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VICTORIAN,  
PRE-RAPHAELITE  
& BRITISH  
IMPRESSIONIST ART

LONDON | 11 JULY 2019





FRONT COVER  
LOT 44 (DETAIL)  
BACK COVER  
LOT 6  
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LOT 36 (DETAIL)



VICTORIAN,  
PRE-RAPHAELITE  
& BRITISH  
IMPRESSIONIST ART









# VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

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**11 JULY 2019**  
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1

1

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

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

1833 - 1898

**Justice, Study for a Window at Calcutta Cathedral**

pencil  
25 by 10cm., 10 by 4in.

**PROVENANCE**

Phillips, London, 15 May 1995, lot 93; Shepherd Gallery, New York, where purchased in 2001 by the present owner

**EXHIBITED**

Manchester, 1905; Shepherd Gallery, New York, *English Romantic Art 1840-1920*, 1998, no.8

Morris & Co were commissioned in 1874 by the Bishop of Calcutta, Robert Milman, to make ten designs for the west windows of St Paul's Cathedral in Calcutta to commemorate the death of Lord Mayo with Burne-Jones as the principal designer. It is thought that the commission followed a recommendation from John Lockwood Kipling, Burne-Jones's brother-in-law.

The figure of a woman in armour, holding a crown and a sword symbolises 'Justice'. The design was reused several times, including windows at St Stephen's at Gateacre in Lancashire in 1883, the Albion Congregational Church in Ashton-Under-Lyne in 1893 and again for the church of St Andrew and St Paul in Montreal in 1903.

‡ £ 5,000-7,000 € 5,900-8,200

2

PROPERTY FROM A CANADIAN PRIVATE COLLECTION

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

1833-1898

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

all watercolour with bodycolour, circular each 21cm., 8¼in. diameter  
(4)

**PROVENANCE**

Collection of Margaret Mackail, daughter of the artist;

Abbot & Holder, London, where purchased in 1951 by the grandparents of the present owner

**EXHIBITED**

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

**LITERATURE**

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

According to Burne-Jones' account books, these drawings were made in 1872, seven years before Burne-Jones designed the circular roundels for the exterior of a famous

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

‡ £ 15,000-20,000 € 17,600-23,400

8









3

3

PROPERTY OF A LADY

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

1833 - 1898

*Studies for Perseus and the Graiae*

black chalk on brown paper  
23 by 29cm., 9 by 11½in.

**PROVENANCE**

Thomas Agnew & Sons, London;  
Sotheby's, New York, 28 June 2000, lot 13;  
Sotheby's, London, 13 June 2003, lot 202 where bought  
by the father of the present owner

£ 2,000-3,000 € 2,350-3,550



4

4

PROPERTY OF A GENTLEMAN

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

1833 - 1898

*The Entombment*

pencil and white chalk on brown paper  
23 by 21.5cm., 9 by 8½in.

**PROVENANCE**

Christie's, London, 22 May 1990, lot 186

This is a study a bronze relief made in 1879 for George Howard, 9th Earl of Carlisle (see lot 6) as a memorial to his father at Lanercost Priory in Cumbria.

‡ £ 3,000-5,000 € 3,550-5,900



5

5

PROPERTY OF A LADY AND GENTLEMAN

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

1833 - 1898

*Studies for The Pilgrim Outside the Garden of Idleness*

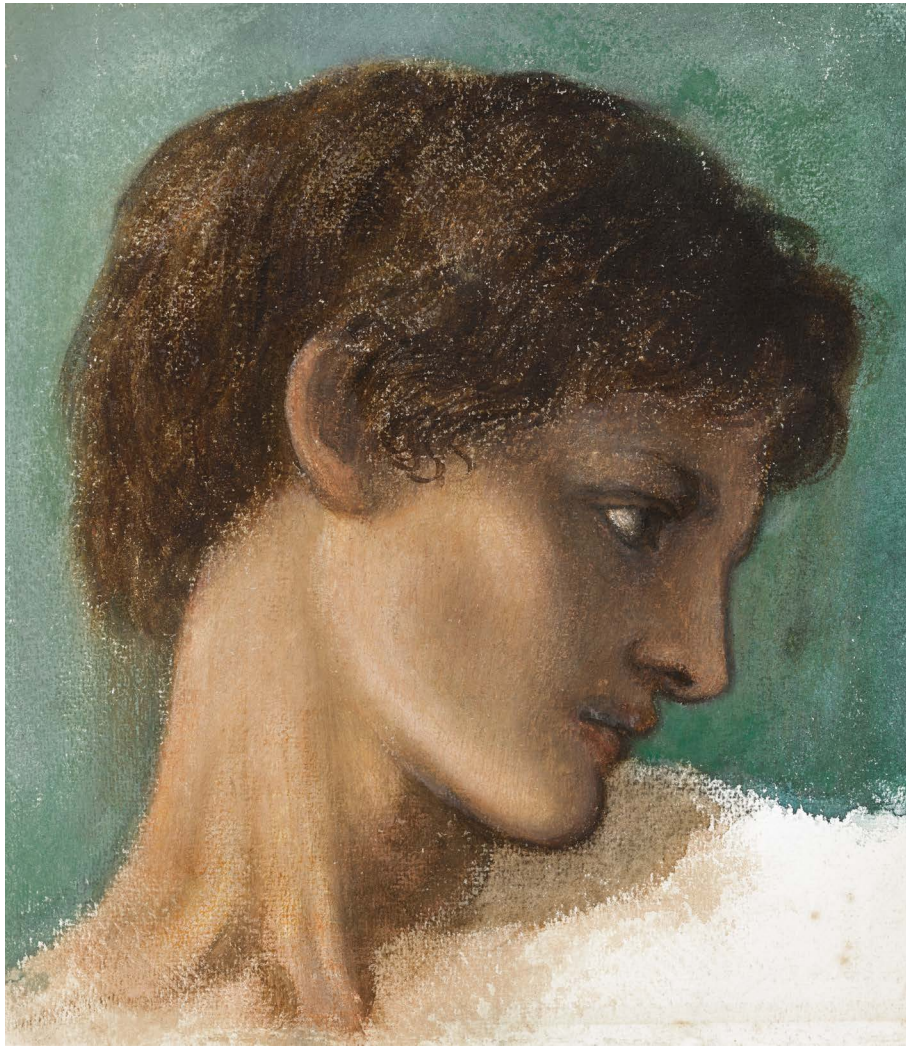
bodycolour, chalk and charcoal on brown paper  
35 by 57cm., 13¾ by 22½in.

**PROVENANCE**

Christie's, Manson & Woods, London, 'Remaining Works of Sir Edward Burne-Jones, Bart., Deceased', 16 and 18 July 1898, part of a folio of drawings (lot 56, 64 or 65); Alfred Willey (picture dealer), from whom purchased in 1920 by the grandfather of the present owner

£ 2,000-3,000 € 2,350-3,550





6

6

PROPERTY OF A DESCENDANT OF GEORGE HOWARD, 9TH EARL OF CARLISLE

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

1833-1898

**Head of a Young Man**

coloured chalk with watercolour  
25 by 30cm., 10 by 12in.

**PROVENANCE**

Given by the artist to George Howard, 9th Earl of Carlisle and thence by descent

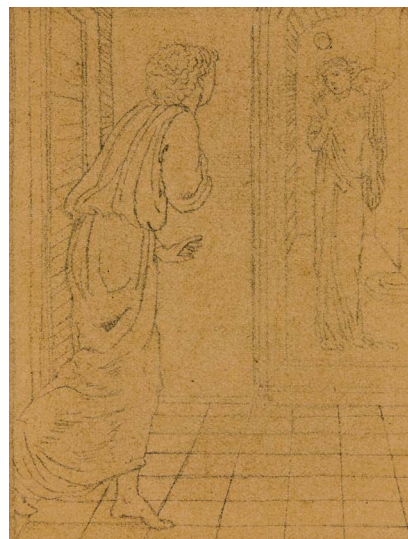
This striking head study appears to relate to Burne-Jones' watercolour of 1870-3, *Love Among the Ruins* (Christie's, London, 11 July 2013, lot 3), which also exists in a large oil version of 1894 (Bearstead Collection, on long-term loan to the National Trust at Wightwick Manor, Wolverhampton). The model was probably Alessandro di Marco, a former organ-grinder from Piedmont in Italy who became Burne-Jones' favourite male model and

appears in several important works by the artist. He 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)

This watercolour belonged to George Howard, 9th Earl of Carlisle, a close friend and patron of Burne-Jones and a talented amateur watercolour painter. He was a passionate collector of Burne-Jones' work and lent six pictures to the memorial show at the Royal Academy in 1898, including *Dies Domini*, *Fatima*, *St. Dorothea* and *The Annunciation*.

£ 15,000-20,000 € 17,600-23,400





7

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

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

1833 - 1898

**Four Studies for The Story of Psyche**

all pencil on tracing-paper  
each 11 by 8cm., 4¼ by 3¼in.  
(4)

**PROVENANCE**

Given by the artist to Charles Eliot Norton, Boston and thence by descent to his daughter Elizabeth, by whom donated to a charity auction; Private collection. USA

These are four of forty-five designs made by Burne-Jones for wood engravings, illustrating the story of Cupid and Psyche for a lavish publication of William Morris' *The Earthly Paradise*, which was ultimately abandoned.

A large group of a hundred sketches and designs for *The Earthly Paradise* illustrations are in the collection at Birmingham City Art Gallery. Within a bound volume of eighty-six designs for episodes in the saga of Psyche is a letter from Burne-Jones' assistant, Charles Fairfax Murray, which describes

another group of drawings for the project (Ashmolean Museum, Oxford): 'A series of designs for the Story of Cupid & Psyche illustrating the 'Earthly Paradise' mounted in a volume. The drawings presented by Mr Ruskin to the Oxford University [in the collection of the Ashmolean] are on tracing paper and in every respect similar in technique to the designs for the 'Hill of Venus' and 'Pygmalion' have exhibited. Once the main comp[osition] was settled the design was forwarded and completed by successive tracings enabling the artist to correct or develop the designs with comparatively trifling labour. The process as far as we know was only used by the artist for the drawings prepared for the engravings prepared for the *Earthly Paradise* and was not his usual practice.'

One of the compositions depicts the marriage of Pygmalion and Galatea in the temple of the God of Betrothal, Hymen. In the background is the winged figure of Cupid and his mother Venus who holds out the Apple of Discord awarded to her during the Judgement of Paris. The composition is identical to a later gouache painting executed by Burne-Jones in 1874.

These drawings were given to Burne-Jones' friend Charles Eliot Norton, a Harvard professor and editor of *North American Review*. Burne-Jones painted a beautiful portrait of his daughter Sara in 1884.

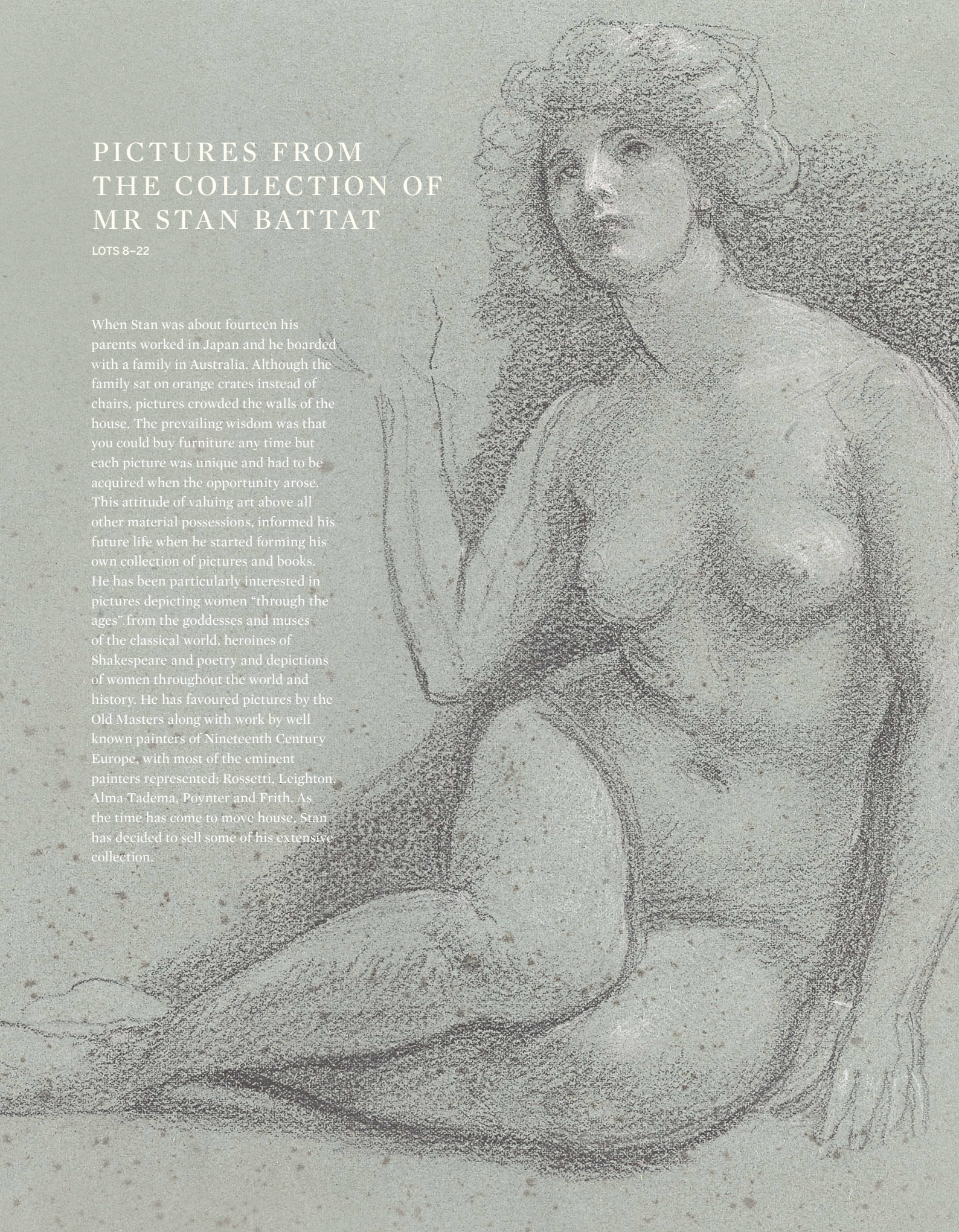
‡ £ 12,000-18,000 € 14,100-21,100



# PICTURES FROM THE COLLECTION OF MR STAN BATTAT

LOTS 8-22

When Stan was about fourteen his parents worked in Japan and he boarded with a family in Australia. Although the family sat on orange crates instead of chairs, pictures crowded the walls of the house. The prevailing wisdom was that you could buy furniture any time but each picture was unique and had to be acquired when the opportunity arose. This attitude of valuing art above all other material possessions, informed his future life when he started forming his own collection of pictures and books. He has been particularly interested in pictures depicting women "through the ages" from the goddesses and muses of the classical world; heroines of Shakespeare and poetry and depictions of women throughout the world and history. He has favoured pictures by the Old Masters along with work by well known painters of Nineteenth Century Europe, with most of the eminent painters represented; Rossetti, Leighton, Alma-Tadema, Poynter and Frith. As the time has come to move house, Stan has decided to sell some of his extensive collection.





## SIR WILLIAM BLAKE RICHMOND, R.A.

1842-1921

### Portrait of Edith Liddell

pencil, oval  
diameter 25cm., 10in.

#### PROVENANCE

Ralph Holland, his sale, London, Sotheby's, 5 July 2013, lot 372 where purchased by Stan Battat

Edith Liddell (1854-1874) was the daughter of Henry Liddell, Dean of Christ Church, Oxford and younger sister of Alice Liddell, immortalised by Lewis Carroll (Charles Ludwig Dodgson). Edith and her older sisters Lorina and Alice were told the story of *Alice in Wonderland* during a boat trip on 4 July 1862 when they pick-nicked at Godstow and Alice asked Dodgson to tell them a story. It has been suggested that Edith, and not Alice, was the model for Dodgson's illustrations to the original manuscript version of the story given to Alice in 1864. In 1864 Richmond painted a beautiful group portrait of Edith, Alice and Lorina (private collection) at their country house Penforfa near Llandudno - the present sketch was made as a study for the portrait. Richmond wrote of the girls' forbearance during the sittings; *'I was a most strict taskmaster, often beginning work before seven in the morning, but never a complaint fell from them during the long hours of sitting, for it was my custom to work eight and ten hours a day, and never to do a touch without the victim in front of me'*. Prince Leopold, youngest son of Queen Victoria was in love with Edith during his time at Christ Church. Tragically she died when she was only twenty-two on 26 June 1874 shortly before she was to be married to the cricketer Aubrey Harcourt; Prince Leopold was a pall-bearer at her funeral.

£ 1,500-2,000 € 1,800-2,350

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

1836-1919

### Study for *At Low Tide*

pencil and white chalk on green paper  
30 by 24cm., 12 by 9½in.

#### PROVENANCE

Sotheby's, London, 11 December 2007, lot 27 where purchased by Stan Battat

This is a study for the figure of the sea-nymph in Poynter's oil painting *At Low Tide* (private collection) which was exhibited at the Royal Academy in 1913 and printed in colours as a Pears soap advertisement in 1914. In the finished painting the nude nymph is seated on a rocky dais in a sea-cave listening to the sound of the waves echoed through a large shell she has found as the tide subsides. *At Low Tide* was in the collection of Viscount Leverhulme but sold by his executors in New York in 1925.

£ 4,000-6,000 € 4,700-7,100



8



9





10

10

## DANTE GABRIEL ROSSETTI

1828-1882

### Sketch for *Venus Verticordia*

pencil

35 by 28cm., 13½ by 11in.

#### PROVENANCE

J.A. Crabtree Esq., from whom bought by Colnaghi's, London in January 1955;  
Sold by Colnaghi's to L.S. Lowry, R.A., February 1955;  
Christie's, 18 December 1984, lot 52;  
Private collection;  
Sotheby's, London, 13 July 2010, lot 8;  
Christie's, 5 June 2006, lot 106 where purchased by Stan Battat

#### EXHIBITED

Manchester City Art Gallery, *A Pre-Raphaelite Passion: The Private Collection of L.S. Lowry*, 1977, no.15

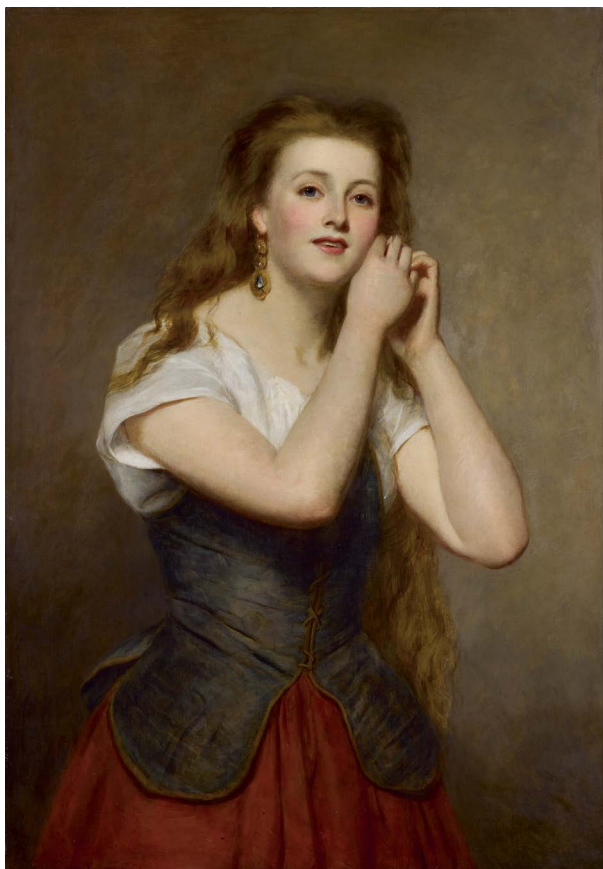
#### LITERATURE

V. Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti: A Catalogue Raisonné*, 1971, p.206, no.580

This drawing relates to Rossetti's painting *Venus Verticordia* (oil version at Russell-Cotes Art Gallery, Bournemouth and a watercolour version sold in these rooms 10 December 2014, lot 8) begun in 1863 and completed in 1868. In this study the hand of Venus is cupped to hold the golden apple awarded to Venus by Paris and she is dressed in a low-cut bodice, little more than an underslip. William Michael Rossetti recalled that his brother had been 'on the look out for some person to serve as a model for the head and shoulders of his *Venus*, noticed in the street a handsome and striking woman, not very much less than perhaps than six feet high... He spoke to this person, who turned out to be a cook serving in some family in Portland Place, and from her he at first painted his large "*Venus Verticordia*".' This drawing probably depicts the cook, described by William Allingham as 'a very large young woman, almost a giantess.' She appears in another drawing relating to the painting in the Witt Collection at the Courtauld Institute, although it has been suggested that the present drawing predates it, perhaps earlier than any other sketch for the picture. It was owned by the painter L.S. Lowry.

£ 20,000-30,000 € 23,400-35,100





11

11

**WILLIAM POWELL  
FRITH, R.A.**

1819-1909

**The New Earrings**

signed and dated I.I.: *W.P. Frith 1875*  
oil on canvas  
109 by 76cm., 43 by 30in.

