

Sotheby's EST. 1744

VICTORIAN,
PRE-RAPHAELITE
& BRITISH
IMPRESSIONIST ART

LONDON 14 DECEMBER 2017





FRONT COVER
LOT 8 (DETAIL)

BACK COVER
LOT 1

THIS PAGE
LOT 31 (DETAIL)

VICTORIAN,
PRE-RAPHAELITE
& BRITISH
IMPRESSIONIST ART





VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

AUCTION IN LONDON
14 DECEMBER 2017
SALE L17133
2 PM

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Saturday 9 December
12 noon - 5 pm

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12 noon - 5 pm

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9 am - 4.30 pm

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9 am - 4.30 pm

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1

1

PROPERTY OF A GENTLEMAN

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

1849-1917

*Study for "I'm Half Sick of Shadows"
Said the Lady of Shallot*

pencil
23 by 20cm., 9 by 8in.

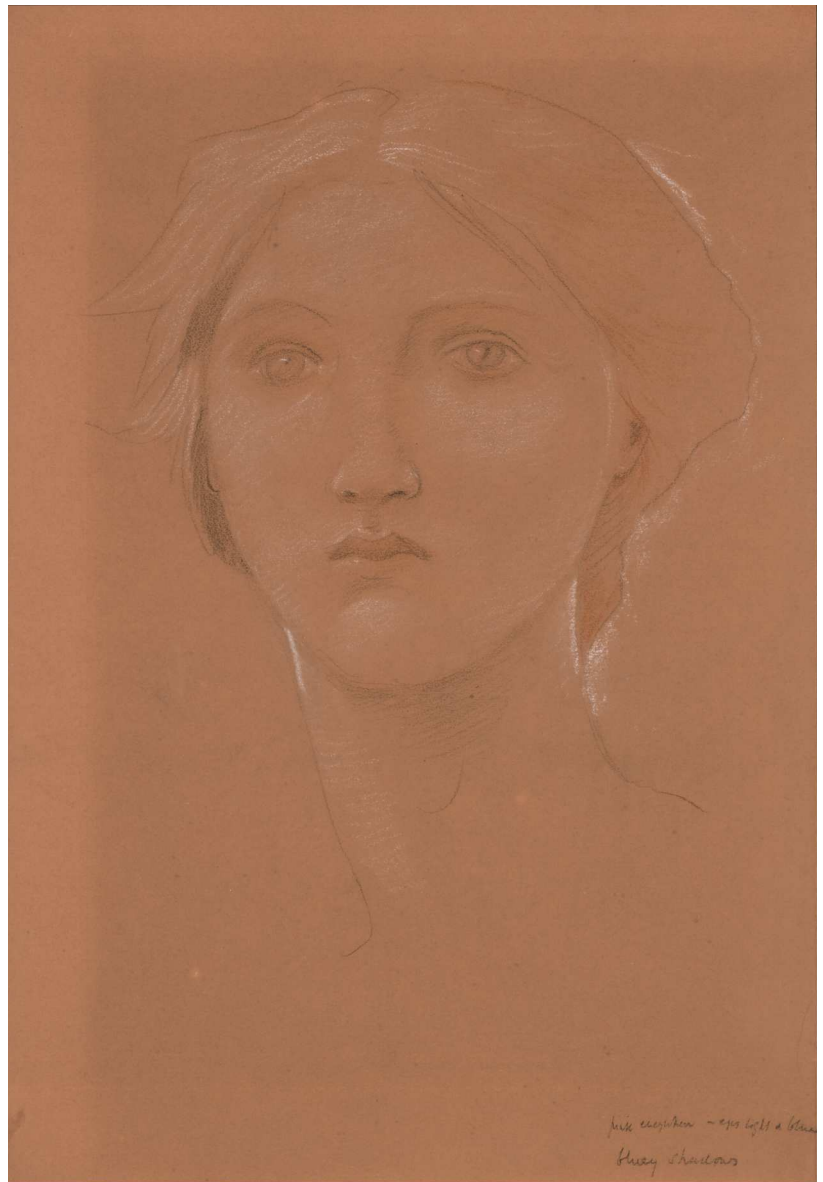
PROVENANCE

The artist's estate, by whom sold Christie's, London, 23 July 1926, 'The Remaining works of the late J.W. Waterhouse, Esq., R.A.', probably part of lot 8 (21 studies of girl's heads); F.W. Chapman, Haslemere, from whom purchased by a private collector and thence by descent

This is a sketch for the greatest of Waterhouse's late canvases, the last painting in a series of pictures inspired by Alfred Tennyson's poem 'The Lady of Shallot'. The first of the series (Tate) was painted in 1888 and depicts the tragic protagonist embarking on her last voyage, consumed by the curse that had befallen her. This picture was to become Waterhouse's most famous painting

and remains one of the most popular pictures on public display in Britain. In 1894 Waterhouse painted another *Lady of Shallot*, this time entwined with the threads of her tapestry (Leeds City Art Gallery) but it would be almost twenty years before he returned to the poem to paint '*I am Half Sick of Shadows*', *Said the Lady of Shallot* (Art Gallery of Ontario, Toronto). The 1915 painting depicts the earliest episode from the poem that Waterhouse would paint and shows the imprisoned maiden dreaming of unfulfilled love and her frustration at only being able to view the outside world through the reflections in her mirror.

£ 20,000-30,000 € 22,600-33,900



2

2

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

1833-1898

Study of the Artist's Daughter Margaret, for *King Cophetua and the Beggar Maid*

inscribed l.r.: pink everywhere - eyes light + blue/
bluey shadows
black, white and red chalks with pencil
45 by 30cm., 17¾ by 11¾in.

PROVENANCE

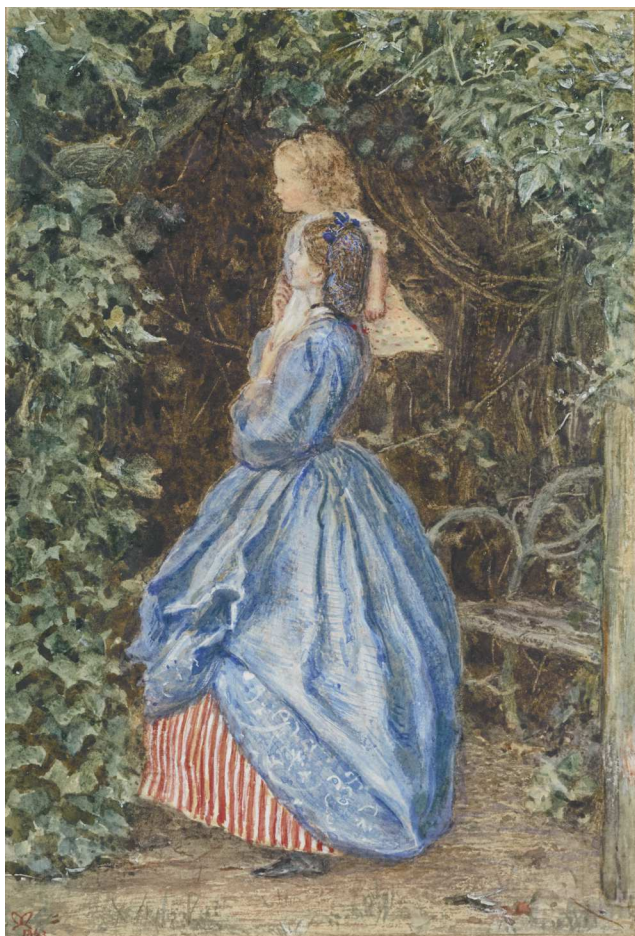
The artist's widow Lady Georgiana Burne-Jones;
Sotheby's, London, 14 February 1978, lot 43;
Private collection;
Maas Gallery, London 1998, where purchased by
the present owner

EXHIBITED

London, Burlington Fine Arts Club, *Exhibition of Drawings and Studies by Sir Edward Burne-Jones Bart.*, 1899 no.183 as 'Miss Margaret Burne-Jones in chalk on red ground, life size, full face' lent by Lady Burne-Jones;
London, Maas Gallery, *British Pictures 1840-1940*, 1998, no.33

There are several versions of *King Cophetua and the Beggar Maid*, the most famous of the finished versions was first exhibited at the Grosvenor Gallery in 1884 (Tate). Many studies were made for the compositions and, based upon the style of the present drawing, it probably dates from the 1870s or early 1880s when the large oil painting was in progress. The model was Burne-Jones' beloved daughter Margaret who posed for many of the artist's most celebrated pictures. Her presence in his art often brought a melancholic beauty to his pictures as Burne-Jones tried to come to terms with his daughter growing up and sought to preserve her youth and innocence in his depictions of her.

‡ £ 30,000-50,000 € 33,900-56,500



3



4

3

PROPERTY OF A LADY

SIR JOHN EVERETT MILLAIS,
P.R.A.

1829-1896

Happy Springtime

signed with monogram and dated 1865 l.l.
watercolour with bodycolour
14 by 10cm., 5½ by 4in.

PROVENANCE

John Milbank, thence by descent to his son
Charles Milbank and by further descent to the
present owner

Happy Springtime was based upon Millais' illustration for *A Selection of Etchings by the Etching Club*, published by Joseph Cundall in 1865. It is believed that the watercolour depicts the artist's wife Effie holding their eldest child Effie Gray Millais who was born in 1858.

£ 12,000-18,000 € 13,600-20,400

4

PROPERTY OF A LADY

SIR JOHN EVERETT MILLAIS,
P.R.A.

1829-1896

Ursula March

signed with monogram and dated 1861 l.r.
watercolour with bodycolour and scratching-out
13 by 9cm., 5 by 3½in.

PROVENANCE

John Milbank, thence by descent to his son
Charles Milbank and by further descent to the
present owner

This watercolour was based upon Millais' steel engraving for volume II of *John Halifax, Gentleman* by Dinah Mulock, published by Hurst and Blackett in 1861. It illustrates the line: 'And there stood the little girl, with a loaf in one hand and a carving knife in the other. She succeeded in cutting off a large slice, and holding it out.'

£ 8,000-12,000 € 9,100-13,600



5

5

PROPERTY OF A GENTLEMAN

ALEXANDER MUNRO

1825-1871

Portrait of John Everett Millais

signed with monogram l.r.
marble, oval
46 by 36cm., 18 by 14in.

PROVENANCE

By descent through the sitter's family to Sir Ralph Millais, by whom sold Christie's, 14 June 1973, lot 48;
J.S. Maas & Co, London;
Private collection

EXHIBITED

London, Royal Academy, 1854, no.1523

LITERATURE

Benedict Read and Joanna Barnes (ed.), *Pre-Raphaelite Sculpture - Nature and Imagination in British Sculpture 1848-1914*, 1991, illustrated p.47 fig.29

This is the original marble portrait of Millais made by Munro around 1853, from which several plaster casts were made (one in the National Portrait Gallery and another in the Ashmolean Museum, Oxford). It is one of the few non-photographic portraits of Millais as a young man and captures his famously handsome profile. The artist William Bell Scott recorded seeing the portrait being made in Munro's studio, when he was posing for his own likeness; 'During my

visit to London in the summer of 1853, Alexander Munro was modelling my profile, in a friendly spirit making a medallion of me. He was doing the same for Millais, and there we met again. Millais mounted the sitter's chair vacated by me, when I observed for the first time the red mark on his left eye or eyelid. All men of genius, unhappily, are not so handsome as Millais was then. I asked him how he had caught the irritation, or wound, or whatever it was. No, he had not caught it, he had had it all his life; 'there are spots on the sun, you know!' was his exclamation as he laughingly placed himself in position on the model's chair. I laughed too, but looked at him narrowly. There was no expression of self-conceit or vanity, it was mere exuberance of spirits and amusing chaff.'

£ 20,000-30,000 € 22,600-33,900



6

6

PROPERTY FROM A CANADIAN PRIVATE COLLECTION

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

1833-1898

Orpheus and his Lute; Eurydice Bitten by a Serpent; Orpheus and Eurydice Reunited; Orpheus Pursued by Furies

all watercolour with bodycolour, circular each 21cm., 8¼in. diameter

(4)

PROVENANCE

Collection of Margaret Mackail, daughter of the artist; Abbot & Holder, London, where purchased in 1951 by the grandparents of the present owner

EXHIBITED

Ottawa, National Gallery of Canada, *William Morris*, 1990; Art Gallery of Ontario, *The Earthly Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections*, 1994

LITERATURE

W. Dale, *The Artistic Treatment of the Exterior of the P'forte*, *Journal of the Society of Arts, I.V.*, 1906-7, p366

According to Burne-Jones' account books, these drawings were made in 1872, seven years before Burne-Jones designed the circular roundels for the exterior of a famous piano made for his most loyal patron William Graham. Burne-Jones chose a suitably musical subject for the imagery, depicting the story of the musician Orpheus who ventured to the Underworld to plead with Pluto and Proserpine for life to be restored to his wife Eurydice who had been killed by a snake-bite. There are a set of ten pencil designs for the piano panels at the Ashmolean Museum in Oxford. Of the earlier gouache designs, there are examples at Tate and in the Fitzwilliam Museum in Cambridge and two more are known depicting Orpheus losing Eurydice and Orpheus encountering Sisyphus (Christie's, London, 7 June 2001, lot 24 and 25).

‡ £ 30,000-50,000 € 33,900-56,500



7

7

PROPERTY FROM A BRITISH PRIVATE COLLECTION

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

1833-1898

Christ Blessing Children

charcoal and pencil
36 by 32.5cm., 14 by 12¾in.

PROVENANCE

George Howard, Earl of Carlisle and thence by descent;
Sotheby's, London, 25 January 1989, lot 495;
Phillip's, London, 1994, purchased by Moss Galleries, where purchased in 1996 by the present owners

This design for a stained glass panel, along with four others, appears in Burne-Jones' account book in November 1887. The designs were made for Morris & Company as part of a commission to decorate Brampton Church in Cumberland for its patron George Howard, the ninth Earl of Carlisle. Philip Webb was the architect and Burne-Jones designed no less than fourteen windows for it. This design was for one of five panels for the south aisle, all of which were dedicated to the memory of one of George and Rosalind Howard's eleven children, Bessie Howard. Bessie had been baptised in the church but died only four months after her birth in 1883. It is possible that the child

on Christ's knee is a portrait of Bessie or at least symbolic of her tenderly in the care of Christ in Paradise. The face of Christ is based upon that of Burne-Jones himself who was a close friend of the Howards. Designs for Bessie Howard's other memorial windows are now in the collection of Tullie House and depict Elizabeth with the Infant John the Baptist; Salome with the Infants James and John; Eunice with the Infants Timothy; and Mary and Elizabeth with the Infants Jesus and John.

