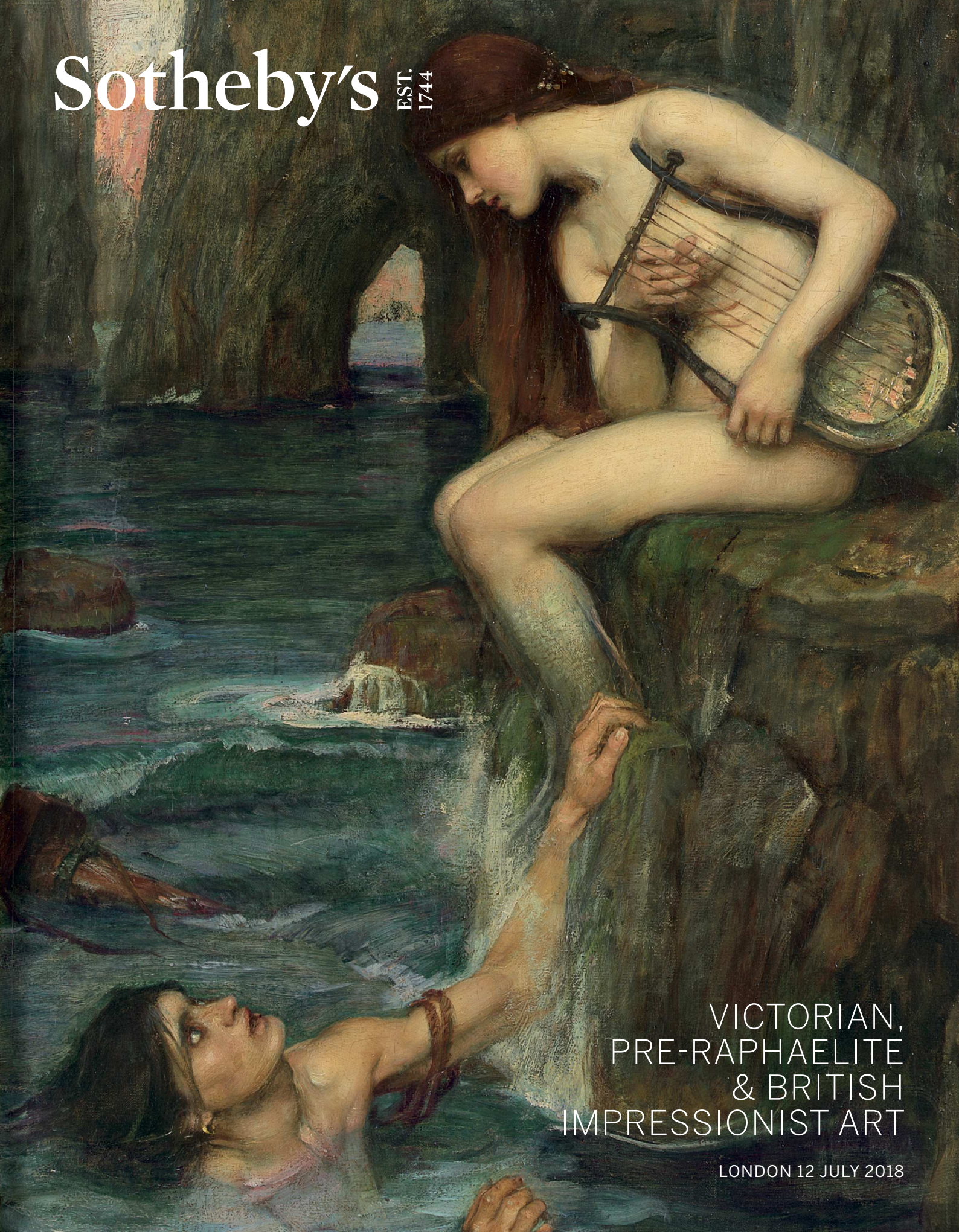


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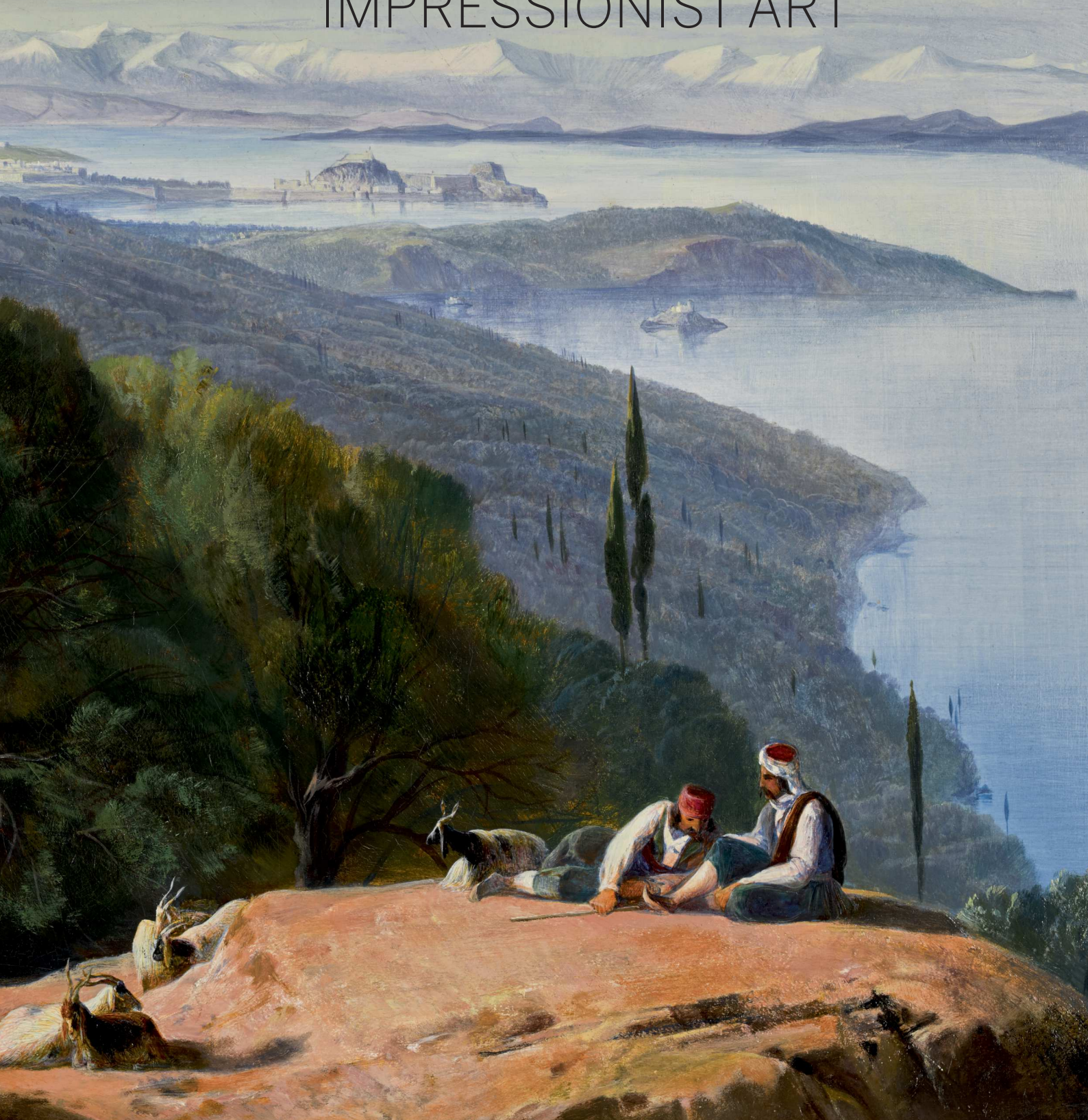
VICTORIAN,
PRE-RAPHAELITE
& BRITISH
IMPRESSIONIST ART

LONDON 12 JULY 2018



FRONT COVER
LOT 12 (DETAIL)
BACK COVER
LOT 80 (DETAIL)
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LOT 42

VICTORIAN,
PRE-RAPHAELITE
& BRITISH
IMPRESSIONIST ART





THIS PAGE
LOT 74 (DETAIL)

VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

AUCTION IN LONDON
12 JULY 2018
SALE L18132
2 PM

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PROPERTY FROM THE COLLECTION OF MR SEYMOUR STEIN

LOTS 1-27

'Seymour's eyes are legendary. In art, as well as in music, Seymour has always been ahead of the trends. The times I have been to his apartments in New York and London, they were more like warehouses stacked with paintings and porcelain like something out of 'Citizen Kane.' He has excellent taste, and is truly one of a kind.'

MADONNA



Seymour with Madonna at the Rock and Roll Hall of Fame induction ceremony in 1996

Although on the pulse of the very latest modern trends, one of music's greatest A&R men (finders of talent) Seymour Stein has always been a great admirer of the art of the past and an enthusiastic collector. This was demonstrated in 2003 when Seymour sold a portion of his vast collection at Sotheby's in New York, an eclectic selection of Art Deco furniture and porcelain, metalwork and glassware, European Symbolist and Pre-Raphaelite paintings. At that time Seymour wrote: *'I thought many times of opening a gallery to sell off most of what I purchased, for in truth I had bought enough to fill several homes. I was always too busy chasing bands to do anything about it... Looking over the paintings, furniture, porcelain and objects in preparation for this sale brought back wonderful memories in much the same way that hearing a favourite song from the past does.'*

Seymour was probably born a collector and as a child in Brooklyn he amassed the usual things that obsess young boys - bottle-caps and bubble-gum trading cards, tin soldiers and postage stamps. These collections were sold when Seymour discovered Rhythm and Blues, Country, and doo-wop and to fund his expanding record collection which became the largest at his junior high school. As an ambitious and energetic teenager he worked for *Billboard* magazine and interned at King Records in Cincinnati, where he met his great mentor Syd Nathan whose collections of netsuke and inro inspired Seymour's early interest in art. By the time he was twenty-three in 1966, Seymour founded Sire Records with the songwriter and producer Richard Gottehrer and the long list of successful signings began like a roll-call of the most progressive musicians around.

Seymour always believed that great music could come from anywhere, and it was his signing of Dutch band Focus in 1970 that provided Sire with its first million-selling single and album, "Hocus Pocus" and "Moving Waves." Over the course of many years, Sire has released and had success with many artists: Radio Birdman and the Saints from Australia, Ofra Haza from Israel, Boney M and Falco from Germany, HIM from Finland, Laid Back from Denmark, and others. Sire's breakthrough was in 1975 when The Ramones were signed, followed by Talking Heads soon afterwards, The Pretenders in 1980 and Madonna in 1982. Sire also partnered up with legendary producer, Mike Vernon, and his Blue Horizon label in the UK, home to the original Peter Green's Fleetwood Mac, Chicken Shack, which included Christine Perfect (McVie), and Duster Bennett, and helped launch those acts in the United States. Many of the greatest names in contemporary music came onto Sire's books - The Undertones, Depeche Mode, The Cure, Echo & the Bunnymen, Kid Creole and the Coconuts, Soft Cell, The Smiths, The Replacements, Lou Reed, Madness, Primal Scream, Barenaked Ladies, Brian Wilson, K.D. Lang, Space Hog, Everything but the Girl, Cyndi Lauper, Erasure, The Cult, My Bloody Valentine, My Chemical Romance, Morcheeba, Regina Spektor, Tom Tom Club, The Undertones, Ice-T, Seal.... As Seymour wrote in 2003 *'It was like a 25-year non-stop ride on a roller coaster: totally exhilarating and great fun - and still the beat goes on!'* In 2005 Seymour was inducted into the Rock and Roll Hall of Fame under the lifetime-achievement category and in 2016, Stein was honored with the Howie Richmond Hitmaker Award at the Songwriters Hall of Fame.



Seymour photographed for *Rolling Stone*, c.1977

As Sire Records prospered, Seymour was often in Britain looking for new bands to sign and whilst in London and in Paris he developed a deep love and appetite for Art Deco and Art Nouveau design. During rare moments of 'down-time' Seymour frequented the furniture and porcelain auctions at the Drouot in Paris and the antique shops on the Rive Gauche. On rainy days in London he was a regular visitor to Sotheby's galleries on Motcomb Street in Belgravia, buying early 20th century furniture and decorative arts. His collecting was voracious but only for the best examples – he knew what he liked and was well-advised. At that time Sotheby's Victorian Pictures department was based in Belgravia and published small square catalogues for the sales of 'Highly Important Victorian Paintings & Drawings' bound in glossy hardback. These catalogues were a treasure-trove of pictures, particularly strong in the work of the Pre-Raphaelites and Neo-classical school – many of which were being sold by the grandchildren of collectors who had bought the pictures around the turn of the twentieth century. Among the earliest of Seymour's purchases being offered now, is *The Red Cap* by Sandys, whose name and reputation few would have known in 1976. This would not have concerned Seymour, who has always appreciated beauty for beauty's sake and recognised talent where others had not - in his collecting and in his work.

Seymour has long admired the work of Simeon Solomon and the collection is particular rich for this talented, unique and tragic artist. The watercolours *Bacchus* and *In the Summer Twilight* will be well-

known to many as they have been included in exhibitions and books devoted to the artist and to wider movements in European Symbolism and Pre-Raphaelitism. Both were bought in the 1990s but Seymour had appreciated Solomon's work in the late 1970s when he bought several chalk studies of mystical heads.

By 1985 when Waterhouse's sublime *The Siren* was added to the collection, a monograph on the artist had been published and a retrospective exhibition had been held at the Mappin Art Gallery in Sheffield in 1978. Waterhouse's modern ideal of feminine beauty appealed to this new audience and his work was starting to become popular. It has been a star of the collection for twenty-eight years, increasing in popularity and fame as its image has been reproduced in books and included in exhibitions – including the Royal Academy blockbuster ten years ago. This painting inspired the title of Seymour's biography, *Siren Song* written in conjunction with Gareth Murphy and published this summer. Seymour is marking the event by parting with some of his collection and Sotheby's are very pleased to be able to celebrate his remarkable eye for beauty.

Seymour and I are very grateful to Rodney Richardson who has advised Seymour for over thirty years.

Simon Toll, 2018



1

1

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

1833 - 1898

Study for the Slave in *The Wheel of Fortune*

pencil

26 by 13cm., 10¼ by 5¼in.

PROVENANCE

Sotheby's, Belgravia, 24 March 1981, lot 51, where purchased by Seymour Stein

This is one of the most complete studies for the figure of the slave in Burne-Jones' masterpiece *The Wheel of Fortune* of 1877-83 (Musée d'Orsay, Paris). The pose derived from Michelangelo's *The Dying Slave* and *The Rebellious Slave* (Louvre, Paris) and *Captives* (Accademia, Florence). It has been suggested that the model was Antonio Corsi, a popular professional model celebrated for his muscular physique and ability to hold a difficult pose for a sustained period.

‡ £ 10,000-15,000

€ 11,500-17,200 US\$ 13,600-20,300



2

2

SIMEON SOLOMON

1840-1905

Potens

signed and dated l.r.: SIMEON/ SOLOMON/ 1896; titled l.c.:

POTENS

black chalk and pencil

42 by 28cm., 16½ by 11in.

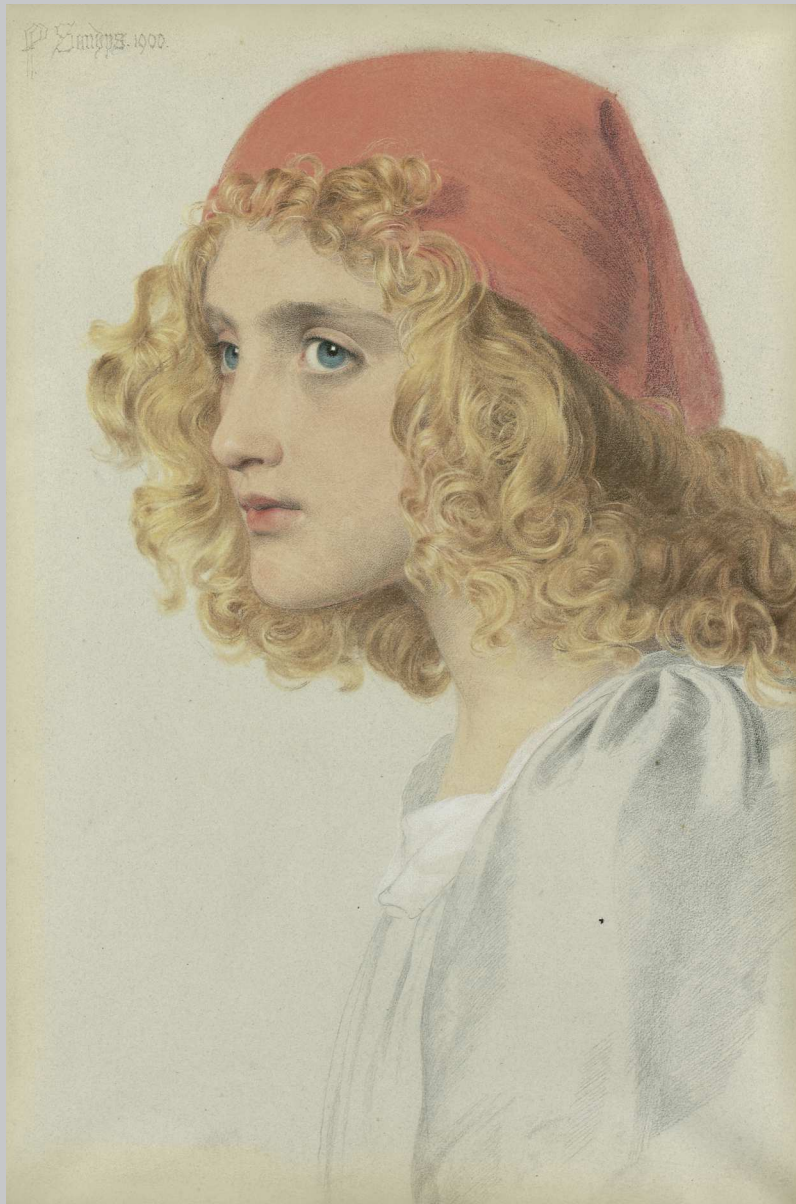
PROVENANCE

Sotheby's, Belgravia, 1 October 1979, lot 7, where purchased by Seymour Stein

Meaning 'Powerful' *Potens* is drawn with suitably vigorous strokes of chalk over more descriptive and sensitive pencil lines which have conveyed the tranquillity of the passive face of an androgynous youth. The drawing is typical of the Symbolist drawings that Solomon made in his later years when he was living a difficult life on the streets of London and in the workhouse of St Giles. The subjects that he chose at this time are reflective of inner turmoil and psychological reflection.

‡ £ 10,000-15,000

€ 11,500-17,200 US\$ 13,600-20,300



3

3

ANTHONY FREDERICK AUGUSTUS SANDYS

1829-1904

The Red Cap

signed and dated u.l.: *A.F. Sandys 1900*
coloured chalk with pencil on paper attached to board
49 by 34cm., 19¾ by 13¾in.

PROVENANCE

Bought from the artist by William Connal Jnr., by whom sold Christie's, 14 March 1908, lot 79 and bought by Dowdeswell & Dowdeswell, London;
Miss Patricia de Bertodano, by whom sold Sotheby's, Belgravia, 6 March 1976, lot 35, where purchased by Seymour Stein

LITERATURE

Percy Bate, *The Studio*, October 1904, illustrated p.10;
Betty Elzea, *Frederick Sandys - 1829-1904, A Catalogue Raisonnee*, 2001, pp.289-290, cat.no.5.42, illustrated p.289

Sandys' excellent draughtsmanship is demonstrated in this beautiful study of his youngest child Gertrude 'Girlie' (1886-1920) who later married Lionel, the son of the artist and designer Walter Crane against parental opposition from both families. This portrait of her dressed in a simple dress with a square neck and a red fisherman's cap, was drawn when she was fourteen and her adoring father was seventy-one and it is clear that it was his love for her lively personality that rejuvenated Sandys' later Art. The eponymous cap may have been borrowed from one of the fishermen at Pevensy Bay in Sussex where the Sandys family holidayed around this time.

± £ 20,000-30,000
€ 22,900-34,400 US\$ 27,100-40,600

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

1833 - 1898

Study for *The Valiant Knight*

pastel on paper mounted on board
87 by 37cm., 34½ by 14¾in.

PROVENANCE

By descent to the artist's daughter, Margaret Mackail, by whom sold Christie's, London, 3 December 1954, lot 28 to 'Wilson'; Gallery 1020, New York where purchased by Seymour Stein

This large drawing appears to be an early design for one of the famous *Holy Grail Tapestries* designed for Stanmore Hall in Middlesex, commissioned in 1888 and made in the early 1890s. The format of this drawing is entirely contrary to the finished tapestry which depicts the knights kneeling at the Chapel of the Holy Ghost rather than on horseback. The change in orientation of the composition seems to have been made to allow the composition to occupy the entire back wall of the dining room.

± £ 30,000-50,000

€ 34,400-57,500 US\$ 40,600-68,000

“And of the hundred and fifty that went to the Quest, three only are chosen and may set foot on that shore, Bors, Percival, and Galahad. Of these Bors and Percival may see the Grail afar off – three big angels bar their way, and one holds the spear that bleeds; that is the spear that entered Christ's side, and it bleeds always. And then comes Galahad who alone may see it – and to see it is death, for it is seeing the face of God.”

Georgiana Burne-Jones, *Memorials*, Vol II, p.209



Burne-Jones, Stanmore Hall tapestry (detail)

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

1833 - 1898

Venus Rising from the Sea

oil on canvas

41 by 24cm., 28¼ by 10in.

PROVENANCE

Mrs Charles Bland Radcliffe, London;
Sotheby's, Belgravia, 23 June 1971, lot 154;
Julian Hartnoll, London;
Sotheby's, Belgravia, 18 April 1978, lot 51, where
purchased by Seymour Stein

EXHIBITED

Sheffield City Art Gallery, *Burne-Jones*, 1971, no.192

The composition derives from one of Burne-Jones' seventy illustrations for William Morris' *Earthly Paradise*, narrating the story of Cupid and Psyche. The style of the picture suggests that it was painted in the late 1860s as Burne-Jones transitioned from the Medievalism of his earlier watercolours to the more Aesthetic style of his oils. It is an unusually classical and sculptural rendering of the mother of Cupid, newly-born on the shore in the pose of the Venus Anadyomene, loosening her long tresses of golden hair. For a romantic like Burne-Jones, the Goddess of Love was a figure who loomed large in his imagination and was the subject of one of his greatest works *The Mirror of Venus* of 1873-77 (Calouste Gulbenkian Museum, Lisbon). *Venus Rising from the Sea* belonged to Burne-Jones' physician, friend and patron Charles Bland Radcliffe (1822-1889) who also owned *The Mother of Healing* of 1862 and *The Annunciation – The Flower of God* of 1869.

‡ £ 20,000-30,000

€ 22,900-34,400 US\$ 27,100-40,600



Burne-Jones, illustration for *Earthly Paradise*





6

6

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

1833-1898

Study for *The Briar Wood*

signed with initials l.r.
pencil with white chalk on brown paper
35.5 by 23cm., 14 by 9in.

PROVENANCE

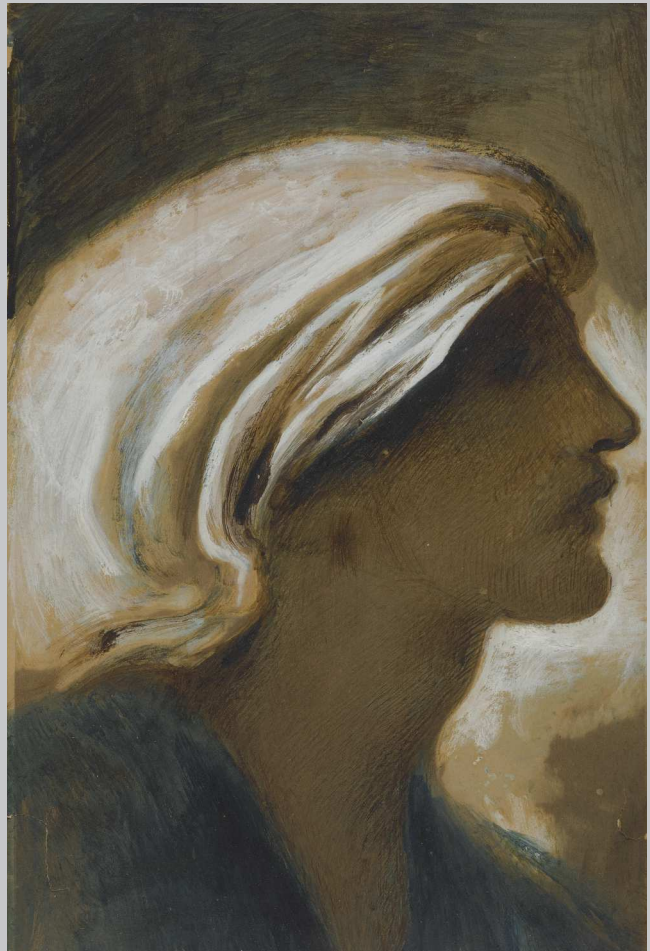
Sotheby's, Belgravia, 23 June 1981, lot 22, where purchased by Seymour Stein

EXHIBITED

London, Fine Art Society, April 1896;
Paris, *Works by Sir Edward Burne-Jones, Bt., 1897*

This is a study for a detail of the costume of the Prince entering the Briar Wood in Burne-Jones' famous decorative project for the Earl of Faringdon at Buscot Park in Oxfordshire painted between 1874 and 1884. This unusual metal and leather armoured belt is not worn by the Prince in the finished painting, but is instead worn by one of the sleeping knights.

‡ £ 3,000-5,000
€ 3,450-5,800 US\$ 4,100-6,800



7

7

SIMEON SOLOMON

1840-1905

Head of a Youth

watercolour and bodycolour on brown paper
23 by 15cm., 9 by 6in.

PROVENANCE

Christie's, London, 1 December 1989, lot 1091, where purchased by Seymour Stein

On stylistic grounds this powerful drawing can be dated to Solomon's later period. At this time his pictures were more Symbolist than Pre-Raphaelite. They demonstrate how well his work fits into a wider European movement in art in which male and female heads and figures were given allegorical or psychological meaning. This drawing of an androgynous head is given no attributes for identification and it appears to depict a state of dreamlike reverie or peace, rather than a specific literary figure. The drawing is also similar to work being produced further afield, such as the heavily-draped Symbolist figures of the American artist Elihu Vedder.

‡ £ 5,000-7,000
€ 5,800-8,100 US\$ 6,800-9,500



8

8

SIMEON SOLOMON

1840 - 1905

Icarus

signed with initials and dated l.r.: SS/ 1887

coloured chalk with pencil
35 by 26cm., 14 by 10in.

PROVENANCE

Sotheby's, London, 9 June 1994, lot 209 as 'An Angel' and bought by Seymour Stein

The presence of the ocean and the garland of laurel leaves identifies the winged figure in this drawing as Icarus, son of Daedalus. Daedalus designed the Minoan labyrinth and was imprisoned with his son to prevent them revealing the design but they escaped by devising wings to fly from the island. Behind the boy's head is not the halo of an angel but the burning orb of the sun which will melt the wax that bound the feathers of Icarus' wings and lead to his downfall. Solomon would have known Leighton's depiction of Icarus preparing to take flight painted in 1869 (Faringdon Collection, Buscot Park, Oxfordshire) in which the pose of Icarus is very similar.

± £ 15,000-20,000

€ 17,200-22,900 US\$ 20,300-27,100



9

"... the figures, attired in a graceful conventional costume with a hint of the eighteenth-century about it... designs always full of the prettiest painting, abounding in poetry both of colour and feeling, in grace although not in strenuousness of form and composition, in charm and beauty."

Sidney Colvin, *Portfolio*, 1870, p.34-35

9

SIMEON SOLOMON

1840-1905

In the Summer Twilight

signed twice with monogram and dated 1869 c.r.
watercolour heightened with bodycolour and gum Arabic
52 by 73.5cm., 20½ by 29in.