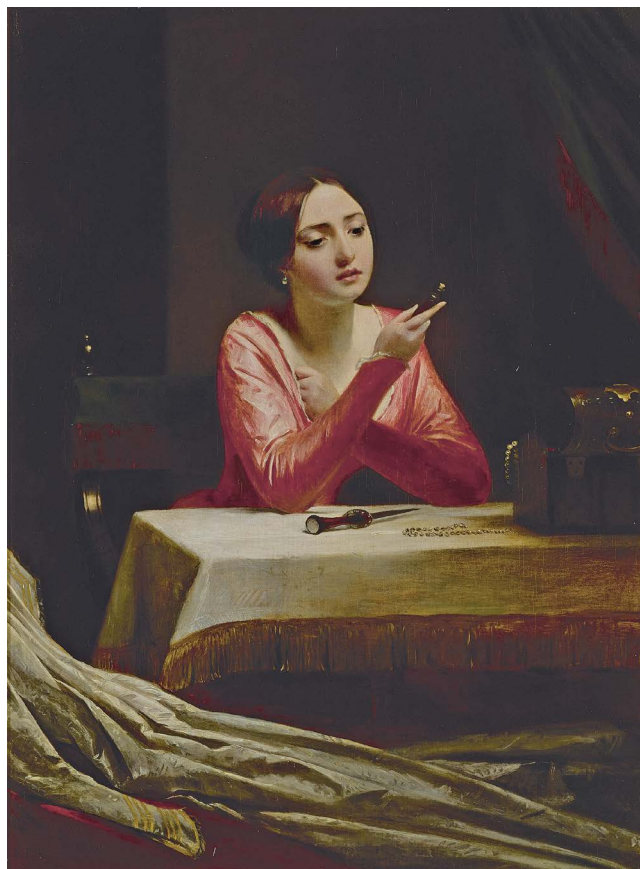
**PROVENANCE**

Purchased from the artist by Agnew & Sons,  
London, 12 February 1875 and  
acquired by Dr. Brammer, 25 May 1875;  
Bonhams, New York, 29 October 2010, lot  
62, where purchased by Stan Battat

**EXHIBITED**

London, Royal Academy, 1875, no.1232

‡ £ 10,000-15,000 € 11,700-17,600



12

12

**CHARLES ROBERT  
LESLIE R.A.**

1794-1859

**Juliet**

signed with initials I.I.; further signed on the  
reverse: *C.R. Leslie.R.A.*  
oil on canvas  
61 by 46cm., 24 by 18in.

**PROVENANCE**

Frederick Thomas Turner, 8 the Cedars,  
Clapham Common, by 1870;  
Christie's, London, 23 November 2005, lot  
186, where purchased by Stan Battat

**EXHIBITED**

London, Royal Academy, *Exhibition of the Old  
Masters*, 1870, no.230.

‡ £ 10,000-15,000 € 11,700-17,600

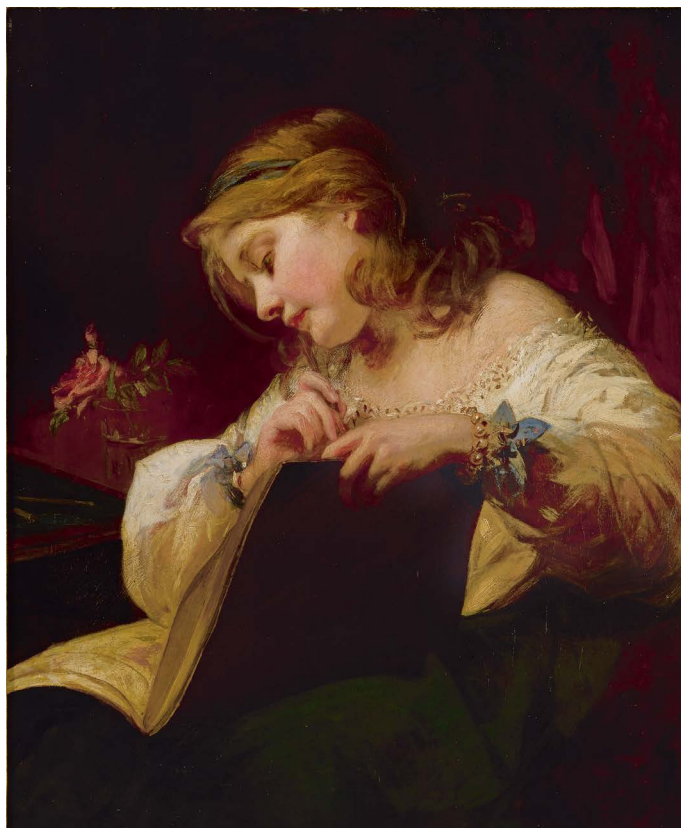


**JAMES SANT R.A.**

1820-1916

**The Picture Book**oil on canvas  
76 by 63.5cm., 30 by 25in.**PROVENANCE**Christie's, London, 25 November 2003,  
lot 187 as *Portrait of a Girl Reading*, where  
purchased by Stan Battat

‡ £ 10,000-15,000 € 11,700-17,600



13

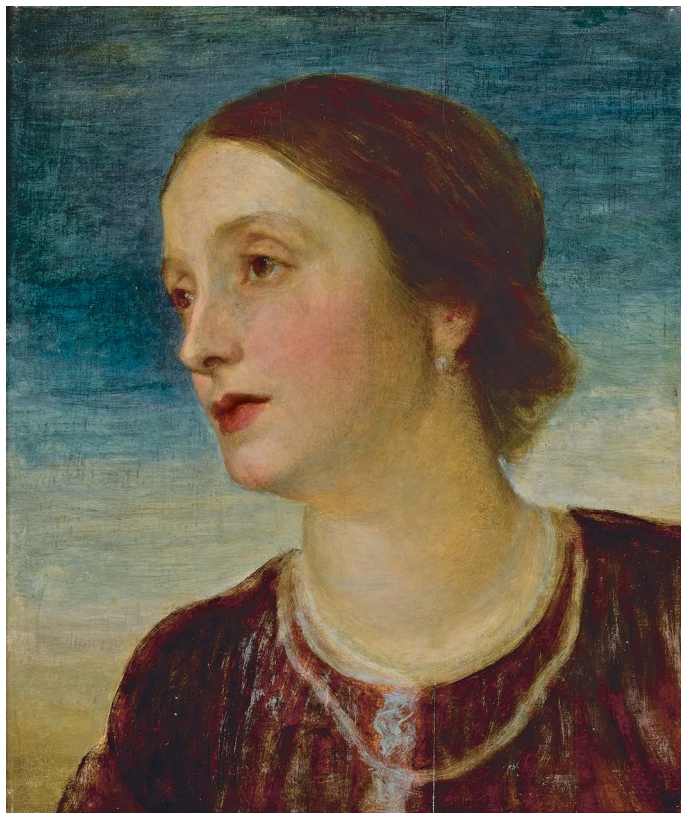
**GEORGE FREDERIC  
WATTS, O.M., R.A.**

1817-1904

**Portrait of The Countess Somers**oil on panel  
44 by 38cm., 17½ by 13in.**PROVENANCE**Sotheby's, London, 21 June 1989, lot 128;  
Private collection;Sotheby's, London, 1 July 2004, lot 296A,  
where purchased by Stan Battat**EXHIBITED**Probably Newcastle, Laing Art Gallery, *Works  
by the Late G.F. Watts*, August 1905, no.39

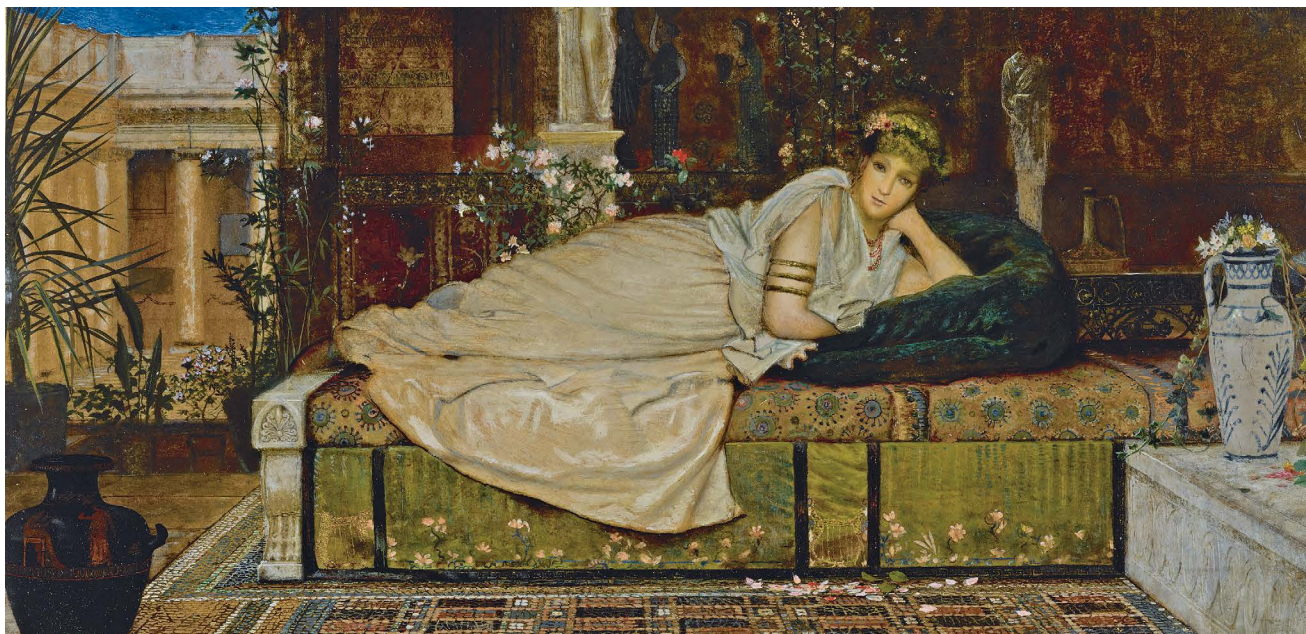
Virginia Pattle (1826-1910) married Sir Charles Newton, Lord Somers on 2 October 1850, an event which left Watts 'deeply grieved by the thought that Lady Somers had married; we thought she ought not to marry any one.' (Mary Seton Watts, *George Frederic Watts – The Annals of an Artist's Life*, 1912, p.126) Watts painted her numerous times as a mark of his love and she later recalled; 'I was never dazzled by another painter's brush... all other brushes were like boot-brushes to me.' (ibid Watts, p.122) Ironically it was said that Somers fell in love with Virginia after seeing one of Watts' portraits of her.

‡ £ 6,000-8,000 € 7,100-9,400



14





15

15

**JOHN ATKINSON GRIMSHAW**

1836-1893

**A Lady in a Classical Interior**

signed and dated u.r.: 1874  
oil on panel  
26.5 by 49.5cm., 10½ by 19½in.

**PROVENANCE**

Roy Miles Fine Paintings, London;  
Julian Hartnoll, London;  
The Pre-Raphaelite Trust by 1979;  
Sotheby's, London, 12 July 2007, lot 23,  
where purchased by Stan Battat

**EXHIBITED**

Leeds City Art Gallery, *Atkinson Grimshaw 1836-1893*, 1979-80, no.32

This painting of a woman reclining on a bench or bed in a loosely defined but recognisably classical interior is one of a small group of figurative subjects by the artist from the 1870s. Although Grimshaw had already embarked on a career as a landscape painter and had begun to gain a reputation and some degree of commercial success for his Pre-Raphaelite-derived views of the upland landscapes of the Pennines and Lake District, he seems to have decided in the 1870s to attempt a more ambitious style of art. This was the period when Grimshaw turned to the paintings of the Dutch-born artist Lawrence Alma Tadema - who lived in London from 1870 - for new

ideas about how the ancient world might be evoked in figurative art. Grimshaw may have seen paintings by Tadema in Yorkshire - the Dutch artist's *The Vintage Festival* (Hamburg Kunsthalle) was shown in Hasse's gallery in Leeds in 1872. Furthermore, in the 1870s, Grimshaw took to making regular visits to London, and seems to have made a positive effort to respond to and assimilate new metropolitan artistic ideas. The evocation of the ancient world - by the introduction of columns, statuary, mosaics and classical craters - as seen in Grimshaw's *Woman in a Classical Interior* - is strikingly reminiscent of certain paintings by Tadema. Grimshaw, like Tadema, seems to have relished such exotic trappings for their own decorative value within the composition, rather than intending to use them to give archaeological authenticity to the painting.

‡ £ 20,000-30,000 € 23,400-35,100

16

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

1836 - 1912

**Reclining Woman**

signed with initials u.r.: E.A.T.  
oil on panel  
34.5 by 21.5cm., 13½ by 8½in.

**PROVENANCE**

J.A. Cooling Gallery, London;  
Ruby Sophia Rich Shalit (1888-1988) and  
thence by descent until 2018;  
Christie's, London, 11 July 2018, lot 91, where  
purchased by Stan Battat

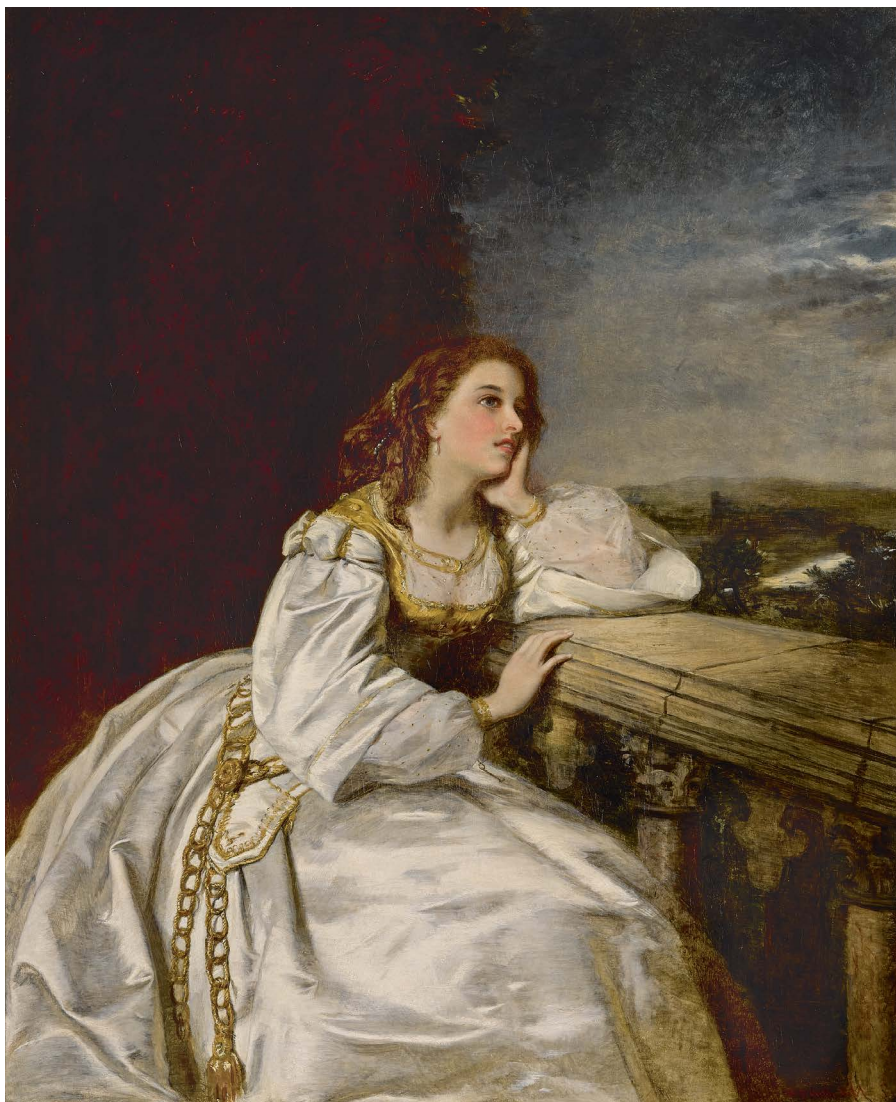
The present picture probably depicts the artist's wife Laura, in a languid and intimate pose which is suggestive of tenderness and closeness with a book resting against her breast as though she has been interrupted from her reading - this is reminiscent of a similar picture of Laura, reading the *Graphic*, titled *Interrupted* (London Borough of Hammersmith & Fulham). It has been suggested that this picture may have been unfinished by Alma-Tadema and taken-up by another artist, perhaps his daughter Anna. However this is inconclusive and the picture was clearly thought to be of enough significance to be framed in the decorative style often used by Alma-Tadema.

‡ £ 20,000-30,000 € 23,400-35,100









17

17

**WILLIAM POWELL  
FRITH, R.A.**

1819-1909

**Juliet, "O that I were a Glove  
upon that Hand"**

signed and dated l.r.: *W.P. Frith 1862*  
oil on canvas  
76 by 63.5 by 63.5cm., 30 by 25in.

**PROVENANCE**

Sotheby's, London, 7 June 2005, lot 28,  
where purchased by Stan Battat

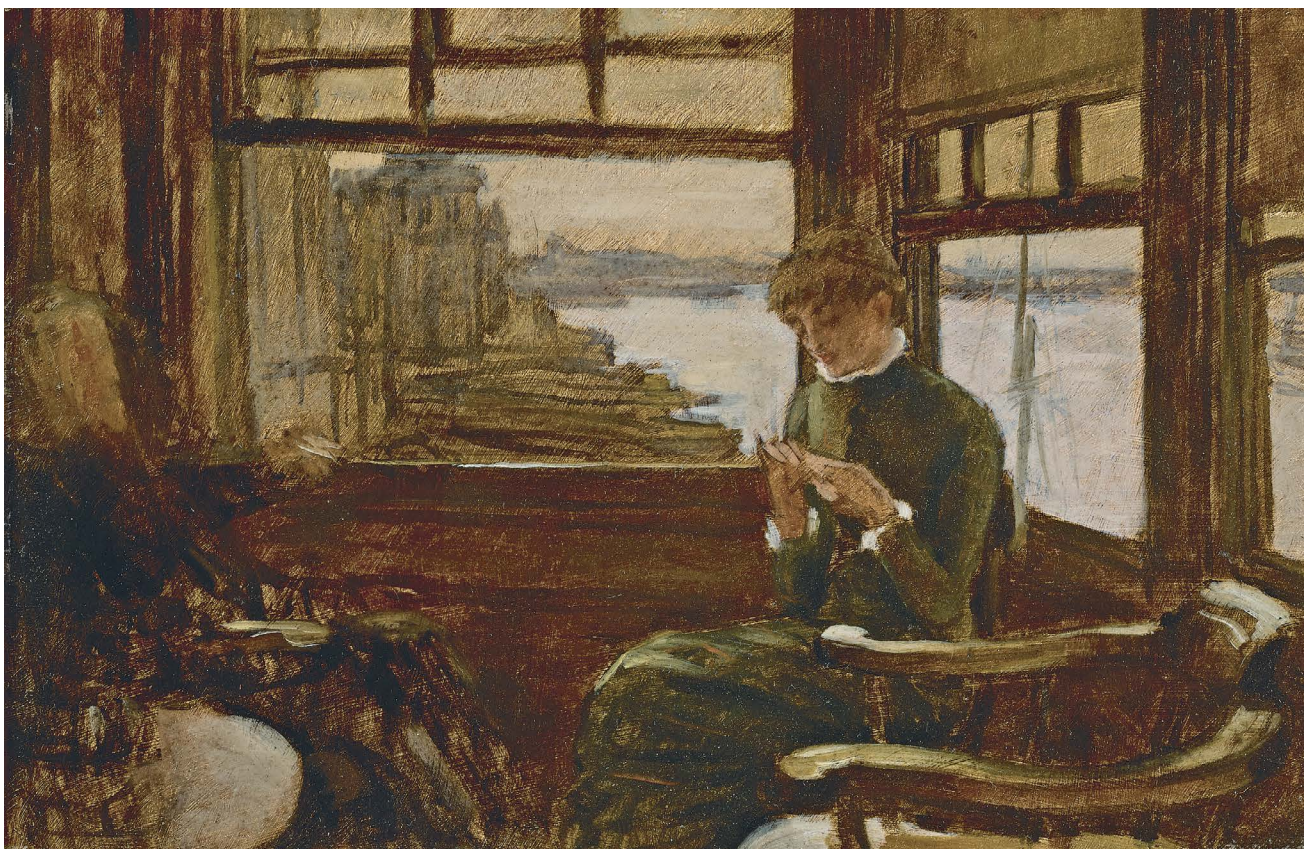
**EXHIBITED**

London, Royal Academy, 1863, no.100.

When he was only sixteen in 1835 Frith saw a stage performance of Shakespeare's King John on a trip to London, which was the impetus for his lifelong love of theatre. He wrote: '*...can I ever forget it, or my delight in it?*' (Frith, *Autobiography*, vol. 1, p.27) The first picture exhibited by Frith at the Royal Academy was a Shakespearean subject, *Malvolio and Olivia* from *Twelfth Night*, in 1840. He continued to paint Shakespearean subjects throughout his career, the present example painted in 1862.

‡ £ 20,000-30,000 € 23,400-35,100





18

18

**JAMES-JACQUES-JOSEPH  
TISSOT**

1836-1902

**Kathleen Newton in a Thames-  
Side Tavern**

oil on panel  
23 by 34cm., 9 by 13½in.