£ 20,000-30,000 € 22,600-33,900

PROPERTY FROM A PERSIAN PRIVATE
COLLECTION

JOHN RODDAM SPENCER
STANHOPE

1829-1908

Penelope

oil on canvas
107 by 81cm., 42 by 32in

PROVENANCE

Mrs A.M. Stirling, the artist's sister;
The de Morgan Foundation, London, by whom
sold Christie's London, 28 November 2001, lot 3,
where purchased by the present owner

EXHIBITED

London, Royal Academy, 1864, no.476;
Tokyo, *Burne-Jones and his Followers*, 1987,
no.31;
London, Barbican Art Gallery, *The Last
Romantics: The Romantic Tradition in British Art,
Burne-Jones to Stanley Spencer*, 1989, no.1

LITERATURE

Athenaeum, no.1905, 30 April 1864, p.616;
Athenaeum, no.1907, 14 May 1864, p.682

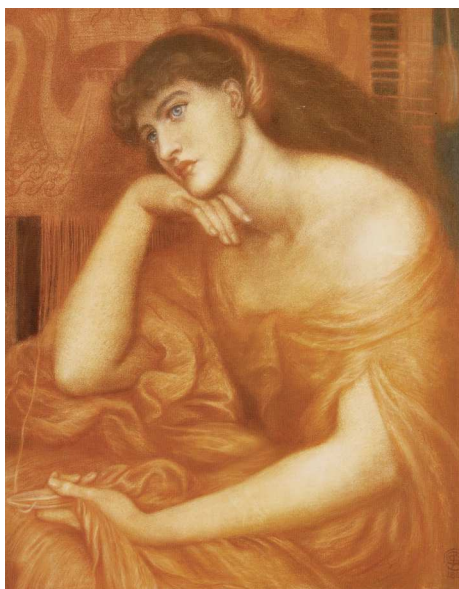
W £ 400,000-600,000 € 452,000-680,000

'Then day by day she would weave at the great web, but by night would unravel it, when she had
let place torches by her. So for three years she was secret in her design... Young men, my wooers,
since goodly Odysseus is dead, be patient, though eager for my marriage, until I finish this robe—I
would not that my spinning should come to naught—a shroud for the lord Laertes, against the time
when the fell fate of grievous death shall strike him down; lest any of the Achaeon women in the land
should be wroth with me, if he, who had won great possessions, were to lie without a shroud.'

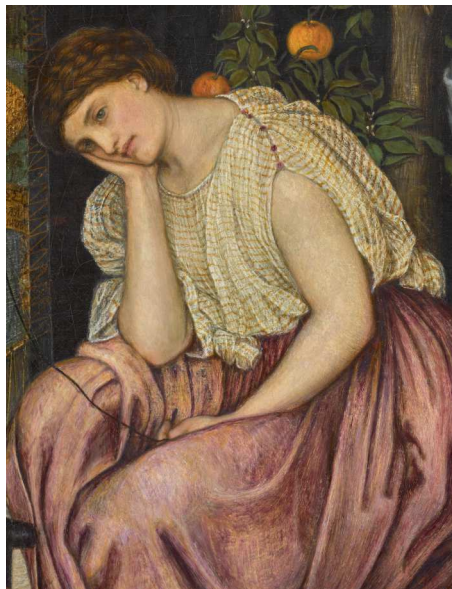
HOMER

Odyssey





Rossetti, *Penelope*



Detail of present work

Penelope depicts the Queen of Ithaca and faithful wife of King Odysseus (Ulysses) from Homer's *The Odyssey* seated in an apple-orchard weaving at her loom. During her husband's ten year absence fighting in the Trojan wars, Penelope was beset by suitors vying for her affection and insisting that Odysseus must be dead. Refusing to believe that she was widowed or abandoned, Penelope rebuffed their advances and kept them at bay with various ruses, one of which was to say that she would marry one of the men after completing a woven funeral pall she was making for her father-in-law. Everyday she would work industriously at the tapestry as the impatient suitors watched her progress but at night she would secretly unpick the day's work. In Stanhope's painting she rests her head wearily on her hand and dreams of her beloved husband, exhausted by her nocturnal work. She is sheltered from the Mediterranean sun and the lustful eyes of her suitors by a red canopy and black screen hanging from the boughs of the trees. In her left hand is the thread that leads to the word Ulysses that she is weaving. The inscription on the tapestry is a quotation from Homer's *Iliad* describing the quarrel between Achilles and Agamemnon, which includes one of the few mentions of Ulysses whose story would dominate the sequel. Behind her is one of her hand-maidens picking apples from a tree laden with fruit.

The golden-haired girl is likely intended to be Melanthe, the closest of Penelope's twelve servants, who consorted with the suitors and eventually revealed her mistress' treachery to them. The half-eaten apples in the foreground probably symbolise her wantonness, cast aside as she reaches up to pluck more fruit while

Penelope abstains. The symbol of the apple also relates to the Golden Apple of Discord awarded as the prize in the Judgement of Paris which was the catalyst for the Trojan War. The Pre-Raphaelites often used the apple as an emblem of sexual appetite, such as in Rossetti's seminal *Bocca Baciata* of 1859 (Museum of Fine Arts, Boston) and *Venus Verticordia* of 1864 (a version sold in these rooms, 10 December 2014, lot 8).

Stanhope's *Penelope* was exhibited at the Royal Academy in 1864, the same year as *Rispah, Daughter of Aiah* (sold in these rooms, 15 November 2011, lot 68) which depicts the loyalty of the Persian concubine of Saul towards her murdered sons. This interest in female virtue and particularly bridal fidelity may have been partly due to Stanhope marrying only four years before *Penelope* was painted. It is in contrast to the moralising narrative of *Thoughts of the Past* (Tate) painted in 1859 which depicts the regrets of a 'fallen woman'. The original model for *Thoughts of the Past* was Fanny Cornforth (later repainted with another model's head), a beautiful golden-haired girl whose sexual morals were the subject of much speculation at this time. She was probably already the mistress of both Dante Gabriel Rossetti and of his friend George Price Boyce and was a model associated with depictions of sensuality by the Pre-Raphaelite circle that also included Edward Burne-Jones. In the 1860s it was Fanny's face that dominated the Pre-Raphaelite aesthetic, from Burne-Jones' *Merlin and Nimue* (Victoria & Albert Museum, London) to Rossetti's *Lady Lilith* (a version sold in these rooms 13 July 2017, lot 7). It is likely that Fanny was the model for the immodest servant-girl in the present work, plucking an apple which recalls her role in Rossetti's *Bocca Baciata*. For

several artists in the circle, Fanny's beauty was seen as appropriate for depictions of buxom, unreserved sexuality.

The legends of the Trojan war were the subjects of many pictures by the Pre-Raphaelites in the 1860s, particularly associated with Rossetti, Sandys and Burne-Jones. However, these artists tended to concentrate upon the infidelity of Helen and the madness of Cassandra. Rossetti's *Helen of Troy* (Hamburger Kunsthalle) was painted a year before Stanhope's *Penelope* but only bears a superficial resemblance to Stanhope's work. Rossetti made a chalk drawing of *Penelope* (collection of Lord Lloyd-Webber) which is much closer to Stanhope's work but was made five years later. Stanhope was more influenced by the work of Burne-Jones and the pose of both figures in *Penelope* may have been suggested by two watercolours Burne-Jones exhibited at the Old Watercolour society in 1864, *Cinderella* (Museum of Fine Arts, Boston) and *Green Summer* (private collection). Burne-Jones was a close friend of Stanhope and it is very likely that they would have seen each other's work in their respective studios.

When *Penelope* was exhibited at The Royal Academy with *Rispah* they were both praised by F.G. Stephens in the *Athenaeum*, with *Penelope* said to; '... have much excellent colour in its flesh; the treatment of the draperies, although rather thin, is original and careful. The face of the woman in blue does Mr Stanhope great credit both in painting and conception... the artist has been eminently successful with the backgrounds, not only the vigorous colour they exhibit but in the pathetic and apt expressiveness which fits them to the subjects.'





9



10

9

PROPERTY FROM THE FAMILY OF THE ARTIST

**ANTHONY FREDERICK
AUGUSTUS SANDYS**

1832-1904

Judith

titled, signed and dated u.r.: *Judith: / F. Sandys. 1903.*
pencil and coloured chalks on blue-green paper
44.5 by 33cm., 17½ by 13in.

PROVENANCE

John Postle Heseltine, his sale Sotheby's, London
8 July 1935, lot 2;
Shepherd Gallery, New York, where purchased in
1969 by William Fischelis, U.S.A.;
Private collection

LITERATURE

Betty Elzea, *Frederick Sandys 1829-1904 - A
Catalogue Raisonne*, 2001, p.295, cat.no.5.60,
illustrated p.294

This finely-drawn picture probably depicts one
of Sandys' daughters, who posed for many of
his later drawings. It is most likely that it depicts
Mildred and there is little to denote that she
is the Hebrew heroine who seduced and slew
Holofernes, other than her wreath of laurels
and vaguely classical gown which hint at ancient
history

Judith belonged to John Postle Heseltine (1843-
1929), a stockbroker, etcher and Trustee of the
National Gallery who owned a fine art collection.

£ 5,000-7,000 € 5,700-7,900

10

PROPERTY FROM A CANADIAN PRIVATE
COLLECTION

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

1833-1898

**Study for the figure of Minerva in
*The Call of Perseus***

black and white chalk on brown paper
10½ by 5in., 27 by 13cm.

PROVENANCE

Collection of Margaret Mackail, daughter of the
artist;
Abbot & Holder, London, where purchased in 1951
by the grandparents of the present owner

This drawing appears to relate to the disguised
figure of the goddess Minerva approaching the
hero Perseus in the background of *The Call of
Perseus*, one of the panels for the unfinished
decorative scheme designed for the drawing-
room of 4 Carlton Gardens, the home of the
Conservative politician Arthur Balfour. In the
painting Minerva faces in the opposite direction.

± £ 3,000-5,000 € 3,400-5,700



11

11

PROPERTY FROM A PERSIAN PRIVATE
COLLECTION

**STEPHEN CATTERSON
SMITH, P.R.H.A.**

1806-1872

Portrait of Marianne Gage

oil on canvas
153.5 by 122.5cm.; 60½ by 48¼in.

PROVENANCE

Presumably commissioned by the sitter's father;
David H. L. Nugent Esq., sold by his executors,
Christie's London, 14 May 2004, lot 120, where
purchased by the present owner

The sitter was the only daughter and heiress
of Conolly Gage, of Bellarena House in County
Londonderry. In 1851 she married Sir Frederick
William Heygate, 2nd Bt., Member of Parliament
for County Londonderry (1859-74). Named
Bellarena, meaning 'the beautiful strand', the
cliffs in the background are a distinctive feature of
the local area.

W £ 15,000-20,000 € 17,000-22,600

PROPERTY FROM A PRIVATE COLLECTION

JOHN WILLIAM GODWARD, R.B.A.

1861-1922

Il Dolce far Niente

signed and dated I.I.: *J.W. Godward 1893*
oil on canvas
43 by 48cm., 17 by 19in.

PROVENANCE

W.H. Patterson Fine Arts, London, where
purchased by the parents of the present owner
in 1981

LITERATURE

Vern Grosvenor Swanson, *John William Godward*
- *The Eclipse of Classicism*, 1997, p.186, cat.
no.1893.2. as *Classical Scene*, illustrated p.187

Il Dolce far Niente is the title given to at least eight of Godward's paintings but is applicable to almost his entire oeuvre. Meaning 'sweet idleness' it captures the spirit of Godward's idealist art in which languid beautiful women idle away their time in the sunlit gardens of Roman palaces, cool marble interiors and on terraces overlooking azure oceans. His world was one of carefree hedonism, of romantic liaisons beneath boughs of oleander and dreamy introspection.

Godward was particularly skilled at rendering textures and in *Il Dolce far Niente* he contrasted smooth cold marble with animal-skins, blushed living flesh with diaphanous robes. The model is of an unusually slender and pale type for Godward who preferred sitters with a more Mediterranean appearance. Whilst most of the other pictures from the early 1890s depict members of the Pettigrew family of artist's

models, the facial features of this young model are less angular. She is probably the same golden-haired girl who posed for *Daydreams* in 1893 (Paul Mellon Centre for British Art). In the early 1890s Godward was living at St Leonard's Studio in Smith Street, Chelsea and would have had the pick of the artist models who frequented the many artist's studios in that bohemian part of London. She certainly has the self-assured confidence of an experienced model, looking directly out of the picture with an expression of invitation. The languor of her pose contrasts with the angularity of the architecture.

In *Il Dolce far Niente* Godward used the compositional device of showing a glimpse of terrace through a portal and sunlit sea beyond, which he had used in earlier pictures such as *lanthe* painted in 1888 and *A Pompeian Lady* of 1891. This seems to have been suggested by Godward's study of the work of Alma-Tadema and is present in pictures such as *Oleander* of 1882 (private collection). The tiger-skin is also an element found in Alma-Tadema's work as a symbol of luxury and exoticism. Tadema had various animal pelts in his studio to use as props for his paintings and it is likely that Godward also had examples in his studio as they appear frequently. Sculptural details in the picture reflect Godward's interest in the archaeology of Greece and Rome and particularly the excavations of Pompeii which revealed brightly-coloured wall paintings like that of the female dancer seen in the panel to the left of the chair in the present picture. The figure of a warrior carved in a low-relief marble panel is similar to the Parthenon frieze and the bronze herm portrait also appears to have been based on an existing example, as it is in *The Bouquet* of 1898 and *The Sweet Siesta of a Summer Day* of 1891.

