 'Speranza' was also the pseudonym of Lady Jane Wilde whose son Oscar owned many pictures by Solomon, the loss of which were lamented in his accusatory letter to Lord Alfred Douglas, *De Profundis*.

£ 8,000-12,000 € 9,300-13,900

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S.

1833-1898

Study for *The Mirror of Venus*

pencil
11.5 by 19.5cm., 4½ by 7¾in.

PROVENANCE

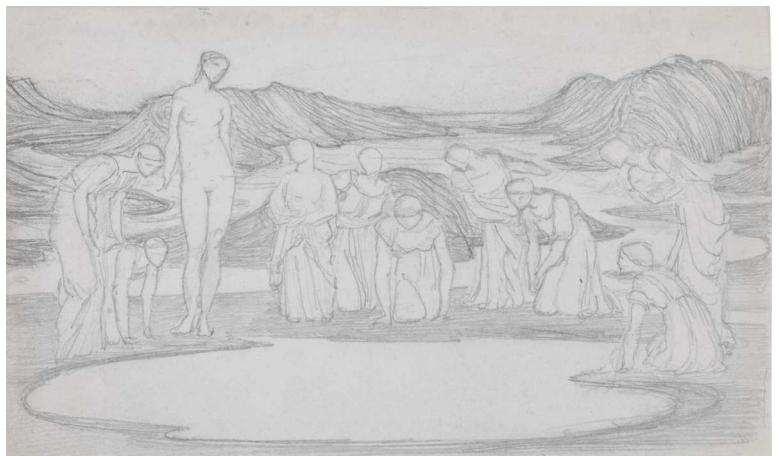
Sotheby's, London, 29 June 1976, lot 253;
Sotheby's, New York, 8 July 1999, lot 521;
Shepherd Gallery, New York;
Private collection

The Mirror of Venus (Calouste Gulbenkian Foundation, Lisbon) was painted by Burne-Jones between 1870 and 1876 and is among his most exquisite pictures. The composition and figure poses in the present drawing are essentially as they appear in the finished oil, the only significant difference being that Venus is depicted naked.

‡ £ 5,000-7,000 € 5,800-8,100



2



3

PROPERTY OF A GENTLEMAN

DANTE GABRIEL ROSSETTI

1828-1882

Portrait of Miss Herbert

signed with monogram and indistinctly dated 1876 u.l.
coloured chalks over pencil on buff paper
24 by 19cm., 9½ by 7½in.

PROVENANCE

Probably commissioned in 1876 by the sitter and her husband John Downes Rochfort of Sidmouth Lodge, The Boltons, London; MacGeorge collection; Sotheby's, London, 22 April 1959, lot 23, where bought by a private collector and thence by descent to the present owner

£ 70,000-100,000 € 81,000-116,000

This strikingly beautiful portrait was last seen publicly in 1959. It depicts the actress Louisa Ruth Maynard (1831-1921), daughter of a West Country brass-founder, who used the stage-name 'Miss Herbert'. She enjoyed some success on the stage but is better known as one of Rossetti's 'Stunners'. Miss Herbert was described by Rossetti as having '*the most varied and highest expression I ever saw in a woman's face, besides abundant beauty, golden hair etc.*' (Virginia Surtees, *The Actress and the Brewers Wife – Two Victorian Vignettes*, 1997, p35). This description was given by Rossetti in a letter to his friend William Bell Scott on 1 June 1858 when he was preparing for her arrival at his studio for the first time; '*I am in the stunning position this morning of expecting the actual visit, at ½ past 11, of a model whom I have been longing to paint for years – Miss Herbert of the Olympic Theatre...*'. She was the subject of more than a dozen sensitively drawn portraits between 1858 and 1859 and posed for *Mary Magdalene at the House of Simon the Pharisee* (Fitzwilliam Museum, Cambridge). Ruskin encouraged Rossetti to paint her likeness into the great triptych for Llandaff Cathedral, *The Seed of David* (later repainted with the head of Jane Morris). She was introduced to other artists and was painted by Val Prinsep in *The Queen was in the Parlour Eating Bread and Honey* (Manchester City Art Gallery), as Cleopatra by Frederick Sandys (present whereabouts unknown) and as the central female figure in the famous painting *Derby Day* by William Powell Frith (Tate).

This rediscovered drawing was made fifteen years after Ruth had been Rossetti's muse and it seems that she re-entered his life as a patron rather than as a model. She had ceased to be an actress,

a profession that she had never really enjoyed as she found learning lines difficult. From 1864 she had managed the St. James Theatre, where among her greatest achievements was giving the unknown Henry Irving his earliest opportunity. She had ceased her theatrical management in 1868 to devote herself to domestic life. Although she remained married to her gambling stockbroker husband Edward Crabb, who she had married in 1855, he abandoned her to live in India after being caught in a compromising position with their chambermaid when Ruth was pregnant with their first child. She had been unsuccessful in obtaining a divorce but in an effort to distance herself from her husband she added an 'e' to her surname. As 'Mrs Crabbe' she enjoyed the attention of several dashing lovers, including an amateur gentleman-artist named John Downes Rochfort who descended from the twelfth century knight de Rochfort of Poitou. Most people (including her children) were told that she and 'Rochey' had married in Switzerland in 1868, although this was impossible. Although she was unfaithful on at least one spectacular occasion with one of his friends who fathered her daughter, she adored Rochey and enjoyed a luxurious lifestyle as his kept woman. She and Rochey travelled all over Europe in the schooner *Leda*, purchased by him in 1869. She had a large house at The Boltons in Chelsea, Sidmouth Lodge, where her household included three domestic servants, a French governess, a gardener and even a dressmaker.

Along with another similar portrait drawing of 1876 (Fig 1. Yale Centre for British Art, New Haven) the present portrait was probably made at Ruth's request. Her mane of glorious hair, swan-like neck and pouting Cupid's-bow lips give both portraits a strong sensual charge.



Fig 1. Rossetti, *Portrait of a Lady, Ruth Herbert 1876*

'Tall, with a commanding presence, a fine neck and arms, attributes much favoured by the Victorians... [she was an] intimidating figure.'

VIRGINIA SURTEES

The Actress and the Brewers Wife – Two Victorian Vignettes, 1997, p.81



PROPERTY FROM A JAPANESE PRIVATE COLLECTION

ALBERT JOSEPH MOORE, A.R.W.S.

1841-1893

Garnets

signed with anthemion device I.I.

oil on canvas

39.5 by 13.5cm., 15½ by 5¼in.

PROVENANCE

Commissioned from the artist in 1878 by Mr Metford Warner and with him until his death in 1930, thence by descent to his son Marcus Warner of Guildford with whom it remained until his death in 1954 when bequeathed to his nephew Roger Warner and loaned to the Victoria & Albert Museum, London until 1989;

Shepherd Gallery, New York, 1989;

Sotheby's, London, 23 October 1990, lot 74;

Private collection, Japan

EXHIBITED

London, Royal Academy, 1878, no.1366;

On loan to the Victoria & Albert Museum, London during the 1950s and 1960s;

New York, Shepherd Gallery, *English Romantic Art 1850-1920 – Pre-Raphaelites, Academics, Symbolists – Drawings, Watercolours, Graphics and Paintings*, 1989, no.88

LITERATURE

Alfred L. Baldry, *Albert Moore – His Life and Works*, 1894, pp.48, 103;

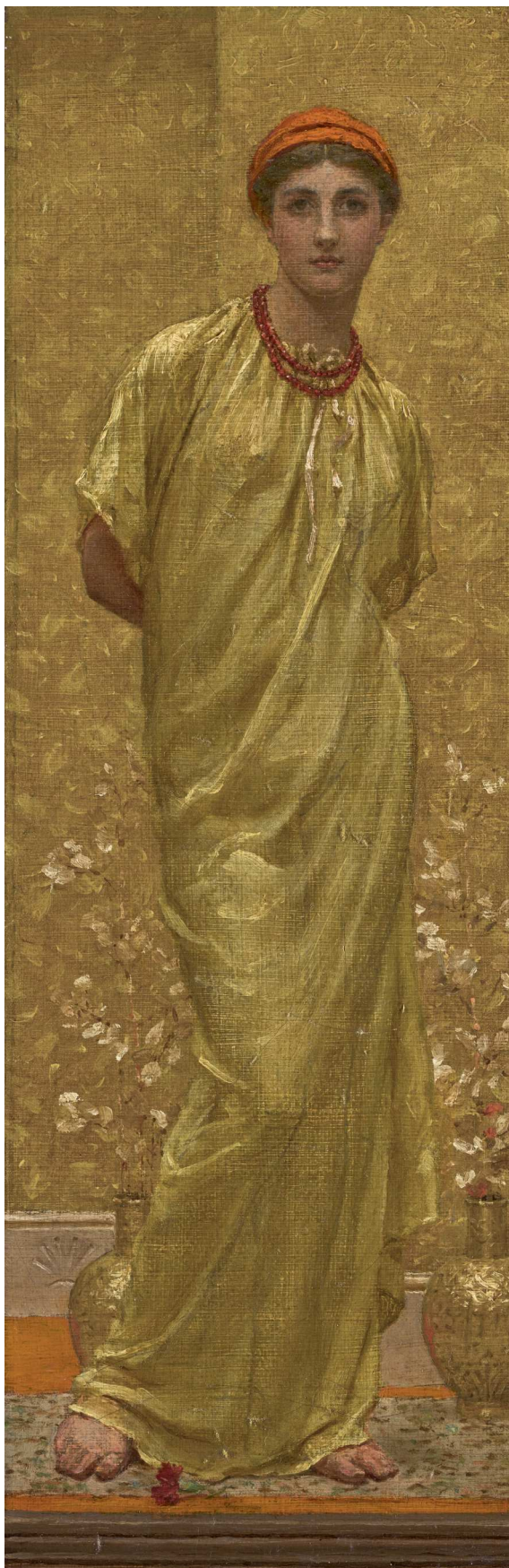
Roger Warner, 'Starting Over' in *Regional Furniture*, Vol XVII, 2003, p.83;

Robyn Asleson, *Albert Moore*, 2000, pp. 140, 222

Garnets was exhibited at the Royal Academy in 1878, the composition based upon *Carnations* of 1877 (sold in these rooms, 22 November 1983, lot 50), although the figure is in a mirrored pose and the decorative details are different. Moore would often repeat poses and compositions with different colour harmonies and the addition of alternative details from which the pictures take their titles. In *Garnets* the beautiful golden-green toga of a model is harmonised with the gilded walls behind and two bronze vases. This shimmering colour scheme is given contrast with the orange-hued rug and the girl's headscarf and by her bead necklace, the stones of which give the painting its title. The red of the beads is picked up again by a carnation placed at the model's feet and the gold background is punctuated by the silvery-white of the honesty arranged in one of the pots.

The first owner of *Garnets* and *The Gilded Fan* was Mr Metford Warner (1843-1930) proprietor of Jeffrey & Company who printed wall-papers for Morris & Company. 'Warner was both an idealist and a successful businessman. He became one of the best-known wallpaper manufacturers in Britain and powerfully influenced later generations of designers' (Charles Harvey, *William Morris - Design and Enterprise in Victorian Britain*, 1991, p.78). Warner commissioned designs for papers from various artists, including Moore whose paintings often have beautiful patterned backgrounds.

‡ £ 40,000-60,000 € 46,300-69,500



PROPERTY FROM A JAPANESE PRIVATE COLLECTION

ALBERT JOSEPH MOORE, A.R.W.S.

1841-1893

The Gilded Fan

signed with anthemion device l.r.
oil on board
38 by 14.5cm., 15 by 5¾in.

PROVENANCE

Purchased from the Grosvenor Gallery exhibition in 1878 by Mr Metford Warner and with him until his death in 1930, thence by descent to his son Marcus Warner of Guildford with whom it remained until his death in 1954 when bequeathed to his nephew Roger Warner and loaned to the Victoria & Albert Museum, London, until 1989; Shepherd Gallery, New York, 1989; Sotheby's, London, 23 May 1990, lot 72; Private collection, Japan

EXHIBITED

London, Grosvenor Gallery, 1878;
New York, Shepherd Gallery, *English Romantic Art 1850-1920 – Pre-Raphaelites, Academics, Symbolists – Drawings, Watercolours, Graphics and Paintings*, 1989, no.89

LITERATURE

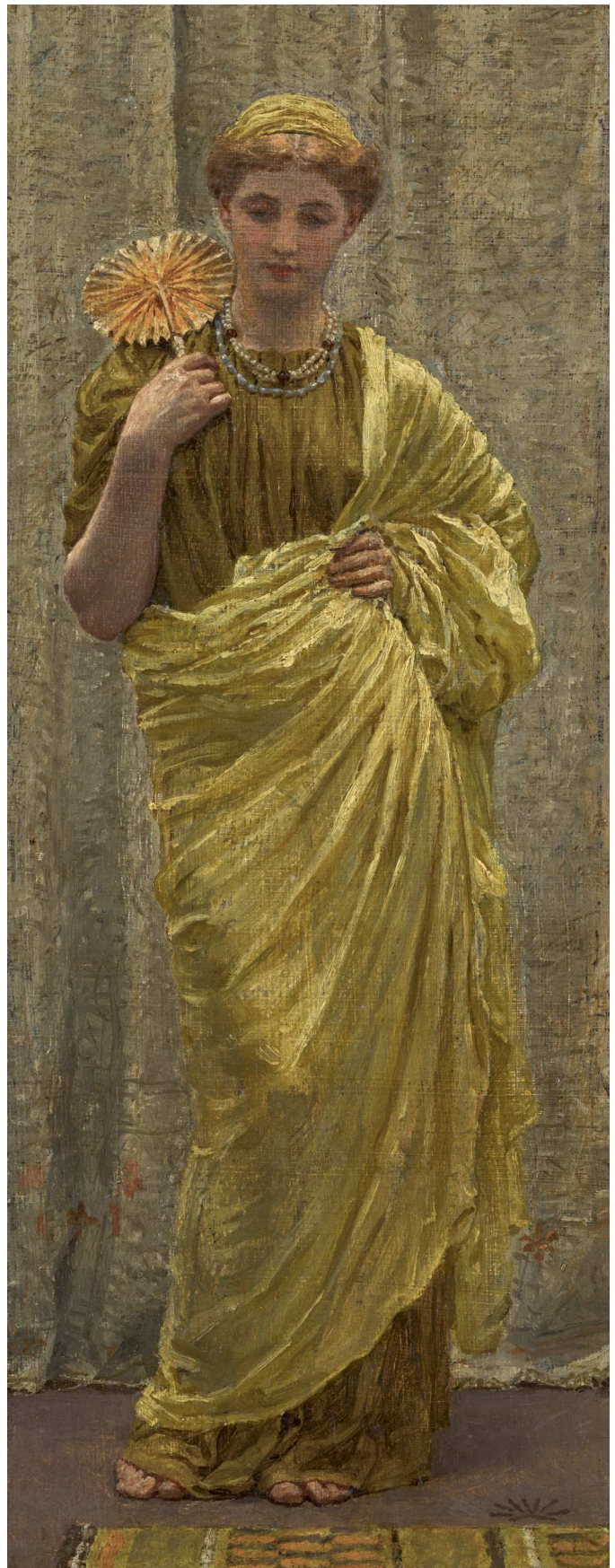
Robyn Asleson, *Albert Moore*, 2000, p.222;
Roger Warner, 'Starting Over' in *Regional Furniture*, Vol XVII, 2003, p.83

The Gilded Fan was exhibited at the Grosvenor Gallery the same year as *Garnets*. The pose of the model and arrangement of her draperies was based upon two paintings with the title *The End of the Story* of 1877 (both in private collections). The toga is gossamer thin and reveals the nude body beneath, the pose and proportions of which owe a debt to classical sculpture. The pose and colouring are also similar to another picture painted in 1878, the large *Birds* (Birmingham Museum and Art Gallery), which was exhibited at the Grosvenor Gallery that year.

'It was a reaction against the smoke-filled gloom of late Victorian London that Moore created an art of pure light and perfect clarity.'
Robyn Asleson, *Albert Moore*, 2000, p.149

The Gilded Fan is typical of Albert Moore's restrained and exquisite art which combined Oriental, Grecian and contemporary British elements. It was painted in the same year that Moore supported his friend James Whistler in his famous court case against the conservatism of John Ruskin, where they championed a new approach to painting. Moore and Whistler, along with artists like Rossetti, Burne-Jones, Solomon and Walter Crane were the leading exponents of the Aesthetic Movement in the 1860s and 1870s. Their aim was to create contrasts and symphonies of colour and pattern rather than present a narrative or emotional pathos. Their work was revolutionary and modern and marked an important step on the road towards Abstraction.

± £ 40,000-60,000 € 46,300-69,500



PROPERTY FROM A JAPANESE PRIVATE
COLLECTION

DANTE GABRIEL ROSSETTI

1828-1882

Lady Lilith

signed with monogram and dated 1867 l.l. and titled, signed and inscribed on a label attached to the backboard; *Lady Lilith/ watercolour/ D.G Rossetti/ 1867/ reduced replica from the oil picture*; further inscribed with the artist's poem on the same label
watercolour heightened with bodycolour and gum arabic
52 by 43cm., 20½ by 17in.

PROVENANCE

Commissioned from the artist in 1867 by Alexander Shannan Stevenson of The Old House, Tynemouth and thence by direct descent to his grand-daughter Mrs Nancy Thompson from whose estate it was sold in 1988; Sotheby's, London, 21 June 1988, lot 39, where purchased by Mr Tomonori Iwakura from whom purchased by a private collector

± £ 400,000-600,000 € 463,000-695,000

EXHIBITED

London, Burlington Fine Arts Club, *Pictures, Drawings, Designs and Studies by the late Dante Gabriel Rossetti*, 1883, no.55;
London, New Gallery, *Pictures Ancient and Modern by Artists of the British and Continental Schools, including a Special Selection from the Works of Dante Gabriel Rossetti*, 1897-8, no.42;
Tokyo, Bunkamura Museum of Art, Aichi Prefectural Art Gallery and Ishibashi Museum of Art, *Rossetti*, 1990-1991, no.42;
Tochigi Prefectural Museum of Fine Arts, *June in Britain: 250 Years of British Art from Hogarth to Hockney*, 2005, no.25;
Gunma Museum of Art, Tatebayashi, *Rossetti and Burne-Jones*, 2006, no.2;
Kawagoe City Art Museum, Chiba City Museum of Art and Gunma Museum of Art, Tatebayashi, *City and Country in Modernity: 18th and 19th Century Paintings, Watercolours, Prints, and Illustrated Books in France and Britain from the Collection of Tochigi Prefectural Museum of Fine Arts*, 2007, no.XV;
Hiroshima Prefectural Art Museum, The University Art Museum, Tokyo University of the Arts and Shizuoka Prefectural Museum of Art, *Natsume Soseki and Arts*, 2013, no.107;
Tatebayashi, Gunma Museum of Art, *Rossetti and Burne-Jones*, 2006, no.2

LITERATURE

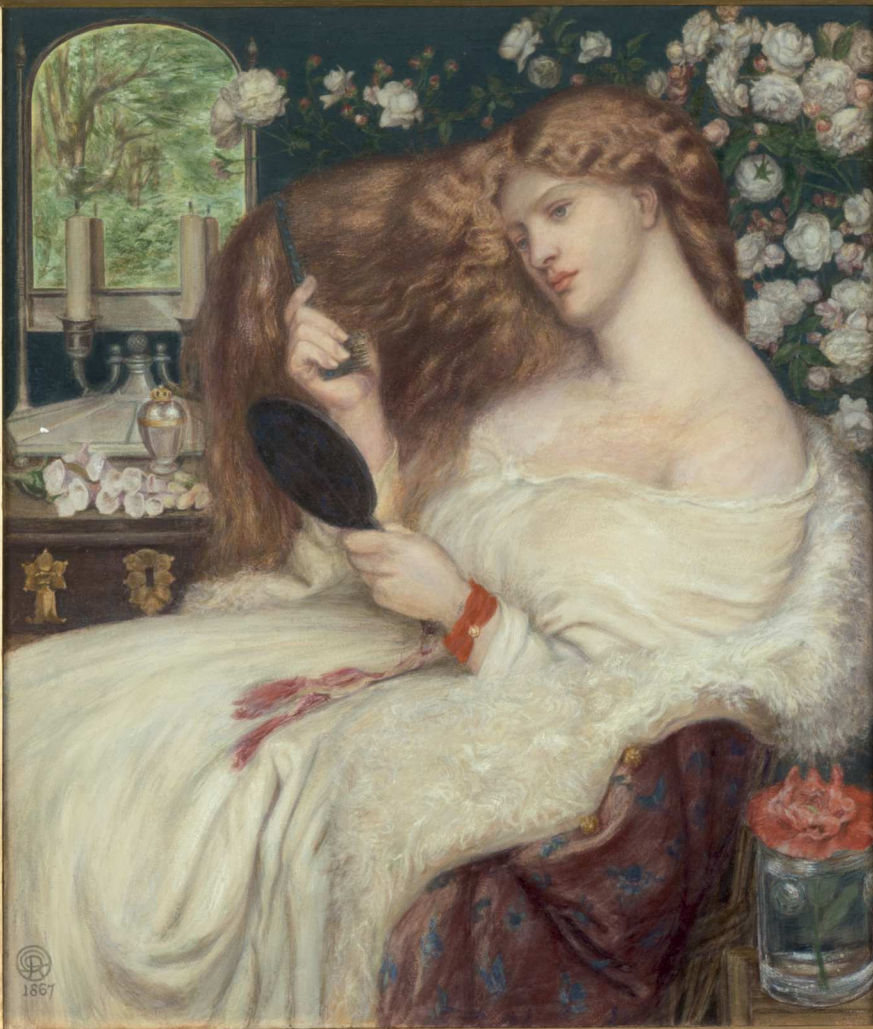
F.G. Stephens, 'The Private Collections of England - No.IV., Tynemouth, Gateshead', in *Athenaeum*, 27 September 1873, p.407;
H.C. Marillier, *Dante Gabriel Rossetti, An Illustrated Memorial of his Art and Life*, 1899, pp.134, 249, no.202;
Virginia Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti (1828-1882) a Catalogue Raisonne*, 1971, p.118, no.205 R.2.;
Rowland Elzea, *The Samuel and Mary R. Bancroft, Fr. And Related Pre-Raphaelite Collections*, 1978, p.113;
Hew Stevenson, *Jobs for the Boys, The Story of a Family in Britain's Imperial Heyday*, 2009, illustrated p.137

'Of Adam's first wife, Lilith, it is told
(The witch he loved before the gift of Eve,)
That, ere the snake's, her sweet tongue could deceive,
And her enchanted hair was the first gold.
And still she sits, young while the earth is old,
And, subtly of herself contemplative,
Draws men to watch the bright web she can weave,
Till heart and body and life are in its hold.
The rose and poppy are her flower; for where is he not found,
O Lilith, whom shed scent
And soft-shed kisses and soft sleep shall snare? Lo!
As that youth's eyes burned at thine, so went
Thy spell through him, and left his straight neck bent
And round his heart one strangling golden hair.'