PROVENANCE

Commissioned from the artist by the Reverend Hichens of St. Stephen's, Canterbury in 1869; Sotheby's, Belgravia, 6 October 1980, lot 28; Private collection; Sotheby's, 4 June 1997, lot 158, where purchased by Seymour Stein

EXHIBITED

Dudley Gallery, London, *General Watercolour Exhibition*, 1870, no.121; *Love Revealed – Simeon Solomon and the Pre-Raphaelites*, Birmingham

Museums and Art Gallery, Villa Stuck, Munich and Ben Uri Museum, London, 2005-2006, no.105

LITERATURE

Athenaeum, 1870, p.234; *Builder*, 12 February 1870, p.120; Simon Reynolds, *The Vision of Simeon Solomon*, 1984, pp.21, 176, illustrated pl.5; Allen Staley, *The New Painting of the 1860s – Between the Pre-Raphaelites and the Aesthetic Movement*, 2011, pp.111-112, illustrated pl.101

Solomon visited Italy in 1866 and made a sketch for the present watercolour (sold in these rooms, 12 March 1997, lot 158) of Italian peasant boys and girls in picturesque costume. The present watercolour was painted three years later for 'a most charming little clergyman who unites religious unction with the broadest aesthetic views.' (Simon Reynolds, *A Vision of Simeon Solomon*, 1985, p.21) It was exhibited at the Dudley Gallery in 1870, where it puzzled the critics; 'to what country, to what period, do the youths and maidens belong who

are walking in procession, 'In the Summer Twilight'?, whence do they come, and where are they going?' (*Builder*, 12 February 1870, p.120) The subject is intended to have an enigmatic nature but could be interpreted as a melancholic musing upon the fleetingness of youth. In a similar way to John Everett Millais' *Fallen Leaves*, in which an autumn evening is symbolic of the transition from girlhood to womanhood, here the glory of the last light of the day reflects the beauty of the boys and girls as they pass into adulthood. Each of the older youths are accompanied by a younger version of themselves and the word 'Pax' inscribed close to the signature may signify that the picture was intended as a celebration of peace. The model for the two older male figures was one that Solomon had discovered in Italy and who appears in *Portrait of an Italian Youth* of 1869 (University of Wales, Aberystwyth).

£ 30,000-50,000
€ 34,400-57,500 US\$ 40,600-68,000

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

1841-1893

Stars

signed with anthemion l.r.
oil on canvas
25 by 10cm., 10 by 4in.

PROVENANCE

Noel Ranger collection;
Christie's, London, 29 February 1980, lot 84,
where purchased by Seymour Stein

Stars was probably painted in 1890 shortly after Moore completed and exhibited one of his greatest pictures, *A Summer Night* (Walker Art Gallery, Liverpool) which he had begun six years earlier. In *A Summer Night* Moore arranged four semi-nude women on a lakeside terrace against a background of a starry night sky. With *Stars* Moore condensed the same gold and black colour scheme into his image of a solitary, heavily-draped female figure in a starlit garden. The nocturnal setting for *Stars* and *A Summer Night* probably reflect the influence of Moore's friend Whistler, who was famous for his night scenes, including *Nocturne, Trafalgar Square, Snow* (Freer Gallery of Art, Washington) which belonged to Moore. Like Whistler, Moore's art was not concerned with narrative but with arrangement of rhythmic forms and harmonies of colour. In pictures such as *Stars* the title refers to a minor detail and the picture is an almost abstract study of Aesthetic principles of colour.

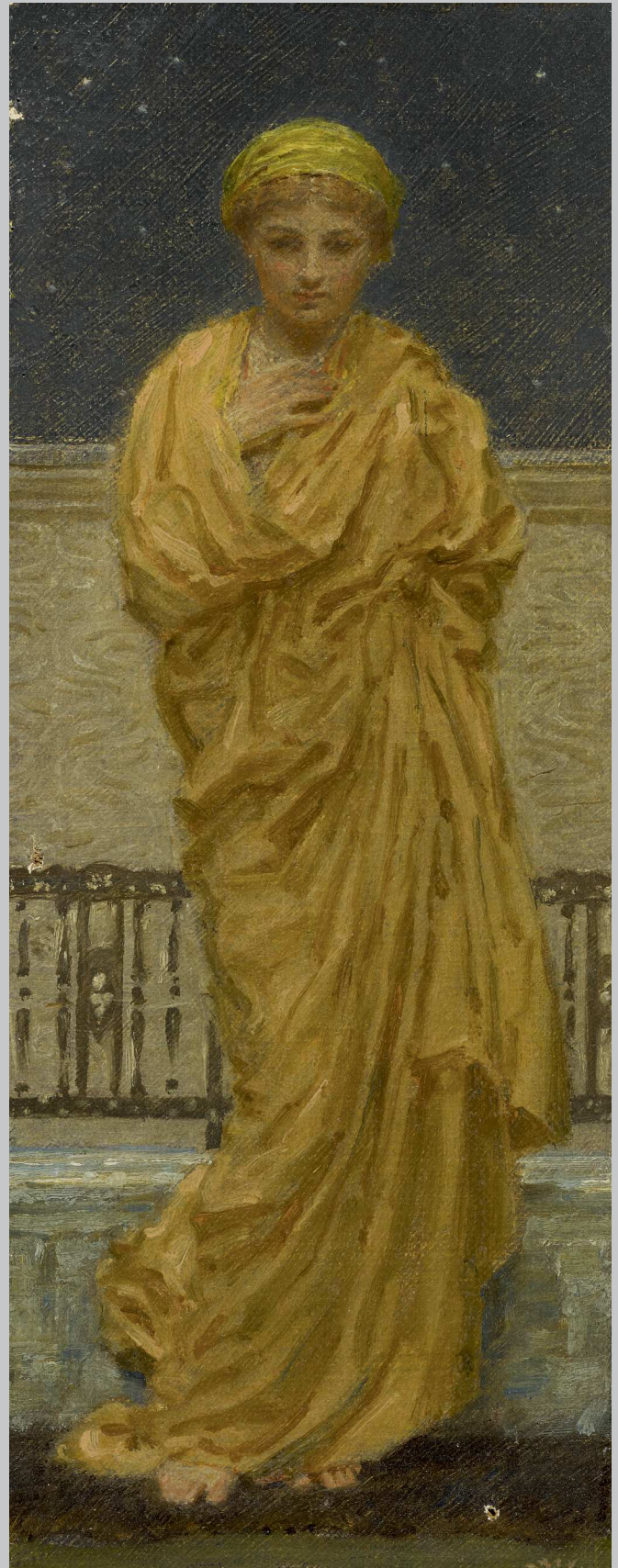
± £ 40,000-60,000
€ 45,800-69,000 US\$ 54,500-81,500

"His late paintings evince a tenderness and sensuality that suggest his renewed interest in expressing the poignance and passion of human life."

Robyn Asleson, *Albert Moore*, 2000, p.177



Moore, *A Summer Night*



SIMEON SOLOMON

1840-1905

Bacchus

signed with initials, dated and inscribed l.r.: 1867/
ROMA/E. LONDRA
watercolour with bodycolour
50 by 37cm., 19¾ by 14¾in.

PROVENANCE

Private collection, Surrey by 1984;
Christie's, London, 11 June 1993, lot 91 where
purchased by Seymour Stein

EXHIBITED

London, Dudley Gallery, *Fourth General Exhibition
of Water-Colour Drawings*, 1868, no.70;
Toronto, Art Gallery of Ontario, *The Sacred and
Profane in Symbolist Art*, 1969, no.122;
London, Geffrye Museum and Birmingham City
Art Gallery, *Solomon: A Family of Painters*, 1985-6,
no.56;
Birmingham City Art Gallery, Munich, Villa Stuck
and London, Ben Uri Museum, *Love Revealed –
Simeon Solomon and the Pre-Raphaelites*, 2005,
no.92

LITERATURE

St John Tyrwhitt, 'Pictures of the Season', in
Contemporary Review, VIII, 1868, p.340;
Sidney Colvin, 'English Painters of the Present
Day – IV Simeon Solomon', in *Portfolio*, March
1870, p.34;
Algernon Charles Swinburne, 'Simeon Solomon:
Notes on his "Vision of Love" and Other Studies',
in *The Dark Blue*, July 1871;
Simon Reynolds, *The Vision of Simeon Solomon*,
1985, pp.19, 27, 102, 176 illustrated p.34;
Colin Cruise, *Love Revealed – Simeon Solomon
and the Pre-Raphaelites*, 2005, pp.43-44, 136,
illustrated p.134;
Allen Staley, *The New Painting of the 1860s – Between
the Pre-Raphaelite and the Aesthetic Movement*, 2011,
pp.105-108, illustrated plate 97 p.108

± £ 60,000-80,000

€ 69,000-92,000 US\$ 81,500-109,000

Solomon's fascination with Bacchus led to the creation of at least three significant pictures inspired by the Roman God of Wine. The first was painted in 1865 and is now lost but the second, an oil from 1867, has become one of Solomon's best-known pictures (Birmingham City Art Gallery). The oil was exhibited at the Royal Academy whilst the present watercolour, the third of the series, was sent to the Dudley Gallery exhibition at the Egyptian Hall on Piccadilly. It was accompanied by lines from William Morris' *Life and Death of Jason*; 'By thee the unnamed smouldering fire Within our hearts turns to desire, Sweet, amorous, half-satisfied; Through thee the doubtful years untried Seem fair to us an fortunate, In spite of death, in spite of fate.'

Bacchus appears to have been inspired by a statue in the Vatican Museums of Antinous, the beautiful youth loved by the Emperor Hadrian, dressed as Bacchus. His earliest Bacchic work, the lost picture from 1865 was entitled *Antinonius Dionysiacus*.

Bacchus was begun in Rome and probably depicts the model referred to many years later by Solomon's friend Oscar Browning; 'I do not remember the name of the Roman boy, who was beautiful and quite innocent.' (Simon Reynolds, *The Vision of Simeon Solomon*, 1985, p.19) According to the inscription it was completed in London, perhaps when the cypress trees were added and the flowering myrtle, a flower sacred in the Jewish religion. It is one of the most sensual depictions of male beauty painted by the Pre-Raphaelite circle, depicting a similar curvaceous

eroticism as Rossetti's paintings of women at this time. As Colin Cruise has suggested '... *Solomon adds a distinctive touch of melancholy to the erotic appeal of his beautiful Bacchus. In the watercolour, the leopard-skin and drapery seem to slip from the fleshy forms of the torso, the hair is dishevelled, and the god looks pensively downwards. He is not carousing, but seems rather lost in reverie; or we might fantasize that he has just arisen from lovemaking, and looks tenderly down at a lover unseen to us.*' (pp.43-44) We might identify the lover as Ariadne, the Minoan Princess rescued by the God on the island of Naxos after being abandoned by the hero Theseus, whose departure may be signified by the ship on the ocean behind.

"...the curled and ample hair, the pure splendour of faultless cheek and neck, the leopard-skin and thyrsus, are all of the god, and godlike... but mournful wonderful lips and eyes are coloured with mortal blood and lighted with human vision... In these pictures [the oil and watercolour] some obscure suppressed tragedy of thought and passion and fate seems latent as the vital veins under a clear skin."

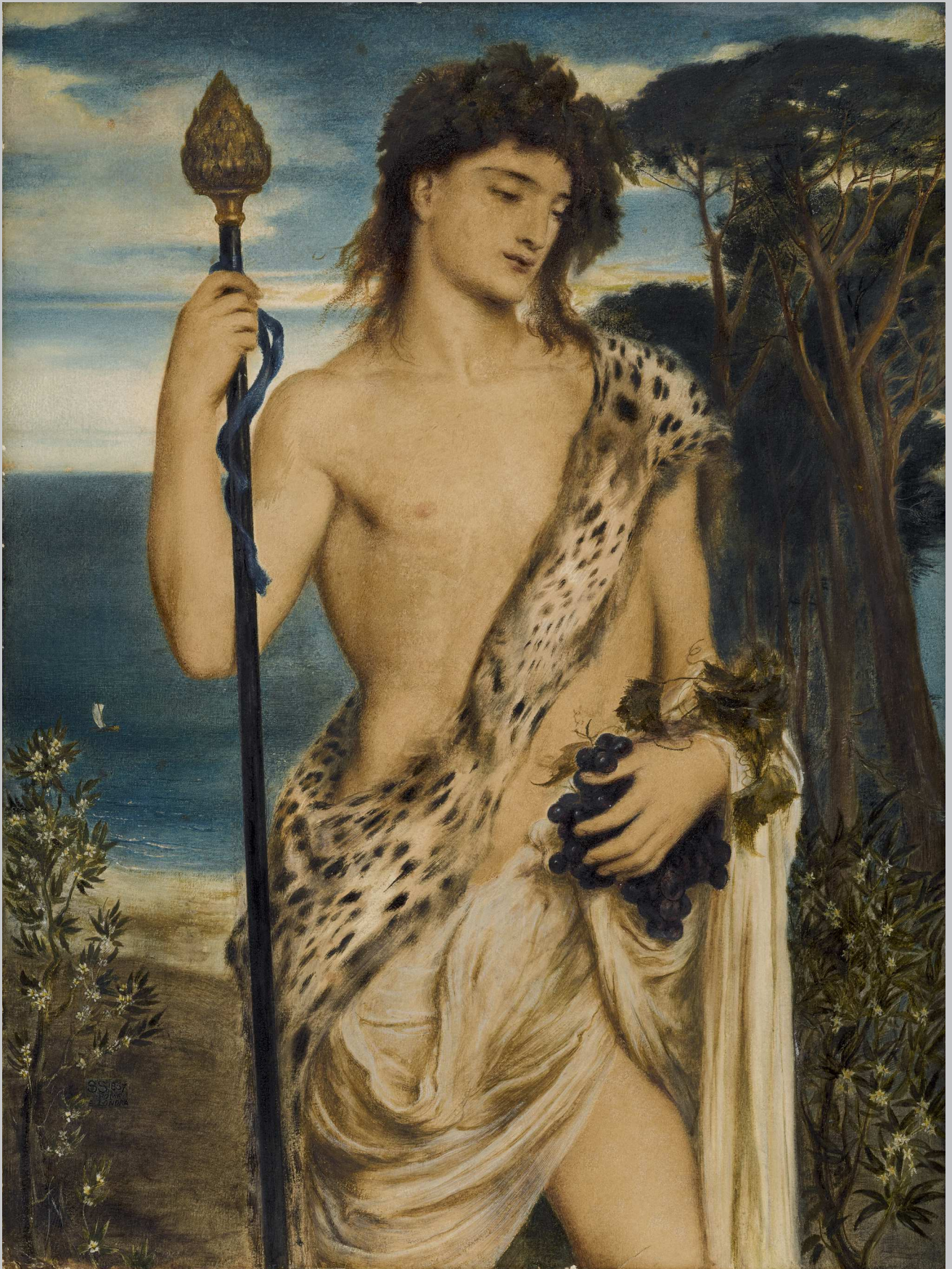
Algernon Charles Swinburne, *The Dark Blue*, July 1871



Solomon, *Bacchus* (1867 oil)



Statue of Antinous in the guise of Bacchus



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

1849-1917

The Siren

signed l.r.: *JW Waterhouse*
oil on canvas
81 by 53cm., 32 by 21in.

PROVENANCE

Sold on behalf of the artist by Agnew's, London on 1 February 1901 to James Gresham of Woodheys Park in Ashton-on-Mersey, with whom it remained until his death in 1914; Sold by Gresham's executors, Christie's, London, 12 July 1917, lot 132 and purchased by Gooden & Fox, London on behalf of William Hesketh Lever, Lord Leverhulme of The Hill, Hampstead and Thornton Manor, Merseyside; Transferred to the Lady Lever Art Gallery, by whom sold Christie's, 6 June 1958, lot 167, purchased 'Goldschmidt'; D'Offay-Couper Gallery, London by whom sold to M. Bertonati in 1970; Sotheby's, London, 26 November 1985, lot 55, where purchased by Seymour Stein

EXHIBITED

Milan, Galleria del Levante, *Simbolismo & Art Nouveau*, 1969, no.17; Baden-Baden, Staatliche Kunsthalle, *Präraffaeliten*, 1974, no.186; Groninger Museum, London, Royal Academy and Montreal Museum of Fine Arts, *J.W. Waterhouse – The Modern Pre-Raphaelite*, 2008-2010, no.39

LITERATURE

Anthony Hobson, *The Art and Life of J.W. Waterhouse*, 1980, p.115, p.188 cat.no.134, illustrated p.117; Anthony Hobson, *J.W. Waterhouse*, 1989, p.80, illustrated p.79 plate 56; Richard Jenkins, *Dignity and Decadence - Victorian Art and the Classical Inheritance*, 1992, pp.284, 286, illustrated p.286 Fig.198 Gail-Nina Anderson and Joanne Wright, *Heaven on Earth – The Religion of Beauty in Late Victorian Art*, exhibition catalogue for Nottingham, Djanogly Art Gallery, 1994, illustrated Fig 71a; Edward Morris, *Victorian & Edwardian Paintings in the Lady Lever Art Gallery – British Artists Born After 1810 Excluding the Early Pre-Raphaelites*, 1994, p.133; Peter Trippi, *J.W. Waterhouse*, 2002, pp.123, 226, illustrated p.121 plate 93

‡ £ 1,000,000-1,500,000

€ 1,150,000-1,720,000 US\$ 1,360,000-2,030,000

“Oh happy seafarers are ye
And surely all your ills are past,
And toil upon the land and sea,
Since ye are brought to us at last;
But now, but now, when ye have lain
Asleep with us a little while
Beneath the washing of the main,
How calm shall be your waking smile!”

William Morris, Life and Death of Jason, 1867



In the aftermath of a shipwreck, an exhausted survivor struggles towards the safety of the shore. He clings to an algae-clad rock without the strength to pull himself from the dark waters that surge and ebb around him. The treacherous currents and undertows threaten to pull him under the waves and almost all his strength is gone. At this moment of crisis, he is surprised by the beautiful vision of a young girl sitting on the rock above him with pearly-white skin and with lips parted in song. Her passive expression is enigmatic and whether she will help him or harm him we cannot know but we can be sure that he is spellbound by her pale beauty and magic song. Her abalone-shell harp and pearl hair decoration identify her as one of the sirens – ancient beguiling enchantresses of the ocean who lured mariners to their doom with their seductive song. The lower part of her legs, splashed by the spray of the sea, are magically transformed into the glistening fish scales and fins of a mermaid. Her hair is the auburn hue that in the nineteenth century became a potent symbol of the *femme fatale*. But she is not the vicious predatory sea-creature painted in continental Europe by the likes of Arnold Böcklin, Franz von Stuck or Gustave Moreau. She appears innocent of the harm her singing has caused and continues to pluck at the strings of her harp and gaze down at the drowning sailor below, as curious of him as he is of her.

Waterhouse seems to have conceived *The Siren* around the same time that he began a similarly sized painting *A Mermaid* (Royal Academy of Art, London), which was probably inspired by Tennyson's poem of 1830 'The Mermaid'. It depicts a mermaid alone on a rocky beach combing her long hair and singing her fatal song. He had considered various poses for the mermaid, evidenced by a series of oil sketches and pencil drawings. It seems that one of those sketches led to the creation of an original composition in which he made her powerful enchantment more potent with the inclusion of the besotted, helpless mariner. A sketch for the initial idea for the composition which became *The Siren* was made in Waterhouse's copy of the Poetic Works of Percy Bysshe Shelley, although in that rough sketch there was a trio of mermaids. Waterhouse may have been partly inspired to depict the relationship between a mermaid and a doomed mariner by seeing at the Royal Academy Summer Exhibition in 1886, *The Depths of the Sea* (private collection) by his artistic hero Edward Burne-Jones, which also depicts a mermaid unaware of her deadliness to the mortal lovers of her song as she drags the body of a naked mariner deeper into her watery grotto.

In 1900 Waterhouse also painted *Nymphs Finding the Head of Orpheus* (Collection of Sir Tim Rice) which was probably based upon the same sketches that inspired *The Siren*. In this picture, two naiads (water nymphs) are looking down into a dark pool at the floating head of the musician Orpheus and the relationship between the female and male figures is very alike the siren and mariner.

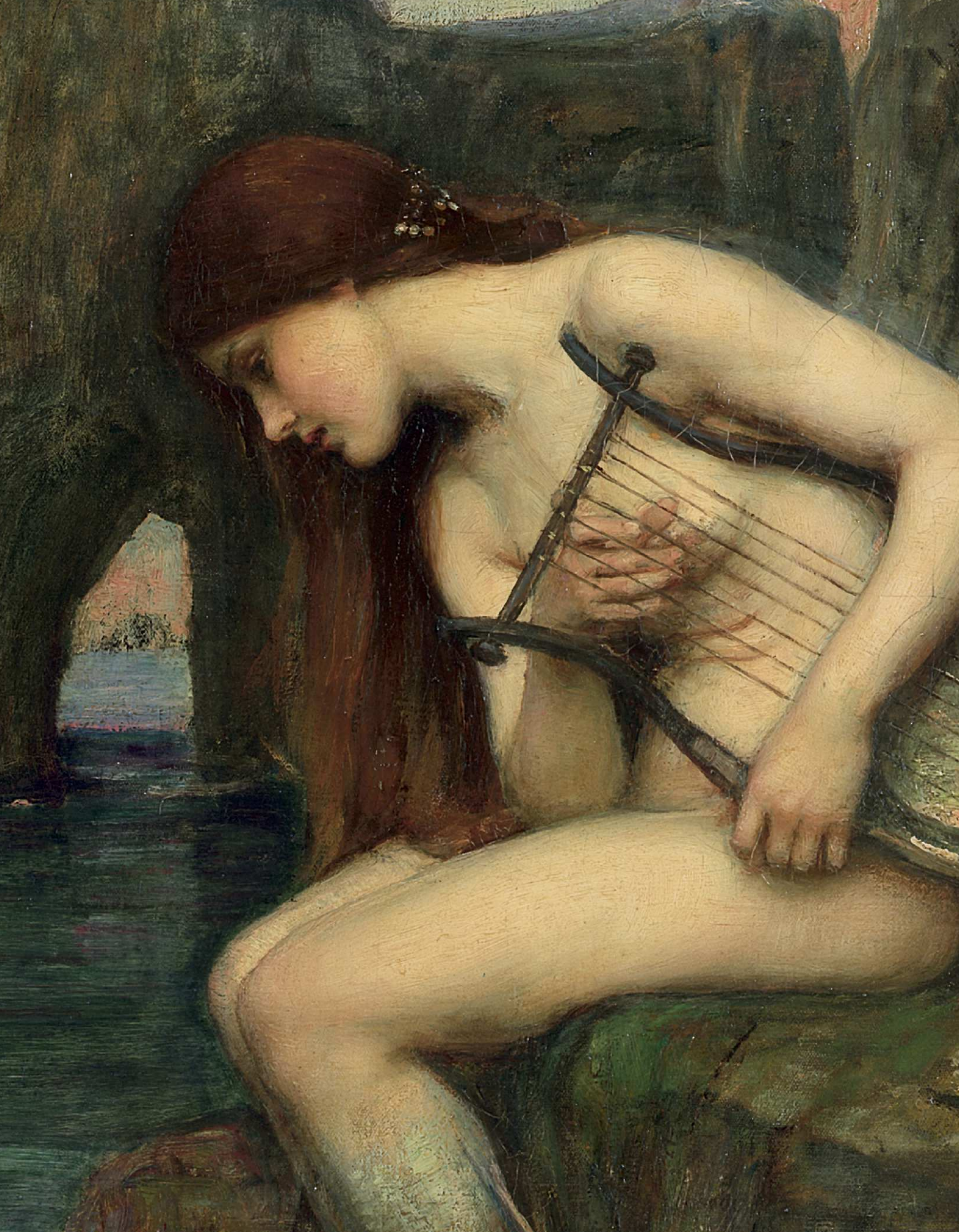
In this painting the siren has become the ultimate *fin-de-siècle* hallucinatory presence, whose beauty could only be seen by those already powerless to her enchanted music. Like Waterhouse's hero Hylas in the painting *Hylas and the Nymphs* of 1895, who is on the brink of being pulled to his watery death, the mariner in *The Siren* will slip down into the shadowy depths. For Waterhouse the siren represented the same subject as Circe, la Belle Dame sans Merci, Medea and Lamia – women whose beauty and magical powers made them personify dangerous femininity. However the intensity of the moment is the main idea of the picture rather than a depiction of a specific literary or mythological figure or episode of a narrative drama – this is very different from Waterhouse's earlier depiction of the sirens, *Ulysses and the Sirens* of



Waterhouse, *A Mermaid*



Waterhouse, *Nymphs Finding the Head of Orpheus*





Waterhouse, *Hylas and the Nymphs*



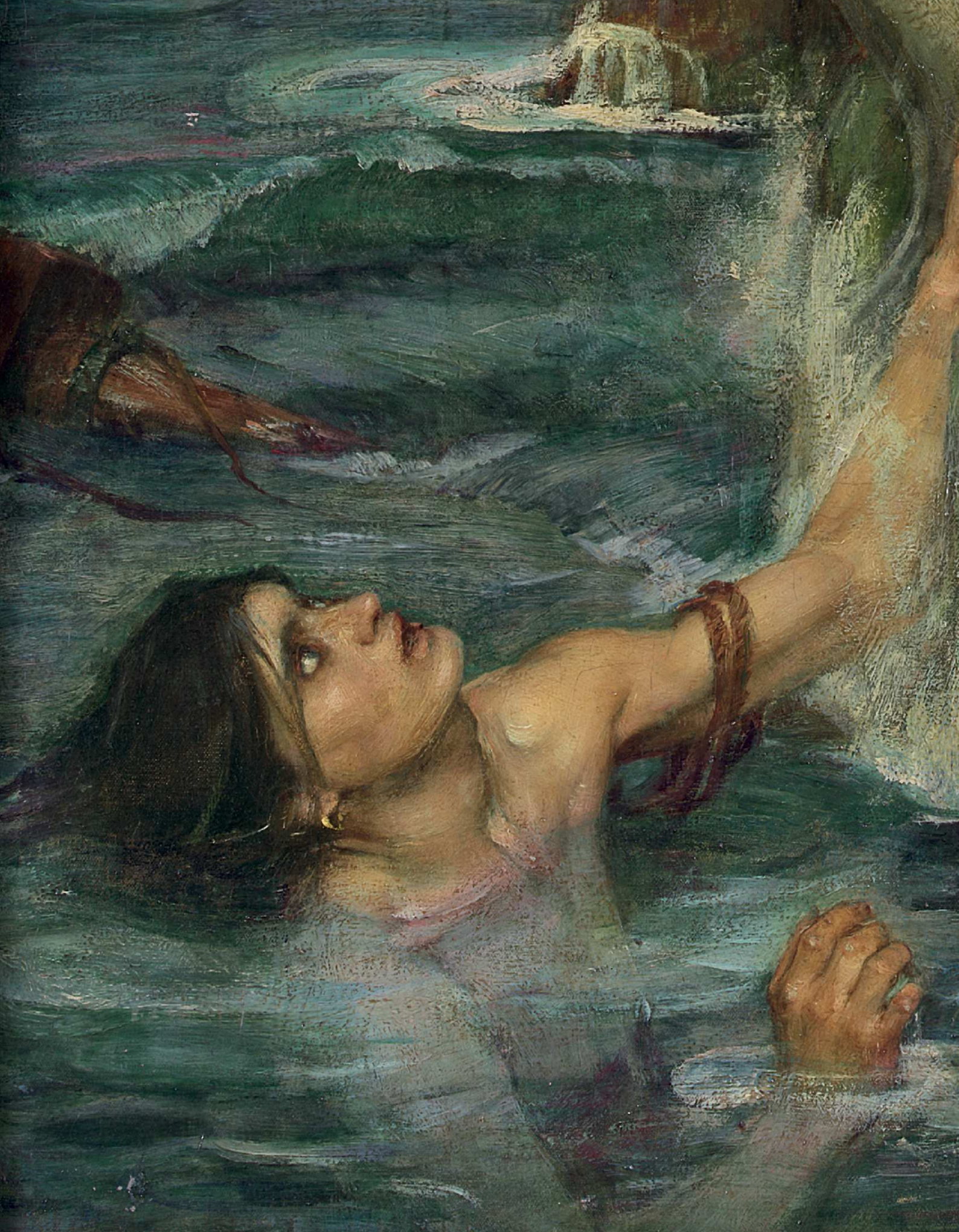
Burne-Jones, *The Depths of the Sea*

1891 (National Gallery of Victoria, Australia) which sought to depict the Homeric sirens as half-bird-half-woman launching a terrifying assault on Ulysses' ship. Whilst the earlier picture was a whirling maelstrom of a composition suggesting noise, violence, terror and hunger, *The Siren* captures the eerie and silent tension between the seductress and her devotee/prey. The 1891 picture was based upon a design depicted on a classical vase at the British Museum and has an unconvincing artificiality whilst *The Siren* seems to be a far more personal vision concentrated on human emotion and desire.