£ 120,000-180,000 € 136,000-204,000



Alma-Tadema, *Oleander*

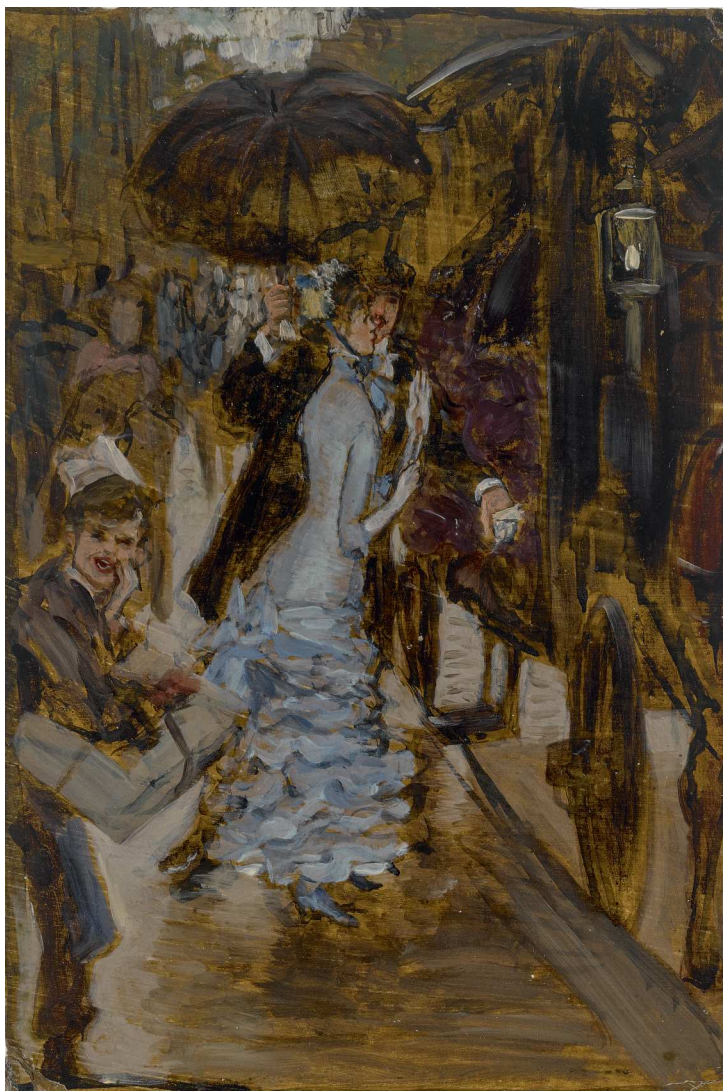
'John William Godward was among the brightest stars of the late Graeco-Roman painters, during classicism's twilight and final extinguishing. Some believe he equalled Tadema in the depiction of marble...'

VERN SWANSON

John William Godward - The Eclipse of Classicism, 1997, dustjacket



12



13

13

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

JAMES-JACQUES-JOSEPH TISSOT

1836-1902

Sketch for *La damoiselle d'honneur*

oil on board
21 by 15cm., 8 by 6in.

PROVENANCE

Sotheby's, London, 19 June 1984, lot 76;
Estate of Paul & Carole Cramer, Bel Air, California;
Private collection

EXHIBITED

Possibly London, Dudley Gallery, 1882

La damoiselle d'honneur (*The Bridesmaid*) (Leeds City Art Gallery) was painted c.1883-5, the ninth of Tissot's important series of paintings entitled *La femme a Paris*. Tissot originally intended the series to be etched with accompanying texts by famous authors including Guy de Maupassant and Emile Zola. The text to accompany the present picture was to be written by Francois Coppee but the project was abandoned following Tissot's religious conversion. There are many variations between the sketch and the finished picture but the composition is essentially the same.

£ 20,000-30,000 € 22,600-33,900

14

PROPERTY FROM A FRENCH PRIVATE COLLECTION

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

1836-1912

Study for a Mural For Hotel De Ville, Antwerp Town Hall

oil on canvas
86 by 129.5cm., 34 by 51in.

Alma-Tadema was introduced to Baron Hendrik Leys by de Taeye in the autumn of 1858. Leys needed an expert in architectural perspective to assist him with a large commission of ten murals for the Hôtel de Ville, town hall of Antwerp, depicting scenes from the city's history. They took much of Alma-Tadema's time between May 1859 and September 1863. The French painter, Tissot also came to Leys' atelier at about the same time and worked with Alma-Tadema as an assistant on the murals, including *Le droit de cité accordé à Palavinci (AD 1541)* and *The Institution of the Golden Fleece*.

We know that the citizenship of Antwerp granted to Palavini mural was completed and looks nothing like the present oil; but Alma-Tadema's large study could conceivably be a *premier pense* for it. Only six of the ten murals were completed, so this study might be for a mural left unfinished. The frontality and narrow-stage character of the painting lends itself to the idea that it is a study for a large mural. The style of Leys' oil studies pervades Alma-Tadema's picture; with its rich blacks and cloisonné' edge painting manner. It is said that Alma-Tadema never accepted any money from Leys for his services.

We are grateful to Vern Swanson for kindly preparing this cataloguing entry.

£ 5,000-7,000 € 5,700-7,900



14



15

15

PROPERTY OF A LADY

JAMES-JACQUES-JOSEPH TISSOT

1836-1902

Fifre de Coldstream Guards

oil on canvas
38 by 55cm., 15 by 21in.

PROVENANCE

Probably given by the artist to Maurice de Brunoff and thence by descent

EXHIBITED

Probably Paris, Galerie Durand-Ruel, *Exposition des Peintres-Graveurs*, 1889, no.317, *Fifres des Coldstream Guards* (two oil sketches), 300F each;
London, C.E.M.A. Exhibition, *London seen by French Painters*, number 44 (as *Petit Musicien de la Garde*)

Tissot would have been familiar with the Coldstream Guards regiment, as most of its companies had been quartered in London during the 1870s, and the Foot Guards had been based at St John's Wood barracks, close to Tissot's villa at 17 Grove End Road, until about 1876. Coldstream Guards could be seen on duty at several London locations and were present for a number of ceremonial occasions, where the regiment's band was a popular highlight. There were thirty-two fifers and

drummers in the Coldstream Guards, one Bandmaster and two Sergeant-drummers (Drum-majors). The young fifer in Tissot's oil sketch is standing on the Parade, a large area with sandy gravel surface in front of the Horse Guards that was used for marching practice (and is now called Horse Guards Parade). Behind him, in the far distance, is the distinctive facade of the Horse Guards, Whitehall, where the army Commander-in-Chief and administration were housed, with a central archway that formed the principal entrance to St James's Park, which faces the fifer and is behind the viewer. Located between Westminster and the Mall, and close to Government offices in Whitehall, the Parade was a busy thoroughfare, as indicated by the figures Tissot shows hurrying along the roadway, which is marked by a slight change of surface and a lamp post.

Maurice de Brunoff, who owned this oil sketch, was a friend of Tissot and collaborated with the artist to publish two volumes of Tissot's illustrations to the Old Testament. The project followed on from Tissot's successful publication of illustrations to the *Life of Christ*. Tissot died in 1902 before he was able to complete his Old Testament illustrations, but De Brunoff arranged for their completion, publication, exhibition and marketing.

We are grateful to Krystyna Matyjaszkiewicz for preparing this catalogue note and a more comprehensive version which is available at sothebys.com

£ 20,000-30,000 € 22,600-33,900

PROPERTY FROM A PRIVATE COLLECTION

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

1861-1922

The Engagement Ringsigned on the leg of the table l.r.: *J.W. GODWARD*
1888oil on canvas
40.5 by 46cm., 15½ by 17½in.**PROVENANCE**

Arthur Tooth & Son, London, 1889;
Mr E.M. Denny, London, by whom sold Christie's,
London, 31 March 1906, lot 8 and bought by
Thomas McLean, London;
W.S. Hoare, London, by whom sold Christie's,
London, 17 February 1912, lot 104 and bought by
W.W. Sampson;
William Lawson Peacock, London by whom sold
to M.S. Henderson on 2 April 1912;
Sotheby's, Belgravia, 15 June 1982, lot 36;
Fine Art Society, London by whom purchased by
the parents of the present owner

EXHIBITED

London, Arthur Tooth & Son, *Spring Exhibition*,
1889, no.110 as *The Betrothal Ring*

LITERATURE

Vern Grosvenor Swanson, *John William Godward*
- *The Eclipse of Classicism*, 1997, pp.30, 173-4,
cat.no.1888.3, illustrated p.29, colour plate 4

Youthful love was a subject that reappeared in Godward's art throughout his career and added a romantic frisson to his paintings of beautiful languid Pompeian and Roman women. With pictures like *Expectation* of 1887 (private collection) and *Midday* of 1900 (Manchester City Art Gallery) girls await their lovers in secret trysting-places on terraces overlooking the sea. The agony of lovers waiting for their affections to be reciprocated or rejected was the subject of pictures like *Waiting for an Answer* of 1889 (private collection) and *Yes or No?* of 1893 (Hessisches Landesmuseum, Darmstadt). The present picture depicts a more conclusive romance of a young woman admiring her engagement ring and dreaming of her fiancé. The open door and glimpse of a male statue beyond perhaps hints at his approach. On the marble floor of her grand apartments is the scroll declaring his intentions to marry her. The same subject inspired *The Betrothed* of 1892 (Guildhall Art Gallery, London) and also *The Ring* of 1898 (private collection).

The Engagement Ring is a relatively early picture by Godward, painted only a year after he made his debut at the Royal Academy with a picture titled *The Yellow Turban*. *The Engagement Ring* has all the qualities of a picture painted by a young artist showing his impressive dexterity. The folds of the draperies are beautifully studied and the depiction of the marble interior is exquisite. Godward added archaeological details such as the marble herm of the poet Homer and the vase painted with an acrobat (both based on examples in the British Museum), which recall the work of Alma-Tadema. A similar picture entitled *Ianthe* was exhibited by Godward at the Academy in 1888 and attracted the attention of the art dealer Arthur Tooth who had a gallery on Haymarket Street in London. Godward either sold *Ianthe* and *The Engagement Ring* to Mr Tooth or entrusted them to him for sale in 1889. They were the first of ten pictures purchased or exhibited by Tooth on Godward's behalf. These works were painted while Godward was making his first tentative

steps towards independence from his parents, who did not approve of his precarious choice of profession. After his success at having a picture accepted for exhibition at the Royal Academy, Godward felt secure enough to take rooms at 19 Bolton Studios in 1887. The group of purpose-built studios were in the heart of Kensington, only a stones-throw from the studio of the most famous painter of classical pictures Frederic Leighton. The Bolton Studios had been built a few years before and predominantly intended to be working spaces – there was little provision for comfort and it is likely that Godward either slept on the floor of the studio with perhaps occasional returns home to his parents in Wimbledon.

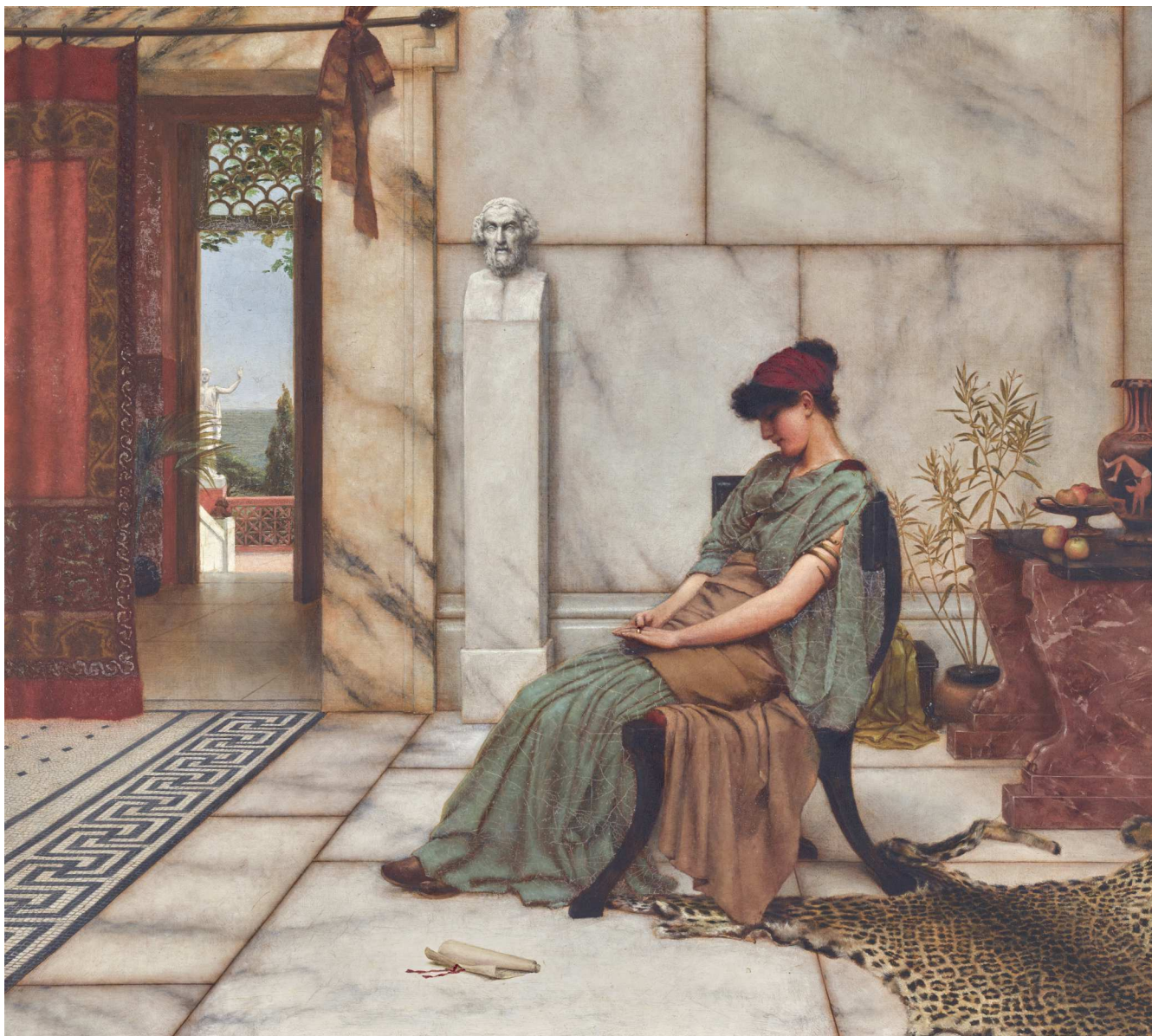
Kensington - in comparison to his home in Wimbledon - offered Godward the ready supply of models to choose from. *The Engagement Ring* depicts a model who appears frequently in his pictures from this period and it is likely that she was one the many professional models who lived in the neighbourhoods of Fulham and Shepherd's Bush, within close proximity to the artist's studios of Kensington. She was probably one of the Italian community of west London who were particularly favoured for their looks and professional attitude to work. Whole families posed for artists, including the di Marco, Antonelli, Mancini and Ciava families and many of them were from Picinisco, a small village in the Abruzzi mountains of central Italy. When word spread to their homeland that artists would pay for them to pose, many of the most beautiful men and women of that village embarked for London with little to offer other than the willingness to be studied by the artists. The woman in *The Engagement Ring* appears to have been a favourite for Godward and her fine looks also appear in *A Beauty in Profile* of c.1888 (private collection), *Grecian Reverie* of 1889 (private collection), *Waiting for an Answer* of 1889 (private collection) and most of the other pictures from the late 1880s and early 1890s.