ROSSETTI

Body's Beauty, Sonnet LXXVII from the *House of Life*

OF A WIFE FIRST WIFE, KIRKBY, IT IS TOLD
 (THE WITCH HE LOVED BEFORE THE GIFT OF EVE)
 THAT SHE THE SPARKS HER SWEET TORQUE COULD DECEIVE,
 AND HER ENCHANTED HAIR WAS THE FIRST GOLD:
 AND STILL SHE SITS, YOUNG WHILE THE EARTH IS OLD,
 AND SUBTLY OF HERSELF CONTEMPLATIVE,
 DRAWS MEN TO WATCH THE BRIGHT BELL SHE CAN WEAVE,
 THE HEART AND BODY AND LIFE ARE IN ITS FOLD:

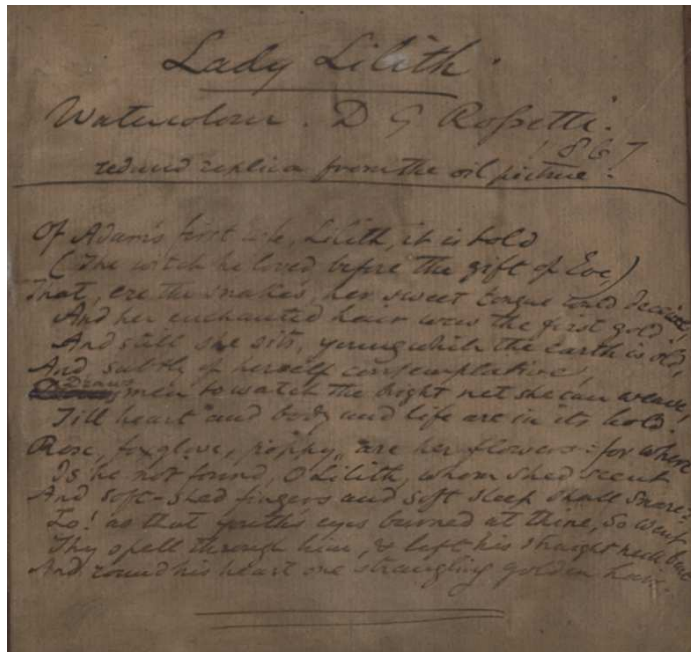


1867

ROSE, ROSELOVE, ROSE, ARE HER FLOWERS: FOR WHERE
 IS HE NOT FOUND, O MOTHER, WHOSE SHED SWEET
 AND SOFT SWEET FINGERS AND SOFT SLEEP SHALL SHINE?
 AS THAT YOUTH'S EYES BURIED AN TIME, SO WENT
 THY SPELL THROUGH HIM, AND LEFT HIS STRAIGHT NECK DEEP
 AND ROUND HIS HEART ONE SINGULAR GOLDEN HAIR.



Fig 1. Rossetti, Lady Lilith



Handwritten label on reverse of Lady Lilith

The subject of Lilith can be found in Babylonian mythology from the Third and Fourth Centuries and was retold in Hebrew scripture in the *Alphabet of Sirach*, which explains how she was created from the same earth as Adam before the creation of Eve. In a variation of her story from the Thirteenth Century, Lilith had refused to be subservient to Adam and had abandoned the Garden of Eden and coupled with the archangel Samael. By the nineteenth century the name Lilith had become synonymous with powerful female independence and primordial sexual allure and she was identified either as a demoness or enchantress, the original *femme fatale*. Rossetti seems to have regarded her as the latter and when he painted *Lady Lilith* he recalled Mephistopheles' description in Goethe's *Faust*:

'Adam's wife, his first. Beware of her. Her beauty's one boast is her dangerous hair. When Lilith winds it tight around young men She doesn't soon let go of them again.' Goethe, *Faust*, 1992 Greenberg translation

Rossetti began the large oil *Lady Lilith* (Fig 1. Delaware Art Museum, Wilmington) in 1864 as the first commission for Frederick Richards Leyland, who would become the artist's greatest patron. Sadly Leyland disliked the way Rossetti had painted Lilith's face and asked Rossetti to scrape it out and repaint it with a different model. This was done and many scholars believe that the repainting of the oil is among the greatest Pre-Raphaelite travesties. Fortunately Rossetti had made two replicas of *Lady Lilith* before the repainting was undertaken. Both were made in 1867, the year the oil was completed in its original form. One of these replicas was made for the collector William Coltart (Metropolitan Museum of Art, New York) whilst the present picture was made for Alexander Stevenson (1826-1900). Stevenson visited Rossetti's studio in Chelsea on 13 July 1867 and wrote to his brother; 'I was

tempted to invest rather largely. You saw I think two large pictures. One of Adam's first wife! A siren, mentioned I think he said by Goethe, she is combing out her golden hair as if to make a net to catch men attracted by her personal beauty. Of course I couldn't go in for the big picture 500gns but I am getting a smaller one in water colours for 150gns' (M.S. letter dated 14 July 1867). In 1866 Stevenson inherited a fortune from his father's chemical works and had the means to indulge in his greatest passion, art collecting. During the summer of 1867 he stayed at the prestigious new hotel in Portland Place, The Langham, and visited various artists' studios to find pictures for his home in Tynemouth, each room of which was decorated in the taste of a different nation. The replica was completed by November that year and Stevenson in August 1867 also commissioned a replica of *The Loving Cup* (sold in these rooms 11 December 2007, lot 25).

Although the painting is now titled *Lady Lilith*, the connection with the enchantress was probably not made until the picture had been designed. It is more accurate to regard the picture as a celebration of the beauty of Rossetti's mistress, Fanny Cornforth and more specifically a pictorial hymn to her glorious corn-gold hair. In the 1860s Rossetti painted a remarkable series of intimate pictures depicting Fanny which are essentially without narrative. These began with the seminal *Bocca Baciata* of 1859 (Museum of Fine Arts, Boston) which was painted for George Price Boyce who shared Fanny's affections with Rossetti when they rented a studio together. The fact that the two men appear to have been sexually active with the same woman is made evident by the way Fanny is depicted in a dress that is open at the front and the way she leans from her parapet with an expression of allure and recognition. This picture shares many elements with *Lady Lilith*, including the boudoir setting filled with flowers and the focus

on Fanny's beautiful hair and pouting Cupid's-bow mouth from which it takes its translated title (*The Kissed Mouth*). In 1863 Rossetti painted Fanny unaplaing her hair in Fazio's *Mistress* (Fig 3. Tate) and in 1864 he painted two watercolours simply titled *Woman Combing her Hair* (one in a private collection and the other Fig 2. sold Christie's, London, 13 July 2016, lot 114).

When Rossetti wrote to his doctor Thomas Hake on 21 April 1870, he made it clear that his intentions had been to paint a picture that 'represents a Modern Lilith combing out her abundant golden hair and gazing on herself in the glass with that self-absorption by whose strange fascination such natures draw others within their circle.' An alternative title for *Lady Lilith* was *Body's Beauty* which demonstrates that it was intended to be regarded as a counterpoint to the more cerebral and prophetic *Sibylla Palmifera* (Lady Lever Art Gallery) which was also known as *Soul's Beauty*.

There can be no doubt of the physical and intimate nature of Rossetti's relationship with Fanny based upon the evidence of his paintings alone. In most pictures she is depicted as a romanticised courtesan dressed in an exotic oriental silk dress lined with white fur and with an immodest, proud sensuality that exudes a desire to be admired. He even chose titles which evoked historical mistresses, such as Fazio's *Mistress* and *Fair Rosamund* (National Museum of Wales) which depicts the paramour of Henry I. In *Lady Lilith*, Rossetti presents a remarkably intimate depiction of a woman, only partially dressed in her night-gown or under-dress with her hair loose on her shoulders. This was based upon precedents by Titian and Bellini but in the nineteenth century, such frank observations of the bedroom activities that would only be witnessed by a lover or voyeur would have been considered shockingly modern.

Even the flowers in the picture are laden with symbolism and erotic suggestion. The roses have an almost fleshy voluptuousness and whilst their colour suggests purity, their showy exuberance seems to be more indicative of fulfilment. The red flower in the foreground may be a poppy, the symbol of languor and drowsiness, but the fact that it is plucked and contained in a vase may represent the de-flowered 'kept woman'. The only allusion to Liliith's malignancy is the poisonous digitalis on her dresser beside a pot of hair-oil and a mirror which reflects the view of the Garden of Eden. The mirror reflecting the garden links Lady Liliith to Holman Hunt's famous depiction of a mistress *The Awakening Conscience* of 1853 (Tate) in which the woman rises from the embrace of her lover at the sight of the garden beyond the gilded luxury of her room.

'It did not signify what we were talking about or how agreeable I was; if a particular kind of reddish brown, crepe wave hair came in, he was away in a moment, struggling for an introduction to the owner of said head of hair.' Letter from Elizabeth Gaskell, 25 October 1859

Rossetti created the cult of the Pre-Raphaelite beauty, or 'Stunner' as he called them, with their towering swan-like necks, full mouths and wealth of glorious pale-auburn hair. Fanny Cornforth embodied all of these physical qualities. In one of the many stories concerning Fanny's first meeting with Rossetti, he 'accidentally' undid her hair in a restaurant – a provocatively intimate gesture.

Fanny was devastated when she learnt that her face had been obliterated from the oil version of *Lady Liliith* in 1872 to be replaced by the face of a professional model named Alexa Wilding whose flame-red beauty ignited Fanny's jealousy. Rossetti tried to keep the news of what he had done to *Lady Liliith* from Fanny, knowing that she would be upset by having the celebration of her

beauty destroyed in such a way and it seems that he did feel guilty that he had allowed a patron to cause him to alter a picture so drastically; in a letter to Madox Brown Rossetti wrote 'he [Leyland] has every reason to be pleased with the way I have worked for him lately – having very greatly increased the value of two pictures (*Lilith and Loving Cup*) for him without asking a penny... I have often said that to be an artist is just the same thing as being a whore, as far as dependence on the whims and fancies of individuals is concerned.' Fanny claimed (she was prone to exaggeration) that when Rossetti had removed her face from the picture, he sat down and wept 'until the tears ran through his fingers, and said 'I can't do it over again, and you are not what you were!' (letter from Fanny to the American art collector Samuel Bancroft, 18 August 1908). There may be some truth to this as by the 1870s, Fanny's youthful buxom charm had been replaced by a more expansive matronly heaviness. She did not pose for another painting by Rossetti, although she did eventually forgive him for his slight.

Rossetti first met Fanny Cornforth (1835-1906) during the summer of 1856, apparently at a procession celebrating the return of soldiers from the Crimean war. She was born Sarah Cox, the daughter of a Sussex blacksmith and much has been written about the perception of her virtue, possibly based on the spite of members of Rossetti's circle who did not like her earthy charms. She was coarse, ill-educated and light-fingered but she had a deep well of affection, a wonderful sense of humour and an open-mindedness which must have been very refreshing to Rossetti. With an open sensuality, sense of good fun and a mass of golden hair that reached the ground, she offered Rossetti an energetic antidote to the ailing fragility of his future wife Lizzie Siddall, with who he was separated at the time he met Fanny. Even after

Rossetti's marriage, he remained close to Fanny and felt responsible for her. After Lizzie's suicide Fanny moved into Rossetti's studio to be his 'housekeeper' although there can be little doubt that this was a euphemism. Rossetti developed infatuations for other women as Fanny's golden beauty faded but he never abandoned her and even through her two marriages he continued to remain close to her and gave her money and possessions to assist her various financial difficulties. That he loved her in the late 1860s there can be no doubt but his early passion became something more paternal in later years and he saw his role as being as her protector. During the ten years of Rossetti and Siddall's protracted engagement it is thought that their relationship was not consummated. It is therefore likely that Fanny was the first woman that Rossetti had slept with which makes the painting of Liliith, the first woman, even more poignant. Rossetti described Liliith as being 'the first gold' and it seems that this is how he regarded Fanny, with whom he probably made his first sexual adventures. It was her warmth he called for whilst in the grip of fear as death approached him in 1882. He wrote to her pleading for her to come to his death-bed and be with him at the end of his adult life, as she had been at the beginning and throughout. His circle of friends cruelly chose not to deliver his pleas and she was only told of his death days after his funeral.

The rediscovery of *Lady Liliith* after thirty years offers an opportunity to acquire the only version of one of Rossetti's most iconic pictures to remain in private hands. It presents the artist's original vision of the picture and was painted during his most innovative period in the 1860s.

We are grateful to Chiaki Kato for her assistance cataloguing this picture.



Fig 2. Rossetti, *Woman Combing her hair*



Fig 3. Rossetti, *Fazio's Mistress*



8



9



10

8

LOTS 8-11 PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

LOUIS B. DAVIS

1861-1941

St. George, study for a window at Wynyard Park

signed with monogram l.l.; titled and signed on two labels attached to the stretcher coloured chalk with black ink 135 by 49cm., 53 by 19in.

PROVENANCE

Mr Carl Laszlo, Basel; Private collection

£ 4,000-6,000 € 4,650-7,000

9

LOUIS B. DAVIS

1861-1941

Tears of Heaven, design for a window

black chalk with black ink 169 by 56cm., 66½ by 22in.

PROVENANCE

Mr Carl Laszlo, Basel; Private collection

EXHIBITED

London, Hartnoll Gallery, *Louis Davis Exhibition*, 1971, no.4

W £ 2,000-3,000 € 2,350-3,500

10

FREDERIC JAMES SHIELDS, A.R.W.S.

1833-1911

Ananais, Azarias, Misael, design for a window

pen and ink over pencil 117 by 61cm., 42 by 24in.

PROVENANCE

Mr Carl Laszlo, Basel; Private collection

£ 4,000-6,000 € 4,650-7,000

SIMEON SOLOMON

1840-1905

The Box of Pandora

signed and dated l.r.: *SIMEON/ SOLOMON/ 1895*;
titled along the parapet
pencil
33 by 26cm., 13 by 10in.

PROVENANCE

Mr Carl Laszlo, Basel;
Private collection

The subject of the doom of the Titaness Pandora unleashing the evils of the world, may have had a personal resonance with the artist following his imprisonment for homosexuality in 1874. In some of his later allegories he depicted ominous mythological characters, such as the Gorgon Medusa in *The Tormented Conscience* (private collection), Helen of Troy in *The Greek Ships* (Bonhams, 31 March 2015, lot 65) and most poignant of all *Sin Gazing upon Eternal Death* (Christie's, London, 5 June 2007, lot 153). His forlorn *Pandora*, clutching her casket from which is issuing spirits, recalls Rossetti's painting of the same subject painted in 1871 (offered in these rooms 22 May 2014, lot 207).

£ 8,000-10,000 € 9,300-11,600



11

PROPERTY OF A GENTLEMAN

SIMEON SOLOMON

1840-1905

A Religious Scholar

signed with monogram and dated l.l.: 1890
watercolour with bodycolour
24 by 19.5cm., 9½ by 7¾in.

PROVENANCE

Sotheby's, London, 3 November 1993, lot 197 as
A Rabbi, where purchased by the present owner

Throughout his career Solomon had been fascinated with depicting religious men, both Jewish and Christian. In his later pictures he concentrated on a more symbolist depiction of priests, scholars and rabbis in comparison with the earlier, more narrative representations of religious worship. The poet Swinburne, a close friend of Solomon, wrote: '*As the Hebrew love of vast atmosphere and infinite spiritual range without foothold on earth or resting-place in nature is perceptible in the mystic and symbolist cast of so many sketches and studies, so is a certain loving interest in the old sacred forms, in the very body of historic tradition, made manifest in various more literal designs of actual religious offices*' (Algernon Charles Swinburne, 'Simeon Solomon: Notes on his "Vision of Love" and Other Studies', in *The Dark Blue*, 1 July 1871, p.572).

£ 8,000-12,000 € 9,300-13,900



12

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

FREDERIC, LORD LEIGHTON, P.R.A.

1830-1896

Study for *Boy Holding a Vase*

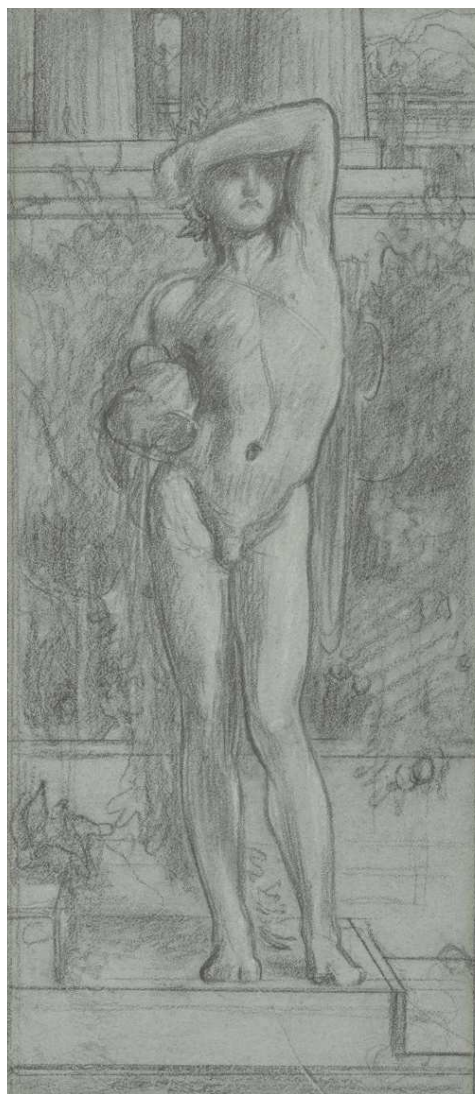
black and white chalk on blue paper
32 by 20cm., 12½ by 8in.

PROVENANCE

Julian Hartnoll, London, Autumn 1980;
Fine Art Society, London, May 1981;
Christie's, London, 5 June 2007, lot 163;
Private collection

LITERATURE

Christopher Newall, *The Art of Lord Leighton*,
1990, illustrated p.69, plate 45



13

PROPERTY FROM A SPANISH PRIVATE COLLECTION

EDWARD ROBERT HUGHES, R.W.S.

1851-1914

The Weary Moon

signed with initials l.r.: ERH; titled and inscribed with the artist's address on a label attached to the backboard
watercolour and bodycolour with gold and silver
22 by 14cm., 8½ by 5½in.

PROVENANCE

Given by the artist to Thomas Matthews Rooke, London;
Sotheby's, Billingshurst, 31 January 1989, lot 191;
Private collection

EXHIBITED

London, Royal Watercolour Society, *Winter Exhibition*, 1911, no.305

The present work is one of a group of watercolours by Hughes depicting the Roman Moon Goddess Diana in her form as Selene, an incarnation in which she took the form of the planet itself. In the present picture she is in her crescent shape in the moon's early phase of the lunar cycle surrounded by golden clouds and silvery stars. Her naked body is contoured with silver paint in emulation of similar experimental pictures by Edward Burne-Jones painted in the 1890s. It is perhaps significant that this picture was given by Hughes to Burne-Jones' studio assistant Thomas Rooke who had witnessed his master painting dancing figures and moon-maidens in such a way his later years.

A year before he painted *The Weary Moon*, Hughes exhibited a set pictures at the Royal Watercolour Society, *Waxing Moon, Waning Moon, Radiant Moon* and *Shrouded Moon*. In 1913 he painted a variant of the present picture entitled *Pack, Clouds, Away! And Welcome Day* (private collection).

We are grateful to Victoria Osborne, curator of the Edward Robert Hughes exhibition at Birmingham City Art Gallery in 2015, for her help in cataloguing this picture.

£ 30,000-50,000 € 34,700-58,000



14

'Art thou pale for weariness,
Of climbing heaven and gazing
on the earth,

Wandering companionless
Among the stars that have a different birth.'

PERCY BYSSHE SHELLEY, *To The Moon*

GEORGE FREDERIC WATTS,
O.M., R.A.

1817-1904

Orpheus and Eurydice

oil on canvas

56 by 76cm., 22 by 30in.

PROVENANCE

Bequeathed to the artist's adopted daughter Lillian Chapman (née MacIntosh) and her husband Michael Chapman, thence by descent to their son Ronald Chapman with whom it remained until 1992, when bought by the present owner

EXHIBITED

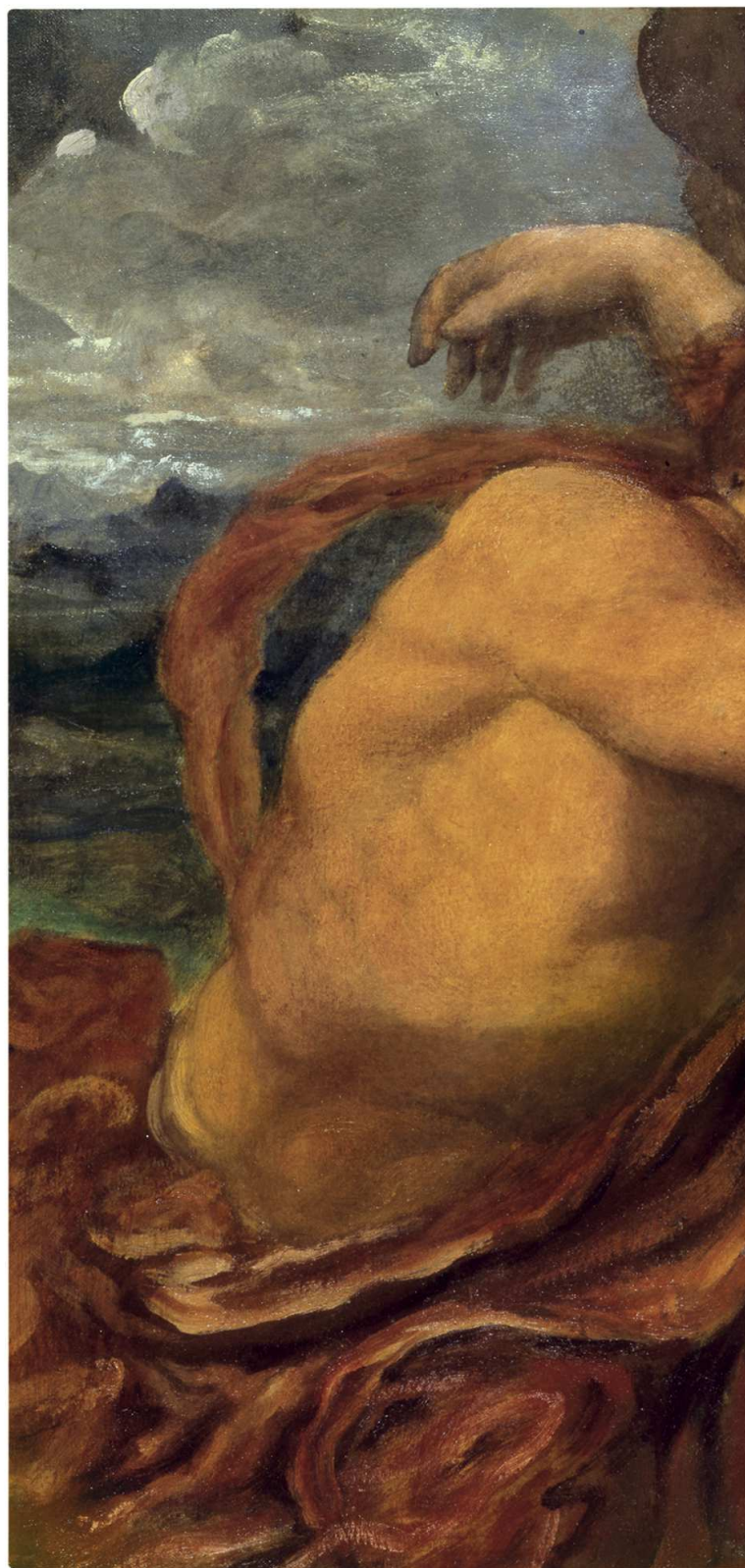
London, Peter Nahum, *Burne-Jones, the Pre-Raphaelites and their Century*, 1989, no.117

£ 300,000-500,000 € 347,000-580,000

'And now they were not far from the verge of the upper earth. He, enamoured, fearing lest she should flag and impatient to behold her, turned his eyes; and immediately she sank back again. She, hapless one! both stretching out her arms and struggling to be grasped and to grasp him, caught nothing but the fleeting air. And now, dying a second time, she did not at all complain of her husband; for why should she complain of being beloved?'