**PROVENANCE**

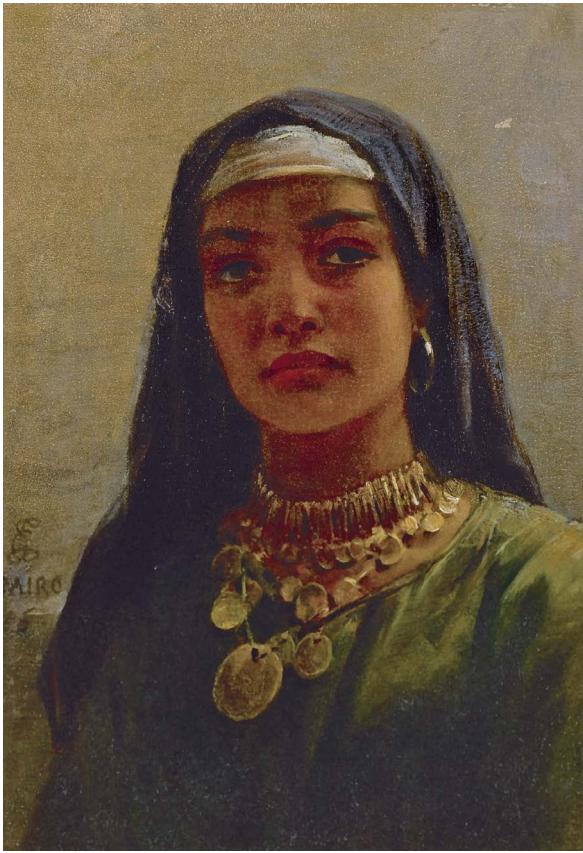
Christie's, New York, 4 June 2009, lot 110,  
where purchased by Stan Battat

Shortly after his relocation to London in 1871, Tissot began a series of paintings depicting life beside the river Thames; figures waiting on jetties, boarding ships and sat in the shadowed interiors of taverns. The present study depicts a tavern on the Thames at Greenwich, with the Royal Hospital building seen through the window. The wooden chairs also appear in *The Departure*, the first picture in Tissot's series entitled *The Prodigal Son*. These rapidly-painted oil sketches were typical of Tissot's working practice, often made on small boards or canvases prepared with a red-brown ground.

This carefully constructed setting serves as a theatrical backdrop for the personal subject matter, as Tissot muses upon his admiration for his lover Kathleen Newton who appears to be reading a letter, perhaps outloud to her male companion. As Malcolm Warner notes '*In creating a body of work unified by the theme of England's major river, he laid claim to a subject literally and figuratively at the heart of the country.*' (Malcolm Warner, *James Tissot: Victorian Life/Modern Love*, 1999, p61.)

‡ £ 30,000-50,000 € 35,100-58,500





19

19

**EDWIN LONGSDEN LONG,  
R.A.**

1829-1891

**Egyptian Beauty**

signed with monogram, inscribed and dated  
I.I.: EL / Cairo / 75  
oil on paper laid on canvas  
34 by 24.5cm., 13½ by 9½in.

**PROVENANCE**

Christie's, London, 10 July 2008, lot 170,  
where purchased by Stan Battat

This picture bears a strong resemblance to *Esther* painted three years later in 1879 (Bonhams, London, 23 March 2004, lot 79) in which a model wears a similar golden necklace. Long visited Cairo in 1875 during an extensive trip to Egypt and Syria which began in 1874. This was a turning point in his career when he began to paint scenes of Babylonian and Egyptian history rather than his earlier Spanish subject. In 1875 he received the commission to paint his magnum opus *The Babylonian Marriage Market* (Royal Holloway College, Egham).

£ 10,000-15,000 € 11,700-17,600

20

**ABRAHAM SOLOMON**

1824-1862

**Juliet at her Balcony**

signed with monogram and dated I.I.: AS 1861  
oil on canvas, oval  
47.5 by 40.5cm., 18¾ by 16in.

**PROVENANCE**

Probably, Sir John Aird, by 1935;  
Christie's, London, 23 November 2005, lot  
187, where purchased by Stan Battat

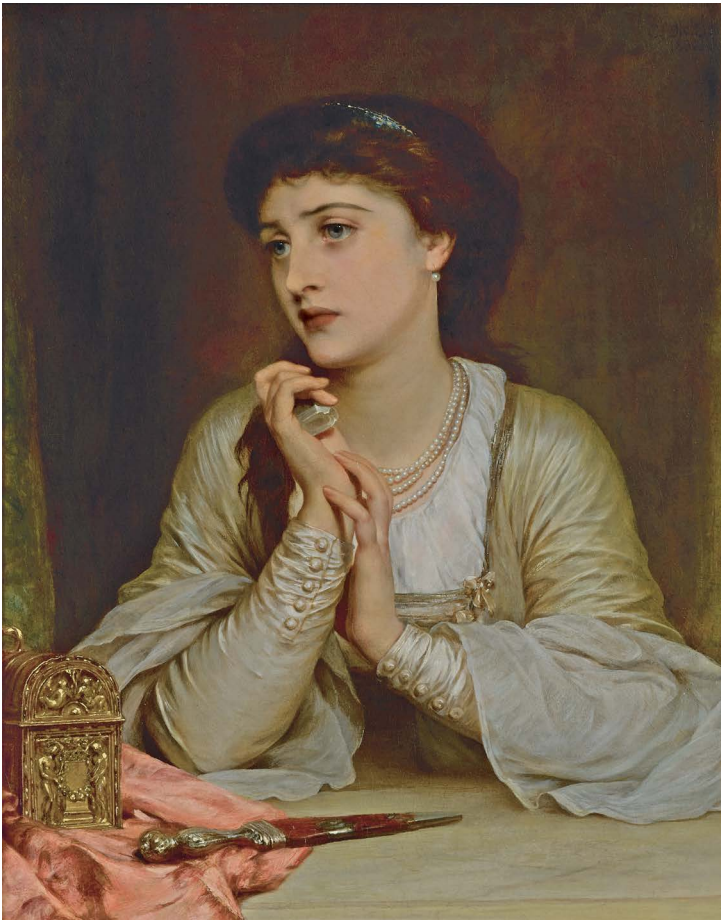
£ 8,000-12,000 € 9,400-14,100



20

22





21

21

**THOMAS FRANCIS  
DICKSEE R.A.**

1819-1895

**Juliet**

signed and dated u.r.: *T. F Dicksee 1886*  
oil on canvas  
56 by 46cm., 22 by 18in.

**PROVENANCE**

Bonhams, London, 21 November 1996, lot 51;  
Graham Gallery, London, from whom  
acquired by a private collector in Virginia  
and sold, Christie's, New York, 24 October  
2007, lot 185 as *Distant Thoughts*, where  
purchased by Stan Battat

Juliet Capulet was a favourite subject for  
Dicksee. He exhibited a *Romeo and Juliet* in  
1871 at the Academy but his most famous  
depictions of her are on the balcony at  
dawn dreaming about Romeo (Sunderland  
Art Gallery and the MacManus Galleries in  
Dundee).

‡ £ 20,000-30,000 € 23,400-35,100



22

22

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

1830 - 1896

**A Nile Woman**

oil on canvas  
56 by 30.5cm., 22 by 12in.

**PROVENANCE**

Probably given by the artist to H.R.H. The  
Prince of Wales, later King Edward VII, before  
1897;  
Christie's, London, 11 June 2002, lot 120  
where purchased by Stan Battat

**EXHIBITED**

London, Royal Academy, 1870, no. 163;  
London, Royal Academy, *Works by the late  
Lord Leighton*, Winter 1897, no.170 (lent by  
H.R.H. The Prince of Wales)

**LITERATURE**

Leonee and Richard Ormond, *Lord Leighton*,  
1975, pp.98, 158, cat.no.161 (untraced)

Leighton went to Egypt in 1868, the year  
before the opening of the Suez canal. He  
travelled as far south as Aswan and painted  
over forty landscapes. The viceroy Ismail  
Pasha placed a steamer at Leighton's  
disposal, probably on the recommendation  
of Edward, Prince of Wales who was given  
the present picture - perhaps in thanks for  
his introduction. Despite the large number of  
pictures painted in Egypt, Leighton painted  
only two figurative subjects, the present  
picture and *Eastern Slinger*, a muscular  
Egyptian bird-scarer which was exhibited at  
the Royal Academy in 1875 (untraced).

Leighton cleverly captured the heat of the  
last light of the day as the solitary Egyptian  
woman makes her way home through the  
sand. The careful rendering of her robes is  
typical of Leighton and the pose of a woman  
carrying a water-jar appears in several  
important later works by the artist, including  
*Captive Andromache* of 1886 (Manchester  
City Art Gallery).

‡ £ 15,000-20,000 € 17,600-23,400





## 23

PROPERTY OF A LADY AND GENTLEMAN

### FREDERIC, LORD LEIGHTON, P.R.A., R.W.S

1830 - 1896

#### The Mountains of Asia Minor, from Rhodes

oil on canvas  
9 by 40cm., 3½ by 15½in.

#### PROVENANCE

Christie's, London, 'The Remaining Works of the Late Right Honourable Lord Leighton of Stretton, P.R.A.', 13 July 1896, lot 231 as *Buildings on the Coast, Island of Rhodes*, purchased by Douglas William Freshfield; Fine Art Society, London, where purchased by the present owner in April 1983

#### EXHIBITED

London, Royal Academy, *Exhibition of Works by the Late Lord Leighton of Stretton*, 1897, no.192 (lent by Douglas W. Freshfield)

#### LITERATURE

Leonee and Richard Ormond, *Lord Leighton*, 1975, p.157 cat.no.138

£ 30,000-50,000 € 35,100-58,500

This delightfully fluid study was made during Leighton's visit to Rhodes in the autumn of 1867 and probably depicts a view looking towards the Turkish mainland.

'Leighton was a passionate traveller, always spending the three months from August to October abroad.' (Stephen Jones, Christopher Newall, Leonee Ormond, Richard Ormond and Benedict Read, *Lord Leighton – Eminent Victorian Artist*, 1996, p.147) The *plein-air* pictures from Leighton's trips abroad, usually small in scale and rapidly painted, are among his most beautiful productions. Although he is not thought of as a landscape painter, these pictures are finer than most of his generation. Free from the lofty ambitions of his 'mythologies' which can sometimes be rather staged and academic, these landscapes are truthful renditions of light and colour. From his pale studies of white-washed houses on Capri to the sun-baked landscapes of Italy and Egypt, they are saturated with rich, brilliant colour and evocative of summer heat. He favoured elongated compositions with expanses of dark blue water, purple mountains and cloudless skies which emphasise the wide vistas. Many of these landscapes were included in the Leighton exhibition at the Royal Academy in 1996.

The picture was bought from the artist's studio sale by the lawyer, author and mountaineer Douglas William Freshfield (1845-1934), who was an active member of the Alpine Club and the Royal Geographical Society. He also purchased *A View near Damascus*, *A Ruined Mosque at Broussa* and *A Castle Keep* from the same sale, favouring Leighton's informal topographic scenes rather than his imposing mythological works.





23

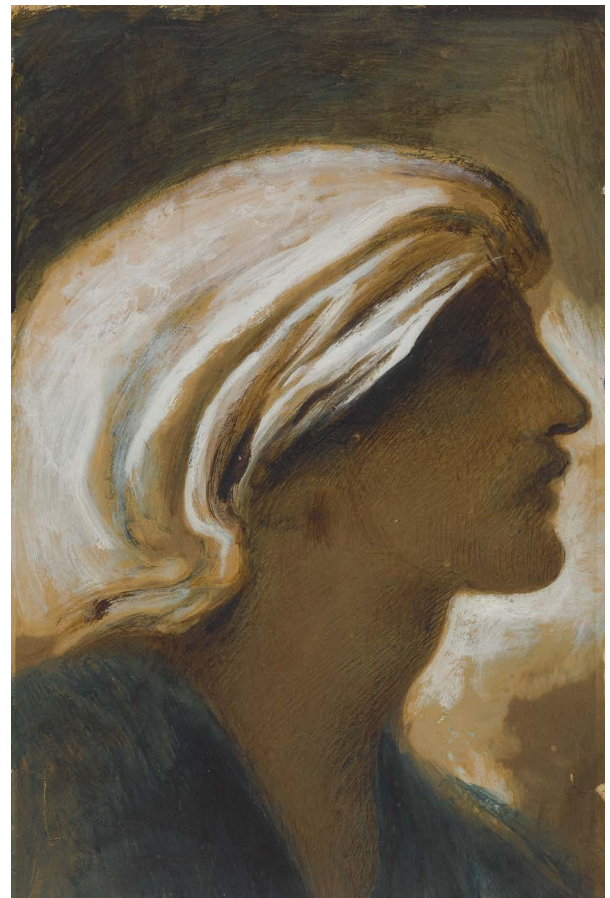
'The weather, which was very beautiful at the beginning - indeed during the greater part of my stay in the Island - was not faithful to me to the end; it broke up a few days before my departure, and, to my very great regret, prevented my painting certain studies which I was very anxious to take home: on the other hand, I had the opportunities of studying effects of a different nature, so that I can hardly call myself much the loser as far as my work on Rhodes was concerned.'

Letter from Leighton to his father, quoted in Mrs Russell Barrington, *Life, Letters & Work of Frederic Leighton*, 2 volumes, 1906, Vol II., pp.129-30





24



25

**24**

PROPERTY OF A GENTLEMAN

**SIMEON SOLOMON**

1840 - 1905

**For the Souls of the Dead at  
Moscow**

signed with initials I.r. and titled u.l. and l.l.  
pencil  
42 by 32cm., 16½ by 12½in.

**PROVENANCE**

Lionel Lambourne OBE, (Director of the  
Victoria & Albert Museum, London);  
Private collection

It has been suggested that this drawing may  
have been a reaction to the 1892 epidemic  
of cholera in Russia which particularly  
impacted Jewish communities in Moscow.

£ 3,000-5,000 € 3,550-5,900

**25**

PROPERTY FROM THE COLLECTION OF MR  
SEYMOUR STEIN

**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

£ 3,000-5,000 € 3,550-5,900





26



27

26

PROPERTY FROM THE COLLECTION OF MR  
SEYMOUR STEIN

### 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

‡ £ 6,000-8,000 € 7,100-9,400

27

PROPERTY FROM A PRIVATE COLLECTION

### SIMEON SOLOMON

1840-1905

#### Sleep, Gentle Sleep

signed l.r.: *S SOLOMON*; titled l.c.: *SLEEP,*  
*GENTLE SLEEP*; further titled, signed and  
inscribed with the artist's address on labels  
attached to the backboard  
brown chalk  
45 by 35cm., 18 by 14in.

#### PROVENANCE

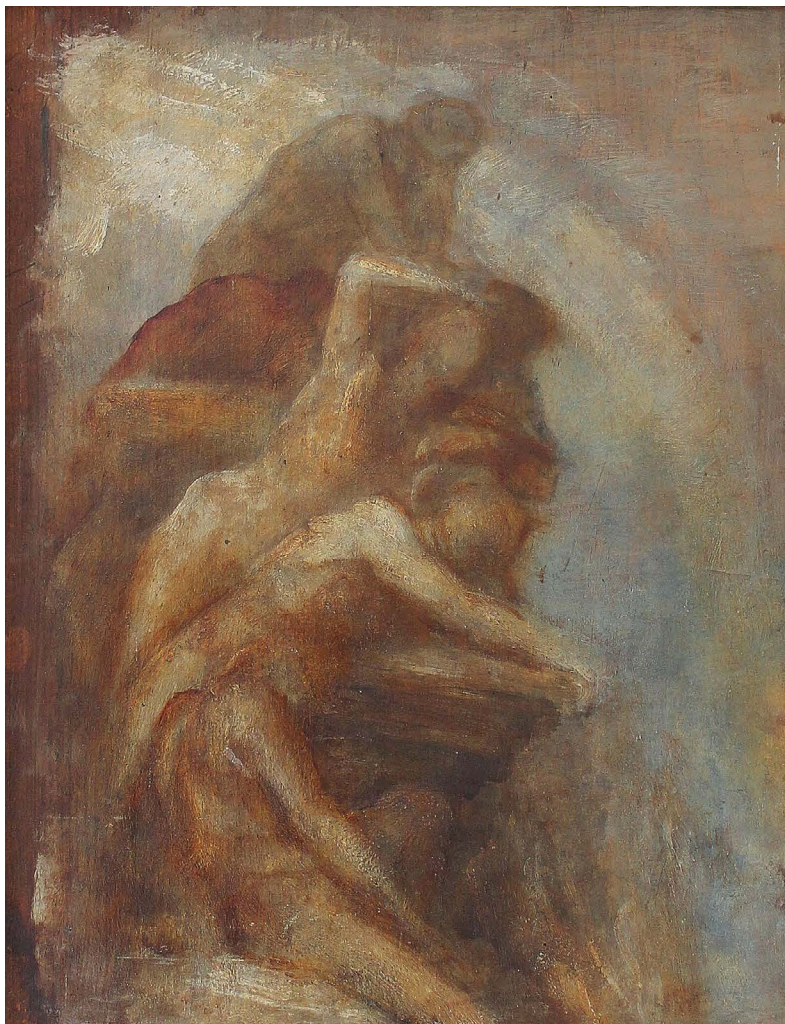
C. Lamin;  
Mrs J.A. Grant-Peterkin;  
Sotheby's, Belgravia, 9 July 1974, lot 43  
where purchased by the mother of the  
present owner

#### EXHIBITED

London, *Earl's Court Industrial Exhibition*,  
1894

£ 8,000-12,000 € 9,400-14,100





28

PROPERTY OF A GENTLEMAN

**GEORGE FREDERICK  
WATTS, O.M., R.A.**

1817 - 1904

*Fire, Study for the Carlton House  
Terrace Fresco, The Elements*

 oil on panel  
36 by 31cm., 14 by 12in.
**PROVENANCE**

Bequeathed by the artist's widow to their adopted daughter Lilian Chapman and thence by descent until 1982; Sotheby's, Belgavia, 16 February 1982, lot 88; Private collection

 In November 1854 Watts painted the monumental figures of *The Elements* for Lord Eastnor's drawing room at 7 Carlton House Terrace. In 1966 the frescoes were removed, with the largest sections now at Malvern College in Worcestershire.

‡ £ 10,000-15,000 € 11,700-17,600

PROPERTY FROM A GERMAN PRIVATE COLLECTION

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

1817-1904

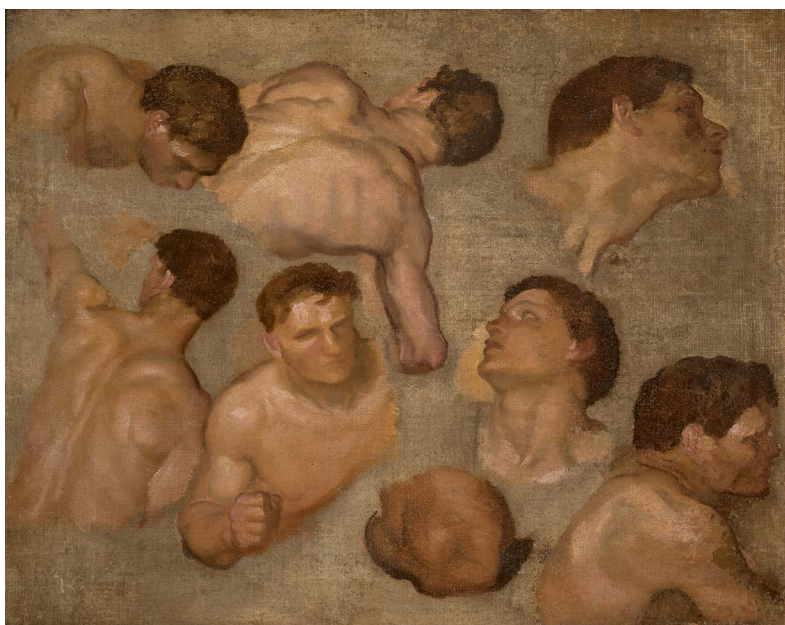
*Studies for Alfred Inciting the  
Saxons to Prevent the Landing of  
the Danes*

 oil on canvas  
58 by 76cm., 24 by 30in.
**PROVENANCE**

Sotheby's, London, 27 June 1987, lot 204, where purchased by the present owner

 Painted in Italy in 1846, this is a study for Watts' monumental picture at the Palace of Westminster *Alfred Inciting the Saxons to Prevent the Landing of the Danes*. John Ruskin made reference to this in a letter to a friend dated 1849; '*Do you know Watts? The man who is now employed on Houses of Parliament – to my mind the only real painter of history or thought we have in England*'. The present sketch has been known in the past as *Studies of a Pugilist* which may refer to the model having been a boxer or it may simply be because of the musculature of the figures and ignorance of which picture the figures relate to.

£ 8,000-12,000 € 9,400-14,100



29





30

## 30

PROPERTY OF THE TRUSTEES OF THE FINNIS  
SCOTT FOUNDATION

### WALTER CRANE, R.W.S.

1845-1915

#### Ruth and Boaz

signed with monogram and dated l.r.: WC  
1863; signed and inscribed on the stretcher:  
*Walter Crane painted for Dr Hood given by  
him to GHH 1863*  
oil on canvas  
25.5 by 33.5cm., 10 by 13¼in.

#### PROVENANCE

Dr Hood, (presumably William Charles  
Hood), before 1863;  
Given to "GHH" (presumably George Henry  
Haydon), 1863;  
Mrs Charlotte Frank, from whom bought by  
Sir David Scott, 22 July 1960 for £50

This Old Testament subject was painted  
by Walter Crane when he was just eighteen  
years old. The story of Ruth describes the  
tribulations and insecurities of daily life  
in ancient Israel and is a testament to the

power of family loyalty and faithfulness.  
Ruth, who was a Moabite rather than a  
Hebrew, was married to Mahlon. They  
travelled to Moab on the eastern shore  
of the Dead Sea and in the company of  
his mother Naomi at a time of famine in  
Judah. When Mahlon died, leaving Naomi  
and Ruth defenceless, Ruth vowed to care  
for her mother-in-law, who she loved, and  
set about providing for her by gleaning in  
the harvest fields. Word spread among the  
Jewish community in Bethlehem about this  
exemplary young woman, and in due course  
Boaz, a kinsman of Naomi, took notice of  
her. He instructed his workers to provide her  
with grain to make bread and eventually he  
married her.