£ 120,000-180,000 € 136,000-204,000

'Perhaps the finest painting of 1888 was his Alma-Tademasque *The Engagement Ring*.'

JOHN WILLIAM GODWARD

The Eclipse of Classicism, 1997, p.30



16

PROPERTY FROM A PERSIAN PRIVATE COLLECTION

JOHN RODDAM SPENCER STANHOPE

1829-1908

Pine Woods at Viareggio

titled and signed on the backboard; *The Pine Woods/ of Viareggio/ R Spencer Stanhope* oil on canvas

133.3 by 104.2cm.; 52½ by 41in.

PROVENANCE

Joseph Dixon by 1909;
Christie's, London, 18 March 1911, lot 34;
A.B. Clifton;
Christie's, London, 6 July 1925, lot 48, bought by Mrs A.M. Stirling, the artist's sister;
The de Morgan Foundation, London, by whom sold Christie's, London, 28 November 2001, lot 5, where purchased by the present owner

EXHIBITED

London, Grosvenor Gallery, 1888, no.225;
London, Leighton House, *Stanhope Exhibition*, 1903, no.4;
Royal Birmingham Society of Artists, *Special Collection of Works by the Late R. Spencer Stanhope*, Autumn 1909, no.54, as *Gathering Cones in the Wood of Viareggio*

LITERATURE

Athenaeum, no.3160, 19 May 1888, p.638;
Athenaeum, no.3945, 6 June 1903, p.729

Stanhope had a long relationship with Italy. He first visited in 1853 with his then teacher G.F. Watts, and over the next twenty years he frequently spent the winter in Italy due to chronic ill-health. In 1873, he bought a house just outside Florence called Villa Nuti where he moved permanently in 1880. The present picture depicts

three local girls collecting cones and branches in the pine forests of Viareggio in Tuscany. The area is still known today for its peaceful forests, and Stanhope conjures before the viewer the very image of the sparsely arranged trees and its dense canopy. Stanhope has rendered the foliage on the forest floor with an acute level of realism: the tufts of dry grass, weeds, branches, and the spiked surface of the pine cones are all juxtaposed with the soft vulnerability of the girls' bare feet.

Stanhope was a second generation Pre-Raphaelite, drawing inspiration particularly from Edward Burne-Jones, who, though two years Stanhope's junior, proved to be the biggest influence on his work. The admiration was mutual, Burne-Jones writing that, "[Stanhope's] colour is beyond anything the finest in Europe" (Burne-Jones quoted in John Christian ed., *The Last Romantics*, 1989, p.79); indeed, the reds, pinks and blues of the girls' costumes assimilate seamlessly into the earthy palette of the forest whilst maintaining their richness. Having met Rossetti and Burne-Jones in 1857 he was among the painters chosen to help the artists paint the Debating Chamber at the Oxford Union. His favoured venues to exhibit his work were the Grosvenor Gallery, and the New Galleries, which were both known for their support of the Pre-Raphaelites. Although he did also display at the Royal Academy, these galleries were favoured by the artist because of their more unconventional leaning. Unlike many other Pre-Raphaelites, however, Stanhope did not need to paint for his living, having come from an aristocratic background.

The subject of *Pine Woods at Viareggio* is atypical of Stanhope's *oeuvre* which was mostly classical and biblical in subject matter. Unlike his works depicting literature, allegory and religious subjects, this painting is a genre scene: it lacks a particular narrative, and instead examines three

contadinas pausing for an exchange in the forest. However, the treatment of the subject matter is similar to his *oeuvre*: the hushed dialogue of three young women reminds us of the quiet sincerity of a biblical or allegorical exchange. The positioning of the girl on the far left is reminiscent of a classical caryatid, in the same vein in which his mythological muses are arranged.

His time in Italy is evident not only in the representation of observed local labour in the pine forest of Viareggio, but in his references to Italian Old Masters. Over a period of decades visiting Italy, Stanhope was frequently exposed to the works of Botticelli, whose influence is prevalent in this painting. There are striking similarities between Botticelli's late 15th century *Primavera* and Stanhope's *Pine Woods at Viareggio*: the division of the composition into forest floor and canopy with the protagonists staged across the horizon; the smattering of natural objects underfoot in the wooded area; and the triadic arrangement of the three girls which resonates with Botticelli's grouping of the Three Graces. If *Primavera* depicts mythological figures in the spring, Stanhope's *Pine Woods at Viareggio* is the contemporary Tuscan autumn descendent

Stanhope wrote that, '*all the great painters lived before Raphael's time*' (A.M.W. Stirling, *A Painter of Dreams and Other Biographical Studies*, 1916, p. 325), a belief that is evidenced in the clear influence of Italian Old Master paintings in the small figures placed on the horizon. These vignettes hark back to medieval narrative sequences where one canvas told a story through the depiction of multiple smaller scenes. Though Stanhope's painting is not narrative in nature, the inclusion of smaller figures carrying out nostalgic pastoral activities rhymes with our knowledge of pre-Renaissance panel paintings.

£ 150,000-200,000 € 170,000-226,000





18

18

PROPERTY OF A GENTLEMAN

SIDNEY RICHARD PERCY

1821-1886

On the Thames, near Medmenham

signed and dated l.r.: *S R Percy. / 1847*

oil on canvas

93 by 148.5cm., 36½ by 58½in.

PROVENANCE

Private collection, U.S.A.;

The Canon Gallery, Petworth, where purchased by the father of the present owner in 2005 and thence by descent

EXHIBITED

London, Suffolk Street, 1847, no.50;
Petworth, The Canon Gallery, May 2005

The present work is one of Percy's finest pictures, painted when still a young man. Presenting an impressive view of the riverside, the foreground reeds and foliage are rendered in exquisite detail, whilst the expanse of billowing clouds and the movement of the oak heighten the atmosphere. The three figures in the lower part of the composition further the sense of pastoral nostalgia

The location of the current work is the River Thames from the village of Medmenham in Buckinghamshire. The Thames became a central aspect of Percy's career following his move in 1846, along with three of his brothers and his parents, to Castlenau Villas in Barnes, just beyond where Hammersmith Bridge stands today.

W £ 30,000-50,000 € 33,900-56,500

19

PROPERTY OF A LADY

BENJAMIN WILLIAMS LEADER, R.A.

1831-1923

The Stream from the Hills

signed and dated l.l.: *B.W.LEADER. 1884.*

oil on canvas

61 by 91.5cm., 24 by 36in.

PROVENANCE

Grogan & Company, Boston, 30 October 1995, lot 517;
Richard Green, London;
Private collection

‡ £ 15,000-20,000 € 17,000-22,600



19

20

PROPERTY FROM A PRIVATE COLLECTION

**JOHN MACWHIRTER R.A.,
H.R.S.A., R.I., R.E.**

1839-1911

An Alpine Meadow, Switzerland

signed l.l.: MacW

oil on canvas

127 by 101.5cm., 50 by 40in.

PROVENANCE

John Rylands, Manchester;
Sotheby's, London, 4 June 1997, lot 92;
Taylor Gallery, London;
Private collection

† £ 8,000-12,000 € 9,100-13,600



20

PROPERTY FROM A PRIVATE COLLECTION

FREDERICK GOODALL, R.A.

1822-1904

Trespassers

signed with monogram and dated 1886 l.r.
oil on canvas
112 by 99cm., 44 by 39in.

PROVENANCE

Bonhams, London, 3 August 1978, lot 190;
Richard Green, London;
Sotheby's, London, 14 December 2006, lot 137,
where purchased by the present owner

EXHIBITED

London, Royal Academy, 1886, no.232

The setting for *Trespassers* is an English woodland in spring where bluebells and unfurling bracken are pushing their way through a carpet of leaves. Two children, a sister and her younger brother, have gathered an armful of the bluebells but have been disturbed by the approach of the owner of the woodland. Their expressions convey their apprehension at being caught trespassing and their little dog's startled pose adds to the frisson of tension. These are not the street urchins and vagabonds that we might expect to find in a painting of this title and they are dressed in the smart clothing of the privileged class. The models for Goodall's genre paintings were often members of his own family. His wife Alice, herself a painter and occasional exhibitor, was very beautiful and appears in paintings by her husband in decorous, but at the same time strikingly intimate poses. The artist's daughter, whose name was Rica, also appears in Goodall's paintings and it is likely that the present subject shows her with one of her two brothers, either

Frederick or Herbert. The same children appear in another of Goodall's exhibits of the same year *Puritan and Cavalier* (unlocated) in which a game of hide-and-seek is being played in Goodall's studio. The tender relationship between the two children is delightful, whilst the depiction of the fabrics of their clothes and the woodland setting demonstrates the artist's great technical dexterity which made him one of the most popular exhibitors at the Royal Academy summer exhibitions.

As Susan Casteras has observed, the Victorian era 'heralded a golden age of childhood, at least for the upper and middle classes.' (Susan P. Casteras, *Victorian Childhood*, 1986, p.4) She points out that in the period between 1840 and 1914 a third of the population of Britain were below the age of fourteen. Victorian writers catered for the younger members of society through the innumerable children's magazines full of fairy stories, tales of heroism and mysterious intrigues. The likes of Charles Dodgson, Edward Lear, Charles Kingsley and George MacDonald wrote books with boys and girl's in mind and the toy manufacturing industry expanded enormously. For artists the subject of childhood was irresistible and a perfunctory leaf through a copy of Academy Notes for almost any year of the late nineteenth century reveals the large number of pictures of children. Perhaps the most eminent painter of children was John Everett Millais who made numerous compositions in which adults were invited to consider the condition of childhood. Millais was perhaps the artist principally responsible for advancing the genre. Furthermore, the painting of such subjects was seen as a particularly British artistic specialisation, and with great admiration and the desire to emulate the contribution that artists such as Reynolds had made in the field.

Goodall was a stalwart of the Royal Academy, having shown works there in the summer exhibitions from 1838. He was to continue exhibiting at the Academy until 1902 just two years before his death. Goodall was elected an associate of the Royal Academy in 1852, and a full academician in 1863. He had begun his career by training as an engraver with his father, but had then received a commission to make a series of drawings of the Thames Tunnel, which was then approaching completion. The pattern of Goodall's work in his later career is indicated by the titles of his exhibited work: as a young man he often painted French and British historical subjects; in about 1860, presumably as a result of a visit to Egypt, he commenced a series of middle-eastern genre and landscape subjects – the works for which he is probably best remembered today. Mixed with these are occasional Biblical subjects, apparently chosen for their compatibility with Egyptian landscape and architectural settings. From about the mid-1880s Goodall turned principally to subjects in English settings, and to pure landscapes and portraits.

Goodall's works were a familiar and much loved feature of the annual exhibitions, and he seems to have been professionally successful at least until the last decade of his career when fashions in picture-buying moved towards rather more challenging subjects and the so-called English Impressionist manner of fractured paint surface. In his autobiography, *The Reminiscences of Frederick Goodall* (1902), the painter described his career as a member of the Royal Academy. The Goodalls were a family of artists; Frederick Goodall's father Edward was an engraver of note, while his two brothers Edward and Walter both became professional artists – although Frederick was always the most successful.

£ 80,000-120,000 € 90,500-136,000





22

22

PROPERTY OF A LADY

SIDNEY RICHARD PERCY

1821-1886

Rydal Water, Westmorland

signed and dated I.I.: *S R Percy 1880*.

oil on canvas

61 by 91.5cm., 24 by 36in.

PROVENANCE

Frost & Reed, London;

Richard Green, London;

Private collection

‡ £ 20,000-30,000 € 22,600-33,900



23

23

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

JOHN ATKINSON GRIMSHAW

1836-1893

The Seal of the Covenant, A Lake District Torrent

signed and dated I.I.: *Atkinson Grimshaw - 1871+*
oil on canvas
35 by 55cm., 14½ by 22in.

This re-discovered painting is an important addition to the small group of early pictures by Grimshaw that celebrate the magnificent wilderness of the Lake District. Unlike Grimshaw's nocturnes and poetic romances, which have a quiet and reflective atmosphere, the Cumberland pictures of the late 1860s and early 1870s are energetic and experimental in technique and crystalline in silvery detail. In these pictures Grimshaw combined the attentive Pre-Raphaelite approach to landscape painting in the foreground, with the more atmospheric style of Turner and Linnell in the skies which have a more celestial intensity of glorious desolation.

Grimshaw probably first visited the Lake District in 1863 when he painted *Windermere* (Sotheby's, London, 6 November 1996, lot 300) and other Lake District scenes are dated 1864 and 1865. It is likely that Grimshaw also used photographs to aid his paintings at this time. A photograph album that once belonged to Grimshaw (now at Leeds City Art Gallery), contains images of Rydal Water, Windermere, Stickle Tarn, Borrowdale and Ambleside. These photographs certainly provided Grimshaw with the basis for at least two strikingly detailed Pre-Raphaelite paintings, *Nab Scar, The Lake District* of 1864 (collection of Sir Andrew Lloyd Webber) and *Blea Tarn, First Light, Langdale Pikes in the Distance* of 1865 (private collection). Grimshaw made another painting expedition to the Lakes with his wife in 1868. A painting entitled *The Artist Painting in the Lake District* (Sotheby's, Belgravia, 20 June 1972, lot 92) almost certainly records the 1868 trip, showing Theodosia Grimshaw looking over the shoulder of her husband as he busily paints the vast landscape in front of him. This sketching trip also produced sketches for the watercolour *The Vale of Newlands, Cumberland* (private collection), *A Mountain Road, Flood*

Time (Sotheby's, London, 22 May 2014, lot 130), *Looking towards Wasdale, the Lake District* (Christie's, South Kensington, 23 March 2016, lot 70), *Ingleborough from under White Scar* (Bradford Museum and Galleries) and its pair *The Seal of the Covenant* (Leeds City Art Galleries) which is very similar to the present picture.

The arc of a rainbow in *A Mountain Road, Flood Time*, *The Seal of the Covenant* and the present painting is not simply a picturesque detail, or a reflection of Grimshaw's interest in fleeting meteorological lighting effects. It is a symbol of Heavenly power, of the Lord's presence on earth, intended 'to act as metaphor for God's pact with humanity.' (A. Robertson, *Atkinson Grimshaw*, 1996, p.41) The geologically-studied landscape may have a deeper religious symbolism as the science of geology was a controversial subject in the mid-nineteenth century when it was used to try to both prove and disprove the existence of God. Grimshaw and his family had recently converted to Roman Catholicism and therefore the rainbow is symbolic of his new-found spirituality and his assertion of religious belief.