OVID

Metamorphoses, translated by Riley, 1861





15

When the wood-nymph Eurydice was fatally bitten by a snake, her husband Orpheus, son of the Sun-god Apollo and the Muse Calliope, refused to accept her death and journeyed from his home in Thrace to the Underworld to regain her. After charming the deities Pluto and Proserpine with his beautiful music which had the power to tame wild beasts, Orpheus was permitted to lead Eurydice through the shadows back to the Earth. He was warned that he must not look back at her until they were in the daylight again. At the moment that they were about to emerge from Hades, Orpheus was consumed with temptation to see his wife and turned to see her disappear back into the darkness, losing her again and forever. This moment depicted in Watts dramatic painting:

'He clasps her breast, she falls away, her arms lose their grip, her flesh pales, her head becomes limp, and she slips back into oblivion. Her transparent mouvementé drapery contrasting with his vigorous, ruddy body, heightens the sense of desire and the impotence of love in the face of death' (Veronica Franklin Gould, *G.F. Watts – The Last Great Victorian*, 2004, p.89)

Orpheus and Eurydice is among Watts' greatest compositions and has become famous through prints and the various versions that he painted. It is a *tour de force* of dramatic Symbolism and romantic power and one that embodies the vitality of the artist's best work. He first painted the story of *Orpheus and Eurydice* in the late 1860s at a time of revival for classical subject

matter in British art. The legend of Orpheus and Eurydice was one depicted by Poynter, Spencer Stanhope, Rossetti, Burne-Jones and by Watts' neighbour in Kensington, Leighton, whose struggling lovers in his painting of 1864 (Fig 2. Leighton House, London) may have inspired Watts. Whilst Leighton's painting has an odd staged melodrama, Watts' ethereal and powerful painting style lent itself more convincingly to this dynamic subject. Leighton's musician appears to be pushing Eurydice away, but in Watts' picture he is hopelessly trying to hold her as she slips away from him. A significant tenet of the new Classicism that emerged in the 1860s was that narrative should be conveyed by the artistic qualities of gesture, form and colour rather than in details and accessories that require reading and interpretation. Another important element of this new aesthetic was the connection between pictorial art and music, and the legend of Orpheus who restored the life of his beloved through the beauty of his lyre-playing, was central to this new art theory.

Watts was fascinated by the subject of Orpheus and Eurydice and made at least eight paintings of the two lovers. The earliest version is probably a less finished picture made in 1869 (Fig 3. Walker Art Gallery, Liverpool), there is an unfinished later version (Fogg Art Museum, Cambridge, Massachusetts) and a small variant was exhibited in the 1869 summer exhibition of the Royal Academy (Private collection). The present large version is probably the culmination of Watts's

experiments with a horizontal format and half-length figures, painted c.1870. Subtle refinements to the poses of the figures, particularly that of Orpheus, have enhanced their power and expressiveness. He is clothed in a swirling vortex of fiery red drapery, suggestive of the flames of his father Apollo the Sun-God. His tanned muscular body contrasts with the languid pallor of Eurydice. Watts omitted the lyre, which created an awkward element in the 1869 exhibited work, and inserted the dynamic element of the dead tree-trunk marking the boundary between the worlds of life and death and alluding to Eurydice being a dryad. After 1872, the versions of *Orpheus and Eurydice* used a vertical format of full-length figures and arguably the intimacy and power of the composition was lessened. These full-length compositions (Fig 1. Aberdeen Art Gallery and another at the Watts Gallery, Compton) culminated in the large painting exhibited at the Grosvenor Gallery in 1878 (Salar Jung Art Gallery, Hyderabad, India). Watts never ceased to be fascinated by the subject and in the last years of his life he painted another version (Watts Gallery).

It is tempting to speculate whether the early *Orpheus and Eurydice* pictures were partly inspired by Watts' emotions following the breakdown of his first marriage to the young actress Ellen Terry which resulted in separation after only eleven months in 1865. In the 1860s Watts became fascinated by themes of abandonment, romantic disappointment and separation, such as the legends of Ariadne and



Fig 1. Watts, *Orpheus and Eurydice*, 1878



Fig 2. Leighton, *Orpheus and Eurydice*

'He clasps her breast, she falls away, her arms lose their grip, her flesh pales, her head becomes limp, and she slips back into oblivion. Her transparent mouvementé drapery contrasting with his vigorous, ruddy body, heightens the sense of desire and the impotence of love in the face of death'

VERONICA FRANKLIN GOULD

G.F. Watts – *The Last Great Victorian*, 2004, p.89



Fig 3. Watts, Orpheus and Eurydice, 1869

Clytie. Later in his life, *Orpheus and Eurydice* represented the opposite notions of fidelity, desire and eternal love and it is significant that the version now in Massachusetts was given by Watts to his second wife Mary as a wedding gift in 1886; 'So sensual is the picture that Mary did not refer to the gift in her memoir of Watts' (ibid Gould, p.203). The present version remained in the artist's possession until his death when it was inherited by Watts' adopted daughter Lilian.

The model for Eurydice was Watts' life-long friend Madeline Wyndham (1835-1920), who had posed for the voluptuous full-length Aesthetic Movement portrait in May 1867 (private collection). She was thirty-four, gloriously beautiful, charming and brimming with vitality; 'She inherited the mysterious beauty of her grandmother Pamela Fitzgerald, wife of the Irish revolutionary Lord Edward Fitzgerald. She also carried the French blood of her other grandparents, Louis Philippe 'Egatié' Duc d'Orleans and his mistress, the educationalist Madame de Genlis, and she had the 'wide minded' indulgence of her Scottish father Sir Guy Campbell' (ibid Gould, p.87). With her handsome husband the Hon. Percy Wyndham, she was a member of the social set known as 'The Souls'. Madeline was clearly delighted with her depiction as the nymph and purchased the version exhibited at the Royal Academy for the large sum of 200 guineas. This disappointed the Prime Minister William Gladstone who had hoped to be able to buy the painting himself from the Academy Private View.

Orpheus and Eurydice demonstrates the stylistic preoccupations of the new art movement of the 1860s, which believed that fifth century Greek art was the fountainhead of beauty. Phidias's sculptures for the Parthenon (the Elgin Marbles) were regarded as the most important treasures of the ancient world, as unlike Roman and Hellenistic sculpture, they combined grandeur with naturalness. The figures in *Orpheus and Eurydice* reveal close study of the Parthenon pediment figures in their drapery and anatomy.

Such an important picture in Watts' oeuvre, *Orpheus and Eurydice* required a large number of sketches and drawings, mostly dating to the late 1860s (examples in the collection of drawings at the Royal Academy, Hammersmith & Fulham's collection and in various private collections). There are also plaster casts from clay or wax originals in the Watts Gallery. The studies and the finished paintings reveal Watts's fascination with dynamic *controposto* and especially with the stretch and turn of the necks which is present in many other works of this time (such as *Clytie*). This reflects Watts's enthusiasm for the Renaissance artist that earned him the epithet of 'England's Michelangelo.' Whilst aspects of *Orpheus and Eurydice* echo the traditions of the Renaissance, particularly the colouring of Titian, others are wholly modern and anticipate the abstractions of the next century.

Watts was one of the most remarkable and talented men of the 19th century. He is perhaps now best-known for his magnificent sculpture

Physical Energy in Kensington Gardens and for the large, imposing Mythological, Biblical and Symbolist canvases, such as *Time, Death and Judgement* 1868-84 (St Paul's Cathedral), *Hope* of 1885 (private collection) and *The Dweller in the Innermost* of 1886 (Tate). His landscapes are powerful and beautiful with an almost ethereal quality and he also portrayed almost every great statesman, artist, poet, aristocrat and society beauty of his generation. He was genuinely interested in the great issues of the day and in his allegories he challenged the injustices of the world, child exploitation in *The Minotaur* of 1885 (Tate), the mass killing of birds for the fashion-trade in *A Dedication* of 1898 (Watts Gallery), the plight of the poor and mistreated in *Found Drowned* c.1850 (Watts Gallery), *The Irish Famine* of 1848-50 (Watts Gallery) and *Death Crowning Innocence* of 1886-93 (private collection). The most famous of all his paintings is *Hope* a postcard of which Nelson Mandela kept in his prison-cell at Robin Island. This is a painting that has inspired countless people, including Martin Luther King who referred to it in a speech and Barack Obama. Another famous picture by Watts, *Love and Life* (private collection) hung for many years at the White House in Washington whilst Watts' murals for the Palace of Westminster are testament to the glory of 19th century Britain. 2017 marks the two-hundred year anniversary of Watts' birth and there will be celebrations of the man who was described as '*The immortal Master and one of the greatest kindest and best men of all times.*'

PROPERTY FROM THE FAMILY OF THE ARTIST

ANTHONY FREDERICK AUGUSTUS SANDYS

1832-1904

A Lady in Shakespearean Costume

signed and dated in a drawn cartouche l.r.:

F. Sandys. 1870

red, black and white chalk over pencil

71 by 59cm., 28 by 23in.

PROVENANCE

Abbott & Holder, London, c.1964;

Sotheby's, London, 6 November 1995, lot 215, purchased privately after the sale by a descendant of the artist

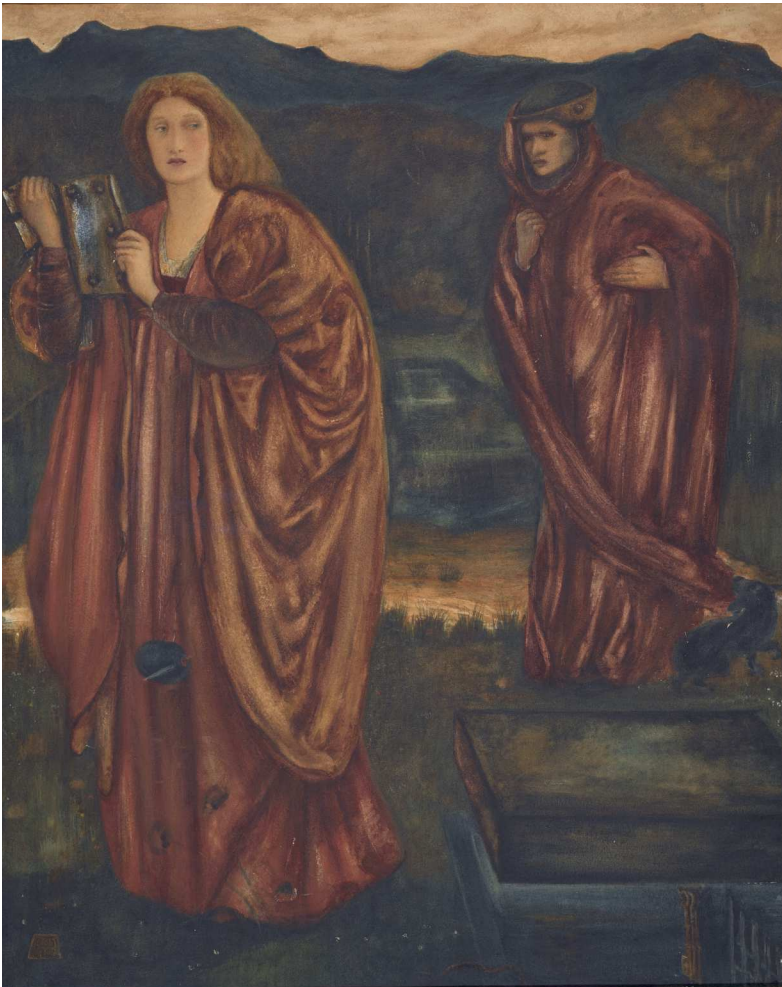
LITERATURE

Betty Elzea, *Frederick Sandys 1829-1904 - A Catalogue Raisonné*, 2001, p.237, cat.no. 3.9., illustrated p.61, colour plate 37

Speculation and mystery surrounds this drawing. It has been in the ownership of the artist's family for the last twenty years. It is clearly highly-finished and was probably intended as an independent work of art rather than a study for a projected painting. It has been known as *In Haste* and *Woman with a Gauze Scarf*, but both appear to be provisional and modern titles. The position of the head and the gossamer scarf in *Miranda* of 1868 (private collection) are similar to the present picture but the closest comparison can be drawn between the present drawing and *Perdita*, a beautiful painting of c.1866 (Collection of Sir Andrew Lloyd-Webber). In Shakespeare's *The Winter's Tale*, Perdita is the daughter of King Leontes and Queen Hermione and was 'especially associated with flowers' as Betty Elzea has pointed out. It is therefore possible that Sandys returned to the subject of *Perdita* in 1870 for a half-length composition based upon the earlier head.

The features strongly resemble those of Mary Emma Jones (1845-1920), an actress who appeared on stage as 'Miss Clive' in the 1870s with varying degrees of success. She became Sandys' principal muse and lover in 1868 and bore him twelve children. She has been identified as the model for *Perdita* and *Miranda* also for the various versions of *Proud Maisie* of 1868 and *Love's Shadow* of 1867, *Helen of Troy* of 1867-1869 and *Danae* of 1867. It is unlikely that Sandys would have used a different model for such a large drawing made when his passion for Mary was at its strongest. In early 1870 Mary appeared on stage in a minor role in Tom Taylor's adaptation of *Twixt Axe & Crown* a play describing the early years of Princess Elizabeth. Her fifteenth-century-style costume from the play may be the gown she is wearing in the present drawing made in 1870.

£ 20,000-30,000 € 23,200-34,700



16

16

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

EDWARD CHARLES CLIFFORD AFTER SIR EDWARD COLEY BURNE- JONES

Merlin and Nimué

bears a signature and date in a cartouche l.l.:

EBJ/ 1861

watercolour with bodycolour

65 by 52cm., 25½ by 20½in.

PROVENANCE

Sotheby's, London, 6 November 1995, lot 210;

Mr Carl Laszlo, Basel;

Private collection

£ 5,000-7,000 € 5,800-8,100

Clifford was a great admirer of Burne-Jones' work and painted several faithful copies of some of his early pictures from the 1860s. Burne-Jones' original watercolour *Merlin and Nimué* was painted in 1861 (Victoria & Albert Museum, London) and the model for Nimué was Fanny Cornforth who appears as another temptress in *Lady Lilith* by Rossetti included in this sale.



17

PROPERTY OF A LADY

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

**The Knights of the Round Table
Summoned to the Quest by a
Strange Damsel (The Summons)**

watercolour with bodycolour
59 by 106cm., 23 by 41½in.

PROVENANCE

Colin Robinson Esq, by whom sold Sotheby's,
London, 16 November 1976, lot 252;
Private collection

The story of the quest for the Holy Grail was central to the Pre-Raphaelite movement and particularly associated with Burne-Jones and William Morris. Although Burne-Jones had painted scenes from the *Mort d'Arthur* in the 1860s when his work was influenced by Rossetti, it was his later decorative and romantic style that lent itself best to the depiction of knights in shining armour, tall and sylphlike damsels and wild landscapes. The series of tapestries depicting the grail narrative are among the most beautiful and significant contributions to 19th century interior design.

After Burne-Jones and his great friend William Morris abandoned their theological studies in Oxford, they transferred their enthusiasm to the epic novel by Sir Thomas Malory *Le Morte d'Arthur*. Burne-Jones' wife Georgina explained the importance of this book to her husband and Morris; '*sometimes I think that the book never can have been loved as it was by those two men. With Edward it became literally a part of himself. It's strength and beauty, it's mystical religion and noble chivalry of action, the world of lost history and romance in the names of the people and places - it was his own birthright upon which he entered*' (G. Burne-Jones, *Memorials of Edward Burne-Jones*, 1904-1906, p.116). The personal significance of the King Arthur legend is made particularly apparent in the present watercolour in which Burne-Jones painted himself as the king seated at the centre of the round table.

In 1885 and 1886 Burne-Jones designed a set of four windows to be made by Morris & Company for his home, North End House. It was probably

working upon these that inspired the artist and designer to plan a set of tapestries depicting the same epic story. The long horizontal shape of the tapestries allowed the artist to create more panoramic scenes than the narrow formats of the windows allowed.

The Knights of the Round Table Summoned to the Quest by a Strange Damsel (The Summons) is a preparatory study for one of the tapestries designed by Burne-Jones and woven at Merton Abbey by Morris & Co. for the dining room at Stanmore Hall in Middlesex c.1890 (Fig 1). Five narrative tapestries were designed, depicting the story of the quest for the Holy Grail described by Malory in *Morte d'Arthur*, *The Summons* being sequentially the first. The knights depicted are Sir Gawaine, Lamorak, Percival and Bors, Ector de Marys and Kay and one chair is shown unoccupied, symbolising the Siege Perilous (from the old French word for chair) prefiguring the coming of a knight who will succeed in the quest to find the grail.

A presumably earlier study (Birmingham Museum and Art Gallery) of the same size to the present one depicts nude figures of the knights demonstrating Burne-Jones' meticulous preparation for his compositions. In an interview given by Morris is 1894 he mentioned the present study as one of those '*not above 15 inches high. The figures are grouped and drawn from carefully prepared studies: for the most part there is but little minuteness of detail and they are only slightly tinted*' (Aymer Vallance, 'The Revival of Tapestry-Weaving: An Interview with William Morris', in *Studio*, 1894). Burne-Jones commissioned the chairs depicted in *The Summons* which he used in his summer house after they had been used for the studies and the horse was painted from a plaster model which can be seen in a photograph of Burne-Jones' studio published in *Art Annual* in 1894.

Stanmore Hall was owned by William Knox D'Arcy, an Australian millionaire who had made his fortune in gold mining and founded the precursor of British Petroleum. Morris and Burne-Jones disliked D'Arcy's bourgeois taste but his agreement to pay £3,500 for the tapestries made his patronage irresistible. The choice of subjects for the tapestries was almost certainly determined by the designers rather than the patron but they suited the gothic grandeur of Stanmore Hall.

£ 150,000-200,000 € 174,000-232,000





18

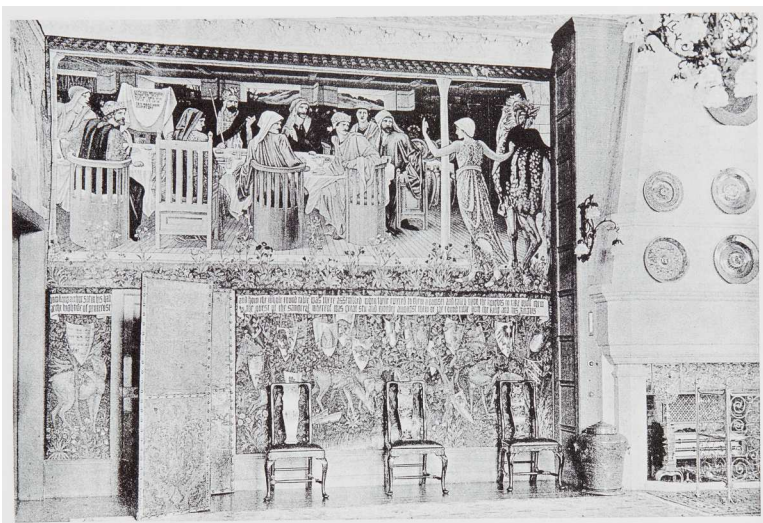


Fig 1. Morris & Co., The Summons tapestry at Stanmore Hall

'How King Arthur sat in his hall at high tide of Pentecost and how the whole round table was there assembled when there entered to them a damsel and called upon the knights to take upon them the quest of the sangrael whereof was great stir and wonder amongst them of the Round Table both the king and his knights.'

WILLIAM MORRIS



19



20



20

19

LOTS 19-21 PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

THOMAS MATTHEWS ROOKE

1842-1942

Artemis and Taygete

oil on canvas, octagonal
35 by 45cm., 14 by 17in.

PROVENANCE

The artist's estate and thence by descent until 1973;
Hartnoll & Eyre, London, 1973;
Sotheby's, New York, 28 October 1982, lot 262;
Phillip's, London, 24 November 2008, lot 35;
Mr Carl Laszlo, Basel;
Private collection

£ 10,000-15,000 € 11,600-17,400

20

THOMAS MATTHEWS ROOKE

1842-1942

Hermes; Aphrodite

both oil on canvas, circular
each, radius 34cm., 13in.

PROVENANCE

The artist's estate and thence by descent until 1973;
Hartnoll & Eyre, London, 1973;
Phillips, London, 24 November 1998, lots 36 and 37;
Mr Carl Laszlo, Basel;
Private collection

£ 8,000-10,000 € 9,300-11,600



21

21

EVELYN DE MORGAN

1855-1919

The Angel with the Serpent

oil on canvas
89 by 112cm., 35 by 44in.

