



The histories of art and literature are inextricably linked: an ancient epic poem inspires an Old Master picture; a contemporary artist takes flight from a Shakespearean phrase; a medieval illuminated manuscript combines text and painting in a single beautiful object.

Christie's is delighted to present *The Art of Literature:*Loan and Selling Exhibition, which brings together an extraordinary selection of masterpieces embodying this most productive of creative partnerships. At times direct and at other times subtly allusive, the connections between art and literature explored across this exhibition offer exciting insights into the works of important artists and writers including Marlene Dumas, William Shakespeare, Lynette Yiadom-Boakye, Lucian Freud, Joan Mitchell, James Joyce, Pablo Picasso and Peter Doig.





8 King Street London SW1Y 6QT

#### **VIEWING**

6 June – 14 July 2022

Weekdays 9.00am - 5.00pm Weekends 12.00pm - 5.00pm

Extended viewing until 8.00pm on 4 and 11 July.

#### **EXHIBITION CURATORS**

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#### **GENERAL ENQUIRIES**

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# GRAYSON PERRY (B. 1960)

### The Vanity of Small Differences

wool, cotton, acrylic, polyester and silk tapestry, in six parts each: 78 ¾ x 157 ½ in. (200 x 400 cm.) Executed in 2012, this work is number six from an edition of six plus two artist's proofs

Another work from the edition is in the permanent collection of the Arts Council Collection, London.

#### Price upon request

#### **PROVENANCE:**

Victoria Miro, London.

Acquired from the above by the present owner in 2012.















Inspired by William Hogarth's *A Rake's Progress*, Perry's story of class mobility and taste is relayed across six tapestries, following the journey of the aptly named 'Tim Rakewell.' By creating a chronicled narrative replete with humour and astute social observations, Perry is responding to the satirical prints and poetry of the 18th century, popularised by Hogarth, Pope and Swift among others. The title of Perry's work is an echo of *The Vanity of Human Wishes*, a satire on the futility of ambition for power and fame by the 18th century lexicographer and man of letters, Samuel Johnson.

The Vanity of Small Differences includes many of the characters, stories and aesthetic inspiration the artist encountered while filming the series All in the Best Possible Taste with Grayson Perry. First aired on Channel 4 in 2012, these television programmes were an exploration of social class in 21st century Britain. Through this project, Perry also focused on the depiction of objects and the stories they tell: 'People seem to be curating their possessions to communicate consciously, or more often unconsciously, where they want to fit into society.'

- Olivia Lund



#### **EXHIBITED:**

London, Victoria Miro, *Grayson Perry:* The Vanity of Small Differences, 2012. London, Royal Academy of Arts, *Summer Exhibition*, 2013 (another from the edition exhibited).

Sunderland, Sunderland Museum, Grayson Perry: The Vanity of Small Differences, 2013-2017 (another from the edition exhibited). This exhibition later travelled to Manchester. Manchester Art Gallery; Birmingham, Birmingham Museum and Art Gallery; Liverpool, Walker Art Gallery; Leeds, Temple Newsam House; Istanbul, Pera Museum, pp. 62, 66, 70, 74, 78, 82 (illustrated in colour, front cover, pp. 62-85); Ankara, Cer Modern; Bath, Victoria Art Gallery; Coventry, Herbert Art Gallery; Worcester, Croome; Canterbury, The Beaney; Kyiv, Izolyatsia Platform for Cultural Initiatives: Novi Sad, Museum of Contemporary Art Vojvodina; Pristina, National Gallery; Sarajevo, Art Gallery of Bosnia and Herzegovina; Banja Luka, Museum of Contemporary Art of Republic of Srpska and Tirana, National Gallery.

Maastricht, Bonnefanten, *Grayson Perry - Hold your beliefs lightly*, 2016. This exhibition later travelled to Aarhus, ARoS Kunstmuseum.

Newlyn, Newlyn Art Gallery & The Exchange, *Grayson Perry: The Vanity of Small Differences*, 2020-2022. This exhibition later travelled to Norwich, East Gallery, Norwich University of the Arts; Rochdale, Touchstones; Hereford, Hereford Museum and Gallery; Kilmarnock, Dick Institute and Sunderland, Sunderland Museum and Winter Gardens (another from the edition exhibited).

#### LITERATURE:

J. Klein, *Grayson Perry*, London 2009, p. 276 (another from the edition illustrated in colour, front cover, pp. 277-279, back cover).
C. Higgins, 'Grayson Perry gives The Vanity of Small Differences to the nation' in *The Guardian*, 30 November 2012.
G. Perry, *The Vanity of Small Differences*, London 2013, p. 119 (illustrated in colour, pp. 67, 69, 71, 73, 75, 77, 80-101).
British Council, *The Vanity of Small Differences*, *Grayson Perry*, London 2015, p. 21-26 (another from the edition illustrated in colour, pp. 15-20).



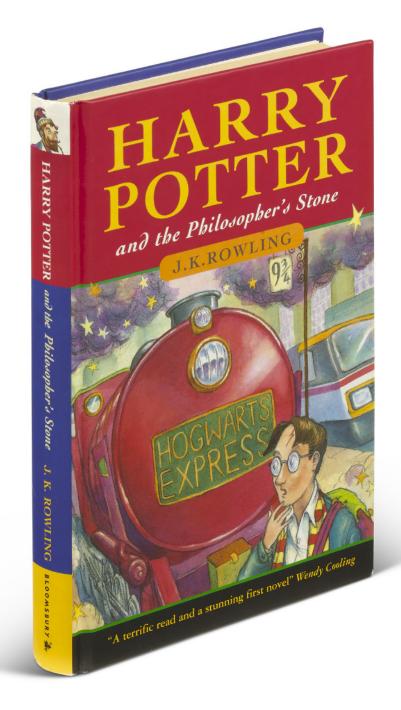


## J.K. ROWLING (B. 1965)

Harry Potter and the Philosopher's Stone. London: Bloomsbury, 1997.

Octavo (197 x 130mm). Original pictorial boards by Thomas Taylor (light wear); in custom box.

Price upon request

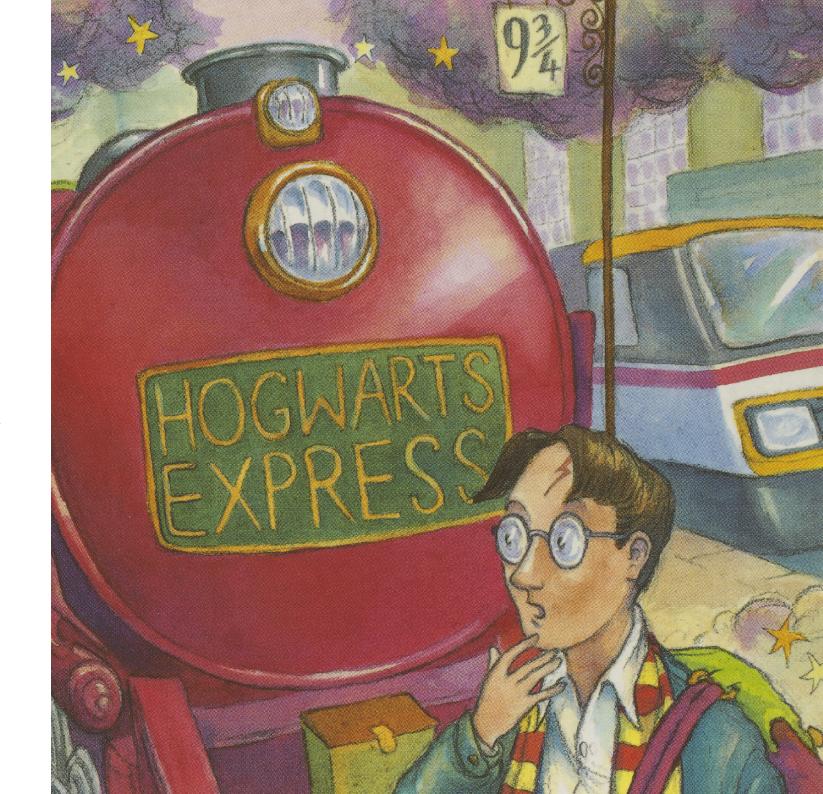




An exceptional copy of the rare true first edition, signed by the author. Only 500 copies were printed of the initial run, 300 of which went to libraries. This beautifully preserved and entirely unrestored copy is signed by Rowling on the title and dated 5th March 2001, the year this phenomenally successful book was adapted into a film. The pictorial boards designed by Thomas Taylor, depicting the young Harry Potter with the Hogwarts Express on Platform 9 ¾, are arguably the most recognisable of any book of the last 50 years.

The quest for the Philosopher's Stone features frequently in Old Master paintings, including works by Pieter Bruegel the Elder, Jan Steen and Joseph Wright of Derby. It is also elaborately illustrated in the famous Ripley Scroll, a medieval manuscript detailing the process of the stone's manufacture and the resulting creation of the Elixir of Life.

- Olivia Lund





### PIERRE-AUGUSTE RENOIR (1841-1919)

#### Jeune fille lisant

signed 'Renoir' (upper left) oil on canvas 16 x 11 ¼ in. (40.6 x 28.6 cm.) Painted in 1898

#### Price upon request

#### **PROVENANCE:**

Galerie Durand-Ruel et Cie., Paris (photo inv. no. 3745), by whom acquired directly from the artist on 17 October 1901.

Galerie de l'Elysée, Paris, by whom acquired from the above on 14 March 1936.

Private collection, Paris, by whom acquired from the above.

The Lefevre Gallery (Alex Reid & Lefevre Ltd.), London, by January 1951. Sir Antony Hornby, London.

Private collection, by descent from the above, *circa* 1987.

The Lefevre Gallery (Alex Reid & Lefevre Ltd.), London, by whom probably acquired from the above *circa* 1990.

Acquired from the above by the present owner on 16 May 1996.

#### **EXHIBITED:**

Paris, Galeries Durand-Ruel, *Tableaux* par A. Renoir, June 1902, no. 21 (titled 'La Lecture').

Canada, La France au Canada, travelling exhibition by train, 1921 or 1923.

London, The Lefevre Gallery, Important XIX

& XX Century Paintings, November - December 1993, no. 10, p. 22 (illustrated p. 23).

#### LITERATURE:

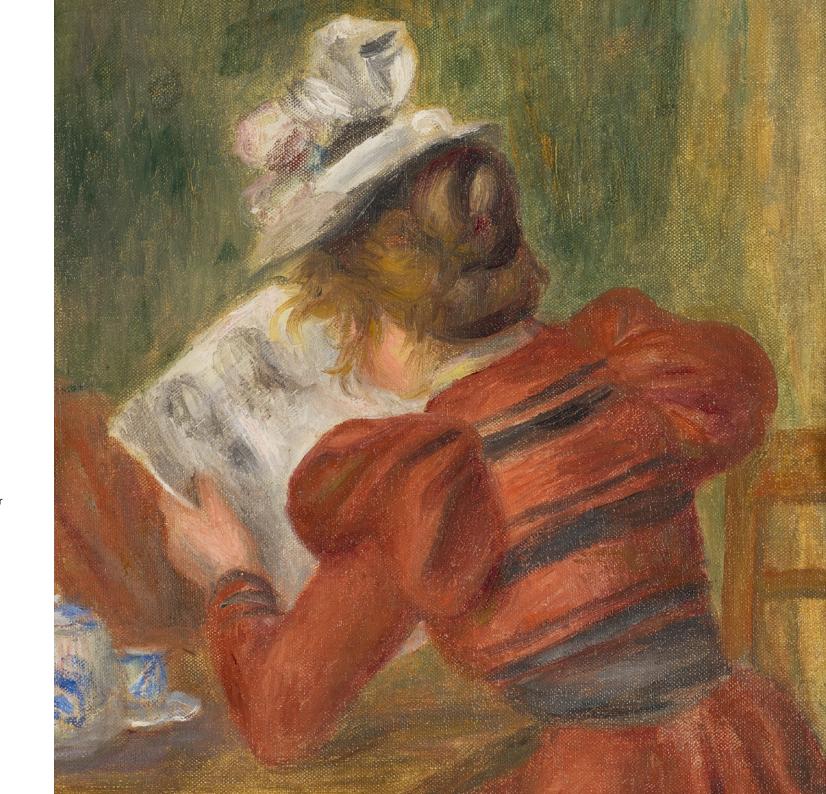
'The Lefevre Gallery', in *The Burlington Magazine*, vol. 93, no. 574, January 1951, p. VI (illustrated; dated '1898'). G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. III, 1882-1894, Paris, 2009, no. 2198, p. 282 (illustrated).