The Siren was probably commissioned by the art dealers Thomas Agnew's, who sold it on 1 February 1901 for £450. It was bought by the industrial engineer and amateur artist James Gresham (1836-1914), founder of Gresham & Graven, manufacturers of brake equipment for railway vehicles. Gresham had a remarkable life story - when he was attending a grammar school in Newark he broke his leg and was taken to hospital in Lincoln by carriage, which overturned and further damaged his leg so badly that it was amputated above the knee. He developed his own artificial leg and with a keen mind for business he patented his design and used the money that was generated to pay for drawing lessons at the South Kensington School of Art. Here he met and befriended the artist William Powell Frith who encouraged his studies. It soon became clear that Gresham lacked the inspirational spark and originality to make him a great painter and when in 1856 he saw an advert for the position of a Sketching Clerk to assist the Secretary of the Manchester Art Treasures Exhibition, he was encouraged to apply. His fortune was made in engineering but he retained his love of modern art and he

became an avid connoisseur. Among the many pictures in his collection were *The Soldier of Marathon* by Sir Lawrence Alma-Tadema (Sotheby's, New York, 20 April 2005, lot 71, formerly owned by the fashion designer Gianni Versace), *The Lantern Maker's Courtship* by William Holman Hunt (Manchester City Art Gallery) and *La Pia* by Dante Gabriel Rossetti (Spencer Museum of Art, University of Kansas). It is interesting that another of the pictures in his collection was *The Cave of the Storm Nymphs* by Edward Poynter (sold in these rooms, 2 November 1994, lot 215) which depicts a similar saltwater fantasy to Waterhouse's *The Siren*.

Following Gresham's death *The Siren* was offered again at auction and attracted the attention of one of the greatest industrialists of his generation, William Hesketh Lever, 1st Viscount Leverhulme. His prowess in industry was matched by his connoisseurship and with the vast proceeds of his soap factories Viscount Lever amassed a collection of over 20,000 items and built the model village at Port Sunlight with an art gallery at its heart to contain the majority of his collection. Lever seems to have begun acquiring pictures by Waterhouse in 1916 when he bought *Fair Rosamund* (Sotheby's, New York, 9 May 2014, lot 27) from the Royal Academy Summer Exhibition and also *The Decameron* (now the Lady Lever Art Gallery, Port Sunlight). *The Siren* was probably the next picture by Waterhouse to enter the Leverhulme collection in 1917 and he also purchased three other pictures by Waterhouse; *The Love Philtre* (present whereabouts unknown) and *An Al Fresco Toilet at Capri* (private collection) both sold in 1926 and the unfinished *The Enchanted Garden* which he bought from the artist's widow (Lady Lever Art Gallery, Port Sunlight).



SIR JOSEPH NOEL PATON, R.S.A.

1821-1901

A Dream of Latmos

signed with monogram and dated 1879 I.I., further signed and inscribed with the title on a label attached to the reverse
oil on panel, circular
62 by 62cm., 24¼ by 24½in.

PROVENANCE

Purchased from the artist, 29 July 1882, by Sir George McCulloch by whom loaned to Melbourne, National Gallery of Victoria, by 1895;
Sotheby's, London, 19 June 1984, lot 28;
Private collection;
Sotheby's, London, 2 November 1994, lot 175, where purchased by Seymour Stein

EXHIBITED

Edinburgh, Royal Scottish Academy, 1880, no.255

LITERATURE

Art Journal, 1880, p.93;
The Magazine of Art, 1880, p.433;
Alfred T. Story, 'Sir Noel Paton: His Life and Work', in *Art Journal*, 1895, p.113;
M.H. Noel-Paton and J.P. Campbell, *Noel Paton 1821-1901*, 1990, p.101

Joseph Noel Paton's painting was based on the lines of his fellow Scotsman Alexander Anderson, who wrote under the pseudonym 'Surfaceman'. According to his journals, Paton worked on the picture from December 1878 until 13 January 1879 when he broke off due to illness. The work was completed in time for the exhibition at the Scottish Royal Academy in 1880.

In Greek mythology the Aeolian huntsman Endymion was said to have lived on Mount Latmos near Miletus in the Anatolian region of Caria. His beauty was seen by Selene, the Titan Goddess of the Moon, daughter of Hyperion and Theia and sister of the Sun-God Helios and Eos, the Goddess of the Dawn. She fell in love with Endymion and pleaded with his father Zeus to bestow eternal youth upon the boy so that the immortal Goddess could be with him forever, visiting him at night to admire his beauty as he slept. She bore fifty of his children.

The model for Endymion was Paton's nineteen-year-old son Frederick (1861-1914). He later became Director General of Commercial Intelligence and Statistics for India, but as an athletic youth with a fine physique, he often posed for his father. On one occasion Frederick was painted as Lucifer because his father felt the Devil should be beautiful if viewers of the picture were to believe that he could tempt those from the path of righteousness. In *The Dream of Latmos* Frederick was dressed in the leopard-skin of a hunter and carrying a spear. He is surrounded by honeysuckle on the hillside where Selene approaches as the sun falls below the mountains. She has her quiver and bow over her shoulder and clutches her heart as she looks upon Endymion's tranquil face. She is lit by the luminous orb of a pale moon, which is reflected by the circular format of the painting.

In a drawing made by Paton twenty-six years earlier (sold in these rooms, 10 March 1995) the subject is more eroticised as the naked Endymion is approached by the nude figure of Selene carried in the arms of a cloaked figure symbolising darkness.

In 1881 George Frederick Watts painted the sleeping Endymion with Selene looming over him in the shape of the crescent moon. Two years later Walter Crane painted Endymion on mount Latmos (Dundee Art Gallery) and in 1902 Edward Poynter painted the first of several versions of the same subject (Manchester City Art Gallery).

‡ £ 40,000-60,000
€ 45,800-69,000 US\$ 54,500-81,500



13

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SIMEON SOLOMON

1840-1905

Air

signed with initials and dated I.r.: SS/ 1894
blue chalk over pale blue paper
50 by 24cm., 19½ by 9½in.

PROVENANCE

Sotheby's, Belgravia, 1 October 1979, lot 9, where purchased by Seymour Stein

‡ £ 6,000-8,000
€ 6,900-9,200 US\$ 8,200-10,900

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SOTHEBY'S



14

'Endymion sleeps.
Upon his upturned brow,
The gift of Jupiter - eternal youth
Lies fresh as leaves that look upon the spring
But one day old.
And his sleep heavy eyes
Are closed and all is silence, save the heart

That still is beating ruddy strokes of life,
For that fair vision and that one desire
To shape itself and light up all his soul.
There is no stir on Latmos; every star
Can hear him breathing; for they too have seen
The dream beneath his eyelids.'

Alex Anderson Surfaceman

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

1817-1904

Portrait of Dorothy Dene

signed l.l.: G. F. Watts

oil on canvas

66 by 53.5 cm., 26 by 21 in.

PROVENANCE

Donated by the artist for sale on behalf of the Artist's War Fund, Christie's, 24 February 1900, no. 158 as *A Portrait Study*;

G. Lloyd Engstrom;

Sotheby's, 23 November 1966, lot 115;

Sotheby's, 26 June 1968, lot 21;

Sotheby's, 19 November 1969, lot 152;

Sotheby's, 23 June 1987, lot 66;

Mr and Mrs Geddes;

Christie's, 24 November 1989, lot 93B, where purchased by Seymour Stein

EXHIBITED

London, Grafton Gallery, *Exhibition of Dramatic and Musical Art*, 1897, no. 198

LITERATURE

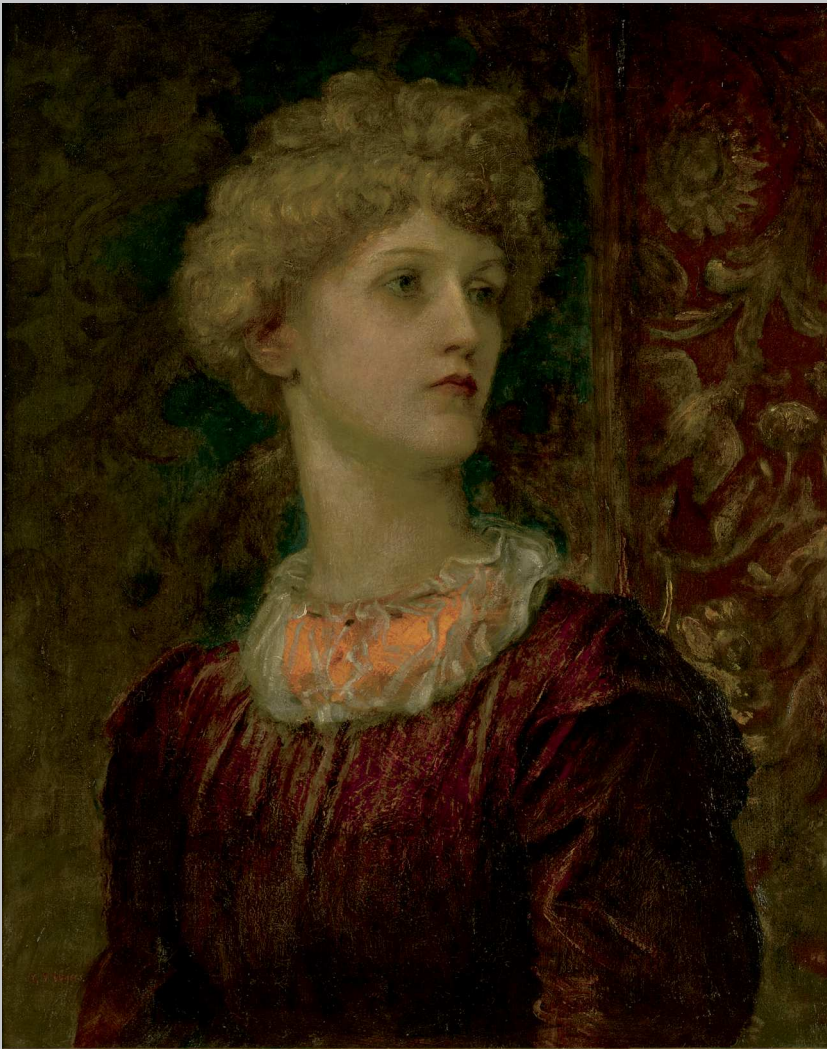
Mrs Russell Barrington, *Reminiscences of G. F. Watts*, 1905, pp. 88-89;

Veronica Franklin Gould, *G.F. Watts – The Last Great Victorian*, 2004, p.166-167

The actress and noted artist's model Dorothy Dene was born Ada Alice Pullen in 1859. She was considered to be one of the most beautiful women in London and there were rumours that she was Leighton's mistress. Tragically she died aged only forty. 'The late Dorothy Dene, besides being a clever writer, artist, and actress, possessed remarkable beauty, and posed for several of the late Lord Leighton's classical pictures, notably "Greek Girls Playing at Ball" and "Cymon and Iphigenia." She was greatly loved, and will be sadly missed by all who knew her.' (*The Era*, London, Saturday, 30 December 1899, p.14a) She posed twice for Watts, first in March 1888 when he painted her head during a two-hour sitting (private collection) of which the present picture appears to be another version. She also posed for fanciful pictures such as *Olympus on Ida* exhibited at the Grosvenor Gallery in 1888 and reputedly also posed for his famous *Hope*.

‡ £ 10,000-20,000

€ 11,500-22,900 US\$ 13,600-27,100



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Photograph of Dorothy Dene
by Vanderweyde, 1880s

"Leighton himself admitted that he was unable to capture her colouring, and the two portraits by Watts were generally considered to be better likenesses."

Richard and Leonee Ormond, *Lord Leighton*, 1975, p.134

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

1817-1904

Idle Child of Fancy

oil on canvas

107 by 61cm., 42 by 24in.

PROVENANCE

Sotheby's, Belgravia, 30 March 1982, lot 169,
bought by Christopher Wood;
Sotheby's New York, 10 November 1998, lot 138
where purchased by Seymour Stein

The present picture is a version of Watts' painting of 1885 *Idle Child of Fancy* (Watts Gallery, Compton) which depicts Cupid, the God of Love sitting on the top of the world. He has his bow in one hand and an arrow in the other and smiles contentedly as tumultuous weather swirls around him. The idea of depicting an allegory of one of the virtues (Love) sitting on a celestial orb was used a year later in 1886 when Watts painted the first two versions of his most famous picture *Hope*.

± £ 15,000-20,000

€ 17,200-22,900 US\$ 20,300-27,100



Watts, *Idle Child of Fancy*





17

17

JOHN ROGERS HERBERT R.A., H.R.I.

1810-1890

The Boy Daniel Condemning the False Elder

titled, inscribed and signed l.c.: *Study for The Boy Daniel Condemning the False Elder/ picture for the House of Lords/ J. Herbert/R.A.*

oil on canvas

118 by 61.5cm., 46½ by 24¼in.

PROVENANCE

Sotheby's London, 21 June 1989, lot 108 where purchased by Seymour Stein

This is a study of the central figure in one of Herbert's nine mural paintings executed for the Peer's Robing Room at the Houses of Parliament, *The Judgement of Daniel*. It depicts the exiled prophet Daniel interceding in the false trial of a woman named Susannah. Herbert worked on the decorative project for more than fourteen years from 1850 in a process known as stereochrome which did not last long before it began to darken (they are now almost invisible).

‡ £ 3,000-5,000

€ 3,450-5,800 US\$ 4,100-6,800

FORD MADOX BROWN

1821-1893

Elijah and the Widow

signed with monogram and dated 1864 l.l.
watercolour, heightened with bodycolour and gum Arabic
40 by 26cm., 16 by 10in.

PROVENANCE

Commissioned by Ernest Gambart, London, 4 November 1864 and sold to Frederick Richards Leyland of Queen Gate, London c.1867; Sotheby's, London, 10 November 1981, lot 28 where purchased by Seymour Stein

LITERATURE

Ford Madox Brown – The Unofficial Pre-Raphaelite, exhibition catalogue for Birmingham Museums and Art Gallery, 2008, p.59

In November 1863 Brown accepted a commission from the engravers and art editors, the Brothers Dalziel, to design three illustrations for their projected illustrated Bible. Burne-Jones, Leighton and Holman Hunt were also asked to contribute to the wood-engravings. The design for *Elijah and the Widow's Son* was sent off in March 1864 and soon after Brown began a watercolour based on the composition. That watercolour was almost certainly the present work which was sold by the art dealer Ernest Gambart to the

shipping magnate and eminent Pre-Raphaelite collector Frederick Richards Leyland. In July the same year, a wine merchant named J.R. Trist commissioned an oil version of *Elijah and the Widow's Son* (Birmingham Museums and Art Gallery) and in 1868 a larger watercolour was reluctantly painted for Frederick Craven of Manchester (Victoria & Albert Museum, London).

The watercolour illustrates I Kings XVII and was described by the artist's son in 1899; *'We all remember how the widow in the extremity of her grief cried out, "Art thou come unto me to call my sin to remembrance, and to slay my son?" So we can all imagine the half (or half-assumed) reproachful look with which Elijah, as he brought the child down stairs, would have said, "See, thy son liveth," and even surmise the faint twinkle of humour in the eyes with which he would receive the reply, "Now by this I know that thou art a man of God." The child is represented as in his grave-clothes, which have a far-off resemblance to Egyptian funereal trappings, having been laid out with flowers in the palms of his hands, as is done by women in such cases. Without this the subject (the coming to life) could not be expressed by the painter's art, and till this view of the subject presented itself to me I could not see my way to make a picture of it...'* (Ford Madox Hueffer, *Ford Madox Brown, A Record of his Life and Work*, 1896, p.167, 201-202)

‡ £ 60,000-80,000

€ 69,000-92,000 US\$ 81,500-109,000

"The shadow on the wall projected by a bird out of the picture returning to its nest (consisting of the bottle which in some countries is inserted in the walls to secure the presence of the swallow of good omen), typifies the return of the soul to the body. The Hebrew writing over the door consists of the verses of Deut. V. 4-9, which the Jews were ordered so to use (possibly suggested to Moses by the Egyptian custom). Probably their dwelling in tents gave rise to the habit of writing the words instead on parchment placed in a case. As is habitual with very poor people, the widow is supposed to have resumed her household duties, little expecting the result of the Prophet's vigil with her dead child. She has therefore been kneading a cake for his dinner. The costume is such as can be devised from the study of Egyptian combined with Assyrian, and other nearly contemporary remains. The effect is vertical sunlight, such as exists in southern latitudes."

Ford Madox Hueffer, *Ford Madox Brown, A Record of his Life and Work*, 1896, p.167, 201-202





19

19

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

1833 - 1898

Ixion

watercolour with bodycolour on brown paper, circular
22 by 22cm., 8¾ by 8¾in.

PROVENANCE

Sotheby's, London, 15 June 1982, lot 109 where purchased by Seymour Stein

This picture depicts Orpheus with his lute on his way to Hades to bring back his deceased wife, encountering the soul of the damned Ixion tied to a wheel and spinning through eternity beside the river Styx. It was one of a series of seven designs made by Burne-Jones to narrate the story of Orpheus in Morris' *The Earthly Paradise* and made into small paintings in 1872, according to the artist's account books. Two of the designs are in the collection of Tate and four were offered in these rooms (14 December 2017, lot 6).

± £ 3,000-5,000
€ 3,450-5,800 US\$ 4,100-6,800

“Proud Ixion (doomed to feel The tortures of the eternal wheel Bound by the hand of angry Jove) Received the due rewards of impious love.”

Sophocles



20

20

SIR EDWARD JOHN POYNTER, BT.,
P.R.A., R.W.S.

1836 - 1919

Diomedes Carrying the Palladium from Troy

bears the artist's studio stamp l.r.
brown chalk
28 by 20cm., 11 by 8in.

PROVENANCE

Christie's, London, 22 May 1990, lot 15 where purchased by Seymour Stein

This drawing was probably made as an initial idea for an incidental detail in the background of *Helen of Troy* of 1881 (Art Gallery of New South Wales, Sydney) but later rejected in favour of a scene of the city aflame. Diomedes was the King of Argos and according to Homer he stole from the Trojans the Palladium, a statue of Athena, an act which prophecy foretold would lead to the fall of the city. In the finished painting, the Palladium can be seen behind Helen.

± £ 1,500-2,000
€ 1,750-2,300 US\$ 2,050-2,750



21

“Live chaste, dear love; and while I’m far away,
Be some old dame thy guardian night and day.
She’ll sing thee songs, and when the lamp is lit,

Fly the full rock and draw long threads from it,
So, unannounced, shall I come suddenly,
As ’twere a presence sent from heaven to thee.”

Tibullus, *Elegies*

21

DANTE GABRIEL ROSSETTI

1828-1882

The Return of Tibullus to Delia

bears a monogram and date 1851 l.r. and titled and inscribed by the artist with eight lines in Latin from ‘Tibullus’ on the reverse watercolour with bodycolour on board 24 by 31.5cm., 9½ by 12in.

PROVENANCE

Given by the artist to Fanny Cornforth (Mrs Schott) and by her given to Charles Fairfax Murray;
Siddons Gallery, Paddington Green where purchased by Mr Terence W.G. Rowe, London in 1946;
The Stone Gallery, Newcastle-Upon-Tyne, 1971;
Lionel Jacobson;
Hartnoll & Eyre, London 1974 where purchased by Seymour Stein

EXHIBITED

The Rossetti Gallery, London 1883, no.10;
London, Leighton House, 1960, *The Pre-Raphaelite Influence*, 1960, no.71;
London, Royal Academy, *Rossetti Exhibition*, 1973, no.252

LITERATURE

Virginia Surtees, *Dante Gabriel Rossetti 1828-1882 – The Paintings and Drawings, A Catalogue Raisonné*, vol.I., p.24, cat. no.62 incorrectly dated to 1853, illustrated vol.II, no.56

In August 1851 Rossetti wrote in a letter; ‘I have at the moment two subjects en train – one from Dante’s *Vita Nuova*, and one from the *Poems of Tibullus*.’ This makes the present picture one of Rossetti’s very earliest watercolours, the other picture referred to in the letter probably being *Beatrice Meeting Dante at a Marriage Feast, Denies him her Salutation* (private collection).

The model for Delia was Elizabeth Siddall, Rossetti’s tragic auburn-haired muse and future wife, who first met the artist in 1850. This watercolour was among Rossetti’s earliest use of her as a model for a watercolour and one of the studies for this figure was later used by him as the basis for *Beata Beatrix* which was a posthumous memorial of his love for her following her suicide. As Delia, Rossetti cast ‘Lizzie’ as the loyal lover patiently waiting for Tibullus to return to her – just as Lizzie had to wait for Rossetti to propose. Ironically this watercolour belonged to Rossetti’s mistress Fanny Cornforth.

± £ 40,000-60,000
€ 45,800-69,000 US\$ 54,500-81,500



22

22

SIDNEY HAROLD METEYARD

1868 - 1947

Lucifer and His Angels

signed with monogram l.r.
watercolour with bodycolour
46 by 27cm., 18 by 10in.

PROVENANCE

Sotheby's, Belgravia, 6 October 1980, lot 51, where purchased by Seymour Stein

EXHIBITED

London, Barbican Art Gallery, *The Last Romantics – The Romantic Tradition in British Art – Burne-Jones to Stanley Spencer*, 1989, no.87

Meteyard's watercolour designs for Hodder & Stourton's 1910 illustrated 'The Golden Legend' by Henry Longfellow, were his most ambitious and celebrated illustrative project. There were twenty-five and many of the original watercolours survive; the present watercolour being made for opposite the prologue; 'The spire of Stasbourg Cathedral. Night and Storm. Lucifer, with the Powers of the Air, trying to tear down the cross.'

‡ £ 3,000-5,000
€ 3,450-5,800 US\$ 4,100-6,800



23

23

ELEANOR FORTESCUE-BRICKDALE, R.W.S.

1871-1945

But Mordred Laid His Ear Beside the Door and There Half Heard - The Coming of Arthur

signed with monogram in a cartouche l.l. and titled on a label on the reverse
watercolour with bodycolour on board
44 by 26cm., 17¼ by 10in.

PROVENANCE

Sotheby's, New York, 29 October 1981, lot 337, where purchased by Seymour Stein

The present watercolour may have been made in connection with the twenty-one illustrations that Brickdale made for an edition of Alfred Tennyson's *The Idylls of the King* published in 1911 and exhibited at the Leicester Galleries. *The Coming of Arthur* does not appear in the published volume. Among the watercolours that were printed, the following are known *Lancelot and Elaine: Farewell, fair Lily* (Christie's, London, 17 June 2017, lot 55) and *Lancelot and Elaine - Then to her Tower she Climbed and Took the Shield, Thus Kept it and so Lived in Fantasy* (sold in these rooms, 30 October 1997, lot 110). Four were recently exhibited in the exhibition *A Pre-Raphaelite Journey - The Art of Eleanor Fortescue-Brickdale*, at the Walker Art Gallery in Liverpool.

‡ £ 4,000-6,000
€ 4,600-6,900 US\$ 5,500-8,200



24

24

BERNARD SLEIGH

1872 - 1954

Beatrice

inscribed with lines from Dante in two cartouches u.l. and signed, inscribed and dated 1899 on the backboard
watercolour with bodycolour
27 by 18cm., 10½ by 7in.

PROVENANCE

Sotheby's, Belgravia, 27 April 1982, lot 335, where purchased by Seymour Stein

Like Meteyard, Bernard Sleight was a teacher at Birmingham School of Art in the city in which Burne-Jones had also been born and raised. The influence of Burne-Jones is very apparent in the present depiction of Beatrice Portinari, the beloved of Dante Alighieri, although there also appears to be some knowledge of the work of Rossetti with whom the story of Beatrice and Dante's love is most associated. Behind Beatrice in Sleight's picture are two quotations from Dante's best-known works, *Purgatorio* and *La Vita Nuova*, both of which refer to Beatrice (the Italian is slightly inaccurate); '*Behold, a deity stronger than I; who coming, shall rule over me*' and '*Look over here! I am, I truly am Beatrice!*'

‡ £ 4,000-6,000
€ 4,600-6,900 US\$ 5,500-8,200



25

25

SIMEON SOLOMON

1840-1905

Dante

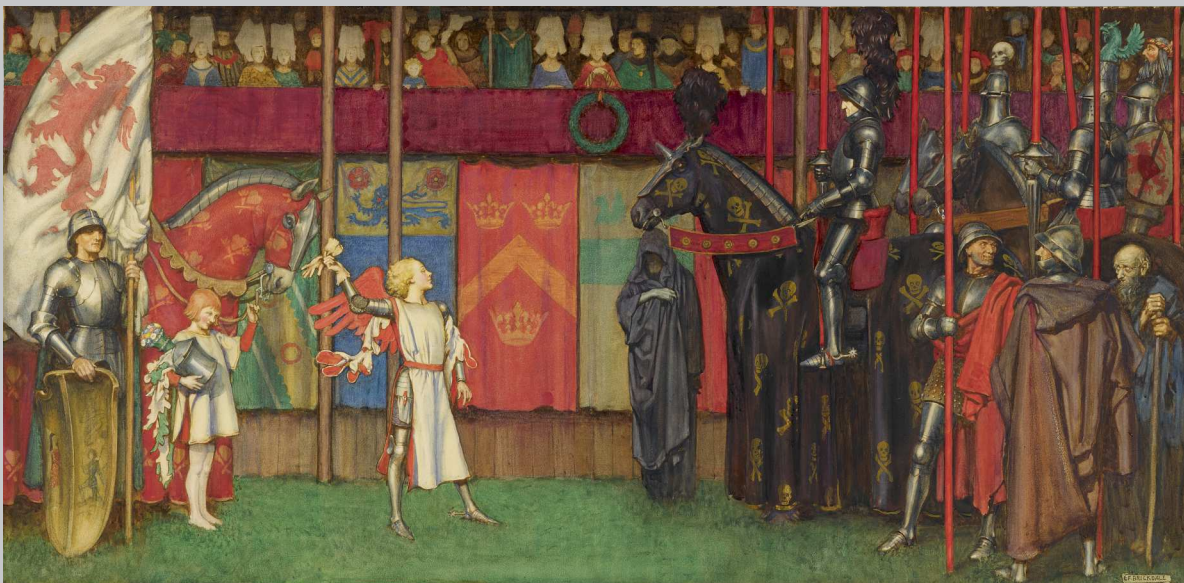
signed with monogram and dated 1903 l.l. and inscribed l.r. in a cartouche; *DANTE ALIGHIERI/DIVINO POETA/FIRENZE RAVENNA*
pencil with black chalk
51 by 33cm., 20 by 13¼in.