PROVENANCE

Sotheby's, Belgravia, 18 April 1978, lot 53 as *The Angel of Death*;
Sotheby's Parke-Bernet, New York, 28 October 1982, lot 75;
Christie's, London, 25 October 1991, lot 55;
Mr Carl Laszlo, Basel;
Private collection

LITERATURE

Catherine Gordon (ed.), *Evelyn de Morgan - Oil Paintings*, 1996, p.15, cat.1, illustrated plate 1

£ 40,000-60,000 € 46,300-69,500

The model for *The Angel with the Serpent* was Evelyn de Morgan's brother Percival Spencer Umfreville Pickering (born 6 March 1858 - died 1920). He was a student at Balliol in Oxford where he graduated with a 1st class Honours degree in Science in 1880 and lectured in chemistry at Bedford College from 1881 to 1888. In 1890 he became a Fellow of the Royal Society and worked as a director of the Woburn Experimental Fruit Farm. His interest in horticulture and science may account for the subject of an angel tenderly caressing an emerald-green snake surrounded by roses. The serpent here is not intended to symbolise maleficence or threat – it is a metaphor for the wild natural world tamed by man. Spencer Pickering had also modelled for a

similar picture by his sister entitled *Mercury* (de Morgan Foundation) in which the story of the creation of the *Caduceus*, a wand comprising of two snakes entwined around a staff, was depicted. The painting is early in de Morgan's oeuvre and probably dates to the early 1870s. In 1877 she painted *Cadmus and Harmonia* (de Morgan Foundation) depicting the nude Harmonia embracing a snake, illustrating the words 'With lambent tongue he kissed her patient face, Crept in her bosom as his dwelling lace, Entwined her neck, and shared the loved embrace' from Ovid's 'Metamorphoses'. It is possible that the present picture (the title of which is probably a later invention) may also depict an episode from the story of Cadmus.



22

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PROPERTY OF A GENTLEMAN

THOMAS E. MOSTYN

1864-1930

A Shared Confidence

signed and dated I.I.: TOM MOSTYN 95-96

oil on canvas

127 by 105cm., 50 by 41in.

PROVENANCE

Bonhams, London, 29 September 2010, lot 124;
Private collection

W £ 7,000-10,000 € 8,100-11,600

23

PROPERTY OF A GENTLEMAN

CHARLES EDWARD HALLÉ

1846-1914

The Secret Meeting of Romeo and Juliet

signed I.r.: C E Hallé

oil on canvas

152 by 122cm., 60 by 48in.

W £ 8,000-12,000 € 9,300-13,900



23

24

ARTHUR HOPKINS

1848-1930

A Fantasy of the Deep

signed and dated I.I.: Arthur Hopkins 1903

watercolour with bodycolour

97 by 66cm., 38 by 26in.

PROVENANCE

Christopher Wood Gallery, London, 1982;
Private collection

EXHIBITED

London, Royal Watercolour Society, 1903, no.175;
London, Christopher Wood Gallery, *Realism and Romance - Pre-Raphaelite and High Victorian Paintings, Watercolours, Drawings, Prints and Sculpture*, 1982, no.30

'Cool and deep

Where the winds are all asleep

Where the spent lights quiver and gleam

Where the salt weed sways in the stream.'

Poem by Arthur Hopkins, 1903

‡ £ 30,000-50,000 € 34,700-58,000



PROPERTY FROM A PRIVATE COLLECTION

HERBERT JAMES DRAPER

1863-1920

The Gates of Dawnsigned l.r.: *Herbert Draper*

oil on canvas

51 by 29cm., 20 by 12in.

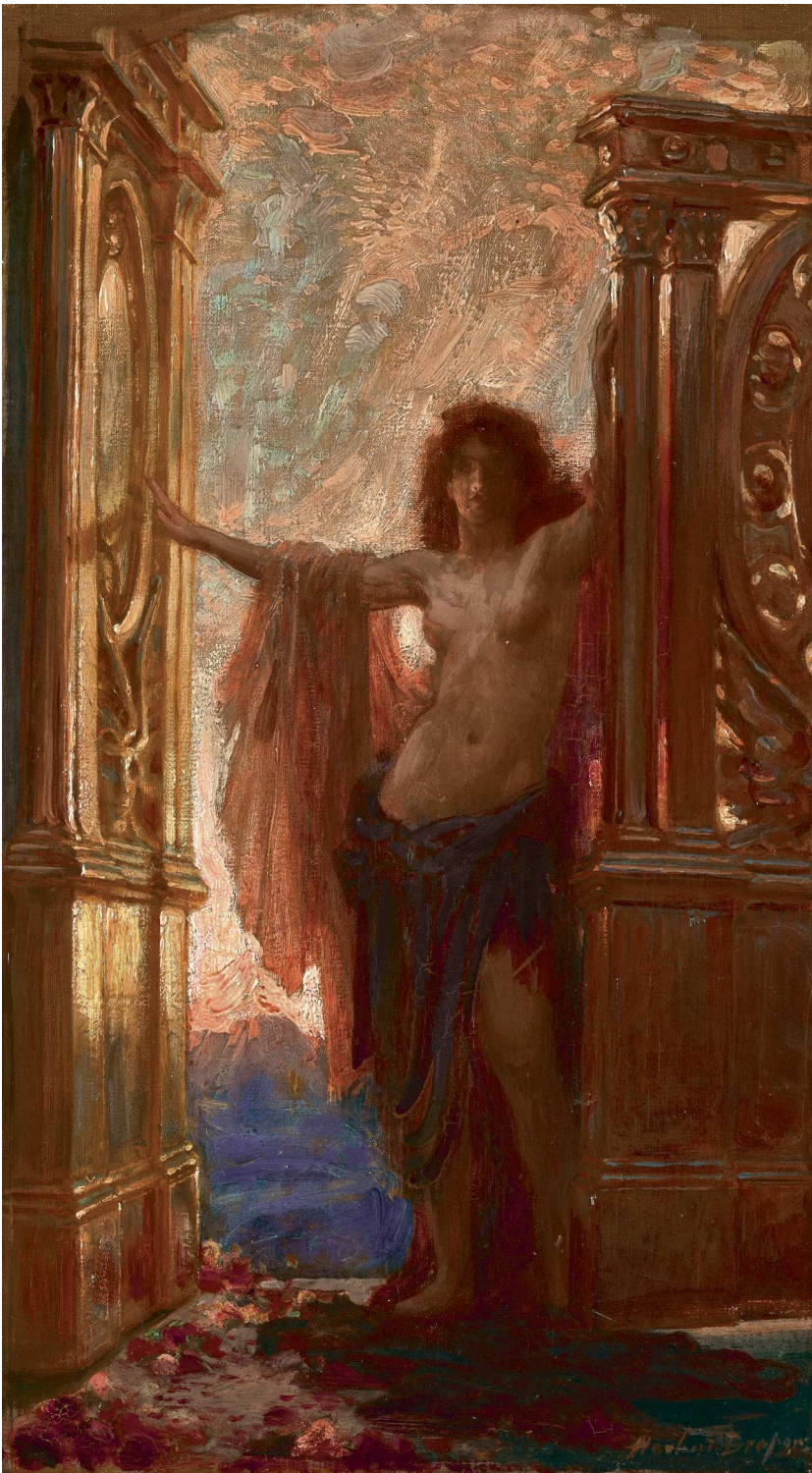
The Gates of Dawn (Draper's Hall, London), which was exhibited to great acclaim at the Royal Academy in 1900, depicts the Roman goddess Aurora, the personification of the dawn. The painting for which this is a recently rediscovered sketch, has been described as '...one of Draper's most monumental figures... inviting and alluring, magnificently beautiful and proud' (Simon Toll, *Herbert Draper 1863-1920, A Life Study*, 2002, p.101).

Herbert Draper established his reputation as the successor to Frederic Leighton with his dramatic paintings of mythological subjects. *His Lament for Icarus* of 1898 (Tate) was his first great public success and remains his best-known painting. *The Gates of Dawn* was Draper's next painting based on Classical myth and it was painted on life-sized scale depicting Florrie Bird, a professional model who had posed for the sea-nymph pulling herself from the water in *The Lament for Icarus*. The painting was exhibited at the Royal Academy in 1900 and partly represents the optimism for the new century with a painting of a modern woman symbolising a new dawn. An art critic described the picture as combining: 'happily a touch of modern ease with the formalities of the Academic manner' (*The Globe*, 4 April 1900).

An admirer wrote to Draper after seeing the finished *The Gates of Dawn* at the Royal Academy Summer Exhibition to express her admiration for the painting and enclosed a poem that she had written:

*'How beautiful to gaze upon,
The opening of 'The Gates of Dawn'.
Ah what a glorious primal day,
When all of Chaos passed away.
Yet once again Creation waits,
The opening of those golden gates,
When all of night shall pass away,
In Resurrection's new made day.'*

£ 20,000-30,000 € 23,200-34,700



25

'... far in the crimsoning east wakeful Dawn threw wide the shining doors of her rose-filled chamber.'

OVID, *Metamorphoses*



26

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PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

HERBERT JAMES DRAPER

1863-1920

The Wrath of the Sea God

signed l.l.: *Herbert Draper*

oil on canvas

38.5 by 101.5cm., 23 by 40in.

PROVENANCE

Purchased from the Glasgow Institute of Fine Art exhibition of 1900 by Duncan Sinclair Smith of St. Clair Villas, Paisley;

Possibly, his daughter Miss Catherine Smith of Kilmacolm;

Christie's, London, 11 July 2004, lot 161;

Private collection

EXHIBITED

Glasgow Institute of Fine Art, 1900, no. 374

LITERATURE

Glasgow Evening Post, 24 March 1900;

Simon Toll, *Herbert Draper, A Life Study*, 2003, p.186, illustrated plate 59

‡ £ 40,000-60,000 € 46,300-69,500

The Wrath of the Sea God was the second of a series of classical nautical paintings painted by Draper around the turn of the century. In 1894 he had achieved his first major public success with a painting entitled *The Sea Maiden* (Christie's, 16 June 2010, lot 168), a dramatic scene set on board a fishing-boat as a sea-nymph is hauled aboard in the nets. This picture established Draper's reputation as a painter of narratives beside the sea, and more specifically on board ships. Among the other notable examples of this theme were the Celtic *Tristram and Yseult* (formerly Walker Art Gallery, Liverpool and destroyed during the Blitz) painted in 1901 and the famous classical extravaganzas *The Golden Fleece* of 1904 (Cartwright Hall Art Gallery, Bradford) and *Ulysses and the Sirens* of 1909 (first version, Ferens Art Gallery in Hull; second version, Leeds City Art Gallery).

The present picture illustrates an episode from Ovid's *Odyssey* as the ship commanded by Odysseus and his men on their return to Ithaca from the Trojan wars, incurs the anger of Poseidon following Odysseus' slaying of Poseidon's son, the cyclops Polyphemus. The men struggle against the foaming waters, grappling with the steering oar at the stern and attempting to lower the sails to prevent the ship from capsizing.

When *The Wrath of the Sea God* was exhibited in Glasgow in 1900, it was described as '*an artistic triumph*' (unidentified newspaper cutting from Draper's scrapbook) and the artist was congratulated for using thick impasto to model the figures and the shields on the bulwark of the ship. It attracted the attention of Duncan Sinclair Smith, a wealthy manufacturer of shawls in Paisley who bought the painting soon after the exhibition closed.



27



28

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PROPERTY OF A GENTLEMAN

**FREDERIC, LORD LEIGHTON,
P.R.A.**

1830-1896

Study for *Clytie*

black and white chalk on brown paper
35 by 26cm., 14 by 10in.

PROVENANCE

Sotheby's, London, 5 June 1996, lot 124;
Christie's, London, 5 June 2006, lot 99 where
purchased by the present owner

This is a study for one of Leighton's last paintings
Clytie (Leighton House Museum), which remained
unfinished at the time of his death. It depicts
the eponymous nymph, who has fallen fatally in
love with Apollo, offering herself to his radiant
sunlight. There are studies for this painting in
various museum collections (British Museum,
Tate, Royal Academy of Art) with seven in the
drawings collection at Leighton House, including
another nude study.

£ 8,000-12,000 € 9,300-13,900

28

PROPERTY OF A GENTLEMAN

**SIR LAWRENCE
ALMA-TADEMA, O.M., R.A.**

1836-1912

**Study for *Merry Music*; Study for
*Serious Music***

both inscribed and signed l.r.: *Pour Leblotte/ L.
Alma-Tadema*
both black chalk
each 14 by 34cm., 6 by 14in.
(2)

PROVENANCE

Christopher Wood, London;
Christie's, London, 5 June 2006, lot 97, where
purchased by the present owner

EXHIBITED

Campbell Wilson and Christopher Wood, *English
Romantic Art 1850-1920*, 2005, no.34

LITERATURE

Vern G. Swanson, *Biography and Catalogue
Raisonnee of Sir L. Alma-Tadema*, 1980, no.178

These are sketches for the three panels painted in
1873 by Tadema for the underside of the lid of a
John Broadwood & Sons pianoforte which was in
Tadema's possession until 1912.

£ 3,000-5,000 € 3,500-5,800

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

JOHN WILLIAM WATERHOUSE, R.A., R.I.

1849-1917

In the Harem, An Odalisque

signed l.r.: *JW Waterhouse*
oil on canvas
46 by 27cm., 18 by 10½in.

PROVENANCE

Bought in Sweden by a private collector c.1985

EXHIBITED

Probably Royal Glasgow Institute of Fine Arts, 1876, no.135, priced £19

LITERATURE

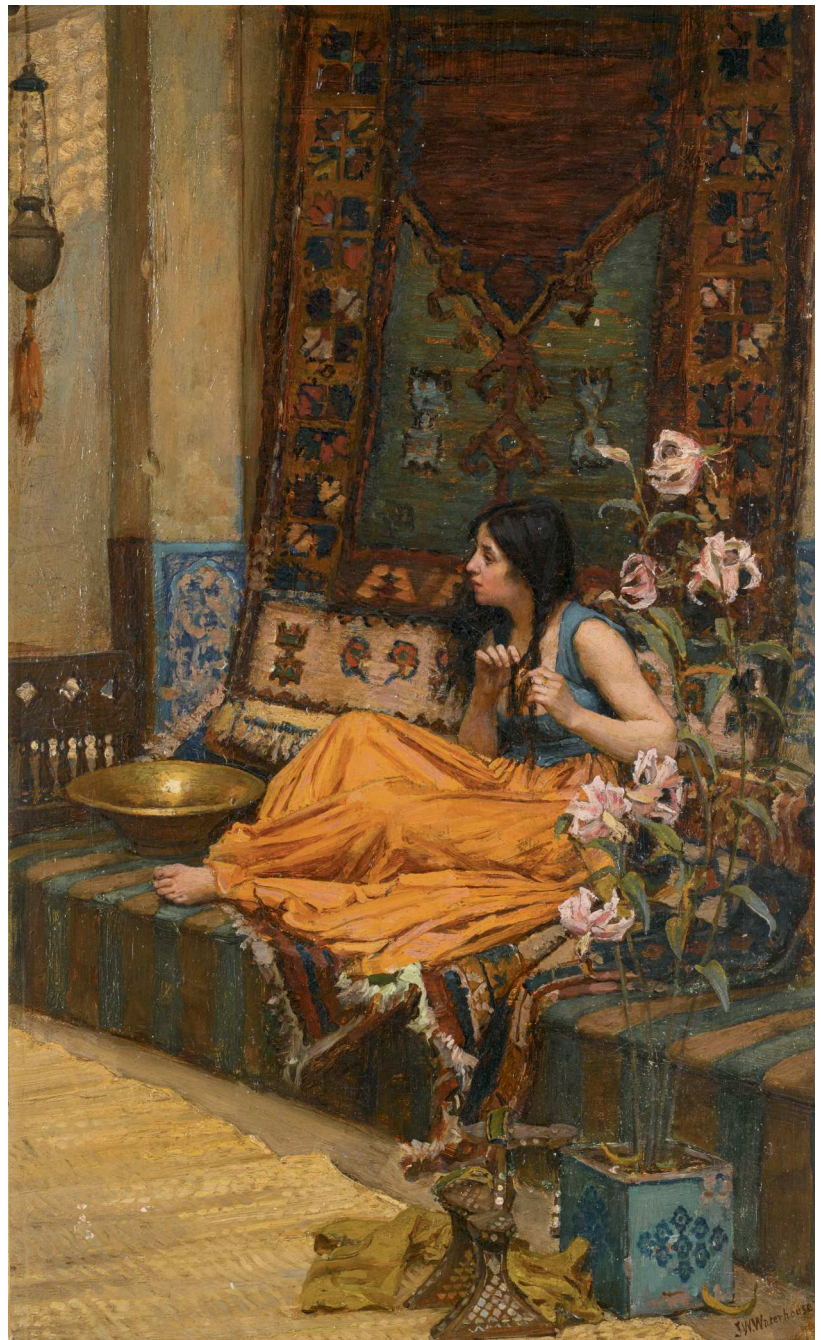
Peter Trippi, *J.W. Waterhouse*, 2002, p.23

This rediscovery is a rare example of Waterhouse's early work, full of spontaneous charm and luscious colour. Waterhouse had painted Middle Eastern subjects in the earliest years of his career in the 1870s, including *The Slave* of 1872 (private collection) and *An Unwelcome Companion - A Street Scene in Cairo* (Townley Hall Art Gallery and Museum, Burnley). It is likely that the present picture is an *Odalisque* painted in 1876. The term *odalisque* derives from the Turkish word for chambermaid or attendant. It is usually used in British and French art to identify an Ottoman harem girl. The inclusion of the potted star-gazer lily and the *qabqab* (wooden Ottoman stilt shoes) inlaid with mother-of-pearl, adds to the exoticism of the painting.

The resemblance of the model in the present picture to the prophetess in *Consulting the Oracle* of 1884 (Tate), suggests that it is contemporary. The two pictures share an Orientalist setting with pierced woodwork, hanging lamps, Turkish carpets and a striped banquette. Whilst the oracular subject was a large, dramatic and rather macabre picture, the present painting is more light-hearted and more easily understood. The subject of a woman dressing her hair was explored in *At Capri* of 1889 and prefigured the artist's *A Mermaid* painted in 1900 (Diploma Collection, Royal Academy of Art). There are two similar pictures by Waterhouse, *An Eastern Interior with a Seated Girl* dated 1886 (Bonham's, 12 December 2013, lot 63) and *An Eastern Reminiscence* (private collection) which probably also dates to the early 1880s.

We are grateful to Peter Trippi for authenticating this painting.

£ 30,000-50,000 € 34,700-58,000



29

'Youthful, slender women with pale skin and dark brown or dark red hair are clearly Waterhouse's ideal. The rosy blushes on their cheeks give their pale faces a gentle expression and authenticity.'

ELIZABETH PRETTEJOHN

Peter Trippi, Robert Upstone and Patty Wageman. *J.W. Waterhouse*, 2009, p.52

SIR JOHN EVERETT MILLAIS, P.R.A.

1829-1896

My First Sermon

signed with monogram l.r.
oil on panel
33 by 23cm., 13 by 9in.

PROVENANCE

John Fleming;
Sir Robert Loder, his sale Christie's, London,
29 May 1908, lot 524;
Maharajah Ranjitsinghi, the Jam Sahib of
Nawanagar, India;
Sotheby's, London, 9 April 1980, lot 37;
Private collection, U.S.A.;
Sotheby's, London, 15 July 2008, lot 55 where
purchased by the present owner

EXHIBITED

Glasgow Institute of Fine Arts;
London, Whitechapel, *Fine Arts Loan Exhibition*,
1883, no. 35

LITERATURE

J.G. Millais, *The Life and Letters of Sir John
Everett Millais*, 1899, Vol. I pp. 360-1, Vol. II, p. 471

‡ £ 80,000-120,000 € 92,500-139,000

My First Sermon depicts Effie, the four year old daughter of the artist sitting expectantly in a high backed wooden pew in church. According to Millais' son, studies of the church pew were made at the twelfth century church of All Saints in Kingston Upon Thames. At her side is a leather-bound prayer book and the fur-trimmed coat and yellow gloves of her mother, who has brought her to witness her first sermon. The child sits with great self-possession as she listens to the sermon, and betrays no sign of weariness or impatience.

As Millais had been in 1848 one of the three principal members of the artistic movement known as Pre-Raphaelitism, in which - along with William Holman Hunt and Dante Gabriel Rossetti - he had attempted to lead the reform of English painting in favour of emotionally sincere and personal subjects, treated with intense colour and carefully observed natural detail, in the later 1850s and 1860s he remained a progressive and challenging artist. This was a period of extraordinary inventiveness and aesthetic sophistication, when painters and writers explored issues of how works of art might be understood - whether in a literal and documentary way or, as the artists of the aesthetic movement preferred, subliminally and by subtle inflection of mood. Millais's subjects which

portray children, often infused with a sentimental tinge, represent this movement towards imagery with which the spectator is invited to sympathise and find delight. The present painting is an autograph replica of *My First Sermon*; the prime version of the subject (Fig 1. Guildhall Art Gallery, London) was exhibited at the Royal Academy in 1863, to critical and popular acclaim. It is likely that it is this version that was painted as a commission for Thomas Agnew & Sons who wanted to produce an engraving of the painting. Letters from Millais to his wife now at the Pierpont Morgan Library in New York state; 'I mean to make a small sketch of the *First Sermon for Agnew*' and 'I nearly finished the little replica of *First Sermon yesterday... I will finish it today*'. Another autograph replica of *My First Sermon* painted in watercolour is also known (sold in these rooms, 19 November 2008, lot 140).

In 1864 Millais painted *My Second Sermon* (Guildhall Art Gallery, London) as a pendant to the oil version of *My First Sermon*. Millais produced a series of studies of childhood, early examples including *Red Riding Hood* of 1864 (sold in these rooms, 19 November 2013, lot 10), *The Minuet* and *Sleeping* of 1866 and a later example being the famous *Cherry Ripe* of 1879 (sold in these rooms, 1 July 2004, lot 21).



Fig 1. Millais, *My Second Sermon*

'Millais's skill and humour in comprehending both the ease and lack of confidence with which his child models assumed their role was an essential part of the appeal such works made to adults conscious of the otherness of childhood.'

JASON ROSENFELD AND ALISON SMITH

Millais, 2007, p.173



PROPERTY OF A LADY AND GENTLEMAN

SIR LAWRENCE ALMA-TADEMA, O.M., R.A.

1836-1912

Portrait of Miss Agnes Marks

dedicated, signed and inscribed with an opus number l.r.: *For my dear Marks/ L. Alma-Tadema Op.CCCIV*
oil on panel
24 by 13cm., 9½ by 5in.