By the time Renoir executed the present work, he had become renowned as the finest portrait painter of the Impressionist circle. Veering away from classical approaches to portraiture, Renoir began to depict his female subjects in informal settings, going about their daily business. Reading forms an important recurring motif in Renoir's oeuvre, despite his professed aversion to all literary influences in visual art. Nonetheless, books distracted his models from the difficult task of posing at length, allowing him to work without haste. In Jeune fille lisant, the text in the subject's hand is indistinct: it could be a magazine, newspaper, book, or letter. The young woman is utterly captivated; as unaware of the artist's presence as the viewer is of what she is reading.

In this work, Renoir emphasises the lyrical quality of colour, testing warmer hues of red and orange offset by cooler greens and blues to describe a calm scene of domesticity, intimacy and quietude. An ennobler of the mundane, Renoir painted for visual delight, immersing himself in his modern, contradictory world, and emerging only with images of pleasure. - Olivia Lund





# JOHN WILLIAM WATERHOUSE, R.A. (1849-1917)

#### Tristram and Isolde

signed and dated 'J.W. Waterhouse/1916' (lower right) oil on canvas 42½ x 31½ in. (108 x 72 cm.)

#### Price upon request

#### **PROVENANCE:**

The Artist's studio sale; Christie's, London, 23 July 1926, lot 28 (218 gns to W.W. Sampson).

with Maples Fine Art Department, London,

1948, by whom sold to

A Private Collector, UK, and by descent to His son, 1981.

Sir Rod Stewart, O.B.E., by 28 June 1999. Fred and Sherry Ross, New Jersey, by January 2003.

Purchased privately by the present owner.





#### **EXHIBITED:**

Bristol, Royal West of England Academy, 1916, no. 442. London, Royal Academy, *Summer Exhibition*, 1917, no. 111. Groningen, Groninger Museum, London, Royal Academy, and Montreal, Montreal Museum of Fine Arts, *J.W. Waterhouse 1849–1917: The Modern Pre-Raphaelite*, 14 December 2008

- 7 February 2010, no. 63.

#### LITERATURE:

A. Hobson, *The Art and Life of J W Waterhouse RA* 1849–1917, London, 1980, pp. 137, 192-93, cat. 219. A. Jarman (ed.), *Royal Academy Exhibitors* 1905–1970, London, 1987, p. 224, no 111.

A. Hobson, J W Waterhouse, London, 1989,

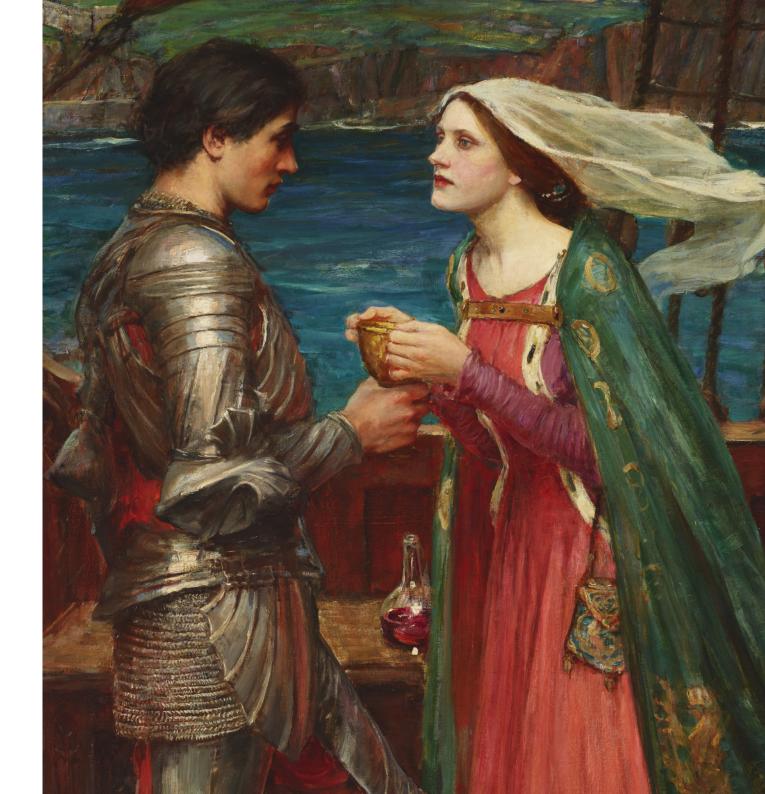
p. 116, illustrated p. 119, pl. 89.

P. Trippi, *J W Waterhouse*, London, 2002, pp. 222–4.

J.W. Waterhouse 1849–1917: The Modern Pre-Raphaelite (exh. cat.), London, 2008, pp. 21, 186, 190, 194–95, no. 63.

Waterhouse is often termed 'the last Pre-Raphaelite'. Although this picture was painted 70 years after the formation of the Brotherhood, the appeal of Arthurian myth was enduring. In this episode of the chivalric romance, princess Isolde offers the knight Tristram a chalice containing poison so they will not be forced to part - however, her maid has substituted the poison for a love potion. As the story unfolds, Isolde is compelled to marry Tristram's uncle, King Mark of Cornwall, while Tristram is forced into exile in Brittany, where he is wounded. Knowing that Isolde can heal him, as she did when they first met, he calls for her, asking that the sail of her ship be white if she is on board, but black if she has refused to come. Tristram's jealous wife tells him the sail is black, and he dies in despair before Isolde can reach him, whereupon she too expires of grief. Echoing Wagner's 19th-century musical rendition of the tale, Waterhouse's colour and brushwork are expressive. Painted at the height of the First World War, the picture carries undertones of romantic nationalism.

- Peter Brown





# Dune. Suresnes: printed by the reproduction workshops Aviaplans, [circa 1975].

### FRANK HERBERT (1920-1986) & ALEJANDRO JODOROWSKY (B. 1926).

Oblong octavo (210 x 295 mm). 11 color plates after drawings by Christopher Foss, Jean Giraud-Moebius and H.R. Giger, 1 title-page, 268 black and white plates, mostly the storyboard for the movie, with dialogues in French and English, and some studies for characters, environments and vehicles, 1 page with the printer's name and address (occasional fingersoiling to corners). All the plates are photographic reproductions, printed single-side. Original sky blue cloth binding with a photographic reproduction of the proposed movie poster after an original work by Christopher Foss pasted on the upper board, printed title piece on the spine, original snap button clasp (text block detached from spine cloth, as usual due to the weight of the photographic paper, upper hinge cracked, about one plate detached from text block and inserted loose, cloth sunned with light staining, some soiling to text block corners, edge-rubbing to cover label).



This copy is numbered 9 on the reverse of the lower board. Some other copies are known: two have appeared at auction, and Jodorowsky owns a copy as well. We can logically suppose that between 10 and 20 copies were printed and bound; it is not known how many survive.

Full title: Michel Seydoux Presents Alejandro Jodorowsky's Dune from Frank Herbert's Novel. Design by Jean Giraud. Machines by Chris Foss. Special Effects by Dan O'Bannon. Dialogue by M. Demuth and A. Jodorowsky

Price upon request



An extraordinary artefact from one of the most iconic science fiction film adaptations - a doomed project which inspired legions of filmmakers and moviegoers alike.

Often described as the 'greatest movie that was never made,' Aleiandro Jodorowsky's filmic adaptation of Dune is one of the most famous doomed projects in movie history. To help him in this daunting task, he gathered some of the most talented artists of his time. Originally published in 1965 in the United States, Frank Herbert's Dune became the best-selling science fiction book ever, deeply influencing following generations. A movie adaptation quickly appeared as a logical continuation - the rights were acquired in 1974, and Franco-Chilean director Alejandro Jodorowsky started working on the project. To do justice to Dune's worlds and characters, Jodorowsky envisioned a movie which could be between ten and fifteen hours long. Pre-production work was done by Jean Giraud, also known as Moebius, who had cofounded the seminal comics publication Métal Hurlant, and himself one of the most talented and important comics artists of his generation; Chris Foss, a British illustrator who had made a huge number of illustrated wrappers for pocket editions, including books by Isaac Asimov and Edmund Cooper; and Hans Ruedi Giger, a Swiss artist well-known for his airbrush work. This trio led most of the preliminary work and were in charge of the artist direction of the whole project: designing the characters, costumes, vehicles and environments.

This book gathers reproductions of drawings among the thousands made by Moebius, Foss and Giger, including a near-complete story board of the movie, with dialogues in French and English. We can logically suppose that between 10 and 20 copies were printed and bound; it is not known how many survive.

- Mark Wiltshire

MICHEL SEYDOUX PRESE ALEXANDRO JODOROWSK BASED ON FRANK HERBERT'S NOVEL DESIGN BY JEAN GIRAUD MACHINES BY CHRISTOPHER FOSS SPECIAL EFFECTS BY DAN O'BANNON



### AUGUSTE RODIN (1840-1917)

Eve, petit modèle, Version à la base carrée dite aussi aux pieds plats

signed 'A. Rodin' (on the top of the base); stamped with the foundry mark 'Alexis Rudier Fondeur Paris' (on the back of the base); with the raised signature 'A. Rodin' (on the inside of the base)

bronze with dark brown patina Height: 29 % in. (75.2 cm.)

First conceived in 1881; this version conceived in 1883; this example cast by Alexis Rudier

between 1920-1930

#### Price upon request

#### **PROVENANCE:**

Musée Rodin, Paris.

Galerie Haussmann [Gustave Danthon], Paris. Jacques & Simone Lemaigre du Breuil, Paris, by whom acquired from the above on 25 April 1934, and thence by descent; sale, Christie's, Paris, 31 March 2016, lot 218.

Acquired at the above sale by the present owner.

This work has been authenticated by the Comité Auguste Rodin.

This work will be included in the forthcoming Catalogue critique de l'œuvre sculpté d'Auguste Rodin being prepared by Galerie Brame & Lorenceau under the direction of Jérôme LeBlay under archive number 2013-4270B.





#### LITERATURE:

C. Mauclair, *Auguste Rodin: The Man, His Ideas, His Works*, London, 1905, p. 12 (marble version illustrated).

J. Cladel, *Auguste Rodin, L'œuvre et l'homme*, Brussels, 1908, p. 159 (another version referenced; other versions illustrated pls. 6 & 32).

L. Bénédite, *Rodin*, London, 1924, pp. 26-27 (another version illustrated pl. XVI).

L. Bénédite, *Rodin*, London, 1926, pl. 9 (marble version illustrated).

G. Grappe, *Catalogue du Musée Rodin*, vol. I, Paris, 1927, no. 39, pp. 35-36 (marble version illustrated p. 35).

J. Cladel, *Rodin*, sa vie glorieuse, sa vie inconnue, Paris, 1936, pp. 142-143.

G. Grappe, *Le Musée Rodin*, Paris, 1944, no. 44, p. 141 (another cast illustrated pl. 44).

I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, pp. 88-89 (plaster version illustrated pl. 17).

R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 98 (another cast illustrated p. 99).

J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1976, no. 8-5, p. 155 (another cast illustrated p. 154).

J. de Caso & P.B. Sanders, *Rodin's Sculpture:* A Critical Study of the Spreckels Collection, Rutland, 1977, no. 21, pp. 143-147 (plaster version illustrated pp. 142 &145).

M. Hanotelle, *Paris/Bruxelles: Rodin et Meunier, Relations des sculpteurs français et belges à la fin du XIXe siècle*, Paris, 1982, p. 59 (another version illustrated p. 57).

A. Beausire, *Quand Rodin exposait*, Paris, 1988, pp. 82-85 (terracotta version illustrated p. 84). D. Finn & M. Busco, *Rodin and His Contemporaries: The Iris & B. Gerald Cantor* 

Collection, New York, 1991, p. 42 (other versions illustrated pp. 43-47).

R. Butler, *Rodin: The Shape of Genius*, New Haven & London, 1993, fig. 66, p. 161 (plaster version illustrated).

A. Le Normand-Romain, *The Bronzes of Rodin:* Catalogue of Works in the Musée Rodin, vol. I, Paris, 2007, no. S.756, p. 341 (another cast illustrated fig. 7, p. 346).



