

VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

SOUTH KENSINGTON 23 MARCH 2016

CHRISTIE'S





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VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART AUCTIONS

AUCTION CALENDAR 2016

**TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.**

23 MARCH

**VICTORIAN, PRE-RAPHAELITE
& BRITISH IMPRESSIONIST ART**
LONDON, SOUTH KENSINGTON

30 JUNE

DEFINING BRITISH ART
LONDON, KING STREET

7 JULY

**VICTORIAN, MARITIME
& SPORTING ART**
LONDON, SOUTH KENSINGTON

13 JULY

**VICTORIAN, PRE-RAPHAELITE
& BRITISH IMPRESSIONIST ART**
LONDON, KING STREET

1 DECEMBER

**VICTORIAN, MARITIME
& SPORTING ART**
LONDON, SOUTH KENSINGTON

14 DECEMBER

**VICTORIAN, PRE-RAPHAELITE
& BRITISH IMPRESSIONIST ART**
LONDON, KING STREET



Tom Rooth



Sarah Reynolds



Victoria Koehn

VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

WEDNESDAY 23 MARCH 2016

AUCTION

Wednesday 23 March 2016
at 2.00 pm Lots 1-117
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **OTTO-12308**

STORAGE AND COLLECTION

Please refer to the important notice on page 66. Please note that Cadogan Tate's opening hours are Monday to Friday 9am to 5pm, and purchases transferred to their warehouse are not available for collection at weekends.

VIEWING

Saturday	19 March	11.00 am - 5.00 pm
Sunday	20 March	11.00 am - 5.00 pm
Monday	21 March	9.00 am - 7.30 pm
Tuesday	22 March	9.00 am - 5.00 pm
Wednesday	23 March	9.00 am - 12.00 pm

AUCTIONEERS

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EMAIL

First initial followed by last name @christies.com (eg. Tom Rooth = trooth@christies.com).

For general enquiries about this auction, email should be addressed to the auction administrator.

Front cover: Lot 70 (detail)
Inside front cover: Lot 28 (detail)
Inside back cover: Lot 54 (detail)
Back cover: Lot 97

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BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.

[15]

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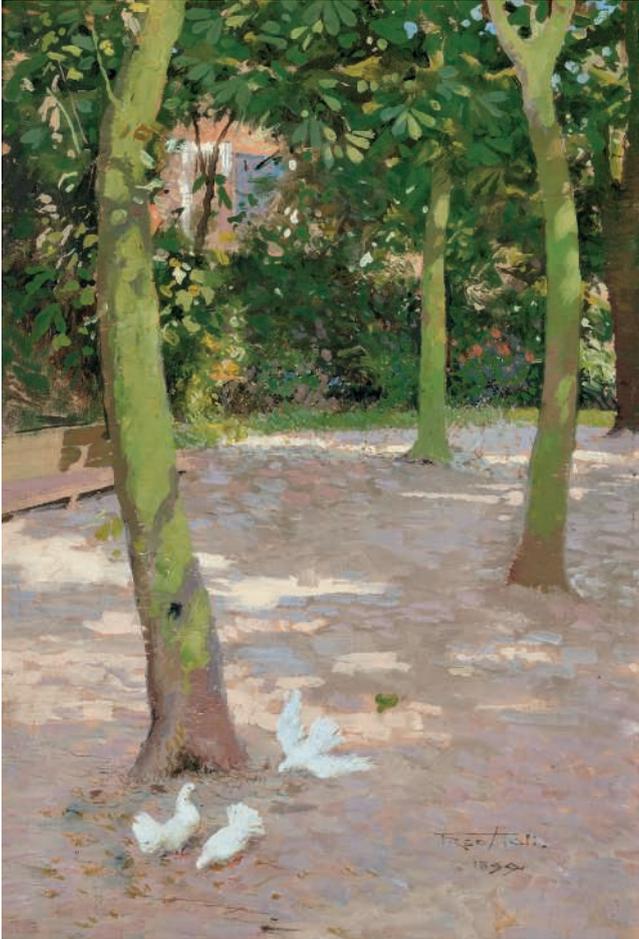
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1

λ1

FREDERICK HALL (1860-1948)

A garden at Edam

signed and dated 'Fred Hall./1899' (lower right)

oil on panel

11½ x 8 in. (29.2 x 20.3 cm.)

£2,000-4,000

\$3,000-5,800

€2,600-5,200

PROVENANCE:

with Robert Dunthorne, London.



2

■2

ALEXANDER FRASER (1828-1899)

Eashing Bridges, Surrey

signed and indistinctly dated 'A. Fraser/18[?]' (lower left)

oil on canvas

40¼ x 36¼ in. (102.2 x 92.1 cm.)

£1,500-2,000

\$2,200-2,900

€2,000-2,600

PROVENANCE:

with Hammer Galleries, New York.

4

3

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

Interior of a barn

signed and dated 'G. CLAUSEN. 1900.' (lower right) and further signed and inscribed '(1.) / Interior of a Barn. / George Clausen / Widdington. Newport' (on the artist's label, on the reverse)

pencil, pen and black ink, coloured chalks, watercolour and bodycolour
13 x 9¾ in. (33.1 x 24.8 cm.)

£2,000-3,000

\$3,000-4,400

€2,600-3,900

PROVENANCE:

with Martyn Gregory, London.

Anonymous sale; Christie's, London, 6 November 1992, lot 2.

Christopher Cone; Sotheby's, London, 22 May 2014, lot 156.

For further information on this lot, please visit www.christies.com.

■λ4

CHARLES WALTER SIMPSON, R.B.A., R.I., R.O.I. (1885-1971)

In the shade of the sycamore

signed 'Charles Simpson' (lower right)

oil on canvas

32¾ x 36 in. (83.2 x 91.4 cm.)

£3,000-5,000

\$4,400-7,300

€3,900-6,500

PROVENANCE:

with Burlington Paintings, London.

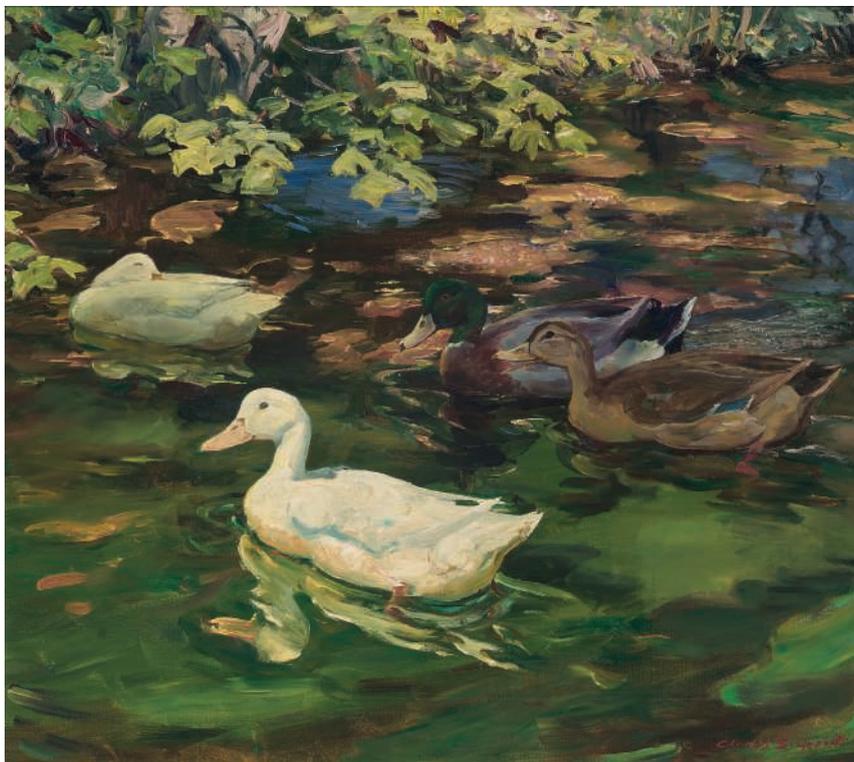
EXHIBITED:

Glasgow, Royal Glasgow Institute of Fine Arts, 1951, no. 370.

For further information on this lot, please visit www.christies.com.



3



4



5

5
GEORGE FAULKNER WETHERBEE, R.I., R.O.I. (1851-1920)
Summertime

signed '-George Wetherbee-' (lower left)
 oil on canvas
 23 x 45¼ in. (58.4 x 114.4 cm.)

£3,000-5,000

\$4,400-7,300
 €3,900-6,500

6
ERNEST WALBOURN (1871-1927)
Feeding the ducks

signed 'Ernest Walbourn' (lower right)
 oil on canvas
 16 x 24 in. (40.7 x 61 cm.)

£1,500-2,000

\$2,200-2,900
 €2,000-2,600



6



7

■ 7

ALFRED FONTVILLE DE BRÉANSKI (1877-1957)

In the West Highlands

signed 'A.F. de Bréanski' (lower right) and inscribed 'In the West Highlands' (on the reverse)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

£3,000-5,000

\$4,400-7,300
€3,900-6,500

8

DAVID FARQUHARSON, A.R.A., A.R.S.A., R.S.W. (1840-1907)

A winter afternoon in Glen Lyon, Scotland

signed and dated 'D Farquharson/1880' (lower left) and inscribed 'A Winter Afternoon/in Glen Lyon' (lower right)

oil on canvas

13 x 19 in. (33 x 48.3 cm.)

£2,000-3,000

\$3,000-4,400
€2,600-3,900

EXHIBITED:

Edinburgh, Royal Scottish Academy, 1880, no. 26, as 'Glenlyon'.



8



9

9

WILLIAM HUGGINS (1820-1884)

Mill on the Thames, Mapledurham

signed and dated 'W. Huggins/1870' (lower left) and
inscribed 'Mill on the Thames/Mapledurham'
(on the reverse)

oil on board
13¾ x 19 in. (35 x 48.3 cm.)

£2,000-3,000

\$3,000-4,400
€2,600-3,900

PROVENANCE:

with Richard Green, London.



10

10

**ALFRED AUGUSTUS GLENDENING, SNR
(1840-1910)**

Harvesting, Streatley-on-Thames

signed 'A. A. Glendening' (lower left)

oil on canvas
12 x 20 in. (30.6 x 50.8 cm.)

£1,500-2,500

\$2,200-3,600
€2,000-3,200



11

11

ALFRED DE BRÉANSKI, SNR, R.B.A. (1852-1928)

The Glyders from Llyn Ogwen

signed 'Alfred. de Bréanski' (lower left)

oil on canvas
16 x 22 in. (40.6 x 55.9 cm.)

£3,000-5,000

\$4,400-7,300
€3,900-6,500

12

HENRY HILLIER PARKER (1858-1930)

On the Lledr, North Wales

signed 'Henry Parker' (lower right) and with transcription
'On the Lledr River/ North Wales/Henry Parker'

(on the reverse)

oil on canvas

24 x 36 in. (60.9 x 91.4 cm.)

£1,500-2,000

\$2,200-2,900

€2,000-2,600



12

PROPERTY FROM AN IMPORTANT CORPORATE COLLECTION

13

BENJAMIN WILLIAMS LEADER, R.A. (1831-1923)

A fine afternoon on the river Conway, North Wales

signed and dated 'B.W. Leader. 1865.' (lower left) and
further signed and inscribed 'A fine afternoon on the River
Conway Nth Wales/B.W. Leader' (on the reverse)

oil on panel

16 x 24 in. (40.7 x 61 cm.)

£3,000-5,000

\$4,400-7,300

€3,900-6,500



13

VARIOUS PROPERTIES

14

WILLIAM R.C. WATSON (1866-1921)

Morning on the cliffs of Cornwall

signed and dated 'W. R. C. WATSON R'03' (lower left) and
inscribed 'MORNING ON THE CLIFFS OF CORNWALL'

(on the reverse)

oil on canvas

14 x 18 in. (35.1 x 45.8 cm.)