PROVENANCE

Given in 1890 by the artist to the father of the sitter, Henry Stacy Marks, London;
Christie's, London, 26 March 1898, bought by Gooden & Fox, London by whom sold 2 April 1901 to Agnew's & Sons, London, by whom sold 20 July 1908 to Leggatt Brothers, London;
Mrs Helena Sarah Young, by whom sold Christie's, London, 9 December 1932, lot 39 to 'Church';
Private collection

EXHIBITED

Liverpool, Walker Art Gallery, *Autumn Exhibition*, 1891, no.904;
London, New Gallery, 1891, no.131;
Birmingham, Royal Society of Artists, *31st Spring Exhibition*, 1896, no.375

LITERATURE

Magazine of Art, 1892, illustrated p.i;
Die Kunst Fur Alle, 1 October 1893, illustrated;
Rudolf Dircks, 'The Later Works of Sir Lawrence Alma-Tadema O.M., R.A., R.W.S.', in special Christmas supplementary issue of *Art Journal*, 1910, p.31;
H van Wickevoort Crommelin, *Les Peintres Neerlandais*, 1923, illustrated p.155;
Vern G. Swanson, *The Biography and the Paintings of Sir Lawrence Alma-Tadema*, 1990, p.242, cat.no. 342 (location unknown), illustrated p.442

£ 60,000-80,000 € 69,500-92,500

Tadema did not seek to establish a career as a society portrait painter but throughout his life he enjoyed depicting members of his own family and his circle of friends, including the many artists, musicians and sculptors who attended his weekly musical soirées. He painted the daughter of the artist John MacWhirter and the wives of the marine painter Charles William Wyllie and landscape painter Ernest Waterlow and of Marcus Stone. It seems that he usually painted portraits of artistic friends in return for an example of their work; his portrayal of the sculptor George Simmonds was exchanged for a sculpted silver shield, the portrait of Giovanni Amendola was swapped for an example of the Italian sculptor's work and the portrait of Clothilde Enid Ford was given in return for a bronze bust by her father Onslow Ford. It has been suggested by Vern Swanson that the present portrait of Agnes Marks was a gift from Tadema to the painter Henry Stacy Marks in return for Mark's painted contribution to the famous series of panels decorating Tadema's studio at 17 Grove End Road.

Agnes Marks was the eldest of Henry Stacy Marks' five children and a close friend of Tadema's daughters Anna and Laurence. In 1890 when the portrait was painted, Agnes was unmarried – an unfortunate predicament for a woman of thirty-three. In 1892 Agnes' mother Helen (nee Drysdale) died and only a year later her father was married to another painter, Mary Harriet Kempe. This may have caused a rift between father and daughter as Agnes immediately moved from her father's house to Barnes. In 1896 she married Alexander Stuart, a doctor at the Charing Cross Hospital and two years later when her father died Agnes was the only one of his children to not attend his funeral. She died in 1920 aged sixty-two.



31

PROPERTY OF A LADY

**JOHN WILLIAM GODWARD,
R.B.A.**

1861-1922

Beauty in a Marble Room

signed and dated I.I.: J.W. GODWARD. 1894.
oil on canvas
127 by 50.5cm., 50 by 20in.

PROVENANCE

The Leger Galleries, London, October 1974, where
acquired by a private collector;
Their sale, Sotheby's, New York, 22 October
2009, lot 41, where purchased by the present
owner

LITERATURE

Vern Swanson, *John William Godward, The
Eclipse of Classicism*, 1997, p.189, no.8, also
illustrated pl.25. p.51 (as *Young Woman*)

‡ W £ 300,000-500,000 € 347,000-580,000

'...the best and the most serious of Alma-Tadema's followers was John William Godward... All his life he devoted himself only to classical subjects, invariably involving girls in classical robes on marble terraces, but painted with a degree of technical mastery that almost rivals that of Alma-Tadema. Godward was also an admirer of Lord Leighton, and his figures do sometimes achieve a monumentality lacking in the work of most of Alma-Tadema's followers.'
(Christopher Wood, *Olympian Dreamers, Victorian Classical Painters 1860-1914*, 1983, p.247)

In John William Godward's luxurious depictions of delicately clothed female figures within neo-classical marble settings, the artist showed himself the undoubted master after Lawrence Alma-Tadema. His feeling for texture could on occasion rival Alma-Tadema and the modelling of his figures indeed surpass him. The present work displays Godward's technical mastery and devoid of narrative, is an exquisite exercise in aesthetic concerns, coming close to sharing Albert Moore's compositions of the late 1860s and early 1870s, which feature a lone draped female figure in subtle contrapposto presented in a vertical format. In *Beauty in a Marble Room*, the attention is on the Roman maiden's curvaceous body, warm skin tones and auburn hair, which contrast with the geometric lines of the cool marble behind

her, as do the loose folds and translucent quality of her dress, beautifully and skilfully rendered. Her polka dot stola adds another point of contrast and is one of the last of its kind to feature in Godward's paintings, having featured previously in such works as *Daydreams* (Paul Mellon Centre for British Studies) and *Yes or No?* (Hessisches Landesmuseum, Darmstadt).

Commenting on Godward's work Elizabeth Prettejohn wrote: *'The ancient setting and accessories are an essential component of the picture's mood of distanced sensuality... The tensions between antique remoteness and "life like" rendering of textures, between cold marble and soft flesh, between abstract design and sensual appeal are essential to the picture's impact'* (*Imagining Rome, British Artists and Rome in the Nineteenth Century*, exhibition catalogue for Bristol City Art Gallery, 1996, p.168).

The model for the work is most likely Lily Pettigrew. Together with her sisters, Hetty and Rose, they were the leading artist models of their day, used by Millais, Whistler, Poynter, Leighton, Holman Hunt, Walter Sickert, Augustus John and Philip Wilson Steer. As Rose Pettigrew recalled, 'every exhibition had a picture of at least one of the 'beautiful Miss Pettigrews', as we were called' (quoted in Bruce Laughton, *Autobiographical transcript of Rose Pettigrew*, 1971, p.116).

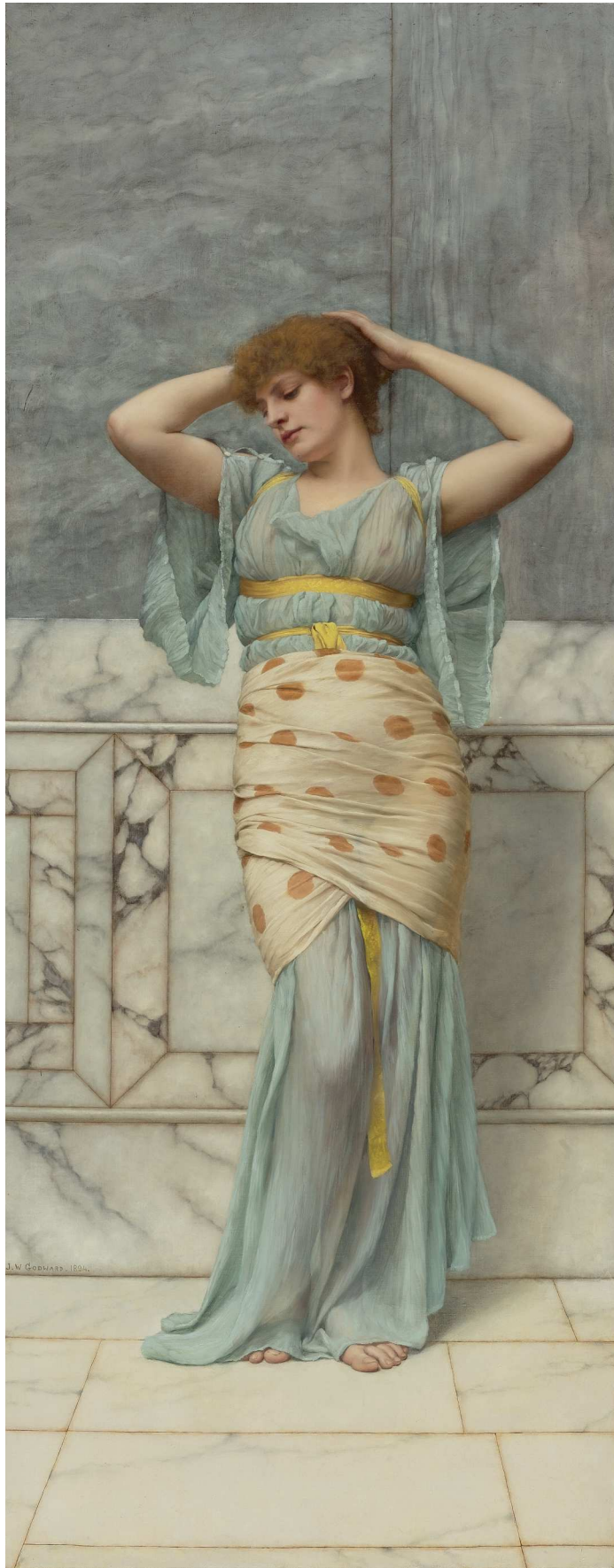


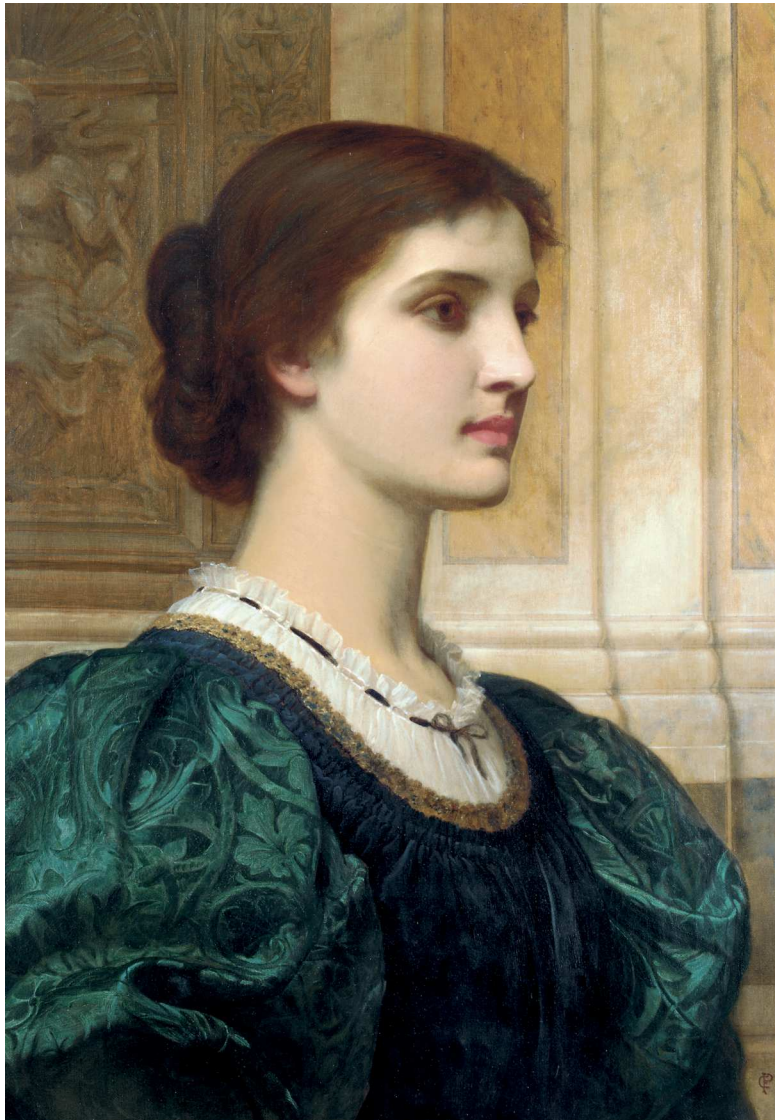
Photograph of the Pettigrew sisters

'...my sister Lily was lovely. She had [the] most beautiful curly red gold hair, violet eyes, a beautiful mouth, classic nose and beautifully shaped face, long neck, well set and a most exquisite figure; in fact, she was perfection'

BRUCE LAUGHTON

Autobiographical transcript of Rose Pettigrew, 1971, p.116





33

33

PROPERTY OF A LADY AND GENTLEMAN

CHARLES EDWARD PERUGINI

1839-1918

Kate

signed with monogram l.r.
oil on canvas
63.5 by 45 cm., 25 by 17½ in.

PROVENANCE

London, Mitchell Galleries;
Private collection;
Sotheby's, London, 13 December 2005, lot 18,
where purchased by the present owners

± £ 30,000-40,000 € 34,700-46,300

Katherine (usually called 'Kate') Elizabeth Macready Perugini (1839-1929) was the daughter of Charles Dickens and the widow of the Pre-Raphaelite painter Charles Allston Collins, who had died in 1873. Kate Perugini was herself a painter of genre and figure subjects, and one who enjoyed friendly relations with a number of fellow-artists and collectors. Kate was strikingly beautiful, with classical features and lustrous dark hair which she usually wore with a central parting and gathered at the back of her neck. John Everett Millais painted Kate on several occasions, notably as the model for the female

figure in his painting *The Black Brunswicker* (National Museums and Galleries on Merseyside; Lady Lever Art Gallery, Port Sunlight) in 1860, and later for a portrait that he exhibited at the Grosvenor Gallery in 1881. Perugini himself seems to have taken pleasure in painting her, both in modern-life and historical guises. One of the most elaborate of these works – which combine accuracy of likeness with an historical flavour – is a painting entitled *Doubt* (Christie's, London, 19 November 1965, lot 20) – in which Kate appears with her sister Mollie.



34

34

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

EDMUND BLAIR LEIGHTON

1852-1922

A Picnic Party

signed and dated l.l.: E.B.L. 1920
oil on canvas
55 by 83cm., 21½ by 32½in.

PROVENANCE

Purchased from the artist by Louis Wolff & Co.;
Acquired by a member of the Toner family,
England and thence by descent to Monsignor
Tom Toner, with whom it remained until 2012

± £ 60,000-80,000 € 69,500-92,500

The artist's daughter recalled the picnics on the river Waveney near her parents Norfolk house at Kirby Kane: *'My family delighted in picnics on the river, often shared with members of other families. Picnics then were not at all the light-hearted affairs they are today, but meals which involved complicated preparation. Food, plates, cloth and cutlery were packed in a large hamper and there was a separate tin container for the kettle and the methylated stove on which it was to be boiled'* (Sophie Leighton Harding, *Sophie, An Edwardian Childhood*, 2012, p.99). *A Picnic Party* is a romanticised celebration of those idyllic carefree-days on the river-bank, set in Regency dress. Two beautiful young women are enjoying a summer's day, with cake and tea served in fine china in the cool shade of a chestnut tree. They are

being serenaded by their handsome companion who has rowed them down the river. The Blair Leighton family kept a rowing boat at Ellingham Mill on the Waveney and it is probably this boat that appears in the picture. Blair Leighton painted many pictures on the Waveney, often including a rowing boat and with a romantic frisson; including *Elopement* of 1898 (private collection) and *Market Day* of 1900 (private collection). A year before he painted the present picture Blair Leighton painted another composition with the same title *A Picnic Party*, which depicts a scene that might be regarded as a prequel, showing the trio rowing down the river with brown and white cows in pasture on the banks.

This picture will be included in Kara Lysandra Ross' forthcoming catalogue raisonnee of the artist's work.

PROPERTY FROM A CANADIAN PRIVATE
COLLECTION

JOHN ATKINSON GRIMSHAW

1836-1893

Clyde Shipping, Wet Moonlit Night

signed and dated l.l.: *Atkinson Grimshaw 1883+*;
inscribed with the title on the reverse
oil on canvas
60 by 76cm., 20 by 30in.

PROVENANCE

Purchased directly from the artist and thence by
family descent

The docks along the banks of the Clyde were a favourite subject for Grimshaw and one he revisited on numerous occasions. The present work depicts the quayside at Greenock, a port town outside Glasgow which served as an important industrial hub during the Victorian era. By the end of the nineteenth century Glasgow and its neighbouring towns, such as Greenock, had become the industrial heartbeat of the British Empire with the ship building yards in particular providing the means to link the far flung territories of the Empire. Indeed, by this period nearly four hundred ships a year passed through the wharfs and quays of Greenock with sugar from the Caribbean ready for processing.

Grimshaw was fascinated by these new urban industrial centres and depicted them with a superb technical accuracy. In the present work the moonlight shimmers on the newly wet street and a lady folds away her umbrella, silhouetted against a tall gas lamp. The warm lights of the shop-fronts bathe the street in an orange glow and the twisting rigging and masts of the ships packed together at the quay side give a spiders web appearance against the gloaming evening sky. The atmospheric lighting of the work gives a palpable sense of mystery that is both intriguing and compelling.

From the 1870s onwards there was a dramatic increase in Grimshaw's production of these nocturnal dock scenes as wealthy merchants, industrialists and businessmen, newly rich off the back of the boom in British industry sought to buy his depictions of their cities. By the time the present work was completed Grimshaw was one of the most successful commercial artists in Britain who had found an artistic formula for depicting the new industrial age.

± £ 150,000-250,000 € 174,000-289,000





PROPERTY FROM A PRIVATE COLLECTION

JOHN WILLIAM GODWARD, R.B.A.

1861-1922

Far Away Thoughts

signed and dated u.r.: *J. W. GODWARD '92*
oil on canvas
45 by 45cm., 18 by 18in.

PROVENANCE

Thomas Galerie, Passenhofener, Germany, 1994;
Bonham's, Knightsbridge, 20 March 1997, lot 101;
Private collection

LITERATURE

Vern Swanson, *John William Godward - The Eclipse of Classicism*, 1997, pp.183-1884, cat. no.1892.6, illustrated p.183

£ 120,000-180,000 € 139,000-209,000

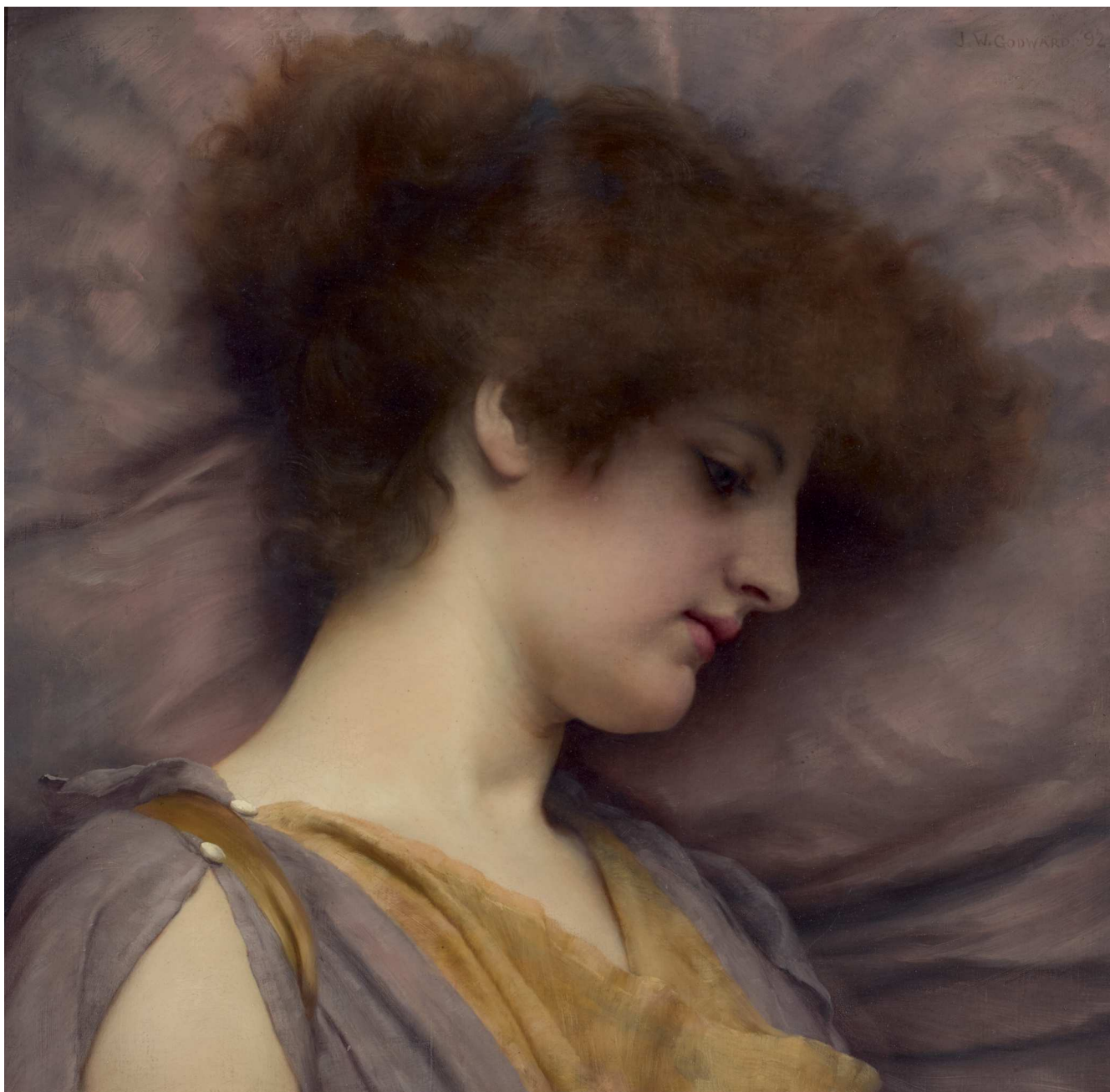
Far Away Thoughts is among Godward's most successful compositions, showing a beautiful young model leaning dreamily against a lustrous cushion and deep in romantic reverie. Godward considered it to be very successful and painted two further pictures with the same title and composition, one of which is a mirror image with the model facing to the left.

Around 1892 when *Far Away Thoughts* was painted, a new model appeared in Godward's pictures and her mass of wavy brown hair, pouting rose-bud mouth and classical profile dominated his paintings of the next few years. She is recognisable in *The Betrothed* of 1892 (Guildhall Art Gallery, London), *Reflections* of 1893 (private collection), *A Priestess* of 1894 (Sotheby's, New York) and *Yes or No?* (Hessisches Landesmuseum, Darmstadt). Her name was Rose Pettigrew, one of a trio of artist's models, who recalled her fame in her autobiographical notes: '*We posed to every great artist in the land, Whistler, Poynter, Onslow Ford... Leighton... Holman Hunt, Princeps [sic], Gilbert, John Tweed... Sargent etc, in fact we became the rage among the artists, and it was most difficult to get sittings from us; many of them tried to bribe us, but we were much too proud to have anything to do with bribery. Every exhibition had at picture of at least one of the 'Beautiful Miss Pettigrews', as we were called.*' (Bruce Laughton, *Philip Wilson Steer*, 1971, p.116)

Rose became an artist's model in 1885 when she was only nine and moved to London with her brother and two sisters, following the death of their father Joseph who was a West Country foundry worker. Her mother's needlework did not pay enough for the family's upkeep and she was advised by a local art-master that the three sisters Rose, Lily (Lilian) and Hetty (Harriet)

could make money posing for artists. One of the first artists they met was John Everett Millais who they adored, after their first meeting when he ordered a silver tray of chocolates cakes to be brought into his studio. Their lively and free-spirited characters suited life as artist's models and Rose loved the Bohemian atmosphere of the London art scene where she was introduced to Princesses and Lords in Millais' studio and the likes of Oscar Wilde at Whistler's home. All three sisters posed naked for the cartoonist Lindley Sambourne and were clearly uninhibited and proud of their good looks. Rose modestly described herself as '*...the ordinary little one, tiny, with bushels of very bright gold hair, a nose which started straight but changed its mind, by turning up at the tip, a rose-leaf complexion, and a cupid's bow mouth, which most of the big sculptors have cast.*' (ibid Steer, p.114)

Rose was closest to the Impressionist painter Philip Wilson Steer and can be seen in *Jonquils* of c.1889-90 (sold in these rooms), *Girl on a Sofa* (sold in these rooms, 15 December 1963, lot 53) and *The Sprigged Frock* of 1891. Steer fell in love with Rose and planned on making his wife but following an argument over a velvet coat that he intended to wear at a dance, the engagement was terminated and she never saw him again. It seems that it was soon after this that she started to pose for Godward and became his muse. Like Steer, Godward also found Rose's profile enchanting and painted a series of pictures which showed it at its most striking. In *Far Away Thoughts* is wearing the same blue and purple gown tied with golden ribbons, that she wore for *The Playground* painted in the same year (Sotheby's, New York, 23 October 1997) and *At the Garden Shrine, Pompeii* (sold in these rooms, 6 November 1996).