Conceived to flank *La porte de l'enfer (The Gates of Hell)*, Eve is one of Auguste Rodin's most celebrated sculptures. Inspired by the events of Dante's *The Divine Comedy*, the monumental doorway reflects scenes from *Inferno*, the first book of the epic poem. The project was never completed and Rodin worked on it for 37 years until his death in 1917.

Rodin's interpretation of Eve was intimately connected with his musings on sin while creating the commission, which he received from the Musée des Arts Décoratifs in Paris in 1880. Condensed into one striking gesture of shame and recognition of her fall, Rodin's sensual portrait captures the precise moment of Eve's banishment from the Garden of Eden. The Fall is a significant theme in the history of Western art and literature, with the story being revisited by Milton in his epic *Paradise Lost* and by Baudelaire, whose collection of poetry *Les Fleurs du mal* was also a source of inspiration in the creation of *The Gates of Hell.* – Olivia Lund





# LYNETTE YIADOM-BOAKYE (B. 1977)

### Fiscal Playsuit 2

titled and dated 'Fiscal Playsuit 2 2009' (on the reverse) oil on canvas  $78\,\%$  x  $47\,\%$  in. (200 x 120 cm.) Painted in 2009

#### Price upon request

#### **PROVENANCE:**

Arquebuse, Geneva.

Acquired from the above by the present owner.







# FERNANDO BOTERO (B. 1932)

### Adam and Eve

signed and dated 'Botero 68' (Adam: lower right); signed, dated and inscribed 'Botero 68 ADAN' (Adam: on the reverse); signed and dated '68 Botero' (Eve: lower right); signed, dated and inscribed 'EVA Botero 68' (Eve: on the reverse) oil on canvas

Adam: 76% x 40% in. (193.5 x 102 cm.);

Eve: 77 x 42% in. (195.6 x 108.6 cm.)

Price upon request

#### **PROVENANCE:**

Painted in 1968

Richard Zeisler, New York.
Galerie Brusberg, Hannover.
Private collection, Switzerland, by whom acquired in the early 1970s.







Then the eyes of both of them were opened, and they realized they were naked; so they sewed fig leaves together and made coverings for themselves.

- (Genesis, 3:6).

Adam and Eve, a sublime diptych painted by Fernando Botero in 1968, portrays the two protagonists at the centre of one of the most well-known Biblical episodes, recounted in Genesis 2:4-3:24. The moment depicted is a tragic and yet exquisitely tender rendition of the catastrophic climax of their story: the pair's temptation by a snake, representing the devil himself. Whispering into Adam's ear and wrapping himself around Eve's leg, the snake has already won over the couple: Adam has already had a taste of the forbidden fruit and Eve is just about to. While their lost gazes reveal that the pair is already aware of its impending doom, their gentle smiles convey a peaceful, almost serene resignation to their shared destiny.

Colombian-born Botero's monumental paintings and sculptures frequently reference the works of Old Masters. Drawing inspiration from Biblical and Classical sources, Botero reimagines characters from these texts in his distinctive style with rotund, whimsical figures, often suffused with a subtle brand of satire. By manipulating space and perspective, he draws attention to the monumentality of his figures, showing them in spaces that seem too small to contain them. - Maria Morando



#### **EXHIBITED:**

Munich, Galerie Buchholz, *Botero*, March 1970, nos. 58 & 59, p. 114 (*Adam* illustrated p. 58; *Eve* illustrated p. 59).

Caracas, Museo de Arte Contemporáneo de Caracas, *Fernando Botero*, April – May 1976, no. 7 (illustrated).

#### LITERATURE:

M. Paquet, *Botero, Peintures*, Paris, 1983, p. 48 (illustrated).

G. Soavi, *Fernando Botero*, Milan, 1988, no. 29, p. 265 (illustrated p. 57).

Exh. cat., *Botero – der Maler, Bilder und Zeichnungen aus 30 Jahren*, Berlin, 1991, pp. 47 & 54 (*Eve* illustrated p.47; *Adam* illustrated p. 54).

F. Botero, C. Fuentes, P. Gribaudo & B. Villegas Jiménez, *Botero, Mujeres*, New York, 2003, pp. 34 & 35 (illustrated).

M. Hanstein, *Fernando Botero*, Cologne, 2003, p. 19 (illustrated).





# MARLENE DUMAS (B. 1953)

### Magdalena (Venus / She sells Shells at the Seashore)

signed, titled and dated 'M Dumas 1995 Magdalena (Venus)' (on the reverse) oil on canvas  $79 \times 39 \, 1\frac{1}{2}$  in. (200.5 x 100.4 cm.) Painted in 1995

On loan from a private collection

#### **PROVENANCE:**

Zeno X Gallery, Antwerp.

Acquired from the above by the present owner.

#### **EXHIBITED:**

Venice, XLVI La Biennale di Venezia, 1995. Frankfurt, Portikus, Marlene Dumas, Models, 1995-1996, p. 78 (installation view illustrated, pp. 24-25; illustrated in colour, p. 32). This exhibition later travelled to Berlin, Neue Gesellschaft für bildende Kunst.

Cape Town, Iziko South African National Gallery, Marlene Dumas: Intimate Relations, 2007-2008, p. 134 (illustrated in colour, pp. 44, 48). This exhibition later travelled to Johannesburg, The Standard Bank Gallery.

Amsterdam, Stedelijk Museum, *Marlene Dumas,* The Image as Burden, 2014-2015, p. 187 (illustrated

in colour, p. 91). This exhibition later travelled to London, Tate Modern and Basel, Fondation Beyeler.

#### LITERATURE:

Marlene Dumas, Francis Bacon, exh. cat., Malmö, Malmö Konsthall, 1995 (studio view illustrated, p. 144).

Marlene Dumas, Broken White, exh. cat., Tokyo, Museum of Contemporary Art, 2007 (studio illustrated, p. 107).

Marlene Dumas, Double Takes, exh. cat., Antwerp, Zeno X Gallery, 2020 (illustrated in colour, p. 59).

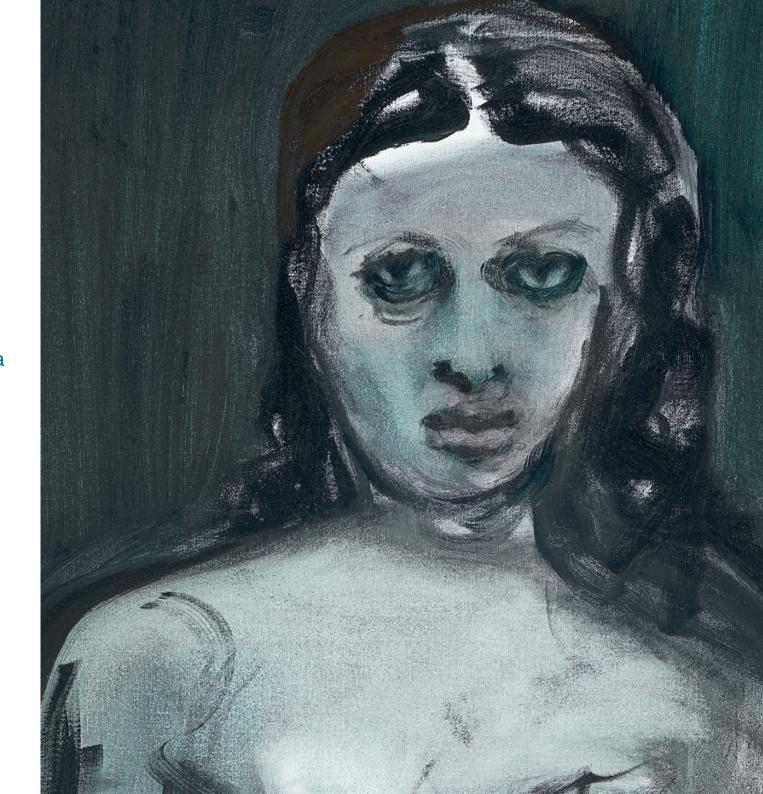




Humbert Humbert said of Lolita that she looked so much like Botticelli's Venus - the same soft nose the same blurred beauty -

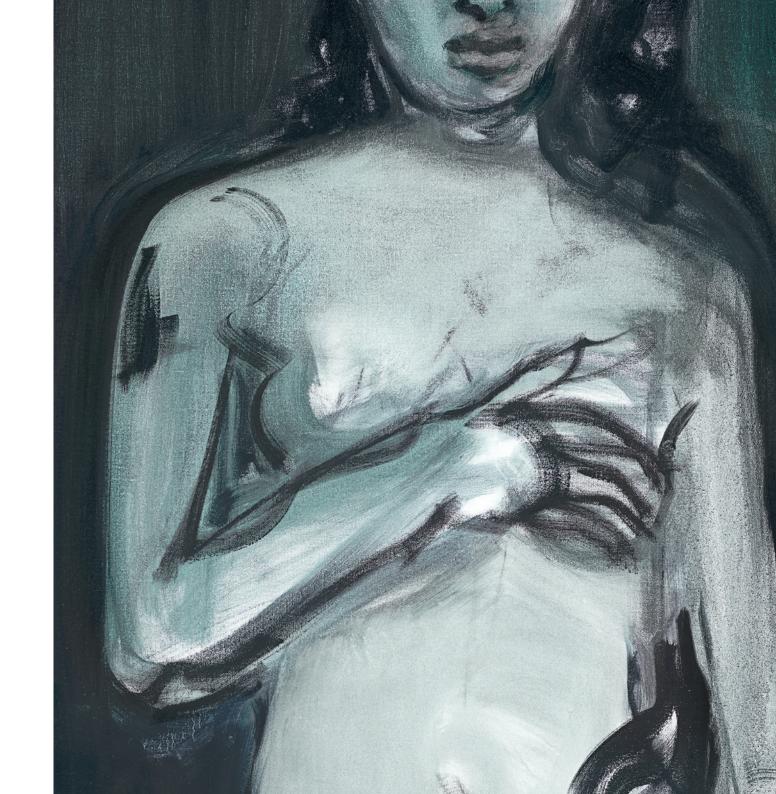
I wanted to *look* like Twiggy and the Shrimp. Later I tried to *think* like Simone de Beauvoir and *be* like the boys.

- Marlene Dumas, She Sells Shells at the Seashore



The artwork of South African-born Dumas is inherently literary. Her poems, which are written as an ekphrastic complement to her paintings, often tie together literary and artistic threads. In the case of Magdalena (Venus), allusions are multilayered - referencing Nabokov, Botticelli and Simone de Beauvoir. These contrasting sources point to the complexity of the presentation of the female body in the history of art and literature. This painting in Dumas's Magdalenas series visually references Botticelli's Venus (a frequent subject of Homeric Hymns), while the poem highlights unsettling parallels with Nabokov's controversial novel Lolita.

The 'Magdalena' of the title refers to the Biblical character of Mary Magdalene, generally viewed as the archetypal 'sinful woman'. By naming the work 'Magdalena' and 'Venus', rather than associating Magdalena with a fallen woman, Dumas chooses to identify her with Venus, the Roman goddess of love, sex, and fertility. In her series of Magdalenas, Dumas aims to subvert the male gaze and reconsider the depiction of the female nude in art and literature. - Olivia Lund





# RAOUL DUFY (1877-1953)

### Léda et le cygne

signed 'Raoul Dufy' (lower right) gouache and watercolour on paper 19 ¾ x 25 ½ in. (50 x 65.2 cm.) Executed *circa* 1930

#### Price upon request

#### **PROVENANCE:**

Mme. Marcelle Oury, Paris.
Arthur Tooth & Sons, London.
Trosby Galleries, Palm Beach.
Anonymous sale, Sotheby's, London, 22 March
1961, lot 111 (titled 'Leda' and dated '1935').
Edgardo Acosta, Los Angeles, by whom
acquired at the above sale.
Private collection, Palm Beach.
Private collection, Connecticut; sale, Bonhams,
New York, 10 November 2021, lot 58.
Acquired at the above sale by the present
owner.

#### LITERATURE:

F. Guillon-Laffaille, *Catalogue raisonné des aquarelles, gouaches et pastels de Raoul Dufy, online catalogue* (www.catalogue-raisonne-raoul-dufy.fr), no. As-1464 (illustrated).