Crane's immediate purpose in taking this  
subject is not recorded. Although not subject  
to proof, it seems likely that the stretcher  
inscription was made by Dr William Charles  
Hood, who had been appointed as 'physician  
superintendent' director of the Bethlem  
Hospital for the Criminally Insane at the age  
of twenty-eight in 1852. If Hood is correctly  
identified as the recipient of the painting,

then the person to whom he in turn gave  
it, indicated only by the initials GHH, must  
have been his steward at Bethlem. George  
Henry Haydon. These were two men of  
enlightened vision who sought to provide  
humane conditions in which the inmates of  
the hospital might live, and by attempting to  
understand the mental state of their patients.  
In 1864 the hospital transferred from  
London to the newly constructed Broadmoor  
in Berkshire, where Hood continued his  
campaign to care for and understand the  
criminally insane. The most notable of all  
Hood's patients was the painter Richard  
Dadd, who was incarcerated at Bethlem  
and subsequently at Broadmoor for the  
murder of his father in 1843. Dadd painted  
Hood's portrait in 1853, and was otherwise  
encouraged to work by Hood, who provided  
him with painting materials and eventually  
formed a collection of thirty-three of his  
works, including the masterpieces *Oberon  
and Titania* (Lord Lloyd Webber collection)  
and *The Fairy-feller's Master-stroke* (Tate).

£ 4,000-6,000 € 4,700-7,100





31

31

PROPERTY FROM A PRIVATE COLLECTION

## ANTHONY FREDERICK AUGUSTUS SANDYS

1829-1904

### Portrait of Reine Chapman and her Pug-Dog

inscribed, dated and signed u.l.: *Reine Chapman. 1881./ F.Sandys*  
coloured chalks and pencil on pale blue-grey paper  
76 by 56cm., 30 by 22in.

#### PROVENANCE

Murray's, Douglas, Isle-of-Man, 10 March 2018, lot 104, where purchased by the present owner

This portrait is not included in the catalogue raisonné of Sandys' work and is therefore a rediscovery. Canine companions occasionally appear in Sandys' work, including a pug puppy in the ironically-titled *Kittie (Miss Ellen Ellis)* of 1873 (Walker Art Gallery, Liverpool), a collie in the portrait of *Cyril Flower* of 1872 (private collection) and a dachshund in the portrait of his sons *Conrad Herbert Flower and Violet Flower* of 1885 (private collection). In 1875 Sandys made a study of pug named *Sukey* (Christie's, South Kensington, 8 November 2009, lot 102).

£ 20,000-30,000 € 23,400-35,100

32

PROPERTY OF THE TRUSTEES OF THE FINNIS  
SCOTT FOUNDATION

## ANTHONY FREDERICK AUGUSTUS SANDYS

1832-1904

### Darby in his Basket Kennel

signed l.l.: *F. Sandys*  
oil on panel  
37 by 26cm., 14½ by 10¼in.

#### PROVENANCE

Maas Gallery, London, in 1968;  
Hartnoll & Eyre, London, where bought by Sir  
David Scott in January 1969 for £475

#### EXHIBITED

Maas Gallery, London, *Exhibition of Victorian Paintings, Watercolours and Drawings*, 1968, no.31;  
Edinburgh, National Gallery of Scotland, *Sunshine & Shadow - The David Scott Collection of Victorian Paintings*, 1991, no.24

#### LITERATURE

Betty Elzea, *Frederick Sandys 1829-1904 - A Catalogue Raisonné*, Woodbridge, 2001, pp.13, 153, catalogue no.2.A.1., illustrated as colour plate 6;  
Sotheby's, *Pictures from the Collection of Sir David and Lady Scott*, 2008, p.108, illustrated p.109

It has been suggested that the present picture may be the portrait of a pet belonging to the artist's patron and friend the Reverend James Bulwer. Sandys may have had in mind the pet dog, similarly curly and winsome, in Jan Van Eyck's *The Arnolfini Marriage* (National Gallery, London), in choosing to paint Darby. Comparison was made in an obituary of Sandys after his death in 1904 to the work of Van Eyck, which may mean that in his lifetime he had made something of a personal cult of the works of the Flemish artist. Betty Elzea compares the present picture with Edwin Landseer's *Dignity and Impudence* (Tate) of 1839, and *Pincher, the Property of Montague Gore, Esq.* (c. 1848).

£ 20,000-30,000 € 23,400-35,100

30





32



PROPERTY OF A LADY

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

1861-1922

**Pyrallis**

signed and dated u.r.: *J.W.GODWARD/ 1918.*; titled signed, inscribed and dated on the reverse; "*PYRALLIS/ J.W.GODWARD/ ROME. 1918*"; further titled on the stretcher oil on canvas  
50 by 40cm., 19½ by 15½in.

**PROVENANCE**

W.B. Simpson, Glasgow, where purchased by the father of the present owner

£ 100,000-150,000 € 117,000-176,000

With her veil of soft, rose-hued material and her downward expression, *Pyrallis* is a particularly modest and introspective study of female beauty by an artist who mastered the subject and made it the obsession of his artistic life. Bright sunlight is reflected from the calm waters beyond her window and the cool white marble, creating a subtle effect of shadow and warmth on the model's face and neck. These clever effects of light and colour add to the suggestion of Mediterranean sun and it is significant that the picture was painted in Rome.

*Pyrallis* was painted during the first decade that Godward lived in Rome. He had visited Italy a few times before but in 1912 it seems that he resolved to move permanently to Rome. According to a family story, the move to Rome was due to Godward falling in love with one of the professional models he had met there during previous visits – an affair which shocked his family so deeply that his mother never forgave him. It is not known whether the girl reciprocated his love and she is only known by her soubriquet 'Dolcissima' (The Castaway) but she was undoubtedly the model for a series of depictions of beautiful Roman women painted over several years. She is probably the model for *Pyrallis*, painted six years after he first met her.

The city of Rome, its gardens, its beautiful women and its tangible link to the ancient world inspired Godward's finest work. In his first year there he painted at least thirteen pictures of Roman models in togas, including some of his most accomplished and ambitious pictures; *Reverie* (sold in these rooms, 12 June 2003, lot 40), *Absence Makes the Heart Grow Fonder* (sold in these rooms, 30 March 1994, lot 195), *An Offering to Venus* (Christie's, London, 13 July 2016, lot 126) and *A Tryst* (Sotheby's, New York, 8 November 2012, lot 60). In that year the artist William Russell Flint visited the collection of artist studios at Villa Strohl-

Fern, close to the entrance to the Gardens of the Villa Borghese, and wrote: '[Godward] had one of the finest studios in the Villa Strohl-Fern grounds. It has a wonderful outlook, and among the decorations was a horse's skull locally supposed to be that of Strohl-Fern himself 'when young' The likeness was remarkable.' (ibid Swanson, p.135) The thirty-six studios were set amongst gardens of dappled light and fragrant flowers and the owner's collection of classical antiquities, a haven of solitude for a sensitive artist like Godward who just wanted to spend his days painting. His sister recorded his shyness and commitment to his work; '*When he [Godward] awoke he immediately began to work and worked all day as long as he could. He just painted pictures all day and hardly came out of his studio. He didn't do anything else.*' (ibid p.136)

The name *Pyrallis* appears among the lovers of Gaius Caligula but it is unlikely that Godward's picture was intended to be a literal portrayal of this Roman woman. It is more likely that the artist intended the name to be a more generic evocation of the ancient past and add to the languid romance of the picture. Godward had used the name of another of Caligula's lovers for a picture in 1906, *Drusilla*, and appears to have selected female names almost randomly for his pictures of single figures in Roman dress. In 1918 Godward painted another similar veiled woman as *Lycinna* (sold in these rooms, 17 December 2009, lot 11). 1918 was a productive year in which he painted fourteen pictures, but they were mostly watercolours or pairs of small oil paintings. This was probably due to the artist convalescing from the ill-effects of the Spanish influenza epidemic which killed millions across Europe. Even amid the turmoil of the epidemic and the horrors of the war which had ravaged the continent, Godward adhered to his formula of painting a paradise untouched by modernity.

'Godward's art was more than escapist; it was purposely beautiful in an age plunging headlong into atrocity. He sought to portray peace, feminine charm and ideal perfection by marvellously painted and composed classical pictures of beautiful women in halcyon marble environments. In this he was far more than a mere painter of 'beauties' but rather a creator of an imaginary world of bygone serenity painted with the utmost clarity and idealism.'

Vern Grosvenor Swanson, *J.W. Godward 1861-1922, The Eclipse of Classicism*, 2018, p.184









34

34

PROPERTY OF A LADY

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

1836-1912

**Portraits of Laura and Anna Alma-Tadema**

signed and inscribed l.c.: *L. Alma-Tadema/with thanks*  
oil on a silk handkerchief  
51 by 56cm., 20 by 22in.

**PROVENANCE**

Given by the artist to the artist John Collier, London c.1884 with whom it remained until his death in 1934 when inherited by his son Lawrence Collier, Limpsfield, Surrey and with him until his death in 1977 and inherited by his son William Collier; Ewbank's, Woking, Surrey, 22 September 2016, lot 1922, where purchased by the present owner

**LITERATURE**

Vern G. Swanson, *The Biography and Catalogue Raisonnee of the Paintings of Sir Lawrence Alma-Tadema*, 1990, p.223, illustrated p.418

This sketch records an interesting friendship between two artists Alma-Tadema and John Collier, son of Lord Monkswell who had commissioned one of Alma-Tadema's most remarkable pictures, *The Sculptor's Model* (sold in these rooms, 17 December 2015, lot 15). John became Alma-Tadema's studio assistant and eventually a noted portrait painter with a side-line in eroticism with pictures like *Lilith*, *Clytemnestra*, *Tannhauser in the Venusberg* and *Lady Godiva*. According to Vern Swanson: '*The handkerchief depicts half-length figures of Alma-Tadema's wife and daughter Anna, dressed in Roman costume, holding hands. Alma-Tadema painted on a silk handkerchief which had been accidentally left behind by John Collier at the artist's studio at 17 Grove End Road, at about the time when Collier was painting his portrait of Alma-Tadema [c.1884].*' (Vern G. Swanson, *The Biography and Catalogue Raisonnee of the Paintings of Sir Lawrence Alma-Tadema*, 1990, p.223)

£ 3,000-5,000 € 3,550-5,900

35

PROPERTY OF A DISTINGUISHED COLLECTOR

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

1836 - 1912

**Expectation (Impatient)**

signed and inscribed; *L. Alma Tadema*  
*OpCCCLXXVII-*  
watercolour  
19.5cm., 14.5cm., 7¾ by 5¾in.

**PROVENANCE**

Given by the artist to Queen Alexandra on the occasion of her husband's accession to the throne in 1901; Sotheby's, New York, 31 October 1985, lot 61 where purchased by the present owner

**EXHIBITED**

Williamstown, Sterling & Francine Clark Institute, Baltimore, Walters Art Gallery, Cincinnati, Taft Museum and Memphis, Dixon Gallery & Gardens, *Empires Restored, Elysium Revisited – The Art of Sir Lawrence Alma-Tadema*, 1992, no.46

**LITERATURE**

V.G. Swanson, *Sir Lawrence Alma-Tadema*, 1977, p.141

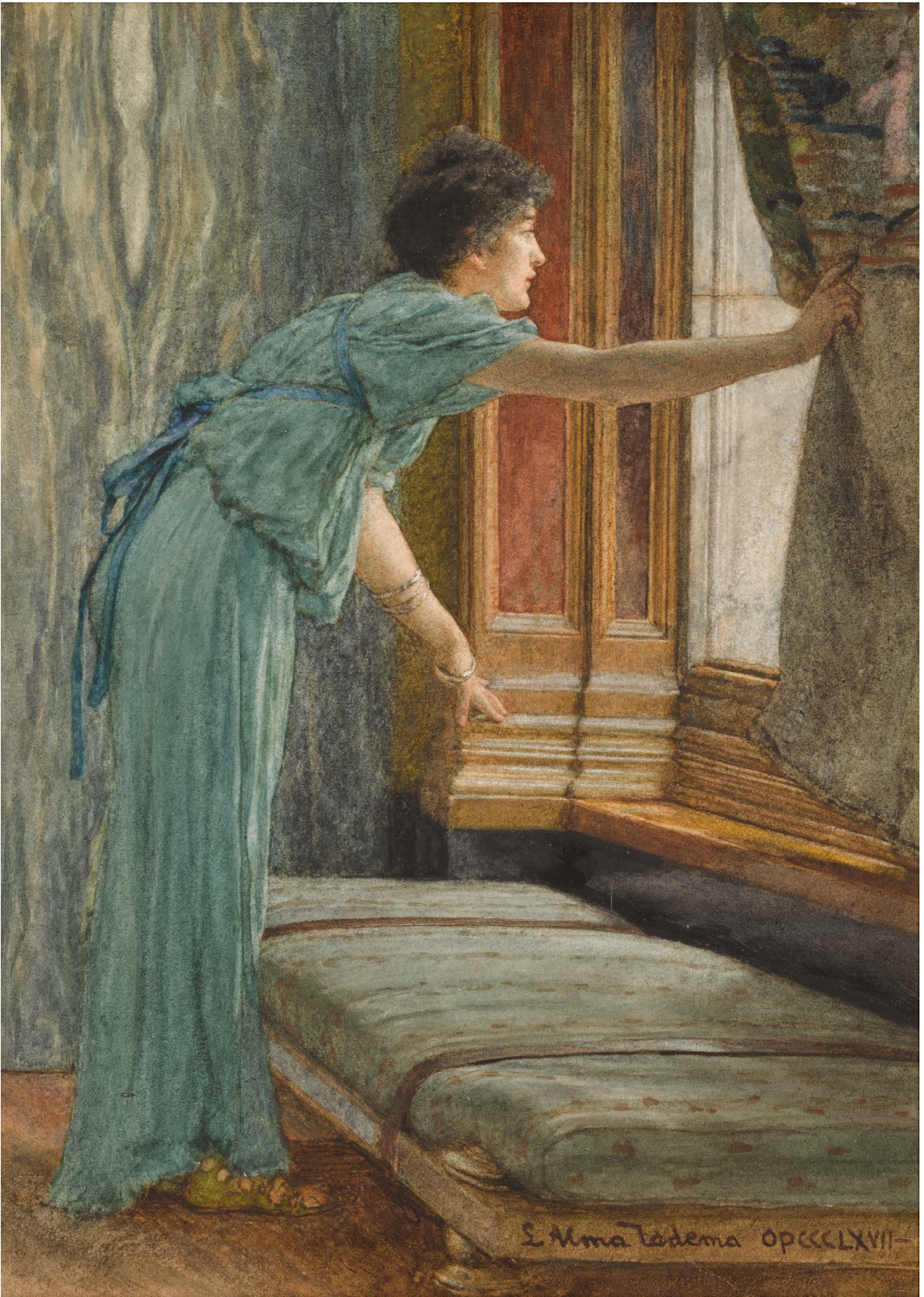
*Expectation* depicts a corner of the artist's beautiful house at Grove End Road, with its serpentine-marble walls and porphyry and gilt window-frames. The same setting had been painted by Tadema in *Vain Courtship* of 1900 (Sotheby's, New York, 26 May 1994, lot 88). The mahogany couch, inlaid with mother-of-pearl and furnished with a silk cushion, was one of a pair designed by Tadema for use in his studio around 1893 - one is now in the Victoria & Albert Museum. One side of the couch was decorated with a Greek design and the other Egyptian, so that it could be used as a more versatile prop for pictures. As Elizabeth Prettejohn has observed, pictures painted in the early years of the twentieth century at Grove End Road: '*seem to show ancient Romans within interiors very like those of the modern London studio house.*' (Elizabeth Prettejohn and Peter Trippi (ed.), *Lawrence Alma Tadema – At Home in Antiquity*, 2016, p.109)

*Expectation* was given by the artist to Queen Alexandra in 1901. Tadema had been known to the royal family for some time. Queen Victoria conveyed a knighthood upon him in 1899, he drew a portrait drawing of Princess Victoria of Wales in 1897 and the Empress Frederick was apparently a great admirer of his work.

‡ £ 15,000-20,000 € 17,600-23,400

34







PROPERTY FROM A PRIVATE COLLECTION

**JAMES-JACQUES-JOSEPH  
TISSOT**

1836 - 1902

**Room Overlooking the Harbour**signed l.r.: *JTissot*

oil on panel

25 by 33cm., 10 by 13in.

**PROVENANCE**

Robert Skinner Esq. by 1933 and thence by descent to the present owners

**EXHIBITED**London, The Leicester Galleries, *In the Seventies. Exhibition of Paintings by James Tissot*, 1933, no.II;The Arts Council of Great Britain, *Paintings Drawings and Etchings by James Tissot 1836-1902*, 1955, no.30;Sheffield, Graves Art Gallery, *Paintings Drawings and Etchings by James Tissot 1836-1902*, 1955, no.41;London, Barbican Art Gallery, *James Tissot*,

1984, no.77;

Paris, Musée du Petit Palais, *James Tissot*, 1985, no.71;Isetan Museum of Art, Daimaru Museum in Osaka, Mie Prefectural Museum, Tochigi Prefectural Museum and Yokohama Takashimaya Gallery, *James Tissot*, 1988, no.34**LITERATURE**James Laver, *Vulgar Society – The Romantic Career of James Tissot*, 1936, illustrated plate XXVII;Michael Justin Wentworth, *James Tissot – Catalogue Raisonné of his Prints*, 1978, pp.106, 108, illustrated fig.22b;Michael Wentworth, *James Tissot*, 1984, p.131;Christopher Wood, *The Life and Work of Jacques Joseph Tissot 1836-1902*, London, 1985, pp.88-89, illustrated plate 82 p.89;Krystyna Matyjaszkiewicz, *James Tissot*, 1984, p.79, illustrated plate 21 p.59;Russell Ash, *James Tissot*, 1995, not paginated

£ 400,000-600,000 € 468,000-705,000



James Tissot, study of a woman playing chess

On a warm summer's day in the dining-room of a seaside hotel, a young woman sits reading and enjoying the cooling ocean breeze through the open window. The table is laid for a light luncheon but neither she or her elderly companion seem interested in eating, engrossed as they are in their book and newspaper. She is demurely-dressed in green tartan, buttoned high at the neck and long to the ankles and wrists, where the austerity is relieved by a modest white frill. Her hair is neatly tied-back and unadorned and she has no visible jewellery other than a simple gold bracelet. The decanters of wine are far across the table from her and she seems only interested in her literature, which is undoubtedly temperate and improving. All the signs are that she is a respectable young lady, chaperoned by her father on their vacation to the seaside. The reputation of the beautiful model who posed for *Room Overlooking the Harbour* was not as untarnished.

The female figure in *Room Overlooking the Harbour* was based upon a watercolour of a woman playing chess (Musée Magnin, Dijon)

which was among Tissot's first depictions of the great love of his life, Kathleen Newton, whose story has been shrouded in mystery. Kathleen Irene Ashburnham "Kate" Kelly was born in 1854 in India, to Irish parents – her father was an army officer employed by the East India Company who retired to London with his family in the 1860s. When she was sixteen Kathleen's father arranged for her to be married to Isaac Newton, a surgeon in the Indian Civil Service and she was dispatched to India. On the voyage Kathleen endured the unwanted attention of another traveller, Captain Palliser, who attempted to seduce her. She thwarted his advances but succumbed upon their arrival at their destination in Agra. In January 1870 she was married to Newton but on their wedding night, after consulting a priest, she confessed her liaison with Palliser to her new husband who promptly instructed divorce proceedings and sent her back to London. Her passage home was paid by Palliser in return for her promise to become his mistress but when she fell pregnant she refused to marry him. On 20 December 1871 she gave birth to an illegitimate daughter,

on the same day that her *decree nisi* was delivered to her, dealing a double blow to her reputation. She moved in with her sister in St John's Wood and it is said that she met Tissot, who lived nearby, when out posting a letter one day, probably in 1875. Jacques Tissot had moved to St John's Wood following his involvement in the Paris Commune of 1871, changed his name to James Tissot and established a flourishing career as a painter of elegant contemporary life. From the moment he saw Kathleen he was besotted with her but as an Irish Catholic divorcée she would have been considered *déclassé* in Victorian society and therefore he could not marry her. She moved into Tissot's beautiful home at 17 Grove End Road and in 1876 her son Cyril was born – it is likely that Tissot was his father. Although it was common for artists of this period to have mistresses, Tissot was unusual in that he openly lived with Kathleen and painted her repeatedly in domestic settings rather than the high-society scenes of his earlier period. Invitations ceased to arrive at 17 Grove End Road and people crossed the road to avoid him, as 'Society' turned its back on the artist

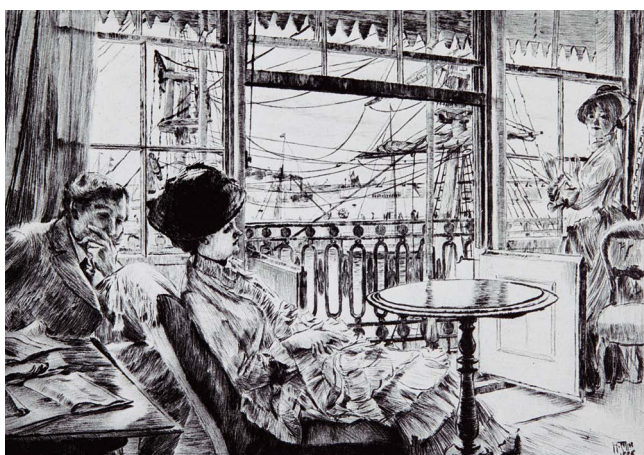




'Room Overlooking the Harbour... is perhaps one of the most beautiful and subtle of all Tissot's narrative pictures of this period. Here, surely, it is not too romantic to suggest that Mrs Newton inspired Tissot to produce some of the finest of his English pictures. The delicate nuances and subtle suggestiveness of these pictures are even more successful than the earlier shipboard romances.'