‡ £ 30,000-50,000 € 33,900-56,500



24

24

PROPERTY OF A GENTLEMAN

MATTHIAS ROBINSON

1826-1914

Playing Soldiers

signed and dated l.r.: *M Robinson./ 1862*
oil on canvas
56 by 75cm., 22 by 30in.

PROVENANCE

J.O.W. Coster and thence by descent to his son
Arthur Coster in 1870;
Sotheby's, London, 12 July 1989, lot 454;
Haynes Fine Art, Broadway;
Private collection

£ 3,000-5,000 € 3,400-5,700



25

25

PROPERTY OF A GENTLEMAN

HENRY LEJEUNE, A.R.A.

1820-1904

The Seesaw

signed l.r.: *H LEJEUNE*
oil on canvas
53.5 by 76cm., 25 by 30in.

PROVENANCE

Sotheby's, New York, 24 May 1988, lot 50;
Haynes Fine Art, Broadway;
Private collection

£ 5,000-7,000 € 5,700-7,900



26

26

PROPERTY OF A GENTLEMAN

CHARLES HUNT

1829-1900

The Infant Academy

signed and dated l.l.: *C Hunt 83.*
oil on canvas
61 by 91.5cm., 24 by 36in.

PROVENANCE

Haynes Fine Art, Broadway;
Private collection

£ 4,000-6,000 € 4,550-6,800



27

27

PROPERTY FROM A PRIVATE COLLECTION

GEORGE SMITH

1829-1901

Paying the Legacies

signed and dated l.r.: *George Smith 1872*

oil on canvas

51 by 76cm., 20 by 30in

PROVENANCE

Bearne's, Exeter, 4 September 1985, lot 378

EXHIBITED

London, Royal Academy, 1872, no.405

£ 10,000-15,000 € 11,300-17,000

28

PROPERTY OF A GENTLEMAN

WILLIAM UNDERHILL

1808-1908

Rustic Music

titled and signed on the stretcher: *Rustin Music*

by/ *Wm. Underhill*

oil on canvas

91.5 by 71cm., 36 by 28in.

£ 3,000-5,000 € 3,400-5,700



28

Property from a Hampstead Collection

LOTS 29–40

All collections are imbued with the personality of their owners. And sometimes there is a further distinctive dimension: a sense of the place in which they were brought together. Besides being a collection of great character and discrimination, this is also in many ways a particularly Hampstead collection, assembled and enjoyed over many years in a beautiful house in this leafy corner of London.

In the 18th and 19th century Hampstead was a village entirely cut off from the city, a place you had to walk to across open countryside, with an urchin lighting the way with a lantern. Keats lived and wrote there. A number of artists, including Constable, painted there. Ford Madox Brown set his masterpiece *Work* in Heath Street, Hampstead. Gradually it acquired a Bohemian, artistic character, in the 20th century home to artists such as Moore, Hepworth and Nicholson, connoisseurs such as Herbert Read and Kenneth Clark, and a large number of writers including George Orwell, JB Priestley, and the Waugh family.

With the Second World War it became the *de facto* stopping off point for the continental avant-garde fleeing Europe – Gropius, Moholy-Nagy, and Mondrian, for instance, all stopped off in Hampstead on their way to New York. Today it remains the home of writers, actors, film directors, architects, poets and painters.

I knew the owners of this collection well, and remember the warm and civilised atmosphere of their house. They were in the art world, and as such they bought works with an insider's knowledge as well as with natural good taste. Their appreciation of British art of the 20th century is self-evident and based on a deep understanding of its place in European modern art of the same period. Scotland was in their blood too, as is reflected in the charming Farquharson and free-spirited Peploe. And then there was the nineteenth-century copy of Leighton's masterful *The Bath of Psyche* that would greet visitors in the entrance hall, resplendent on the Pugin wallpaper for the full High-Victorian experience.

Collections that evolve and live in specific houses have a unique magic. Great things sit alongside lesser things in easy harmony, reflecting the equal aesthetic and emotional value placed on them by their owners: the fine William Nicholsons hung on the stairs alongside insignificant vernacular landscapes; the 16th Century Tibetan Buddhas looking across a room to a signature high-key still-life by Sir Matthew Smith; the charming Joseph Southall watercolours dotted amongst the bookcases full of first editions and old morocco leather bindings. These are works that have been lived with and appreciated in their relationship to each other over many years. 'Only Connect', wrote EM Forster in *Howard's End*, 'Only Connect the prose and the passion and both will be exalted... Live in fragments no longer.' The owners of this collection most emphatically did that.

Philip Hook

*Senior International Specialist
Impressionist & Modern Art*

FORTHCOMING SALES

Old Masters

London 7 December

English Literature, History, Children's Books and Illustrations

London 12 December



29

29

PROPERTY FROM A HAMPSTEAD COLLECTION

EDWARD LEAR

1812-1888

Roman Catholic Cemetery at Palaiopolis, Kaligoni, Santa Maura

inscribed I.l.: *R.C. cemetery Kaligoni*; further inscribed, dated and numbered I.r.: *Santa Maria 23 April 1863 5.30 pm / (68)*
pen and brown ink and watercolour
18 by 35cm., 7 by 13¾in.

PROVENANCE

Martyn Geeff, London;
Christie's, London, 15 November 1988, lot 178,
where purchased by the family of the present
owners

EXHIBITED

London, The British Council, no.42a.

This on-the-spot drawing shows a view on the island of Lvekas which, in Lear's day, was known as Santa Maura. The island lies in the Ionian sea, a region Lear toured in the spring of 1863.

£ 4,000-6,000 € 4,550-6,800



30

30

PROPERTY FROM A HAMPSTEAD COLLECTION

EDWARD LEAR

1812-1888

The Bay of Naples, Italy

inscribed, signed and dated
I.r.: *Napoli, / Edward Lear / 7.07.1840.*
pencil heightened with white on blue paper
17 by 24cm., 6¾ by 9½in.

£ 2,000-3,000 € 2,300-3,400

PROPERTY FROM A HAMPSTEAD COLLECTION

JOHN ATKINSON GRIMSHAW

1836-1893

An Autumnal Scene at Dusk near Leeds

signed and dated l.r.: *Atkinson Grimshaw/ 1883+*
oil on board
30.5 by 51cm., 12 by 20in.

PROVENANCE

Sotheby's, London, 6 November 1968, lot 181;
Private collection

This painting is typical of Grimshaw's *oeuvre* in the 1880s, when he painted many suburban scenes around Leeds veiled in autumnal light. Like his paintings of docks and city centres, the pictures are an examination of atmospheric light effects across a landscape. In the early 1880s after a friend requisitioned a debt from him in 1879, Grimshaw faced financial difficulties. With a large family to care for, Grimshaw increased his creative output to around fifty paintings a year. These paintings of quiet lanes are each a unique aggregation of components of suburban Leeds: the Elizabethan and Jacobean houses, the curve of the road, and the gates in the high-stoned wall, each painting with a remarkably individual sunset or sunrise.

An Autumnal Scene at Dusk near Leeds depicts a quiet suburban lane, steeped with the faint mist and fleeting light of a November evening. The leaves have fallen from the trees and lie on the road where the thoroughfare of carriages has gradually flattened them. A maid walks along the pavement, perhaps coming home from work; like many of these paintings, she is the lone figure in an otherwise deserted landscape. Moss blankets the stone walls separating the Jacobean house from the road; the iridescence of the moss perhaps rendered in viridian, a new pigment at the start of Grimshaw's career in the 1860s. The tell-tale blue tinge allows it almost to glow in the soft yellow dusk light.

Grimshaw had an exquisitely nuanced knowledge of light effects: dawn and dusk light permeated through clouds, fog and smog, over water, reflected on wet pavement, or even gas lighting reflected in murky puddles on the streets of Glasgow. His daughter Elaine remembered: "*My father was fascinated by colour-iridescence. He would study the prismatic range in the bevelled mirrors of candelabra; and if we two children found in the big garden a bit of old glass, oxidised by age and weather, we would proudly take it to him, to add to his collection in a box which lay open a table beside easel.*" (Elaine Grimshaw quoted in Jane Sellars, *Atkinson Grimshaw – Painter of Moonlight*, p.64) His subtle depiction of light and weather conditions conjures an atmosphere and mood making his work romantic in tone. In this painting, the dusk is calm and still, nothing to be heard except for the gentle tap of the maid's feet on the damp pavement, the smell of fallen leaves heavy in the air. His depiction of autumn dusk is so complete and absorbing, that almost 150 years later, we still look at this scene with nostalgia for crisp November evenings.

As with his scenes of Leeds, London, Glasgow and Newcastle, where light falls on smoggy cityscapes, *An Autumnal Scene at Dusk near Leeds* hints at contemporary industry but is submerged in romantic nostalgia. The Victorians revelled in romantic mystery and intrigue; Grimshaw himself was particularly inspired by the romantic works of Shelley, Tennyson, Wordsworth and Browning. Rather unusually for the romantic undertones of the scene, the subject matter is contemporary. Indeed, Grimshaw is known for shrouding industrial and modern subject matter in romantic atmosphere, through an exposition of exquisite light effects.

£ 120,000-180,000 € 136,000-204,000



31



32



33

32

PROPERTY FROM A HAMPSTEAD COLLECTION

**JOSEPH EDWARD
SOUTHALL, R.W.S., R.B.S.A.,
N.E.A.C.**

1861-1944

The Trippers

signed with monogram and dated 1933 l.l.
watercolour with pencil
16 by 25.5cm., 6¼ by 10in.

PROVENANCE

Christie's, London, 23 June 1994, lot 91;
Private collection

EXHIBITED

London, New English Art Club, *87th Exhibition*,
1936, no.279

£ 8,000-12,000 € 9,100-13,600

33

PROPERTY FROM A HAMPSTEAD COLLECTION

**JOSEPH EDWARD
SOUTHALL, R.W.S., R.B.S.A.,
N.E.A.C.**

1861-1944

The Mystic Burial

signed with monogram and dated 1895 l.c.;
further signed, inscribed with the artist's address
and dated on a label attached to the reverse
watercolour with gold paint
25.5 by 9.5cm., 10 by 3¾in.

PROVENANCE

The Fine Art Society, London, 1981;
Christie's, London, 10 November 1988, lot 98;
Private collection

EXHIBITED

Birmingham, City Museum & Art Gallery, *Joseph
Southall: Artist-Craftsman*, 1980, no.A9

The present lot is an early example by Southall
and one of a number of pictures with medieval
themes, which show the influence of the artist's
visits to Italy and his admiration for the work of
fellow Birmingham-born artist Edward Burne-
Jones.

£ 6,000-8,000 € 6,800-9,100



34

34

PROPERTY FROM A HAMPSTEAD COLLECTION

**JOSEPH EDWARD
SOUTHALL, R.W.S., R.B.S.A.,
N.E.A.C.**

1861-1944

A Golden Evening, Southwold

signed with monogram and dated 1926 l.r.;
further indistinctly titled, signed and inscribed
with the artist's address on the backboard
tempera over pencil on linen
29.5 by 37cm., 11½ by 14½in.

PROVENANCE

Sotheby's, London, 10 May 1989, lot 92, where
purchased by the family of the present owners

EXHIBITED

London, New English Art Club, 1926, no.42;
London, New English Art Club, 1945, no.303

Southall visited Southwold on the Suffolk coast almost every year and sometimes more than once. In *Golden Evening, Southwold* he has depicted the town's famous pier, built in 1900, with the intricate attention to detail that reflects his training to be an architect almost half a century earlier. Southall chose to contrast the elegance of the fashionable families enjoying a cloudless summer day on the beach with a fisherman tending to his boats. Each of the figures is beautifully studied, typical of Southall's refined draughtsmanship.

£ 20,000-30,000 € 22,600-33,900



35

35

PROPERTY FROM A HAMPSTEAD COLLECTION

**JOSEPH EDWARD
SOUTHALL, R.W.S., R.B.S.A.,
N.E.A.C.**

1861-1944

Italian Lakeside Village

signed with monogram and dated 1924 l.r.
pencil and watercolour
19.5 by 25cm., 7¾ by 9¾in.

PROVENANCE

The Fine Arts Society, London, 1981;
Christie's, London, 10 November 1988, lot 100;
Private collection

£ 6,000-8,000 € 6,800-9,100



36

36

PROPERTY FROM A HAMPSTEAD COLLECTION

**JOSEPH EDWARD
SOUTHALL, R.W.S., R.B.S.A.,
N.E.A.C.**

1861-1944

Clee Hills, Shropshire

signed with monogram and dated 1917 l.r.
watercolour with pencil
15 by 23.5cm., 6 by 9¼in.

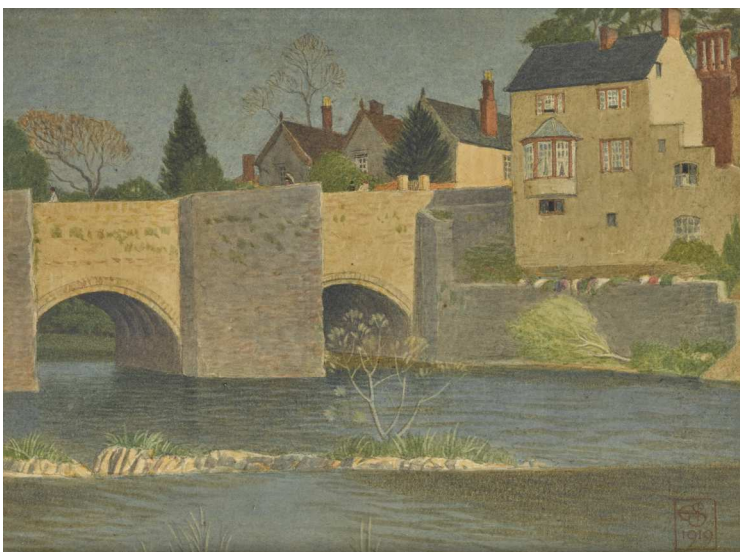
PROVENANCE

Geoffrey Hutchinson;
Christie's, London, 10 November 1988, lot 101;
Private collection

EXHIBITED

Birmingham, City Museum & Art Gallery,
Memorial Exhibition, 1945, with tour to Royal
Watercolour Society, London and Bournemouth

£ 4,000-6,000 € 4,550-6,800



37



38

37

PROPERTY FROM A HAMPSTEAD COLLECTION

**JOSEPH EDWARD
SOUTHALL, R.W.S., R.B.S.A.,
N.E.A.C.**

1861-1944

Ludford Bridge, Ludlow

signed with monogram and dated 1919 l.r.
watercolour
17 by 24cm., 6¾ by 9½in.