£2,000-3,000

\$3,000-4,400

€2,600-3,900



14

FROM A DISTINGUISHED COLLECTION OF WORKS



15

15

**THOMAS SIDNEY COOPER, R.A.
(1803-1902)**

*Sheep and cattle on the coast, near
Beachy Head*

signed and dated 'T Sidney Cooper RA/1890'
(lower left)

oil on board
18 x 24 in. (45.7 x 61 cm.)

£6,000-8,000

\$8,800-12,000
€7,800-10,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 29 July 1964,
lot 376 (£45 to the present owner).

LITERATURE:

S. Sartin, *Thomas Sidney Cooper, C.V.A., R.A.,
1803-1902, Leigh-on-Sea, 1976*, p. 70, no. 292, as
'Sheep and Cattle on the Coast'.
K.J. Westwood, *Thomas Sidney Cooper, C.V.O.,
R.A.*, David Leathers Publishing, 2011, vol. I, p. 457,
no. O.1890.6.



16

16

THOMAS SIDNEY COOPER, R.A. (1803-1902)

Cattle and figures in a highland landscape

signed, inscribed and dated 'A Design/T.S. Cooper/1857'
(lower left) and further signed and dated '1857/T.S. Cooper A.R.A.'
(on the reverse)

oil on panel
7 x 12 in. (17.8 x 30.5 cm.)

£1,500-2,500

\$2,200-3,600
€2,000-3,200

LITERATURE:

S. Sartin, *Thomas Sidney Cooper, C.V.A., R.A., 1803-1902, Leigh-on-
Sea, 1976*, p. 64, no. 133.
K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*, David Leathers
Publishing, 2011, vol. I, p. 284, no. O.1857.9.



17

17

THOMAS SIDNEY COOPER, R.A. (1803-1902)

Study of a sheep's head

signed and dated 'T.S. Cooper/1888' (lower right)

oil on canvas
12 x 15½ in. (30.5 x 38.5 cm.)

£1,000-1,500

\$1,500-2,200
€1,300-1,900

10

BY THOMAS SIDNEY COOPER, R.A. (LOTS 15-19)



18

■18

THOMAS SIDNEY COOPER, R.A. (1803-1902) AND FREDERICK RICHARD LEE, R.A. (1798-1879)

Across the village, beyond the mill

signed by both artists and dated 'F.R. Lee RA/1867.TS Cooper RA' (lower right)
oil on canvas
30¼ x 36 in. (76.8 x 91.5 cm.)

£7,000-10,000

\$11,000-15,000
€9,100-13,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 14 April 1965, lot 161 (£120).

LITERATURE:

K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*, David Leathers Publishing, 2011, vol. II, p. 17, no. L/C 63.

19

THOMAS SIDNEY COOPER, R.A. (1803-1902)

Found, but too late (or The Lone Mourner)

signed and dated 'T. Sidney Cooper. R.A./1880' (lower right) and further incised with initials (on the stretcher)
oil on panel
18 x 14 in. (45.7 x 35.6 cm.)

£1,000-1,500

\$1,500-2,200
€1,300-1,900

PROVENANCE:

E. Armitage.
with Thomas Agnew, Manchester.
with W. & A. Chapman, Taunton.

EXHIBITED:

Liverpool, Walker Art Gallery, 1880, no. 591 (priced £80).

LITERATURE:

S. Sartin, *Thomas Sidney Cooper, C.V.A., R.A., 1803-1902*, Leigh-on-Sea, 1976, p. 69, no. 252, fig. 35.
K.J. Westwood, *Thomas Sidney Cooper, C.V.O., R.A.*, David Leathers Publishing, 2011, vol. I, p. 411, no. O.1880.9.



19



20

20

EDWARD WILLIAM COOKE, R.A. (1811-1880)

A bit of Bonchurch in the olden times

signed, inscribed and dated 'E.W. COOKE R.A./1876 BONCHURCH' (lower left, on the boat) and further signed 'E.W. COOKE R.A.' (lower left) and further dated '1876' (lower right) and further indistinctly signed, inscribed and dated 'A bit of Bonchurch in the olden times, not a vestige of.../E.W. Cooke. R.A.... Andrea.../1876' (on the reverse)

oil on canvas

24¼ x 18¼ in. (61.5 x 46.3 cm.)

£6,000-8,000

\$8,800-12,000

€7,800-10,000

PROVENANCE:

with James Broadhead, Leeds.

Brocket.

Anonymous sale; Christie's, London, 19 May 1978, lot 116.

EXHIBITED:

London, Royal Academy, 1877, no. 320.

LITERATURE:

J. Munday, 'Most Glorious Place: E.W. Cooke at Bonchurch, Isle of Wight', *Country Life*, 17 May 1990, p. 218.

J. Munday, *Edward William Cooke 1811-1880: A Man of his Time*, Woodbridge, 1996, pp. 263, 321, pl. 174, no. 76/10.

For further information on this lot, please visit www.christies.com.

■ **21**

PETER GRAHAM, R.A. (1836-1921)

Steeple rock, Kynance Cove, Cornwall

signed 'P Graham' (lower right)

oil on canvas

36 x 24 in. (91.5 x 60.9 cm.)

£2,000-4,000

\$3,000-5,800

€2,600-5,200



21



22

■ 22

TOM EDWIN MOSTYN, R.O.I., R.W.A., R.C.A., (1864-1930)

Anstay Cove, Devon

signed 'MOSTYN' (lower right) and inscribed 'ANSTAY COVE/DEVON'
(on the stretcher)

oil on canvas, unframed
40 x 50 1/8 in. (101.7 x 127.4 cm.)

£6,000-8,000

\$8,800-12,000
€7,800-10,000

EXHIBITED:

London, The Fine Art Society Ltd., February 1933, no. 4.

23

HENRY MOORE, R.A., R.W.S. (1831-1895)

Off the Yorkshire coast

signed and dated 'H. Moore. 1881.' (lower right)

pencil and watercolour
18 1/2 x 28 3/8 in. (47 x 72.1 cm.)

£1,500-2,500

\$2,200-3,600
€2,000-3,200



23

24

JULIUS OLSSON R.A., R.B.A., P.R.O.I., R.W.A., N.E.A.C. (1864-1942)

Off the Lizard

signed 'Julius Olsson' (lower left)

oil on canvas
24 x 30 in. (60.9 x 76.2 cm.)

£2,000-3,000

\$3,000-4,400
€2,600-3,900



24

PROVENANCE:

with Watson Art Galleries, Montreal



25

PROPERTY FORMERLY IN THE COLLECTION OF SIR THOMAS LANE DEVITT, BT. (1839-1923).

25

JOHN BRETT, A.R.A. (1831-1902)

A fresh easterly wind

inscribed and dated 'Fresh Easterly Wind 5 Oct 84' (upper right)
oil on canvas
10 x 19 in. (25.4 x 48.3 cm.)

£5,000-7,000

\$7,300-10,000
€6,500-9,100

PROVENANCE:

Bought from the artist by Sir Thomas Devitt, Bt., for £60.
Sir Thomas Devitt, Bt. (?); Christie's, London, 16 May 1924, one of two in lot 51 (20 gns to Leggatt Bros.).
Howson Devitt, and by descent in the family to the present owner.

LITERATURE:

C. Payne and C. Brett, *John Brett: Pre-Raphaelite Landscape Painter*, New Haven and London, 2010, p. 229, no. 1098.

For further information on this lot, please visit www.christies.com.

We are grateful to Charles Brett for his assistance in preparing this catalogue entry.



26

VARIOUS PROPERTIES

26

**WILLIAM MARSHALL BROWN, R.S.A.,
R.S.W. (1863-1936)**

The cockle pickers

signed 'Marshall Brown' (lower left)
oil on canvas
12 x 18 in. (30.5 x 45.7 cm.)

£5,000-7,000

\$7,300-10,000
€6,500-9,100



27

27

JOHN BRETT, A.R.A. (1830-1902)

The Black Rock, Tresaith, Wales

inscribed and dated 'The Black Rock, Tresaith/10 July 91' (upper left) and signed 'John Brett' (on the reverse)

oil on canvas

7 x 14 in. (17.8 x 35.6 cm.)

£3,000-5,000

\$4,400-7,300
€3,900-6,500

PROVENANCE:

Bought from the artist by Edward C. Corry Esq. on 22 March 1896 for £15.

LITERATURE:

C. Payne and C. Brett, *John Brett: Pre-Raphaelite Landscape Painter*, New Haven and London, 2010, p. 237, no. 1356.

Brett visited Wales for the last time in 1891, when he and his family spent three months at Aberporth, a small coastal village near Cardigan. Although he found the village 'squalid', and there was little of interest to paint, the nearby beach at Tresaith offered an attractive range of subjects, and during the course of the summer he painted at least nine sketches there. The current work is one of the earliest of these, dating from shortly after the family's arrival at the beginning of July.

We are grateful to Charles Brett for his assistance in preparing this catalogue entry.

28

**WILLIAM MARSHALL BROWN, R.S.A.,
R.S.W. (1863-1936)**

Fishing

signed 'Marshall Brown' (lower left)

oil on canvas

12¼ x 16¼ in. (31 x 41.3 cm.)

£5,000-7,000

\$7,300-10,000
€6,500-9,100

PROVENANCE:

The artist's wife, Mrs Marshall Brown.

EXHIBITED:

Stirling, Stirling Fine Art Association, 1938, no. 2.



28



29

λ29

WILLIAM LEE HANKEY, R.W.S., R.I., R.O.I. (1869-1952)

Unloading the catch

signed 'W. LEE HANKEY' (lower left)

oil on canvas

25 x 30 in. (63.6 x 76.2 cm.)

£2,500-3,500

\$3,700-5,100

€3,300-4,500



30

30

WILLIAM COLLINS, R.A. (1788-1847)

Taking a turn at low tide

signed 'W. Collins R.A.' (lower right)

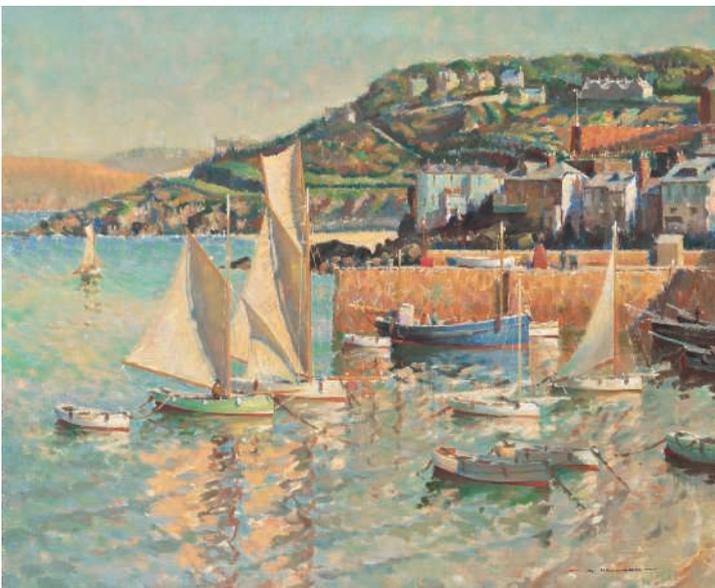
oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

£2,500-3,500

\$3,700-5,100

€3,300-4,500



31

λ31

ARTHUR HAYWARD (1889-1960)

St Ives Harbour, Cornwall

signed '- A. HAYWARD -' (lower right)

oil on canvas

20 x 24 in. (50.8 x 61 cm.)

£2,000-3,000

\$3,000-4,400

€2,600-3,900

32

ALEXANDER M. ROSSI (FL. 1870-1903)

An exciting discovery

signed 'A M ROSSI' (lower right)

oil on canvas

17 $\frac{7}{8}$ x 14 $\frac{3}{4}$ in. (45.4 x 37.4 cm.)