Christopher Wood, *The Life and Work of Jacques Joseph Tissot 1836-1902*, London, 1985, p.89





James Tissot, *Ramsgate* (dry-point)



James Tissot, *A Passing Storm*

and his live-in mistress with her illegitimate children. She began to recede into the shadows of Tissot's house, kept indoors or in the leafy garden, away from prying eyes and whispers of impropriety. However, far from disappearing entirely, her face appeared in virtually every picture of this period from the glamorously simple *Mavourneen* of 1877 (an oil and an engraving) and *July* of 1878 to the more narrative *The Warrior's Daughter* of 1878 and *A Passing Storm* (Beaverbrook Art Gallery, Canada).

Tissot's paintings of Kathleen, taking tea in riverside taverns, picnicking in summer gardens or enjoying fete days, suggest an untroubled romantic idyll but the love-affair had a dramatic and tragic end. Kathleen became ill, probably with tuberculosis, and in 1882 when she was twenty-eight she took her own life, apparently to save Tissot from the agony of seeing her decline. He was devastated, spending four days sitting beside her coffin and abandoning London for Paris on the day after her funeral because he could no longer endure the emptiness of his home. The gossips in London stopped whispering about Kathleen and in Paris few would have known of Tissot's lost-love. In one last tragedy, Kathleen was forgotten. The woman in Tissot's London paintings was simply referred to as *la mystérieuse* for over half a century until her niece, Lillian Hervey,

though just 7 years of age at the time of her aunt's passing, came forward with memoirs in 1971.

The setting of *Room Overlooking the Harbour* was probably from the first-floor seafront rooms of the Castle Hotel at Goldsmid Place (now Harbour Parade) in Ramsgate. Ramsgate was one of the fashionable south-coast seaside resorts in the late nineteenth century, within easy reach of London. In 1876 Tissot made the same room the subject of several pictures, including a pen and ink study *Ramsgate* (Tate), a dry-point of the same title (example sold in these rooms, 17 December 2015, lot 228) and the painting *A Passing Storm* (Beaverbrook Art Gallery, Canada). Tissot's interest in depicting figures in interiors with windows opening onto riverside or seaside vistas has often been cited as an influence from his friend J.A.M. Whistler's etchings of 1871 entitled *The Thames Set*, which were views of boats and taverns at Wapping in London. Whistler and Tissot met in Paris in around 1856, while he was enrolling on a training course to equip him to enter the prestigious Ecole des Beaux-Arts. Both artists drew heavily on *ukiyo-e* Japanese prints in their compositions, with 'processional' grouping of figures strung from one side of the composition to the other across the surface of the picture with a distant view behind. Tissot began his own

depictions of women and young men in Thames-side taverns in the early 1870s with pictures like *Bad News* of 1872, *An Interesting Story* of c.1872 and *The Tedious Story* of c.1872 – all of which were painted in Wapping and Greenwich. The 1872 pictures were mainly set in late eighteenth-century dress and the contemporary costumes in pictures like *Room Overlooking the Harbour* is more convincing - perhaps because the artist was now inspired by a beloved muse whose every-day activities he wanted to capture forever in his paintings.

*Room Overlooking the Harbour* was included in an important exhibition of Tissot's work held at the Leicester Galleries in 1933 *In the Seventies. Exhibition of Paintings by James Tissot*. At this time Mrs Newton's name was not recalled and almost nothing was known of the woman who gazed out from many of the exquisite pictures in the show. However, a man in his late fifties walked up to one of the paintings (perhaps the present picture) and exclaimed "*That was my mother*", before turning and leaving – it is thought that this was Cecil Ashburnham, son of Kathleen and Tissot. The proprietors of the gallery followed him to ask his name, but he was lost in the crowd and Kathleen's identity as *la mystérieuse* endured for another four decades.







PROPERTY SOLD TO BENEFIT THE STOLL  
FOUNDATION

## VARIOUS ARTISTS

A commemorative album comprising approximately fifty two watercolours, drawings and manuscripts accompanied by a collection of letters relating to the commission for 'The War Seal Foundation'

variously signed, inscribed, titled and dated 1917

pen and ink; watercolour; pencil; chalk  
each 24 by 30cm., 9½ by 12in. or 30 by 24cm., 12 by 9½in.

### PROVENANCE

Compiled by Sir Oswald Stoll and thence to the Sir Oswald Stoll Foundation with whom it has remained

Helen Allingham *An Old Dorset Cottage*  
Robert Anning Bell *Mary and a Kneeling Angel*

Lewis Baumer *A Flapper*

Bertha Bennet Burley *Portrait of a Lady in a Wide-brimmed Hat*

Laurence Binyon autographed manuscript poem, *'Nothing is enough'*

Robert Bridges autographed manuscript poem, *'The British wounded'*

Charles Buchel *Head of a Jester*

Edgar Bundy *The Dead Soldier*

Frank Cadogan Cowper *Head of a Girl*

Francis Carruthers Gould *A Stag at Bay*

Sir George Clausen *The Farmyard*

The Hon. John Collier *The Land Baby*

H. Cowan *The Broken Doll*

C. Dallcousins *Nemorosa Zacynthos*

Allan Davidson *A Buccaneer*

Joseph Farquharson *Sheep in the Snow*

Hanslip Fletcher *Rheims Cathedral*

Stanhope Alexander Forbes *A Farm-girl*

T. Friedensen *Battleships in the North Sea*

Harry Furness *Peace is a Long Time Coming!*

John Galsworthy autographed manuscript poem, *'Picardy'*

D. Green *A River Estuary*

Arthur Hacker *Pro Patria*

George Harcourt *Fairy Tales*

Thomas Hardy autographed manuscript

sonnet, *'In Time of War and Tumults'*

Joan Hassall *Lost*

G.P. Huntley *An Out of Work Actor*

Garth Jones *The Tired Warrior*

Robert Talbot Kelly *The Nile with Feluccas*

and *Figures on the Shore*

Margaret Kemp Welch *A Middle-Eastern River Landscape*

Henry John Yeend King *Blackberries*

Rudyard Kipling autographed manuscript

poem, *'For all we have and are'*

John Liston Byam-Shaw *Cupid Playing with*

*Bellows and a House of Cards*

Charlotte Mansfield autographed manuscript

short story, *'The Call'*

Sir David Murray *The Loch-end*

John Oxenham autographed manuscript

poem, *'Natalis - His True Birthday'*

Louis Parker autographed manuscript poem,

*'The Ballade of Equality'*

Bernard Partridge *Vitre: Les Ramparts*

E. T. Read *A Scandal in the Stone Age*

Janet Robertson *Martin aged 4½ months*

Sir William Rothenstein *Portrait of Thomas*

*Hardy*

Charles Sims *Cupid*

Florence Small *Mother and Child*

Harold Speed *Portrait of a French Officer*

W. H. Squire autographed manuscript of

musical score, *'Album Leaf'*

Henry Scott Tuke *Young Man Holding a*

*Pewter Tankard*

Sir Leslie Ward *'SPY' Child in the Field at Night*

W. Welch *Knaresborough*

Wilton Williams *When They See Me They'll*

*Run Like ----!*

William Lionel Wyllie *Bringing in a Torpedoed*

*Hospital Ship*

Louis Zaphire-Harvey calligraphic

manuscript

Briton Riviere, *Lion and Lioness on Rocks*

Founded in the aftermath of the First World War, the Sir Oswald Stoll Foundation was established to support troops returning home from the front with physical and mental injury. Set up by theatre impresario and philanthropist Sir Oswald Stoll, who was at the forefront on the debate on how best to support wounded veterans, the charity provided housing in Fulham that remains used to this day. Alongside housing support, the charity continues to provide outreach services, 'drop-ins' and support in finding work for veterans after leaving the armed forces.

In 1917 Sir Oswald set about compiling 'an Album of original contributions received from the foremost Artists, Painters, Musicians and Authors of the day', with the intention that the book be reproduced in limited edition of fifty copies, sold to benefit the charity. Although Stoll was met with a phenomenal response, sadly the project never came to fruition due to spiralling costs, and instead the album was kept by the charity.

£ 20,000-30,000 € 23,400-35,100

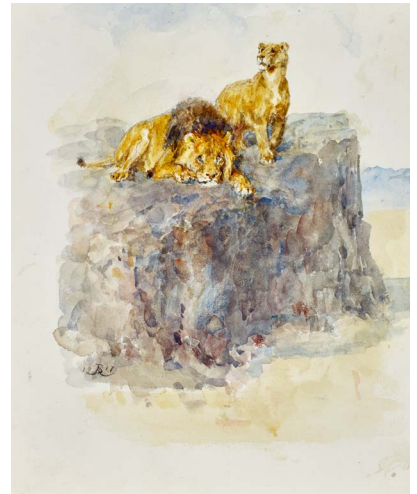




Henry Scott Tuke *Young Man Holding a Pewter Tankard*



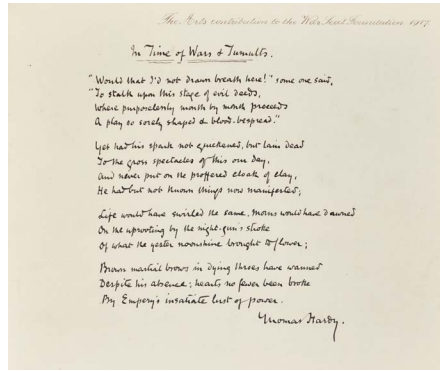
Helen Allingham *An Old Dorset Cottage*



Briton Riviere, *Lion and Lioness on Rocks*



Joseph Farquharson *Sheep in the Snow*



Thomas Hardy autographed manuscript sonnet, *'In Time of War and Tumults'*



George Harcourt *Fairy Tales*



Stanhope Alexander Forbes *A Farm-girl*

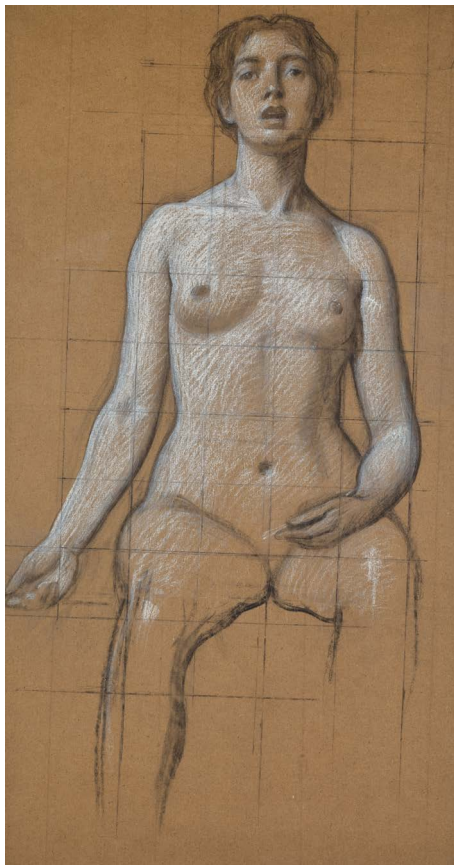


Charles Sims *Cupid*



Sir George Clausen *The Farmyard*





38

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PROPERTY OF A GENTLEMAN

**HERBERT JAMES DRAPER**

1863-1920

**Study for 'Song'**

black and white chalks on brown paper

**PROVENANCE**

The studio of the artist and thence to his daughter Miss Yvonne Draper and by further descent

**EXHIBITED**

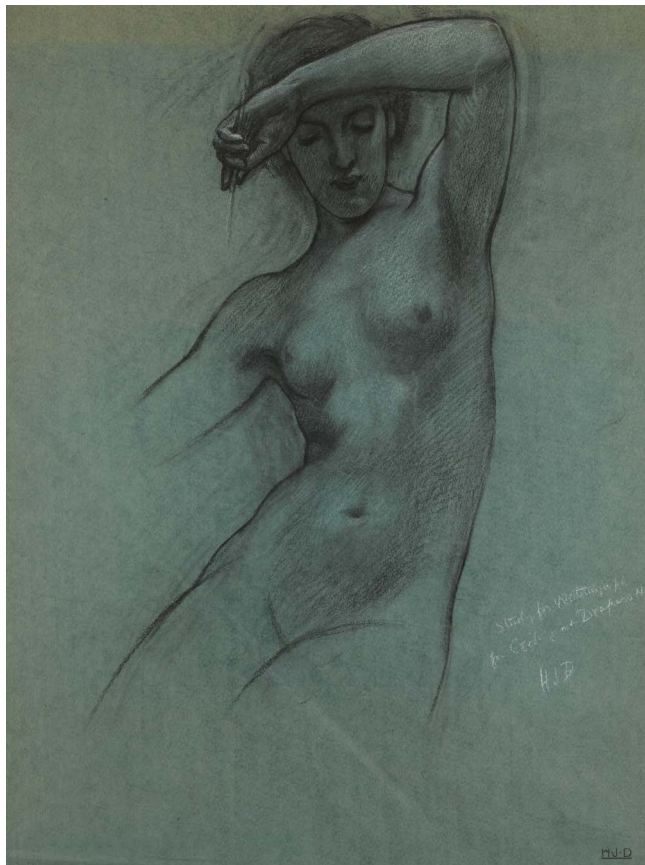
London, Julian Hartnoll Gallery, *A Third and Final Exhibition of Drawings by Herbert Draper (1864-1920)*, autumn 2003, no.27

**LITERATURE**

Simon Toll, *Herbert Draper 1863-1920 – A Life Study*, 2003, p. 188 cat.no.HJD.135.ii

*Song* was exhibited at the Royal Academy in 1908 but is now lost. A professional model, Rachel Lee posed for the present drawing and a similar example (sold in these rooms, 10 December 2014, lot 6).

£ 4,000-6,000 € 4,700-7,100



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PROPERTY OF A GENTLEMAN

**HERBERT JAMES DRAPER**

1863-1920

**Study of a Water-nymph for 'Prospero Summoning Nymphs and Deities'**

titled and signed with initials l.r.; *Study for Water-nymph / for Ceiling at Draper's/ HJD* black and white chalks on green-blue paper 63 by 47cm., 25 by 18½in.

**PROVENANCE**

The studio of the artist and thence to his daughter Miss Yvonne Draper and by further descent

**EXHIBITED**

London, Julian Hartnoll Gallery, *A Third and Final Exhibition of Drawings by Herbert Draper (1864-1920)*, autumn 2003, no.15

**LITERATURE**

Simon Toll, *Herbert Draper 1863-1920 – A Life Study*, 2003, p. 188 cat.no.HJD.113.xiii, illustrated p.112

In 1901 Draper was commissioned to paint the ceiling of the livery hall of the Draper Company in the City of London and over the following three years he painted '*Prospero Summoning Nymphs and Deities*' for the nine-metre central oval. It depicts the magician of Shakespeare's *Tempest* invoking the apparitions of a group of naiads from a waterfall and the goddesses Juno and Ceres.

£ 4,000-6,000 € 4,700-7,100





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Herbert Draper, *Prospero Summoning Nymphs and Deities*

**40**

PROPERTY OF A GENTLEMAN

**HERBERT JAMES DRAPER**

1863-1920

Studies for Ceres and Juno in 'Prospero Summoning Nymphs and Deities'

black and white chalks on purple paper  
50 by 59cm., 19½ by 23¼in.

**PROVENANCE**

The studio of the artist and thence to his daughter Miss Yvonne Draper and by further descent

**EXHIBITED**

London, Julian Hartnoll Gallery, *A Third and Final Exhibition of Drawings by Herbert Draper (1864-1920)*, autumn 2003, no.14

**LITERATURE**

Simon Toll, *Herbert Draper 1863-1920 – A Life Study*, 2003, p. 188 cat.no.HJD.113.ii

£ 4,000-6,000 € 4,700-7,100





41

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PROPERTY OF A LADY

**ELEANOR FORTESCUE-  
BRICKDALE, R.W.S.**

1871-1945

**The Cap that Fits**

signed in a painted cartouche l.r.: *ELEANOR F. BRICKDALE*; titled on an old label attached to the backboard  
watercolour, in the original artist's frame  
41 by 25cm., 16 by 10in.

**EXHIBITED**

Dowdeswells & Dowdsells, London

⊕ £ 6,000-8,000 € 7,100-9,400



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PROPERTY FROM A PRIVATE COLLECTION

**MARIANNE STOKES**

1855 - 1927

**April**

signed with monogram l.l. and titled l.c. in a painted cartouche  
oil on canvas  
71 by 40cm., 28 by 15½in.

We are grateful to Magdalen Evans for confirming the authenticity of this picture.

£ 8,000-12,000 € 9,400-14,100





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PROPERTY FROM THE COLLECTION OF MR  
SEYMOUR STEIN

**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

‡ £ 30,000-50,000 € 35,100-58,500

45



PROPERTY FROM AN ITALIAN PRIVATE  
COLLECTION

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

1861-1922

### An Edition de Luxe

signed and dated c.l.: *J.W. GODWARD. 1920.*; titled, signed, inscribed and dated on the reverse; *"AN EDITION DE LUXE"/ J.W. GODWARD/ ROME. 1920*  
oil on canvas, circular  
100 by 100cm., 39½ by 39½in.

#### PROVENANCE

Christie's, London, 6 July 1962, lot 134,  
bought by 'Moss';  
Private collection, Italy

#### LITERATURE

Vern Grosvenor Swanson, *J.W. Godward 1861-1922 – The Eclipse of Classicism*, 2018, cat.no.1920.3., pp.165-166, 319, illustrated colour plate 168 p.166

£ 450,000-650,000 € 530,000-760,000

*An Edition de Luxe* was unlocated when Vern Swanson published his first monograph on Godward in 1997 but is reproduced in its full glory in his revised book of 2019 where he describes it as a 'masterpiece'. It demonstrates Godward's exceptional ability to render fabrics in exquisite detail and to contrast soft, warm, living flesh with cool polished marble and tactile animal-skins. The details of the inlaid decoration on the back of the chair and the bronze bowl reflecting the variegations of the table-top are cleverly wrought and it is probable that Godward took joy in demonstrating what he was capable of conveying in his art. He was a shy man, who did not court fame or accolade but the way he painted showed great confidence and a technical ability, which was rare amongst those of his contemporaries who followed the path set by the likes of Edward Poynter and Lawrence Alma-Tadema. John William Godward devoted his entire career to the depiction of feminine beauty, painting favourite models again and again in immaculate studies of beauty and colour. He favoured subjects with little narrative or emotional meaning other than a generalised sense of calm, idle

leisure and repose. Typically, women are posed leaning against marble balustrades, draped in languid reverie on garden benches or beside fountains. They sew embroideries, pick flowers, read love-letters or hold water-jugs or tambourines but they rarely play the instruments they are holding, and it is as though they have momentarily paused to daydream. The titles are equally arbitrary and meant to evoke an idea of the classical past rather than specifically depicting it in archaeological detail. A title that he often used was *Dolce far Niente*, which translates as 'pleasant idleness' and this term could be applied to many of his pictures. There is never any suggestion of threat or danger in his pictures, or even any importance of narrative and in many ways Godward's work is similar to that of Albert Moore and James McNeil Whistler. Godward, Moore and Whistler shared an approach to art which, in the twentieth century, became increasingly prevalent. Their work was essentially without narrative or dramatic charge, decorative and consciously devoid of any suggestion of movement or emotion. The women are always content, alluring and absorbed but what or who they dream of is not explained or significant.

'His last tondo painting, *An Edition de Luxe* was a masterpiece. It depicts an Italian beauty sitting on an abalone inlaid chair wearing a green tunic, crimson stola, crimson and pink ribbons, holding a scroll she is reading.'

Vern Grosvenor Swanson, *J.W. Godward 1861-1922 – The Eclipse of Classicism*, 2018, pp.165-166







Godward was the son of an investment clerk and born into a conservative and respectable family living in Battersea in London. His family were not supportive of his desire to become a painter but against their wishes he is believed to have studied 'rendering and graining' alongside fellow classicist William Clarke Wontner, probably learning to paint fake marble for fireplaces and furniture. Details of more formal artistic training have not been found but it is likely that he was a student at one of the many art schools in London, or possibly in Europe. In 1887 Godward had a picture accepted for exhibition at the Royal Academy in London for the first time, *The Yellow Turban*. It was around this time that he began renting one of the Bolton Studios in Kensington in the heart of the London artist community. Godward continued to exhibit at the Royal Academy for almost two decades but by the first decade of the twentieth century he felt that his style of painting was no longer receiving critical acclaim and he ceased to exhibit and sold

his pictures through an agent and various art dealers. Despite his withdrawal from the public eye, Godward enjoyed commercial success during his lifetime and the fact that he did not have to paint to please critics and the hanging committees of art galleries meant that he was able to paint what he wanted; the languid ladies in Roman garb surrounded by beautiful objects and flowers.