36

JOHN MORGAN, R.B.A.

1823-1886

A Village School in Bedfordshire

indistinctly signed and dated l.r.

oil on canvas

56 by 91cm., 22 by 36in.

PROVENANCE

Dr Norman Hill;

Sotheby's, London, 18 February 1970, lot 46;

Frost & Reed, London, where bought by a private

collector in 1973 with whom remained until 2003;

Christie's, London, 26 November 2003, lot 33,

where purchased by the present owner

EXHIBITED

Probably Royal Academy, 1870, no.370

Elements of the present picture were based upon John Morgan's Royal Academy exhibit of 1860, *Ginger Beer* (sold Sotheby's, Belgravia, 9 March 1976, lot 82). Both pictures depict schoolboys buying sweet treats from a vendor in a schoolyard. In the earlier picture it is the eponymous ginger beer and cakes that the jovial old man is selling to the ravenous boys whilst the basket of the hawker in the later picture is filled with fruits of various kinds. The boy wearing a Glengarry cap in the centre of the composition in *A Village School in Bedfordshire* replicates the boy on the left of *Ginger Beer* and his classmate searching his pockets for elusive coins, is taken from the boy on the right in the 1860 picture. In *Ginger Beer*, this boy is looking for money to pay a school bully whilst in the present picture this element is captured in another figure grouping where the unfortunate boy's paper kite has been thrown into the boughs of a tree while the young scoundrel threatens to take his 'tuck' from him and knocks his hat to the ground. *A Village School in Bedfordshire* also includes the charming still-life of schoolboy pursuits in the foreground such as a toy-boat and cricket-set which links this painting to Morgan's successful painting exhibited in the previous year *The Fight* (offered in this sale, lot 19). He also inserted the contrast of the groundsman's son who is leaning against a lawn-roller and watching the richer children with a mixture of amusement and envy. One of the incidental details in the background on the left shows boys playing marbles, which became the basis for Morgan's exhibit of 1872 *Marbles* (Lytham St Anne's Art Gallery).



£ 70,000-100,000 € 81,000-116,000



37



38

38

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

JOHN ATKINSON GRIMSHAW

1836-1893

The Haunt of the Heron

signed l.r.: *Atkinson Grimshaw/A/+*
oil on canvas

51 by 76cm., 20 by 30in.

PROVENANCE

Christie's, London, 16 October 1981, lot 98, where purchased by the mother of the present owner

£ 30,000-50,000 € 34,700-58,000

39

JOHN ATKINSON GRIMSHAW

1836-1893

After the Shower

signed and dated l.r.: *Atkinson Grimshaw 1880+*
oil on panel

36 by 29cm., 14 by 11in.

£ 100,000-150,000 € 116,000-174,000

Grimshaw painted many street scenes of towering birch trees stripped bare by the approaching winter surrounding large ancient houses. These mansions stand hauntingly silent, bathed in the mysterious shadows of evening cast by the light of silvery moons. The lone maid with her basket of provisions, wandering along the path beneath the moonlight, presents a romantic notion of servitude and Grimshaw's paintings rarely make a political statement. However he was not a high-born artist looking down upon workers without an understanding of the hardships of life. He lived in stylish and comfortable Knostrop Old Hall but his father had been a policeman and Grimshaw himself had known the drudgery of labour when he worked as a clerk for the Great Northern Railway.

'The small house,
The climbing street, the mill, the leafy lanes,
The peacock-yew tree and the lonely Hall...
The chill November dawns and dewy-glooming downs,
The gentle shower, the smell of the dying leaves...'

LORD ALFRED TENNYSON, *Enoch Arden*





40

40

PROPERTY FROM A PORTUGUESE PRIVATE
COLLECTION

THOMAS SOMERSCALES

1842-1927

A Ship of the Line 100 Years Ago

signed and dated l.r.: *T Somerscales/1900*

oil on canvas

70 by 106cm., 27½ by 42in.

PROVENANCE

Frost & Reed, London

LITERATURE

Alex A. Hurst, *Thomas Somerscales, Marine
Artist*, 1988, illustrated p.111

£ 15,000-20,000 € 17,400-23,200

It is unlikely the '100 years' of the title is to be taken too literally. As the author Alex Hurst commented, the ship's hull paint suggests she is a little earlier than 1800, however she has double dolphin strikers which were not introduced into the British Navy until around 1900. Somerscales depicts the ship hove to with her mainyards backed as whalers approach. In the distance, another ship can be seen with her 'stun'-sails' - the additional sails seen extended outside the normal sail plan - set. These were almost obsolete by the twentieth century.

The technical ability and atmosphere achieved within the painting exemplify the credentials that established Somerscales as a leading marine artist of his generation, especially notable for his Chilean seascapes, where the artist spent the majority of his career.



41

41

PROPERTY FROM A PRIVATE COLLECTION

WILLIAM LIONEL WYLLIE, R.A.

1851-1931

The Flowing River Winds Past Palace, Park, and the Homes of Toiling Millions

signed l.r.: *WL Wyllie*

oil on canvas

122 by 187cm., 48 by 74in.

PROVENANCE

Malcolm Henderson Gallery, London, where purchased in 1973 by the present owner

EXHIBITED

London, Royal Academy, 1924, no.333

LITERATURE

Pall Mall Pictures, 1924, illustrated p.43;
M.A.Wyllie, *We Were One - A Biography of W.L. Wyllie*, 1935, p.293 (where the two versions are confused)

W £ 20,000-30,000 € 23,200-34,700

The Flowing River Winds Past Palace, Park, and the Homes of Toiling Millions was based upon a number of watercolour sketches, some of which were probably made in January 1924 when Wyllie was staying at the Ship Hotel in Greenwich (examples in the collection of the National Maritime Museum, London). Wyllie presented another, slightly smaller version of this painting to Greenwich Town Hall, entitled *A View from Greenwich* (now in the collection of Greenwich Heritage Centre). Both paintings relate closely to a contemporary etching entitled *The Thames from Greenwich Park, Looking North-West*. It was the present version that was exhibited at the Royal Academy in 1924.

The view is looking west to the city of London, with St Paul's Cathedral and Tower Bridge clearly visible on the horizon. The high aerial vantage is from slightly east of the Royal Observatory, which occupies the lower left corner. Beyond the observatory are the spires of St Mary's and St Alfege (on the left, demolished in 1936). On the right of the painting a sailing ship is being towed upstream by a tug towards Wren's magnificent Royal Naval College and past the dockyards

of the Isle of Dogs, before the Thames snakes around to Deptford Reach. Much of the centre of the composition is taken up by the college, the former Dreadnought Hospital to its west on Romney Road and to the east the Royal Hospital School College (now the National Maritime Museum). Queen's House is at the centre with the drill ship 'Fame' on the parade ground to the north. On the riverfront to the west of the college's twin domes can be seen the lawns of Pepys Walk, beyond which is the bulk of the riverside Ship Hotel (no longer extant) beside the cupola of the Greenwich Foot Tunnel built in 1902 – its northern counterpart can be seen amongst the heavy industry of the dockyards and factories. Wyllie has painted a city of modernity and of history, pulsating with human activity, architectural magnificence and industrial clamour. He was born in London and loved the city, painting its river and port for a career of over sixty years from around 1870 until well into the 1920s. The present picture was exhibited in the same year as another glorious view *The Towers, Spires and Bridges of our City* depicting the area around the Tower of London and St Pauls.



42

42

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

CHARLES SPENCELAYH

1865-1958

Treasures

signed I.I.: C. SPENCELAYH

oil on canvas

41 by 51.5cm., 16 by 20 in.

PROVENANCE

Sotheby's, Billingshurst, 31 January 1995, lot 175;
Private collection

‡ ⊕ £ 20,000-30,000 € 23,200-34,700

43

PROPERTY FROM A PRIVATE COLLECTION

CHARLES SPENCELAYH

1865-1958

The Leaden Coin

signed I.I.: C. SPENCELAYH

oil on panel

26 by 18.5cm., 10¼ by 7¼in.

PROVENANCE

Sotheby's, Olympia, 21 January 2004, lot 298;
Richard Green, London;
Private collection

‡ ⊕ £ 15,000-20,000 € 17,400-23,200





44



45

44

PROPERTY FROM A CANADIAN PRIVATE
COLLECTION

RICHARD ANSDELL, R.A.

1815-1885

Lytham Common

signed with initials and dated l.r.: 1864; signed
and titled on an old label attached to the reverse
oil on canvas
63 by 120cm., 25 by 47in.

£ 12,000-18,000 € 13,900-20,900

45

PROPERTY OF A GENTLEMAN

**THOMAS SIDNEY COOPER,
R.A.**

1803-1902

**The Gathering Storm, Canterbury
Meadows**

signed and dated l.l.: *T. Sidney Cooper, R.A./1874*
oil on panel
42 by 56cm., 15½ by 22in.

PROVENANCE

M. Newman, London

£ 5,000-7,000 € 5,800-8,100

PROPERTY OF A LADY AND GENTLEMAN

ROBERT CARRICK

1819-1904

Weary Life

signed l.r.: *R. Carrick*; titled and further signed on the reverse
oil on canvas
101 by 82cm., 40 by 32in.

PROVENANCE

Vokins, London;
W.J. Thompson;
Christie's, London, 24 January 1913, lot 92 to 'Lister';
Christie's, New York, 21 May 1986, lot 198;
Forbes Magazine collection, their sale Christie's,
London, 20 February 2003, lot 55, where
purchased by the present owner

EXHIBITED

Royal Academy, 1858, no.300;
Charlotte, Mint Museum of Art; Nashville,
Cheekwood Museum of Art; Wilmington,
Delaware Art Museum; Tampa Art Museum
and New York, Forbes Magazine Galleries, *The
Defining Moment: Victorian Narrative Paintings
from the Forbes Magazine Collection*, 2001-1, no.7

John Ruskin described *Weary Life* as 'A notable picture; very great in many ways' (*Academy Notes*, 1858, p.), although he made a few criticisms about the way the scene was lit which Carrick took to heart. Carrick returned the cheque to the picture's purchaser and made the alterations that Ruskin had suggested. The subject appears to depict a young farm-girl who has found an exhausted, itinerant entertainer and his daughter sleeping beneath a hay-stack. He is dressed in an exotic costume and has various curious items protruding from his sack of possessions, including playing-cards and a tambourine, while another tambourine (presumably the girl's) lies beside the weary pair.

‡ £ 15,000-20,000 € 17,400-23,200



46

PROPERTY OF A GENTLEMAN

**FREDERICK RICHARD LEE,
R.A.**

1798-1879

The Ferry Crossing

signed and dated l.l.: *F.R. Lee R.A./1868*
oil on canvas
76 by 127cm., 30 by 50in.

PROVENANCE

Frost & Reed, London

£ 6,000-8,000 € 7,000-9,300



47



48

48

PROPERTY FROM A PRIVATE COLLECTION

MYLES BIRKET FOSTER, R.W.S.
1825-1899

The Fisherman's Children

signed with monogram I.I.
watercolour and bodycolour over pencil
19.5 by 29cm., 7¾ by 11½in.

PROVENANCE

Mrs Fae Jackson of Blackwell, Darlington, thence by descent to Mr Lutz Hoffmann of Kiel, Germany and by further descent to his wife Ingrid Hoffmann-Unger, until her death in 2010 when bequeathed to her son

£ 4,000-6,000 € 4,650-7,000

49



49

PROPERTY OF A GENTLEMAN

HENRY BRITTAN WILLIS
1810-1884

A Farmyard in Herefordshire

signed and dated I.I.: *H B Willis 74*; signed, titled and inscribed with the artist's address on a label attached to the backboard
watercolour with scratching out
54.5 by 98cm., 21½ by 38½in.

PROVENANCE

Sotheby's, London, 12 March 1997, lot 56; Haynes Fine Art, Broadway, where purchased by the father of the present owner

£ 5,000-7,000 € 5,800-8,100

50



50



50

PROPERTY FROM A PRIVATE COLLECTION

MYLES BIRKET FOSTER, R.W.S.
1825-1899

Ducks on a River; Rabbits under the Oaks

both signed with monogram, one I.I. and the other I.r.
watercolour and bodycolour over pencil
one 25 by 20cm., 10 by 8in.;
the other 29 by 24cm., 11½ by 9½in.
(2)

PROVENANCE

G.G. Foster, Cassel Hospital, Richmond; Mrs Fae Jackson of Blackwell, Darlington, thence by descent to Mr Lutz Hoffmann of Kiel, Germany and by further descent to his wife Ingrid Hoffmann-Unger, until her death in 2010 when bequeathed to her son.

£ 3,000-5,000 € 3,500-5,800

PROPERTY OF A LADY

ARCHIBALD THORBURN

1860-1935

A Peregrine Falcon Perched on a
Sea Cliff

signed and dated l.l.: *Archibald Thorburn 1921*
watercolour with bodycolour over pencil
99 by 74cm., 39 by 29in.

PROVENANCE

The Tryon Gallery, London;
Private collection

£ 20,000-30,000 € 23,200-34,700

PROPERTY OF A GENTLEMAN

ARCHIBALD THORBURN

1860-1935

A Hedgehog

signed with initials l.r. and l.l.: *A. T.*
watercolour on blue paper
11 by 19cm., 4¼ by 7½in.

£ 3,000-5,000 € 3,500-5,800



51



52

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

JOHN EMMS

1843-1912

Playtimesigned l.r.: J^{no} EMMS

oil on canvas

46 by 61cm., 18 by 24in.

PROVENANCE

Sotheby's, Olympia, 14 September 2006, lot 26, where purchased by the present owner

Playtime is a superb example by one of Britain's greatest painter of animals. John Emms was the son of the Norfolk artist Henry William Emms. When he was a young man Emms moved to London where he gained notoriety for his bohemian behaviour and flamboyant dress; he was an imposing figure in his usual costume of a long black coat and wide brimmed hat. He premiered at the Royal Academy in 1866 and rapidly established a reputation as a painter of animals, particularly canine subjects which he depicted with a wonderful vitality. In 1872 he became a studio assistant for Lord Leighton and helped him to paint the fresco for Lyndhurst Church. In the 1880s he moved permanently to Lyndhurst in Hampshire and lived there for the rest of his life. Emms was a keen sportsman and it was through hunting that he met several aristocratic families who became important patrons for him. He became best-known for his portrayals of fox-hounds many of which were painted in the kennels of the Duchess of Newcastle at Clumber Park in Nottinghamshire. In *Playtime* he shows a stoic fox-hound mother with her exuberant puppies gambolling around her. The element of humour is typical of Emms, as is his restraint not to anthropomorphise his canine sitters. Sadly the last years of his life were marred by alcoholism and he would pay-off his extensive bar-bills at the Stag Inn in Lyndhurst with pictures.

‡ £ 70,000-100,000 € 81,000-116,000





53

SIR ALFRED JAMES MUNNINGS, P.R.A.,
R.W.S., P.R.

1878-1959

Master R.P. Harvey on Ladybird

signed and dated l.l.: *A.J. Munnings/ 1908*; inscribed u.r.:

MASTER R.P. HARVEY/ ON "LADYBIRD"/ 1908

oil on canvas

48 by 57cm., 19 by 22.5in.

PROVENANCE

Frost & Reed, London

Master R.P. Harvey on Ladybird is one of the earliest equestrian portraits by Munnings, painted whilst he was living in the Norfolk village of Swainsthorpe, having returned from training in the ateliers of Paris. Swainsthorpe lies five miles from Norwich and for ten pounds a year Munnings rented part of a farmhouse from a relative, where he built a studio. These early years in Norfolk were idyllic days painting the jovial dealers and their ponies at the horse fairs, and depicting the animals plashing across fords and grazing in the sunlit meadows; *'During those years, Mendham village, its corners, by-lanes and meadows were my painting grounds. In or out of sight of a road or footpath, a canvas and an easel, with models posing as I worked, became an everyday occurrence. A passer-by said "Good morning", but no more thought of staying to take a look than he would at a man cutting a fence.'* (Sir Alfred Munnings, *An Artist's Life*, 1950, p.166) Painting expeditions of up to thirty or forty miles were made into the Ringland Hills and along the River Waveney in Suffolk, often accompanied by a group of seven or eight ponies and a donkey, a few grooms, a blue caravan and a cart loaded with canvases and painting equipment. We do not know the identity of Master Harvey - he is not mentioned in the books on Munnings. Munnings wrote *'it would take a volume rather than a chapter to describe in detail the small commissions I received in my youth.'* (ibid p.178) It was painted in those care-free days before the horrors of WWI and captures an innocent age that was about to face a great challenge. It is likely that Master Harvey would have served in the war but records have not been found.

‡ ⊕ £ 100,000-150,000 € 116,000-174,000

'Although they [horses] have given me much trouble and many sleepless nights, they have been my supporters, friends – my destiny in fact. Looking back at my life, interwoven with theirs – painting them, feeding them, riding them, thinking about them – I hope that I have learned something of their ways.'

SIR ALFRED JAMES MUNNINGS

Quoted in Stanley Booth. *Sir Alfred Munnings 1878-1959*, 1978, p.16



54



55



56



57

55

PROPERTY OF A GENTLEMAN

THOMAS BLINKS

1860-1912

In Full Cry

signed and dated l.r.: *TBlinks 97*

oil on canvas

51 by 76cm., 20 by 30in.

PROVENANCE

Sotheby's, New York, 29 November 2007, lot 76;
Private collection

‡ £ 40,000-60,000 € 46,300-69,500

56

MICHAEL LYNE

1912-1989

The Vale of the White Horse Hunt at Furzey Hill Looking Towards the Concorde Airbase at Fairford

signed l.l.: *Michael Lyne*

oil on canvas

61 by 91.5cm., 24 by 36in.

PROVENANCE

Frost & Reed, London

‡ ⊕ £ 4,000-6,000 € 4,650-7,000

57

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

JOHN EMMS

1843-1912

The Tufters

oil on canvas

91 by 127cm., 36 by 50in.

PROVENANCE

Sotheby's, London, *The Sporting Sale*, 7 June 2006,
lot 31, where purchased by the present owner

‡ £ 80,000-120,000 € 92,500-139,000



58

58

PROPERTY OF A GENTLEMAN

MARY CAMERON

1865-1921

Hurst Park Races, Middlesex

signed l.r.: M. CAMERON-; inscribed in pencil l.l.:

Hurst Park

oil on canvas

64 by 76cm., 24by 30in.

PROVENANCE

Aitken Dott, Edinburgh;

Sotheby's, London, 28 August 1990, lot 892;

Private collection;

Christie's, London, 26 May 2000, lot 60, where purchased by the present owner

£ 20,000-30,000 € 23,200-34,700

59

PROPERTY FROM A PRIVATE COLLECTION

SIR ALFRED JAMES

MUNNINGS, P.R.A., R.W.S., P.R.

1878-1959

Going to the Start

signed and dated l.r.: A.J. MUNNINGS/ 1907
watercolour

82 by 70.5cm., 32½ by 27¾in.

PROVENANCE

Sotheby's, London, 11 May 1988, lot 17;

Private collection

'I saw the thoroughbred horses and jockeys in bright silk colours, going off down the course. The peaceful school of art, the smelly artist's room at Page Brothers faded away and I began to live!'

Going to the Start is among Munnings' earliest depictions of a subject that became a favourite for the artist, the gathering of the jockeys and horses at the start-line – the moment of calm tension before the kinetic excitement of the race. Munnings had been fascinated by the energy and beauty of racing since his very earliest years but it was not until around 1907 that he made his first paintings of the subject when he was working from a studio at Swainsthorpe in Norfolk.

From the age of fourteen to twenty Munnings had been apprenticed at Page Brothers, a lithographer and poster designer in Norwich. His abilities were soon recognised and brought him to the attention of John Shaw Tomkins, a director of the chocolate manufacturers Cayley and Son, who became one of his first patrons. Tomkins commissioned designs for chocolate boxes and advertising posters and also bought several of Munnings' earliest canvases exhibited at the Norwich Art Circle. Whilst working at Page Brother's and for Tomkins, Munnings was also carving out his career as a painter. As his apprenticeship came to an end in 1898 he had his first few pictures accepted for exhibit at the Royal Academy Summer Exhibition. This encouraged Munnings to turn down Page Brothers' lucrative offer of a permanent position at the company so that he could concentrate upon becoming a painter. Munnings continued to make occasional designs for posters and it has been suggested that the present picture may have been made to advertise a local point-to-point in Swainsthorpe. The strong sense of design and delineated outlines reflect the influence of *The Beggarstuffs* (pseudonym used by James Pryde and William Nicholson for their collaborative graphic designs).

‡ ⊕ £ 70,000-90,000 € 81,000-105,000





60



61

60

PROPERTY OF A LADY

WALTER LANGLEY, R.I.

1852-1922

An Authority

signed, dated and inscribed l.l.: *WLangley. 1882./Newlyn.*; titled and dated on the reverse; further titled, signed and dated on the frame
watercolour

47 by 63cm., 18½ by 25in.

PROVENANCE

Purchased from the artist in 1882 by Alldays (picture dealer);

Purchased by James Giles Anton as a gift for his wife Mary and thence by descent to the present owner

We are grateful to Roger Langley for his assistance with the cataloguing of this picture.

£ 10,000-15,000 € 11,600-17,400



62

61

ROSE BARTON

1879-1929

South Kensington Station, London

signed and dated l.l.: *Rose Barton/ 1894.*
watercolour and bodycolour
33.5 by 25cm., 13¼ by 10in.

£ 3,000-5,000 € 3,500-5,800

62

WALTER LANGLEY, R.I.

1852-1922

Carrying the Catch

signed l.r.: *W. LANGLEY.*
watercolour
35.5 by 45.5cm., 14 by 18in.

PROVENANCE

Alexander Gallery, Bristol;
Christie's, London, 3 June 2004, lot 194;
Private collection

£ 12,000-18,000 € 13,900-20,900

The figure of the fisherman's wife in *Carrying the Catch* is based on the woman on the left in Langley's large oil painting *The Breadwinners* exhibited at the Royal Academy in 1896 (private collection). Another watercolour based on this picture was sold in these rooms, 17 December 2015, lot 61. This series of pictures, and many others by Langley, depict the hardships and traditional way of life of the Cornish fisherfolk that the artist observed in Newlyn.