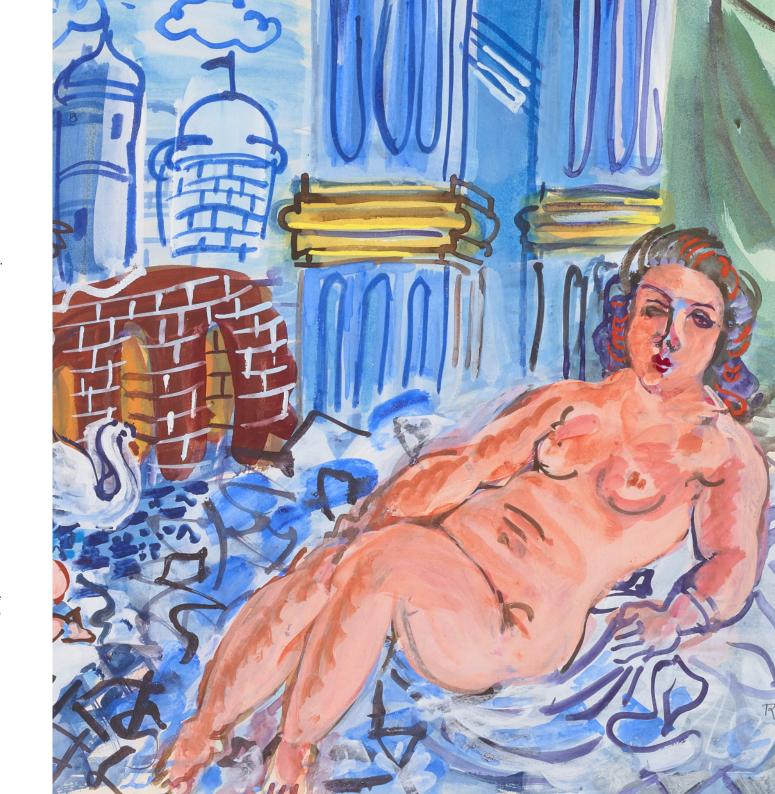




Dufy sets the scene for one of the most important Greek mythological relationship - Leda and the Swan. Leda, set in front of fluted Classical columns, is painted in the nude, reclining on her elbow, her gaze directed at the viewer. The swan, which is Zeus in disguise, is emerging from the water in the background. The contrasting blues and the pinks offer a fresh, avant-garde take on the timeless tale. This subject has been widely explored and reproduced in art and literary texts: mentioned in the antiquity texts of Ovid's Metamorphoses, Homer's Iliad and the Odyssey and Virgil's Aeneid, the relation between Leda and the Swan, which has been variously interpreted as either a rape or as a consensual affair, engendered four influential mythological characters: Helen, whose beauty started the decade long Trojan War; Clytemnestra who killed her husband Agamemnon, both in the Iliad; and Castor and Pollux, twin heroes of the Odyssey.

The pretext of this major mythical moment made an exploration of a sensual nude possible and popular, and the subject is depicted as far back as frescoes in Pompei, to the Renaissance and beyond. Whilst the paintings by Michelangelo and da Vinci were purportedly destroyed on grounds of indecency, his drawings have remained, inspiring many copies and the continuation of the subject. *Leda and the Swan* has also been retold in modern art and literature. The subject inspired the erotic and mystical sonnet *Leda and the Swan* by author and poet William B. Yeats.

- Simone Mizova



Above the staggering girl, her thighs caressed By the dark webs, her nape caught in his bill, He holds her helpless breast upon his breast.

How can those terrified vague fingers push The feathered glory from her loosening thighs? And how can body, laid in that white rush, But feel the strange heart beating where it lies?

A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.
Being so caught up,

So mastered by the brute blood of the air, Did she put on his knowledge with his power Before the indifferent beak could let her drop?



<sup>-</sup> W.B. Yeats, Leda and the Swan



ÉMILE-ANTOINE BOURDELLE (1861-1929)

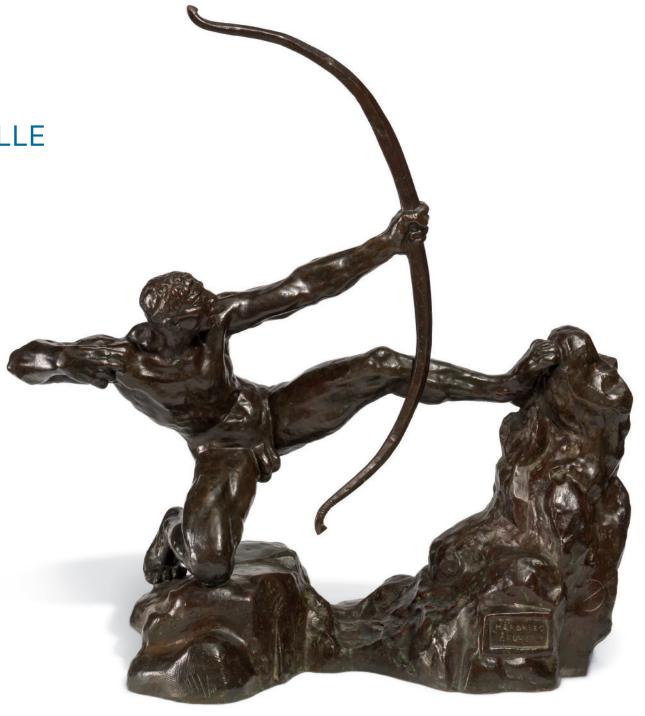
Héraklès archer, huitième étude dite "modèle intermédiaire définitif"

signed and inscribed 'Emile-Antoine Bourdelle HÉRAKLÈS TUE LES OISEAUX DU STYNPHALE' (on the back); inscribed 'HÉRAKLÈS ARCHER' and in Greek 'HERAKLES' (on the front right); inscribed '3e étude' (on the front left); inscribed with the foundry mark 'ALEXIS RUDIER.FONDEUR. PARIS.' (on the left side of the base) bronze with brown patina 24¼ x 23½ x 10½ in. (61.5 x 59.5 x 26.5 cm.) Conceived in 1909; this bronze cast *circa* 1920 in an edition of eight plus two artist's proofs

#### Price upon request

#### **PROVENANCE:**

École nationale des ponts et chaussées, Paris. Joseph Verdin, Paris, a gift from the above in 1923, and thence by descent; sale, Christie's, Paris, 31 March 2016, lot 225. Acquired at the above sale by the present owner.





#### LITERATURE:

F. Fosca, *E.-A. Bourdelle*, Bruges, 1924, p. 23 (the plaster version illustrated).
A. Fontainas, *Bourdelle*, Paris, 1930, no. 17 (another version illustrated).
P. Lorenz, *Bourdelle*, *Sculptures et Dessins*, Paris, 1947, no. 25, p. 22 (another version illustrated).

P. Descargues, Bourdelle, Paris, 1954, p. 38 (another version illustrated).
P. Cannon-Brookes, Emile Antoine Bourdelle, An illustrated commentary, London, 1983, pp. 63-64 (other versions illustrated pp. 59 & 62).
I. Jianou & M. Dufet, Bourdelle, Paris, 1984, no. 393, p. 105 (another version illustrated pl. 29).
C. M. Lavrillier & M. Dufet, Bourdelle et la critique de son temps, Paris, 1992, no. 106, p. 221, (detail of another version illustrated).
A. Le Normand-Romain, Héraklès Archer, Naissance d'une œuvre, Paris, 1992, no. 9,

p. 73 (another version illustrated fig. 22, p. 32).

The title of the work refers to the sixth of the twelve labours of Heracles, depicted in an epic poem, now lost, by the Ancient Greek poet Peisander. The story relays how Heracles (Hercules in Roman mythology), drives away a flock of monstrous birds that wreak havoc destroying crops near the town of Stymphalos. Heracles achieved this by shooting poisonous arrows at the birds, a moment depicted here in the archer's pose. Bourdelle captures the human form in momentum, with a daring posture and almost untenable balance. Heracles was a popular figure in Classical literature and beyond featuring in works including the Bibliotheca of Pseudo-Apollodorus and the tragedy of Heracles by Euripides.

The sculpture was very well received when it was first exhibited in 1910 and critics unanimously hailed Bourdelle's work.

Bourdelle spent several years in the studio of Rodin as a carver, but he differs from his teacher in the heroic quality given to his monumental figures – Rodin is more concerned with human frailty and followed 'a romantic realist literary tradition'.

- Olivia Lund





# MICHAËL BORREMANS (B. 1963)

### The Knives

signed, titled and dated 'Michaël M.C.G. Borremans - THE KNIVES - 2011' (on the reverse) oil on canvas  $43\,1/4\,x\,27\,1/2$  in. (110 x 70 cm.) Painted in 2011

#### Price upon request

#### **PROVENANCE:**

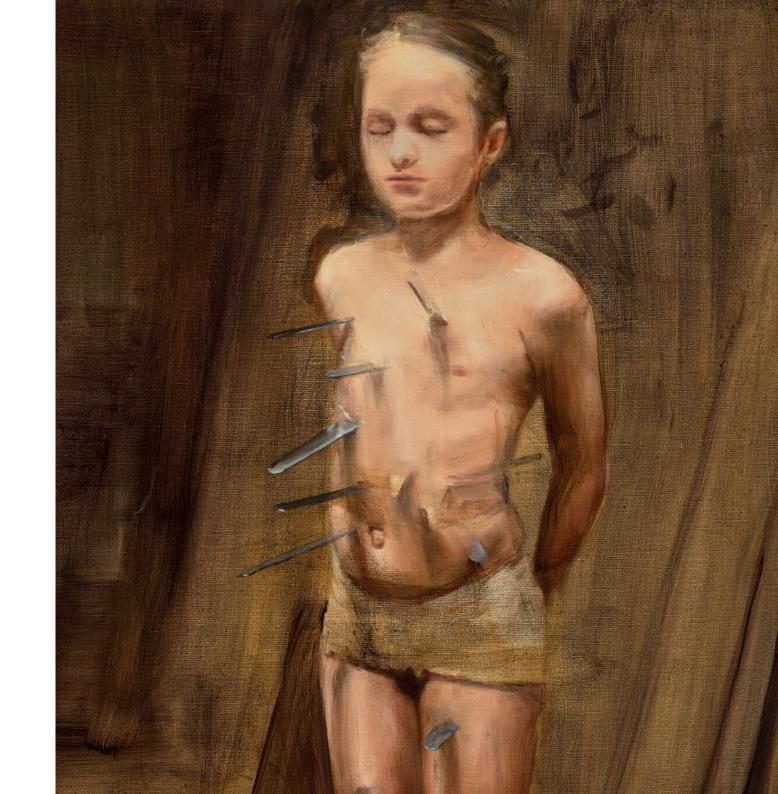
Zeno X Gallery, Antwerp. Acquired from the above by the present owner in 2013.





Borremans' theatrical and darkly surreal depiction of a child's body pierced by knives bears a striking resemblance to the figure of Saint Sebastian. The fate of the early Christian martyr, who was tied to a tree and shot by arrows, was first recounted in the Book of Psalms in the King James Bible. Borremans' iconographic allusions spark a dialogue with Old Masters including El Greco, Titian and Botticelli, as well as a wealth of poetry and novels. Saint Sebastian is frequently referenced in modern literature, most notably in Thomas Mann's Death in Venice and TS Eliot's dramatic monologue The Love Song of Saint Sebastian. Due to his associations with suffering and the idea of purity cut down in its prime, Saint Sebastian has permeated the literary imagination. He features in Oscar Wilde's The Grave of Keats, which laments the poet's early death: 'The youngest of the martyrs here is lain, /Fair as Sebastian, and as early slain.'

- Olivia Lund





# MARLENE DUMAS (B. 1953)

#### Resurrection

signed, titled and dated 'Resurrection MDumas 1992 / 3' (on the reverse) oil on canvas  $35\% \times 70\%$  in. (90 x 180 cm.) Painted in 1992-1993

#### On loan from a private collection

#### **PROVENANCE:**

Zeno X Gallery, Antwerp.
Acquired from the above by the present owner.

#### **EXHIBITED:**

Antwerp, Zeno X Gallery, Marlene Dumas, Give the People What they Want, 1993.
Vienna, Kunsthalle Wien, Der zerbrochene
Spiegel (The Broken Mirror), 1993-1994, p. 216
(illustrated). This exhibition later travelled to
Hamburg, Deichtorhallen Hamburg.
Deurle, Museum Dhondt-Dhaenens, Blindsight, 2022.

#### LITERATURE:

Marlene Dumas, Double Takes, exh. cat., Antwerp, Zeno X Gallery, 2020 (illustrated in colour, pp. 18-19).





I write about art because I am a believer.
I believe
in the power
of words
especially the
WRITTEN WORD.