In the last two decades of his life Godward spent increasing amounts of time living and working in Rome and from 1911 Italy was his semi-permanent home. Throughout the next decade he worked industriously and quietly on his paintings in his studio at the Villa Strohl Fern in the heart of the city but he was not the sort of personality to seek out solidarity with his fellow artists or form strong friendships and his life appears to have largely revolved around his art and his desire to capture perfect beauty. In 1920, when he painted *An Edition de Luxe*, Godward was plagued by ill-health which restricted

his artistic output (only five pictures are accounted for but there were probably a few more), including *A Red, Red Rose* (private collection) and *A Souvenir* (sold in these rooms, 8 June 1993, lot 43) which depict languid women involved in leisurely activities. The pose of the model in *An Edition Deluxe* was also used for *A Favourite Poet* (Wigan Art Gallery), which is a more expansive (and less successful) composition. A similar pose had been adopted for *The Time of Roses* of 1916 (Sotheby's, New York, 5 May 2011, lot 64) in which the woman is holding a rose rather than a scroll and also *An Amateur* (sold in these rooms, 11 December 2007, lot 18), where she holds a drawing of a nude male figure. *An Edition de Luxe* was painted during Godward's last year living in Rome which had 'lost its charm' according to a letter to his mother. He returned to London in 1921 but never recovered from his ill-health which had been brought on by the Spanish Flu pandemic, a peptic ulcer and by bouts of depression; he committed suicide later that year.



'Godward displayed a stunning degree of draughtsmanship and brilliant paint handling quite different from the methods and practices of his contemporaries. His emphasis on saturated colour, a purity of tone and a remarkable rendering of the material environment resulted in an opulent gestalt achieved without fussiness in effect or coarse taste...'

Vern Grosvenor Swanson, *J.W. Godward 1861-1922 – The Eclipse of Classicism*, 2018, p.199









45

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PROPERTY OF THE TRUSTEES OF THE FINNIS  
SCOTT FOUNDATION

## EDWARD LEAR, R.S.W.

1812-1888

### Valetta, Malta

signed with monogram l.r.  
watercolour over pencil heightened with  
bodycolour  
11.3 by 18.3cm.; 4½ by 7¼in.

#### PROVENANCE

Admiral Sir Charles Thomas Scott and  
thence by descent to his son Sir David Scott  
in 1911

Lear's first trip to Malta, which he described  
as 'that much beloved place' (see Lady  
Strachey, ed., *The Letters of Edward Lear*,  
1907, pp.243-44), was in 1848 on his way  
from Italy to Greece, but on that occasion he  
had little time for drawing. Finding himself  
in Malta again in 1862, on his way from Corfu  
back to England, he took the opportunity to  
make a few drawings of the island. He also

spent a lonely winter there from December  
1865 to April 1866. Malta has since the  
sixteenth century been the headquarters of  
the Knights of St. John, now known as the  
Knights of Malta. Its position in the central  
Mediterranean with access to central and  
Eastern Europe as well as Africa, means  
it has always been of vital naval strategic  
importance. Charles V gave the islands to  
the Knights of Malta in 1530, on a perpetual  
lease, following their expulsion from their  
previous headquarters in Rhodes by the  
Ottoman Empire. Ottoman aggression  
continued and gained an air of invincibility  
when half the Christian Alliance Fleet were  
destroyed at the Battle of Djerba in 1560.  
An attack on Malta was inevitable and had  
the Turks pressed forward immediately it  
is impossible to see how they would have  
been repelled. As it was their delay allowed  
Alliance forces to rebuild. A vast fleet set sail  
from Constantinople and arrived off Malta  
in May. The following siege, which lasted  
until September, was one of the bloodiest in  
history and the eventual Maltese victory was

received with a mixture of relief and jubilation  
by the courts of Europe. The city of Valetta  
was constructed following the victory and  
named after Jean Parisot de la Valette, the  
Grand Master, who had commanded the  
defence of the island. It fortified the Xiberras  
peninsula and reinforced the knights  
command of the island. They retained  
control until 1798 when Malta was taken  
by Napoleon en route to his invasion of  
Egypt. Nelson's great victory at The Battle  
of the Nile in August of that year was the  
beginning of the end of French dominance in  
the Mediterranean. Malta fell to the British  
in 1800 and was a vital port from which the  
Royal Navy could disrupt French supply  
routes, intercept intelligence and maintain  
the operational fleet. The island was formally  
handed over to Great Britain in the Treaty of  
Paris of 1814. During the remainder of the  
nineteenth century it was ruled by a British  
Military Governor.

£ 8,000-12,000 € 9,400-14,100

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Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





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PROPERTY OF THE TRUSTEES OF THE FINNIS  
SCOTT FOUNDATION

## EDWARD LEAR, R.S.W.

1812-1888

### Jerusalem from the Mount of Olives

signed with monogram I.L.

pencil and watercolour heightened with white  
17 by 37cm., 6¾ by 14½in.

#### PROVENANCE

Given by the artist to Alfred Manners  
Drummond (1829-1921) and thence by  
descent to his niece Dorothy Scott (née  
Drummond), first wife of Sir David Scott

After leaving Corfu by the spring of 1858,  
Lear visited Jerusalem. He arrived during  
Holy Week and immediately began exploring  
the countryside outside the city walls: 'We  
crossed the Kidron & went up the Mount of  
Olives – every step bringing fresh beauty to  
the city uprising behind. At the top, by the  
Church of Ascension the view is wonderfully  
beautiful indeed' (see Vivien Noakes, *Edward  
Lear 1812-1888*, 1985, p.149). He was,

however, reluctant to stay for long because  
of the Easter crowds, and soon left for Petra.  
He returned to the city on 20 April, and  
began working on a painting of Jerusalem  
at sunset from the Mount of Olives which  
Lady Waldegrave had commissioned. He  
also painted an oil of an almost identical  
viewpoint, but at sunrise. Lear spent almost  
a fortnight studying the view from the  
Mount of Olives and making a number of  
drawings which he used as the basis for  
later watercolours such as the present work.  
From his vantage point could be seen 'the  
site of the temple & the 2 domes – and it  
shows the ravine of the valley of Jahosaphat,  
over which the city looks: -and Absalom's  
pillar – (if so be it is his pillar - ), the village of  
Silouam, part of Aceldama, & Gethsemane  
are all included in the landscape. And besides  
this the sun, at sunset, catches the sides of  
the larger Eastern buildings, while all the  
upper part of the city is in shadow; - added  
to all which there is an unlimited foreground  
of figs, olives, & pomegranates, not to speak  
of goats, sheep, & human beings' (see Lady  
Waldegrave, 27.V.58, manuscript, Somerset  
Record Office, Taunton). In 1865 Lear painted

one of his most accomplished landscapes  
of the Holy Land, an oil of *Jerusalem*  
(Ashmolean Museum, Oxford) depicting a  
similar vista from the north-east side of the  
Mount of Olives, with shepherds and their  
flock in the foreground.

The first owner of this watercolour was  
Alfred Manners Drummond (1829-1921), son  
of Andrew Robert Drummond and brother  
of the banker Edgar Atheling Drummond  
(1825-1893). Edgar Drummond and Lear  
became friends after they met in Rome in  
the winter of 1858. Lear often mentioned  
Edgar's younger brother Captain Alfred  
Manners Drummond, in his correspondence,  
and as he was an adventurous traveller  
and art collector, he also became one of  
Lear's patrons. The picture remained in his  
collection until his death when it passed  
to his niece Dorothy, the first wife of Sir  
David Scott. For more information on Lear's  
friendship with the Drummonds, see Maldwin  
Drummond's book *After You, My Lear - In the  
Wake of Edward Lear in Italy*.

£ 15,000-20,000 € 17,600-23,400





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**GEORGE ELGAR HICKS,  
R.B.A.**

1824-1914

**Orphans**

signed and dated l.r.: *GEHicks. 1884*  
oil on canvas  
112 by 82cm., 44½ by 32½in.

**PROVENANCE**

Edward Cecil Guinness, 1st Earl of Iveagh  
and thence by descent until 1984;  
Christie's, London, *Sale of the Contents of  
Elveden Hall*, 21 May 1984, lot 71

‡ £ 15,000-20,000 € 17,600-23,400

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PROPERTY OF THE TRUSTEES OF THE FINNIS  
SCOTT FOUNDATION

## WILLIAM POWELL FRITH, R.A.

1819-1909

### The Lover's Seat

signed and dated l.l.: *W P Frith. 1877*  
oil on canvas, in its original frame by Mr Pond  
which was awarded a prize when displayed at  
the Alexandra Park International Exhibition  
in 1885  
64 by 50.5cm.; 25¼ by 20in.

#### PROVENANCE

J. Leger & Sons, London, where bought by  
Sir David Scott in 1947 for £47.5.0.

#### EXHIBITED

Harrogate Corporation Art Gallery, *William  
Powell Frith, R.A.*, 1951, no.46;  
London, Whitechapel Art Gallery, *Frith*, 1951,  
no.42;  
Edinburgh, National Gallery of Scotland,  
*Sunshine and Shadow - The David Scott  
Collection of Victorian Paintings*, 1991, no.29

#### LITERATURE

*Art Journal*, 1855, p.172;  
Graham Reynolds, *Painters of the Victorian  
Scene*, London, 1953, p.59, illustrated as  
plate 21;  
Graham Reynolds, *Victorian Painting*,  
London, 1966, illustrated p.48, pl.23;  
Jeremy Maas, *Victorian Painters*, London,  
1969, illustrated p.114;

Sotheby's, *Pictures from the Collection  
of Sir David and Lady Scott*, 2008, p.162,  
illustrated p.163

This painting shows the poet Percy  
Bysshe Shelley and Mary Godwin, writer of  
*Frankenstein*, at the time of their love affair  
in 1814. Frith, who announced himself 'a  
worshipper of Shelley, and [one who had]  
read everything respecting him that came in  
my way', visited the house of Shelley's son  
at Boscombe in Dorset, where he studied  
portraits of the poet and of Mary, and upon  
which he based their likenesses.

£ 20,000-30,000 € 23,400-35,100





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PROPERTY OF THE TRUSTEES OF THE FINNIS  
SCOTT FOUNDATION

### SAMUEL BOUGH, R.S.A.

1822-1878

#### Anne, Nelly and Tom, the Children of David McBeath of Nunlands Near Ayrton, Berwickshire

signed l.r.: *Sam Bough*  
oil on canvas  
31.5 by 48.5cm., 12½ by 19in.

#### PROVENANCE

J. Nicholas Drummond Esq., until 1974;  
Sotheby's, London, 30 August 1974, lot 311;  
Sotheby's Belgravia, 1 April 1980, lot 208,  
where bought by Sir David Scott

#### EXHIBITED

Edinburgh, National Gallery of Scotland,  
*Sunshine & Shadow - The David Scott  
Collection of Victorian Paintings*, 1991, no.22

#### LITERATURE

Sotheby's, *Pictures from the Collection  
of Sir David and Lady Scott*, 2008, p.160,  
illustrated p.161

Painted in the early 1860s, this painting depicts the three children of the artist's friend David McBeath, Anne (the eldest), Nelly and Thomas (the two younger children seen in red and blue tartan respectively). Despite appearances and notwithstanding a masculine Christian name, Thomas appears to have been female (her name may have been Thomasina) or so Bough's letter of February 1863, accompanying a group of sketches given to the children, would seem to indicate: '*Tommy and Nelly are to understand that the four sketches in the one frame are a joint property, the first married to have the whole lot. So they must be good girls and get married as soon as possible.*' The close affection that linked Bough to the McBeaths was further indicated by his suggestion that '*should any accident put me into the position of a single man, I am at the immediate*

*disposal of either of the young ladies who may honour me with their commands.*' (Sydney Gilpin, *Sam Bough RSA*, 1905, p.136).

It seems likely that the rocky headland and distant hillsides were painted on the North Sea coast in Berwickshire, as David McBeath had a house at Nunlands. The landscape background is painted with an immediacy and freshness that suggests it was painted on the spot. Robert Louis Stevenson conveyed the bravura and confidence of Bough's plein-air painting when he described his method as an 'act of dashing conduct, like the capture of a fort in war'. A figure subject in a landscape setting of this kind appears to be unique among Bough's work, which largely consists of pure landscape. The format was presumably devised at the request of David McBeath so as to combine a topography with which he was closely associated and portraits of his children.

£ 8,000-12,000 € 9,400-14,100





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PROPERTY OF THE TRUSTEES OF THE FINNIS  
SCOTT FOUNDATION

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

1806-1864

#### Glen Rosa, Isle of Arran

bears an inscription on the reverse: *Glen Rosa, Isle of Arran*  
pencil and watercolour heightened with white  
25 by 35.5 cm.; 9 ¾ by 14 in.

#### PROVENANCE

The artist's studio sale, Christie's, London, 5 May 1865, lot 93 (bought Agnew for £157 10s); James Broughton Dugdale (1855-1927), of Wroxall Abbey, Warwickshire, his sale, Christie's, London, 24 June 1927, lot 131 (bought Agnew for 5 guineas); R. F. Goldschmidt, his sale, Christie's, London, 26 June 1941, lot 25; Christie's, London, 2-3 April 1969, lot 47 (bought McNichol for 400 guineas); Mrs Charlotte Frank, from whom purchased by Sir David Scott, 18 June 1969 for £590

#### EXHIBITED

Possibly London, Society of British Artists, 1865; Manchester, *Royal Jubilee Exhibition*, 1887, no.1510; London, Maas Gallery, *English Romantic Paintings, 1800-1900*, 1965, no.8

#### LITERATURE

Allen Staley, 'William Dyce and Outdoor Naturalism', *Burlington Magazine*, 1963, pp.474-75; Marcia Pointon, *William Dyce 1806-1864*, Oxford, 1979, p.191, illustrated as plate 57; *William Dyce and the Pre-Raphaelite Vision*, exhibition catalogue, Aberdeen Art Gallery, 2006, p.168; Sotheby's, *Pictures from the Collection of Sir David and Lady Scott*, 2008, p.54, illustrated p.55

Dyce seems to have first visited the island of Arran on the west coast of Scotland in 1856, but it was the stay that he made there in the summer of 1859 that was the most productive. The village of Glen Rosa and the valley and burn of the same name that lead down to Brodick Bay are on the east side of the island. The present drawing shows the burn itself and the mountainous interior, the granite and gabbro rock formations of which had been smoothed and softened by glacial action, although Goat Fell stands forth as a jutting pyramidal peak. Dyce closely observed the Triassic sandstones of the foreground, a bar of which is seen on the right side, and the loose shales through which the burn has cut its course and which show as an exposed cliff-face on its banks. Another watercolour from the 1859 trip is *Goat Fell, Isle of Arran* (Victoria & Albert Museum, London) which shows essentially the same view towards the north-west but with a different effect of light and a more cursory treatment of the foreground.

£ 20,000-30,000 € 23,400-35,100





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PROPERTY FROM A PRIVATE COLLECTION

## JOHN ATKINSON GRIMSHAW

1836-1893

### A Mossy Bank

signed and dated l.r.: *J.A. Grimshaw. 1861.*; further signed and titled on the reverse; *Weetwood Leeds/ J.A. Grimshaw/ August 1st 1861.*; bears a further inscription on an old label attached to the reverse: *In the Forest (a remarkable nature study in oils/ by JA Grimshaw 1861)*

oil on board  
25.5 by 35.5cm., 10 by 14in.

#### PROVENANCE

Private collection, UK;  
Bonhams, London, 11 June 2002, lot 121;  
Richard Green, London where purchased by the present owner in 2003

#### EXHIBITED

London, Richard Green, *A Fine Collection of Nineteenth Century Paintings*, 2002, no.30;  
London, Richard Green, *John Atkinson Grimshaw*, 2003, no.1

*A Mossy Bank* is an example of Grimshaw's work from very early in his artistic career, which he established in Leeds at the start of the 1860s, despite his humble origins and absence of formal training. According to an inscription on the reverse it was made at Weetwood, an area of north-west Leeds. The painting demonstrates Grimshaw's intense attention to detail, and he renders a wide variety of natural textures and colours with remarkable precision. Such emphasis on painting nature with accuracy was unmistakably inspired by the Pre-Raphaelites and the writings of John Ruskin, who declared in his work *Modern Painters* (1843) that artists should strive for a '*bona fide imitation of nature... rejecting nothing, selecting nothing and scorning nothing...*' Grimshaw painted two more works that

resemble the present painting; *Boulders in Storsforth Wood* of 1863 (sold in these rooms, 15 December 2016, lot 13) and *A Mossy Glen* of 1864 (Bankfield Museum, Halifax). All three works depict moss-covered boulders on a woodland floor and exhibit similar levels of observational detail. Each are evidence of a young, self-taught painter developing his style and technique.

Several artists were well-known in Leeds during the 1850s, including John William Inchbold, who was a personal acquaintance of the Pre-Raphaelites and John Ruskin. It is probable that the aspirational Grimshaw met Inchbold, and the overall treatment of his early paintings certainly bears similarity to Inchbold's works, such as *At Bolton*. *A Mossy Bank* shows Grimshaw at the peak of his Pre-Raphaelite alignment, before he developed the urban night-scenes that defined his later years.

£ 30,000-50,000 € 35,100-58,500

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'...the lake is seen from the ivy fringed battlement of the ruined tower, and appears in the deceptive haze to stretch unbroken to the horizon; the interlocking boughs of the near trees, in their winter nakedness, being carefully painted; while the more distant clumps are broadly massed in purple shadow.'

*Leeds Mercury* describing a version of the present composition.

PROPERTY OF A LADY

### JOHN ATKINSON GRIMSHAW

1836-1893

#### Night Scene in Roundhay Park

titled, signed, inscribed with the artist's address and numbered on the backboard; *Night Scene/ in Rounday Park./ Atkinson Grimshaw/ Knostrop Hall/ Leeds/ 3872* oil on card  
30 by 46cm., 12 by 18in.

#### PROVENANCE

Thomas Agnew & Sons, London; Phillips, Leeds, 16 October 1991, lot 268; Christopher Wood Gallery, where purchased in 2009 by the present owner

Grimshaw painted several views of Roundhay Park on the outskirts of Leeds from 1872 onwards until his death. His first three paintings of the park were commissioned by a committee of the House of Lords in connection with an application by the Corporation of Leeds to purchase Roundhay Estate to make it a public park. The purchase was successful and the park was opened to the public on 19 September 1872 by Prince Arthur.

In the early nineteenth century the architect John Clarke designed a folly at Roundhay in the form of a medieval castle which had a wooden roof so that dinners could take place overlooking the glorious parkland. It was from the ramparts of this folly that Grimshaw painted Waterloo Lake, a thirty-three acre reservoir built in just two years by soldiers that had returned from the Napoleonic wars.

£ 40,000-60,000 € 46,800-70,500





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PROPERTY FROM A PRIVATE COLLECTION

**LOUISE RAYNER**

1832-1924

**The High Street at Eton**

signed l.r.: *Louise Rayner*  
watercolour and bodycolour  
24 by 38cm., 9½ by 15in.

**PROVENANCE**

Polak Gallery, London, where purchased by the present owner

£ 6,000-8,000 € 7,100-9,400



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PROPERTY OF A LADY

**ALBERT GOODWIN,  
R.W.S.**

1845-1932

**Morte Point, North Devon**

titled l.l.: *Morte Point, North Devon*; signed and dated l.r.: *Albert Goodwin / Aug<sup>t</sup> 1918*  
watercolour with scratching out  
30.5 by 48cm., 12 by 19in.

**PROVENANCE**

Leger Galleries, London, 1968;  
Private collection

£ 3,000-5,000 € 3,550-5,900

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PROPERTY OF A LADY

**BENJAMIN WILLIAMS  
LEADER, R.A.**

1831-1923

**The Stream from the Hills**

signed and dated l.l.: *B.W.LEADER. 1884.*  
oil on canvas  
61 by 91.5cm., 24 by 36in.

**PROVENANCE**

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

± £ 8,000-12,000 € 9,400-14,100

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PROPERTY FROM A PRIVATE COLLECTION

**BENJAMIN WILLIAMS  
LEADER, R.A.**

1831 - 1923

**Hedge Row Elms at Hillocks  
Green**

signed and dated l.l.: *B.W.LEADER. 1885.*;  
titled and signed on an old label attached to the reverse  
oil on canvas  
46 by 66cm., 18 by 26in.

**PROVENANCE**

Thomas Agnews, London;  
Private collection

£ 5,000-7,000 € 5,900-8,200

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LOTS 57-58  
PROPERTY FROM A PRIVATE COLLECTION

**JOHN EMMS**

1843-1912

**Waiting for Master**

signed l.r.: *John Emms*  
oil on canvas  
30.5 by 25.5cm., 12 by 10in.

**PROVENANCE**

David Ker Fine Art, London

£ 10,000-15,000 € 11,700-17,600

**58**

**JOHN EMMS**

1843-1912

**Visitors**

signed l.r.: *JN<sup>o</sup> Emms*  
oil on canvas  
30.5 by 23cm., 12 by 9in.

**PROVENANCE**

Richard Green, London

£ 10,000-15,000 € 11,700-17,600



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**59**

PROPERTY OF A LADY

**ARCHIBALD THORBURN**

1860-1935

**Autumn Dawn, Pheasants**

signed and dated l.r.: *A. Thorburn/ 1934.*  
watercolour and bodycolour  
27 by 36cm., 10½ by 14in.

**PROVENANCE**

Purchased in the 1930s by Charles Edward James of Lilleshall, Shropshire and thence by descent to his great-granddaughter

£ 12,000-18,000 € 14,100-21,100

PROPERTY OF A LADY

**ARCHIBALD THORBURN**

1860-1935

**The Call of the Highland Monarch, Red Deer and Ptarmigan in Summer Plumage**

signed and dated l.r.: *A. Thorburn/ 1932*  
watercolour with bodycolour  
27 by 36cm., 10½ by 14in.

**PROVENANCE**

Purchased in the 1930s by Charles Edward James of Lilleshall, Shropshire and thence by descent to his great-granddaughter

£ 12,000-18,000 € 14,100-21,100





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PROPERTY OF A GENTLEMAN

**CHARLES MURRAY  
PADDAY**

1868-1954

The Harbour at Bougie, Algeria

signed I.I.: *C.M.Paddy*

oil on canvas

61 by 75cm., 24 by 29½in.