63

63

PROPERTY FROM A PRIVATE COLLECTION

EDWARD STOTT, A.R.A.

1859-1918

Harvesters

signed l.l.: *Edward Stott*
oil on canvas
59 by 78cm., 23½ by 31in.

PROVENANCE

Sotheby's, Belgravia, 5 November 1974, lot 88 as *The Gleaners*;
Sotheby's, Belgravia, 11 November 1975, lot 96 as *Harvesters*;
The Fine Art Society, London, 1976;
Private collection

EXHIBITED

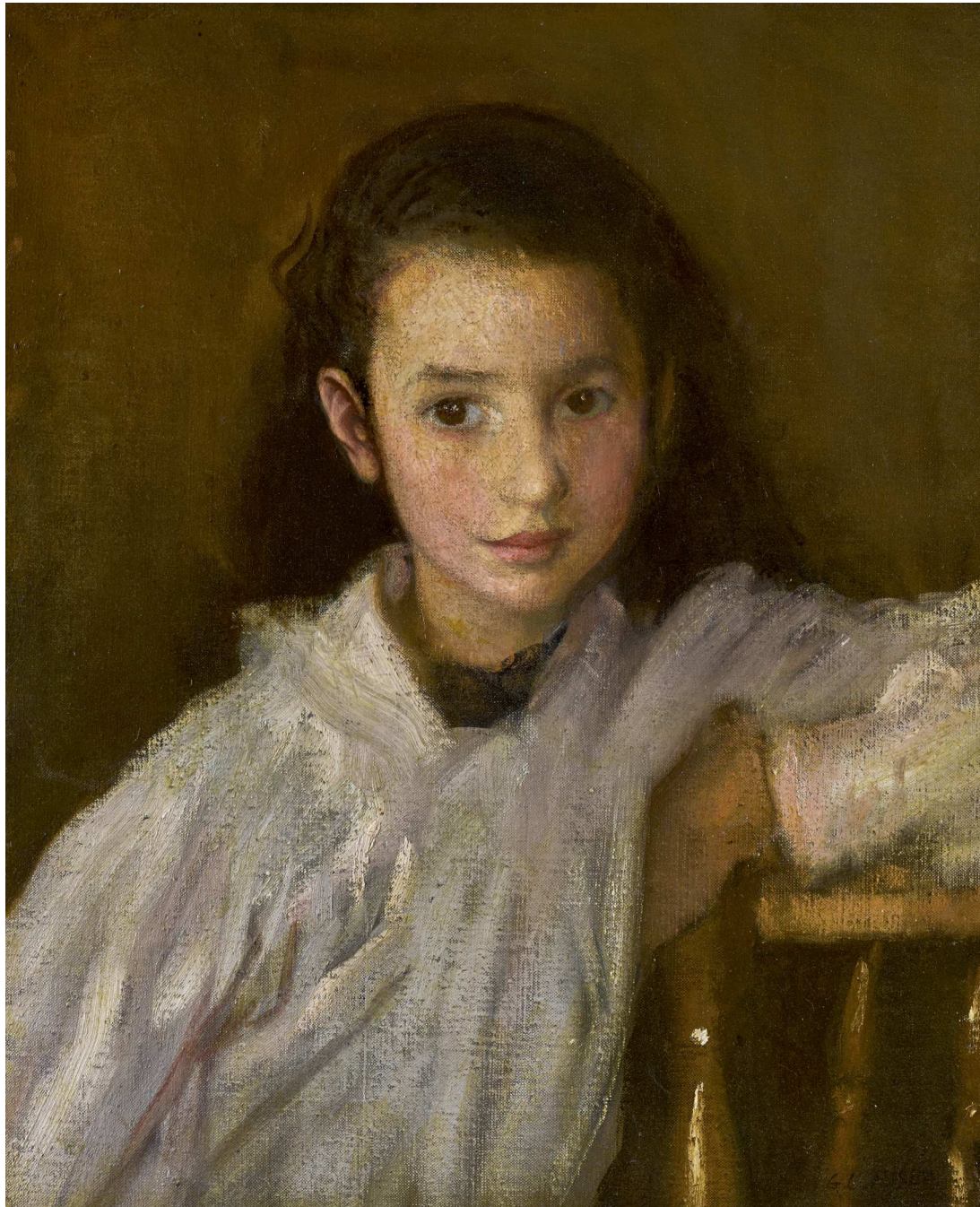
London, Wilton Antiques, *19th and 20th Century European Paintings Collected by Mary and Charles Dugan-Chapman*, n.d., no.31

'The scenes he pictures from that part of Sussex which he has made his own are so satisfying because of the deep knowledge and intimacy of his outlook on them'
Magazine of Art, 1900, pp.531-32.

William Edward Stott (better known as Edward Stott) was born in Rochdale, Greater Manchester, the son of a mill-owner and mayor of the borough. Parental opposition at first prevented him from pursuing an artistic career, but he attended evening classes at Manchester School of Art and was determined to be a painter. Between 1882 and 1884 he trained in Paris at the Ecole des Beaux Arts in the ateliers of Carolus-Duran

and Alexandre Cabanel. In Paris, Stott became acquainted with recent developments in French art and upon his return to England he was one of a new generation of British artists inspired by the naturalism of Jules Bastien-Lepage and the Impressionism of Claude Monet. The painting technique of *Harvesters* (also known as *The Gleaners*) embodies Impressionist principles whilst the subject recalls Millet's famous depiction of the same subject. Impressionism, for Stott, writing in *The Art Journal* in 1893, 'means a combined impression of the artist's feeling - colour and form with the character of the subject, whether light and delicate, or strong and powerful; in short, a recording of the impression on the painter's nature' (p. 104). *Harvesters* was probably painted in the fields near Amberley in Sussex, where Stott lived from the late 1880s.

£ 40,000-60,000 € 46,300-69,500



64

64

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

**SIR GEORGE CLAUSEN, R.A.,
R.W.S., R.I.**

1852-1944

Portrait of a Young Girl

signed l.r.: G. CLAUSEN
oil on canvas
56 by 46cm., 22 by 18in.

PROVENANCE

Sotheby's, London, 17 December 2009, lot 78;
Private collection

It is difficult to precisely date this delightful
portrait of a rosy-cheeked young girl with
big brown eyes and shy half-smile, but it was
probably painted in the first decade of the
twentieth century. She bears some similarity
to the model for *An Italian Child* of 1907

(Leamington Spa Art Gallery & Museum). The
picture is indicative of Clausen's expressive paint
application in the twentieth century which gives
texture to the girl's clothing whilst conveying the
play of golden light on her face. This was also
demonstrated in *The Bird's Nest* of 1902 (sold in
these rooms, 15 December 2016, lot 50).

‡ £ 60,000-80,000 € 69,500-92,500

'He became fascinated with the contrast between the light skin placed against dark rocks and incandescent shifting light on water behind... He sought to find the ultimate balance between definition and the mirage effect of shifting light as it hit the model's skin.'

CATHERINE WALLACE, (*Catching the Light - The Art and Life of Henry Scott Tuke*, 2008, p.146)



65

65

**HENRY SCOTT TUKE, R.A.,
R.W.S.**

1858-1929

Nude on the Rocks

signed and dated u.r.: *H S TUKE 1927*
oil on panel
28 by 40.5cm., 11 by 16in.

PROVENANCE

Sotheby's, London, 22 June 1994, lot 19;
Private collection

£ 20,000-30,000 € 23,200-34,700

Nude on the Rocks was painted c.1927 and is among the artist's last depictions of a subject that had inspired him for over half a century, the beauty of the human body lit by brilliant summer sunlight. It was around this time that Tuke painted *Sunbathers* (collection of Sir Elton John) and *The Critics* (Leamington Spa Art Gallery) which are more formal arrangements of figures on the sandy beaches of Cornwall. The present picture is a more casual observation of a model sitting on rocks and looking down into the rock-pool beneath, an action that is suggestive of the Greek myth of Narcissus but painted in such a modern way that we are left in no doubt that this is an English boy of the new generation of post-war hope.



66

66

STANHOPE ALEXANDER FORBES, R.A.

1857-1947

The Old Bridge of Relebbus

signed and dated l.l.: *Stanhope A. Forbes/1927*
oil on canvas
61 by 76cm., 24 by 30in.

PROVENANCE

Christie's, London, 6 June 2003, lot 10;
Private collection

EXHIBITED

London, Royal Academy, 1927, no. 311

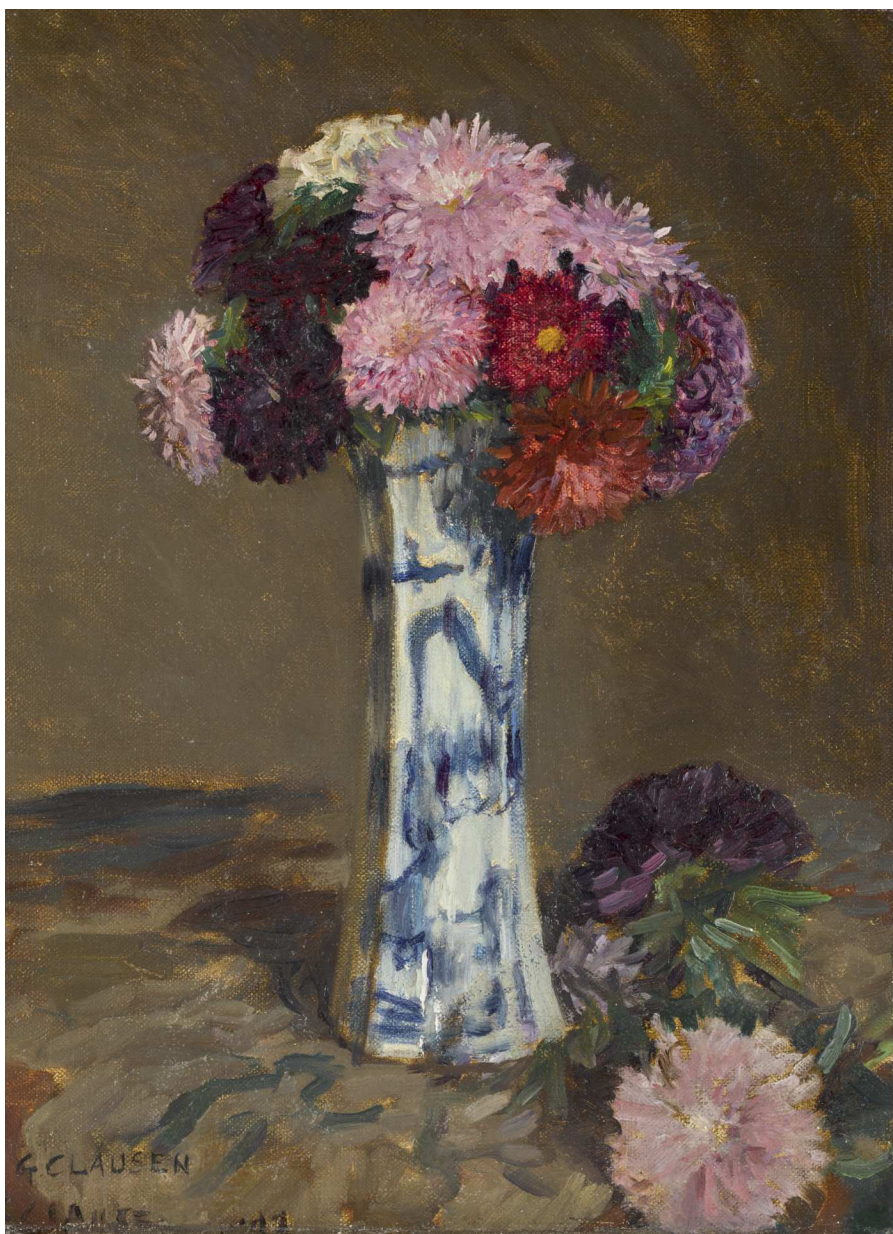
⊕ £ 30,000-50,000 € 34,700-58,000

'Forbes was the artist par excellence of Newlyn. Though his contemporaries produced some superb individual works, to Forbes alone fell the major task of providing a wealth of good and varied paintings of every aspect of life in and around Newlyn.' Caroline Fox, *Stanhope Forbes and the Newlyn School*, 1993, p.93

Relebbus is a hamlet in west Cornwall, on the banks of the river Hayle where Forbes painted many of his later works, including *Hayle Pool*

of 1930 and *The Water Rat* of 1932. The view is of Tregembo Hill where the road crosses a stone bridge over the Hayle. The composition anticipates *Bridge at Gweek* of 1932 (private collection) and *Village Rendezvous* of 1938 (Plymouth Museum and Art Gallery)

Sotheby's are pleased to be sponsoring the exhibition *Stanhope Forbes: Father of the Newlyn School* which will be held at Penlee House in Penzance between 10 June and 9 September 2017.



67

67

PROPERTY FROM A PRIVATE COLLECTION

SIR GEORGE CLAUSEN, R.A.,
R.W.S., R.I.

1852-1944

Asters

signed and indistinctly dated l.l.: G. CLAUSEN
oil on canvas
40.5 by 30.5cm., 16 by 12in.

PROVENANCE

Christie's, Scotland, 27 April 1995, lot 979;
Bourne Fine Art, Edinburgh, July 1996

£ 10,000-15,000 € 11,600-17,400



68

68

PROPERTY FROM A PRIVATE COLLECTION

HAROLD HARVEY

1874-1941

The Watering Place

signed l.r.: *Harold Harvey*
oil on canvas
49.5 by 44.5cm., 19½ by 17½in.

PROVENANCE

Bonhams, London, 22 July 1993, lot 1, where purchased by the previous owner and thence by descent

LITERATURE

Kenneth McConkey, Peter Risdon and Pauline Sheppard, *Harold Harvey - A Painter of Cornwall*, 2001, p.62

The Watering Place relates to Harvey's large painting *The Close of a Summer's Day* of 1909 (offered in these rooms, 13 December 2005, lot 69). The picture takes a subject popularised by Constable in *The Hay Wain*, but saw the moment through modern eyes, breathing the optimism of the early twentieth century into a long established

tradition of rural painting. Harvey would have known Stanhope Forbes' *The Drinking Place* of 1900 (Oldham Art Gallery) which depicts the same subject and was painted in the same year as *The Watering Place*. Harvey was probably also aware of similar pictures by another artist who lived for a time in Cornwall, Alfred Munnings, such as the watercolour *Augereau and Shrimp at the Ford* of 1911 (sold in these rooms 17 December 2015, lot 63).

£ 15,000-25,000 € 17,400-28,900

PROPERTY OF A GENTLEMAN

**SIR GEORGE CLAUSEN, R.A.,
R.W.S., R.I.**

1852-1944

Head of Polly Baldwin

signed l.r.: G. CLAUSEN.

oil on canvas

35.5 by 30.5cm., 14 by 12in.

PROVENANCE

Pyms Gallery, London, where purchased by the present owner

EXHIBITEDLondon, Pyms Gallery, *Rural and Urban Images*, 1984, no 17.**£ 70,000-100,000 € 81,000-116,000**

This startlingly modern depiction of rustic femininity was painted in the late-1880s and is composed of the rhythms and juxtapositions of Clausen's square-brush paint application at this time. It depicts a village girl named Polly Baldwin, whose face dominates a group of Clausen's pictures following his move in 1885 from St Albans to Grove House at Cookham in Berkshire.

In later life Mary (Polly) Baldwin claimed to have been born in 1871, making her fifteen when she first met the Clausen family, but contemporary reports suggested that she was thirteen. In 1886 when Agnes Mary Clausen gave birth to her third child and needed a nursemaid, Polly was found in the local village at Cookham Dean. She was a widow's daughter, the sixth of eight daughters from a household that welcomed the income from nursing work. With high cheekbones, chestnut-brown hair and bright green eyes her pretty good-looks made her suitable to model for George Clausen's paintings and her mother was asked if she could pose for him when she was not needed to look after the children. Eventually she was more in demand as a model for Mr Clausen

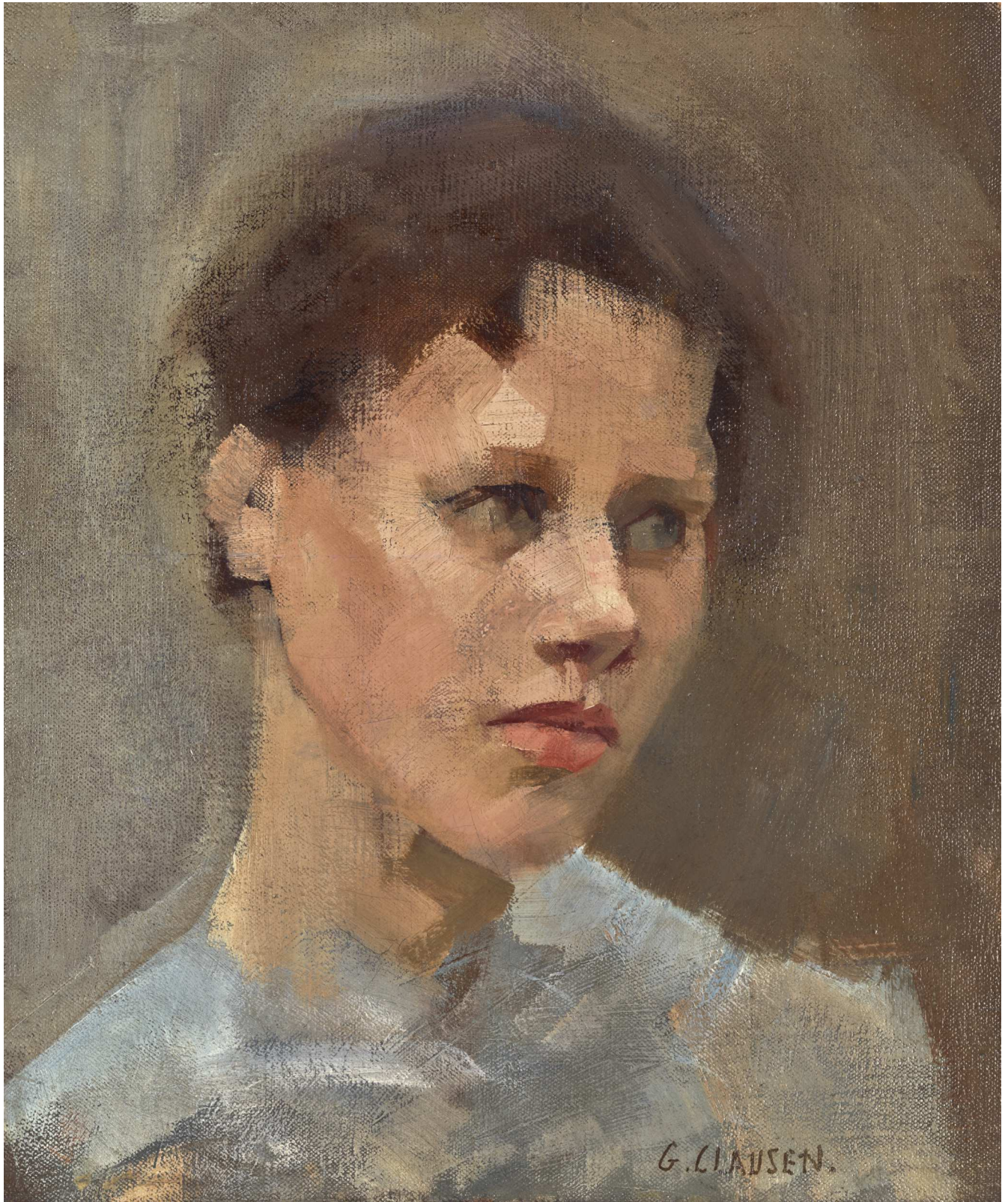
and Mrs Clausen had to employ another nurse to help. One of her earliest depictions was *A Village Maiden* (Christie's, 4 June 2009, lot 30) a straight-forward depiction of youth with no artifice or sentimentality. In the same year she posed for a similar picture *A Girl's Head* (Manchester City Art Gallery) dressed in the same simple white tunic. In 1887 she appeared in one of Clausen's most celebrated pictures *The Stone Pickers* (Fig. 1, Laing Art Gallery, Tyne & Wear) and in 1889 she was painted as the main figure in the masterpiece *The Girl at the Gate* (Fig. 2, Tate). In these last two paintings Clausen's work had taken on a melancholic tone, her figure being a symbol of toil and hardship. The pale blue dress indicated in the present picture is like the colouring in *The Girl at the Gate* and suggests a date around 1889 when she was eighteen. The far-away expression and pursed lips are very similar in both paintings and it is likely that the present picture was made when Clausen was working on the larger picture. It captures what George Moore described as '*dimly foreseeing anguish not yet comprehensible, and wishful to be alone*'

Fig. 1. Clausen, *The Stone Pickers*Fig. 2. Clausen, *The Girl at the Gate*

'He [Clausen] has seldom painted anything more finely than these unsophisticated young country girls with their healthy pink faces glowing through their own shade.'

COSMO MONKHOUSE

The Academy, 1885.



69



70

70

PROPERTY FROM A PRIVATE COLLECTION

TERRICK WILLIAMS

1860-1936

The Quayside, Concarneau

signed I.I.: *Terrick Williams.*; also titled, signed and inscribed with the artist's address on the reverse
oil on canvas

35.5 by 61cm., 14 by 24in.

£ 6,000-8,000 € 7,000-9,300

71



71

PROPERTY FROM A PRIVATE COLLECTION

EDWARD SEAGO, R.W.S.

1910-1974

Dutch Canal

titled on the reverse

oil on board

28 by 41cm., 11 by 16in.

PROVENANCE

The Seago Trust;

Thomas Gibson Fine Art, London;

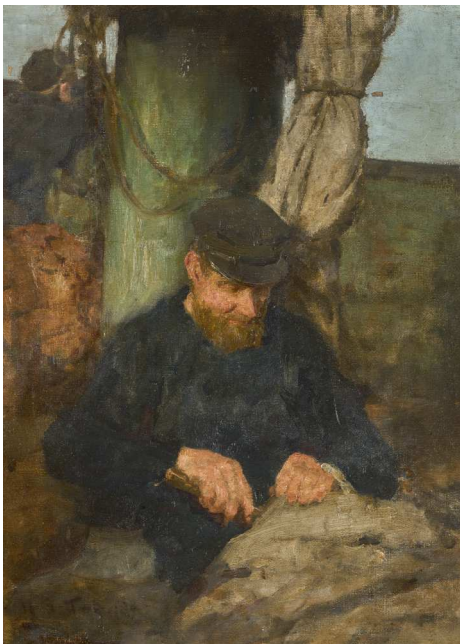
John Noott Galleries, Broadway, Worcestershire, where purchased by the the father of the present owner in 1993 and thence by descent

EXHIBITED

Broadway, John Noott Galleries, *France and The Low Countries*, 1993

⊕ £ 6,000-8,000 € 7,000-9,300

72



72

HENRY SCOTT TUKE, R.A., R.W.S.