I have seen the glory and the power of the word. I have experienced the power of repetition, the intoxication of rhythmic rhetorical arousal.

I write because I love words.
Or rather; what is more erotic than a body with sex appeal?
A sentence with sex appeal.

I write because I enjoy writing.

I write about art because it supplies a (safe) context.

It is a privilege to be able to read and to be read.

What a pleasure to have conversations with human beings (dead and alive) without having to see them.



<sup>-</sup> Marlene Dumas, Why do I write (about Art)

Dumas has an affinity for the written word, with her extensive collection of poetry and prose offering an accompaniment to her visual art. Her book, *Sweet Nothings*, includes short texts, often of a philosophical nature. In the opening passage, 'Why do I write (about Art)', Dumas articulates her motivation to write: partly rooted in a love of language and partly to contextualise her artwork. Literary inspiration is evident in much of Dumas's oeuvre, which includes portraits depicting the authors James Baldwin, Charles Baudelaire and the French novelist Céline on his death bed.

Her writing also explores the political concerns that underpin her art, particularly relating to her homeland of South Africa. *Resurrection* was executed in 1992 when negotiations to end apartheid were underway. As well as having clear Biblical connotations, the title of the work suggests hope for the future the country, as exemplified Desmond Tutu's book *No Future Without Forgiveness* (1999).

- Olivia Lund





# MERRY JOSEPH BLONDEL (Paris 1781-1853)

# Sappho recalled to life by the charm of music

inscribed in ink at the back of the canvas acheté par le Baron Schickler en 1848 oil on canvas 47½ x 63 in. (120 x 160 cm.) signed and dated at the lower right Blondel 1828.

#### Price upon request

#### **PROVENANCE:**

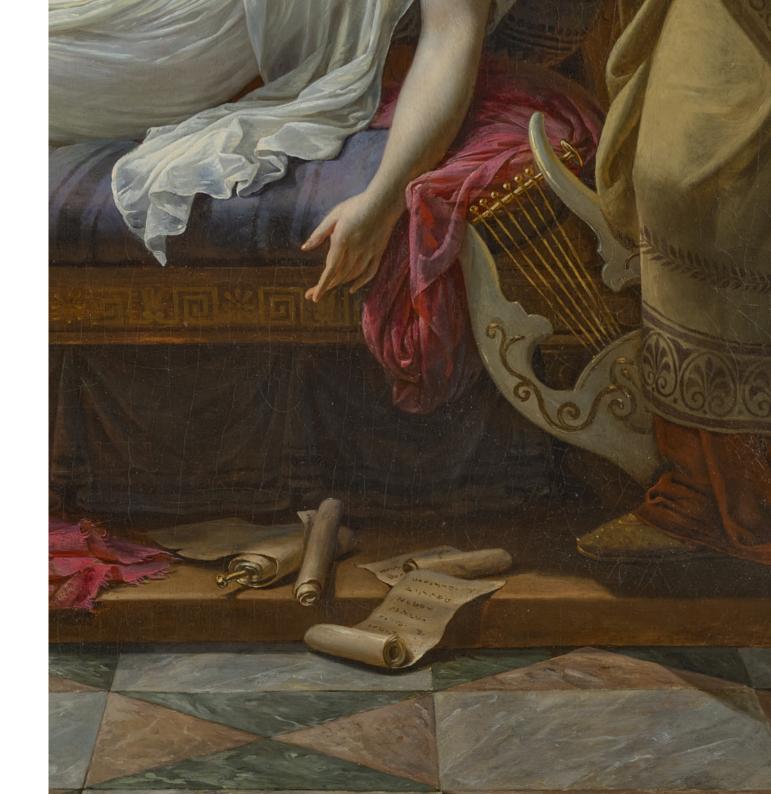
Baron Schickler, probably Baron Arthur de Schickler (1828-1919), acquired in 1848. Pierre Loti (1850-1923), Rochefort, and by descent in the family, until sold, Paris, Leclere, 18, April 2016, lot 80, where acquired by the present owner.





One of the greatest lyric poets of Antiquity, Sappho was born on the island of Lesbos sometime between 630 BC and 612 BC. Her works were greatly admired during her own time and she is referred to in ancient sources as the 'tenth Muse.' Although the bulk of it has been lost, Sappho's poetry continues to be of major importance – inspiring the great Roman lyric poets Horace and Ovid, as well as later poets including Byron, Baudelaire and the American modernist poet H.D.

Merry Joseph Blondel is best known for his monumental allegorical paintings in the tradition of Jacques-Louis David. This composition depicts Sappho being revived by music from the melancholy of her unrequited love for the boatman Phaon. The mountains in the background are an ominous reference to the legend that Sappho committed suicide by throwing herself from a cliff. This ill-fated love, depicted by Blondel with theatrical effects of both light and gestures, became a popular theme for both visual art and opera in the 19th century. – Olivia Lund





### T.S. ELIOT (1888-1965)

## The Waste Land. New York: Boni and Liveright, 1922.

On loan from a private collection

A fine copy of the first edition of Eliot's Modernist masterpiece. This year marks the 100th anniversary of the publication of The Waste Land. 1922 was a prolific year for Modernist literature, with the publication of Eliot's masterpiece as well as James Joyce's Ulysses and Virginia Woolf's Jacob's Room. A response to the aftermath of the First World War, Eliot's elegiac and highly allusive work is arguably the most influential poem of the 20th century. Ezra Pound called it the 'justification of the modern experiment since 1900', while Cyril Connolly gives arguably the best summation of the work: 'Of The Waste Land I will say nothing but that we should read it every April. It is the breviary of post-war disillusion.' In The Waste Land, Eliot blends popular culture with high art, with echoes of Shakespeare, Dante, Homer and Leonardo Da Vinci. Literary, artistic and musical sources are woven together alongside borrowings from various languages and references to religious scriptures. The poem has influenced 20th-century artists including Cy Twombly, R.B. Kitaj and Francis Bacon, whose painting A Piece of Waste Land (1982) was directly inspired by the text. In 2018, Turner Contemporary held a major exhibition entitled *Journeys with* 'The Waste Land', exploring the significance of Eliot's poem through the visual arts. - Olivia Lund

# THE WASTE LAND

By T. S. ELIOT

Winner of The Dial's 1922 Award.

This prize of two thousand dollars is given annually to a young American writer in recognition of his service to letters





### JAMES JOYCE (1882-1941)

*Ulysses*. Paris: Shakespeare and Company, 1922.

First edition, limited issue, one of 100 copies on Dutch handmade paper, this being copy number 45, signed by Joyce on the limitation page.

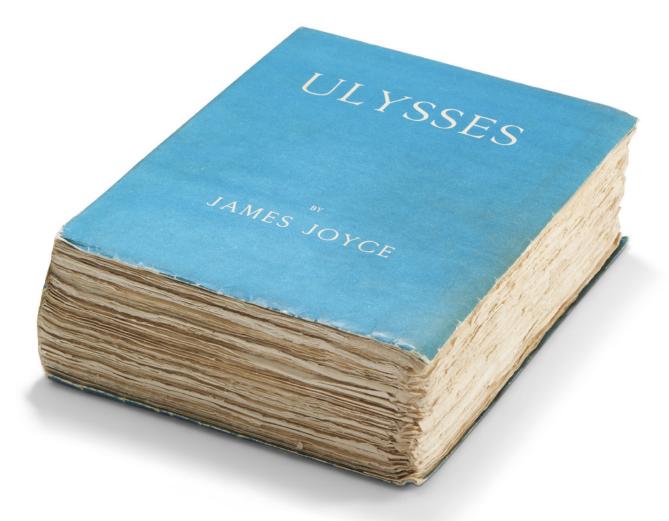
The first printing consisted of 1000 copies, divided into three various limitations. The first 100 copies were printed on fine handmade paper, numbered 1-100, and signed by Joyce (as here). Copies 101-250 were also printed on handmade paper, though of a lesser grade than the first 100, and were not signed by Joyce. The final 750 copies were numbered 251-1,000, printed on the least expensive stock of paper, and like the previous limitation, were not signed by Joyce. *The Modern Movement* 42; Slocum & Cahoon A17.

Quarto. Original "Greek flag" blue printed wrappers, uncut except for final chapter (small repair towards foot of spine, minor fraying at foot); housed in a clam shell case by Baytun-Riviere and a contemporary morocco-backed box, within hard silk covered case. *Provenance*: The Sunwise Turn bookshop (small paper sticker to rear blank and inside the box'.

[With:] 'Extracts from Press Notices of Ulysses by James Joyce' [drop title]. Leveridge & Co. [for Shakespeare and Company, after February 1922 and before March 1923], 4 pp.; 2 issues of The Irish Review, dated Nov 25th and Dec 9th 1922, the latter containing a review of Ulysses; 'Random House Advance Announcement Spring, 1933'; ROBERTS, R.F. 'Bibliographical Notes on James Joyce's "Ulysses", separately printed 15pp. pamphlet

from *The Colophon: New Series*, Number 4, Volume 1, 1936, presentation copy inscribed by Roberts, oblong octavo, original wrappers; WOOLMER, J. Howard. *Ulysses at Auction with a Preliminary Census. Reproduced from James Joyce Quarterly, Winter 1980, Vol. 17, No. 2*, octavo, 8pp pamphlet, original wrappers.

Price upon request

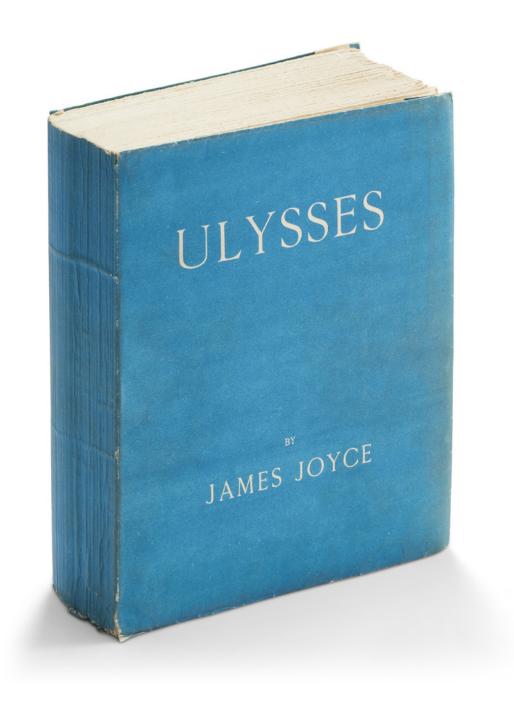




2022 marks the centenary of the publication of Joyce's innovative and revolutionary novel. A small sticker on a blank endpaper at the rear of the volume announces that this copy was in the possession of The Sunwise Turn Bookshop in New York, an institution at the heart of the literary and artistic avant-garde of the 1920s. Running from 1916 to 1927, it was one of the first woman-owned book shops in America, and served as a gallery and exhibition space as well as a literary salon and gathering place for those at the fore-front of the cultural landscape, such as F. Scott Fitzgerald and Robert Frost. The novel was banned in the USA soon after publication on the grounds of obscenity and for being 'the work of a disorganised mind', which suggests the present copy is likely to have been smuggled into the country. It remains, however, an extraordinarily bright and fresh copy, entirely unread apart from the final chapter.

Widely regarded as the greatest novel of the 20th century, the experimental and notoriously challenging stream of consciousness style of *Ulysses* parallels the boundary-pushing nature of Modernist art as exemplified by artists like Picasso and Duchamp. In 1935, Henri Matisse was commissioned to illustrate an edition of the novel, despite never having read it. Matisse's drawings were instead based on episodes from Homer's *Odyssey*, but nonetheless complement the playful and humorous language of Joyce's novel.

- Olivia Lund





### PETER DOIG (B. 1959)

### Red Boat (Imaginary Boys)

signed, titled, inscribed and dated 'RED BOAT (IMAGINARY BOYS) SILVER BEATLES Peter Doig 2003 / 04 P.O.S' (on the reverse) oil and metallic silver paint on canvas  $78.3\% \times 73\%$  in. (199 x 186.4 cm.) Painted in 2003-2004

### On loan from a private collection

### **PROVENANCE:**

Michael Werner Gallery, New York. Private Collection, United States. Anon. sale, Christie's London, 28 June 2011, lot 29.

Acquired at the above sale by the present owner.