PROVENANCE

Christie's, London, 1 December 1989, lot 1088, where purchased by Seymour Stein

This drawing is very similar to Solomon's portrait of the artist *Giotto di Bondone* (Christie's, London, 11 July 2017, lot 38) which is likewise inscribed with the cities to which he was most associated. Dante was particularly associated with Rossetti's circle of friends and although their close friendship had been severed by Solomon's retraction from society, the influence of Rossetti's subject-matter and style on Solomon's work was long-lasting. This drawing has a particularly melancholic intensity with the poet shown deep in brooding contemplation. The likeness of the poet seems to have been based upon Sandro Botticelli's portrait of 1495 in which he wears the same cowl garlanded with olive leaves and a high-necked coat.

‡ £ 6,000-8,000
€ 6,900-9,200 US\$ 8,200-10,900



26

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ELEANOR FORTESCUE-BRICKDALE, R.W.S.

1871-1945

The Challenge

signed in a cartouche l.r.; *E.F. BRICKDALE*; titled on an old label attached to the backboard
watercolour with bodycolour and scratching-out
68.5 by 140cm., 27 by 55in.

PROVENANCE

Purchased from the R.S.W. exhibition in 1925 by Samuel Courtauld for £100;
Mrs E.C.F. Weale;
Sotheby's, London, 30 January 1991, lot 243, where purchased by Seymour Stein

EXHIBITED

London, Royal Society of Painters in Watercolours, *Summer Exhibition*, 1925, no.95; Oxford, Ashmolean Museum, *Centenary Exhibition of the Works of Eleanor Fortesque Brickdale*, 1972-73, no.34

LITERATURE

Illustrated London News, Christmas number 1927, pp.26-27

Depicting the issuing of a challenge against Death by the winged figure of Love, this watercolour represents the epitome of the last phase of Pre-Raphaelitism, of which Brickdale was one of the strongest and most talented exponents.

The Challenge was purchased by Samuel Courtauld, the famous industrialist and art connoisseur. After seeing an exhibition of French art at the Burlington Fine Arts Club in 1922 Courtauld began to collect Impressionist and Post-Impressionist paintings and assembled an extensive collection including masterpieces, *Self-Portrait with Bandaged Ear* and *Peach Blossom in the Crau* by Van Gogh, *A Bar at the Folies-Bergère* by Manet and *La Loge* by Renoir.

‡ £ 15,000-20,000
€ 17,200-22,900 US\$ 20,300-27,100

27

SIDNEY HAROLD METEYARD

1868 - 1947

Tristram and Yseult

watercolour with bodycolour and tempera
53 by 61cm., 21 by 24in.

PROVENANCE

Roy Miles, London; Christie's, London, 22 February 1977, lot 144 as *Knight Kneeling before a Princess*, where purchased by Seymour Stein

EXHIBITED

London, Royal Academy, 1907, no.993

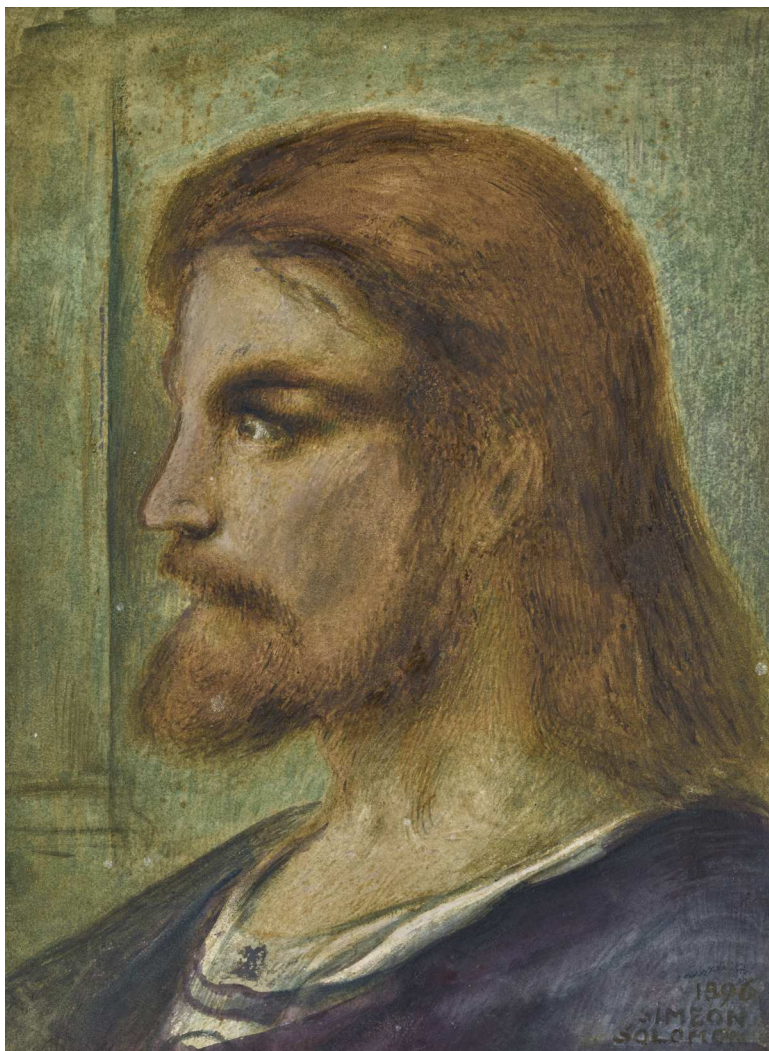
Little is known about Meteyard's life but he left a wonderful legacy of his paintings, designs for stained glass and murals, enamel work and book illustrations. It is thought that Meteyard may have encountered Burne-Jones whilst teaching at the Birmingham School of Art. Certainly the influence of Burne-Jones was strong in both Meteyard's choice of subjects and his technique, with its beautiful attention to decorative details of design.

Tristram and Yseult takes its narrative from the Morte d'Arthur, like several pictures by Meteyard, including the similar *Merlin and Vivian* of 1908 (private collection) and his most famous work "I'm Half Sick of Shadows" *Said the Lady of Shalot* of 1913 (private collection) recently shown in the exhibition at the National Gallery in London 'Van Eyck and the Pre-Raphaelites'. In the latter painting, like *Tristram and Yseult*, a circular mirror is prominent.

The love of Tristram (Tristan) and Queen Yseult (Iseult, Ysolde) was a popular subject for Pre-Raphaelite artists, painted by both Rossetti and by Burne-Jones. It had a lasting popularity for romantically-inclined artists and was the subject of a painting of 1901 by Herbert Draper (destroyed, formerly at the Walker Art Gallery) and another by John William Waterhouse of 1913 (private collection).

‡ £ 40,000-60,000
€ 45,800-69,000 US\$ 54,500-81,500





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PROPERTY OF A GENTLEMAN

SIMEON SOLOMON

1840-1905

Head of Christ

signed and dated l.r.: *SIMEON/ SOLOMON/ 1896*
 watercolour with bodycolour and pastel
 33 by 25cm., 13 by 10in.

PROVENANCE

Christie's, New York, 1 March 1984, lot 514

£ 7,000-10,000

€ 8,100-11,500 US\$ 9,500-13,600

PROPERTY OF A LADY

**SIR JOHN EVERETT MILLAIS,
P.R.A.**

1829-1896

**Yeomen of the Guard, St James'
Palace (recto), Sketch of Two
Seated Women (verso)**

signed with monogram l.r.; dated and titled l.c.
 (beneath mount): *Note – designed 19 Nov 1883/
 "On Guard," St James Palace/ Yeomen of the
 Guard; inscribed l.r.: 16 feet; inscribed u.l.: Dark;*
 inscribed upper right: *Lighter*
 pen and ink over pencil
 20 by 29cm., 8 by 11½in.

Despite the date on the inscription, this drawing was probably made in 1875 and referenced by the artist's son: *'It was in 1875 that the idea of this work originated. Millais, having received a commission from a dealer to execute a very large picture of the Yeomen of the Guard searching the vaults beneath the two Houses previous to the opening of Parliament, made a preliminary visit to the Tower of London to see the "Beef Eaters" and study their costume. He was much struck with the splendid colour and tasteful design of the uniform, and thinking that under artificial light its pictorial strength would be lost, he abandoned his original idea, and decided to paint a single figure in all the glory of the open air.'* (John Guille Millais, *The Life and Letters of Sir John Everett Millais*, 1899, 2 volumes, vol.II, p.79) The finished picture, a portrayal of Major Robert Montagu is titled *The Yeoman of The Guard* and was painted in 1876 (Tate).

£ 5,000-7,000

€ 5,800-8,100 US\$ 6,800-9,500



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PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

ALBERT JOSEPH MOORE A.R.W.S.

1841-1893

The Marble Seat

oil on canvas
47 by 75cm., 18½ by 29½in.

PROVENANCE

Philip Henry Rathbone (1828-1895), of Green Bank Cottage, Green Bank Road, Liverpool and thence to his wife Jane Stringer (1833-1905); Offered by Mrs Rathbone's executors, Christie's, London, 24 February 1906, lot 115; Harold Steward Rathbone (1858-1929) of Haydock Lodge, Haydock, Newton le Willows, Lancashire, by whom sold, Christie's, London, 26 April 1909, lot 115, as *Marble Benches*; William Woodward, 67 Avenue Road, Regent's Park; Sold by Woodward's executors, Christie's, London, 14 February 1913; William Hesketh Lever, 1st Viscount Leverhulme; Sold by Leverhulme, Knight, Frank & Rutley, London, 15-18 June 1926, lot 192; Christie's, London, 11 February 1927, lot 158; With a dealer in Knaresborough, Yorkshire in 1951; Sotheby's, London, 31 October 1951, lot 80; J.J. Gillespie's Gallery, Pittsburgh; Private collector and thence by descent

EXHIBITED

London, Royal Academy, 1865, no.586;
Liverpool, Walker Art Gallery, 1886, no.1171;
London, Grafton Gallery, 1894, no.184

LITERATURE

Alfred Baldry, *Albert Moore, His Life and Works*, 1894, pp.30-31, 102, illustrated p.29;
Robyn Asleson, *Albert Moore*, 2000, pp.38, 77, 79-81, 85, 89, 92, 189, 196, illustrated p.78A;
Allen Staley, *The New Painting of the 1860s, Between the Pre-Raphaelites and the Aesthetic Movement*, 2011, pp.101, 127-8, 129-30, 132, 146, 171, 173, 329, illustrated p.127, pl.115

Well-known from an illustration in Baldry's monograph on Moore, *The Marble Seat* has been celebrated as a pivotal work in the emergence of Aestheticism in the 1860s. That it has remained "lost" for many years makes the re-emergence of this picture a significant and important rediscovery of a transitional painting in Moore's oeuvre and an important addition to the canon of Aestheticism. It marks the artist's move away from historical drama to the abstracted and essentially narrative-free Aestheticism that Moore made his forte, a combination of Classical and Japanese simplicity with harmonious colour and balanced composition. Based on a group

of figures depicted in the east pediment of the Parthenon, the painting demonstrates Moore's adherence to classical style: the frieze format, flowing drapery, and physical types are all based upon Greek and Roman art. The inclusion of a nude ephebe was also likely based upon vase decoration and sculpture from Antiquity and there is no insinuation of any sensuality. The first owner of the painting was the Liverpool collector Philip Henry Rathbone Rathbone, a strong supporter of the nude in art, who had rallied to support for Alma-Tadema when the nudity of *The Sculptor's Model* was condemned. Rathbone wrote: 'In Albert Moore we shall have cramped into domestic decoration a genius whose grace of line remains upon private canvases instead of upon public walls, but whose nobility of idea and conception has had absolutely no field for expansion' (*The Encouragement of Monumental Forms of Art*, 1889, p.349). Following Philip Rathbone's death the painting went to his son Harold, a studio assistant to Ford Madox Brown. In 1913 the painting was sold to the soap magnate William Hesketh, 1st Lord Leverhulme for the collection of modern art that he was forming, which included many of the most famous paintings of the Victorian era.

£ 15,000-20,000
€ 17,200-22,900 US\$ 20,300-27,100

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

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

1833-1898

Study of a Female Head in *The Garden Court*signed with initials and dated l.l.; *EBJ/1888*.

black chalk and pencil

50 by 30cm., 19.75 by 11.75in.

PROVENANCE

Probably, Christie's, 16-18 July 1898, 'Remaining works of Sir Edward Burne-Jones, Bart., deceased', lot 147;

Mr and Mrs John Hay Whitney, their sale Christie's, New York, 18 May 2004, lot 93;

Maas Gallery, London where purchased by the present owner

LITERATURET. Martin Wood, *Drawings of Sir Edward Burne-Jones*, 1907, illustrated plate 1.

This study is for the head of the girl at the centre of *The Garden Court*, the third painting in the celebrated *Briar Rose* series (Buscot Park, Oxfordshire) depicting Charles Perrault's romance of the Sleeping Beauty. *The Garden Court* depicts the palace servant girls who have fallen into an enchanted sleep while going about their daily chores at a well and loom. William Morris, Edward Burne-Jones' lifelong friend, composed a verse for each scene and for *The Garden Court* he wrote: 'The maiden pleasance of the land, Knoweth no stir of voice or hand, No cup the sleeping waters fill, The restless shuttle lieth still.'

The first set of pictures depicting Perrault's story were painted for the patron William Graham between 1871 and 1873 (Museo de Arte de Ponce, Puerto Rico) but did not include the scene depicting the servant-girls. It was not until the larger set of pictures were begun, probably in 1874, that Burne-Jones conceived the fourth picture as part of the series which was bought by the financier Alexander Henderson and installed in the saloon at his country estate of Buscot Park.

With a penchant for platonic but intense friendships with younger, beautiful women, Burne-Jones often included the likenesses of these muses into his most significant work. The model for the present study and a variant drawing (formerly with Julian Hartnoll) was drawn from another sitter from the fashionable society around Burne-Jones, Miss Ethel Burdet-Burgess (later Mrs Allen, Professor at Madras University).

‡ £ 40,000-60,000

€ 45,800-69,000 US\$ 54,500-81,500



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PROPERTY OF A LADY

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

1833-1898

Study for *The Garland*

pencil

30½ by 15cm., 12 by 6in.

PROVENANCE

Possibly Charles Fairfax Murray;

Swetstoff Gallery, Boston;

Sotheby's, New York, 12-14 June 1980, lot 6a, where purchased by the present owner

This drawing was made for one the series of six stained-glass panels designed in 1866 as part of a decorative scheme by Morris, Marshall, Faulkner & Company installed in the Green Dining Room at the Victoria & Albert Museum, London (now one of the refreshment rooms). With no narrative content, the windows each depict a solitary woman tending flowers and dressed in white gowns decorated with golden designs. The cartoons for the windows were later worked-up into independent watercolours titled *The Garland*, originally framed together but now dispersed (one in the collection of the Cecil French Bequest, another sold Christie's, 11 July 2017, lot 7 and another 4 September 2014, lot 45).

£ 5,000-7,000

€ 5,800-8,100 US\$ 6,800-9,500

Burne-Jones, *The Garden Court*



PROPERTY OF A LADY AND GENTLEMAN

SIMEON SOLOMON

1840-1905

Habet! In the Coliseum A.D.XC

signed with initials and dated with Roman numerals l.r.: SS/

IIII-LXV

oil on canvas

102 by 122cm., 40 by 48in.

PROVENANCE

Charles P. Matthews of 23 Herford Street, London and
 Havering-Atte-Bower, Essex, his sale Christie's, 6 June 1891,
 lot 121, bought by 'McLean' for 21gns.;

Purchased from Mr A. Willey, December 1914 by the
 grandparents of the present owner

EXHIBITED

London, Royal Academy, 1865, no.431;

Bristol City Art Gallery, *Imagining Rome - British Artists and
 Rome in the Nineteenth Century*, 1996, no.44;

Birmingham Museum and Art Gallery, Munich, Museum Villa
 Stuck, and London, Ben Uri Museum, *Love Revealed - Simeon
 Solomon and the Pre-Raphaelites*, 2006, no.75

LITERATURE

'The Royal Academy' in *The Art-Journal*, 1 June 1865, pp.161-172;

'Fine Arts: Exhibition of the Royal Academy' in *The Illustrated
 London News*, 13 May 1865, p.451;

Algernon Charles Swinburne, 'Simeon Solomon: Notes on his 'Vision
 of Love' and other Studies', in *The Dark Blue*, July 1871, pp.571-2;

Simon Reynolds, *The Vision of Simeon Solomon*, 1984, pp.10, 175;

Michael Liversidge and Catherine Edwards (eds.), *Imagining
 Rome - British Artists and Rome in the Nineteenth Century*,
 1996, p.128-130, illustrated p.129;

Catharine Edwards, *Roman Presences*, 1999 pp.157-172,
 illustrated plate.18;

Robyn Asleson, *Albert Moore*, 1999, illustrated p.80;

Simon Goldhill, *Love, Sex & Tragedy*, 2004, illustrated p.246;

Philipp von Zabern, *Hollywood's Traum von Rom*, 2004,
 illustrated p.72;

Colin Cruise, *Love Revealed - Simeon Solomon and the Pre-
 Raphaelites*, 2006, pp.120-121, illustrated p.121;

Allen Staley, *The New Painting of the 1860s - Between the
 Pre-Raphaelites and the Aesthetic Movement*, 2011, pp.101-2,
 illustrated p.101, plate.91

£ 300,000-500,000

€ 344,000-575,000 US\$ 406,000-680,000

"All the heads are full of personal force and character, especially the woman's with heavy brilliant hair and glittering white skin, like hard smooth snow against the sunlight, the delicious thirst and subtle ravin of sensual hunger for blood visibly enkindled in every line of the sweet fierce features."

Algernon Charles Swinburne, 'Simeon Solomon: Notes on his 'Vision of Love' and other Studies', in *Dark Blue*, July 1871, pp.571-2



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“...the best picture in the Exhibition where I saw it - that Habet, which was fine indeed.”

Letter from Robert Browning to Isabella Blangden, 26 November 1866

Habet! was exhibited in 1865 at the Royal Academy and celebrated by many art critics as the artist's most ambitious painting. It was his largest picture and considered to be his *Magnus opus*. In a review for *Fraser's Magazine*, William Michael Rossetti described it as 'the most conspicuously successful picture, whether it be classical or otherwise', the *Athenaeum's* critic wrote a lengthy analysis of the scene, and *Saturday Review* described it as: 'A striking scene in a Roman Amphitheatre by Mr Solomon has attracted an attention which its original power well deserves.' However by the turn of the century it had been lost from sight and was not discovered again until 1996 when it was exhibited to much excitement at Bristol City Art Gallery.

A group of richly-attired Roman women lean from the balustrade overlooking an amphitheatre in antiquity. Down below the crowd bays for the blood of one of the fighters as they watch the gladiatorial combat amid the dust and gore. The cry of *Habet!* (He is hit!) echoes around as the women make the decision whether to slay the vanquished gladiator or allow him to live. The women's reactions vary from the anguish of the girl who has fainted in a pallid swoon, the horror of another who rushes forward with animated wide-eyed expression, the pity of the woman on the far left whose brow is furrowed with concern and the blood-lust of the golden-haired woman who is making a gesture that suggests that she wants to see the gladiator killed. She is clutching a golden serpent necklace at her throat and showing her white teeth in an animalistic expression which many critics noted as being symbolic of a cold heart and a lust for violence. Swinburne suggested that this figure captures 'the ferocity of blondes' but she was probably intended to represent vanity and the fashion in the Imperial period for dyeing hair. Her expression seems to also reflect a sensuous admiration of the sweaty physicality of the half-naked gladiators. The most enigmatic expression is that in the face of the central figure who seems to be still considering her verdict. She is bedecked in ornate gold jewellery and has an inlaid box in front of her from which she has perhaps been throwing jewelled favours to her favourite combatants. Behind these bejewelled patrician women is a gaunt and melancholic servant-woman fanning her mistress with peacock feathers -symbolic of the decadence and vanity of the main protagonists in this orgy of lascivious cruelty. This quiet and contemplative servant seems weary of the horrors she is witnessing, unable or unwilling to lift her eyes to the scene that she has seen so many times in every aspect of her dominated life. She is as downtrodden as the gladiators, a victim of the cruelty of the rich. The only innocent and unsuspecting face among the crowd is a little girl whose mother seems to be about to pull her away from the horror that is unfolding.

The model for the slave-girl was Fanny Eaton, a woman from Jamaica whose mother was a former slave in a sugar plantation. She also modelled for Solomon's *The Mother of Moses* of 1860 (Delaware Art Gallery, Wilmington) and for one of the women in the background of Rossetti's *The Beloved* (Tate). The model for the blonde woman strongly resembles Emma Mary Jones, a professional model who is known to have posed for Solomon at this time and who is best-known as Frederick Sandys' mistress and model for pictures like *Proud Maisie* (Christie's London, 16 June 2015, lot 18) and *Love's Shadow* (Sotheby's New York, 5 May 2011, lot 69) which similarly show aggressive femininity.

In 1869 Solomon painted another large picture of Roman decadence, *Toilette of a Roman Woman* (Delaware Art

Gallery, Wilmington). Like *Habet!* it depicts attendant women surrounding a voluptuously dressed woman, which may have derived from Rossetti's painting *The Beloved* completed in 1865 but begun in 1863. It is likely that Solomon saw this painting in his friend's studio before he began *Habet!* In the 1860s Solomon was very influenced by Rossetti who was also painting classical subjects as part of the vogue for images of romantic antiquity inspired by archaeological excavations and a better understanding of the ancient world. Rossetti's *Helen of Troy* of 1863 (Hamburger Kunsthalle, Hamburg) depicts a similar cruel indifference as shown on the face of the Empress in *Habet!*, whilst Rossetti's drawing *Cassandra* (British Museum) has a similar classical melodrama. Contemporary literature also had a strong influence on *Habet!* and it has been suggested that sources may have been Bulwer-Lytton's 'Last Days of Pompeii' or 'The Gladiators' by G.J. Whyte-Melville published in 1863. *Habet!* predates the classical extravaganza of Alma-Tadema painted almost half a century later and the type of drama depicted in early cinema.

Habet! was bought by a Scottish brewer, Mr Charles Peter Matthews (1818-1891) who owned a magnificent collection of Victorian art, including Millais' *Sisters* (Christie's, London, 11 July 2013, lot 9), Leighton's *Kittens* (Christie's, London, 24 June 1998, lot 31) and *The Music Lesson* (Guildhall Art Gallery, London) and Holman Hunt's masterpiece *The Finding of the Saviour in the Temple* (Birmingham City Art Gallery). Matthews had commissioned Rossetti to paint one of his most ambitious Classical pictures *Aspecta Medusa*, showing Perseus and his new wife Andromeda with the severed head of Medusa - a subject that was ultimately too grisly for Matthews. Rossetti cancelled the commission and never painted the picture but Matthews clearly did not mind the horror in *Habet!* which he had bought around the time that he was negotiating with Rossetti. The picture remained with him until his death in 1891.

Rediscovered in 1996, *Habet!* has been shown in several important exhibitions and will be recognisable to many but it has not been offered at auction in living memory. Oil paintings by Solomon are rare and there are few, if any, that are as significant in the artist's oeuvre as this one - a pivotal picture in the emerging radical contemporary art of the 1860s.



Solomon, *Toilette of a Roman Woman*





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PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

JAMES-JACQUES-JOSEPH TISSOT

1836-1902

Lady Mary Craven

watercolour and pencil
46 by 30cm., 18 by 12in.

PROVENANCE

Purchased in Paris in 1923 by Julian G. Lousada and thence by descent to Sir Anthony Lousada by whom sold Christie's, London, 14 March 1997, lot 38, where purchased by the present owner

EXHIBITED

London, National Gallery (Tate), Millbank, *List of Loans at the opening Exhibition of the Modern Foreign Gallery*, 1926;
London, Leicester Galleries, *In the Seventies: An Exhibition of Paintings by James Tissot*, 1933, no.3;
Sheffield, Graves Art Gallery, *James Tissot (1836-1902): An Exhibition of Paintings, Drawings and Etchings*, 1955, no.54;
London, Barbican Art Gallery; Manchester, Whitworth Art Gallery, and Paris, Musée du Petit Palais, *James Tissot*, 1984-5, no. 31.

This watercolour probably dates from the early 1870s. When it was purchased in Paris in 1923, the sitter was identified as Lady Mary Craven, who was probably Evelyn Mary, second daughter of the 2nd Earl of Craven. She married George Brudenell Bruce in 1862, heir to the 3rd Marquess of Ailesbury. Following his death in 1868 she married Captain Henry Beauclerk Coventry; they divorced in 1877 and she married George Hutton Riddell of Muselee in Roxburghshire.

‡ £ 3,000-5,000
€ 3,450-5,800 US\$ 4,100-6,800

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SOTHEBY'S

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

SIR JOHN EVERETT MILLAIS, P.R.A.

1829 - 1896

A Dream of Dawn

signed with monogram and dated 1868 l.r.
watercolour
24.5 by 17.5cm., 9 by 7in.

PROVENANCE

Probably bought from the artist by Sir John Fowler Bart. of Thornwood House, Campden Hill, and remaining with him until at least 1896;
Thomas Agnew & Sons, London;
Collection of Barnet Lewis Esq., by 1908;
Private collection, UK;
Bonham's, 22 January 2014, lot 92, where purchased by the present owner

EXHIBITED

London, Grosvenor Gallery, *Winter Exhibition*, 1878-1879, no.825;
London, Guildhall, *Loan Exhibition of Water-colour Drawings*, 1896;
London, Palace of Fine-Arts, *Franco-British Exhibition*, May-October 1908, no.472

LITERATURE

The Examiner, 11 Jan 1879;
Pall Mall Gazette, 30 January 1879

Millais exhibited a work at the Royal Academy in 1869 entitled *A Dream of Dawn* (no. 597), which was presumably an oil version of the present picture which is dated the year earlier. The watercolour depicts a young girl in a lace nightgown leaning against the balustrade of her balcony and awaiting the rising sun. The picture recalls depictions of Shakespeare's Juliet or the classical Hero, watching for their departed lovers from their balconies. However, her modern nightgown places the subject in a contemporary setting. The pink roses growing against the stonework suggest that the girl's reverie is amorous, although her expression hints at melancholy - perhaps she is hoping that the new day will bring an absent lover back to her.

This watercolour version was shown at the winter exhibition of the Grosvenor Gallery in 1878-79. The critic for *The Examiner* described the picture as 'a delightful little work by Mr. Millais' (*The Examiner*, 11 Jan 1879) and the correspondent for *Pall Mall Gazette* is equally complimentary: 'A few important works must, however, be touched upon. Mr. Millais's "A Dream at Dawn" (825) is of small size, but a gem of its kind. The artist has seldom created a more beautiful type than the lady in a white flowing dress, leaning over a balcony encircled by blossoms and all kinds of greenery. The expression of the head is full of intense passion, although there is a certain dreamy vagueness in the eyes waiting for the dawn.' ('The Grosvenor Gallery, Second Notice' 30 January 1879')

This watercolour was bought from Millais by his deer-stalking friend John Fowler, a wealthy railway engineer, whose portrait Millais also painted in 1868 and exhibited at the Royal Academy in 1869 (Institute of Civil Engineers). Fowler was one of the great Victorian industrialists. In the 1850s and 1860s he was the leading engineer on the Metropolitan Railway in London, the world's first underground railway and had been President of the Institute of Civil Engineers between 1865 and 1867. Later in life he was responsible for other major engineering projects, including the Forth Railway Bridge for which he was awarded a Baronetcy in 1890. Following Fowler's death the watercolour was in the collection of Barnet Lewis whose collection of 115 watercolours by Myles Birkett Foster was offered at Christie's on 3 March 1930.

‡ £ 50,000-70,000
€ 57,500-80,500 US\$ 68,000-95,000



PROPERTY OF A LADY

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

1849-1917

Phyllis

oil on canvas laid on board
81 by 54cm., 32 by 21½in.