PROVENANCE

The Leicester Galleries, London, where purchased
by J. Anstey Guthrie Esq.;
The Fine Art Society, London;
Sotheby's, London, 20 July 1988, lot 36, where
purchased by the family of the present owners

EXHIBITED

London, Leicester Galleries, 1926, no.85

£ 7,000-10,000 € 7,900-11,300

38

PROPERTY FROM A HAMPSTEAD COLLECTION

**JOSEPH EDWARD
SOUTHALL, R.W.S., R.B.S.A.,
N.E.A.C.**

1861-1944

Ariadne in Naxos

signed with initials and dated 1925 l.l.
oil on canvas
38 by 52cm., 15 by 20½in.

PROVENANCE

The Fine Art Society, London;
Miss Enid Allen;
Christie's, London, 10 November 1988, lot 99,
where purchased by the family of the present
owners

EXHIBITED

Birmingham, Ruskin Gallery, *Joseph Southall*,
1927, no.2;
Birmingham, Royal Society of British Artists,
1933, no.84;
Birmingham, City Museum & Art Gallery, *Joseph
Southall*, 1980, no.B11(ii), with tour to The Fine
Art Society, London

Ariadne in Naxos, a version of Southall's painting
of the same title in the collection of Birmingham
City Art Gallery, was painted the same year but in
oil rather than tempera. It was a subject favoured
by Southall and the oil version hung in the artist's
home until his wife's death in 1947. The pictures
depict the Minoan Princess Ariadne on the island
of Naxos watching her lover Theseus depart in
his ship - a subject favoured by late Victorian
painters.

£ 30,000-50,000 € 33,900-56,500

PROPERTY FROM A HAMPSTEAD COLLECTION

MAURICE GREIFFENHAGEN,
R.A.

1862-1931

The Pickford Wallers

signed and dated I.I.: *MAURICE GREIFFENHAGEN*
1901

oil on canvas
63.5 by 76cm., 25 by 30in.

PROVENANCE

Pickford Waller and thence to his daughter Miss Sybil Waller;
Christie's, London, 12 October 1973, lot 140,
where purchased by the family of the present
owners

EXHIBITED

London, Royal Academy, *Exhibition of Works by Past Members*, 1933, no.307

This picture sold with a photocopy of a letter by Sybil Waller titled *Studio Days* in which she discusses sitting for Greiffenhagen and meeting other painters such as Charles Ricketts and Charles Shannon, who she also modelled for. The present work was painted in the dining room of the family house in St Georges Road.

£ 10,000-15,000 € 11,300-17,000

PROPERTY FROM A HAMPSTEAD COLLECTION

CHARLES WILLIAM BARTLETT

1860-1940

A Dutch Cheese Market

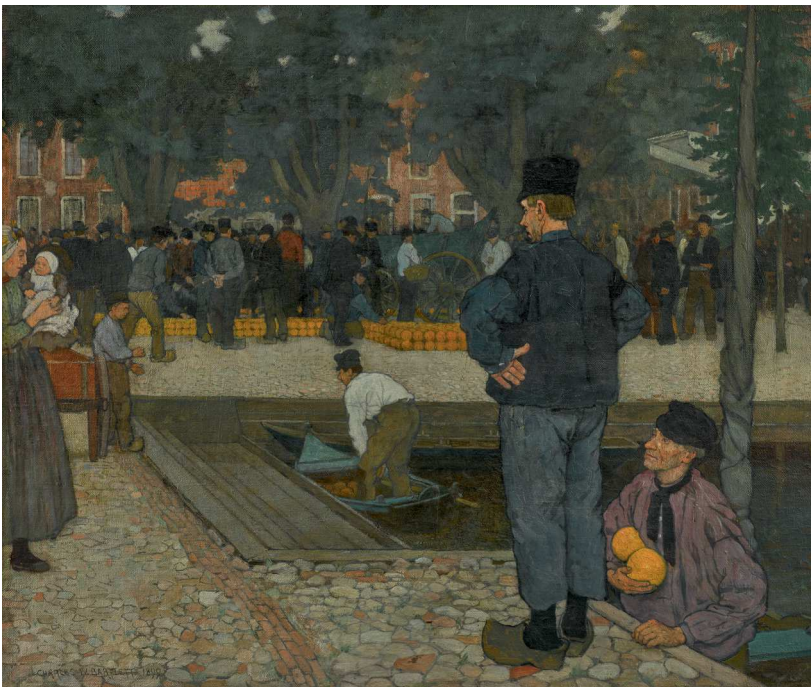
signed and dated I.I.: *CHARLES W. BARTLETT*
1899

oil on canvas
63.5 by 76cm., 25 by 30in.

£ 7,000-10,000 € 7,900-11,300



39



40

PROPERTY FROM A PRIVATE COLLECTION

ADRIAN SCOTT STOKES, R.A.
1854-1935

Autumn in the Mountains

signed l.r.: *Adrian Stokes*
oil on canvas
79 by 102cm., 31 by 40in.

PROVENANCE

Sotheby's, New York, 28 February 1990, lot 311,
where purchased by the present owner

Stokes studied art in Liverpool before enrolling at the Royal Academy Schools in 1871. In 1876 he went to France where he started painting 'en plein air' under the influence of the Impressionists. In 1884 Stokes married the Austrian artist Marianne Preidlsberger. In 1885 and 1886 the couple travelled to Denmark to spend the summer working with the art colony at Skagen and became close friends with the Anchers. They established themselves in Cornwall until 1898 when they moved to London and travelled widely painting in France, Spain, Austria and Italy and exhibiting steadily their works. Another version of this picture, painted c. 1903 (in tempera) is in the Tate Collection, London.

‡ £ 7,000-10,000 € 7,900-11,300



41

PROPERTY FROM A BRITISH PRIVATE
COLLECTION

**SIR WILLIAM RUSSELL FLINT,
R.A., P.R.W.S.**
1880-1969

Shrimping

signed l.r.: *W.RUSSELL FLINT-*
watercolour
33 by 24cm., 13 by 9½in.

PROVENANCE

Phillips, London, 26 November 1996, lot 64,
where purchased by the present owners

⊕ £ 10,000-15,000 € 11,300-17,000



42



43



44



45

43

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

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

1880-1969

A Gypsy Model

signed I.I.: *WRussell Flint*
coloured chalks
29.5 by 18cm., 11¾ by 7in.

PROVENANCE

W. Russell Button, Chicago

± ⊕ £ 3,000-5,000 € 3,400-5,700



46

44

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

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

1880-1969

Angelica in 'Love for Love'

signed l.r.: *WRussell Flint*
watercolour and chalk
29.5 by 18cm., 11¾ by 7in.

PROVENANCE

W. Russell Button, Chicago

‡ ⊕ £ 2,000-3,000 € 2,300-3,400

45

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

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

1880-1969

Study of Casilda - No. 1

signed l.l.: *WRussell Flint*
coloured chalks
30 by 20cm., 12 by 8in.

‡ ⊕ £ 2,000-3,000 € 2,300-3,400

46

PROPERTY FROM A PRIVATE COLLECTOR

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

1880-1969

Goddesses of Gracious Shade

signed l.r.: *W.RUSSELL FLINT-*; titled and signed
on the backboard
watercolour
48 by 67cm., 19 by 26½in.

PROVENANCE

Frost & Reed, London;
W. Russell Button, Chicago, where purchased by
the present owners

‡ ⊕ £ 15,000-20,000 € 17,000-22,600



47

47

PROPERTY OF A GENTLEMAN

CECIL KENNEDY

1905-1997

Still Life with Mixed flowers

signed l.r.: *Cecil Kennedy*

oil on canvas

76 by 63cm., 30 by 25in.

Painted in 1953

PROVENANCE

Richard Green, London, where purchased by the present owner

⊕ £ 15,000-20,000 € 17,000-22,600

48

PROPERTY FROM A PRIVATE FAMILY
COLLECTION

AMBROSE MCEVOY, A.R.A.

1878-1927

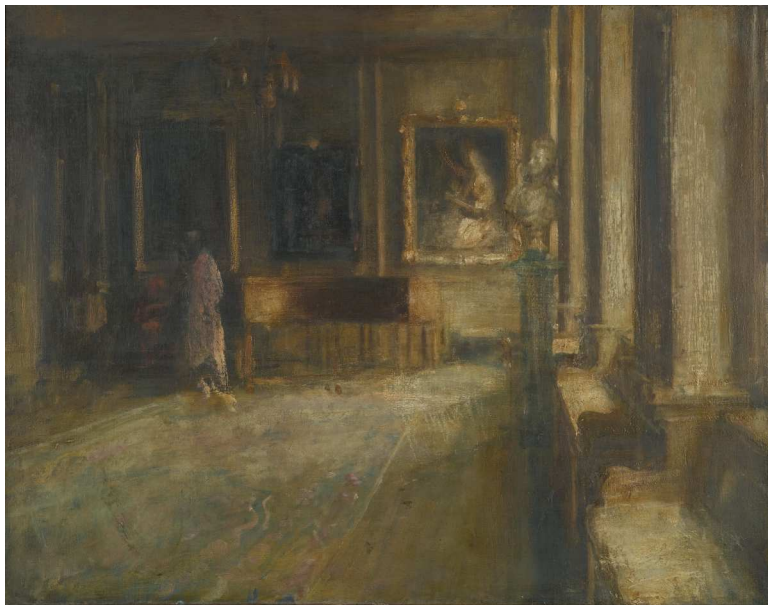
The Music Room at Sir Edmund Davis' House

oil on canvas

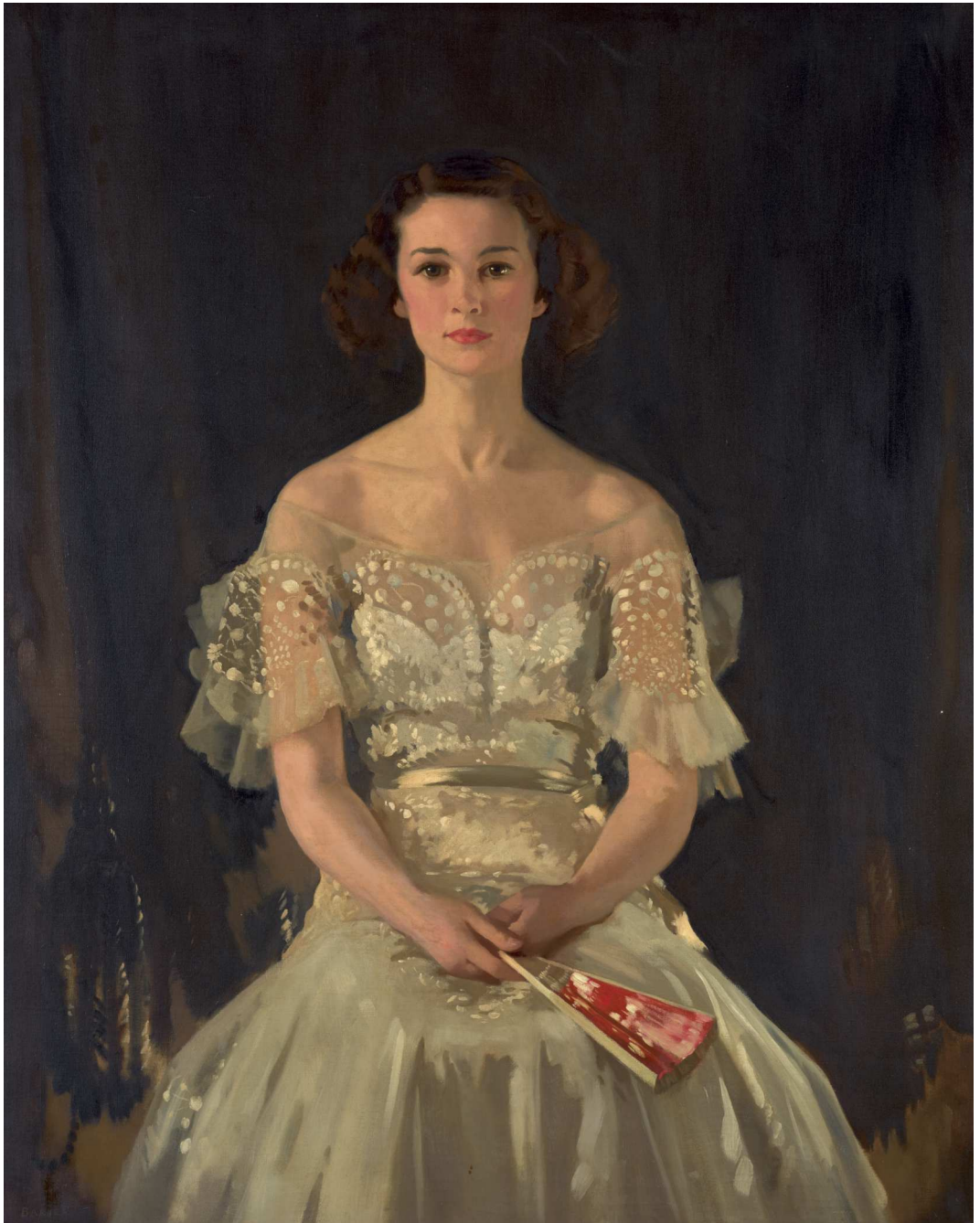
71 by 92cm., 28 by 36in.

Edmund Davis was born in Australia in 1862 and attended school at the Lycée Chaptal in Paris as a pupil of the flower painter Victor Leclair. He abandoned his artistic path aged 17 to go to South Africa where he made his fortune trading in ostrich feathers, guano and mining. He married his cousin, Mary Zilla Halford, with whom he shared a passion for painting and the couple settled in London. Their art collection included ancient sculpture and paintings by Rembrandt, Hogarth, Reynolds and Gainsborough. They also collected modern art by Burne-Jones, Rossetti and Rodin and bequeathed a large part of this exceptional collection to a few chosen institutions such as the Musée du Luxembourg in Paris and the National Gallery of South Africa in Cape Town. The bust shown in McEvoy's painting is the one that had been pointed-out by the Davis' friends Charles Ricketts and Charles Shannon in the window of a shop on Piccadilly where it was unattributed; it was discovered to be a masterpiece by the French eighteenth century sculptor Houdon and valued at £20,000.

£ 5,000-7,000 € 5,700-7,900



48



49

49

PROPERTY FROM A CANADIAN PRIVATE
COLLECTION

**ARCHIBALD GEORGE
BARNES**

1887-1972

Portrait of Mary Aldworth Lailey

signed I.I.: *BARNES*

oil on canvas

127 by 100.5cm., 50 by 39½in.