£1,500-2,000

\$2,200-2,900
€2,000-2,600



32

*33

ARTHUR MELVILLE, R.W.S., A.R.S.A., R.S.W. (1855-1904)

Sails against the morning sky, Venice

pencil and watercolour

32 $\frac{3}{4}$ x 23 in. (83.3 x 58.4 cm.)

£5,000-7,000

\$7,300-10,000
€6,500-9,100



33

PROVENANCE:

Dr George Melville.

with The Fine Art Society Ltd., London, by 1996.

EXHIBITED:

Nottingham, Museum and Art Gallery, *Exhibition of works by the Late Arthur Melville, R.W.S., A.R.S.A.*, January 1907, no. 38.

Glasgow, Royal Glasgow Institute of the Fine Arts, *Exhibition of the Works of Arthur Melville, R.W.S., A.R.S.A.*, 1907, no. 112, as 'Sails against the Morning Sky, Venice, 1894.'

Edinburgh, Bourne Fine Art and London, The Fine Art Society, *Arthur Melville*, August-October 1996, no. 65.

Arthur Melville visited Venice for the first time in 1894 and found the city challenging. *La Serenissima* was arguably the single most painted location in the world. Such was its fame that even the *gondolieri* would immediately deliver visiting artists to the best viewpoints. While he did not shy away from St Mark's, the Ducal Palace, San Giorgio Maggiore and the Rialto, in this most challenging setting, Melville's task was to find motifs that were not already familiar to collectors. Like Turner painting *The Sun of Venice*, he set out into the Lagoon and on more than one occasion painted the *bragozzi*. As is evident in the present watercolour, the geometry of tall, triangular sails greatly appealed to his sense of abstraction. Such was their attraction that they came to be incorporated in more elaborate compositions such as *A Garnet Sail* (Private Collection) and *A Sirocco Day* (Dumfriesshire Educational Trust). While these show the boats tied up at their city moorings, out in the swirling mists of the lagoon the famous sites were effectively banished from view and the eye, came to rest on simple shapes, tones and colours, as here, in *Sails against the Morning Sky, Venice*.

KMc.



34

***34**

**PHILIP WILSON STEER, O.M., N.E.A.C.
(1860-1942)**

The Wood Nymph

signed and dated 'P W Steer 1902' (lower right)
oil on canvas
27 x 22 in. (68.6 x 55.8 cm.)

£3,000-5,000

\$4,400-7,300
€3,900-6,500

PROVENANCE:

L.A. Harrison.
Hugo Pitman Esq., and by descent.
Anonymous sale; Christie's, London, 11 June 1976, lot
55 (sold for £850).

EXHIBITED:

London, New English Art Club, Spring 1902, no. 113, as
'A Nude'.
London, National Gallery, *Exhibition of 20th Century
British Paintings*, 1940, no. 105 (lent by Hugo Pitman
Esq.)

LITERATURE:

Zeitschrift für Bildende Kunst, Leipzig, November 1902,
as 'Aktstudie'.
D.S. MacColl, *Philip Wilson Steer*, London, 1945, p. 204.
B. Laughton, *Philip Wilson Steer*, Oxford, 1971, pp. 75,
140, no. 273, pl. 128.

Steer's *Nude* was one of the centre-pieces of the
New English Art Club Spring Exhibition in 1902. In an
otherwise gloomy show, it was, according to one critic,
'cheerfully sketched', combining 'the vigour of Rubens
with the palette of Romney'. Now in his forties, Steer's
spontaneity was undiminished and here he provides
a vivacious counterpoint to Orpen's sombre *English
Nude*, 1900 (Mildura Arts Centre, Australia).

KMc.



35

35

WILLIAM ETTY, R.A. (1787-1849)

Satyr spying on a reclining nymph

with signature 'Wm Etty' (lower right)
oil on canvas
25 x 32¼ in. (63.5 x 82 cm.)

£1,500-2,000

\$2,200-2,900
€2,000-2,600

PROVENANCE:

Anonymous sale; Bonhams, London, 27 November
1996, lot 59.

We are grateful to Richard Green for his assistance in
cataloguing this picture.

36

HENRY JOHN STOCK, R.I., R.O.I. (1853-1930)

The hidden pool

signed and dated 'H. J. STOCK. 1892' (lower left)

pencil and watercolour

14¾ x 11 in. (37.5 x 28 cm.)

£1,500-2,000

\$2,200-2,900

€2,000-2,600



36

■ 37

WILLIAM DACRES ADAMS (1864-1951)

St Martin's summer

signed and dated 'WD ADAMS 1902' (lower left) and further signed and inscribed 'St Martin's Summer/W. Dacres Adams/Dorchester, Wallingford' (on an exhibition label attached to the reverse)

oil on canvas

29¾ x 30 in. (75.6 x 76.2 cm.)

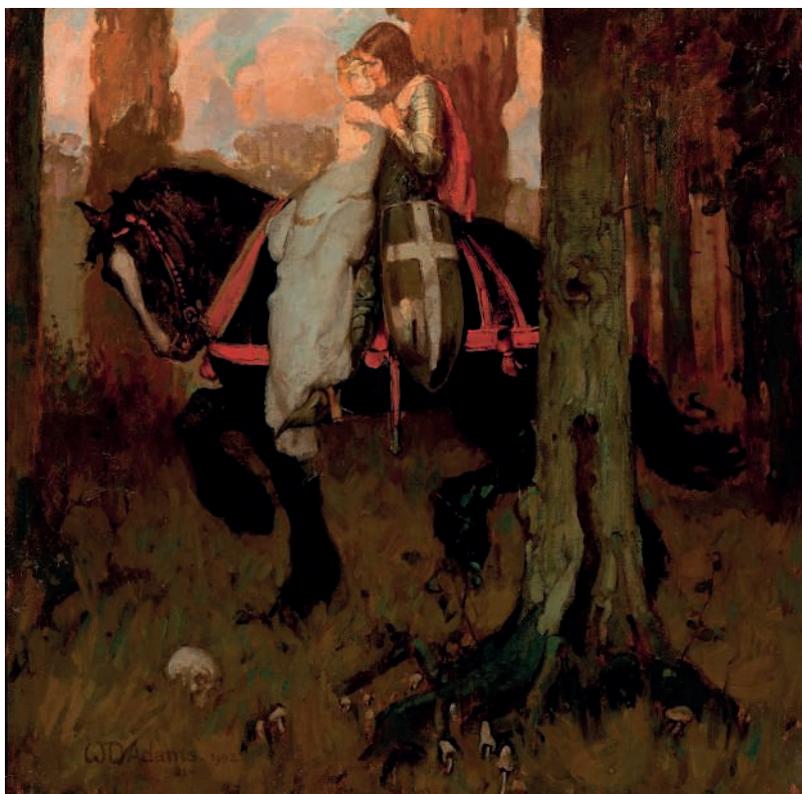
£3,000-5,000

\$4,400-7,300

€3,900-6,500

EXHIBITED:

London, The New Gallery, *Summer Exhibition*, 1902.



37



38



39

38

WILLIAM OLIVER (1823-1901)

Winter dress

signed 'W. Oliver' (lower left)
oil on canvas
15 x 11 $\frac{1}{8}$ in. (38.1 x 28.3 cm.)

£1,500-2,000

\$2,200-2,900
€2,000-2,600

■39

MAURICE WILLIAM GREIFFENHAGEN, R.A. (1862-1931)

Portrait of Mrs Bury Barry holding a rose

signed and inscribed 'MAURICE GREIFFENHAGEN/2 LONDON RD N.W./
PORTRAIT OF MRS BURY BARRY' (on the stretcher)
oil on canvas, oval
36 x 28 in. (91.5 x 71.2 cm.)

£4,000-6,000

\$5,900-8,700
€5,200-7,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 14 July 1986, lot 86.

■40

WALTER ERNEST WEBSTER (1878-1959)

Sweet lavender

signed 'WEBSTER' (lower left)
oil on canvas
40 x 30 $\frac{1}{2}$ in. (101.6 x 77.5 cm.)

£3,000-5,000

\$4,400-7,300
€3,900-6,500

PROVENANCE:

with Messum's, London.

EXHIBITED:

London, Royal Institute of Oil Painters, no. 1.



40

20



41

41

JOHN ROBERT DICKSEE (1817-1905)

My Lady the Countess

signed with monogram (centre left) and further signed and inscribed 'My Lady the Countess/John R. Dicksee./87 Canfield Gardens/N.W/London.' (on the reverse)

oil on canvas
18 x 14 in (45.8 x 35.6 cm.)

£2,500-3,500

\$3,700-5,100
€3,300-4,500

42

WILLIAM POWELL FRITH, R.A. (1819-1909)

The devotee

oil on canvas
18½ x 13½ in. (47 x 34.3 cm.)

£1,500-2,500

\$2,200-3,600
€2,000-3,200

PROVENANCE:

with J.S. Maas, London.
with Frost & Reed Ltd., London.

43

DANIEL PENDER DAVIDSON (1855-1933)

The trainer's daughter

signed, inscribed and dated 'THE TRAINER'S DAUGHTER/D. PENDER DAVIDSON./JUNE 1926' (upper left) and further signed and inscribed 'THE TRAINER'S DAUGHTER/D. PENDER DAVIDSON/STUDIO, 26, BRIDGE ROAD WEST/BATTERSEA PARK S.W. 11./£52-10' (on an exhibition label attached to the reverse)

oil on canvas
33 x 28¾ in. (83.9 x 73 cm.)

£2,000-4,000

\$3,000-5,800
€2,600-5,200

EXHIBITED:

London, Royal Institute of Oil Painters, no.1.



42



43



44



45



46

44

WALTER LANGLEY, R.I. (1852-1922)

Old Grace

signed 'W. LANGLEY' (lower right)

pencil and watercolour

6¼ x 4¾ in. (15.6 x 12.1 cm.)

£3,000-5,000

\$4,400-7,300

€3,900-6,500

45

ARTHUR HACKER, R.A. (1858-1919)

A day's fishing, Rye, Sussex

signed 'A Hacker' (lower centre) and with signature 'A Hacker' (lower right)

oil on canvas

19¼ x 15¼ in. (50.2 x 40 cm.)

£2,500-3,500

\$3,700-5,100

€3,300-4,500

46

HELEN ALLINGHAM, R.W.S. (1848-1926)

At the cottage door, near Bridport, Dorset

signed 'H. Allingham' (lower right)

pencil and watercolour with scratching out

8½ x 7 in. (21.9 x 17.8 cm.)

£2,000-3,000

\$3,000-4,400

€2,600-3,900



λ47

**CHARLES SPENCELAYH, H.R.B.S.A., R.M.S., V.P.B.W.S.
(1865-1958)**

The patriot

signed and dated 'C. Spencelayh/1917' (lower left)
pencil and watercolour heightened with touches of white, on card
11½ x 8½ in. (29.2 x 21.6 cm.)

£20,000-30,000

\$30,000-44,000
€26,000-39,000

In this meticulously rendered watercolour Spencelayh touches on the subjects of war and patriotism, topics that he continued to return to throughout both the First and Second World Wars. Renowned for the detailing of his interior scenes, many of which he would re-create in his studio in order to assist with his composition, Spencelayh has added flashes of vibrancy to the dimly lit interior as the old man unfurls his union flag in preparation for display. With a painting of soldiers from a bygone era hanging on the wall above an ancient pistol Spencelayh hints at British victories of the past, and by drawing the eye to the huge flag unfolding across the wooden floor he underlines a sense of hope that in 1917 the tide had begun to turn in the favour of the British forces, especially with the arrival of the first US troops in France in June that year.



48



49

48

BRITON RIVIERE, R.A. (1840-1920)

At the garden gate

signed with monogram and dated '1887' (lower left)

oil on canvas

30½ x 17 in. (77.5 x 43.2 cm.)

£8,000-12,000

\$12,000-17,000

€11,000-16,000

49

ARTHUR DAMPIER MAY (FL. 1872-1900)

Portrait of a young girl in a pink and white smock dress

signed and dated 'ARTHUR. D. MAY./1886.' (upper left) and further signed and inscribed 'A. DAMPIER MAY/ 3 OVINGTON SQ' (on the reverse)

oil on canvas

18 x 12 in. (45.7 x 30.5 cm.)