PROVENANCE

F.W. Carman, Haslemere, Surrey;
Christie's, 6 June 1997, lot 47 as *A Nude Girl in a Landscape*;
Mark Murray Fine Paintings, New York

LITERATURE

Peter Trippi, *J.W. Waterhouse*, 2002, illustrated
p.201 as *Woman Picking Flowers*

± £ 100,000-150,000
€ 115,000-172,000 US\$ 136,000-203,000



Waterhouse, *Phyllis and Demophoön*

Waterhouse plundered the myths of the ancient Greeks and Romans for tales of metamorphosis, betrayal, enchantment and transgression. However his depiction of the Mediterranean legends was an Englishman's and his romances are usually firmly rooted amid a very British idyll. His models resemble the modern girls and boys of nineteenth century London more than the demi-gods and nymphs of Sparta and Rome. His paintings are easy to understand and relate to as they seem to depict ordinary humans – albeit particularly young and beautiful ones. As Waterhouse's latest biographer Peter Trippi has observed; '*Waterhouse's appeal also derives, in large part, from his subjects. Whatever their literary sources, mystical experiences of emotional or physical transformation clearly moved Waterhouse... Many viewers take pleasure in the myths and poems that Waterhouse illustrated. Although a shrinking percentage of schoolchildren are taught mythology, the universality of human experience reflected by Greek myth reassures readers worldwide as it did Waterhouse.*' (Peter Trippi, *J.W. Waterhouse*, 2002, pp.235-236)

According to Pindar and Ovid Phyllis was a Princess of Thrace, a kingdom that had been allied to the Trojans during the bloody war. On his return voyage to Athens, Demophoön the son of Phaedra and the hero Theseus, stopped at Thrace and fell in love with the beautiful Phyllis. They became betrothed but on the day after their marriage Demophoön returned to his homeland, promising to soon return for Phyllis. Inheriting a wandering nature from his father, Demophoön tarried on the island of Cyprus. Believing that she had been forsaken, the grief-stricken and impatient Princess killed herself after only one month of waiting for her beloved. Pallas Athena the Goddess of Wisdom took pity on the bereft girl's death and turned her lifeless body into an almond tree which grew tall and strong from her tomb but never bore blossom. Demophoön returned to the shores of Thrace to reclaim his wife but she was no-where to be found. He roamed the countryside looking for Phyllis until he eventually happened upon her

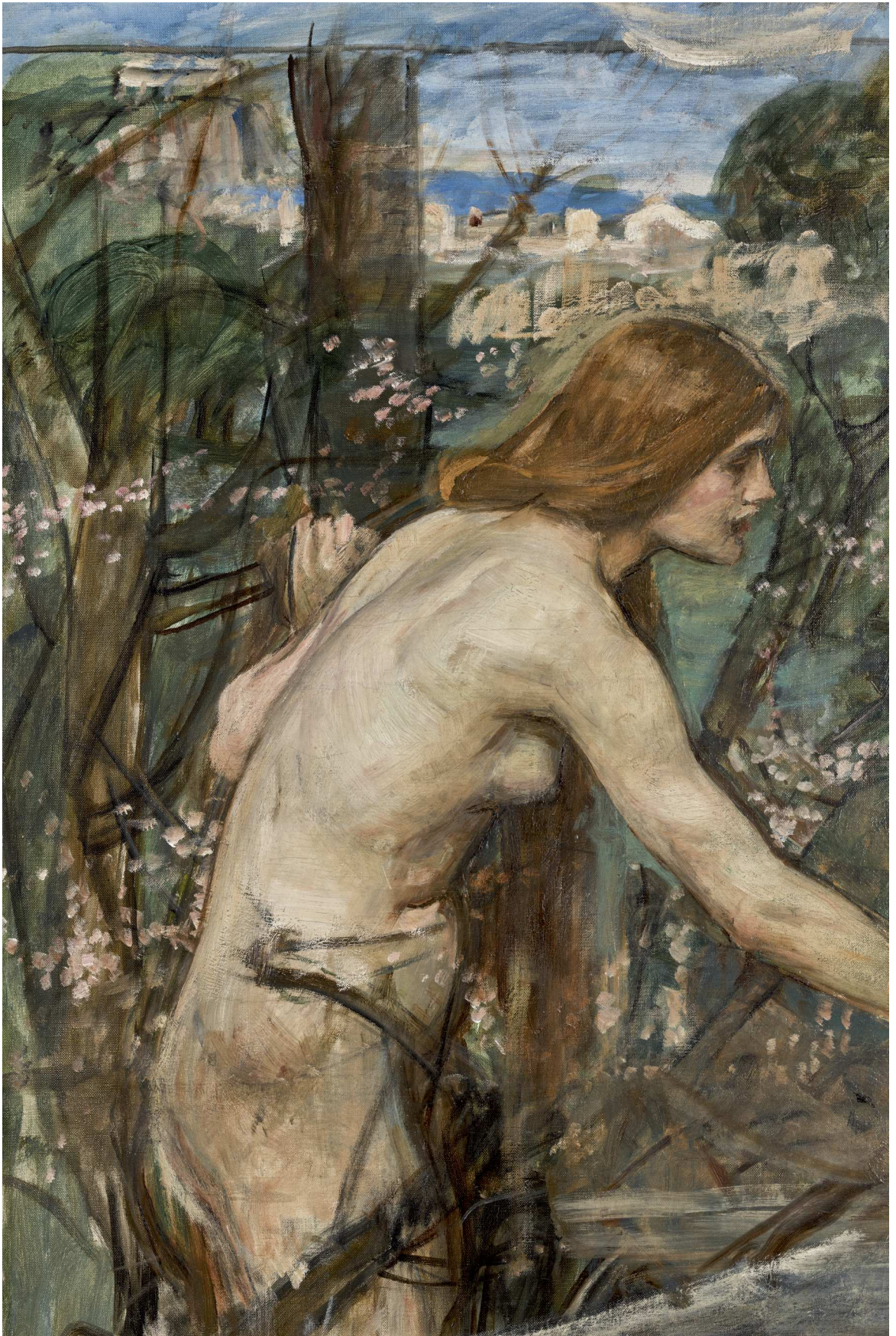
tomb upon which was a bitter recrimination that blamed him for her death. Consumed by grief and guilt, Demophoön fell to his knees before her epitaph and his tears fell upon the ground at the base of the almond tree which began to burst into flower as life returned to the body of the girl trapped within. The bark tore open and Phyllis appeared from the heart of the tree where she had been in stasis.

Waterhouse painted the tale of Phyllis and Demophoön in a picture of 1907 (private collection), in which he kneels amongst crocuses that have grown around the maiden's tomb. The present picture appears to depict the same subject and whilst it is now a single-figure subject, her leaning gesture suggests that she may have originally been accompanied by Demophoön. Waterhouse would often allow his compositions to emerge on the canvas, sketching in paint and building up the finish. He has begun to suggest the city of Thrace in the background, over which a large temple looms with towering classical columns which identifies the subject as set in antiquity.

The element of a woman emerging from the wood of a tree had been depicted by Waterhouse in his *A Hamadryad* of 1893 (Plymouth Museum & Art Gallery) and in *Echo and Narcissus* of 1903 (Walker Art Gallery, Liverpool). This motif of a nude girl emerging from a blossoming tree may be traceable back to a picture by Sir Edward Burne-Jones depicting the myth of Phyllis, *The Tree of Forgiveness* painted in 1882 (Lady Lever Art Gallery, Port Sunlight). However the pose appears to have been inspired by a series of pictures by Waterhouse depicting a very different, medieval subject of a maiden gathering flowers. The most finished of these is a delightful watercolour entitled *Spring – The Flower Picker* painted c.1900 (Collection of Sir Andrew Lloyd Webber) but there is also a small oil version and a related sketch. The present picture has become known as *The Flower Picker* because of the similarity in pose to the earlier work but there seems no reason to think that she is picking flowers.

"The modern artist feels even the direct charm of the beautiful old stories with wistful desire for a like effortless simplicity of expression, flowing so clearly and steadily from sensation. And how delightful the contents of those tales considered as imagery of what is inmost in thought and feeling; how enviable a poetry seems the life which found such lyrical tongue!"

Anthony Hobson, *The Art and Life of J.W. Waterhouse*, 1980



PROPERTY OF A GENTLEMAN

WILLIAM DYCE, R.A., H.R.S.A.

1806-1864

Neptune Resigning to Britannia the Empire of the Sea, a scheme for a fresco at Osborne House

titled, signed, dated and inscribed on the backboard; *Neptune Resigning to Britannia the Empire of the Sea / W. Dyce. 1847. / Sketch for the Fresco at Osborne*
oil on paper laid down on board
32 by 49cm., 12½ by 19¼in.

PROVENANCE

Presented by Prince Albert to H.M. Queen Victoria in 1847; Windsor castle Inventory, 1872, no.647 'Queen's Personal Property'; Thence to Prince Arthur, Duke of Connaught; Thence to Princess Victoria Patricia, Lady Ramsay of Ribsdon Holt, Windlesham, Surrey; Her sale Christie's, London, 26 July 1974, no.252; Thomas Agnew & Sons, London; The Forbes Magazine Collection, from whom sold by The Fine Arts Society, London

EXHIBITED

Royal Academy, 1847, no.42;
Aberdeen Art Gallery and London, Thomas Agnew & Sons, *William Dyce, RA (1806-1864)*, 1964, no.25;
Ottawa, National Gallery of Art, *Victorian Artists in England*, 1965, no.30;
New York, Metropolitan Museum of Art and American tour, *The Royal Academy (1837-1901) Revisited - Victorian Paintings from the Forbes Magazine Collection*, 1975-6, no.11

LITERATURE

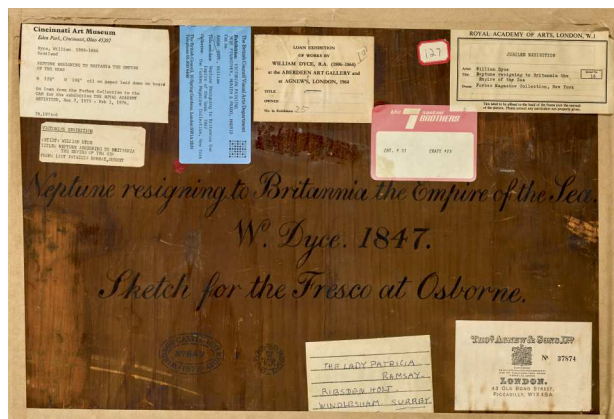
Art Union, 1847, p.186;
The Illustrated London News, 8 May 1847, p.297;
James Dafforne, "British Artists: Their Style and Character: William Dyce, RA," *Art Journal*, 1860, p.296;
Robert Brydall, *Art in Scotland: Its Origin and Progress*, Edinburgh and London, 1889, p.402;
Charles Henry Cope, *Reminiscences of Charles West Cope, RA, by His Son*, London, 1891, pp.167, 171-173;
James Stirling Dyce, "The Life, Correspondence, and Writing of William Dyce, RA, 1806-1864," unpublished typescript by Dyce's son in the Aberdeen Art Gallery, pp.870, 973

£ 70,000-100,000

€ 80,500-115,000 US\$ 95,000-136,000

When the present picture was shown as Dyce's only exhibit at the Royal Academy in 1847 it was described in the catalogue as 'Sketch for a picture to be painted at Osborne House for Her Majesty and H.R.H. Prince Albert'. It seems likely that it was painted to show the Royal couple how the fresco for the staircase at their Isle of Wight residence would look when complete. The finished wall painting, completed in the same year, measures seventeen feet wide by ten feet high and differs only in small details from the present work. On 13 January 1847, following a lunch with the Queen and Prince, Dyce told his fellow artist Charles West Cope that his design had been well-received; 'Prince thought it rather nude; the Queen, however, said not at all.' This remark demonstrates Queen Victoria's lack of coyness in her artistic tastes. The dozen towering nudes, including the God of the Oceans Neptune and his cohort Amphitrite, accompanied by tritons and sea-nymphs, a putto and centaur, delighted the Queen but Dyce reported that 'The nursery maids and French governesses have been sadly scandalised by the nudities.' The Prince took a very active interest in the painting of the fresco and in another letter to Cope, Dyce wrote of his frustration; '... when you are about to paint a sky seventeen feet long by some five feet broad, I don't advise you to have a Prince looking in upon you every ten minutes or so – or when you are going to trace an outline to obtain the assistance of the said Prince and an Archduke Constantine to hold up your tracing to the wall, as I have had. It is very polite, condescending, and so forth, very amusing to Princes and Archdukes, but rather embarrassing to the artist.'

The Italianate villa style of Osborne had initially inspired Dyce to choose a theme from Boccaccio for his fresco but his patrons preferred a subject depicting Neptune and his retinue presenting his crown and other wealthy gifts to the allegorical figure of Britannia, due to the proximity of the sea. Dyce remained inspired by Italian art and borrowed elements from the work of Raphael in his design, specifically from the decorations at the Villa Farnesina in Rome. The tritons blowing conch-bugles and leading the Hippocampi that draw Neptune's chariot, are very similar to figures in the Rome ceiling.



Backboard of lot 37



37

"brilliant in colour, and original in style; the narrative so perspicuous as to require no descriptive title."

Art Union, 1847, p.186



38

38

PROPERTY FROM A PRIVATE COLLECTION

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

1817-1904

The Titans

oil on canvas
71 by 113cm., 28 by 44in.

PROVENANCE

The collection of the artist and bequeathed to his adopted daughter Lilian Chapman in 1905, and thence by descent until 1979; Sotheby's, Belgravia, 11 December 1979, lot 29; London, The Fine Art Society, where purchased by the present owner

£ 30,000-50,000

€ 34,400-57,500 US\$ 40,600-68,000

According to the artist's wife *'the giant figures... were suggested to him when looking at the cracks and stains on the dirty plaster of a wall. He saw the whole composition mentally, and carried it out years afterwards.'* He began the first version of *The Titans* (Watts Gallery, Compton) in 1869 and worked upon it until 1875 when it was exhibited in Manchester. A smaller version was among Watts' most treasured possessions and was given by his widow to the Fitzwilliam Museum in 1916. A version painted in the 1890s was sold to a collector in Liverpool, James Smith (Walker Art Gallery, Liverpool).

During the 1870s and 1880s Watts used the composition and subject of *The Titans* as the basis for the portion on the right side of a large painting entitled *Chaos* (versions at Tate and Watts Gallery, Compton) depicting the primordial creation of the earth as related in Hesiod's *Theogony* and Ovid's *Metamorphoses*.

The powerful musculature of the figures of the Titans reflects Watts' study of the Parthenon marbles, particularly the reclining figure of Dionysus. The massive proportions and contours of the nude bodies create the slopes and peaks of huge mountains.

"These powerful titans typified the mountains formed during the making of the earth, while the graceful chain of flying figures represents the passage of time."

Mark Bills and Barbara Bryant, *G.F. Watts - Victorian Visionary*, 2008, p.190



39

39

PROPERTY OF A GENTLEMAN

GEORGE FREDERIC WATTS, O.M., R.A.
1817-1904

Portrait of Miss Hannah Rothschild

oil on canvas
51.5 by 41cm., 20¼ by 16¼in.

PROVENANCE

Probably commissioned by a relative of the sitter;
Captain Hubert Charles Paulet Hamilton (1915-2007) of Co.
Laois, Ireland until his death in 2007

LITERATURE

Veronica Franklin Gould, *G.F. Watts – The Last Great Victorian*,
2004, illustrated Fig.99, p.118

In 1874 Watts painted a voluptuous Titianesque portrait of Miss Hannah Rothschild (1851-1890), daughter of the banker Baron Meyer de Rothschild who he had also portrayed in 1867. In the same year as the painting of Hannah's portrait she inherited her father's fortune, including the famous Mentmore Towers in Buckinghamshire with its priceless art collection. She had a personal fortune equivalent to £170million, making her the wealthiest woman in Britain. On 25 July 1874 Watts wrote to Hannah to urge her to attend the final sittings for her portrait as the artist's residence (Little Holland House) was in imminent threat of being demolished. She married the 5th Earl of Rosebery in 1878 and two years later was painted as a married woman by Frederic Leighton (private collection). Following her early death from typhoid her distraught husband refused to travel unless accompanied by Watts' portrait which he carried with him for the rest of his life. The present picture is a replica of the 1874 portrait now at Dalmeny House in Scotland.

£ 15,000-20,000
€ 17,200-22,900 US\$ 20,300-27,100



40

40

PROPERTY OF A LADY

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

1833-1898

Alessandro di Marco

pencil on paper
17 by 15cm., 6¾ by 6in.

PROVENANCE

William Hesketh Lever, Lord Leverhulme; Phillips, London, 11 March 1997, lot 38; With Maas Gallery, 1898; Peter Nahum, London where purchased by the present owner in 1999

EXHIBITED

Berlin, 'Drawings and Studies by Sir Edward Burne-Jones, Bart', 1898, number unknown, as 'Three Studies of Heads'

LITERATURE

Scott Thomas Buckle, 'Is this the Face of Alessandro di Marco? The Forgotten Features of a well-known Italian model', in *The British Art Journal*, Vol. XIII, No.2, illustrated p.7

Alessandro di Marco was a former organ-grinder from Piedmont in Italy who appears to have first modelled for Frederic Leighton as a small child in Rome in 1853 for Cimabue's *Madonna* (Royal Collection, on long-term loan to the National Gallery, London) and seems to have made his way to the ateliers of Paris. William Blake Richmond described him as; '... a man who seemed to stride out from Signorelli's grand frescoes... a fellow so graceful and of such a colour, a kind of bronze gold, having a skin of so fine a texture that the movement of every muscle was not disguised, not a film of fat disfigured his shapely limbs. Only a peasant, people say! Yes--but of a race of Kings--so noble he looked.' (Simon Reynolds, *William Blake Richmond*, p.45) By the late 1860s he was

modelling in London for Richmond, Poynter, Leighton, Legros, Solomon and the photographer Julia Margaret Cameron. He was also the model for a beautiful drawing of Dante for *Dante's Dream* by Rossetti (sold in these rooms, 14 July 2016, lot 17) but perhaps his most remarkable appearance was as the principal figure in *The Renaissance of Venus* (Walker Art Gallery, Liverpool) by Walter Crane, whose wife forbid him to study female models. Principal pictures by Burne-Jones for which Alessandro is believed to have sat include *The Beguiling of Merlin* of 1872-7 (Lady Lever Art Gallery, Port Sunlight) and *Love Among the Ruins* (Christie's, London, 11 July 2013, lot 3) with which the present drawing has been associated. However the study seems more likely to be for *The Pilgrim at the Gate of Idleness* (Dallas Museum of Art) completed in 1884 as one of the series of pictures illustrating the story of the Romaunt of the Rose.

£ 15,000-20,000
€ 17,200-22,900 US\$ 20,300-27,100



41

41

PROPERTY FROM A PRIVATE COLLECTION

MARIE SPARTALI STILLMAN

1844-1927

By a Clear Well, within a Little Field

signed with monogram and dated 83 l.r.
watercolour with bodycolour and gold paint
54.5 by 48cm., 21½ by 19in.

“By a clear well, within a little field
Full of green grass and flowers of
every hue,
Sat three girls, relating (as I knew)”

Boccaccio, 'Of Three Girls and their Talk' (translated by
D.G. Rossetti in his *Earthly Paradise*)

PROVENANCE

Mrs Money-Kyrle

EXHIBITED

London, Grosvenor Gallery, 1884, no.368;
London, Barbican Art Gallery, *The Last
Romantics*, 1989, no.29

LITERATURE

John Christian, 'Marie Spartali – Pre-Raphaelite
Beauty', *Antique Collector*, March 1984, pp.44-7,
illustrated fig.8;
David B. Elliott, *A Pre-Raphaelite Marriage – The
Lives and Works of Marie Spartali Stillman and
William James Stillman*, 2006, p.148, 212, 217,
illustrated p.149, plate 51

£ 20,000-30,000

€ 22,900-34,400 US\$ 27,100-40,600

This charmingly lyrical watercolour was one of several pictures by Stillman inspired by the writings of the early Italian poet Giovanni Boccaccio, the best-known of which is *The Enchanted Garden* of 1889 (private collection). For the present picture, Stillman used the translation written by D.G. Rossetti for whom she posed in the 1870s as a model and from whom she learnt much to inspire and guide her art. The poses of the three women are similar to those found in Rossetti's paintings, although the background is closer to the work of Stillman's other mentor, Ford Madox Brown. The motif of women holding up branches of foliage, probably derives directly from pictures by Rossetti, such as *The Beloved* (Tate), *Il Rasmoscello* (Harvard Museums) and *Sibylla Palmifera* (Lady Lever Art Gallery, Port Sunlight). The same gesture is present in Stillman's *Madonna Pietra degli Scrovigni* (Walker Art Gallery, Liverpool) also shown at the Grosvenor Gallery in 1884.

EDWARD LEAR

Corfu from the Hill of Gastouri

titled, inscribed, signed and dated on the stretcher: *Corfu from the hill of Gastouri/ Painted for Henry Fraser Walter Esq. by Edward Lear 1857-8*

oil on canvas

47 by 76cm., 18½ by 30in.

PROVENANCE

Painted for Henry Fraser Walter;

Agnew's, London, August 1970;

Collection of Giorgio Marsan and Umberta Nasi;

Their sale Christie's, London, 12 December 2007, lot 61, where purchased by the present owner

£ 250,000-350,000

€ 287,000-401,000 US\$ 339,000-474,000

For Lear, the island of Corfu was an unsurpassed Paradise of blue skies, clear seas and lush rolling landscape, the source of unlimited inspiration. The present picture depicts the view from the hillside above the village of Ascension, where two herdsmen rest on the sun-baked rock amid their goats and the groves of gnarled olives where an ancient town once stood. Through the canopy of olives a few small pools or sunlight penetrate to illuminate the steeply descending path where figures are wending their way. Beyond the forested slopes is a sweeping vista northwards across the bay to the snow-capped Albanian mountains, the small island of Vido, and the historic Citadel - the bastion built in the thirteenth century by the Venetians to control the narrow straits between the island and the Albanian coast.

Lear visited Corfu for the first time in 1848 and left spellbound by the picturesque vistas. He returned in 1855 and remained for six years, until the island, formerly under British protection, was taken over by the Greeks. In 1856 he described the island, 'I really think no place on Earth could be lovelier than this:- the olives in their half wind & uncared for semi-culture are so perfectly beautiful - & the views of every part of the Albanian coast so exquisitely majestic.' (ibid Noakes, p.148) In the same year he began his first view from the same hillside as the present picture, which rose up behind the village of Ascension (named Coreya by the ancient Greeks and known today as Analpsis). He wrote to a correspondent back in England, 'I have some idea of devoting a good bit of time to illustrating this little promontory for it is... full of interest, as the old city of Ascension... was built on it, ancient coins and marbles are still found.' (ibid Noakes, p.148) Lear also produced dozens of watercolour sketches of Corfu and drawings which were made into lithographs for 'Views in the Ionian Islands' (published by Lear in 1863). One of the lithographs depicted a view from the hillside, described thus; 'Those who have frequented the "other side" (as the main island is called in Corfu) will recognise the forms of the snowy Albanian hills: Mount Lykurski on the left and the Pass of Gardiki between it and the long range dividing the village of Arghyrokastro from Pelvino and Butrino. In front of these high hills are those nearer Santa Quaranta and the still nearer the eye, a part of the city of Corfu, the Palace and Esplanade and the road down to Kastrades. Then comes the Citadel - than which a more picturesque object can hardly exist - and the quiet bay of Kastrades. Thence, upward to the highest point over the foreground from which this beautiful scene is taken are thick olive groves and cypresses of the hill of Ascension. Few prospects can be more truly exquisite than this.'





42

“The more I see of this place, so the more I feel that no other spot on earth can be fuller of beauty & variety of beauty.”

Lear's diary, quoted in Vivien Noakes, *Edward Lear 1812-1888*, Royal Academy exhibition catalogue, 1985, p.148



43

43

PROPERTY OF A LADY

EDWARD ROBERT HUGHES R.W.S.

1851-1914

The Transformation of Callisto

signed I.I.; *E.R. Hughes RWS*
watercolour with tempera on board
52 by 38cm., 20½ by 15¼in.

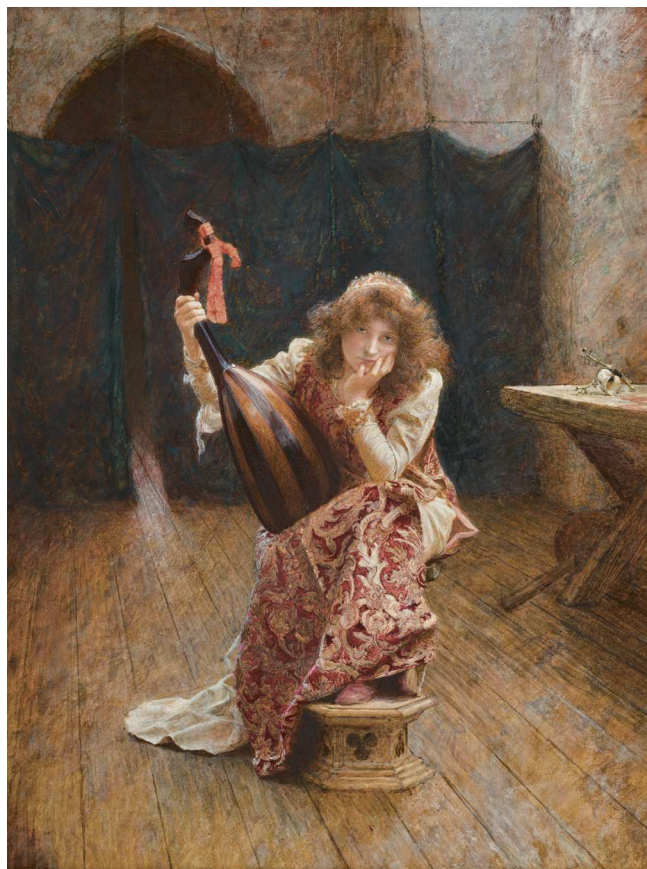
PROVENANCE

Peter Nahum, London, 1999 where purchased by the present owner

Although the present picture has traditionally been known as *Lady Walking her Dog*, it is likely to have a more poetic interpretation. The tattered classical gown which appears to be metamorphosing into hair, suggests that this maiden is Callisto, the daughter of King Lycaon of Arcadia, who was himself turned into a wolf. Callisto was one of Diana's huntresses, transformed by Juno into a bear when she discovered that the nymph had been seduced by Jupiter who later transformed her into the constellation Ursa Major. Hughes had painted Callisto in another watercolour entitled *The Nymph Callisto*, dressed in the same dress and here she seems to be at the moment of transformation as her once-faithful hound pulls away from her.

‡ £ 10,000-15,000

€ 11,500-17,200 US\$ 13,600-20,300



44

44

PROPERTY OF A GENTLEMAN

EDWARD JOHN GREGORY, R.A.

1850-1909

Après

watercolour with bodycolour and scratching-out over pencil
45 by 35cm., 18 by 14in.

PROVENANCE

Christie's, London, 5 November 1993, lot 109, where purchased by the present owner

This is a highly-finished watercolour version of Gregory's Royal Academy exhibit of 1900, which was submitted as his Diploma Work to the institution. There are significant differences, to the stool under the musician's foot and to the background. Gregory also painted a picture of a similar subject *The Lute Player* which depicts the same model. *Après* was painted only a couple of years after Gregory's best-known painting *Boulter's Lock, Sunday Afternoon* (Lady Lever Art Gallery, Port Sunlight).

£ 6,000-8,000

€ 6,900-9,200 US\$ 8,200-10,900



45

45

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

JAMES SMETHAM

1821-1899

Piping Down the Valleys

signed l.l.: *J. Smetham*; titled on the reverse

oil on board

11.5 by 30.5cm., 11½ by 12in.

PROVENANCE

Christie's, London, 6 June 1997, lot 33, where purchased by the present owner

LITERATURE

Susan P. Casteras, *James Smetham - Artist, Author, Pre-Raphaelite Associate*, 1995, illustrated Fig.38 p.124

± £ 4,000-6,000

€ 4,600-6,900 US\$ 5,500-8,200

46

PROPERTY FROM A SOUTH AFRICAN PRIVATE COLLECTION

SIR JOSEPH NOEL PATON, R.S.A.