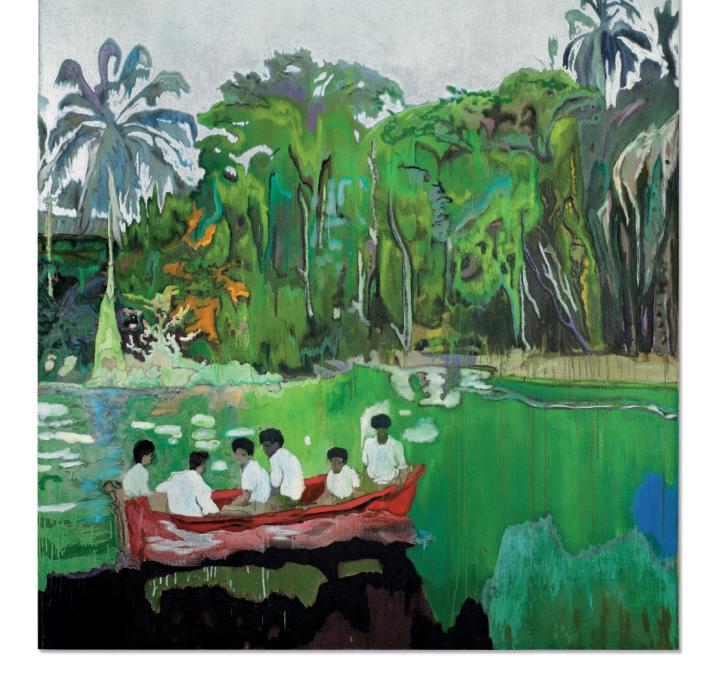
### **EXHIBITED:**

Munich, Pinakothek der Moderne, *Peter Doig: Metropolitain*, 2004, no. 3 (illustrated in colour, unpaged). This exhibition later travelled to Hanover, Kestnergesellschaft.

Pittsburgh, Carnegie Museum of Art, *54th Carnegie International*, 2004-2005.

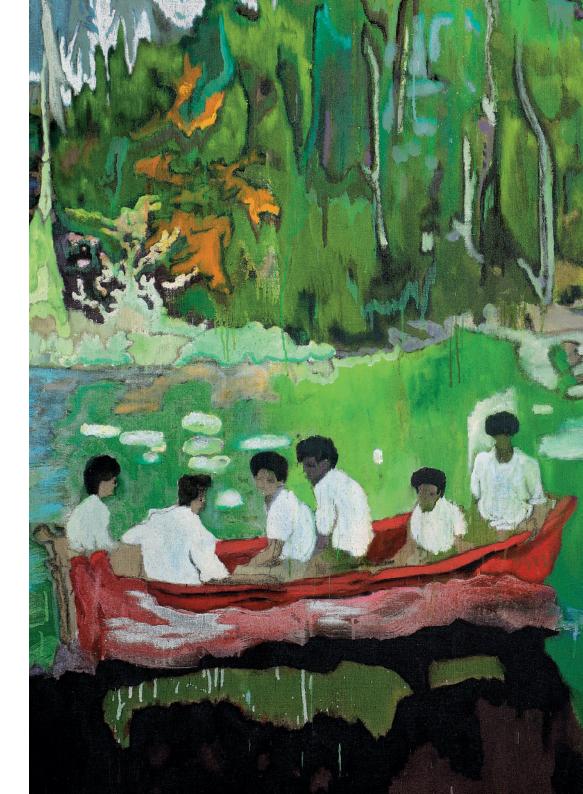
#### LITERATURE:

A. Searle, K. Scott and C. Grenier (eds.), *Peter Doig*, London 2007 (illustrated in colour, p. 35).





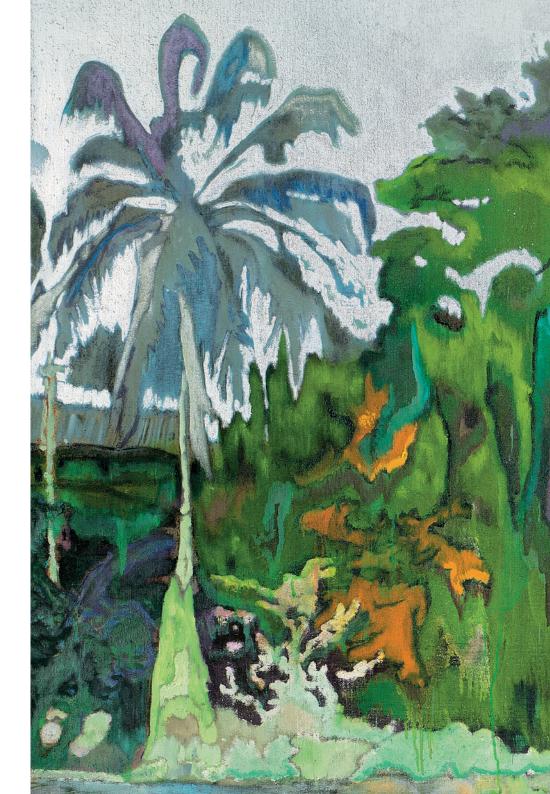
Different philosophies balance on water as do different philosophers, but a few drown as usual on some holiday disaster; they're country people, they not from town! their culture is flat and quiet, mainly rivers, rivers and 'gators and coiled-horn bison such as you'll see in Central, the flattened ears and snorting nostrils that egrets keep their eyes on where cattle birds find ticks. A fragmentary India heavy with homesickness with drums and flags half-moons spun on their shoulders in Diwali, then the gods' effigies sent out to sea as the wide harvest in the burnt country turns stalks to ashes and their sheaves to rags



<sup>-</sup> Derek Walcott, Figures in Red Boat, from Morning, Paramin

Red Boat (Imaginary Boys) is a captivating and exquisitely rendered painting depicting the heady heat and luscious verdure of the fertile tropics. Painted in 2003-04, two years after Peter Doig returned to live and work in Trinidad, it embodies the essence of the Caribbean. In 2016, Doig collaborated with the Nobel Prize-winning Caribbean poet Derek Walcott to produce Morning, Paramin, a book which juxtaposed poetry and art. On each double-page spread, on one side a painting by Doig is matched on the other side with a piece of poetry directly referencing, or inspired by, the art. The volume journeys through the physical and imagined landscapes of Peter Doig's paintings - from snowy terrains of Edmonton, Canada, to the sun-washed shores of the Caribbean. The Caribbean is an important motif for both artist and poet, who both made their home there -Walcott, who was born and lived in Saint Lucia, and Doig, who lives in Trinidad and together the collection of poetry and paintings showcases a powerful dialogue on the islands' colonial legacy, the politics of belonging and the environmental impact of humans on that tropical landscape.

A version of Red Boat (Imaginary Boys) and a corresponding poem was featured in Morning, Paramin. Inspired by Port of Spain in Trinidad and a postcard of southern India Doig found in a junk shop in London, this arresting painting appears familiar yet foreign, romantic yet elegiac. This imagined place evades a particular location or point in time, mirroring the cross-cultural, cross-generational nature of the collaboration between Walcott and Doig: 'both of us arrived here as foreigners. We both know that feeling of foreignness. But foreignness that's still deeply tied to the places we've lived.' By employing the motif of a red boat, the recurring themes of voyages and relocation in Doig's oeuvre correspond with the verses written by Walcott in his epic Omeros, whose protagonists come from the Caribbean Island of St Lucia, but are cast into the dramatic figures of Homer's Odyssey. Having trained as a painter, Walcott's poems have a strong visual component - they are personal interpretations of Doig's dreamscapes influenced by the evocative imagery and heavily allusive approach of T.S. Eliot and Ezra Pound. Doig often appears in Walcott's poems by name, with the poet meditating on his friend's creative process: 'Will your brush pick up an accent, and singsong/infect your melody concealed in a canvas...' - Olivia Lund





### JOAN MITCHELL (1925-1992)

### Untitled

oil on canvas 57 ½ x 44 ¾ in. (146.1 x 133.7 cm.) Painted *circa* 1965

On loan from a private collection

### **PROVENANCE:**

Private Collection, Switzerland.

### [...]

Therefore we have these few things.

It was summer afternoon or evening, glory was in the gondola On the percussive honeymoon.

But he thought of the nights the ruined homes

The gold tears shed for him.

Therefore we have these white bricks.

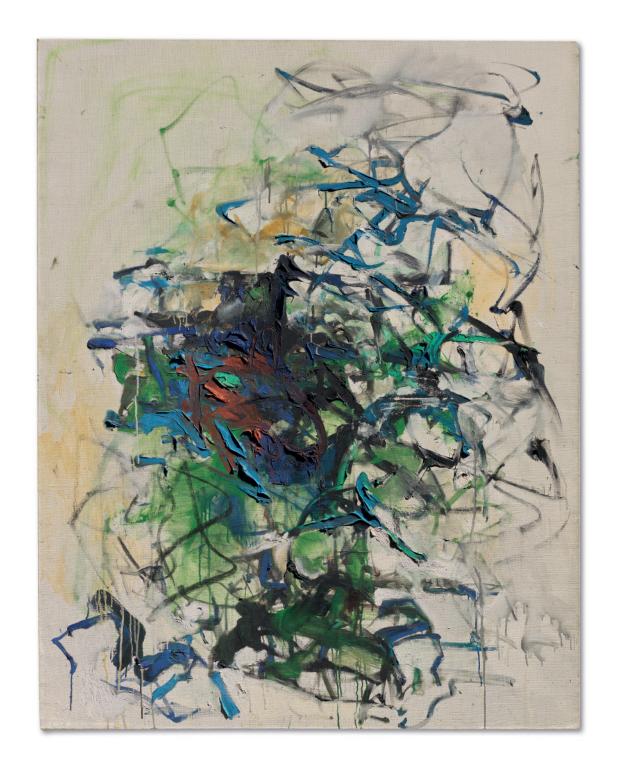
The bride wore white ...

He wears a white suit, carries a white newspaper and apple, his hands and face are white

The clouds sneer but go sailing into the white sky.

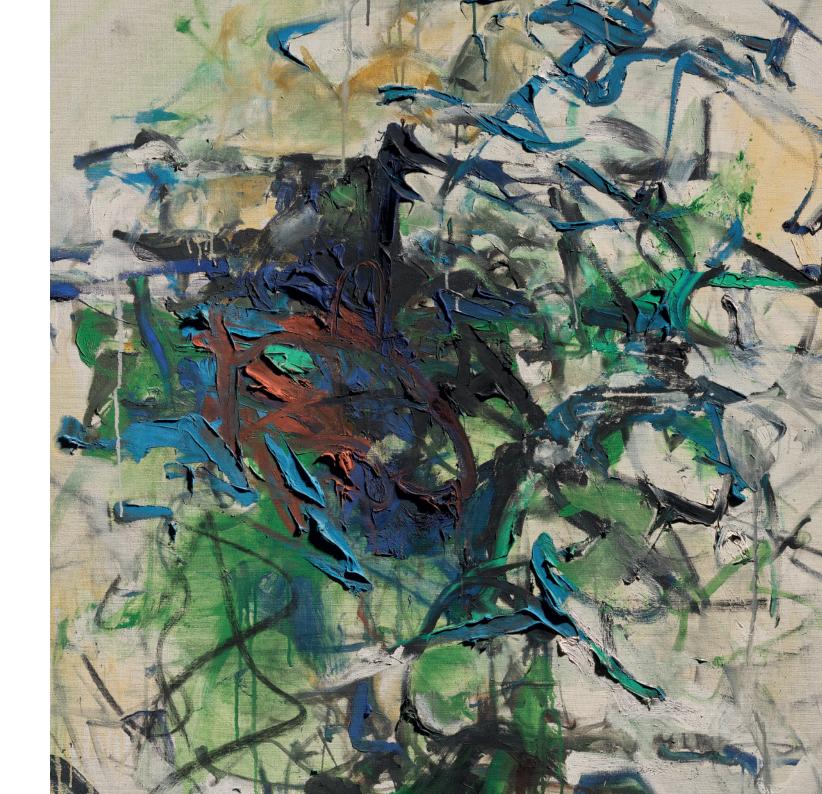
- John Ashbery, Abstentions





From an early age, poetry played in integral role in Mitchell's life: her mother was a published poet, novelist and co-editor of Poetry magazine. Her distinctive style evolved from Abstract Expressionism, resulting in intensely evocative works which Mitchell described as 'more of a poem' than an allegory or a story. Her paintings, primarily oil on canvas, aim to capture the 'memory of a feeling.' Instead of words in a poem, each carefully executed brush stroke is a gesture, forming an emotionally complex composition.