PROVENANCE

The sitter and thence by descent to the present
owner

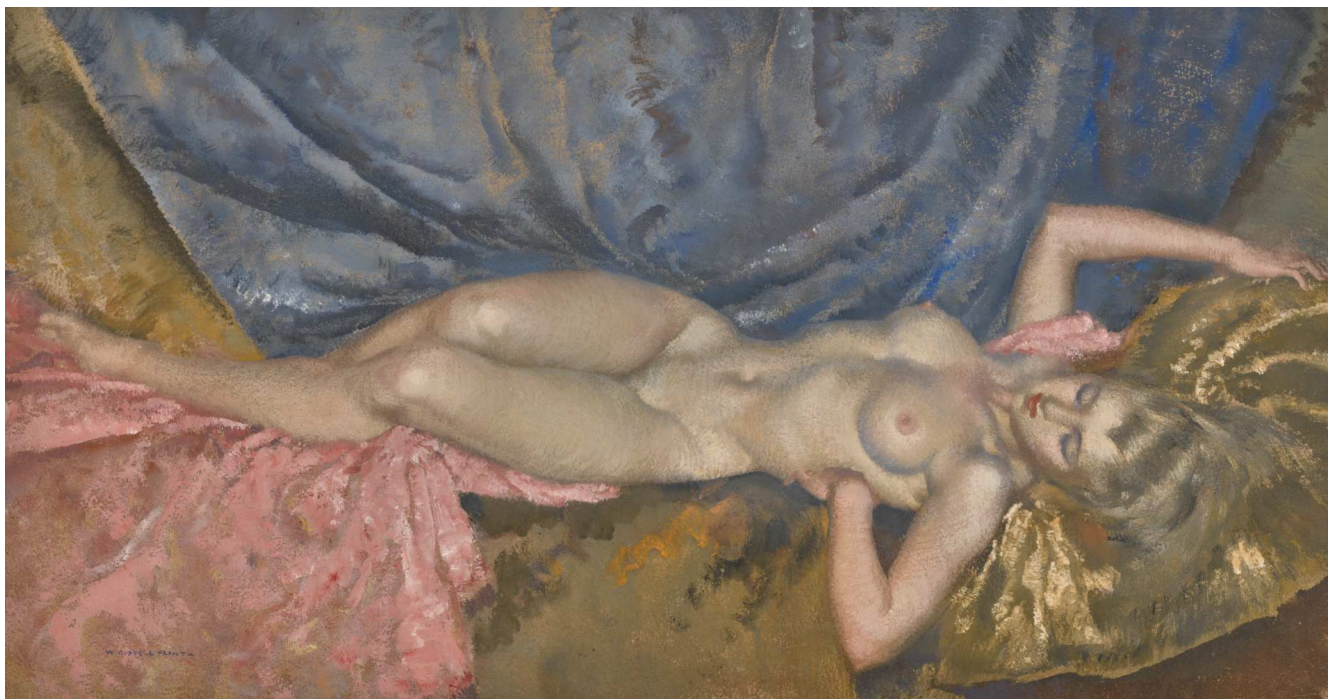
‡ ⊕ £ 10,000-15,000 € 11,300-17,000



50



51



52

50

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

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

1880-1969

Philippa in September

signed l.r.: *W.RUSSELL FLINT*-; titled and signed
on the reverse
watercolour
53.5 by 71cm., 21 by 28in.

PROVENANCE

W. Russell Button, Chicago

‡ ⊕ £ 15,000-20,000 € 17,000-22,600

51

PROPERTY FROM A BRITISH PRIVATE
COLLECTION

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

1880-1969

The Beach at Pollenza, Majorca

signed l.r.: *W.RUSSELL FLINT*-; titled and signed
on the backboard
watercolour
35.5 by 26cm., 14 by 22in.

PROVENANCE

The Fine Art Society, London

⊕ £ 15,000-25,000 € 17,000-28,300

52

PROPERTY OF A GENTLEMAN

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

1880-1969

Evelina

signed l.l.: *W.RUSSELL FLINT*-; titled, signed,
dated and inscribed on the reverse: *Evelina/
W.Russell Flint/ July 1949/ Tempera*
tempera on board
33 by 61cm., 13 by 24in.

PROVENANCE

John Mecom, Texas;
Sotheby's, New York, 24 April 2002, lot 130;
Haynes Fine Art, Broadway

⊕ £ 30,000-50,000 € 33,900-56,500

PROPERTY FROM A PRIVATE COLLECTION

DAME LAURA KNIGHT, R.A., R.W.S.
 1877-1970

The Maiden

signed l.l.: *Laura Knight*
 oil on canvas
 61 by 51cm., 24 by 20in.

PROVENANCE

Purchased directly from the artist in 1931 by Vancouver Art Gallery, Canada;
 Deaccessioned from Vancouver Art Gallery, 1950;
 Alex Fraser Galleries, Vancouver;
 Private collection, Vancouver and thence by descent to private collection, Salt Spring Island;
 Private collection, U.K.;
 Their sale, Tennants, 18 July 2015, lot 770, where purchased by the present owner

EXHIBITED

Vancouver, Vancouver Art Gallery. *Opening Exhibition*, 1931, no.23

LITERATURE

Laura Knight, *Oil Paint and Grease Paint*, London, 1936, illustrated p.227

The human figure always held a central place within Laura Knight's career - most emphatically seen when Knight boldly announced her arrival on the artistic scene with her *Self Portrait*, 1913 (National Portrait Gallery, London). In a male-dominated world, and when women were denied access to nude models, with this portrait Knight demonstrated her personal emancipation. In her career that followed, Knight's keen interest in diverse characters, often women and often from the margins of society, resulted in some of the most striking portraits of her generation. In paintings such as the present and comparables including *Dawn* (1933, Royal Academy Collection), Knight again defiantly celebrates the female form and her individual spirit.

To add further poignancy to the painting, the sitter is Eileen Mayo D.B.E. R.A. (1906-1994), an artist and designer who worked in England, Australia and New Zealand. Recognised with a Dame-hood at the end of her life, her early life was marred with tragedy. In 1927, without family and in dire financial circumstances, she came close to drowning herself in the Serpentine. However, her fortunes were changed through her meeting with Laura Knight, who employed her as a model and subsequently appeared in many of her iconic paintings, *Blue and Gold* (1927), *The Golden Girl* (1927) and *Dressing for the Ballet* (1927). She also appears with Laura in the Pathé film 'Mrs Laura Knight - The Famous Artist' in 1927.

A strikingly, beautiful young woman, Eileen became much in demand in the 1930s by Laura's contemporaries, including Dod Proctor, Vanessa Bell, Mark Gertler and Duncan Grant, who described her as 'his muse'. In *The Maiden*, we see a liberated Eileen gloriously rendered under a Cornish blue sky.

⊕ £ 25,000-35,000 € 28,300-39,500



53

53

PROPERTY OF A GENTLEMAN

DAME LAURA KNIGHT, R.A., R.W.S.
 1877-1970

Sleeping Nude

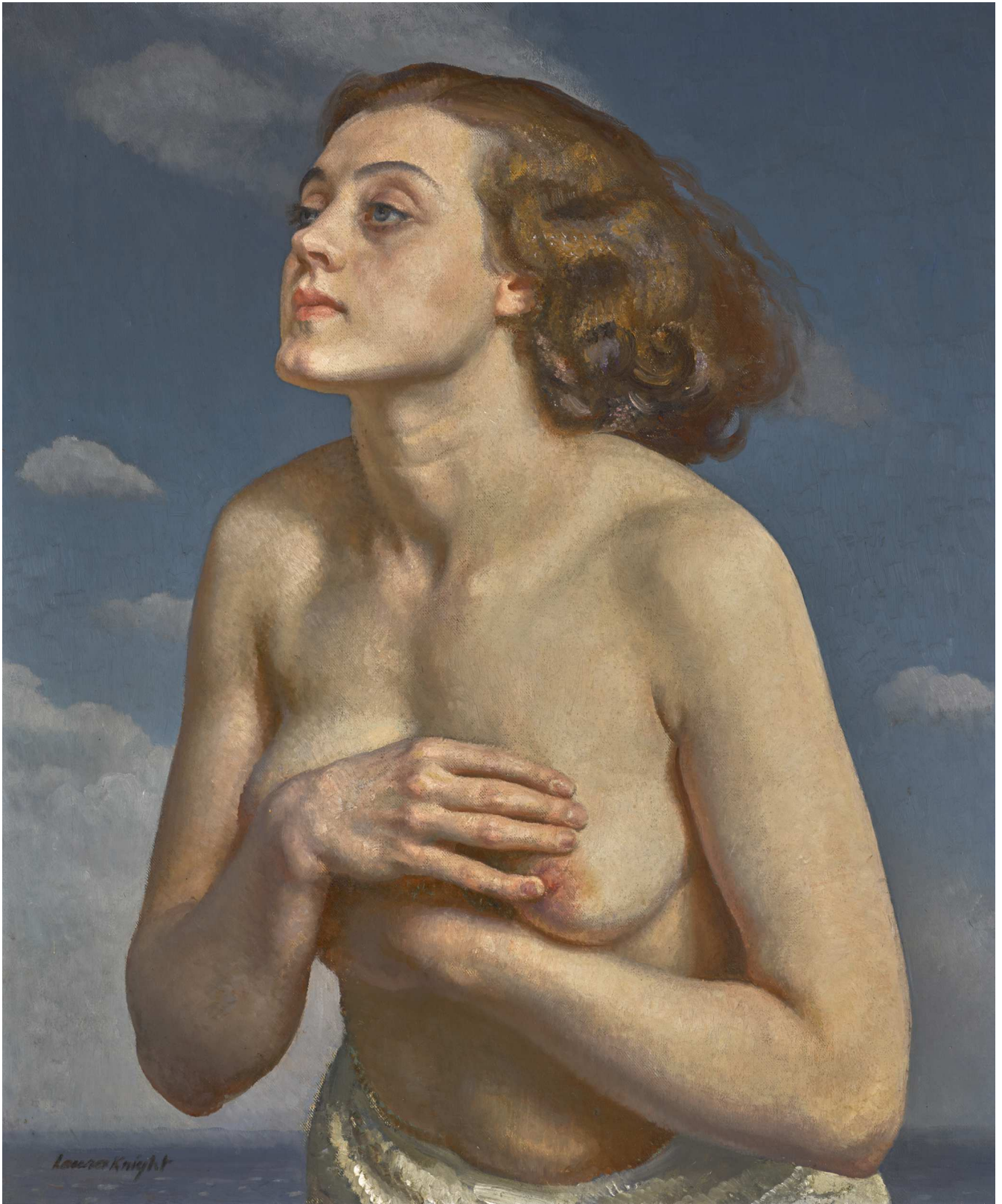
signed l.r.: *Laura Knight*
 black crayon
 57 by 39cm., 22½ by 15½in.

PROVENANCE

Richard Green, London, where purchased by the present owner

This is a study for the oil painting *Sleeping Nude* painted c.1942 (Bonham's, 30 May 2012, lot 28). Two less finished sketches for the same painting are known (Phillips, 3 December 2001, lot 47 and Bonham's, 30 May 2012, lot 27). Another drawing of the same model, in a standing position is dated 1942 (Christie's, London, 21 November 1995, lot 222).

⊕ £ 15,000-20,000 € 17,000-22,600



54



56



55

55

PROPERTY OF A DESCENDANT OF THE ARTIST
ARTHUR WARDLE, R.I., R.B.C.
1864-1949

Hound

signed *A Wardle*
bronze
height (excluding base): 20cm., 8in.

‡ ⊕ £ 5,000-7,000 € 5,700-7,900

56

PROPERTY OF A DESCENDANT OF THE ARTIST
ARTHUR WARDLE, R.I., R.B.C.
1864-1949

Leda and the Swan

bronze
height: 61cm., 24in.

‡ ⊕ W £ 3,000-5,000 € 3,400-5,700



57

57

PROPERTY OF A DESCENDANT OF THE ARTIST

ARTHUR WARDLE, R.I., R.B.C.

1864-1949

Stealth

signed I.I.: *ARTHUR/ WARDLE*; titled, signed and inscribed with the artist's address on a label attached to the reverse

oil on canvas

66 by 96.5cm., 26 by 38in.

EXHIBITED

Probably London, Royal Academy, 1893, no.100

Wardle was arguably the greatest animal painter of his generation. *Stealth*, featuring two leopards, is exemplary of his inimitable ability to render the sleek contours and gleaming skins of big cats hunting in the wild. It is one of a number of paintings of exotic animals begun in 1891 when Wardle exhibited *Panthers Resting* at the Royal Academy. From this point on he produced many paintings of leopards hunting; *Leopards on the*

Lookout (Sotheby's, New York, 9 May 2013, lot 45) which similarly portrays two leopards stealthily perched on a mountainside staring intently at their prey, their glinting eyes and crouched forms highlight the threat they pose to their prey. Likewise, *Indian Leopards* (offered Sotheby's, London, 22 May 2014, lot 234), depicts two leopards hunting game; the recurring motif of the leopard pair serves to illustrate Wardle's mastery of the wild cat in every angle whilst also establishing a dialogue between the hunters.

Stealth is one of the artist's most elaborate and cohesive renderings of leopards hunting in pairs. In addition to the exquisitely detailed leopard skins, Wardle has skilfully reflected the drama of the scene in the dense greys and blues of a stormy sky that weigh down the atmosphere. The rock they stand on is mottled through with the same orange, yellow and hints of blue as their pelts.

‡ ⊕ £ 20,000-30,000 € 22,600-33,900

THIS AND THE FOLLOWING SIX LOTS ARE
PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

ARCHIBALD THORBURN

1860-1935

Coming in from the Sea

signed and dated i.l.: *Archibald Thorburn/ 1905*;
titled and inscribed on the reverse; '*Coming in
from the Sea*'/ *one of the Fur and Feather series
of Wildfowl*/ *Copyright for the book belongs to
Longman & Co. A.T.*

watercolour with bodycolour and gum arabic
76 by 56cm., 30 by 22in.