1821-1901

Prospero and Miranda, *The Tempest*

signed with monogram l.l.

oil on paper, circular

25.5 by 25.5cm., 10 by 10in.

PROVENANCE

Robert Anderson Esq. by 1967

EXHIBITED

Edinburgh, Scottish Arts Council, *Fact and Fancy - Drawings and Paintings by Sir Joseph Noel Paton*, 1967, no.38

This picture was painted c.1865.

± £ 8,000-12,000

€ 9,200-13,800 US\$ 10,900-16,300



46

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

JOHN WILLIAM GODWARD

1861 - 1922

Heart on her Lips and Soul Within her Eyes

signed and dated l.r.: *J.W. GODWARD. 1904*
oil on canvas, circular
66 by 66cm., 26 by 26in.

PROVENANCE

Thomas McLean, London, by July 1904;
Private collection, United States;
Bonhams, New York, 7 May 2014, lot 48, as *Reverie* by Tito
Conti and purchased by the present owner

LITERATURE

Vern Grosvenor Swanson, *John William Godward: The Eclipse of Classicism*, 1997, p.211, cat. no.5

In John William Godward's prolific oeuvre, he exquisitely renders scenes of idle contemplation and idyllic beauty, in which nothing is amiss and life is devoted to the daily pursuit of pleasure. The solitary, contemplative and unaffected women of Godward's paintings may well be seen as a reflection of the artist's own personality. Little is known about Godward's life because his family burned all of his personal papers and documents after his suicide in 1922. What we can piece together about his life creates a portrait of a determined, isolated, and reclusive man 'passionately enthralled with feminine beauty' and stubbornly committed to his classical ideals. Godward was the eldest of five children born to a hard-working, prosperous middle-class family in London. His father, an investment clerk in a life assurance office, strongly encouraged his oldest son to follow his career path, and for some time, Godward acquiesced. However, Godward also took lessons in architecture from William Hoff Wontner, and we can trace Godward's masterful perspective and exceptional portrayal of marble in his paintings back to these early years. After W.H. Wontner's death, Godward studied under his son, William Clark Wontner, and then most likely went on to train at one of London's many local art schools, much to his family's chagrin who allegedly cut him out of every family photograph. In 1887, Godward secured his entry into the Royal Academy with his painting, *A Yellow Turban*, and he would continue to exhibit there until 1905, when he moved to Italy. Godward's work was admired by the prominent art dealer, Arthur Tooth, and he purchased ten of the artist's early oils. The following year, Godward transferred to the art dealer Thomas Muller

McLean, who was one of his greatest champions. Godward was a productive and consistent artist, producing on average fifteen to twenty high quality paintings a year. His income was supplemented by engraved reproductions of his images, making him fairly popular with the middle-class Victorian market. For the next twenty years, Godward would live and work in various artist studios throughout London, including Bolton Studios, a hive for classical artists, and the quiet, reclusive No. 410 Fulham Road. He filled his studios with marbles, ancient statues, and antique objects to create a Greco-Roman environment and bring his imaginary world to life. He selected his models from a small pool of professionals and had a strong preference for those with Italian features, which he believed made his images convincingly classical. In his portrayal of these women, he eschewed the 'classical' ideal to capture their personalities, true features, and warm bodies. Godward then clothed these bodies in a variety of brightly coloured, ethereal robes and stolas and set them against stunningly depicted classical scenes.

Dated 1904, *Heart on her Lips and Soul within her Eyes* was painted while Godward was living in London, although in spirit it is entirely Italianate. The olive and cypress trees and the glimpse of azure blue sea and headland are reminiscent of the Neapolitan coast and an inscription on the reverse of an oil sketch for a contemporary painting *A Melody* implies that it was painted 'at Capri' and it is likely therefore that the background for the present picture was also based on sketches made on the island.

The re-appearance of this painting marks an important discovery for the artist. Until recently, the work had long been attributed to Godward's contemporary, Tito Conti, whose signature had been added (and since removed). Similarly, Godward's paintings were sometimes ascribed to Sir Lawrence Alma-Tadema, for he and Conti commanded large prices in the early twentieth century, particularly in America, and attributions were sometimes altered in order to take advantage of high demand and unsuspecting patrons.

In the present work, Godward has placed his red-haired model in profile, lost in faraway thoughts, gazing towards the cypress trees, blue Mediterranean and mountains that plunge into the sea. The saturated colours of the drapery, warm tones of the model's skin, and realistically painted marble are familiar trademarks of Godward's oeuvre. The painting's title is from Lord Byron's poem *Beppo* of 1818. Godward, and his audience, recognized the romantic allusions of this title and in the absence of props or any narrative, the literary association enhances the composition's emotional and psychological charge.

± £ 200,000-300,000
€ 229,000-344,000 US\$ 271,000-406,000

“Heart on her lips and soul within her eyes,
Soft as her clime, and sunny as her skies.”

Beppo, Byron 1818



47

PROPERTY OF A GENTLEMAN

FRANK CADOGAN COWPER R.A.

1877-1958

The Young Duchess

signed and dated l.r.: *F.C. COWPER 1917*; titled and inscribed with the artist's name and address on an old label attached to the backboard

watercolour with bodycolour
70 by 48cm., 27½ by 19in.

PROVENANCE

Purchased from the artist by Frederick Haigh Pyman Esq., London; Gorrings, Lewes, 10 December 2015, lot 1412, where purchased by the present owner

EXHIBITED

London, Royal Society of Painters in Watercolours, 1917, lent by 'F.H. Pyman'

⊕ £ 80,000-120,000

€ 92,000-138,000 US\$ 109,000-163,000



Rossetti, *Monna Vanna*

Cowper was born in Northamptonshire, the grandson of a clergyman and son of a travel writer with a taste for romance and whimsy. He trained for a year at the St John's Wood Art School from 1896, followed by the Royal Academy schools and it was during these years that he fell under the spell of the Pre-Raphaelites. In 1896 the retrospective exhibition of the work of Ford Madox Brown and the shows of Millais and Rossetti's work in 1898 had a profound and lasting influence upon his work. Like his contemporaries John Byam-Shaw, Eleanor Fortesque Brickdale, Arthur Gaskin and Thomas Cooper Gotch, Cowper was to prolong the last phase of Pre-Raphaelitism well into the twentieth century. His paintings took their cue from the romantic atmospheres and exotic sensuality of the courtesans painted by Rossetti, such as *Monna Vanna* (Tate) and *La Ghirlandata* (Guildhall Art Gallery, London) but were painted with the greater technical dexterity of an artist trained in the academic manner. There is an emphasis on the rendering of silks and fur, warm living flesh and cold metals.

Among Cowper's earliest successes was a painting of 1907 entitled *Vanity* which he submitted at his Diploma Work upon being elected an Associate of the Royal Academy (he had to wait until 1934 to become a Member). Depicting the pride of a beautiful young blonde model as a celebration of female allure, it was painted with the shallow perspective associated with the work of Rossetti and earlier, Venetian artists. Twelve years later Cowper returned to the same subject to paint another oil with the same title which he exhibited at the Royal Academy in 1917. The 1917 *Vanity* was an almost identical version of *The Young Duchess* painted two years earlier for an exhibition at the Royal Watercolour Society. Cowper had been elected an Associate of the Royal Watercolour Society in its centenary year, 1904 and was as adept with watercolour as with oil paint. *The Young Duchess* is tour-de-force in watercolour, arguably more accomplished than the oil painting because of the difficulty of rendering textures with this less versatile medium which does not allow the layering of glazes to capture the lustre of silk or tactility of fur. *The Young Duchess* belonged to Frederick Haigh Pyman (1858-1932) a partner in the company of Pyman Brothers in London and later the London & Northern Steamship Company. He lived in Enfield and later at 82 Fitzjohns Avenue in Hampstead. He also owned John William Waterhouse's *The Crystal Ball* (Christie's, London, 4 November 1994, lot 99) and the lost work *The Missal*, both of which have a similar medieval subject to *The Young Duchess*.

"Frank Cadogan Cowper was an artist of the highest order; a master of the painted canvas, a first-rate exponent of the watercolour and an exquisite draughtsman. Had he been born forty years earlier, he would almost certainly have been invited to join the Pre-Raphaelite Brotherhood. If he had been alive during the Italian Renaissance, noble families would have commissioned him to decorate their palaces with scenes of courtly love."

Scott Thomas Buckle, *Frank Cadogan Cowper & Arthur Joseph Gaskin*, undated and unpaginated





49

PROPERTY OF A GENTLEMAN

GEORGE WILLIAM JOY

1844-1925

Lesbia's Sparrow, Catullus

signed l.r.: *George Joy.*

oil on canvas

69 by 51cm., 27¼ by 20in.

PROVENANCE

Robert Brian Burns, Assistant Curator of Guernsey Museum & Art Gallery, until his death in 2011 and thence by descent to the present owner

LITERATURE

Anonymous, *The Work of George W. Joy*, MCMIV, illustrated colour plate 14

£ 8,000-12,000

€ 9,200-13,800 US\$ 10,900-16,300

PROPERTY FROM A PRIVATE COLLECTION

JOHN RILEY WILMER

1883-1941

Piccarda

signed and dated l.r.: *J RILEY WILMER 1919*; inscribed, titled in a cartouche and signed on the reverse: *Number 1./ PICCARDA/ JOHN RILEY WILMER./ "GAYHURST., " PENNANCE ROAD.,/ FALMOUTH., CORNWALL.*

oil on canvas

123 by 192cm., 48½ by 75½in.

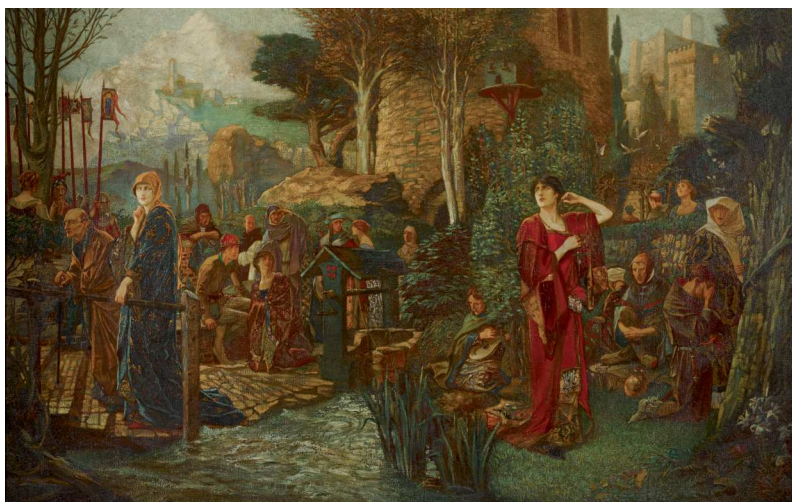
EXHIBITED

London, Royal Academy, 1919, no.289

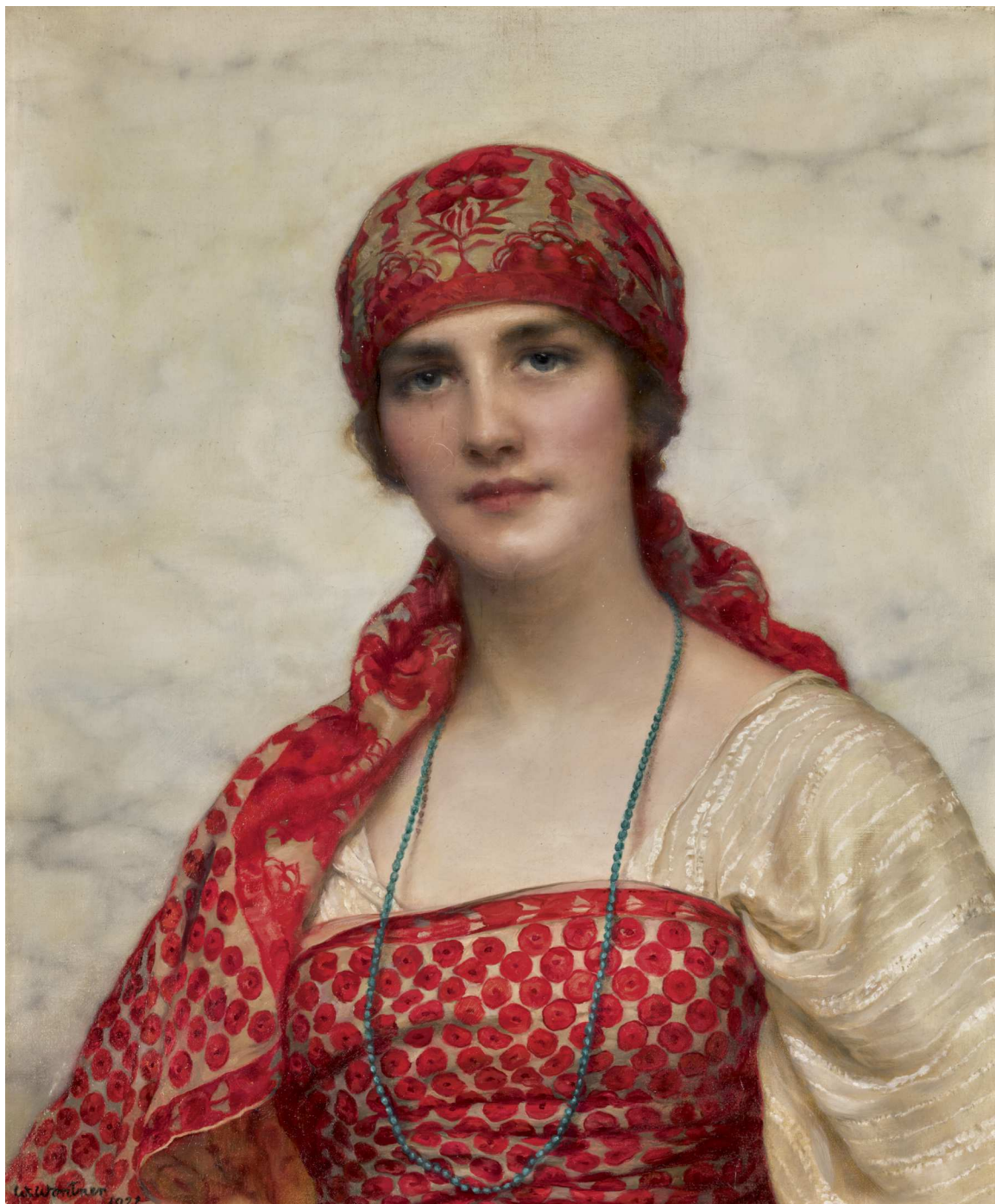
Piccarda is a character from Dante's *Divine Comedy*. Sister of Corso Donati and of Dante's friend Forese Donati, she was the first person encountered by Dante in Paradise and the only person he recognised unaided. During her life she lived as a nun in a convent but was forced by her brother into an unhappy marriage with a Florentine man to strengthen her family's political ambitions. Wilmer depicts her in the convent garden surrounded by monks, nuns and townspeople.

‡ W £ 5,000-7,000

€ 5,800-8,100 US\$ 6,800-9,500



50



51

51

PROPERTY FROM A JAPANESE PRIVATE COLLECTION

WILLIAM CLARKE WONTNER

1857-1930

The Emerald Necklace

signed and dated l.l.: *W. Wontner/ 1921*

oil on canvas

64 by 53cm., 25 by 21in.

PROVENANCE

Christie's, London, 2 February 1979, lot 44

± £ 20,000-30,000

€ 22,900-34,400 US\$ 27,100-40,600

PROPERTY FROM A PRIVATE COLLECTION

JOHN FREDERICK HERRING SNR.

1795-1865

The Watering Placesigned and dated u.l.: *J.F. Herring Sen. 1855.*

oil on canvas

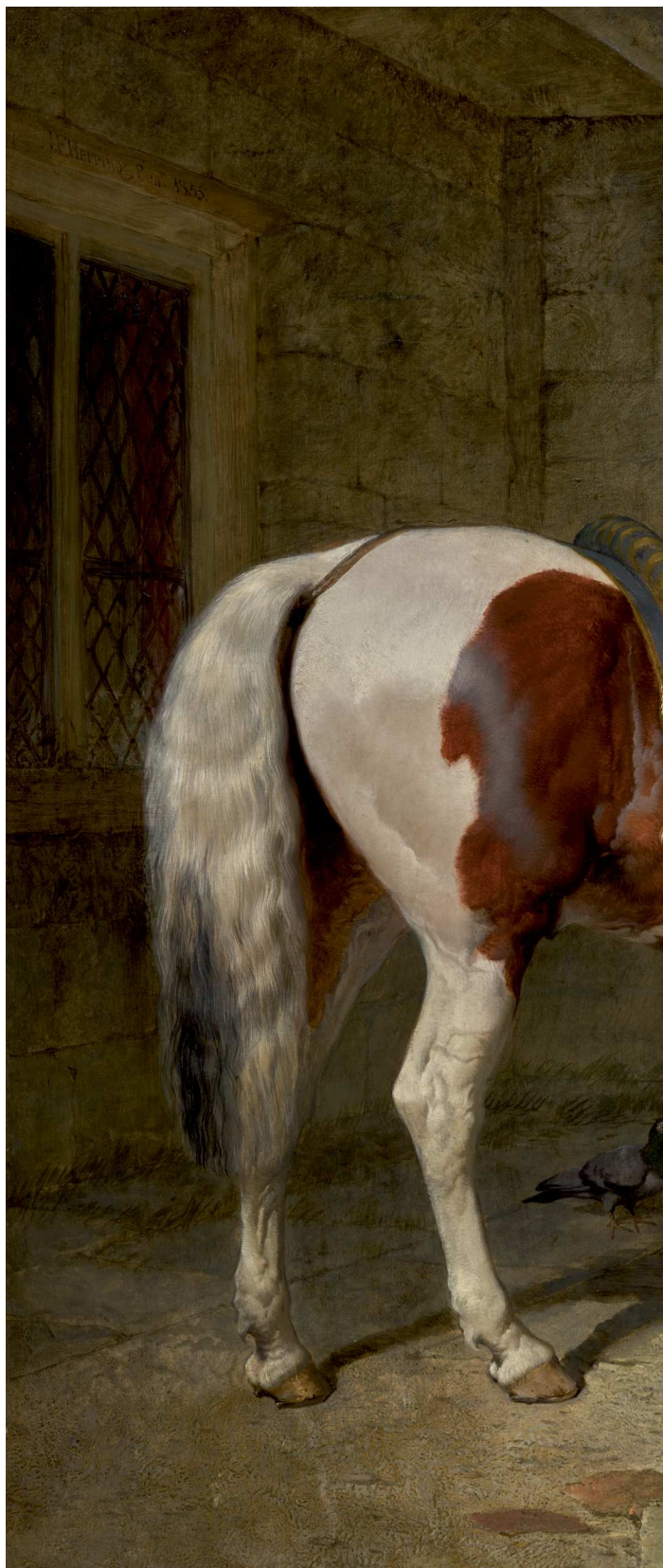
86 by 112cm.; 34 by 44in.

The Watering Place was painted following Herring's move to Meopham Park in Kent. Having become frustrated with the urban tumult of city life in London and the increasingly bothersome effects of his recurring asthma, Herring purchased an idyllic Georgian house near Tonbridge. The estate was set within thirty acres of land and came complete with walled pleasure gardens, an orchard, a farm yard, cow houses and a saddle room. The artist was there surrounded by his family, who he often used as models, in particular his youngest daughter Jennie who married Mr Warner, a local solicitor in 1857. Jennie was likely the model in *Shoeing Imaum* of 1856 (sold in these rooms, 17 December 2009, lot 66, for £481,250), and while the contemplative sitter in the present work is unidentified, their delicate features are strikingly similar.

By 1855, the year the present work was painted, Herring's reputation as one of Britain's foremost equestrian painters was well established. He had been appointed animal painter to H.R.H. the Duchess of Kent (mother of Queen Victoria) on 29 May 1845. This was followed by a commission from Queen Victoria herself, who was thereafter a patron of the artist's equestrian work until his death in 1865. This reputation remained with him even after he retreated to the country to spend his golden years. Indeed, when William Powell Frith was painting his famous *Derby Day* in 1857 he went to Herring for help with the rendering of the horses. While he continued to paint the occasional race-horse portrait and exhibit periodically in London (as the major dealers were only a short train ride away), Herring's move to the country sparked a change in subject matter.

The present work, in its cosy nature, is an excellent exemplification of the romanticized farmyard scenes Herring began to depict using a looser, more fluid, style. The stone walled stable is pristine. The thrust open door allows warm dappled light to fill the space, and offers a view of the blue sky strewn with white clouds. The skewbald horse's coat gleams with health and life; the family dog is shy and deferential; and the birds go about their meal in a tidy and orderly manner. While the anatomy of the horse is still depicted with Herring's typical precision and the various effects of fur and feathers have been well observed, there is an increasing naturalism and ease in the pose of the animals. Interestingly for Herring, the saddle itself is a western style saddle, as indicated by the stamped detailed leather and the prominent horn and pommel.

Herring's prodigious level of output during his final years in Kent suggests the subtle change in subject matter was exceptionally popular. In particular, these scenes attracted the new urban middle classes and important patrons such as the Duc d'Orleans, who were desirous of idealized depictions of the simpler rural life. One can imagine these nineteenth century urban dwellers staring wistfully at the present work, which is truly one of the finest examples from Herring's late period of productivity.

£ 150,000-200,000**€ 172,000-229,000 US\$ 203,000-271,000**



52



53



54



55

53

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

CHARLES WEST COPE, R.A.

1811-1890

The First Music Lesson

signed with monogram and dated 1863 l.l.
oil on canvas
61 by 72cm., 24 by 28½in.

PROVENANCE

Purchased from the Royal Academy exhibition in 1863 by Alderman David Salomons of Broomhills near Tunbridge Wells;
Christie's, New York, 31 October 1980, lot 211

EXHIBITED

London, Royal Academy, 1863, no.125

± £ 8,000-12,000
€ 9,200-13,800 US\$ 10,900-16,300

54

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

EDMUND BLAIR LEIGHTON

1852-1922

Off

signed with initials and dated l.l.: *E.B.L. 1911*
oil on panel
24 by 34½cm., 9.5 by 13.5 in.

PROVENANCE

W.W. Sampson & Son, London;
Private collection, Los Angeles;
John Moran Auctioneers, Monrovia, 17 May 2011, lot 1056, where purchased by the present owner

This picture will be included in Kara Ross' forthcoming catalogue raisonnee

± £ 7,000-10,000
€ 8,100-11,500 US\$ 9,500-13,600

55

PROPERTY FROM A JAPANESE PRIVATE COLLECTION

ROBERT MCINNES

1801 - 1886

The Grape Harvest

signed and dated l.r.: *R. McInnes 1848*
oil on canvas
78 by 99cm., 31 by 39in.

PROVENANCE

Sotheby's, Belgravia, 12 December 1978, lot 111

± £ 10,000-15,000
€ 11,500-17,200 US\$ 13,600-20,300



56



57

56

PROPERTY FROM A PRIVATE COLLECTION

JOHN SARGEANT NOBLE

1848-1896

Otter Hunt on the Lowther

signed l.r.: *J.S. Noble*

oil on canvas

76 by 113cm., 30 by 45in.

PROVENANCE

Bonhams, Knightsbridge, 24 January 1996, lot 134, where purchased by the present owner

£ 8,000-12,000

€ 9,200-13,800 US\$ 10,900-16,300

57

PROPERTY FROM A GERMAN PRIVATE COLLECTION

JOHN RITCHIE

1828 - 1905

An Encampment

signed l.r.: *JRitchie*

oil on canvas

56 by 44cm., 22in. by 17¼in.

£ 3,000-5,000

€ 3,450-5,800 US\$ 4,100-6,800

70

SOTHEBY'S



58

58

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

GEORGE DUNLOP LESLIE, R.A.

1835-1921

Her First Place

signed I.l.: *G.D. Leslie*
oil on canvas
61 by 51cm., 24 by 20in.

PROVENANCE

Christie's, London, 10 January 1956, lot 10

± £ 20,000-30,000

€ 22,900-34,400 US\$ 27,100-40,600

PROPERTY OF A LADY AND GENTLEMAN

JOHN ATKINSON GRIMSHAW

1836-1893

The Moonlit Rendezvoussigned and dated I.I.: *Atkinson Grimshaw 1878+*

oil on canvas

28 by 40cm., 11 by 16in.

PROVENANCE

Purchased in Vancouver by the parents of the present owner in the late 1960s or early 1970s and thence by descent

From the 1870s onwards a change in style and subject matter can be observed within Grimshaw's work, most likely to meet with the ever-altering commercial tastes of Victorian patrons. This particular painting is a key example of the artist's new-found *oeuvre* during this period and is part of a series of deserted, semi-rural, moonlit scenes completed by Grimshaw which would eventually become synonymous with his name.

Being a native of the city of Leeds, Grimshaw and his family based themselves at Knostrop Hall, situated on the eastern edge of the city, and later located themselves near to Scarborough around the years in which this painting was completed. The surrounding Yorkshire countryside provided endless inspiration for the artist and a number of the winter, nocturnal scenes of this particular compositional motif display a lane, flanked by bare trees, disappearing off into the distance with a partly hidden mansion located in the background. A solitary figure is a typical addition within the scene, however Grimshaw has chosen an unusual arrangement in this painting through the inclusion of a man with his dog walking away from an isolated female figure, highlighted by the full moon in the upper right corner. This arrangement allows for speculation as to the outcome of this private moment, and contributes to the intriguing nature of this narrative.

Grimshaw's masterful portrayal and understanding of light and weather within these settings is clearly exhibited in this scene. The awareness of the effects of moonlight reflecting off the clouds and landscape generates a sense of realism as well as atmosphere and mood, thus producing a work essentially romantic in tone and encompassing certain stylistic features of the Pre-Raphaelite movement. Additionally, the attention to detail towards the silhouetted, interlacing branches and the cool colour palette contrasted by the warm glow that escapes from the window of the distant house highlights the artist's ability to create a remarkable atmospheric and detailed setting.

The sense of mystery and intrigue that results from the solitary female and the departing man with his dog, together with the effects of the winter moonlit scene contributes to the nostalgic atmosphere conjured up by Grimshaw. The initially perceived simplistic image of a countryside shrouded in moonlight develops into an evocative romantic subject that became so sought after and admired amongst the Victorians during the 1870s, and subsequently collectors of the present day.

‡ £ 80,000-120,000

€ 92,000-138,000 US\$ 109,000-163,000







60

60

PROPERTY FROM A PRIVATE COLLECTION

BENJAMIN WILLIAMS LEADER, R.A.

1831-1923

A Relic of the Past

signed and dated I.I.: *B.W.LEADER. 1897*; further signed on the stretcher
oil on canvas
93 by 146 cm., 36½ by 57½ in.

PROVENANCE

Sold by the artist to Agnew's, London, for £500 in December 1897;
Leggatt Bros., London, 1898;
Knight, Frank & Rutley, London, 7-12 December 1931, lot number untraced;
F.J. Lawes;
Christie's, London, 11 December 1942, lot 101 to 'Thompson';
Christie's, London, 29 March 1996, lot 124;
Christie's, London, 15 December 2011, lot 67, where purchased by the present owner

LITERATURE

Frank Lewis, *Benjamin Williams Leader, R.A. 1831-1923*, 1971, p.46, no.406.
Ruth Wood, *Benjamin Williams Leader, RA 1831-1923; His Life and Paintings*, 1998, p.90, pl.48

Benjamin William Leader moved from his native Worcestershire in 1889 to Burrows Cross House in Surrey which was designed and built for the portrait painter Frank Holl who died not long after its completion. Situated on a ridge near the village of Gomshall, this house was to be Leader's home for the rest of his life. The surrounding countryside provided Leader with a wealth of inspiration and subject matter for his paintings.