£2,000-4,000

\$3,000-5,800

€2,600-5,200

50

EDITH FULLER (FL. 1893-1895)

The reading lesson

signed 'Edith Fuller' (lower right) and further signed 'FULLER' (on the stretcher)

oil on canvas

23⅞ x 19¼ in. (60.3 x 50.2 cm.)

£3,000-5,000

\$4,400-7,300

€3,900-6,500

PROVENANCE:

Anonymous sale; Christie's, London, 22 November 1994, lot 249, where purchased by the present owner.



50

51

KATE PERUGINI (1839-1929)

Molly's ball dress

signed with monogram (lower left)
oil on canvas
46¾ x 25¾ in. (118.8 x 65.4 cm.)

£20,000-30,000

\$30,000-44,000

€26,000-39,000

EXHIBITED:

London, Royal Academy, 1885, no. 366.

Chicago, *World's Columbian Exposition*, Woman's Building, 1893.

LITERATURE:

Academy Notes, 1885, illustrated p. 48.

Perugini was the daughter of the novelist Charles Dickens (1812-70). She first married Charles Alston Collins (1828-73), the Pre-Raphaelite painter whose best known work, *Convent Thoughts*, is in the Ashmolean Museum, Oxford. After his death she married the artist Carlo Edward Perugini (1839-1918). As the daughter of the most famous writer of his age, she enjoyed celebrity and a high profile in society. She moved in artistic circles which allowed her to explore her own painting and to meet many of the most inspirational men and women of London, Paris and Italy. Millais encouraged Kate's ambitions and she became a successful portrait painter, particularly insightful when painting children. In 1859 Millais immortalised Kate as a woman parting with her lover on the eve of Waterloo, in *The Black Brunswicker* (Lady Lever Art Gallery, Port Sunlight).

Molly, the subject of this picture, was the daughter of Sir John Hare (1844-1921), actor and Manager of the Garrick Theatre, London. Perugini also painted Hare's other daughter Effie (exhibited at the Royal Academy, 1883, no. 80). Our painting clearly shows the influence of Millais's child portraits that were achieving enormous success at the time, such as *For the Squire* (1882, private collection) and *Little Miss Muffet* (dated 1884, sold at Christie's, King Street, 23 November 2005, lot 11). Perugini also echoes Regency portraiture in her use of a restrained silk dress, long organza gloves and monogrammed bag.

We are grateful to Lucinda Hawksley, great-great-granddaughter of Charles Dickens, for her assistance in preparing this catalogue entry.





52

λ52

STEVEN SPURRIER, R.A., R.O.I., R.B.A. (1878-1961)

The critics

signed 'SPURRIER' (lower right)

oil on canvas

28 x 36 in. (71.2 x 91.5 cm.)

£4,000-6,000

\$5,900-8,700

€5,200-7,800

EXHIBITED:

London, Royal Academy, 1953, no. 124.

London, The Cafe Royal, *The Arts and the Cafe Royal: London after Dark (1866-1956)*, 29 June - 29 July 1956, won first prize.



53

■λ53

JOHN RANKINE BARCLAY (1884-1962)

Amusette

signed and dated 'John R. Barclay 21' (lower centre) and further signed and inscribed "'Amusette'/John R Barclay/41 York Place/Edinburgh/Price £100' (on the reverse)

oil on canvas

40 x 50 in. (101.6 x 127 cm.)

£3,000-5,000

\$4,400-7,300

€3,900-6,500

PROVENANCE:

with The Fine Art Society Ltd., London, June 1969, no. 3888.



■54

SIR ALFRED EAST, R.A., R.I., P.R.B.A., R.P.E (1844-1913)

Sayanara (dans le Japon)

signed 'ALFRED/ EAST' (lower left)

oil on canvas

50 x 72 in. (127 x 182.9 cm.)

£8,000-12,000

\$12,000-17,000

€11,000-16,000

PROVENANCE:

Barry Humphries, Esq.

EXHIBITED:

Paris, Salon (Société Nationale des Beaux Arts), 1897, no 460.

London & Edinburgh, The Fine Art Society & Bourne Fine Art, *Spring 2014*, no. 13.

LITERATURE:

'Art at the Salon, Champ de Mars, Paris 1897', *The Studio*, 1897: 31 (Special Number).

M.H. Spielmann, *The Paris Salons*, *The Magazine of Art*, 1897, p. 237.

G.M., *Studio-Talk, Paris*, *The Studio*, vol. XI, 1897, p. 63.

P. Johnson and K. McConkey, *Alfred East, Lyrical Landscape Painter*, London, 2009, pp. 47-8 (illus.).

Sayanara (usually, 'sayonara', meaning 'goodbye') is the first of a small group of canvases in which East revisited his experiences of Japan.

In December 1888, the painter travelled to the Far East in the company of Arthur Lazenby Liberty, owner of the famous department store in Regent Street, and Charles Holme, later editor of *The Studio* (see Johnson and McConkey, 2009, pp.15-18, 44-48). Unlike other artist-travellers he was determined to visit rural Japan and paint the Japanese landscape, particularly around Lake Biwa and Mount Fuji. On his return, his small oil sketches, watercolours and cabinet pictures were shown to great acclaim at The Fine Art Society in March 1890. Memories of the sacred mountain were however constantly revived through the substantial horde of over 400 Japanese prints and artefacts, including a complete set of Hokusai's *Thirty Six Views of Mount Fuji* (1823-1830) which he brought back, and after six years ruminating on his experiences, he painted *Sayanara*, the first of three exhibition-scale 'Japanese' canvases. This evocation of a procession of geishas was described by 'GM' in *The Studio*, as 'a feast for the eye'. For the painter of still ponds, noble trees and English countryside calm, this reverie of animated figures under the majestic contour of Mount Fuji was a significant departure.

KMc.



■55

SIR ALFRED EAST, R.A., R.I., P.R.B.A., R.P.E. (1844-1913)

An idyll of Como

signed 'ALFRED/EAST' (lower left) and further signed, inscribed and dated '#64/Alfred East/A Gay Party at Como/1902/40 x 60' (on a label attached to the reverse)

oil on canvas

40 x 60 in. (101.6 x 152.5 cm.)

£8,000-12,000

\$12,000-17,000

€11,000-16,000

PROVENANCE:

E.B. Marriage, Esq.

Mr Ira Nelson Morris.

Anonymous sale; Christie's, New York, 29 November 2004, lot 99.

EXHIBITED:

London, Royal Academy, 1902, no. 696.

LITERATURE:

M.H. Spielmann ed., *Royal Academy Pictures 1902*, London, 1902 p. 135 (illus.).

F. Rinder, 'The Royal Academy Exhibition of 1902', *The Art Journal*, London, 1902, p. 214.

Anon, 'Current Art: The Royal Academy Exhibition', *The Magazine of Art*, London, 1902, p. 398.

A. East, *The Art of Landscape Painting in Oil Colour*, Philadelphia, 1907, opp. p. 68.

P. Johnson and K. McConkey, *Alfred East, Lyrical Landscape Painter*, London, 2009, pp. 52-3, 57, fig. 34.

An Idyll of Como inaugurates a series of classic *fêtes champêtres* in East's oeuvre. These include *Landscape with Figures*, c. 1905 (Northampton Museums) and *A Sicilian Wedding*, 1909 (Private Collection). Frank Rinder praised this new departure in *The Art Journal*, as being 'true to the sentiment of the title'. 'A great thundercloud forms above and partially veils the dream-blue lake', he noted, and comparing East's peasant folk to Watteau's *commedia* courtiers, he noted 'a harmony of colour and ... atmosphere decoratively interpreted'. These words were echoed in *The Magazine of Art* which found East's *Idyll*, 'more than ordinarily happy in [its] combination of decorative feeling, poetic suggestion and graceful reality'.

Ira Nelson Morris, the picture's second owner, was an American diplomat. In 1913 he was appointed the US Special Commissioner in Italy and we can possibly conclude that he purchased the Como painting because of his special links with Italy. It is also possible that the picture once hung in the US Embassy in Rome.

KMc.

56**SIR ALFRED EAST, R.A., R.I., P.R.B.A., R.P.E. (1844-1913)***The river valley*

signed 'ALFRED EAST.' (lower left)

oil on canvas

30 x 50 in. (76.2 x 127 cm.)

£3,000-5,000

\$4,400-7,300

€3,900-6,500

Following his marriage in 1874, East moved to Cathcart in Glasgow to represent the family shoe manufacturing company. Within a short time however, he availed himself of the opportunity to study drawing and painting in special morning and evening classes at the Haldane Academy. His early efforts in landscape painting such as *The River Valley* follow a conventional pattern in imitating popular painters such as Alfred de Bréanski.

KMc.



56

57**SIR ALFRED EAST, R.A., R.I., P.R.B.A., R.P.E. (1844-1913)***Sunrise on Loch Lomond, Scotland*

signed and dated 'ALFRED/EAST 82' (lower right) and inscribed and numbered '2 Sunrise on Loch Lomond' (on a label attached to the reverse)

oil on canvas

16¼ x 24 in. (41.3 x 61 cm.)

£1,500-2,500

\$2,200-3,600

€2,000-3,200

By the early 1880s East's handling of oil paint was more assured and as the present canvas indicates, he was a more confident composer. The remarkable assurance of the present work is demonstrated by delicate filigree of the foreground sapling set against the cool sweep of the mountainous terrain.

KMc.



57

58**SIR ALFRED EAST, R.A., R.I., P.R.B.A., R.P.E. (1844-1913)***The Hayle estuary*

signed 'ALFRED EAST' (lower left)

oil on canvas

19 x 26 in. (48.3 x 66 cm.)

£1,500-2,500

\$2,200-3,600

€2,000-3,200

EXHIBITED:

London, Fine Art Society Ltd., *Paintings and Drawings illustrating the Duchy of Cornwall by Alfred East RI, TC Gotch RBA and W Ayerst Ingram, RBA, 1888, probably no. 94.*

In 1888 East was contracted by the Fine Art Society to paint landscapes 'illustrating the Duchy of Cornwall' alongside Thomas Cooper Gotch and William Ayerst Ingram. Ninety-six small works were produced by the three artists and amongst those by East, at least five were painted in and around the Hayle Estuary. The present work is significant because it anticipates two major Academy-pieces, *Hayle from Lelant*, 1892 (Birmingham Museums) and *A Sunlit Haven*, 1894 (Alfred East Art Gallery, Kettering).

KMc.



58



59



60

59

WILLIAM HUGGINS (1820-1884)

Young bull of the Welsh breed, and Cow

signed 'W. Huggins' (lower right) and further signed and inscribed 'Young Bull of the/Welsh breed, and Cow/by W Huggins/The Grove/Chester/No. 4' (on an old label attached to the reverse)

oil on panel

15¼ x 20¾ in. (38.7 x 52.8 cm.)

£2,000-3,000

\$3,000-4,400

€2,600-3,900

60

JOHN FREDERICK HERRING, SNR. (1795-1865)

In the barn

signed and dated 'J.F. Herring Senr. 1844' (lower right)

oil on canvas

34 x 44 in. (86.4 x 111.7 cm.)

£3,000-5,000

\$4,400-7,300

€3,900-6,500

PROVENANCE:

J. Colling Esq.; Christie's, London, 12 February 1886, lot 273 (sold for 56 gns).

61 No Lot



62

62
DAVID GAULD, R.S.A. (1865-1936)
Ayrshire calves

signed 'D GAULD' (lower left)
 oil on canvas
 20 x 30 in. (50.7 x 76.2 cm.)

£3,000-5,000

\$4,400-7,300
 €3,900-6,500

PROVENANCE:
 with James Connell & Sons, Glasgow.
 Anonymous sale; Christie's, London, 16 April 2008, lot 41.