PROVENANCE

Christie's, London, 2 March 1990, lot 183 where
purchased by the present owner

LITERATURE

A.J. Stuart-Wortley and Others, *Fur, Feathers and
Fin Series; Wildfowl*, 1906

‡ £ 12,000-18,000 € 13,600-20,400



58

ARCHIBALD THORBURN

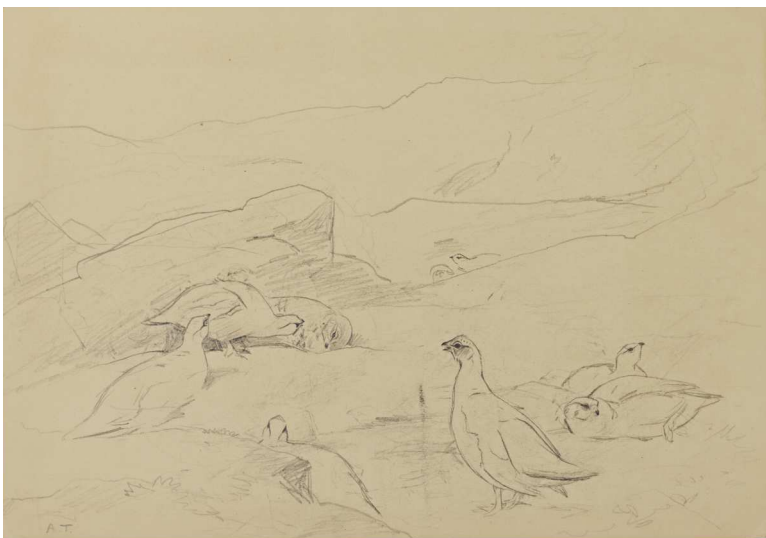
1860-1935

Wing of a Grey-leg Goose; Wing
of an Eagle; Head of a Pheasant;
Curlew; Red-Legged Partridge;
Pintail Duck; Snipe; Grey Leg Goose;
Ptarmigan

variously signed and inscribed
smallest 7.5 by 12.5cm., 3 by 5in.; largest 25 by
36cm., 10 by 14in.
(9)

Photographs of the other pictures in this lot can
be found at SOTHEBYS.COM

‡ £ 4,000-6,000 € 4,550-6,800



59 (part of lot)



60

60

ARCHIBALD THORBURN

1860-1935

Breaking Cover, Partridges in Flight

signed and dated I.I.: *Archibald Thorburn/ 1902*
watercolour and bodycolour over pencil
44.5 by 75.5cm., 17½ by 29½in.

PROVENANCE

Christie's, London, 25 February 1992, lot 159
where purchased by the present owner

± £ 30,000-50,000 € 33,900-56,500

61

ARCHIBALD THORBURN

1860-1935

Partridge in Flight

signed and dated I.I.: *Archibald Thorburn 1898*
watercolour and bodycolour over pencil
30 by 51cm., 14½ by 20¼in.

PROVENANCE

Baird Carter, the artist's agent;
Christie's, London, 3 June 1994, lot 34, where
purchased by the present owner

± £ 10,000-15,000 € 11,300-17,000



61



62 (one of a pair)



62 (one of a pair)



63

62

ARCHIBALD THORBURN

1860-1935

Mallard Hen; Mallard Drake

one dated l.r.: *Jan 22/87*

both watercolour and bodycolour

one 27 by 42 cm., 10½ by 16½ in.; the other 27 by 31 cm., 10½ by 12 in.

(2)

PROVENANCE

Rowland Ward, London;

Christie's, London, 16 March 1993, lots 165 & 166;

Private collection

‡ £ 6,000-8,000 € 6,800-9,100

63

ARCHIBALD THORBURN

1860-1935

Two Studies of a Female Mallard

dated l.r.: *20 Jan^r 82*

watercolour and bodycolour

43.5 by 30.5 cm., 17¼ by 12 in.

PROVENANCE

Glenbow Foundation, Calgary, Canada;

Sotheby's, London, 23 November 1994, lot 54 where purchased by the present owner

‡ £ 3,000-5,000 € 3,400-5,700



64

64

PROPERTY FROM A BRITISH PRIVATE COLLECTION

THOMAS MILES RICHARDSON JNR.

1813-1890

On the Amalfi Coast

signed and dated l.l.: *TM Richardson/ 1856*; also indistinctly titled, signed, inscribed and dated on an old label attached to the backboard

watercolour and bodycolour
61.5 by 89.5cm, 24¼ by 35¼in.

£ 3,000-5,000 € 3,400-5,700

65

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

MYLES BIRKET FOSTER, R.W.S.

1825-1899

The Reapers

signed with monogram l.r.
watercolour
77 by 67cm., 30¼ by 26¼in.

PROVENANCE

M. Newman, London;
Richard Green, London

‡ £ 12,000-18,000 € 13,600-20,400



65



66

66

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

1878-1959

Over the Ditch

signed and dated l.l.: A. J. MUNNINGS/ 1913
watercolour
23 by 25.5cm., 9 by 10in.

PROVENANCE

Nell Macan, the artist's first wife's sister and
thence by descent

⊕ £ 15,000-20,000 € 17,000-22,600

'The Huntsman, silhouetted against
the sky, is lying back as his horse
clears a rough, overgrown fence and
ditch, to land well on the other side.'

A.J. MUNNINGS

in Artist's Life, 1950, p.166



68

67

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

1878-1959

Carting Hay

signed and dated I.L.: A. J. MUNNINGS/ 1902
watercolour
20 by 28cm., 8 by 11½in.

PROVENANCE

J. Shaw-Tomkins;
Sotheby's, London, 10 March 1993, lot 29;
Mrs Lorian Peralta-Ramos

EXHIBITED

Norwich Castle Museum, *Loan Collection of
Pictures by A J Munnings, RA Exhibition, 1928,*
no.157

'During those years, Mendham village,
its corners, by-lanes and meadows
were my painting grounds.'

A.J. MUNNINGS

An Artist's Life, 1950, p.273

This bucolic sunlit scene of agricultural life in a Suffolk meadow reflects Munnings' deep understanding of the traditions of farming life. It depicts the annual early summer harvest of meadow-hay which Munnings' would have seen each June and July during his formative years in Suffolk. His father, John Munnings, was a miller in Mendham and following the artist's completion of his studies in Norwich in 1898 he returned to Mendham to set up a studio and paint the local rural activity.

⊕ £ 30,000-50,000 € 33,900-56,500



68



69

68

MONTAGUE DAWSON
R.S.M.A., F.R.S.A.

1895-1973

Full Sail, Sunset

signed l.l.: *MONTAGUE DAWSON*

oil on canvas

71 by 127cm., 28 by 50in.

Painted c.1950.

⊕ £ 40,000-60,000 € 45,200-68,000

69

HENRY SCOTT

1911-2005

Dawn Mists, the Wool Clipper 'Loch Maree'

signed l.r.: *Henry Scott.*; titled on the stretcher

oil on canvas

35.5 by 51cm., 14 by 20in.

PROVENANCE

MacConnal-Mason & Son, London

‡ ⊕ £ 2,000-3,000 € 2,300-3,400



70

70

MONTAGUE DAWSON
R.S.M.A., F.R.S.A.

1895-1973

Glaming Foam, Chariot of Fame

signed I.I.: *MONTAGUE DAWSON*

oil on canvas

61 by 91.5cm., 24 by 36in.

PROVENANCE

Frost & Reid, London;

Leslie Hindman, Chicago, 12 December 1994, lot 1298;

Christie's, New York, 26 February 2002, lot 165;

Christie's, New York, 1 November 2012, lot 93,
where purchased by the present owner

⊕ £ 30,000-50,000 € 33,900-56,500



71



72

71

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

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

1880-1969

Manuela of Almocita

signed l.r.: *W. RUSSELL FLINT*-; further titled and inscribed *Prov of Almeria* on the backboard
watercolour
49 by 66.5cm.; 19¼ by 26¼in.

PROVENANCE

W. Russell Button, Chicago

EXHIBITED

London, Royal Academy, 1953, no.14 (as *A Well amid the Guadarrama Mountains*)

‡ ⊕ £ 10,000-15,000 € 11,300-17,000



73

72

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

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

1880-1969

Romira and Two Children

titled, signed and inscribed on the reverse:
*Romira + two children/ W Russell Flint/ (Basque
Coast near Zumaya, N. Spain)*

watercolour

48 by 66cm., 19 by 26in.

PROVENANCE

W. Russell Button, Chicago

‡ ⊕ **£ 10,000-15,000** € **11,300-17,000**

73

PROPERTY OF A GENTLEMAN

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

1880-1969

A Conversation in Aragon

signed I.I.: *W. RUSSELL FLINT*

oil on canvas

51 by 68.5cm., 20 by 27in.

PROVENANCE

William Hulme Lever, 2nd Viscount Leverhulme
and thence by descent;

Sotheby's, Thornton Manor, 'The Leverhulme
Collection', 28 June 2001, lot 457;

Sotheby's, London, 26 August 2008, lot 175;

Private collection

EXHIBITED

London, Royal Academy, 1932, no.467
Sir William Russell-Flint, 1962, no.177

This picture was painted in 1922. When it was
exhibited at the Royal Academy in 1962 Flint
described it in the catalogue; 'A curious interior.
A fortress-like building with no hint of ever having
been a church, it was nevertheless furnished with
ecclesiastical oddments. Altars and confessionals
were mixed up with domestic appliances of the
homeliest kind. It was another of my 'warrens',
housing many families. With professional care I
chose their most paintable members.'

⊕ **£ 20,000-30,000** € **22,600-33,900**



74

74

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

1878-1959

After the Fair, Ber Street, Norwich

signed and dated I.I.: A.J. MUNNINGS/ 1904
watercolour
28 by 35.5cm., 11 by 14in.

Continually seeking equestrian models for his pictures Munnings was a regular at the East Anglian horse fairs, held on Saturday mornings. He was an avid observer of the colourful characters and enjoyed the lively banter of the dealers and their picturesque clothing. Working quickly in watercolour, he was able to capture the spontaneity of the interactions. He described a few of his favourite models in his autobiography:

'And there they were for the asking. They loved posing, and still better, they loved seeing a sovereign or a pint of beer.' (AJ Munnings, *An Artist's Life*, 1950, p.113) Among those he encountered at the horse-fairs was 'Dan Betts... who wore small silver earrings, and shaved off his moustache for me to put him in a picture, and became so transfigured that his wife and children didn't know him. A kind man and father... Pod and Ned Aldous, types bred in every village since the Stone Age, and another of the same cut—Porky Emmerson—were always ready, if about, to do anything in the standing or sitting in line for a pint.' (ibid Munnings, p.111-2)

⊕ £ 40,000-60,000 € 45,200-68,000



75

75

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

1878-1959

A Suffolk Lane

signed l.r.: A J MUNNINGS
oil on canvas
30.5 by 40.5cm., 12 by 16in.

PROVENANCE

Duke's, Dorchester, 10 April 2014, lot 229 where
purchased by the present owner

The style of *A Suffolk Lane* suggests that it was
painted towards the end of the first decade of
the twentieth century. It probably depicts the
beautiful white pony Augereau which became
the principle equestrian model for Munnings'

paintings around 1906 when he was purchased by
the artist from a horse-trader named Drake. He
was named by Munnings after seeing a matinee
performance of a play called 'A Royal Divorce' in
which a character continuously exclaims, "*I swear
it on the word of an Augereau.*" Driving the pony
home after the theatre late at night, whenever the
pony misbehaved, Munnings and his groom would
correct him and exclaim, "*I swear it on the word
of an Augereau!*". Augereau, wrote Munnings,
'*not only [brought] me wealth, but [earned]
his keep a hundredfold.*' In the present picture
Augereau is being ridden bare-back by a child,
whose diminutive size emphasises the powerful
musculature of the pony as it trots along a muddy
cart-track through fields of ripe corn.

⊕ £ 30,000-40,000 € 33,900-45,200

'Augereau was the most
picturesque of white ponies—
an artist's ideal. A white
horse has been used in many
pictures by many artists.
Augereau's name may go
down to posterity as the last
of his disappearing race to
pose as a model for a picture'

A.J. MUNNINGS

An Artist's Life, 1950, p.199



76

76

PROPERTY FROM A BRITISH PRIVATE
COLLECTION

EDWARD SEAGO, R.W.S.

1910-1974

After the Storm, Waxham

signed l.l.: *Edward Seago*; titled on the reverse
oil on board
40.5 by 61cm., 16 by 24in.

PROVENANCE

Marlborough Fine Art, London;
Phillips, London, 26 November 1996, lot 37,
where purchased by the present owners

⊕ £ 12,000-18,000 € 13,600-20,400

77

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

1878-1959

A Hunter in A Meadow

signed and indistinctly dated l.r.: *A.J. Munnings*
19--
oil on canvas
35.5 by 46cm., 14 by 18in.

⊕ £ 20,000-30,000 € 22,600-33,900

78

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

1878-1959

Cattle Grazing Before Hay Wagons

signed l.l.: *A. J. MUNNINGS*
watercolour
22.5 by 33cm., 9 by 13in.

PROVENANCE

Bonhams, Knightsbridge, 18 November 2014, lot
19, where purchased by the present owner

⊕ £ 10,000-15,000 € 11,300-17,000



77



78



79

79

EDWARD SEAGO, R.W.S.

1910-1974

The Cloud

signed l.l.: *Edward Seago*
oil on canvas
61 by 91.5cm., 24 by 36in.

PROVENANCE

P. & D. Colnaghi & Co., London, where purchased by a private collector in 1957 and thence by descent to the previous owner, from whom acquired by the present owner

⊕ £ 40,000-60,000 € 45,200-68,000

80

PROPERTY FROM A PRIVATE COLLECTION

EDWARD SEAGO, R.W.S.

1910-1974

Shipping in Hong Kong Harbour

signed l.l.: *Edward Seago*; titled on the reverse
oil on board
40.5 by 61cm., 16 by 24in.

PROVENANCE

P. & D. Colnaghi & Co., London;
Private collection

⊕ £ 30,000-50,000 € 33,900-56,500

81

PROPERTY OF A LADY

EDWARD SEAGO, R.W.S.

1910-1974

Champs-Elysées

signed l.l.: *Edward Seago*
oil on board
45 by 61cm, 18 by 24in.

PROVENANCE

M. Newman, London;
Saffronart, 15-16 February 2012, lot 32;
Private collection

⊕ £ 25,000-35,000 € 28,300-39,500



80



81

Sotheby's EST. 1744

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Estimate £150,000–200,000

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ANDY WARHOL. \$(4), 1982

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		£
		£
		£
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		£
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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.

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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.

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Completing This Form

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

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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.

o 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 re-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

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and

Bidders should pay particular attention to these Conditions.

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 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"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 SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to 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 at 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 (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall in-

form 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 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 the 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

As a guide to potential buyers, estimates for this sale are also shown in Euros. 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 = €1.12

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.

11/10 NBS_NOTICE_€



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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