A Relic of the Past depicts the Old Malt House (now Malt House Cottages) in Gomshall. The Sixteenth Century timber-framed building with its distinctive red-brick chimneys was painted several times by Leader and provided a nostalgic model for his idyllic English landscape style.

£ 30,000-50,000
€ 34,400-57,500 US\$ 40,600-68,000



61

61

PROPERTY OF A GENTLEMAN

JOHN ATKINSON GRIMSHAW

1836-1893

Swanston Street, Melbourne

signed l.r.: *Atkinson Grimshaw/F 12*; signed and titled on the reverse

oil on canvas

45.5 by 68.5cm., 18 by 27in.

PROVENANCE

Commissioned by the proprietors of the Athenaeum Club, Collins Street, Melbourne; Joshua McClelland Print Room, Melbourne, 30 July 1970;

Private collection, Melbourne and thence by descent to Dr. Anthony Brady, Melbourne by whom sold, Mossgreen, Melbourne, 24 June 2014, lot 21, and purchased by the present owner.

£ 60,000-80,000

€ 69,000-92,000 US\$ 81,500-109,000

When this picture was rediscovered in 2014 it was stated that it had been painted for the proprietor of the Athenaeum Club in Melbourne and that Grimshaw had visited Australia in 1890 or 1891, a period during which little is known of Grimshaw's life. No evidence has been found to prove conclusively that Grimshaw went to Australia. The painting depicts Swanston Street in Melbourne, a wide and busy thoroughfare lit with gas-lamps and the glow from shop windows. On the right is a two-storey building bearing the name 'Leviathan' which was the Leviathan Clothing Store, one of Melbourne's best-known department stores. On the left is the canopy of the Royal Mail Hotel, built in 1848 at the south-east corner of Bourke and Swanston streets; it was demolished in 1960. The advertisement on the side of the wall on the right was for the Artistic Stationary Company where small loan exhibitions of paintings were held in the 1880s. Grimshaw suggested the modernity of the city with the fashionable attire of the elegant pedestrians thronging the streets and with details such as the lines of electricity supply running down the streets on overhead wires. He conveyed the muddy texture of the wet dust-road by mixing a small amount of grit with his paint before applying it in thin layers over the canvas.

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

JAMES-JACQUES-JOSEPH TISSOT

1836-1902

Le Gôûter (The Snack)indistinctly signed and dated l.l.: *J. Tissot 1869*

oil on canvas

54 by 36cm., 21½ by 14¼in.

PROVENANCE

William H. Vanderbilt, New York, by 1883;
 George W. Vanderbilt, New York;
 Brigadier Cornelius Vanderbilt, New York;
 Stair-Sainty Fine Art, New York;
 Sotheby's, New York, 28 October 1982, lot 51;
 Sotheby's, New York, 21 May 1987, lot 130;
 Private collection, America;
 Christie's, New York, 9 June 2010, lot 139, where purchased by
 the present owner

EXHIBITED

On loan to New York, The Metropolitan Museum of Art, 1902-1907;
 London, Barbican Art Gallery, *James Tissot*, 1984, no.19

LITERATURE

Edward Strahan, *Mr Vanderbilt's House and Collections*, 1883-
 1884, IV, p.61;
 Anonymous, *Collection of W.H. Vanderbilt, 640 Fifth Avenue*,
 1884, no.198;
 Willard Erwin Misfeldt, *James Jacques Joseph Tissot: A Bio-
 Critical Study*, 1971, p.96, illustrated Fig.53;
 Michael Wentworth, *James Tissot*, 1984, pp.65-66, 162,
 illustrated pl.48;
 Krystyana Matyjaszkiewicz, *James Tissot*, 1985, pp.72, 101, no.19

‡ £ 150,000-200,000

€ 172,000-229,000 US\$ 203,000-271,000

There is a study for *Le Gôûter* in a sketchbook made c.1869, entitled *Gourmande*. This sketchbook provided many of the drawings that inspired Tissot's pictures dated 1869, almost all of which depict fashionable contemporary Parisian ladies in various decorative settings; ice-skating in *Les patineuses*, admiring a bamboo birdcage in *Jeunes femmes regardant des objets japonais* or dreaming in lazy langour in *Reverie* and *Mélancolie*. Tissot excelled in depicting the contrasting textures of fabrics and surfaces in his paintings but his knowledge of fashion added a glamorous sophistication. He had grown up surrounded by elegantly dressed women as his mother and aunt owned a millinery company in Nantes and his father had been a linen merchant. His interest in female dress is exemplified by the finery of the costume worn by the beautiful model in *Le Gôûter*, who appears to have just returned from a promenade dressed in her cape trimmed with black mink fur. She poses for a moment for a glass of claret and a morsel of fruit, but looks up as though interrupted with an expression of greeting. The setting is the artists' opulent studio house at 64 avenue de l'Impératrice (later renamed avenue du Bois de Boulogne and now avenue Foch) and the sitter is believed to have been Emma Dobigny, a professional model who was a favourite with Tissot's friend Degas. The flower arrangement of corn and poppies is suggestive of ripe harvests and fecund plentifulness.

Although Tissot would perhaps not now be described as an Impressionist painter, it is interesting to note the close relationships he had with many of the main artists of the group in Paris. Degas was a close friend in Paris and in 1874 he invited Tissot to take part in one of the most important exhibitions of the later nineteenth century, the first exhibition of the work of the Impressionists. Degas wrote to his friend; 'Look here, my dear Tissot, no hesitations, no escape. You positively must exhibit at *The Boulevard*. It will do you good... and us too.' However, by this time Tissot's career in London was expanding and perhaps fearing that this could be jeopardised by associations with the renegade French artists, he decided not to submit a picture to the exhibition.

The Franco-Prussian war forced Tissot to leave Paris for London in 1873 but he retained his studio in Paris for the rest of his life. Both in Paris and in London Tissot surrounded himself with a salon of painters, writers and influential men and women and his acute acumen for business and flair for self-publicity helped him to become one of the most notable artists of his generation. He loved city life and sought to reflect the events and atmosphere of the higher echelon social scene that he rapidly became an important member of. In London he eventually adopted the anglicised name 'James', perhaps to attract British patrons, which is indicative of his enthusiasm for self-promotion. The painter Louise Jopling recalled Tissot as 'a charming man, very handsome, extra-ordinarily like the Duke of Teck... always well groomed, and had nothing of artistic carelessness either in his dress or demeanour.' It was noted that he kept a beautifully manicured garden and pristine studio with iced champagne always available in order to impress his patrons.

“... his works are among the most revealing visual documents of the nineteenth century, brilliantly conveying the mood of the Victorian era while subtly hinting at the routine and tedium of ‘the season’”.

Russell Ash, *James Tissot*, 1995, p.1





63

63

JOHN BRETT, A.R.A.

1831-1902

The Parting Hour

signed and dated I.I.: *John Brett 1893*
oil on canvas
106 by 213cm., 42 by 84in.

PROVENANCE

The artist's studio sale, Christie's, London,
15 February 1902, lot 115;
Christie's, London, 27 July 1967, lot 154

EXHIBITED

Royal Academy, London, 1894, no.546;
Manchester, 1894, no.314;
Oldham, 1896;
Manchester, Queen's Park Gallery, 1896;
Nottingham, 1896;
Hull, 1897;
London, Royal British Society of Artists, 1901, no.260

LITERATURE

Christiana Payne, *John Brett: Pre-Raphaelite
Landscape Painter*, 2010, p.238.

W £ 15,000-25,000

€ 17,200-28,700 US\$ 20,300-33,900

The Parting Hour, painted in the latter years of Brett's artistic career, displays a mountainous shoreline cast in the glow of twilight and illuminated by the small crescent moon reflecting on the calm waters. The painting is recorded to have been finished on 13 October 1893 and a smaller preparatory sketch completed earlier in July 1893, exhibits Brett's reluctance to stray from this original preliminary painting of the twilight scene.

Working *en plein air* meant the majority of Brett's sketches were produced in a single sitting that would usually take around two to three hours. The sizes of these sketches were usually small enough to be easily transported but Brett chose particular dimensions of the 'double square' layout due to his belief that 'all paintable phenomena in nature occur within an angle of about 15 degrees above and below the horizon.' (Brett, *Three months on the Scottish Coast*, 1886, p.10.) Evidently, Brett has put this theory into practise with his final painting of *The Parting Hour*.

The narrative within this scene is almost secondary to the atmospheric setting Brett has created using pale pinks and blues for the twilight sky. Through the title of the piece and the accompaniment of a sentence from an 'Old Story' at the Royal Academy exhibition of 1894 provides us with an idea of the theme of this scene, "They had habitually lain in wait to throw stones at him, but when he set out to quit their inhospitable shore they were sorry." (*The Royal Academy Exhibitors*, p. 274).

The outline of half a dozen figures is just discernible against the still water and one form can be made out rowing away from this group. The combination of these elements suggests the title and meaning of this painting is two-fold; the moment in time in which the day has ended and separately the parting of someone from the 'inhospitable shore' with which there is a sense of regret.



64

64

PROPERTY OF A GENTLEMAN

JOHN EMMS

1843-1912

Collies on the Moor

signed l.r.: *JNO EMMS*

oil on canvas

41 by 56cm., 16 by 22in.

PROVENANCE

Dallas Inman Gallery, Preston where purchased
by the father of the present owner

£ 15,000-20,000

€ 17,200-22,900 US\$ 20,300-27,100

65

BRITON RIVIÈRE, R.A.

1840-1920

Expectant Collie

signed with monogram l.r.

coloured chalk on brown paper

31 by 24cm., 12 by 9½in.

£ 3,000-5,000

€ 3,450-5,800 US\$ 4,100-6,800



65



66

66

PROPERTY OF A GENTLEMAN

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

1864-1949

Lion Cubs

bears signature l.r.; *Arthur Wardle*

oil on canvas

77 by 102cm., 30¼ by 40¼in.,

PROVENANCE

Bonhams, New York, 8 May 2013, lot 150, where
purchased by the present owner

⊕ £ 30,000-50,000

€ 34,400-57,500 US\$ 40,600-68,000



67

67

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

1864-1949

Indian Leopards

signed l.r.: *ARTHUR/ WARDLE*

oil on canvas

86.5 by 127.5cm., 34 by 50in.

EXHIBITED

London, Royal Academy, 1916, no.539

⊕ £ 30,000-50,000

€ 34,400-57,500 US\$ 40,600-68,000

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

WALTER LANGLEY, R.I.

1852-1922

An Anxious Moment

signed l.r.: *W. LANGLEY*; titled and signed on the reverse
watercolour and bodycolour with pencil
76 by 51cm., 30 by 20in.

PROVENANCE

Commissioned by Mr Fieldhouse (art dealer), Birmingham in 1899;
Purchased privately from an estate in East Hampton, New York

LITERATURE

Roger Langley, *Walter Langley - Pioneer of the Newlyn Art Colony*, 1997, pp.167, 174

This watercolour was completed in 1899 but may have been begun earlier, as the same young fisherman and the same Windsor chair appears in *Washing Day* dated 1893. The realism in Langley's work is here demonstrated by the closely-studied setting of a fishing-cottage in Newlyn, an interior that appears in several of Langley's pictures, including the large oil painting *In Faith and Hope the World will Disagree, But all Mankind's Concern is Charity* of 1897.

± £ 8,000-12,000
€ 9,200-13,800 US\$ 10,900-16,300



68

PROPERTY OF A GENTLEMAN

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

1858-1929

Blue and Gold (Two Boys and a Dog)

signed twice l.l. and l.r.: *H.S. Tuke*
watercolour
37 by 26cm., 14½ by 10in.

PROVENANCE

Posthumous sale of the contents of Tuke's studio, J.A. Cooling & Sons, London, 1929, where purchased by Cecil Roberts and gifted to John Betjeman, 29 Radnor Walk, London; Mr Gerard Irvine, Montpelier Road, Brighton by whom gifted to the present owner in 2010

EXHIBITED

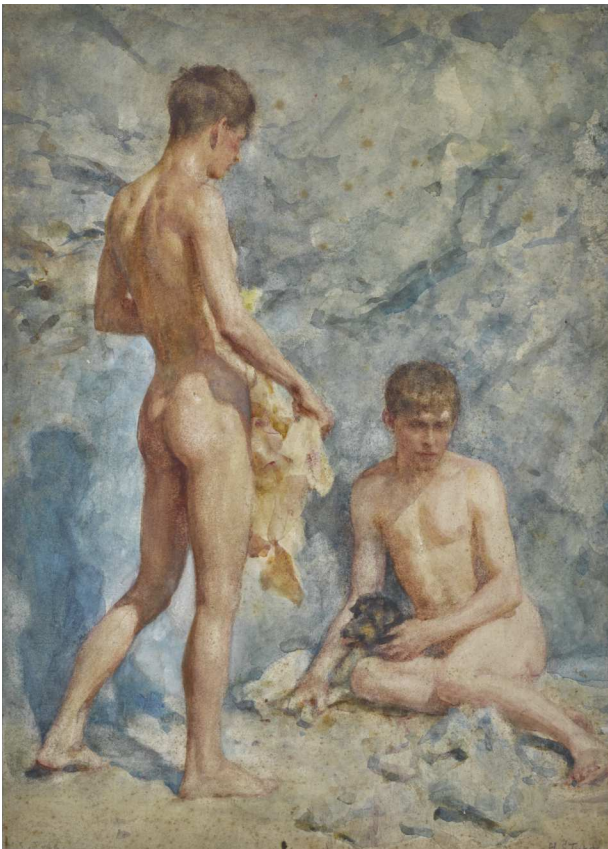
London, Royal Watercolour Society, 1912

LITERATURE

B.D. Price (ed.), *The Registers of Henry Scott Tuke (1858-1929)*, 1983, probably R698;
David Wainwright and Catherine Dinn, *Henry Scott Tuke 1858-1929 - Under Canvas*, 1989, illustrated p.110 plate 88

The boys in *Blue and Gold* were Tuke's regular model Charlie Mitchell and another local Hughy Jewell. *Blue and Gold* belonged to Sir John Betjemen, Poet Laureate and staunch defender of Victorian architecture. It was given to him by the journalist Edric Cecil Monnington Roberts.

£ 12,000-18,000
€ 13,800-20,700 US\$ 16,300-24,400



69



70

70

PROPERTY FROM A CANADIAN PRIVATE COLLECTION

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

1878-1959

Crossing the Ford

signed l.r.: A.J. Munnings
watercolour with bodycolour
24 by 32cm., 9½ by 12¾in.

PROVENANCE

Mawson, Swan & Morgan, Newcastle-Upon-Tyne where purchased by the grand-father of the present owner c.1946

LITERATURE

Sir Alfred Munnings, *An Artist's Life*, 1950, p.239

According to Munnings' autobiography *Crossing the Ford* was the first of his pictures depicting horses watering at a ford in the golden glow of evening. The subject of horses watering or plashing through the shallows of a ford was one that fascinated Munnings and he produced a series of oils and watercolours between 1908 and 1911 of East Anglian fords. The watercolours *Augereau and Shrimp at the Ford* (sold in these rooms 17 December 2015, lot 63) and *Crossing the Ford* (sold in these rooms, 10 May 2012, lot 70) are among the earliest and include Munnings' colt Augereau which can probably also be identified as the white horse in the present picture. Augereau 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, '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.' (Alfred Munnings, *An Artist's Life*, 1950, p.199)

Munnings painted three large oil paintings entitled *The Ford*, one of which was exhibited at the Royal Academy in 1911. Two of these pictures are now in the collections of Wolverhampton Art Gallery and the Sir Alfred Munnings Art Museum in Dedham. The finished painting to which they relate is now in the collection of Lord Lloyd Webber (Christie's, 12 June 2002, lot 6). The present watercolour depicts the same location, with the footbridge that appears in other pictures from the series. The picture probably depicts Munnings' favourite groom Shrimp who was described as a young man who 'slept under the caravan with the dogs, and had no family of his own, no family ties, no parents that he knew. This son of the wild went by the name of Shrimp... little did I dream that he would one day become for me an indispensable model, an inspiring rogue, and an annoying villain... He was a paintable figure... and the best model I ever had' (op.cit. p. 207, 211, 217).

± ⊕ £ 50,000-70,000
€ 57,500-80,500 US\$ 68,000-95,000

PROPERTY OF A LADY AND GENTLEMAN

STANHOPE ALEXANDER FORBES, R.A.

1857-1947

The Quarry Teamsigned and dated l.r.: *Stanhope A Forbes/1894*

oil on canvas

152.5 by 244cm., 60 by 96in.

PROVENANCE

Purchased directly from the artist in 1941 by Miss S.J. Polglase and Mrs Rosa Warren for £175 and thence by descent to their sister Miss Edith Polglase with whom it remained until her death in 1956 when bequeathed to Reginald Symons with whom it remained until his death in 2006 and thence bequeathed to St Dunstan's, for whom sold Bonham's, 20 March 2007, lot 118

EXHIBITED

Royal Academy, London, 1894, no.461;
 Nottingham Castle Museum and Art Gallery, *'Special Exhibition of Pictures by Cornish Painters of Newlyn, St Ives, Falmouth etc.'*, 1894, exhibition not numbered;
 City of Plymouth Art Gallery and Museum, 1923, no.1;
 City of Plymouth Art Gallery and Museum, *Stanhope Forbes*, 1964, no.15 (according to the catalogue the painting was 'exhibited in France and America' but no further details have been found);
 Two Temple Place, London, in partnership with the Royal Cornwall Museum, Truro, *Amongst Heroes: the Artist in Working Cornwall*, 2014, exhibition not numbered;
 Penlee House, Penzance, *Stanhope Forbes – Father of the Newlyn School*, 2017, exhibition not numbered

LITERATURE

Mrs. Lionel Birch, *Stanhope A. Forbes, A.R.A. and Elizabeth Forbes, A.R.W.S.*, MCMVI, pp.92-94;
 C. Lewis Hind, *Stanhope A. Forbes, R.A.*, special number of *Art Journal*, 1908, pp.24-29, illustrated p.29;
 Caroline Cox, *Stanhope Forbes and the Newlyn School*, 1993, pp.56-57

W £ 200,000-300,000**€ 229,000-344,000 US\$ 271,000-406,000**

"... a sight very familiar in this part of Cornwall. Granite is largely quarried in the neighbourhood ; enormous blocks are hewn out and laid on a ponderous cart and drawn by horses of huge size to the harbour whence they are shipped. And there is something majestic in the oncome of these teams — the four horses straining and trampling; the rumble and roar of the cart with its shrieking, grinding brakes; and the figure of the driver dominating all this brute force. Amongst the very diverse scenes traversed by these quarry loads, the painter has chosen the heights where long lines of distant road stretch into a troubled sky. The huge block, torn from the breast of the everlasting hills, borne forward unswervingly to serve its appointed ends, has in it a suggestion of the oncoming of Fate..."

Mrs. Lionel Birch, *Stanhope A. Forbes, A.R.A. and Elizabeth Forbes, A.R.W.S.*, MCMVI, pp.92-93



71



“That furze-clad, ragged moorland, with its winding road, which Stanhope Forbes chose as an appropriate setting for his ‘Quarry Team’, lies beyond a certain roadside hamlet, the sole business and animation of which seem to concentrate in the forge or smithy. Its importance can be understood when one remembers that this is the high road to all the Land’s End district ; so here stop for gossip and repairs all the farmers on their way to and from Penzance Market.”

Mrs. Lionel Birch, *Stanhope A. Forbes, A.R.A. and Elizabeth Forbes, A.R.W.S.*, MCMVI, pp.92-93

In 1893 Forbes moved to Trewarveneth Farm high above Newlyn on Paul Hill. This move was the catalyst for a new direction in his art as he looked inland for subjects of Cornish rural life. The first picture painted at his new home was the magnificent *The Quarry Team*.

The Quarry Team was perhaps the most realistic depiction of the hard Cornish life that Forbes ever painted and is among his most ambitious and important pictures, made famous by an extremely popular print published by Hanfstaegl. It was painted beneath a steel-grey sky on the road close to Sheffield Quarry towards the Trewarveneth Crossroads at the top of Newlyn’s Chywoone Hill, only a few hundred yards from the gates of Forbes’ new home. It depicts the strength of four magnificent cart-horses carting an enormous block of granite and it is possible that it was inspired by the sight of building materials being transported to the farm when Forbes’ was expanding the property in 1893. According to a newspaper cutting and letter in the Newlyn Archive, the model for the exhausted drayman was Josiah James (19 January 1851-20

February 1919) a member of a large family who farmed at Trewarveneth, who also provided his team of heavy horses. According to the catalogue for the exhibition of Forbes’ work in Plymouth in 1964, the picture was damaged by the suffragette activist Gwendoline Cook (alias Ethel Cox) who attacked it with the end of her umbrella as an act of vandalism when it was first exhibited at the Royal Academy in 1894. It seems that the picture was chosen due to its size and the eminence of the artist as the most important member of the Newlyn school of painters. The tear was evidently repaired and the picture remained in Forbes’ studio for many years as he regarded it as his *magnus opus*.

The Quarry Team was eventually purchased by Miss Polglase and her sister Mrs Rosa Warren of Treneere Manor, two of the four daughters of a Cornish farmer and tin and copper miner Captain Joseph Polglase, who had made his fortune in the American gold-rush. The Polglase sisters were assisted in their negotiations with Forbes by their trusted retainer Mr Symons, who was the head gardener at Treneere. A letter



dated 17 December 1941 from Forbes to Symons explains the circumstances in which the painting was purchased: 'I am very much obliged to you for your letter & am greatly pleased to learn that Mrs Warren & Mrs Polglase are interested in my picture *The Quarry Team* which I had the pleasure of showing you recently. I can well understand that in times such as these it requires careful consideration before deciding to acquire important & costly works of art & it is the more gratifying that these ladies should at all consider taking such a step. I will therefore ask you to convey my warm thanks to them. In naming the price I mentioned to you I went a considerable way in reducing it as much as possible since a picture of this size is greatly handicapped by its large dimensions but it would be such a satisfaction to me to know that this picture which I value very highly as one of the most important of my career has passed into/hands who would appreciate it & care for it. Will you therefore tell these ladies that I would be willing to reduce the figure by 30% bringing the price which I would accept to £175. I must ask you to consider this as strictly and absolutely confidential for you can well understand I would not like it to be generally known that I am offering it for a sum so much below what my works usually command. But to find a home for it in Cornwall where it was painted would please me so greatly that I am happy to make this offer. I may add that it would give me great pleasure to show it to the ladies if they would at any time care to call and see it. I would like to say how much Mrs Forbes

and I enjoyed your recent visit and the very cordial interest and appreciation you showed of our work.

Sincerely yours Stanhope A Forbes'

The Polgrave sisters may have purchased the picture because they felt it was an appropriate subject for their home which was built of Cornish granite using wealth derived from the toil and industry of Cornish men and work-horses. Following Forbes' death in 1947 they wrote to his widow to express their gratitude for Forbes' generosity and their love of the painting: 'As the proud possessors of one of his greatest and most renowned works, which has for years given us much joy, we felt we had, so to speak, a personal link with its creator, who's [sic] brush not only revealed the genius of the painter, but left upon his canvas's an impression of himself, and his loftiness of soul.'

The painting passed down through the Polglase family to the last remaining sister Edith who died in 1956 and bequeathed the house and its contents to Mr Reginald Symons, the son of the estate gardener who had helped with the negotiations with Forbes in 1941. Reginald Symons died aged ninety-five in 2006, leaving Treneere and its furnishings to St Dunstan's - a charity providing assistance to ex-servicemen and women with significant sight loss - the picture was sold in 2007 and left the house that it had hung in for over sixty-five years. It was exhibited in Cornwall and in London in 2014 and in 2017 was a highlight of the major Forbes retrospective held at Penlee House.



72

72

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

DAME LAURA KNIGHT, R.A., R.W.S.

1877-1970

Interior with Children Reading

oil on canvas

34 by 28.5cm., 13¾ by 11¼in.

PROVENANCE

Sotheby's, London, 22 November 1995, lot 10, where purchased by the present owner

This charming picture was probably painted c.1906-1907 when Knight painted a series of intimate interior scenes of children and mothers in the Yorkshire coastal village of Staithes where she and her husband Harold had lived since they married just a few years earlier. Contemporary pictures depict similar scenes *The Elder Sister* (Rochdale Art Gallery), *The Knitting Lesson* (Harris Museum and Art Gallery, Preston) and *Dressing the Children* (Ferens Art Gallery, Hull).

‡ ⊕ £ 15,000-20,000

€ 17,200-22,900 US\$ 20,300-27,100



73

73

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

STANHOPE ALEXANDER FORBES, R.A.

1857-1947

Children on the Beach, Cancale

oil on canvas

45 by 33cm., 18 by 13in.

PROVENANCE

Private collection, Brittany;
Christie's, London, 21 November 1995, lot 99, where
purchased by the present owner

According to Professor Kenneth McConkey this picture was painted during Stanhope and Elizabeth Forbes' painting trip to Brittany in 1891 and most likely depicts the beach at Cancale where they spent most time. Elizabeth commented; '*Cancale has certain features in common with our Newlyn... Whosoever loves the Cornish soil must perforce feel drawn towards the Breton land, of which, if one believes the old legends, it once formed a part.*' (Mrs Lionel Birch, *Stanhope A. Forbes, A.R.A. and Elizabeth Stanhope Forbes, A.R.W.S.*, 1906, p.44)

± £ 40,000-60,000

€ 45,800-69,000 US\$ 54,500-81,500

PROPERTY OF A GENTLEMAN

**SIR ALFRED JAMES
MUNNINGS, P.R.A., R.W.S., P.R.**
1878-1959

December Morning, Cornwall

signed l.l.: A.J. MUNNINGS
oil on canvas
51 by 61cm., 20 by 24in.

PROVENANCE

James C. Hardy Esq., Sixthorne Hall, near
Norwich;
Richard Green, London, until 1993;
Private collection;
Christie's, New York, 1 December 2006, lot 97,
where purchased by the present owner

EXHIBITED

Norwich, Castle Museum, *Alfred Munnings*, 1928,
no. 124

⊕ £ 150,000-200,000
€ 172,000-229,000 US\$ 203,000-271,000

In 1911 Alfred Munnings moved from Norfolk to Cornwall, seeking new inspiration for his art and perhaps also the camaraderie of the artist's colony centring around Lamorna. *'In those days before motor traffic brought sight-seers and countless visitors to Cornwall, lodgings were cheap; farm butter and clotted cream were in abundance; no electric pylons or posts straddled the moors or lined the roads; no sounds of motor horns disturbing the villages; no great char-a-bancs took up the whole of a narrow road, forcing unfortunate people to retire to some wider space or pull in a gateway whilst they sailed past. All was serenity and peace.'* (Alfred James. Munnings, *An Artist's Life*, 1950, pp. 275-6).

As an enthusiastic equestrian and hunter, following his move to Cornwall Munnings rode with the Western Foxhounds. The Master was Colonel William Bolitho and *'A few farmers, a dealer, a butcher, a doctor or two and a lawyer made up the field - all the best of friends'* (Munnings, *op. cit.*, p. 285). The lively Foxhounds with their patchwork variety of brown, white and black markings and the red-coated riders mounted on sturdy hunting ponies inspired a series of paintings set against the gorse-clad moorland and Cornwall's mist-veiled woods.

Munnings rarely depicted horses and riders from the front, usually choosing a side-on angle. In *December Morning, Cornwall* Munnings very successfully managed to depict the drama and movement of the oncoming animals and rider from a difficult view-point. It seems that he may have been inspired by the success of another Cornish resident, Lucy Kemp Welch's masterpiece *Colt Hunting in the New Forest* (Tate). He used the same perspective in 1913 for *Hunting Morning* (Sir Alfred Munnings Art Museum, Dedham) and also in *Going to the Meet* (Laing Art Gallery, Newcastle upon Tyne). In *December Morning, Cornwall* Munnings added the dramatic element of the brilliant ray of raking light from a winter sun low in the morning sky, penetrating the gap between a high-sided stone wall. The shadow from the horse and rider adds to the movement of the scene.