63
JAMES ALEXANDER WALKER (1831-1898)
A dragoon in the snow

signed 'J A Walker' (lower right)
 oil on canvas
 28¼ x 24 in. (72 x 61 cm.)

£2,000-3,000

\$3,000-4,400
 €2,600-3,900



63



64

64

SIDNEY RICHARD PERCY (1821-1886)

Gathering storm in the valley of Lledr, Wales

signed and dated 'S R Percy. 73' (lower centre)
oil on canvas

9½ x 15½ in. (24.1 x 39.4 cm.)

£5,000-7,000

\$7,300-10,000

€6,500-9,100



65

65

SIDNEY RICHARD PERCY (1821-1886)

Clouds clearing over the river Conwy, Wales

signed and dated 'S R Percy. 70' (lower right)
oil on canvas

9 x 15 in. (22.9 x 38.2 cm.)

£5,000-7,000

\$7,300-10,000

€6,500-9,100



66

66

COLIN W. BURNS (B. 1944)

Woodcock on the common

signed '- COLIN W BURNS -' (lower left) and
inscribed "'Woodcock on the Common'"
(on the reverse)

oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)

£2,500-3,500

\$3,700-5,100

€3,300-4,500

67

COLIN W. BURNS (B. 1944)

Red grouse, Glen Etive

signed '- COLIN W BURNS -' (lower left) and
inscribed "'Red Grouse - Glen Etive'"
(on the reverse)

oil on canvas
20 x 24 in. (50.8 x 61 cm.)

£2,000-3,000

\$3,000-4,400
€2,600-3,900



67

***68**

**BENJAMIN WILLIAMS LEADER, R.A.
(1831-1923)**

On the river Llugwy, Wales

signed and dated 'B.W. LEADER. 1890.' (lower left)
oil on canvas
18 x 26 in. (45.7 x 66 cm.)

£3,000-5,000

\$4,400-7,300
€3,900-6,500

PROVENANCE:

with Cooling Galleries, London, 1945.



68

69

COLIN W. BURNS (B. 1944)

The dunes at Waxham, Norfolk

signed '- COLIN W BURNS -' (lower left) and
inscribed "'The Dunes at Waxham - Norfolk'"
(on the reverse)

oil on canvas
15 x 21 in. (38.1 x 53.4 cm.)

£2,000-3,000

\$3,000-4,400
€2,600-3,900



69

70

JOHN ATKINSON GRIMSHAW (1836-1893)

Looking towards Wasdale, the Lake District

signed and dated 'Atkinson Grimshaw 1868' (lower left)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

£50,000-80,000

\$73,000-120,000

€65,000-100,000

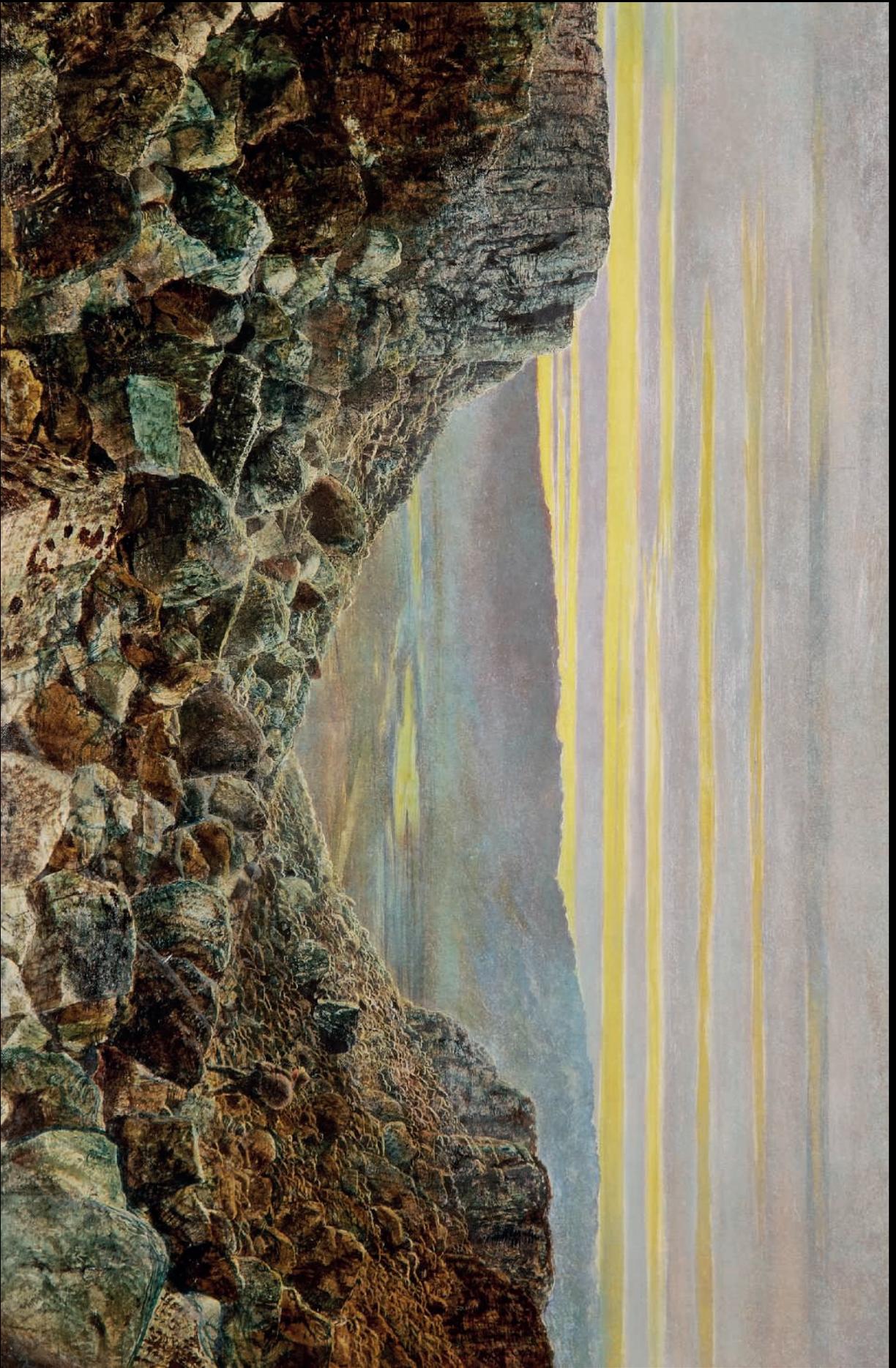
Without a doubt, *Looking towards Wasdale* is one of the most exciting and important Grimshaw discoveries in recent years – and one that was nearly never so. The exceptional quality of the painting – and signature – was obscured by a thick layer of dirt, so much so that it was very nearly disposed of in a skip; if it were not for a newspaper clipping on the reverse, detailing the artist's name, it is likely that the painting would have been lost for good.

Painted in 1868, the year Grimshaw toured the Lake District, *Looking towards Wasdale* is a work executed by the artist in the heart of his Pre-Raphaelite phase – a phase which was to provide the foundations on which his later nocturnes were produced. Grimshaw has employed the Pre-Raphaelite technique of painting upon a white ground, and carefully building up thin layers of glazes of colour, to create the luminescence that his paintings have become so famed and highly collectible for. Considering Grimshaw's earliest known works are from 1861, it was also the product of an ambitious young artist trying to establish a name for himself, in a highly competitive market.

Ruskin's twin edicts of 'attention to detail' and 'truth to nature' are apparent, with startlingly meticulous detailing rendered into every rock and stone. Ruskin was particularly interested in rocks and stones, and expressed his beliefs in volume four of *Modern Painters: Of Mountain Beauty* (1856) that the PRB attention to detail was particularly effective for capturing geological effect. Ruskin encouraged artists to visit sublime, mountainous landscapes – indeed, Grimshaw's fellow Leeds artist, John William Inchbold, travelled across the Alps with Ruskin, and the influence of his work is very much apparent in the present lot. Another artist whose influence is also visible, was John Brett, whose comparable masterpieces *Val d'Aosta* (Private Collection, 1858) and *The Stone Breaker* (The Walker Art Gallery, 1857-8) were a direct result of his Alpine travels that had been encouraged by Ruskin.

Alongside such Pre-Raphaelite ideals, the subject-matter itself could be from the ages preceding Raphael: it is a scene that has no doubt, over the centuries, recurred many times over. Along the rocky track a shepherd walks purposefully back to the farm, with an injured ram over his back; a faithful sheepdog trots ahead. As the sun sets, rich golden streaks illuminate the horizon, interrupting violet clouds that usher night in: the shepherd would no doubt see it as a good omen for the following day's weather. Warm light bounces off the rocks and boulders, silhouetting the landscape and middle horizon, and accentuating the glow of the composition; a peaceful calm envelops the viewer, providing a glimpse of the tranquility that Grimshaw must have experienced whilst on his Lake District tour.

We are grateful to John, Robin and May Davies for their assistance in identifying the present view, and Alex Robertson for examining images.





71

71

ALFRED POLLENTINE (1836-1890)

Santa Maria della Salute; and The Doge's Palace

both signed 'A Pollentine' (lower right), the first signed and inscribed 'S. Maria della, Salute/Venice/A Pollentine.' (on the reverse) and the second further signed and inscribed 'The, Ducal, Palace/Venice/A Pollentine' (on the reverse)
oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

a pair (2)

£4,000-6,000

\$5,900-8,700

€5,200-7,800

72

EDWARD PRITCHETT (1828-1864)

Elegant figures before the Rialto Bridge, Venice

oil on panel
9 1/8 x 13 in. (23.2 x 33 cm.)

£1,500-2,500

\$2,200-3,600

€2,000-3,200



72



λ73

EDWARD SEAGO, R.W.S., R.B.A. (1910-1974)

The Sansovino Library, Venice

signed 'Edward Seago' (lower left)

oil on board

20 x 30 in. (50.8 x 76.2 cm.)

£20,000-30,000

\$30,000-44,000

€26,000-39,000

PROVENANCE:

with P. & D. Colnaghi & Co., London.

J.G. Matthews, Vancouver.

For further information on this lot, please visit www.christies.com.



74



75

74

TOM EDWIN MOSTYN, R.O.I., R.W.A., R.C.A. (1864-1930)

Solitude

signed 'MOSTYN' (lower right)
oil on canvas
20 x 27 in. (50.8 x 68.6 cm.)

£2,000-3,000

\$3,000-4,400
€2,600-3,900

λ75

DAVID JAGGER (1891-1958)

Mountain road, Majorca

signed 'JAGGER' (lower left) and inscribed 'TITLE/MOUNTAIN ROAD/
MAJORCA/PRICE/75 GNS.' (on a label attached to the reverse)
oil on panel
12¾ x 16 in. (32.4 x 40.7 cm.)

£2,000-3,000

\$3,000-4,400
€2,600-3,900



PROPERTY OF A GENTLEMAN

λ76

EDWARD SEAGO, R.W.S., R.B.A. (1910-1974)

Sacre Cœur, Montmartre, Paris

signed 'Edward Seago' (lower left) and with inscription 'SACRE COEUR - PARIS' (on the stretcher)

oil on canvas

24 x 18 in. (61 x 45.7 cm.)