As part of the experimental New York School of poets, painters and musicians active in the 1950s and 1960s, Mitchell associated with prominent literary figures. Most notably, poems by James Schuyler, Frank O'Hara and Jacques Dupin directly inspired her artistic output. In 1960, Mitchell collaborated to illustrate a book of her friend John Ashbery's poems, while in 1992 she produced eight lithographs to illuminate the poetry of Nathan Kernan. These meditations are complemented by Mitchell's love of colour and nature: Ashbery noted that each painting was suggestive of a landscape. - Olivia Lund





## FRANÇOISE GILOT (B. 1921)

### The Door of Childhood

signed and dated 'F. Gilot 1981' (lower left) oil on canvas  $63 \frac{3}{4} \times 51 \frac{1}{6}$  in. (162 x 130 cm.)

On loan from a private collection

### **PROVENANCE:**

Zaks Gallery, Chicago.
Anonymous sale, Hindman, Chicago,
21 May 2015, lot 104.
Acquired at the above sale by the present
owner.

### **EXHIBITED:**

Palm Springs, Palm Springs Desert Museum, Françoise Gilot, Emblems & Symbols, March – May 1982; this exhibition later travelled to Oklahoma City, Oklahoma Art Center, June – August 1982.

### LITERATURE:

F. Gilot, Françoise Gilot, An Artist's Journey / Un Voyage Pictural, New York, 1987, p. 132 (illustrated p. 133).

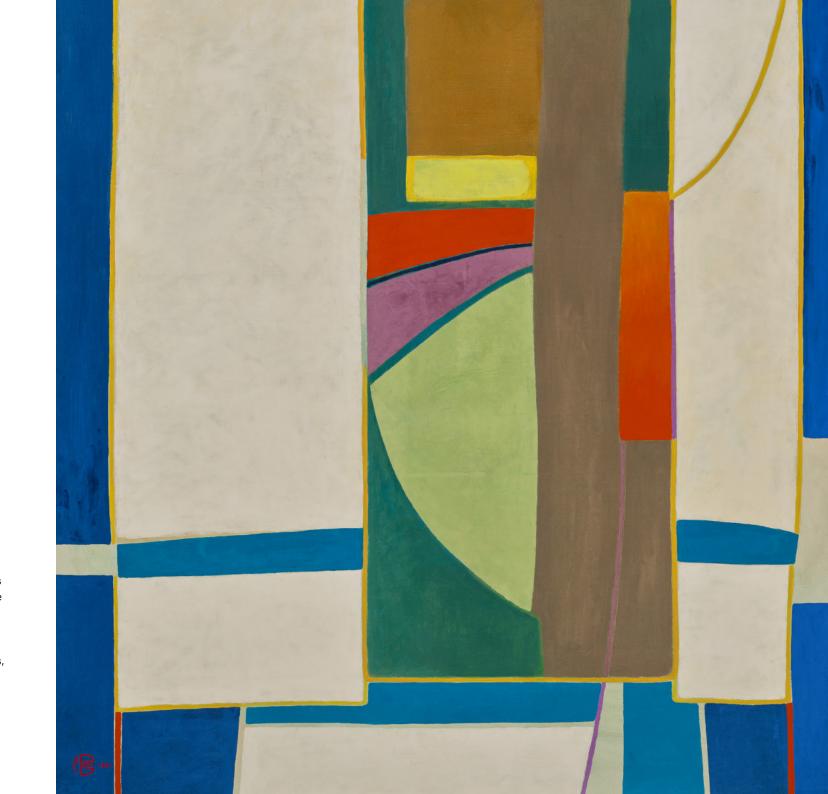




Gilot was already an accomplished artist in her own right, when, in the spring of 1943 at the age of 21, she met Pablo Picasso in a café. This meeting marked the beginning of a decade-long romance, during which she was surrounded by the titans of Modernism, including Marc Chagall, Georges Braque and Henri Matisse.

Chromatically luminous and stylistically playful, The Door of Childhood is an outstanding example of the artist's mature oeuvre. Rich in pigmentation and impasto, this painting is an abstract and joyous exploration of time, memory and nostalgia, themes which run throughout Gilot's body of work. According to Gilot, 'Colour is there to accelerate cardiac rhythm, to elicit a tear, to set teeth on edge, and to beguile. It is the result of a condensed sensation, as Henri Matisse used to say, and therefore it is intuitive and passionate.' The colourful spontaneity of her work complemented modernist literary endeavours: she was Art Director for the Virginia Woolf Quarterly, as well as illustrating books including Break of Day by Colette and Paul Eluard's Pouvoir Tout Dire.

Gilot has also frequently turned her hand to writing, most notably her best-selling memoir *Life with Picasso* (published in 1964) – a revelatory account of her turbulent relationship with the artist, including insights into the artistic and literary circles the couple associated with. However, both her writing and her art extends beyond the subject of Picasso: she is the author of eight books, including a collection of poems and drawings, *The Fugitive Eye.* -Olivia Lund





# AESOP: AVIANUS: ALPHONSE: POGGIO FIORENTINO.

Fables, in the French translation of Julien Macho, illuminated Manuscript on Vellum [France, c. 1495]

On loan





The ancient Greek storyteller, Aesop, compiled fables deriving from the oral tradition around the 5th century BC. Little is known about his identity, but these stories have had a long-lasting influence on art and literature. The mystery surrounding the figure of Aesop has intrigued artists of subsequent generations – most notably Velazquez, whose c.1638 portrait imagines the fabulist in poor clothing (a reference to his origins as a slave) carrying a book of his own fables.

Translated by Frère Julien Macho between 1477 and 1480, this exceptional illuminated manuscript features 66 miniatures: the scenes are animated and, usually, precise evocations set in appropriate locations. Rendered with extraordinary detail, the style of illumination is very close to that of the French illuminator, the Master of the Chronique Scandaleuse. This manuscript also includes fables by Avianus, Pierre Alphonse and Poggio's Facetiae. Aesop's fables are universally recognised and beloved, with The Tortoise and the Hare and The Goose That Laid the Golden Eggs being among the most famous. The fables became popular as moralising tales for both children and adults, with the English illustrator Francis Barlow producing etchings for a 1665 edition. From 1879 to 1885, the French Symbolist Gustave Moreau created 64 watercolours as part of a series commissioned to illustrate the 17th-century Fables of Jean de La Fontaine, many of which were adapted from Aesop. - Olivia Lund

threstables dope:
threstables dope:
tapemiere fait mention du paltene
et du lion.



es pullas ne muict punt eltre mous premient que nons premiente fable dung lyon

qui contoitapres bue leste et en contant luy cutta d'ams le pie une groffe espine laquelle leblelloit grandment fant quil ne puoit de minaralen vint a vng pultenr qui gardit les brebis et lecomanca aflater te la queuc en luy monstrant son piequi estoit naure Aois lepa convent grant paour et luy getta une biebis maisselvon nelur dinandit pasamenger caril ne amandit questre guen d'son pie. neconeaguite lurtira lespinelois & son precent genta la pourriture et tantost il fust quen et pour undre graceet rememerle palté il lur baila les mains et pius len recomma è la foeste on a foester fult menearonne of mis aner toutes les autres befers wur duon



## IRMA BLANK (B. 1934)

### Radical Writing, Poème quotidien V

signed, titled and dated 'Poème quotidien, V 25 / 1 '94 Irma Blank' (on the reverse) oil on canvas 78¾ x 51½in. (200 x 130cm.) Painted in 1994

On loan from a private collection

### **PROVENANCE:**

Private Collection, Switzerland.

### **EXHIBITED:**

Bologna, P420, *Irma Blank, Senza parole*, 2013. Wrocław, Museum Pana Tadeusza, *Nieczytelność. Palimpsesty/ Illegibility. Palimpsests*, 2016-2017.





Spanning six decades of artistic output, Irma Blank's work explores the connection between the act of writing and the gestures required to draw or paint. She has an enduring fascination with the written word as a visually expressive sign or mark extricated from meaning. *Poème quotidien VII*, 3-2-1994, part of her *Radical Writings* series (1983-1996) bears similarities to an open book, with the execution of each brushstroke lasting the length of a single breath.

Blank's destabilisation of the written word resulted from her experience of relocating to Italy from her native Germany in 1955. Unable to speak Italian, her conceptual art was a response to the limitations of language to adequately communicate a thought ('the correct word does not exist'). In the 1970s in Milan, she encountered concrete poetry and Postmodern debates concerning language and meaning. The subsequent cycles of her oeuvre have experimented with what Blank describes as 'a writing purified of sense, an automatic sign that gives voice to the silence.'

- Olivia Lund



For the arts of the Islamic world the written word is of central importance. It either provides the inspiration for art, such as illustrations in manuscripts, or is art in and of itself as with calligraphy, the most revered art form in the Islamic world.

Iznik pottery blossomed during the height of the Ottoman Empire in the 16th century. These two tiles are fine examples of the bold colours and strong lines characteristic of Iznik. Likely part of an architectural frieze, their crisp white calligraphy in *thuluth* script contain fragments of verses in Ottoman Turkish, suggesting a secular commission. Suggested readings are:

"... under its roof, this sphere (?)..."

"... its stone is ruby and its rose garden (?)..."

- Barney Bartlett and Deshna Shah





## A CALLIGRAPHIC IZNIK POTTERY TILE

### OTTOMAN TURKEY, CIRCA 1580

The cobalt-blue ground decorated in white, bole-red and emerald-green, with a bold thuluth inscription punctuated by flowers, a red border visible at the top and bottom, chips to edges 8½ x 9¾ in. (21 x 24.8 cm.)

### Price upon request

### **PROVENANCE:**

Mrs Zeïneb Lévy-Despas Collection Zeïneb et Jean-Pierre Marcie-Rivière sold Christie's, Paris, 8 and 9 June 2016, lot 170







## A CALLIGRAPHIC IZNIK POTTERY TILE

### OTTOMAN TURKEY, CIRCA 1580

The cobalt-blue ground decorated with white, bole-red and emerald-green, with a bold *thuluth* inscription and a tulip at the bottom edge, chips to the edges  $8\frac{1}{4} \times 9\frac{3}{4}$  in.  $(21 \times 24.8 \text{ cm.})$ 

Price upon request

### **PROVENANCE:**

Mrs Zeïneb Lévy-Despas Collection Zeïneb et Jean-Pierre Marcie-Rivière sold Christie's, Paris, 8 and 9 June 2016, lot 169







## A 'DOME OF THE ROCK' POTTERY TILE

### OTTOMAN SYRIA OR PALESTINE, MID-16TH CENTURY

The black ground decorated with white, turquoise and cobaltblue, part of an inscription in *thuluth* visible against a ground of flowering vines, double border along the top, chipped edges 6% x 7in. (17.5 x 18cm.)

On loan from a private collection

### LITERATURE:

Arthur Millner, *Damascus Tiles*, Fig. 6.145, p.307





Religious and Qur'anic inscriptions in Arabic are of huge importance in the Islamic arts. Although the inscription of this tile is just part of a word, it is the most recognisable in Islamic art: Allah. Arabic inscriptions appear in architecture from the 8th century such as those in the Dome of the Rock in Jerusalem, which this tile was probably made for in the mid-16th century. The calligraphy and style of this tile is similar to the two exhibited alongside. However, this tile is unusual for its strong black background and was not made in Turkey but Ottoman Palestine or Syria.

- Barney Bartlett



## SALVADOR DALÍ (1904-1989)

Duncan's Horses, King of Scotland, illustration for Dalí's book on William Shakespeare's Macbeth act II scene IV

signed and dated 'Dalí 1946' (lower right) pen and India ink on card  $10 \times 7 \%$  in. (25.3 x 19.4 cm.) Executed in 1946

Price upon request

### **PROVENANCE:**

Peter Moore, Paris and Spain, by whom acquired directly from the artist.

Michèle Broutta, Paris, by whom acquired from the above on 11 February 1963, and thence by descent.

Acquired from the above by the present owner.





Salvador Dali and his wife Gala escaped France at the onset of the Second World War and left for the United States. During this time, Dali, like many, became preoccupied with the state of the world, and looked to the past for parallels, which he found in the writing of William Shakespeare. This resulted in Dali's publication of *Macbeth* (1946), a re-print of William Shakespeare's play, complete with twelve black and white illustrations by Dali.