**PROVENANCE**

Phillips, London, 16 June 1987 lot 25, where  
purchased by the present owner

⊕ £ 6,000-8,000 € 7,100-9,400



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PROPERTY OF A GENTLEMAN

**WILLIAM LOGSDAIL**

1859-1944

Near Menton

signed and dated I.I.: *W Logsdail 91*

oil on panel

36 by 26cm., 14 by 10in.

**PROVENANCE**

G.W. Bowden, London;  
Sotheby's, Olympia, 2 July 2003, lot 345,  
where purchased by the present owner

£ 4,000-6,000 € 4,700-7,100





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**PHILIP HERMOGENES  
CALDERON, R.A.**

1833-1898

**The Vine**

signed and dated l.r.: *PH CALDERON. 1880*;  
numbered, titled and signed on the stretcher:  
*Nº5 The Vine P.H. Calderon*  
oil on canvas  
144 by 113cm., 57 by 44in.

**PROVENANCE**

Bought from the artist by Sir John Aird,  
Hyde Park Terrace, London and thence to his  
son Malcolm Rucker Aird, Woolton House,  
Newbury;  
Christie's, London, 1 May 1931, lot 14;  
Sotheby's, London, 24 October 1972, lot 67;  
Christie's, London, 16 March 1973, lot 39

**EXHIBITED**

London, Royal Academy, 1880, no.25

**LITERATURE**

*Art Journal*, 1880, p.186

This is one of the eight paintings by the artist  
owned by the famous civil engineer John  
Aird and hung in 'The Calderon Room' of  
his London home, alongside its companion-  
piece *The Olive*, also exhibited at the Royal  
Academy in 1880.

£ 25,000-35,000 € 29,300-41,000





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**SIR FRANK BRANGWYN,  
R.A., R.W.S.**

1867-1956

**Unloading Cargo, Bruges**

signed with monogram I.I.

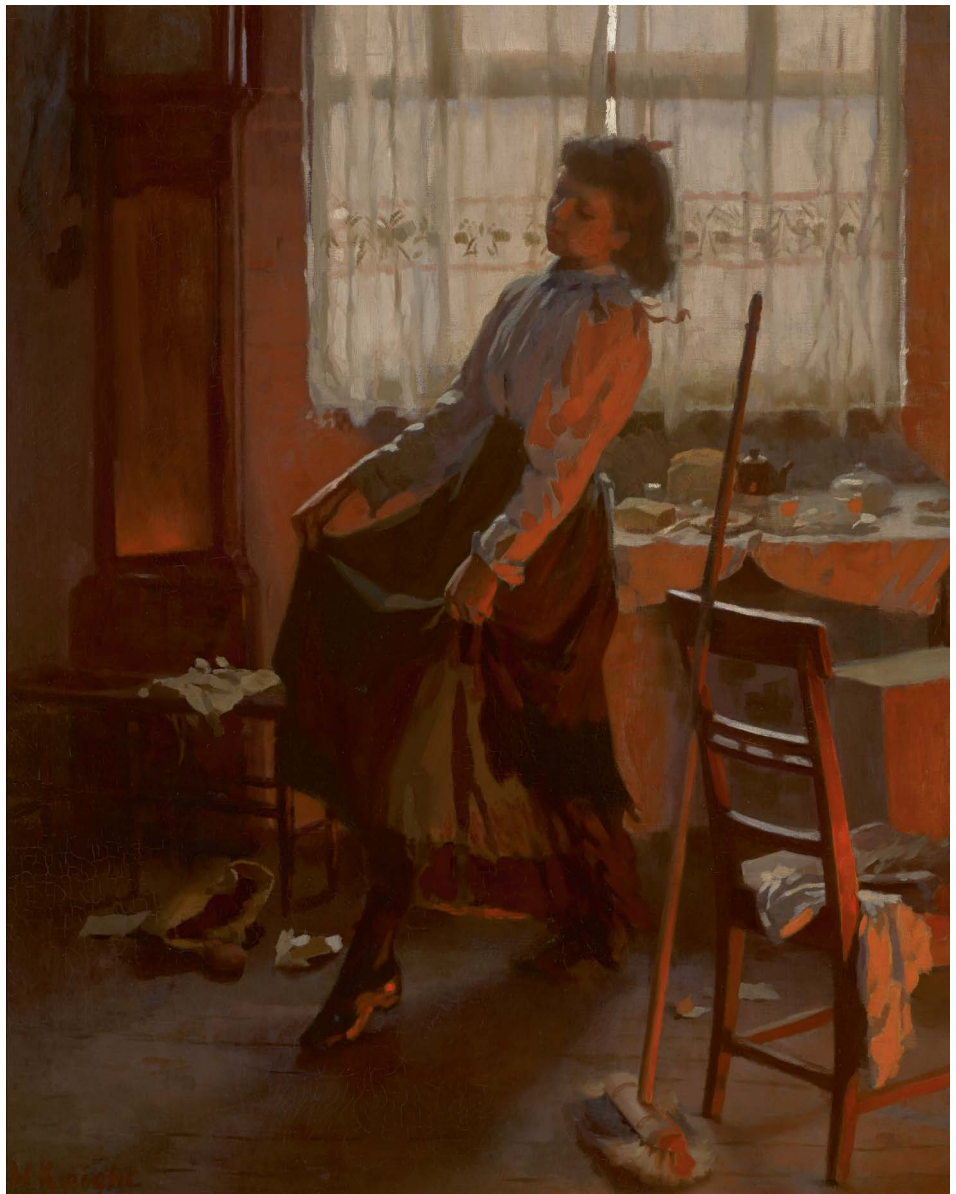
oil on canvas

76 by 101cm., 30 by 40in.

± ⊕ £ 8,000-12,000 € 9,400-14,100

The present painting depicts a scene unfolding on the Spieglerei Canal in Bruges, with the view looking south-west towards the Poortersloge (the Burgher's Lodge) from near the Koningsbrug (King's Bridge). Brangwyn was born in Bruges in 1867 and painted the city on several occasions. His oeuvre includes a similar view to this, entitled *Place van Eyck, Bruges*, which shows a closer view of the square immediately before the Burgher's Lodge, Jan van Eyckplein. Historically, the square was an important trading centre and the lodge was a meeting place for merchants. By the time of Brangwyn's painting, however, the building had become the national archive.





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## HAROLD KNIGHT, R.A.

1874-1961

### When the Cat's Away

signed l.l.: *H Knight*; further numbered, titled, signed and inscribed with the artist's address on an old label attached to the stretcher; *Nº1/ When the Cat's Away/ H Knight/ 8 Belgrave Sqº/ Nottingham*; also signed, dated and numbered on another label; *Knight/ 1893/ 19/ 3597*  
oil on canvas  
77 by 61cm., 30 by 24in.

⊕ £ 12,000-18,000 € 14,100-21,100

#### PROVENANCE

Given by the artist to 'Riley' and thence by descent until 2008 when sold anonymously, Bonham's, London, 2 April 2008, lot 90

#### EXHIBITED

London, Royal Academy, 1896, no.626

#### LITERATURE

*Academy Notes*, 1896, p.21

The label on the reverse indicates that this picture was painted when the artist was only nineteen, living at home with his mother and father and studying at Nottingham School of Art. It is believed to have been given to a fellow student at Nottingham known only as 'Riley'. It was exhibited four years later, following Knight's return from studying in Paris.

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

1880-1969

**Teresa, Yolanda and Anna-Marie**

signed l.l.: *W. Russell Flint*; titled, signed and dated  
Oct.1965 on the backboard  
red chalk on buff paper  
30 by 59cm., 12 by 23in.

**PROVENANCE**

MacConnal-Mason, London

**LITERATURE**

Keith S. Gardner and Nigel D. Clark, *Sir William Russell  
Flint 1880-1969*, 1986, p.298, illustrated p.299

⊕ £ 12,000-18,000 € 14,100-21,100

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**WILLIAM HENRY MARGETSON**

1861-1940

**Marsh Marigolds**

signed and dated l.r.: *W. H. MARGETSON. 1924.*  
oil on canvas  
102 by 68.5cm., 40 by 27in.

**PROVENANCE**

Bukowskis, Stockholm, 13 December 2016, lot 232;  
Sotheby's, London, 13 July 2017, lot 74

£ 15,000-20,000 € 17,600-23,400





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PROPERTY FROM A PRIVATE COLLECTION

## WILFRID GABRIEL DE GLEHN, R.A.

1870-1951

### Blue and Gold

signed and dated u.r.: *W.G. von Glehn/ 1911*

oil on canvas

114 by 132cm., 45 by 52in.

#### PROVENANCE

Spanierman Gallery, New York, 1997;

Private collection

#### EXHIBITED

Liverpool, Walker Art Gallery, *Autumn Exhibition*, 1911, no.1073 as *The Yellow Dress*;

Venice, *The Venice Biennale International*, 1912;

Pittsburg, Carnegie Institute, 1913 as *Bleu et Or*;

New York, Spanierman Gallery, *Wilfred Gabriel de Glehn (1870-1951)*, *John Singer Sargent's Painting Companion*, 1997, no.7

#### LITERATURE

T. Martin Wood, 'The Paintings of Wilfrid G. von Glehn,' *Studio Magazine*, June 1912, illustrated p.9;

L. Wortley, *Wilfred Gabriel de Glehn*, *John Singer Sargent's Painting Companion*, exh.cat., Spanierman Gallery, New York, 1997, illustrated p.25;

L. Wortley, *Wilfred de Glehn, A Painter's Journey*, not dated, illustrated pl.25 p.47

The composition of *Blue and Gold* was based upon de Glehn's portrait of his wife *Jane de Glehn at Cheyne Walk* of 1904. In the present work a professional model wears the same gold dress and sits on a love-seat which appears in a number of other works by the artist from this period, perhaps consciously echoing similarly ornate furniture favoured by John Singer Sargent for his portraits. The work was originally titled *The Yellow Dress* when it was exhibited in Liverpool in 1911 but de Glehn renamed it the following year to avoid confusion with the earlier picture. The model sits in a relaxed and languid pose and the elegant brushstrokes clearly show the influence of Sargent.

£ 40,000-60,000 € 46,800-70,500

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## SIR JOHN ALFRED ARNESBY BROWN, R.A.

1866-1955

### The River, Afterglow

signed I.L.: Arnesby Brown.  
oil on canvas  
90 by 110cm.; 35½ by 43¼in.

#### PROVENANCE

London, Richard Green;  
Private collection;  
Sotheby's, London, 26 March 2004, lot 79

#### EXHIBITED

London, Royal Academy, 1909, no.19;  
Rome, *International Fine Arts Exhibition*, 1911,  
no.135

#### LITERATURE

*The Studio*, 'The Royal Academy Exhibition 1909', XLVII, 1909, p.30, illustrated p.32;  
*The Observer*, 'A Critical Survey', P.G. Konody, 2 May 1909, illustrated;  
*The Manchester Guardian*, 'The Royal Academy; Second Notice', Laurence Housman, 3 May 1909;  
*The Times*, 'The Royal Academy (Second Article)', 3 May 1909;  
Isidore Spielmann (ed.), *Souvenir of the British Section, International Fine Arts Exhibition, Rome, 1911*, p.193, illustrated p.189;  
W. Shaw Sparrow, *Angling in British Art*, 1923, illustrated opposite p.75

⊕ £ 70,000-100,000 € 82,000-117,000

In 1911 John Arnesby Brown chose *The River, Afterglow* as his contribution to the International Fine Arts Exhibition held in Rome. Perhaps never before, or since, has such a representative collection of British art been assembled and the Rome exhibition was a major show for all of the artists represented. Although the exhibition was slightly inclined in favour of the figurative painters, landscape was well represented and with *The River, Afterglow*, Brown balanced both landscape and figures beautifully. The exhibition was an opportunity for collectors and museums to display the best of those artists who were no longer living and for younger artists still in the prime of their career to display what they could achieve. *The River, Afterglow* was without doubt Brown's most successful picture to date and arguably the most accomplished of all his pictures for its balance of composition and harmony of colour. It was probably painted at Wroxham in Norfolk, on the banks of the River Bute and the white boat moored on the opposite side may be 'Olive' a carvel planked yacht built by the Wroxham boatbuilder Ernest Collins in 1909 (still afloat on the Bute today). Arnesby Brown and his wife Mia, lived in Haddiscoe where he painted local landscapes during the summer and spending the colder months in St Ives, Cornwall. The precedent for *The River, Afterglow* was a series of Cornish views, *The Harbour* (Harris Museum & Art Gallery, Preston) and *The Pier* (Ferens Art Gallery, Kingston upon Hull) painted in 1905 and *The Two Piers, St Ives* (private collection).

In 1900 *The Studio*, a champion of Brown's work, recognised his qualities and flexible talents thus; 'To most people he is probably best known as a painter of landscape and cattle; but although quite a large proportion of his pictures could be classified under this heading, he is by no means an artist of one direction. He has produced several memorable paintings of the sea, and several pastorals in which human interest is paramount...' (*The Work of Arnesby Brown*, in *The Studio*, 1900, p. 216). *The River, Afterglow* is the finest of these 'pastorals', which demonstrates the quality of vision which *The Studio* explained as, 'that desire to arrive at something beyond the mere crude

assertion of his capacity for seeing.' (Ibid *The Studio*, p. 216). It was with a reputation based upon this approach to art, that the Chantrey Bequest purchased *Morning* for the nation in 1901 and which led to his election as an Associate of the Royal Academy in 1903, a full member in 1915 and earned him a knighthood in 1938. *The Studio* had perceived that Brown was destined for great accolade, 'As his powers ripen his pictures become more impressive; and, remarkable as his success has been so far, we may fairly expect him to far surpass in coming years the best of his present record' (Ibid *The Studio*, p. 216). In 1909 when *The River, Afterglow* was painted and exhibited as the artist's only offering at the Royal Academy, Brown was at his most accomplished, his work comparing well to that of Henry La Thangue and Brown's comrades in Newlyn. By 1917, *The Studio* recognised that Arnesby Brown was a highly important and popular painter, 'If popularity be the test of art, and assuredly it is one test, the landscapes of Mr Arnesby Brown, R.A., will rank high in the art history of the present generation... it would be difficult to point to a living painter whose work appeals to a wider public. Nor is the popularity of Mr. Brown's landscapes hard to explain. It is due, first of all, to their broadly bucolic interest.' (Charles Marriott, *The Recent Work of Arnesby Brown, R.A.*, in *The Studio*, October 1917, Vol. LXII, p. 129)

When it was first exhibited, at the Royal Academy in 1909, *The River, Afterglow* attracted much critical attention from the art press and was acclaimed as a highly successful painting and it is arguable that he never bettered the beautiful effect of the glowing light, mosaic of colours on the water and the enchanting placement of the children on the bank. An oil sketch for the two little fisher-boys in *The River, Afterglow* in a private collection, captures the same sensitivity of light and colour and suggests that the present painting was not painted *plein air*, but composed in Brown's studio, every element considered with deliberation and care. The effect is never attained quite so beautifully again in Brown's work and *The River, Afterglow* must be considered to be his masterpiece, or at least one of his best compositions in private ownership.

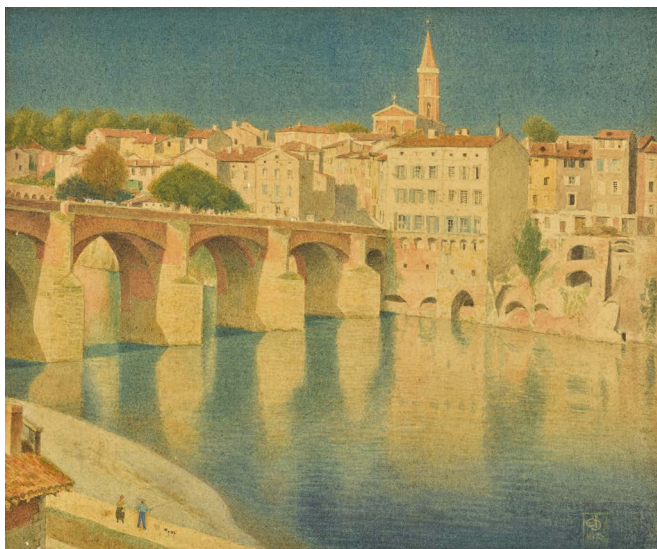




'[Arnesby Brown] has never devised a group so naturally and so charmingly as this small gathering of children who, from under shadowing boughs, gaze down upon the dappled reflections of a broad stream that catches colour from a broken line of sunset-tinted roofs on the further bank. There is also in the picture a very pleasant sense of pattern, which, while in no way a departure from the truth, gives a nice decorative note to the composition.'

Laurence Housman, 'The Royal Academy; Second Notice' in *The Manchester Guardian*, 3 May 1909





70



71

70

PROPERTY OF A GENTLEMAN

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

1861-1944

The Medieval Bridge over the  
River Tarn at Albi, France

signed with monogram and dated 1929 l.r.  
watercolour over pencil  
25 by 30cm., 10 by 12in.

**PROVENANCE**

Given as a wedding present in 1930 by Paul Strangman Cadbury CBE (son of Geraldine Southall Cadbury DBE, a cousin of the artist) and his wife, Rachel Eveline Cadbury, to her cousin Barbara Catharine Tangye, prior to her marriage to Henry Ferguson Smith, after whose death in 1992 it passed to the present owner

£ 7,000-10,000 € 8,200-11,700

71

PROPERTY OF A LADY

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

1861-1944

The White Barque at Fowey

signed with monogram and dated 1943 l.l.  
tempera on board  
35.5 by 23cm., 14 by 9in.

**PROVENANCE**

Miss Enid Allen;  
Julian Hartnoll, London;  
The Fine Art Society, London;  
Mr and Mrs Alan Fortunoff;  
The Fine Art Society, London;  
Private collection

**EXHIBITED**

London, The Fine Art Society and  
Cheltenham Art Gallery & Museum, *Sixty  
Works by Joseph Southall from the Fortunoff  
Collection*, 2005, no.27

£ 15,000-20,000 € 17,600-23,400



PROPERTY OF A LADY

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

1861-1944

**Brigs on the Fowey Estuary**

oil on panel

35.5 by 20cm., 14 by 8in.

**PROVENANCE**

Lady Head:

The Fine Art Society, London;

Mr and Mrs Alan Fortunoff;

The Fine Art Society, London;

Private collection

**EXHIBITED**

London, The Fine Art Society, *Spring*, 1989,  
no.41;

London, The Fine Art Society and  
Cheltenham Art Gallery & Museum, *Sixty  
Works by Joseph Southall from the Fortunoff  
Collection*, 2005, no.25

This rare painting in oil - rather than the  
artist's more standard use of tempera -  
depicts Mixtow, upstream of the town of  
Fowey, and was likely painted c.1919.

£ 20,000-30,000 € 23,400-35,100







73

## 73

PROPERTY OF A GENTLEMAN

### EDWARD SEAGO, R.W.S.

1910-1974

#### Salthouse

signed l.r.: *Edward Seago*  
oil on canvas  
101.5 by 127cm., 40 by 50in.

#### PROVENANCE

Blair Laing Gallery, Toronto, 1950[?];  
Private Collection, Canada;  
Waddington's Auctioneers, Toronto, 14 June  
1991, lot 1338;  
Private collection, London

#### LITERATURE

Horace Shipp, *Edward Seago, Painter in the  
English Tradition*, 1982;  
James Reid, *Edward Seago: The Landscape  
Art*, 1991, p.107, fig.23, illustrated;  
James Russell, *Edward Seago*, 2014, p.97,  
no.102, illustrated

*Salthouse* is a monumental work by Edward Seago, owing to its impressive size and heavily worked paint surface. Executed in the 1940s, the artist was at this stage a master of his craft, and *the present work* demonstrates his intense response to the landscape before him.

Located on the salt marshes of north Norfolk, the village of *Salthouse* is referenced in the Domesday book as, its namesake suggests, a house for the storing of salt. On a hill above stands the 15th century St Nicholas' church. Churches are often found in Seago's work, either as subtle references or providing an interesting focal point through a spire or tower. In the present work, Seago has exaggerated the height of the hill which allows him to accentuate the profile of the church, caught in the half-light, thereby enhancing the sense of drama. Characteristically, the atmosphere of the painting is heightened overall through Seago's dramatic rendering of light and shadow cast by the fleeting weather.

Seago greatly valued the traditions of the land, and his paintings are concerned with the essence of rural England, here symbolised by the ploughman in the foreground, dust rising from the shire horse's work. In the presence of the 15<sup>th</sup> century church, it is a scene that has rarely changed over time. In other works, Seago would hint at encroaching modernity through the glimpse of a barge or steam train.

*Salthouse* is a highly accomplished painting which reveals the influence on Seago of the great landscape painters before him, from Jacob van Ruisdael and the Dutch school of the 17<sup>th</sup> century, through to the Romanticism of Constable and Turner and to his early mentor, Alfred Munnings. In observing *Salthouse*, Seago achieves all that he sought to emulate in the work of his artistic heroes.

⊕ £ 50,000-70,000 € 58,500-82,000





74

'There is a certain grandeur in the wide stretches of East Anglia, and a strange subtlety of constant change... I am making no more than a modest attempt at following the traditions of the English school, which they endowed with such brilliance and harmony.'

Edward Seago, *Peace in War*, 1943, p.11

74

PROPERTY OF A LADY

**EDWARD SEAGO, R.W.S.**

1910-1974

**An East Coast Estuary**

signed l.l.: *Edward Seago*  
oil on canvas  
51 by 76cm., 20 by 30in.  
Painted c.1972-73.