£15,000-20,000

\$22,000-29,000

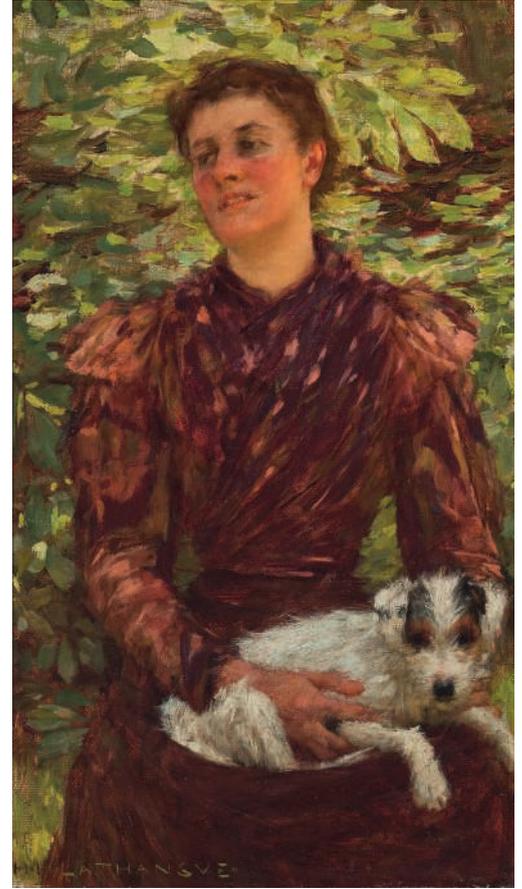
€20,000-26,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 March 1998, lot 4.



77



78

VARIOUS PROPERTIES

λ77

ANNIE ROSE LAING (1869-1946)

At the breakfast table

signed 'A. R. Laing' (lower left)

oil on canvas

10½ x 9½ in. (26.7 x 24.2 cm.)

£7,000-10,000

\$11,000-15,000
€9,100-13,000

78

HENRY HERBERT LA THANGUE, R.A. (1859-1929)

Girl with a puppy

signed 'H.H. LA THANGUE.' (lower left)

oil on canvas

18½ x 10⅝ in. (47 x 27 cm.)

£6,000-8,000

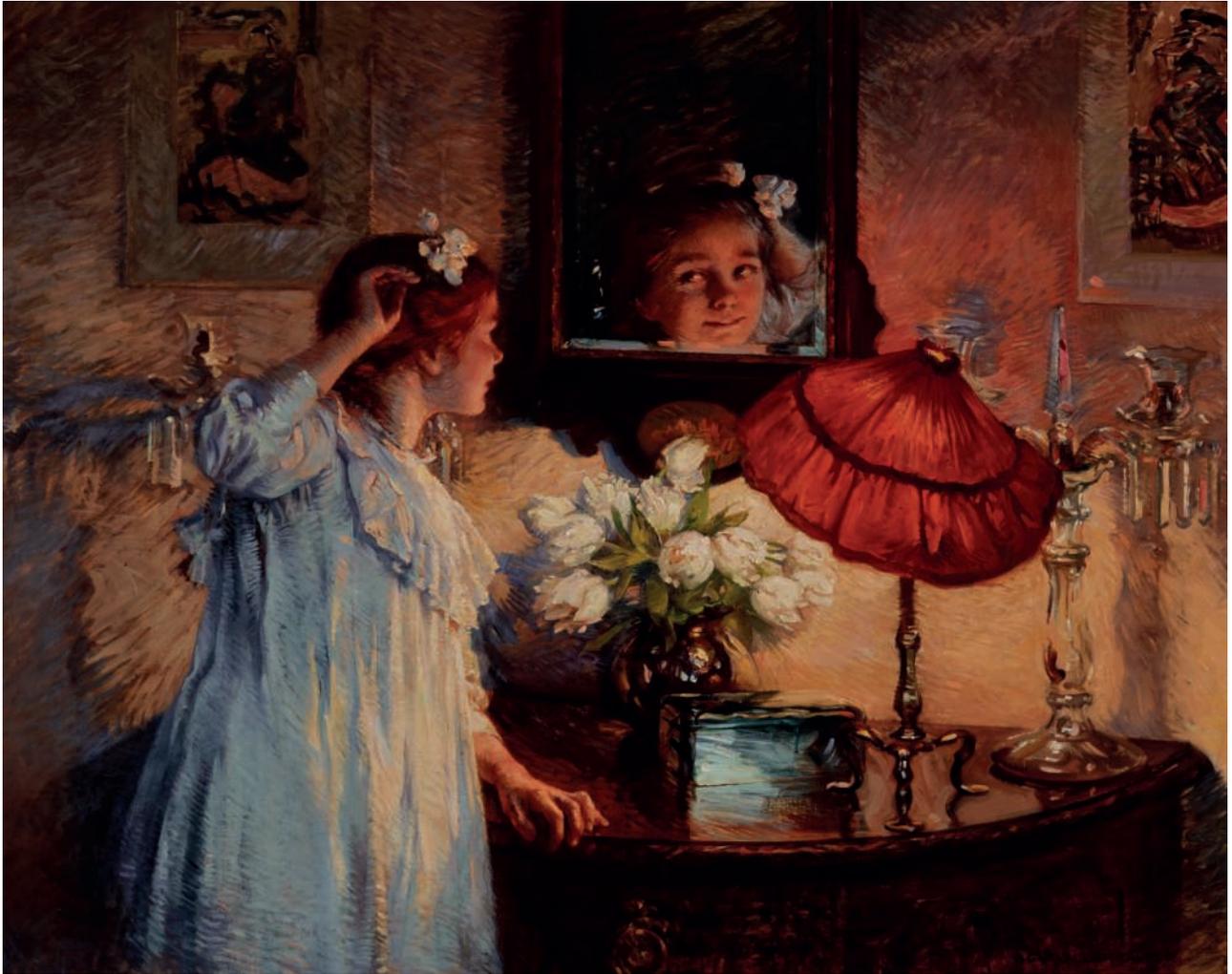
\$8,800-12,000
€7,800-10,000

PROVENANCE:

Anonymous sale; Christie's, London, 12 June 1998, lot 71.

Anonymous sale; Christie's, London, 11 July 2013, lot 99.

For further information on this lot, please visit www.christies.com.



■79

ALBERT CHEVALIER TAYLER, R.A. (1862-1925)

The mirror

signed 'A. CHEVALIER TAYLER./ 1914.' (lower right)

oil on canvas

40 x 50 in. (101.6 x 127 cm.)

£15,000-20,000

\$22,000-29,000

€20,000-26,000

EXHIBITED:

London, Royal Academy, 1914, no. 11, illustrated.

For further information on this lot, please visit www.christies.com.



80

PROPERTY OF A GENTLEMAN

■*80

WILLIAM FREDERICK YEAMES, R.A. (1835-1918)

Welcome as flowers in spring

signed 'W.F. YEAMES 1882' (lower left)

oil on canvas

30½ x 42¼ in. (77.4 x 107.9 cm.)

£3,000-5,000

\$4,400-7,300

€3,900-6,500

PROVENANCE:

London, Royal Academy, 1882, no. 418.



81

VARIOUS PROPERTIES

■81

RALPH HEDLEY, R.B.A. (1851-1913)

Chalking up the score

signed 'R. Hedley' (lower right) and further signed and inscribed

"Chalking up the Score"/Ralph Hedley R.B.A./11 New Bridge Street/Newcastle' (on an exhibition label attached to the reverse)

oil on canvas

31½ x 43 in. (79.8 x 109.3 cm.)

£3,500-4,500

\$5,100-6,500

€4,600-5,800

EXHIBITED:

Newcastle-upon-Tyne, Laing Art Gallery, *Exhibition of works by North Country Artists*, 1908, no 325.



82

82

FRANCIS SYDNEY MUSCHAMP, R.B.A. (1851-1929)

Romeo and Juliet

signed and dated 'Sydney Muschamp/ 1886.' (lower right)

oil on canvas

24 x 34 in. (60.9 x 86.4 cm.)

£2,000-3,000

\$3,000-4,400

€2,600-3,900

λ83

CARLTON ALFRED SMITH, R.I., R.B.A., R.O.I.
(1853-1946)

Domestic bliss

signed and dated 'Carlton. A. Smith 1903.' (lower right)
pencil, watercolour and bodycolour
17¼ x 25¼ in. (43.9 x 64.2 cm.)

£3,000-5,000

\$4,400-7,300
€3,900-6,500



83

84

FRANK HOBDEN, R.B.A. (1879-1930)

Difficult to please

signed with monogram (lower left) and further signed and
inscribed 'Difficult to Please/Frank Hobden/17 Colon****,
London' (on a partial label attached to the reverse)
oil on canvas
12½ x 16½ in. (30.8 x 40.8 cm.)

£4,000-6,000

\$5,900-8,700
€5,200-7,800

EXHIBITED:

London, Institute of Painters in Oil, no. 1384.



84

85

SIR JOHN GILBERT, R.A., P.R.W.S. (1817-1897)

The first dance

signed and dated 'John Gilbert/1863' (lower right)
pencil, watercolour and bodycolour
18½ x 26 in. (47 x 66 cm.)

£2,500-3,500

\$3,700-5,100
€3,300-4,500



85

SIR JAMES JEBUSA SHANNON, R.A., R.B.A., P.R.S.P.P. (1862-1923) (LOTS 87-96)

Born in rural Auburn, New York, the highly successful society portrait painter Sir James Jebusa Shannon (1862-1923) spent his youth in Canada. In 1878, at the age of sixteen, he travelled alone to England, where he trained under Sir Edward John Poynter (1836-1919) at the South Kensington School of Art (now the Royal College of Art) until 1881. The first of his many international honours was a gold medal at the 1889 Paris Exposition Universelle. Over the course of his career he engaged a variety of styles and exhibited widely at such venues as the Grosvenor Gallery, the New Gallery, the New English Art Club, and especially the London Royal Academy of Arts, to which he was elected a full academician in 1909. Shannon was a founding member of the Royal Society of Portrait Painters of which he was president from 1910 to 1923. His contributions to the arts were officially recognized when he received a knighthood from King George V in 1922. Shannon's art is represented in major public and private collections throughout the United Kingdom and the United States, including Tate Britain, The Metropolitan Museum of Art, Smithsonian American Art Museum, and The Royal Academy of Arts.

We are grateful to Barbara Dyer Gallati for her assistance in preparing these catalogue entries.



86

86

SIR JAMES JEBUSA SHANNON, R.A., R.B.A., P.R.S.P.P. (1862-1923)

By the river: A study for Iris

oil on canvasboard, unframed
18 x 12 in. (45.8 cm. x 30.5 cm.)

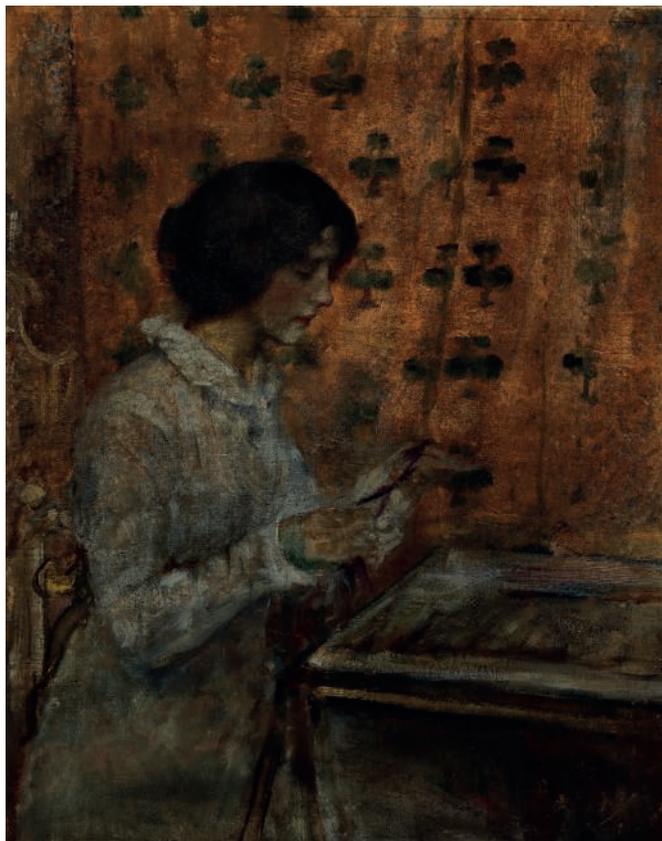
£2,000-3,000

\$3,000-4,400
€2,600-3,900

PROVENANCE:

The artist's estate, and by descent.