1858-1929

Mending the Sails

signed and dated I.I.: *H S Tuke .89*

oil on canvas

41 by 30.5cm., 16 by 12in.

PROVENANCE

Private collection, Sydney

‡ £ 4,000-6,000 € 4,650-7,000

'Perhaps one has to be born and bred there for it to really get in one's blood. But it has a powerful hold on me, and wherever I go, I feel a longing to return there.'

EDWARD SEAGO

Peace in War, 1943, p.21



73

73

EDWARD SEAGO, R.W.S.

1910-1974

A Suffolk Farm, Summer

signed l.l.: *Edward Seago*; titled on the reverse
oil on board

55 by 91.5cm., 21¾ by 36in.

⊕ £ 60,000-80,000 € 69,500-92,500

Seago was born in Norwich on 31 March 1910 and his East Anglian landscapes are the ones with which he is perhaps best associated. His first painting forays into the fields were made when he was only ten and he became interested in trying to capture the fleeting effects of light, weather and the seasons. For the first two decades of his life he lived in Norfolk and intermittently between 1930 and 1945 he spent long periods there greatly inspired by the windswept marshes, isolated farmsteads, silver expanses of sea and the patchwork of fields. In 1945 he purchased The Dutch House, a large seventeenth century cottage in the village of Ludham, ten miles north-

east of Norwich. Although he travelled extensively around the world looking for inspiration, East Anglia was always his home and the place with which he felt the greatest affinity. In the present picture the wind appears to be shaking the boughs of the ancient tree and hurrying storm-clouds across the vast sky. He particularly liked to paint the moment that weather changes, as sunlight is engulfed in dark clouds; *'The clouds gather and spread their shadows across the marshes. Modelled by the wind into rugged islands of majestic shape, they enrich the earth with an ever-changing pattern of light and colour, and glorify the country over which they pass.'* (Edward Seago, *A Canvas to Cover*, 1947, p.73)



74

74

PROPERTY OF A GENTLEMAN

WILLIAM HENRY MARGETSON

1861-1940

Marsh Marigolds

signed and dated l.r.: *W. H. MARGETSON. 1924.*

oil on canvas

102 by 68.5cm., 40 by 27in.

£ 20,000-30,000 € 23,200-34,700

75

PROPERTY OF A LADY

WILLIAM HENRY MARGETSON

1861-1940

The Promenade

signed and dated on the reverse: *W.H. Margetson/1895*

oil on board

33 by 40.5cm., 13 by 16in.

PROVENANCE

By descent through the artist's family to the present owner

£ 5,000-7,000 € 5,800-8,100

76

PROPERTY OF A GENTLEMAN

SIR GERALD FESTUS KELLY, P.R.A., R.H.A.

1879-1972

Burmese Dancer no.6; Ma Seyn Nu, pose VIII

titled twice on the canvas overlap

oil on canvas

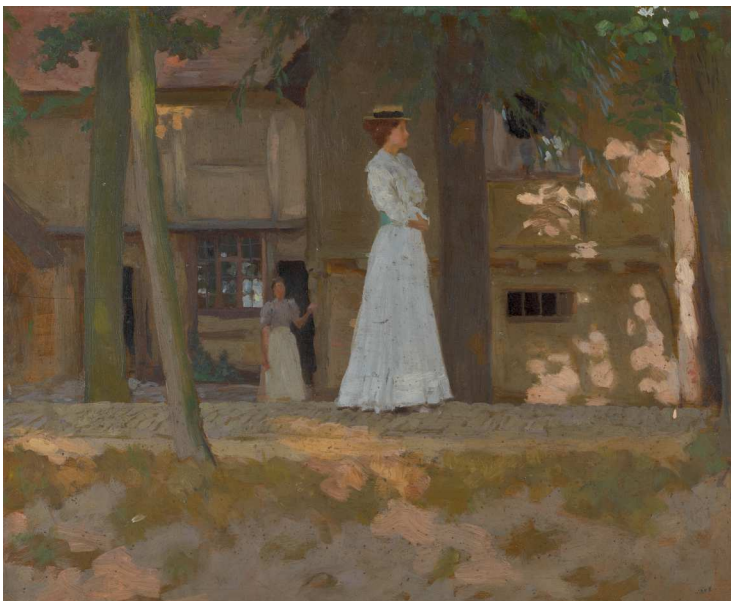
114.5 by 88cm., 45 by 34³/₄in.

PROVENANCE

Christie's, London, *'The Contents of the Studio of the Late Sir Gerald Kelly'*, 8 February 1980, lot 50;

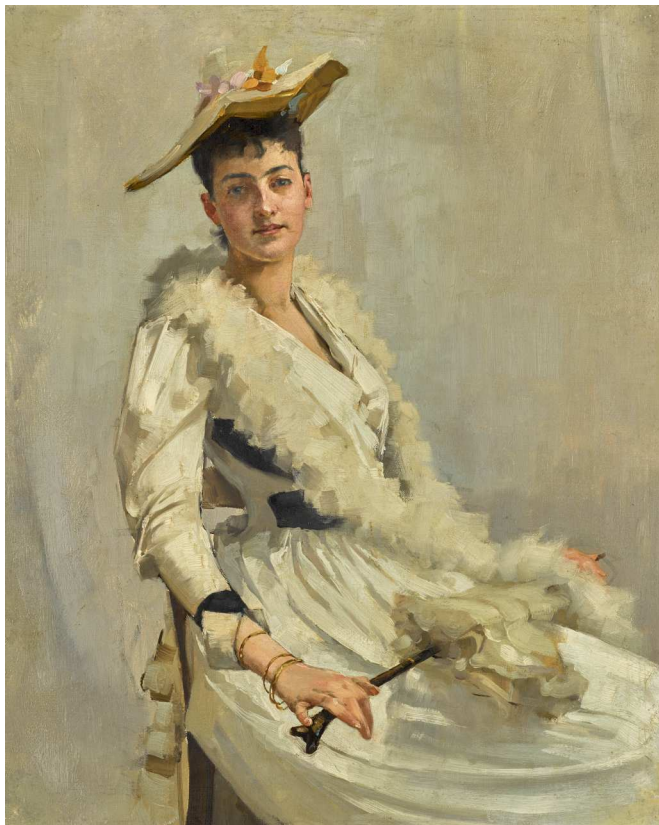
In 1908 Somerset Maugham suggested that Kelly visit Burma after the two friends admired a photograph of Burmese classical dancers. The trip, from November 1908 to April 1909, resulted in a series of beautiful paintings of performers. *Burmese Dancer No.6* was painted during a subsequent trip in 1930 when Kelly made several depictions of Ma Seyn Nu in traditional costume. Maugham wrote of Kelly's Burmese dancers; *'... they have a strange impenetrability, their gestures are enigmatic and yet significant, they are charming, yet their is something curiously hieratic in their manner, with a sure instinct, and with a more definite feeling for decoration than is possible in a portrait, Mr Kelly has given us the character of the East as we of our generation see it.'*

⊕ £ 40,000-60,000 € 46,300-69,500



75





77

77

PROPERTY OF A GENTLEMAN

ALEXANDER MANN, R.O.I.

1853-1908

Portrait of Mademoiselle B.

signed and inscribed on a label attached to the reverse: *Portrait./ by Alexander Mann/1*
Pembroke Studios/ Kensington

oil on canvas

53.5 by 43cm., 21 by 17in.

PROVENANCE

The artist's family;

The Fine Art Society, London, where purchased by the father of the present owner

EXHIBITED

Paris, *Salon des Beaux Arts*, 1884, no.1616

£ 10,000-15,000 € 11,600-17,400



78

78

PROPERTY OF A LADY

WILFRED GABRIEL DE

GLEHN, R.A.

1870-1951

The Sisters

signed and dated u.r.: *W. de Glenn 1927*

oil on canvas

41 by 31in.

PROVENANCE

David Messum, London;

Private collection

‡ ⊕ £ 15,000-20,000 € 17,400-23,200



79

79

PROPERTY OF A LADY

AMBROSE MCEVOY, A.R.A.

1878-1927

Portrait of Madame Gandrillas and her Children, Marie-Rose, Carmen and Juana

signed I.I.: McEvoy

oil on canvas

204 by 172.2cm., 80½ by 68in.

PROVENANCE

By descent in the sitter's family; Julian Simon Fine Art Ltd, London where purchased by the present owner in 1993

EXHIBITED

London, Grosvenor Gallery, *Exhibition of International Society of Sculptors, Painters and Gravers*, 1918

LITERATURE

"Wiggs", *The Works of Ambrose McEvoy*, 1923, p.67; Albert Rutherston (ed.), *Contemporary British Artists: Ambrose McEvoy*, 1924, illustrated pl.22; Sebastian Faulks, *The Fatal Englishman: Three Short Lives*, 2010, p.11

The beautiful Madame Juanita Gandarillas was the wife of the flamboyant Chilean diplomat Antonio de Gandarillas, known as Tony. His aunt was Eugenia Erráziz, a Chilean beauty who blazed the modernist circles of Paris from the 1880s. A patron of the arts, she was painted by Sargent, Picasso (who adored her so much she became known as 'Picasso's Other Mother'), Giovanni Boldini, Paul Helleu, Augustus John and Ambrose McEvoy.

Having painted Tony's aunt, McEvoy was a natural choice for a family portrait of the Gandarillas family. Madame Gandarillas was a striking figure, described by the classical pianist Arthur Rubinstein as a 'lovely, very elegant

young woman' (quoted in Andrew W. Moore, *The Stylemakers*, 2010, p.26), which McEvoy captures powerfully here. A noticeable absence in the family portrait is Tony himself. Originally he stood to the side of Madame Gandarillas but was painted out not long after McEvoy finished the work on account of Tony's scandalous lifestyle. As described by Sebastian Faulks in *The Fatal Englishman: Three Short Lives*, Tony 'was exhaustingly, indefatigably social: after parties, he loved food, drink, opium, gambling, travel, art and young men' (p.11). Indeed one of his significant relationships was with the charming but vulnerable English modernist painter, Christopher Wood, who became Tony's curio and protégé. With their marriage broken down, Madame Gandarillas was having a sporadic affair with the English art critic and Bloomsbury group member, Clive Bell.

‡ W £ 20,000-30,000 € 23,200-34,700



80

80

PROPERTY OF A GENTLEMAN

JOSEF OPPENHEIMER

1876-1966

Bexhill Beach

signed and dated l.r.: *J. Oppenheimer./1900.*

oil on canvas

56 by 69cm., 22 by 27in.

PROVENANCE

J.J. Patrickson & Son, London, where purchased
by Walter Wienberger Ltd., London;

Pyms Gallery, London;

Private collection

EXHIBITED

London, Barbican Art Gallery, *Impressionism in
Britain*, 1995, no.155

⊕ £ 15,000-20,000 € 17,400-23,200



81

81

PROPERTY OF A GENTLEMAN

**SIR HERBERT JAMES GUNN,
R.A.**

1893-1964

Le Petit Café, Tuileries, Paris

signed and dated l.r.: *Herbert Gunn 1913.*; titled

l.l.: *Jardins Tuileries*; further titled and dated on

the backboard: *La Petit Cafe/Tuileries/1913*

oil on canvas board

30 by 22cm., 11¾ by 8¾in.

PROVENANCE

David Messum Fine Art, London;

Private collection

⊕ £ 15,000-20,000 € 17,400-23,200



82

82

PROPERTY OF A LADY

**WILLIAM HENRY
MARGETSON**

1861-1940

The Red Hammock

signed and dated I.I.: *W. H. MARGETSON. 1901.*

oil on panel

32.5 by 38cm., 12¾ by 15in.

PROVENANCE

By descent through the artist's family to the present owner

£ 25,000-35,000 € 28,900-40,500



82 verso



83



84

88

SOTHEBY'S



85

83

PROPERTY OF A GENTLEMAN

**SIR WILLIAM RUSSELL FLINT,
R.A., P.R.W.S.**

1880-1969

The Trio

signed l.l.: *W Russell Flint*-
red, brown and black chalk
45 by 59cm., 18 by 24in.

PROVENANCE

Sotheby's, London, 10 November 1981, lot 124;
Richard Green, London;
Private collection

⊕ £ 15,000-20,000 € 17,400-23,200

84

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

**SIR WILLIAM RUSSELL FLINT,
R.A., P.R.W.S.**

1880-1969

Andromeda, Reclining Nude

signed l.r.: *W Russell Flint*
red chalk
20 by 38cm., 8 by 15in.

PROVENANCE

W. Russell Button Gallery, Chicago;
Private collection

‡ ⊕ £ 4,000-6,000 € 4,650-7,000

85

**SIR WILLIAM RUSSELL FLINT,
R.A., P.R.W.S.**

1880-1969

Cecilia in the Big Spanish Shawl

signed and dated l.r.: *W RUSSELL FLINT-/ 1961*;
titled, signed and dated on the reverse: *Cecilia in
the Big Spanish/ Shawl/ W Russell Flint/ 27.1.61*
watercolour
29 by 39cm., 11¾ by 15½in.

PROVENANCE

A.L. Gates;
Richard Green, London, 1967;
Frost & Reed, London, where purchased in
January 1968 by R.S. Whitmore, Kent;
Private collection, UK

EXHIBITED

London, Richard Green, *Sir William Russell Flint -
Variations on a Theme*, 2014, no.6

⊕ £ 15,000-20,000 € 17,400-23,200

EDWARD SEAGO, R.W.S.

1910-1974

Terrace of the Tuileries Gardens

signed I.I.: *Edward Seago*; titled on the stretcher
oil on canvas
66 by 91cm., 26 by 36in.

PROVENANCE

Laing Galleries, Toronto;
Colnaghi, London, where purchased by a private
collector

Seago made at least eight major painting expeditions to France between 1951 and 1967, often travelling on his yacht *Capricorn* across the Channel to Dieppe or Le Havre where he would his way up the Seine to Paris. In Paris he painted a series of shimmering pictures of the grand buildings, bustling pavements and parks and the vast squares and fountains. The present picture depicts the Naval Ministry built in the eighteenth century as a palace for Louis XV, the *Hôtel de la Marine*. It was painted from the raised tree-lined terrace overlooking Place de la Concorde and is lit by radiant summer sunshine; *'In the Tuileries Gardens, the Place de la Concorde and the Champs Elysees, people rendered with a few seemingly insouciant flicks of the wrist convey to perfection the local scene. Tall gentlemen in well-appointed outfits and the impeccably rolled umbrellas, fashionable young women in boldly striped or polka-dot dresses, groups in animated conversation, a lady walking her dog or pushing a pushing a perambulator – all are suggested, as is appropriate in a crowd scene, yet also remarkably individualized, so that each figure has its own specific personality. The mood of the city caught hold of the artist and imposed its joie-de-vivre on him.'* James W. Reid, *Edward Seago – The Landscape Art*, 1991, p.190

⊕ £ 70,000-90,000 € 81,000-105,000

'For my part I was fascinated by the sunlight and shadow of those crowded walks beneath the chestnut trees, by the ever moving colourful pattern of men, women and children, dogs and perambulators...'

EDWARD SEAGO

With Capricorn to Paris, 1956, pp.89-90





PROPERTY FROM OF A GENTLEMAN

**SIR WILLIAM RUSSELL FLINT,
R.A., P.R.W.S.**

1880-1969

Cecilia

signed l.l.: *W. RUSSELL FLINT*
watercolour
33 by 59cm., 13 by 23¼in.

PROVENANCE

Richard Green, London;
Private collection

Cecilia Green (1931-2003) was Flint's favourite model, a beautiful and intelligent young woman who appears in many of the artist's greatest pictures from 1953 when they were first introduced. Cecilia's parents were Russian Jews who fled Kiev shortly before the revolution and settled in the east end of London where she spent a childhood marred by the war and long periods of ill-health. Despite her childhood frailty she grew into a determined, confident and strikingly handsome young woman who wanted nothing more than to dance professionally. After a period at dance school she became a member of the London Festival Ballet and attended modelling classes at the London Camera Club. When a childhood ailment recurred and halted her dancing career she decided to become a professional artist's model. From the moment that Flint first saw Cecilia he knew that he had found the model that he had always wanted to paint, a woman who embodied his ideal of feminine beauty. Despite his obvious attraction to her, the relationship between Cecilia and Flint was purely professional and she regarded him as a kindly uncle. She continued to model for Flint until the mid 1960s when she married the art consultant John Simmons and became a model for various advertising campaigns. Her departure from Flint's life left him distraught and he did not mention her once in his autobiography despite the important role she played in his art. Cecilia never spoke of Flint with anything other than a deep regard and affection for a man who treated her gently and paternally.

⊕ £ 50,000-70,000 € 58,000-81,000





87



88



89



90

88

PROPERTY OF A CORPORATE COLLECTION

EDWARD SEAGO, R.W.S.

1910-1974

Thames Barges on the Orwell

signed I.I.: *Edward Seago*

oil on board

36 by 51cm., 14 by 20in.

⊕ **£ 15,000-20,000** **€ 17,400-23,200**

89

PROPERTY OF A GENTLEMAN

EDWARD SEAGO, R.W.S.

1910-1974

**Fishing Boats at the Lieutenant,
Honfleur**

signed I.I.: *Edward Seago*

oil on board

41 by 61cm., 16 by 24in.

PROVENANCE

Malborough Fine Art, London;

Private collection

⊕ **£ 15,000-25,000** **€ 17,400-28,900**

90

EDWARD SEAGO, R.W.S.

1910-1974

The Piazza Navona, Rome

signed I.I.: *Edward Seago*; titled on the stretcher
oil on canvas

66 by 91.5cm., 26 by 36in.

'He dallied in the Borghese Gardens, discovered a series of piazza - di Napoleone I, di Navona, delle Coppelle and dell'Oratorio...' (James W. Reid, *Edward Seago - The Landscape Art*, 1991, p.194)

⊕ **£ 60,000-80,000** **€ 69,500-92,500**

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Stanhope Forbes (1857 – 1947) *Chadding in Mount's Bay*, 1902 Oil on canvas, 98.5 x 153.5 cm, Worcester City Art Gallery © The Artist's Estate/Bridgeman Images

Stanhope Forbes:

Father of the Newlyn School

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- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information

may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects

EU LICENCE THRESHOLD: ZERO

Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO

Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable

bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⚡ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate

From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation

of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

⌈ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable

to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer

and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on

the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101

enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
- (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price

at the rates set out in Buying at Auction; Counterfeit is as defined in Sotheby's Authenticity Guarantee; Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price; Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT; Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot; Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives); Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; Sotheby's Company means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985); VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather

is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in

cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department

in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European

data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond

Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection

Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**

Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available

or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.29

£1 = €1.15

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/08 NBS_NOTICE_E&SUS

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may

not have been executed under the artist's direction.

4 CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 STYLE OF.....; FOLLOWER OF GIOVANNI BELLINI

In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

6 MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

7 AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

8 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

10 Dimensions are given height before width.

11 Pictures are framed unless otherwise stated.

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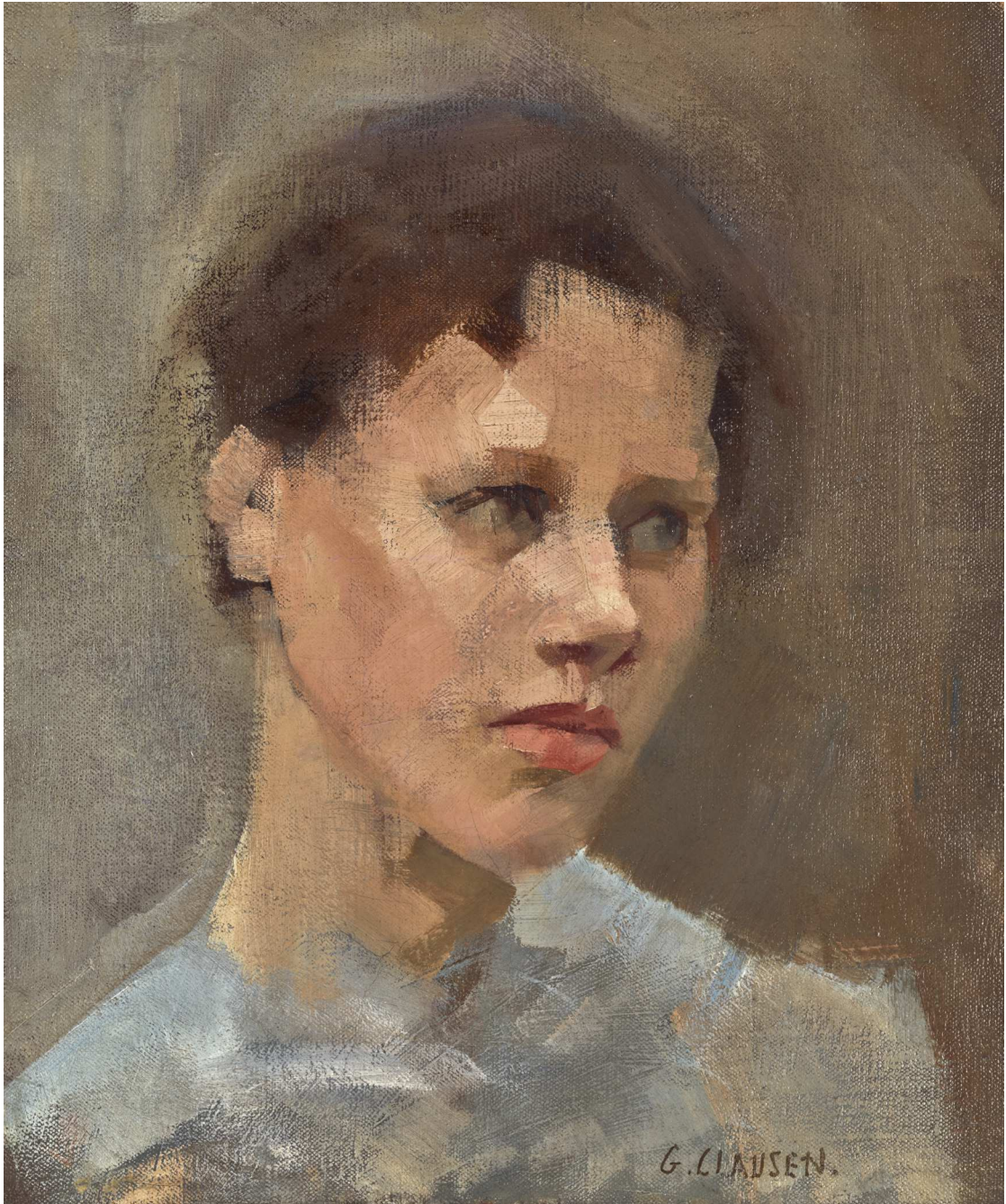
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