The horse in *December Morning, Cornwall* was Munnings' grey mare, bought in 1913. He had made £850, a considerable amount of money, from a successful exhibition at the Leicester Galleries that spring. *'Being smitten with the hunting in that western end of Cornwall, with what were known as the Western Foxhounds, I determined to buy a grey horse.'* (*op. cit.*, p. 282). He therefore went to Ireland in the company of his old Norwich friend, Richard Bullard to find a suitable horse. An Irish horse dealer named John Milady assisted Munnings by studying the catalogue for a sale at Sewell's livestock auction and marking a few horses that he thought would be good purchases; *'The next day lot so and so, described as "grey mare, 15.2 hands, six years old", put into the sale by the executors of a late judge who had driven her in his brougham, was bought for me by Milady for thirty-three guineas'* (*op. cit.*, p. 283).

Shortly after the new grey mare was debuted on the hills of Cornwall, Munnings' fellow hunters showed their appreciation; *'Autumn came with the first meet of the Western Hounds. I remember riding the grey mare to one of these and how Colonel Willy Bolitho, then Master, said to me, "Where do you get your horses, Munnings?" There was no doubt she was the sort they liked in Cornwall - not too large, strong, active and short in the leg...' "She's a good 'un," said the Master - and so she was.'* In Ireland Munnings had also purchased a bay horse and *'with these two entirely fresh models, and using Red House Moor and the adjoining Trevelloe Wood as a painting-ground, I began a series of pictures.'* (*op. cit.*, pp. 284-85).

Munnings' human model for the series of hunting pictures was usually a Cornish boy named Ned Osborne. *'I found a new lad, a primitive Cornish youth. Ned was the name of this simple soul, who grew into a useful combination of groom-model and posed for many a picture. [he] ... had the right-coloured face and figure for a scarlet coat and a black cap. Often did the patient fellow sit as model for me, and he liked it.'* (*op. cit.*, pp.272-73).



74

PROPERTY FROM A PRIVATE COLLECTION

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

Our Blacksmith

signed l.r.: G. CLAUSEN.; inscribed with the title and signed and dated on the reverse: *A VILLAGE BLACKSMITH/ G CLAUSEN 1931*
oil on canvas
76 by 91cm., 30 by 36in.

PROVENANCE

Mr and Mrs W. F. Crittall, Dunmow, Essex;
On loan to Leighton House Museum, Kensington;
Private collection;
Sotheby's, London, 13 December 2005, lot 76, where
purchased by the present owners

EXHIBITED

London, Royal Academy, 1931, no.114;
Bradford, Cartwright Hall and London, Royal Academy, *George Clausen*, 1980, no.154

LITERATURE

Kenneth McConkey, *George Clausen*, exh.cat, Bradford,
Cartwright Hall and Royal Academy, 1980, reproduced p.107

£ 60,000-80,000
€ 69,000-92,000 US\$ 81,500-109,000

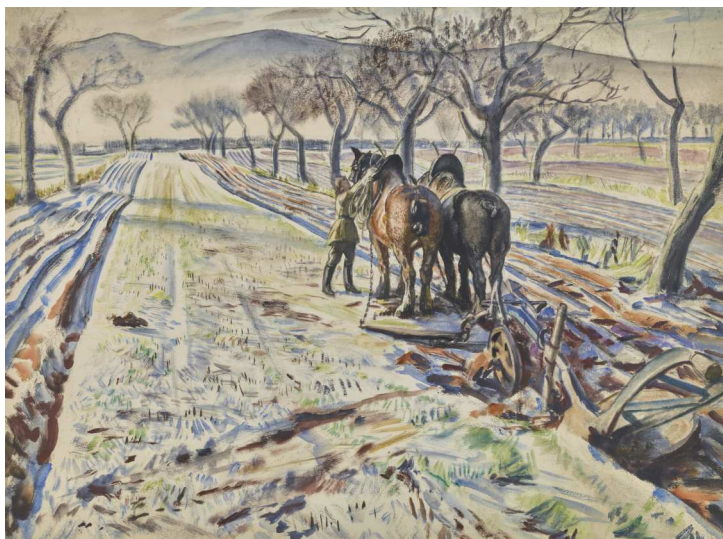
Our Blacksmith was Clausen's major exhibit at the Royal Academy exhibition of 1931. He had painted a smaller picture entitled *The Blacksmith* in 1926 (Royal Borough of Kensington and Chelsea Libraries) which focused on the left-hand figure of the man working an ingot of iron into a horseshoe. He is holding the iron with long tongs and has a hammer for working the metal around the pointed end of the anvil. The scene was painted in a forge in Essex where smithies were still active in the early twentieth century. Clausen observed the men working and made a series of energetic sketches to capture force and dynamism of strenuous work. His finished compositional sketch, squared up for transfer of the design to canvas, is in the Victoria and Albert Museum (Department of Prints and Drawings).

The powerful expression of masculine strength found in *The Blacksmith* was magnified in *Our Blacksmith* which is arguably Clausen's most dramatic picture of human industry, the labours of physical exertion and the fire and brimstone of the industrialised world. The way in which the red-hot iron casts light upon the clothes of the figures and creates deep shadows, had previously been explored in *In The Gun Factory at Woolwich Arsenal* of 1918 (Imperial War Museum, London). The present work continues in the genre of paintings depicting industrial labourers that Stanhope Forbes began with pictures such as *Forging the Anchor* of 1892 (Ipswich Museum and Art Gallery), *The Smithy* of 1895 and *The Steel Workers* of 1915.

On the 27th October 1927 Clausen was introduced to the leading industrial engineer W F Crittall (1887-1956), by Crittall's father who owned a still life painting by the artist. Crittall was a member of the Design and Industries Association and had trained at the St John's Wood Art School where Clausen had distributed prizes. He later designed a revolutionary way of making metal framed window frames. The two men became close friends and Crittall commissioned the present work, possibly after seeing *The Blacksmith* which was still in Clausen's studio. Clausen was also asked by Crittall to find other artists to paint local workers for a series of pictures he wanted to purchase for his home at Great Easton. Clausen and Crittall holidayed together on several occasions in Walberswick and Clausen painted his portrait for the Royal Academy exhibition of 1936.



75



76

76

PROPERTY FROM A PRIVATE COLLECTION

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

Plough in the Cherry Orchard, Malvern Hills

watercolour with bodycolour and pencil
62 by 84cm., 24¾ by 33½in

PROVENANCE

Christie's, 8 June 1989, lot 43 where purchased by the present owner

⊕ £ 6,000-8,000
€ 6,900-9,200 US\$ 8,200-10,900

77



77

PROPERTY FROM A PRIVATE COLLECTION

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

Supper on the Upper Deck of the Hamburg

signed with initials and inscribed l.r.: *L.K/ supper on the upper deck of the Hamburg*
crayon with charcoal
26 by 32cm., 10¼ by 12¾in.

PROVENANCE

Phillips, London, 16 June 1987, lot 47A where purchased by the present owner

⊕ £ 3,000-5,000
€ 3,450-5,800 US\$ 4,100-6,800

78



78

PROPERTY FROM A PRIVATE COLLECTION

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

In a Café, Czechoslovakia; Wheelwrights, Czechoslovakia

one signed l.l. the other l.r.: *Laura Knight*; one inscribed l.r. the other c.r.: *Czechoslovakia*
one chalks with watercolour and crayon, the other ink and wash
one 32.5 by 50.5cm., 12¾ by 20in.,
the other 34.5 by 49cm., 13½ by 19½in.
(2)

PROVENANCE

Wheelwrights, Czechoslovakia - purchased from the artist in January 1969 by a private collector and thence by descent until 2001;

Sotheby's, London, 4 July 2001, lot 120 where purchased by the present owner

In a Café, Czechoslovakia - Christie's, London, 8 June 1989, lot 37 where purchased by the present owner

Laura Knight visited Czechoslovakia in 1924, travelling from Prague to spend the majority of her time around Prachovski Skály.

⊕ £ 4,000-6,000
€ 4,600-6,900 US\$ 5,500-8,200



79

79

PROPERTY FROM A PRIVATE COLLECTION

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

Haifa and Hassan

signed with initials l.r: *L.K*
oil on canvas
61 by 51cm., 24 by 20in.

PROVENANCE

Lieutenant-Colonel W.E. Lyon, Stow-on-the-Wold and thence
by descent until 1994;
Sotheby's, London, 28 September 1994, lot 116, where
purchased by the present owner

EXHIBITED

Worthing Art Gallery, *Paintings and Drawings by Dame Laura Knight*, 1963, no.47;
London, Royal Academy, *Dame Laura Knight*, 1965, no.23

Laura painted Fred Carmo's troupe of beautiful spotted
acrobat's horses several times at Bertram Mills' Circus, on this
occasion in 1930. The breed was called 'Knapstroper', peculiar
to Eastern Germany and Russia.

⊕ £ 20,000-30,000
€ 22,900-34,400 US\$ 27,100-40,600



PROPERTY FROM THE ESTATE OF MIRIAM U. HOOVER, GLENCOE, ILLINOIS

DAME LAURA KNIGHT, R.A., R.W.S.

1877-1970

The Ballet Girl and the Dressmaker

signed l.r.: *Laura Knight*
oil on canvas
96 by 122cm., 38 by 48in.

PROVENANCE

Commissioned by H. Earl Hoover in 1930 and thence to his widow Miriam U. Hoover

EXHIBITED

London, Royal Academy, 1930, no.210;
Pittsburg, Carnegie Institute, *International Exhibition*, 1931, no.199;
London, National Portrait Gallery, Newcastle, The Laing and Plymouth Art Gallery, *Laura Knight Portraits*, 2013-2014, no.8

LITERATURE

Laura Knight, *Oil Paint and Grease Paint*, 1936, pp.322-324, illustrated opposite p.312;
Caroline Fox, *Dame Laura Knight*, 1988, p.49;
Barbara C. Morden, *Laura Knight – A Life*, 2014, pp.173-174, 209;
Tomothy Wilcox, *Laura Knight and the Theatre*, 2014, p.87, illustrated p.86, fig.107

Laura Knight loved the ballet and had a particular fascination with the backstage rituals of the performers which she captured with the intimacy and sensitivity of someone who was closely observing and being inspired by not just the starlight and glamour but also the more domestic aspects of stage life. *The Ballet Girl and the Dressmaker* was commissioned by the vacuum-cleaner millionaire. H. Earl Hoover in 1930 when he visited Knight's studio and saw her last ballet picture, entitled *Motley* and showing a dancer and clowns in the wings being prepared to take to the stage. *Motley* was too large for Hoover so he asked Knight to paint him a similar back-stage scene. Knight designed a clever composition; '...of two interlacing pyramids. To me it is more difficult to arrange two equally important figures together than three. However, my pyramids worked and the

"Laura was undoubtedly happiest when painting informal scenes backstage or dancers in their dressing rooms... Her dressing-room paintings express this joy in her surroundings..."

Caroline Fox, *Dame Laura Knight*, 1988, p.52

picture went through from start to finish without the slightest alteration, one of those lucky ones that paint themselves without disagreement with the painter.' (Laura Knight, *Oil Paint and Grease Paint*, 1936, p.322) The model was a dancer named Barbara Bonnar; '...a vital and sparkling young creature, [who] was rehearsing for a show at the time and many of the sittings had to take place in the early morning before she went to the theatre.' (op.cit Knight, p.322). A detailed figure drawing for the painting is in the collection of Nottingham City Art Gallery. The artist's own dressmaker, Miss Fergusson, posed for the woman making the alterations to the dress; 'her hands and type were perfect.' (op.cit Knight, p.322). The picture was originally intended to hang in the office of the new headquarters of Hoover's business in Chicago but Hoover was so delighted with it that he decided to hang it in pride of place at home. It has remained there ever since.

When the painting was exhibited at the Carnegie Institute in Pittsburg it was reproduced in several newspapers which made it briefly famous across America and beyond. Knight was particularly delighted to receive a letter from Harry Backhouse of The Ranchmens Club in Calgary, Canada: 'The spelling is exact – almost too wonderful to be actually written by a cowboy. It was, I know, quite genuine, a tribute that warms my heart whenever I think of it. I value that letter and shall always keep it.' (op.cit Knight, p.324). The letter reads: 'Me and Alkali Alf and Cottonwood Bill an the Cow Foreman ave just been drinkin of your ealth in 'The Bucket of Blood.' We've come to the conclusion that you be all right an if ever you be in the Great Open Spaces where men are men you must ave a glass of beer along o' we. We be just a lot of ignorant undedicated cow-punchers an pologrooms, without book larnin, an we know nothing about eyebrow art criticism. In them circumstances you won't feel flattered when we tell you that you done a dam good job when you painted that pitcher 'Ballet Girl an Dressmaker.' Alkali Alf sez that the drorin an the modellin o' them features an them limbs is good enough for Mike Angello or Rembrandt... The Cow Foreman sez the Ballet Girl be a helluva swell-looking jane with the right kind o' legs for topping off bronks and the face such as only grows on gals wot as quite the right sort of savvy. An the dressmaker? Yes! Wot abart er? Cottonwood Bill wot was born in Derbysher, which is a dam good place to be born in, sez that dressmaker be a dam capable woman. You can tell she be absoloot master of er job. Cottonwood zes she be the sort of dame wot ud look after er man and bring er kids up respectable... Eres to you Laura, and we hope that this summer you'll flabbergast the ole bloomin Royal Academy. An don't forget we be a watchin of yer.' (op.cit Knight, pp.224-4)

We are very grateful to Rosie Broadley of the National Portrait Gallery, London for her help with cataloguing this lot.

‡ ⊕ £ 100,000-150,000
€ 115,000-172,000 US\$ 136,000-203,000



80

“...this painting displays no self-conscious artifice. The dancer is caught mid-glimpse looking left, her body arrested in movement, while her dresser fixes a flounce on her skirt. Notwithstanding the delicate colour harmonies, the pink tights and ballet shoes and petal-like net of the skirt, here there is authority, power and control.”

Barbara C. Morden, *Laura Knight – A Life*, 2013, pp.173-174



81

81

PROPERTY OF A LADY

WILFRED GABRIEL DE GLEHN, R.A.

1870 - 1951

The Sisters

signed and dated u.r.: *W. de Glenn 1927*
oil on canvas
102 by 76cm., 40 by 30in.

PROVENANCE

David Messum, London;
Sotheby's, London, 13 May 1992, lot 14;
Private collection

EXHIBITED

London, Royal Academy, 1927, no.638

‡ ⊕ **£ 7,000-10,000**
€ 8,100-11,500 US\$ 9,500-13,600



82

82

PROPERTY OF A LADY

AMBROSE MCEVOY, A.R.A.

1878-1927

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

signed l.l.: *McEvoy*
oil on canvas
204 by 172.2cm., 80½ by 68in.

PROVENANCE

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

EXHIBITED

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

LITERATURE

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

‡ **W £ 8,000-12,000**
€ 9,200-13,800 US\$ 10,900-16,300

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

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



83

“The long cast for transport of wine barrels in a beautifully lit bar in the Geroanne (Drome Region) took my fancy and as the farmer and his family were very friendly, I used it as a temporary studio. The blue pigment by me, not by the farmer, is genuine ultramarine”

Flint's typed label on the reverse of this picture

83

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

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

1880-1969

Ambrosine, Model and Critic

signed l.r.: *W.RUSSELL FLINT*-; titled and signed on the backboard: *Ambrosine, Model and Critic/ (Geroanne)/ W.Russell Flint*
watercolour
49 by 66.5cm., 19¼ by 26¼in.

PROVENANCE

Frost & Reed Ltd., London;
W. Russell Button, Chicago;
Private collection

£ 8,000-12,000
€ 9,200-13,800 US\$ 10,900-16,300



84

84

PROPERTY OF A GENTLEMAN

MONTAGUE DAWSON

R.S.M.A., F.R.S.A.

1895-1973

Rolling Home

signed I.I.: *Montague Dawson*

oil on canvas

71 by 91cm., 24 by 36in.

PROVENANCE

Woolley & Wallis, Salisbury, 16 March 2016, lot
413, where purchased by the present owner

⊕ £ 40,000-60,000

€ 45,800-69,000 US\$ 54,500-81,500



85

85

PROPERTY FROM A PRIVATE COLLECTION

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

1895-1973

Off the Wolf

signed I.I.: *MONTAGUE DAWSON*

oil on board

40 by 60cm., 15½ by 23½in.

⊕ **£ 30,000-50,000**

€ 34,400-57,500 US\$ 40,600-68,000



86

86

EDWARD SEAGO, R.W.S.

1910-1974

A Venetian Square

signed I.l.: *Edward Seago*; and titled on the reverse

oil on board

40.5 by 61cm., 16 by 24in.

PROVENANCE

Marlborough Gallery, London

± ⊕ £ 8,000-12,000

€ 9,200-13,800 US\$ 10,900-16,300

87

PROPERTY FROM A PRIVATE COLLECTION

PATRICK WILLIAM ADAM, R.S.A.

1854-1929

St. Zaccaria, Venice

signed and dated I.r.: *P.W. Adam. 1912*; titled on a label

attached to the stretcher

oil on canvas

114.5 by 63.5cm., 45 by 25in.

PROVENANCE

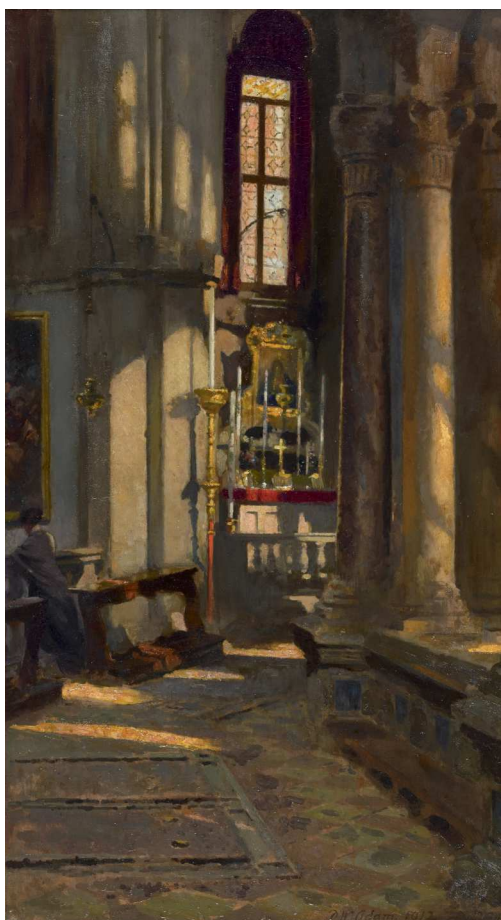
Sotheby's, Hopetoun House, 18 April 2005, lot 80, where purchased by the present owners

LITERATURE

Patrick J. Ford, *Interior Paintings by Patrick W. Adam, R.S.A.*, Glasgow, 1920, n.p.

£ 5,000-7,000

€ 5,800-8,100 US\$ 6,800-9,500



87



88

88

PROPERTY FROM A CORPORATE COLLECTION

EDWARD SEAGO, R.W.S.

1910-1974

Quayside at Aberdeen, Hong Kong

oil on board
51 by 76cm., 20 by 30in.

PROVENANCE

Marlborough Gallery, London where purchased by the present owners in 1981

⊕ £ 20,000-30,000
€ 22,900-34,400 US\$ 27,100-40,600

89

EDWARD SEAGO, R.W.S.

1910-1974

Street Corner in Essaouira, Morocco

signed I.I.: *Edward Seago*; titled on the reverse
watercolour
38 by 27cm., 15 by 10¾in.

PROVENANCE

Richard Green, London, where purchased by the present owner in 2014

‡ ⊕ £ 5,000-7,000
€ 5,800-8,100 US\$ 6,800-9,500



89



90

90

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

DOROTHEA SHARP, R.B.A.,
R.O.I., V.P.S.W.A.

1873-1955

Children Picking Blossoms

signed l.r.: *Dorothea Sharp*

oil on canvas

46 by 35.5cm., 18 by 14in.

PROVENANCE

Sotheby's, London, 19 June 1996, lot 10, where purchased by the present owner

± ⊕ £ 10,000-15,000

€ 11,500-17,200 US\$ 13,600-20,300

91

PROPERTY OF A GENTLEMAN

DOROTHEA SHARP, R.B.A.,
R.O.I., V.P.S.W.A.

1873-1955

Sunflowers

signed l.l.: *DOROTHEA SHARP*

oil on board

61 by 49.5cm., 24 by 19½in.

PROVENANCE

Sotheby's, London, 20 October 1988, lot 293

⊕ £ 8,000-12,000

€ 9,200-13,800 US\$ 10,900-16,300



91



92

92

PROPERTY OF A LADY

EDWARD SEAGO, R.W.S.

1910-1974

Marshland Landscape, Norfolk

signed l.l.: *Edward Seago*

oil on board

36 by 46cm., 14 by 18in.

PROVENANCE

Mandell's Gallery, Norwich where purchased by
Col. R.P.D.F. Allen in 1973 and thence to his niece

⊕ £ 15,000-20,000

€ 17,200-22,900 US\$ 20,300-27,100

END OF SALE

Sotheby's EST. 1744

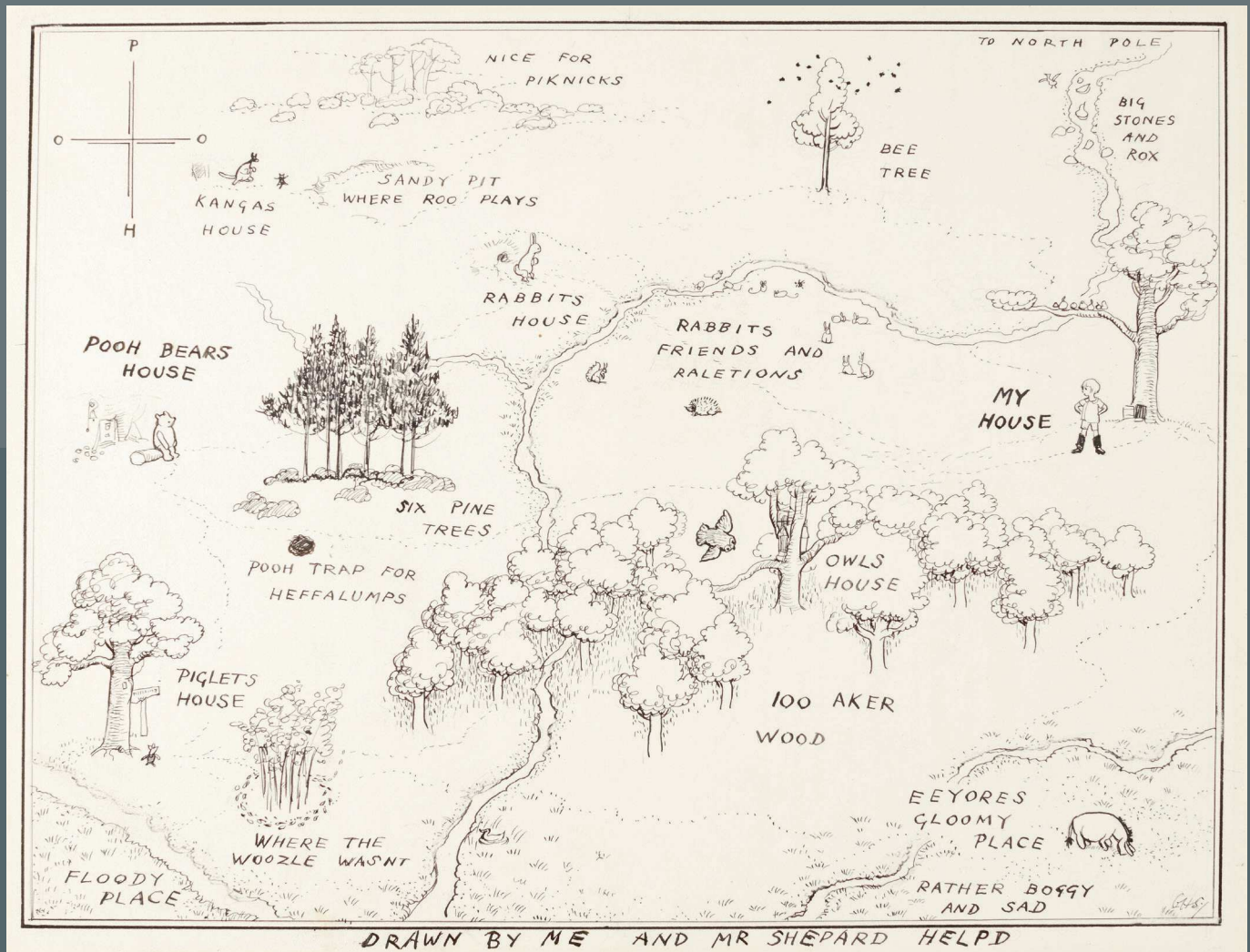
Collectors gather here.

E. H. SHEPARD

The original map of the Hundred Acre Wood

Ink drawing, 1926

Estimate £100,000–150,000



English Literature, History, Science,
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Viewing 6 – 9 July

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Sotheby's EST. 1744

Collectors gather here.

JOHN LUKE

Pax

Estimate £80,000–120,000



**Irish Art, including Property from the
Joseph and Brenda Calihan Collection**
Auction 11 September 2018

Viewing London 7 – 11 September

Viewing Dublin 30 August – 1 September, Royal Hibernian Academy

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DAME LUCIE RIE
Emerald Green Bowl
with Bronzed Rim
Estimate £20,000–30,000

DAME LUCIE RIE
Sgraffito Bowl with Terracotta
Banding and Turquoise Ring
Estimate £18,000–25,000



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Auction London 18 September 2018

Closing for consignments June 2018

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Collectors gather here.

JOHN ATKINSON GRIMSHAW
The Pool and London Bridge at Night
Estimate \$500,000–700,000



European Art
Auction New York 14 November 2018

Viewing November 2018

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ENQUIRIES +1 212 894 1667 MARK.BUCK@SOTHEBYS.COM
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Sotheby's EST. 1744
Collectors gather here.

FERDINAND BELLERMANN
Hacienda de San Esteban de
Puerto Cabello, Venezuela (1847)
Estimate £150,000–250,000



Art of Travel & Exploration
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Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L18132 | **Sale Title** VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART | **Sale Date** 12 JULY 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
	POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

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

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

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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

General

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

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

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

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

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

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

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

Completing This Form

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

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

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

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

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

New Clients

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

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

Conditions of Absentee & Telephone Bidding

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

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

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

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

Payment

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

Data Protection

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

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

BUYING AT AUCTION

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

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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

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

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

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

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

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

is checked and approved by a qualified electrician.

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

2. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid

via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

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

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

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

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

3. AFTER THE AUCTION

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

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

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds

sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

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

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

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

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

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

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

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

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss

or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. 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: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

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

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

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

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's

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

▲ Property in which Sotheby's has an Ownership Interest

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

➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties

may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◻ No Reserve

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

⊕ Property Subject to the Artist's Resale Right

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

Portion of the hammer price (in €)

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

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• Restricted Materials

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

▮ Monumental

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at

the standard rate on both the hammer price and buyer's premium.

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

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

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

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

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

and Customs - see 'VAT Refunds from HM Revenue and Customs')

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

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

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

Proof of export required

- for lots sold under the margin scheme

(no VAT symbol) or the normal VAT rules († symbol). Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

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

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New

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

CONDITIONS OF BUSINESS FOR BUYERS

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 inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

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

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

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

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty 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 Con-

ditions 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.

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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
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London, W1A 2AA
Tel: +44 (0)20 7293 5358
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COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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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
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Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
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Fax: +44 (0)20 7293 5625

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

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the

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

STORAGE CHARGES

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

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

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

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

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE

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

SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

and/or modification work of any kind (including repainting or over-painting).

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

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

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

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

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

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

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

£1 = US\$1.353

£1 = €1.1448

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

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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.

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11/10 NBS_NOTICE_E & \$US

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VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

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