This unfinished study reflects the early influence exerted on Shannon by the art of the progressive, Paris trained painter Henry Herbert La Thangue (1859-1929), who concentrated mainly on portraying figures in the out-of-doors, using the then innovative square-brush facture inspired by Jules Bastien-Lepage (1848-1884). The painting relates to Shannon's critically lauded *Iris* (1891, offered at Christie's, King Street, 16 June 2015) in which a young woman wearing a similar headscarf is shown in what appears to be the same riverside landscape.



87

87

SIR JAMES JEBUSA SHANNON, R.A., R.B.A., P.R.S.P.P. (1862-1923)

Finishing touches

oil on canvas, unframed
19⁷/₈ x 15⁷/₈ in. (50.5 x 40.3 cm.)

£4,000-6,000

\$5,900-8,700
€5,200-7,800

PROVENANCE:

The artist's estate, and by descent.

88

**SIR JAMES JEBUSA SHANNON, R.A., R.B.A., P.R.S.P.P.
(1862-1923)**

Charles Carrington Burke Esq.: A sketch

signed 'J.J. SHANNON.' (lower left) and inscribed 'C. BURKE ESQ.' (upper left)
oil on panel, unframed
16¾ x 10½ in. (41.6 x 26.7 cm.)

£4,000-6,000

\$5,900-8,700
€5,200-7,800

PROVENANCE:

The artist's estate, and by descent.

EXHIBITED:

London, New English Art Club, 1888, no. 77.

LITERATURE:

'Art Chronicle', *Portfolio*, London, 1888, vol. xix, p. 104.

Charles Carrington Burke (1853-1904) was a son of the wealthy barrister James St. George Burke and his wife, the former Anne Eliza Grubbe. Schooled at Harrow, he received an M.A. at Cambridge in 1878. He married Frances Philippa Addison in 1882 and the couple lived at Mitchen Hall, Surrey.

Painted at the outset of Shannon's career, this sketchily worked, informal portrait displays the artist's interest in portraying the effects of artificial light as it falls on the figure and still-life elements in an otherwise darkened interior – characteristics that align the work with progressive French styles.

The portrait was displayed in 1888 at the New English Art Club as *Charles Burke, Esq.: A Sketch* and was praised by one reviewer who noted, "Mr. J.J. Shannon's little sketch of Charles Burke, Esq., in military undress, seated at a study table lit by shaded spirit-lamp, is, in its way, a study of values as good as possible, admirable in chiaroscuro, in low, rich, harmonised colour, with character in every touch." ["Art Chronicle," *Portfolio*, vol. xix (1888), p. 104.] Shannon's now unlocated portrait of the sitter's wife had been shown at the New English Art Club the previous year. He had probably met the couple through Charles Burke's older brother Harold Arthur Burke (1852-1942), who was trying to establish himself as an artist at this time. (Shannon would paint Harold Burke's wife, Beatrice, around 1898.)



88

89

**SIR JAMES JEBUSA SHANNON, R.A., R.B.A., P.R.S.P.P.
(1862-1923)**

Kitty by firelight, c. 1897

oil on canvas, unframed
20½ x 17 in. (52.1 x 43.2 cm.)

£3,000-5,000

\$4,400-7,300
€3,900-6,500

PROVENANCE:

The artist's estate, and by descent.

Shannon's adored only child Katherine Marjorie (Kitty) (1887-1974) frequently modelled for her father. In this rapidly painted sketch Shannon captured her in a contemplative mood as she stares into the flickering firelight that illuminates her face.



89



90

90

**SIR JAMES JEBUSA SHANNON, R.A., R.B.A., P.R.S.P.P.
(1862-1923)**

On the pier

oil on canvas, unframed
30 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in. (76.5 x 63.7 cm.)

£1,500-2,000

\$2,200-2,900
€2,000-2,600

PROVENANCE:

The artist's estate, and by descent.

The subject of the present sketch represents a marked deviation from the rest of Shannon's output and as such is indicative of other directions that he may have considered for his art, but then dismissed. The dark inverted figure of a woman wearing a hat and a long cloak (on the left) accentuates the experimental, casual character of the work.

91

**SIR JAMES JEBUSA SHANNON, R.A., R.B.A., P.R.S.P.P.
(1862-1923)**

Blossom and her puppies, c. 1890

oil on canvas, unframed
24 $\frac{1}{4}$ x 31 in. (61.5 x 78.8 cm.)

£1,200-1,800

\$1,800-2,600
€1,600-2,300

PROVENANCE:

The artist's estate, and by descent.

92

**SIR JAMES JEBUSA SHANNON, R.A., R.B.A., P.R.S.P.P.
(1862-1923)**

Sunbathing nude

oil on board
10 x 26 in. (25.4 x 61 cm.)

£2,000-3,000

\$3,000-4,400
€2,600-3,900

PROVENANCE:

The artist's estate, and by descent.



91



92



93

93

SIR JAMES JEBUSA SHANNON, R.A., R.B.A., P.R.S.P.P. (1862-1923)

Two female nudes: Study for The Infant Bacchus. c. 1908.

signed with initials 'J J S' (lower left)
oil on canvas, unframed
19 x 14¼ in (48.3 x 36.2 cm.)

£2,000-3,000

\$3,000-4,400
€2,600-3,900

PROVENANCE:

The artist's estate, and by descent.

Shannon's time was mainly taken up by portrait commissions, but now and again he took the opportunity to address other subjects. The present study is probably related to his large mythological work, *The Infant Bacchus* (reproduced in Kitty Shannon, *For My Children*, op. p. 208), which was shown at the Royal Academy in 1908.



94

94

SIR JAMES JEBUSA SHANNON R.A., R.B.A., P.R.S.P.P. (1862-1923)

The artist's grandson Jeb Keigwin on a pony

oil on canvas, laid down on board, unframed
40 x 32 in. (101.6 x 81.3 cm.)

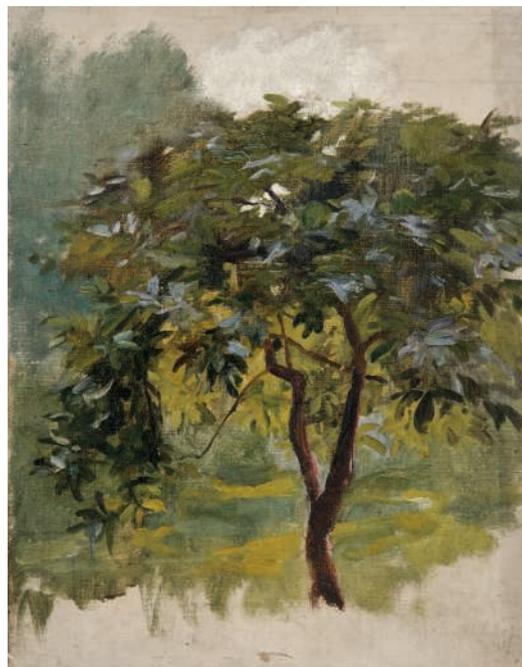
£2,000-3,000

\$3,000-4,400
€2,600-3,900

PROVENANCE:

The artist's estate, and by descent.

Probably painted around 1919-1920 by which time Shannon was mainly wheelchair bound, the current lot depicts his grandson Jeb on a favourite pony.



95

95

SIR JAMES JEBUSA SHANNON, R.A., R.B.A., P.R.S.P.P. (1862-1923)

Four oil studies including a woman in a cafe, a dog, an interior scene and a tree

the second signed and dated 'J.J. Shannon/ Feb.1877' (lower centre)
oil on canvasboard (3); oil on cardboard (1); all unframed
13½ x 10⅞ in. (34.3 x 27.7 cm.); 16¼ x 14¼ in. (41.3 x 36.1 cm.);
12 x 17 in. (30.5 x 43.2 cm.); 18 x 14⅞ in. (45.8 x 35.8 cm.)

£1,500-2,000

four in the lot (4)

\$2,200-2,900
€2,000-2,600

PROVENANCE:

The artist's estate, and by descent.



96



96

λ96

MAXWELL ASHBY ARMFIELD, R.W.S. (1881-1972)

Lilies; and Roses

each signed with monogram (lower right and lower left, respectively)

pencil and tempera on gessoed panel

7 x 11 in. (17.8 x 28 cm.)

£2,500-3,500

a pair (2)

\$3,700-5,100

€3,300-4,500

λ97

GERALD LESLIE BROCKHURST, R.A. (1890-1978)

Geraldine

signed 'BROCKHURST' (lower left)

oil on panel

17¾ x 13¾ in. (45.1 x 34.9 cm.)

£25,000-35,000

\$37,000-51,000

€33,000-45,000





98

98

DANIEL PENDER-DAVIDSON (1855-1933)

The bazaar, Tangier

signed, inscribed and dated 'TANGER [sic.] / D. Pender-Davidson./-1924-' (lower right)

oil on canvas

17¾ x 11¼ in. (45.1 x 32.4 cm.)

£1,500-2,500

\$2,200-3,600

€2,000-3,200

99

GEORGE HYDE POWNALL (1876-1932)

The Thames at sunset, St Paul's beyond

signed 'Geo Hyde' (lower right)

oil on panel

9¼ x 6¼ in. (23.4 x 15.9 cm.)

£1,000-1,500

\$1,500-2,200

€1,300-1,900

100

WILLIAM ACTON (1906-1945)

Armiola

signed and inscribed 'No.1/ Armiola/ Artist/ William Acton/ 5 Thurloe Sq. SW7.' (on the artist's label, on the reverse)

oil on canvas

40¼ x 35 in. (102.2 x 88.8 cm.)

£5,000-8,000

\$7,300-12,000

€6,500-10,000

William Acton was the short lived younger brother of Sir Harold Acton, art historian and aesthete. The Actons had been raised by their parents at La Pietra, a villa outside Florence, where their neighbours included the Sitwell family, and Gerald, Lord Berners who was a friend of Salvador Dali.

Few other portraits by the artist are widely known. A series of pencil drawings of the Mitford sisters has been extensively published, but his work rarely appears at auction.



99

101

MAXWELL ASHBY ARMFIELD, R.W.S. (1881-1972)

The storm

signed with monogram (lower right)

oil on board

7½ x 10½ in. (19.1 x 26.8 cm.)

£2,000-3,000

\$3,000-4,400

€2,600-3,900

LITERATURE:

with The Fine Art Society Ltd., London, no. 53/108.



100



101



102



103



104

■102

RICHARD REDGRAVE, R.A. (1804-1888)

Returning to the hall

signed and dated 'Rich Redgrave 1872' (lower left) and further signed and inscribed '*return .../Richard Redgrave/18 Hyde park gate south/Kensington SW' (on a partial label attached to the stretcher)

oil on canvas
36 x 29 in. (91.5 x 73.7 cm.)

£3,000-5,000

\$4,400-7,300
€3,900-6,500

PROVENANCE:

Mrs Anita Weldon, 1910.
Sir Alexander Clutterbuck, and by descent.
Anonymous sale; Christie's, London, 13 March 1997, lot 95.

EXHIBITED:

London, Royal Academy, 1872, no. 147.

LITERATURE:

Art Journal, London, 1872, p. 152.

■103

ERNEST CROFTS, R.A. (1847-1911)

On the track of a fugitive

signed and dated 'E. Crofts 1910' (lower left)

oil on canvas
48 x 36 in. (121.9 x 91.4 cm.)

£5,000-7,000

\$7,300-10,000
€6,500-9,100

EXHIBITED:

London, Royal Academy, 1910, no. 178.

104**WILLIAM BANKS FORTESCUE
(1850-1924)***An axe to grind*signed 'W. B. Fortescue' (lower right)
oil on canvas
48 x 36 in. (121.9 x 91.4 cm.)

£3,000-5,000

\$4,400-7,300
€3,900-6,500**105****BENJAMIN WILLIAMS LEADER, R.A.
(1831-1923)***On the Llugwy*signed and dated 'B.W. LEADER./ 1881.' (lower right)
oil on canvas
20½ x 30 in. (51 x 76.2 cm.)