**PROVENANCE**

Marlborough Gallery, London;  
Private collection

Born in Norwich, the East Anglian landscape was for Seago - like his celebrated English forebears - a major source of artistic inspiration. His depiction of windswept marshes, estuaries, isolated farmsteads and silver expanses of sea cast under a sky of fleeting clouds, as seen in the present work, established his reputation as one of the finest English landscape painters of the 20th century.

⊕ £ 40,000-60,000 € 46,800-70,500





75

75

PROPERTY FROM A PRIVATE COLLECTION

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

1878 - 1959

### The Gypsy Encampment

signed I.I.: A. J. MUNNINGS  
watercolour and bodycolour  
36 by 52cm., 14¼ by 20½in.

#### PROVENANCE

Purchased directly from the artist and  
thence by descent to the present owners

Alongside the hunting scenes and  
commissioned equestrian portraits, gypsies  
also occupied much of Munnings' work,  
informing some of his most celebrated

works, such as *Gypsy Life*, 1920 (Aberdeen  
Art Gallery). The present example is a  
more informal approach, Munnings swiftly  
portraying characters lounging by a camp  
on a summer's day with fluid, spontaneous  
brushwork.

The pre-occupation with gypsy life was  
something Munnings shared with his  
contemporaries at the turn of the twentieth  
century, such as Augustus John and Laura  
Knight. The appeal lay in their traditional  
ways of life, which were seemingly  
unaffected by the modernity that had been  
fundamentally altering contemporary living  
since the mid-Victorian era.

⊕ £ 30,000-50,000 € 35,100-58,500





76

'In the infinite variety of temperament, vision, technique, achievement, despair and triumph recorded in the long history of art, Sir William Russell Flint takes a unique place...He was the greatest master technically of the elusive water-colour method of art – considering the quantity of his work, its versatility of subject, enchanting colour, sense of beauty and graceful idealism.'

*Adrian Bury, Sir William Russell Flint 1880-1969, 1980, p.11*

76

PROPERTY OF A LADY

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

1880-1969

**Model on the Beach**

signed l.l.: *W.RUSSELL FLINT*; signed on the reverse: *W Russell Flint*  
watercolour

41 by 55cm., 16 by 21½in.

**PROVENANCE**

Gladwell & Co., London, where purchased by the father of the present owner circa 1986

⊕ £ 20,000-30,000 € 23,400-35,100



PROPERTY OF A GENTLEMAN

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

1877-1970

**Allez Oop! (The Finishing Horse)**signed l.r.: *Laura Knight*

oil on canvas

76 by 101cm., 30 by 40in.

**PROVENANCE**Sold by the estate of the artist, Sotheby's,  
London, 26 November 1970, lot 94**EXHIBITED**Royal Academy, *Dame Laura Knight  
Exhibition*, 1965, no.67 as *The Finishing  
Horse*;Royal Academy, *Bicentenary Exhibition*,  
1968-69;Upper Grosvenor Galleries, London, *75 Years  
of Painting*, 1969;Aquascutum Ltd., London, *Circus Paintings*,  
1970;Castle Art Gallery, Nottingham, *Dame Laura  
Knight* (Festival Exhibition), 1970, no.70 lent  
by the artist**LITERATURE**Laura Knight, *The Magic of a Line*, 1965,  
illustrated p.217

⊕ £ 80,000-120,000 € 94,000-141,000

*Allez Oop!* was painted in 1954 based upon a sketch made almost a quarter of a century earlier in 1930, the same year as *Ballet Girl and Dressmaker* (sold in these rooms, 12 July 2018, lot 80). Both depict a quartet of female acrobats and two male leaping onto the back of a horse as it gallops around the circus ring amid the glaring lights and amazed crowd. It was a recollection of a scene witnessed many times by Knight at Mills' and Carmo's circuses with whom she travelled. Although she had seen a circus at Olympia during the early 1920s she had sat in seats high up at the rear of the audience and it was not until a porter at Paddington station suggested that she go to a 'real old-fashioned circus' at the Agricultural Hall at Islington that she became fascinated by the myriad of spectacles that she could observe and sketch. It was Alfred Munnings who took her to Olympia in 1923 or 1924 and introduced her to Captain Bertram Mills who had just started his soon-to-be world-famous circus. Knight and Mills immediately became close friends and he gave her permission to wherever she liked in his circus and to paint what captured her imagination. In the following year she joined the circus of The Great Carmo (Harry Cameron) and was fully immersed into circus life, becoming as much a part of the circus as Togare the lion-tamer, Mary the Elephant, Nina the bucking zebra and an army of clowns, acrobats, jugglers and novelty acts who all seem to have adored her. Her less extrovert husband Harold did not share her enthusiasm but did not prevent her from

joining the circus; '*The circus held my whole interest. I was there all day; I could leave it only to go back to sleep*'. (Caroline Fox, *Dame Laura Knight*, 1988, p.68) During her life-time it was her paintings of the circus for which Knight was best-known by the public.

It was not until she was in her fifties that Laura Knight first painted a horse and she described her excitement at having the opportunity to study particularly beautiful examples; '*I found a brave opportunity in Carmo's stable tent – what a joy! Although four-footed, such an animal's anatomy can be compared with that of the human body, and I did not lose any opportunity to learn all I could about something I had always wished to study. How I loved those beasts*.' (Laura Knight, *The Magic of a Line*, 1965, p.239) Carmo's had many fine horses handled by the imminent trainer Emmerich Ankner, including eighteen dove-grey beauties, the finest of which were Heifer and his partner Hassan who led the Liberty Act. There were also eight horses of a particularly rare and beautiful breed named Knapstroper, which originated from the western borders of Russia – so scarce that a friend from the Zoological Society of Edinburgh did not believe that Knight had painted them outside of Russia because '*There are no horses of that breed in England*' (ibid Knight p.240). It is likely that the horse depicted in *Allez Oop!* Was either Heifer or Hassan whose act was '*... touring the ring in various manners, dancing, rearing on their hind legs, and goodness knows what*.' (ibid Knight p.240)

We are grateful to R. John Croft FCA, great nephew of the artist for his assistance cataloguing this lot.

'I have often tried to analyse the circus appeal. It is the display of indomitable courage that one sees and admires, an admiration inherent in the human race.'

Laura Knight, *Oil Paint and Grease Paint, Autobiography of Laura Knight*, 1936, p.299









78

78

LOTS 78-82  
PROPERTY FROM A PRIVATE COLLECTION

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

1877-1970

**The Clowns Marba and Randy;  
Herbert Hanson the Acrobat**

one signed l.r., the other l.l.; *Laura Knight*;  
one titled on backboard; *Marba and Randy*  
both watercolour over crayon and pencil  
each 35.5 by 25.5cm., 14 by 10in.  
(2)

**PROVENANCE**

*Marba and Randy* - Ernest, Brown & Phillips,  
London, until 1936;  
Cassirer Fine Art, Johannesburg;  
Christie's, 25 September 1992, lot 165, where  
purchased by the present owner  
*Herbert Hanson the Acrobat* - Christie's,  
London, 27 September 1991, lot 75, where  
purchased by the present owner

**EXHIBITED**

*Marba and Randy* - Brooklyn Museum, New  
York, *Exhibition of Water Color Paintings,  
Pastels and Drawings by American and  
European Artists*, 1935;  
Johannesburg, (organised by The British  
Council), *Empire Exhibition*, 1936, no.436

**LITERATURE**

Laura Knight, *The Magic of a Line*, 1965,  
*Herbert Hanson* illustrated p.312

⊕ £ 5,000-7,000 € 5,900-8,200



79

79

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

1877-1970

**Hamlet and Gertrude;  
Backstage, Romeo and Juliet at  
the Regent Theatre**

one dated and signed l.r.; *1943/ Laura  
Knight*; and titled on an old label attached  
to the backboard; the other inscribed and  
signed l.r.; *Hamlet + Mother/ Diana Wynyard  
and/ Robert Helpmann/ Laura Knight/  
Stratford on Avon*  
both, watercolour with pen and ink over  
crayon  
one 51 by 34cm., 20 by 13.5in.; the other 36  
by 25cm., 14 by 10in.  
(2)

**PROVENANCE**

*Backstage, Romeo and Juliet at the Regent  
Theatre* - Sotheby's, London, 'Works by Laura  
Knight Sold by her Executors', 22 July 1971,  
part of lot 5;  
The Fine Art Society, London, 1977;  
Phillips, London, 21 November 2000, lot 14,  
where purchased by the present owner  
*Hamlet and Gertrude* - Phillips, London, 12  
May 1987, lot 78 where purchased by the  
present owner

⊕ £ 3,000-5,000 € 3,550-5,900

80

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

1877-1970

**My Model Hans; Acrobat  
and Clown Resting; The  
Contortionist; A Clown Clapping**

one signed l.l.; *Laura Knight*; titled l.r.; *My  
model Hans*; two signed l.r.; *Laura Knight*; the  
other signed with initials l.r.  
three pencil and charcoal, one pencil and  
coloured chalk  
two 37 by 27cm., 14.5 by 10.5in., one 36 by  
25cm., 14 by 10in., one 28 by 21cm., 11 by  
8.5in.  
(4)

**PROVENANCE**

*My Model Hans* - Phillips, London, 12 May  
1987, lot 82, where purchased by the present  
owner  
*The Contortionist*, Phillips, London, 15  
September 1987, lot 91, where purchased by  
the present owner

⊕ £ 4,000-6,000 € 4,700-7,100





80



81

81

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

1877-1970

**Admission 3D; Goliath**

both signed l.r.: *Laura Knight*  
both coloured chalks and pencil  
each 36 by 25cm., 14 by 10in.  
(2)

**PROVENANCE**

*Admission 3D* - Christie's, London, 4 October 1982, lot 51, where purchased by the present owner

⊕ £ 4,000-6,000 € 4,700-7,100



82

82

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

1877-1970

**The High Wire; One of the  
Bionets; Goliath; Joe Craston -  
Head Clown at Olympia**

one signed and dated l.r.: *Laura Knight 1943*;  
the others signed and titled  
all pencil

one 26 by 36cm., 10 by 14in.; three 35 by 25cm., 14 by 10in.  
(4)

**PROVENANCE**

*One of the Bionets* - Phillips, London, 18 September 1990, lot 84, where purchased by the present owner  
*Goliath* - probably Phillips, London, 15 September 1987, lot 103, where purchased by the present owner

**LITERATURE**

Laura Knight, *The Magic of a Line*, 1965, *Goliath* illustrated p.143, *The High Wire* illustrated p.151

⊕ £ 4,000-6,000 € 4,700-7,100

END OF SALE



MAX PECHSTEIN  
*An der Ostsee (By the Baltic Sea)*, 1934  
Estimate 250,000–350,000\*



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

*The Picnic*, 1912

Estimate £250,000–350,000\*



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GUSTAVE COURBET

*Paysage de neige avec arbres et rochers* (1865)

Estimate £200,000–300,000\*



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THOMAS GAINSBOROUGH, R.A.  
*Going to Market, Early Morning*  
Estimate £7,000,000–9,000,000\*



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Prince Paul Troubetzkoy  
*Portrait of Carlo Bugatti*  
Estimate £30,000–50,000\*

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WILLIAM ROBERTS  
*The Swimming Lesson*  
Estimate £4,000– 6,000\*

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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

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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.

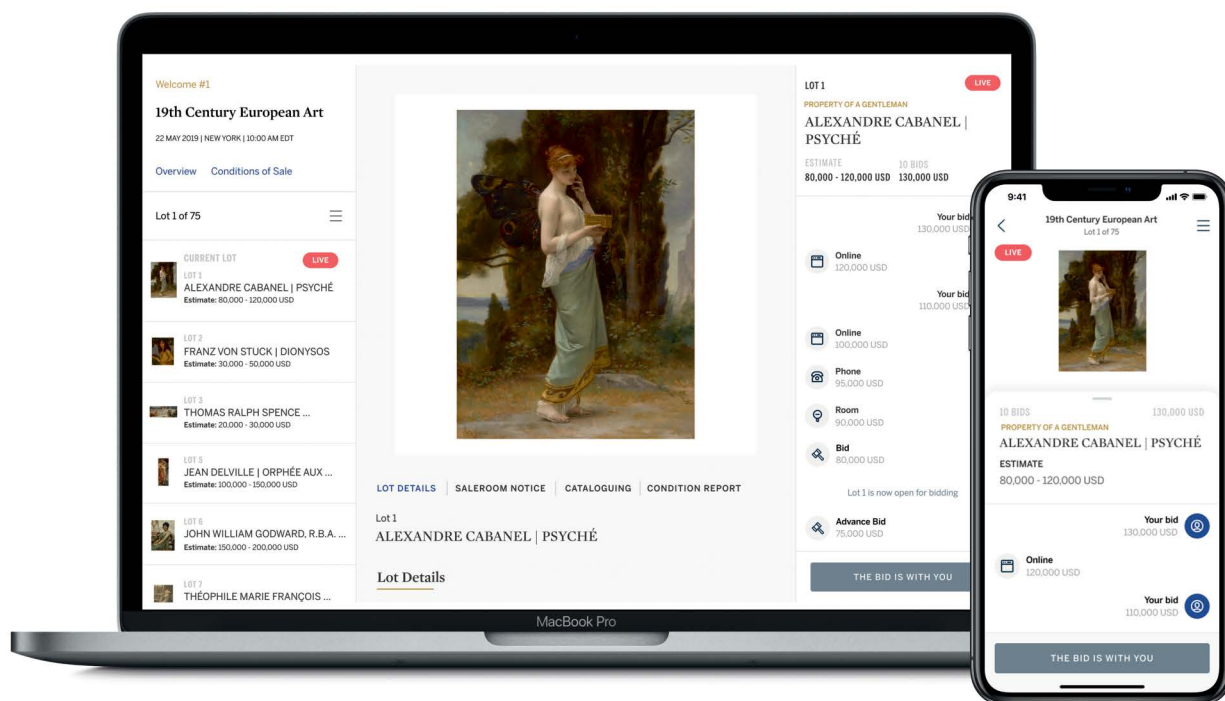
### Data Protection

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.



# How to Bid



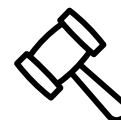
## 1. BROWSE

GO TO SOTHEBYS.COM  
OR THE SOTHEBY'S APP  
TO VIEW AN AUCTION



## 2. REGISTER

SIGN UP TO PLACE BIDS.  
YOUR ASSIGNED PADDLE  
ALLOWS YOU TO BID ONLINE,  
IN PERSON AND BY PHONE



## 3. BID

BID IN ADVANCE AND IN REAL  
TIME, BEFORE AND DURING  
THE LIVE AUCTION, FROM  
ANYWHERE IN THE WORLD

### FOR ASSISTANCE WITH REGISTRATION AND BIDDING

ENQUIRIES@SOTHEBYS.COM  
FROM THE US +1212 606 7000 FROM THE UK +44 (0) 20 7293 5000  
SOTHEBYS.COM/BIDONLINE FOLLOW US @SOTHEBYS



DOWNLOAD SOTHEBY'S APP  
FOR IPHONE OR ANDROID  
FOLLOW US @SOTHEBYS



## Guide for Telephone Bidders

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### 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.

### Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate 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 telephone bidding form.

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 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, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

### Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).



## BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction (including guidance on how to bid during the online pre-bidding period prior to the live auction). All bidders should 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](http://www.sothebys.com) for the most up to date cataloguing of the property.

**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 £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% 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.

**Bidding in advance of the live auction** If you are unable to attend the live auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App or via any other online platform through which bidding is made available (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to the item of property on which you want to bid, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will automatically continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform dur-

ing the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) indicating whether you have won or lost each lot on which you have placed a bid. Alternatively, you may continue to bid during the live auction in person or on the telephone, in each case pursuant to the Conditions of Business applicable to the relevant sale. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

**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 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 cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. 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 exhibition. 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 below.

**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 publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. 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 live auction (of which any bidding in advance of the start of the live auction (via an Online Platform or otherwise) forms a part) 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 live auction (including by submission of a bid in advance of the start of the live action via

an Online Platform or otherwise) 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 the Live Auction** Bids may be executed prior to the start of the live auction by the method explained above and bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

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 published below.

**Bidding in Person** If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. 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.

**Advance Bidding** Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION") and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid during the live auction above your predetermined maximum bid via an Online Platform at the next increment above your maximum bid.

**Telephone Bids** If you cannot attend the live 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. Please contact the Bids Department for further assistance.

**Live Online Bidding** If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the "Bidding in advance of the live auction" method described in the section headed 'BEFORE THE AUCTION' above and during the live auction via an Online Platform). For information about registering to bid via an Online Platform on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App, please refer to [www.sothebys.com](http://www.sothebys.com). Bidders using an On-

line Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed below at [www.sothebys.com](http://www.sothebys.com), as well as the Conditions of Business applicable to this 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 published below.

**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 (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

**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. 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 published below.

**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 published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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

**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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

**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. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further 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](mailto: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

Sotheby's, upon request and for a n 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 11 of the Conditions of Business for Buyers published below). 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 beside the lots of property included in this sale.

### ◊ 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 suc-

cessfully 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 included in this sale 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 included in this sale are offered without a reserve, these lots are indicated by a box (□). If all lots included in this sale 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 11 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 sale. 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 below.

## 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 live 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 cataloguing (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 live 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  
Duncegan 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 should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's 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 published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on [www.sothebys.com](http://www.sothebys.com) and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live 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 cataloguing 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 cataloguing, 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 live auction. Bidders who wish to bid in person 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) Where available, telephone 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 live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, 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 start of the live 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) During the live auction, 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 live 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 live 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 live 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 live 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.

## 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 live 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

## 10. 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 live 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 live 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 live auction.

## 11. 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 published in respect of the lot reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit

or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

## 12. 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 of the sale. 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.

## 13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 14. 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.

## ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing

through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on [www.sothebys.com](http://www.sothebys.com) is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a

client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

## 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 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 live 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 live auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:  
Sotheby's Property Collection  
Opening hours:  
Monday to Friday 9.00am to 5.00pm  
34-35 New Bond Street  
London, W1A 2AA  
Tel: +44 (0)20 7293 5358  
Fax: +44 (0)20 7293 5933

### COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

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

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

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

### STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the live 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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.



## 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.xx**

**£1 = €1.xx**

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

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

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

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

### LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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

### COLLECTION OF LOTS MARKED 'W'

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

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

Please see the Buying at Auction guide for further information.

### SAFETY AT SOTHEBY'S

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

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

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

## 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



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures,

Sotheby's UK

has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



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

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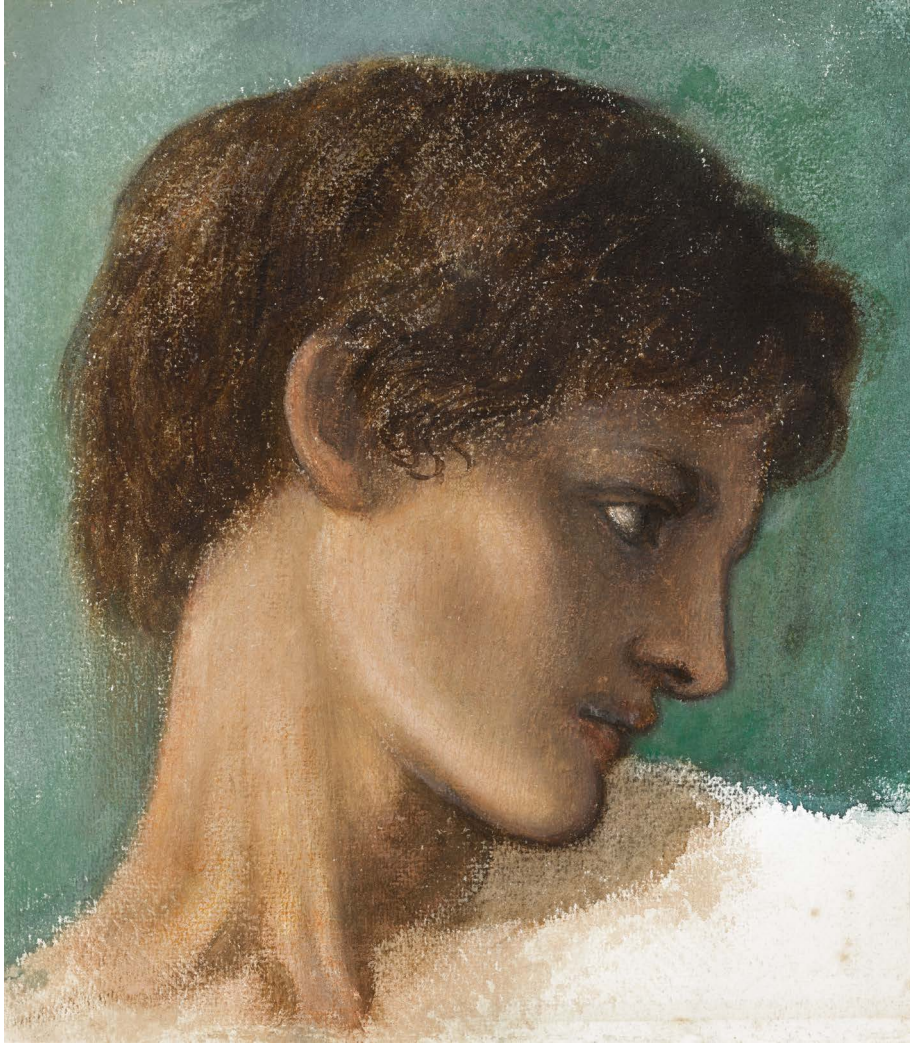
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