£5,000-7,000

\$7,300-10,000
€6,500-9,100**PROVENANCE:**Mr Geoffrey Richards, Carlton Club, Pall Mall.
Anonymous sale; Christie's, London, 21 April 1933,
lot 111, as 'A Quiet Stream in North Wales, with two
children playing on the rocks'.
N. Mitchell.
with H. Blairman & Sons, London, Llandudno,
Harrogate.
with The Raven Gallery, Stourport-on-Severn.**106****PAUL JACOB NAFTEL, R.W.S. (1817-1891)***Near Amalfi, the Valley de Moulins*signed with monogram and dated '1864' (lower right) and further signed, inscribed and dated 'Paul J NafTEL./ Millmounts, Guernsey/1864' (on the artist's label, on the reverse)
pencil, watercolour and bodycolour, on paper laid down on board, oval
30½ x 22½ in. (77.5 x 57.2 cm.)

£2,000-3,000

\$3,000-4,400
€2,600-3,900**107****ALFRED FONTVILLE DE BRÉANSKI
(1877-1957)***The slopes of Ben Nevis*signed 'A DE BRÉANSKI JUN.' (lower left) and further signed and inscribed 'THE SLOPES OF BEN NEVIS. N.B./ A DE BRÉANSKI JUN.' (on the reverse)
oil on canvas
28¾ x 42 in. (71.8 x 106.7 cm.)

£3,000-5,000

\$4,400-7,300
€3,900-6,500

105



106



107



108

***108**

GEORGE BERNARD O'NEILL (1828-1917)

Stolen fruit is the sweetest

signed 'GB O'Neill' (lower right)

oil on canvas

24 x 20¼ in. (60.9 x 51.4 cm.)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

R. A. Atkins Esq, 1887.

with Richard Green, London, 1999.

Private collection, UK.

EXHIBITED:

Newcastle upon Tyne, *Royal Mining Engineering and Industrial Exhibition*, 1887, no.3.

109

THOMAS P. HALL (FL.1837-1867)

Young love

signed with monogram (lower right)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

£3,000-5,000

\$4,400-7,300

€3,900-6,500



109

110

EDWARD LADELL (1821-1886)

Red grapes, raspberries, peaches, whitecurrants and hazelnuts, with an ivory casket and roemer to the side, on a marble ledge

signed with monogram (lower left)

oil on canvas

17 x 14¼ in. (43.2 x 36.2 cm.)

£6,000-8,000

\$8,800-12,000

€7,800-10,000

111

WALTER DENDY SADLER (1854-1923)

New Place, Lingfield

signed and dated 'W. Dendy Sadler May 87' (lower right) and inscribed 'New Place. Lingfield.' (lower left)

oil on canvas

26 x 34 in. (66.1 x 86.3 cm.)

£2,000-3,000

\$3,000-4,400

€2,600-3,900



110



111



112

■ 112

BERNARD SLEIGH, R.B.S.A. (1872-1954)

His Servant John who bare record of the word of God and of the testimony of Jesus Christ and of all things that he saw

signed with monogram and dated '05' (beneath Jesus), and inscribed 'HIS. SERVANT JOHN. WHO. BARE. RECORD OF. THE. WORD OF GOD..AND OF THE TESTIMONY OF JESUS. CHRIST AND. OF. ALL. THINGS. THAT. HE. SAW...REV.2.1. (lower left to right)

pencil and oil on canvas, unframed

48 $\frac{7}{8}$ x 24 $\frac{1}{4}$ in. (124.2 x 62.8 cm.); 49 $\frac{1}{4}$ x 50 $\frac{3}{8}$ in. (125 x 127.9 cm.); 48 $\frac{7}{8}$ x 24 $\frac{1}{4}$ in. (124.2 x 62.8 cm.); 49 $\frac{1}{4}$ x 33 $\frac{1}{4}$ in. (124.2 x 84.5 cm.); 49 x 33 in. (124.3 x 83.8 cm.); 49 x 24 $\frac{1}{4}$ in. (124.5 x 62.8 cm.); 48 $\frac{7}{8}$ x 50 $\frac{1}{4}$ in. (123.5 x 127.6 cm.); 48 $\frac{7}{8}$ x 25 in. ((124.2 x 63.5 cm.)

eight in the lot (8)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

This frieze, which celebrates St John, is taken from The Book of Revelations chapter one, verse two and not as inscribed on the last panel. It was commissioned for St John's Church, Cobham, Surrey which was designed by the noted Arts and Crafts architect Leonard Martin in 1899, who later became church warden. Originally set into oak panelling and hung high in four sections on either side of the Altar, they remained in situ until 1997 when the church was closed and later demolished.

Bernard Sleight was born in Birmingham, where he spent most of his life, later teaching at the Birmingham School of Art. Like most of the Birmingham group of artists he was influenced by the philosophy and style of Sir Edward Coley Burne-Jones and William Morris, and in addition to oils and watercolours, he was an accomplished wood engraver, stained glass and mural painter and an illustrator.



112 (detail)



VARIOUS PROPERTIES

λ113

CECIL KENNEDY (1905-1997)

Dog roses, poinsettia and goat willow, in a silver urn

signed 'Cecil Kennedy' (lower right)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

£5,000-7,000

\$7,300-10,000
€6,500-9,100

114

EUGENE BENSON (1839-1908)

The peacock

signed with initials and dated 'E B 03' (lower right)

pastel

21 x 17 in. (53.4 x 43.2 cm.)

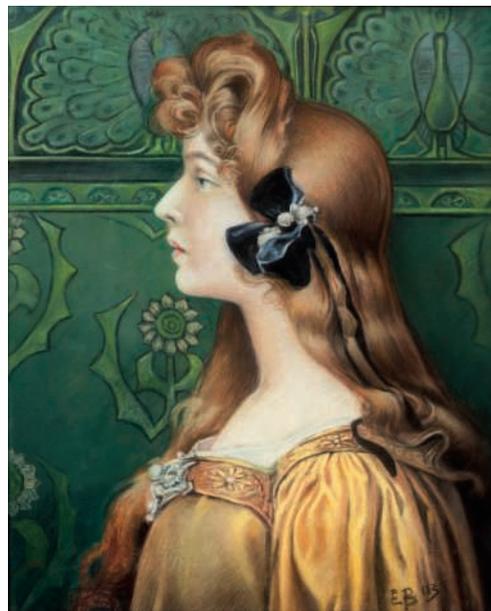
£1,500-2,000

\$2,200-2,900
€2,000-2,600

Eugene Benson studied at the National Academy of Design in New York, becoming a member in 1863. He travelled extensively in Europe and the Far East throughout the 1860s, and the influence of the Renaissance portraits that he saw on his travels can be clearly seen in the present work. As well as being an accomplished painter of landscapes and genre scenes, he was also an influential writer on painting and sculpture. He exhibited extensively in London and Paris as well as in New York, Boston and Philadelphia.



113



114



115

λ115

EDWARD SEAGO, R.W.S., R.B.A. (1910-1974)

Flower study in green and yellow

signed 'Edward Seago' (lower left) and inscribed by Peter Seymour 'FLOWER STUDY IN GREEN AND YELLOW' (on the reverse)

oil on board
16 x 24 in. (40.7 x 61 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

with Marlborough Fine Art, London.
Private collection, UK.

EXHIBITED:

London, Marlborough Fine Art, *Edward Seago Paintings and Watercolours*,
November 1972, no. 29.

λ116

WILLIAM CRAMPTON GORE, R.H.A. (1877-1946)

Roses in a glass

signed, inscribed and numbered 'No. 3/ artist: Wm Crampton Gore RHA/
Montereuil-sur-mer France/Title Roses in a glass.' (on the reverse)

oil on panel
11½ x 9½ in. (29.2 x 24.2 cm.)

£1,500-2,500

\$2,200-3,600
€2,000-3,200



115

58



λ117

CECIL KENNEDY (1905-1997)

Spring: daffodils, camellias, Spanish bluebells, anemones, Siberian iris, Dutch bulbous iris, polyanthus primulas, hellebores, freesias, forget-me-nots, broom and cowslips, in a glass vase, with a bee

signed 'Cecil Kennedy' (lower right)

oil on canvas

20 x 16 in. (50.8 x 40.8 cm.)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of five years

from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty**

does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCITY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft
You must make these payable to Christie's and there may be conditions.

(v) Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) Once you have made full and clear payment, you must collect the **lot** promptly following the auction. You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full, but you do not collect the **lot** within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's cashiers +44 (0)20 7839 9060.

2 STORAGE

- (a) If you have not collected the **lot** promptly following the auction, we or our appointed agents can remove the **lot** at our option to a warehouse.
- (b) If you have not collected the **lot** within 90 calendar days of the auction, we will charge you storage costs and can, at our option, charge you transport costs and handling fees for moving the **lot** to and within the warehouse.
- (c) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to us or our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be

easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity,

importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings

(except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON

WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, *, Ω, α, #, † See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

STORAGE & COLLECTION CHARGES

Specified lots, marked with a filled square (■) not cleared from Christie's by 5.00 pm on the day of the sale and all sold and unsold lots not cleared from Christie's by 5.00 pm on the fifth Friday following the sale will be removed to the warehouse of:

Cadogan Tate Ltd
241 Acton Lane, Park Royal
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com

Lots will be available for collection on the first full business week after transfer to Cadogan Tate Ltd and every business weekday from 9.00 am to 5.00 pm.

Property, once paid, can be released to **Christie's Fine Art Storage Services (CFASS)** in London, New York or Singapore FreePort at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com, or contact london@cfass.com. Telephone: +44 (0)20 7622 0609 for details.

TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

CHARGES	Furniture/ Large Objects	Pictures/ Small Objects
Transfer/Admin	£42.00	£21.00
Storage per day	£5.25	£2.65
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.

COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd

241 Acton Lane, Park Royal
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com

on every business day after the day of transfer, from 9.00 am until 5.00 pm.

Lots may only be released by Cadogan Tate upon

a) production of the 'Collection Order' obtained from the cashier's office at

Christie's, 85 Old Brompton Road, London SW7

or Christie's, 8 King Street, London SW1

b) payment of any charges that may be due to Cadogan Tate Ltd

To assist Cadogan Tate to provide a swift release

please telephone on the business day prior to

collection to ensure that Lots are available and to

ascertain any charges due. If sending a carrier please

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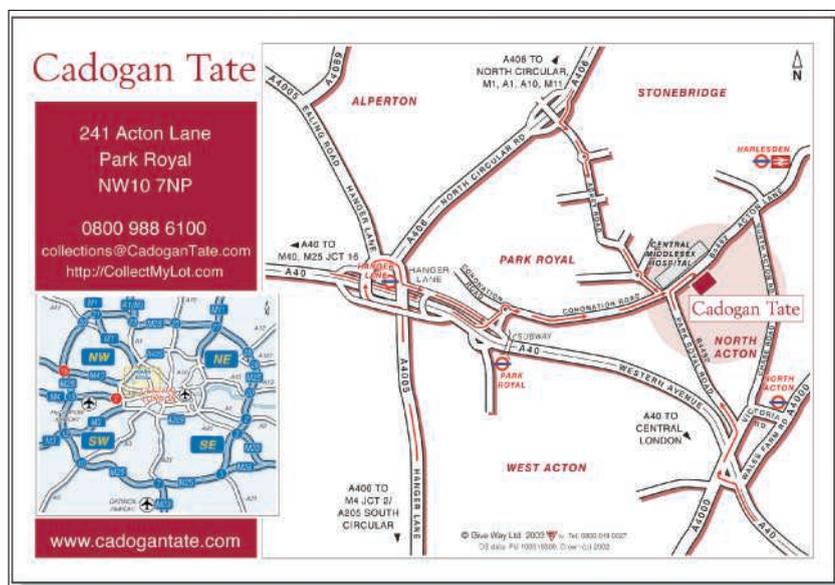
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