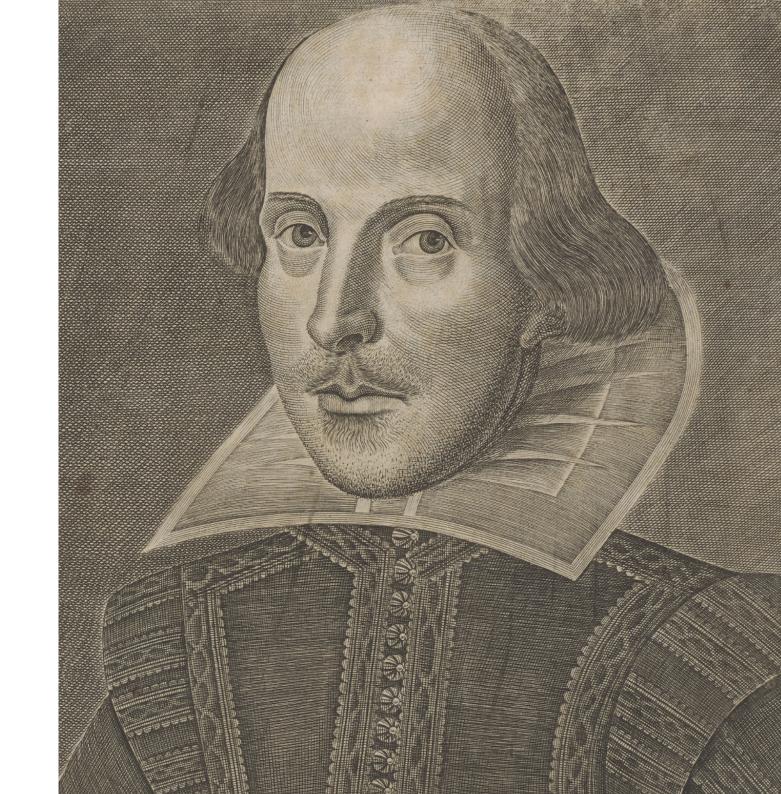
The key event of Act II is the treasonous murder of King Duncan by Macbeth. The present work is the original drawing illustrated for Act II Scene IV, where Dali instead illustrates the famous scene through the reaction of the King's horses. Upon his death they become wild, break out of their stables, and then attack each other. It has been suggested that the horses in Dali's illustration are analogous to King Duncan's people, who, following his murder, become fractured and turn on each other. This illustration conjures up the atmosphere of Macbeth in an innovative way and through the dramatic use of line, Dali also foreshadows the psychological turmoil that ensues for Macbeth. - Rebecca Anthony



The figure of William Shakespeare has for centuries presided over all poets and playwrights working in the English language. Perhaps more so than any other writer, his works have also been a wellspring of inspiration for visual artists. The extraordinary physicality and colourful intensity of his poetic language, combined with the charged or exotic settings of his plays, give Shakespearean drama a unique visual identity. In painting, his scenes and characters have been depicted by artists including Sir John Everett Millais, William Hogarth, Henry Fuseli, John William Waterhouse, William Blake, and Dante Gabriel Rossetti. They are the basis of operas, film adaptations, sculptures and prints, and continue to inspire innovations in set-design and contemporary fashion.

The First Folio is the first collected edition of Shakespeare's plays and the foundation of Shakespeare's enduring legacy and reputation. It is without question the most important single publication in English Literature. When Shakespeare died on 23 April 1616, a rich and successful poet and playwright lauded by his contemporaries, only about half of his works had appeared in print. Eighteen plays—including *The Tempest, Macbeth, As You Like It, The Taming of the Shrew* and *Julius Caesar*—remained unpublished in any form. The First Folio not only gives us their first appearance in print, but also preserves these plays for posterity.

The Third Folio is a page-for-page reprint of the Second Folio (1632), which was itself set page-for-page from the First Folio. A legend has long persisted that a large proportion of the Third Folio was destroyed in the Great Fire of London in 1666. It remains the rarest of the four folios, and this copy derives from the extremely rare first issue with the title dated 1663. - Mark Wiltshire



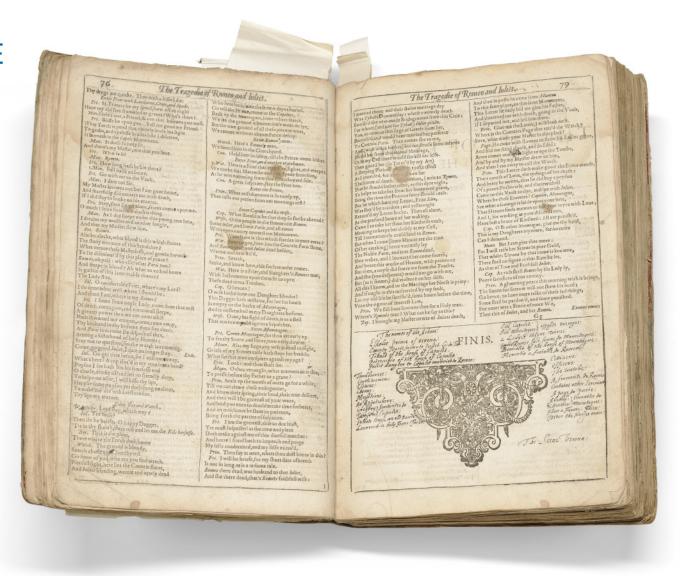


## WILLIAM SHAKESPEARE (1564-1616)

THE FIRST FOLIO

Comedies, Histories, and Tragedies, edited by John Heminge (d. 1630) and Henry Condell (d. 1627).
London: Isaac Jaggard, and Edward Blount at the Charges of W. Jaggard, Ed. Blount, I. Smithweeke, and W. Aspley, 1623.

On loan from a private English collection





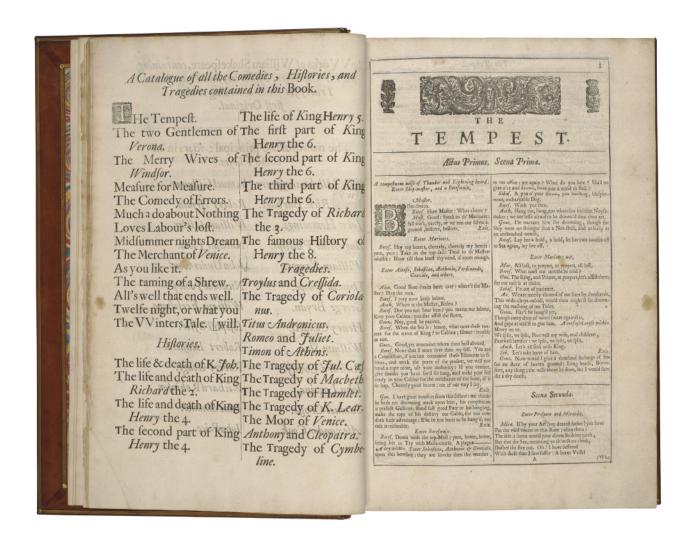


## WILLIAM SHAKESPEARE (1564-1616)

THE THIRD FOLIO

Comedies, Histories, and Tragedies. Published according to the true Original Copies. The third Impression. Edited by John Heminge (d. 1630) and Henry Condell (d. 1627). London: Philip Chetwinde, 1663.

On loan from a private English collection





The following tea caddy and carved figure of Shakespeare is a fine example of the souvenirs made from the mulberry tree which grew in William Shakespeare's garden at New Place, Stratford-upon-Avon. The tree was felled in 1756 by the then owner, the Rev. Francis Gastrell, and sold to local woodworkers, among them George Cooper. James Boswell reports in The Life of Samuel Johnson that Gastrell 'with Gothick barbarity cut down his mulberry-tree, and, as Dr. Johnson told me, did it to vex his neighbours.' In this period of 'bardolatry', drinking vessels, tea caddies, small boxes or caskets, and similar objects carved from the wood of this mulberry tree were highly prized.

- Olivia Lund



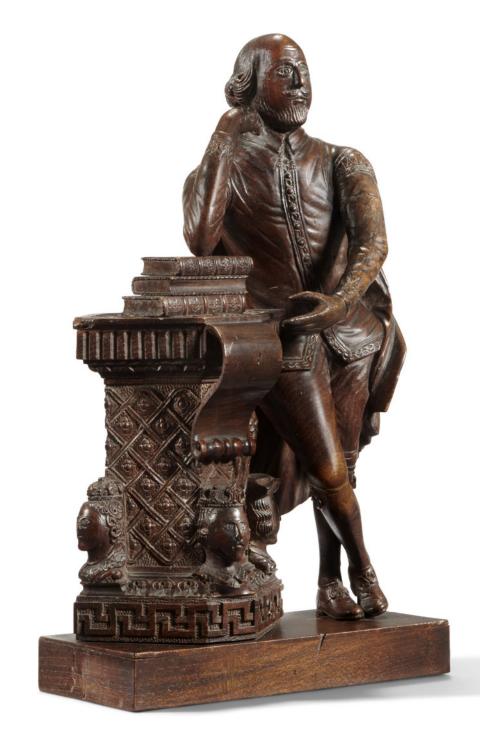


### ENGLISH, SECOND HALF 18TH CENTURY, AFTER A MONUMENT DESIGNED BY WILLIAM KENT

### William Shakespeare

mulberry wood; the figure leaning on a pedestal carved with the faces of Queen Elizabeth I, Henry V and Richard III; the base stamped 'SHAKESPEARE'S WOOD' in two places and 'T SHARP' to the reverse; the underside inscribed 'SBTLI997-1' and with a paper label detailing the provenance; on a mulberry wood veneered base 10 in. (25 cm.) high

On loan from a private collection







A GEORGE II MULBERRY TEA CADDY

### BY GEORGE COOPER, 1760

The hinged lid carved with mulberry branches and centred by the Shakespeare coat-of-arms, sloping with trellis panels, above strapwork and stippled sides, the front with an arched niche bearing a bust of William Shakespeare, enclosing three removable compartments each with a sliding lid carved with mulberry fruits, signed and dated, 'GEORGE COOPER \* STRATFORD \* UPON \* AVON MAKER \* / 1760', minor losses
6 in. (15 cm.) high; 10 ¼ in. (26 cm.) wide; 5 ½ in. (14 cm.) deep

On loan from a private collection

#### **PROVENANCE:**

Anonymous sale, Christie's, London, 14 November 2013, lot 1.

#### **COMPARATIVE LITERATURE:**

Edward Pinto. *Treen and Other Wooden Byegones*, 1967, pp. 296 - 7.

Robert Bearman, 'Sharp Practice', *Focus*, June 1981, pp. 26-27.

Gillian Walkling, *Tea Caddies*, 1985, fig. 62.

Adam Bowett, *Woods in British Furniture-Making 1400 - 1900*, Kew, 2012, pp. 157 - 158, and p. 159, M55.







## HENRY LAMB, R.A. (1883-1960)

## Study for the portrait of Lytton Strachey

signed and dated 'Lamb/1912' (lower right), inscribed 'Deighton & Co./3 Grand Hotel Building/Charing X/Oxford St' (lower right) pencil, ink and watercolour on paper 16% x 11½ in. (43 x 29.3 cm.) Executed in 1912.

On loan from a private collection

### **PROVENANCE:**

Private collection.





This is a study for Henry Lamb's important oil painting, Lytton Strachey, which is in the collection of the Tate, London. Lamb depicts the eminent writer Lytton Strachey reposing on an armchair, with his legs relaxed to the side. The pose conjures up a true sense of the sitter's idiosyncratic character and mannerisms, which inspired authors such as Virginia Woolf and E.M. Forster in the creation of notable characters in their novels. Strachey was famed for his central role within the Bloomsbury Group and for his unique biographical style, which can be seen in Eminent Victorians (1918) and Queen Victoria (1921). His writing was acclaimed for a style which mixed paradox, hyperbole and irony; he brought to life the characters of the Victorian period, whilst also exposing the previous period's moral hypocrisy. - Rebecca Anthony



Following the end of the Second World War, Freud spent the summer of 1946 in Paris where he associated with the French artistic and literary scene. This period was influential for Freud's artistic practice and during his visit he connected with ground-breaking figures including Pablo Picasso and Alberto Giacometti. He stayed at the Hotel d'Isly in St Germain des Prés, in the room next to the poet Olivier Larronde (1927-1965) – Freud was supposed to teach the young poet English, while the latter taught him French.

Larronde's room in the hotel was packed with books, furniture and animals: birds, snakes, scorpions, monkeys and an Italian greyhound. The result of this encounter is a painting of Larronde's two parrots, *The Birds of Olivier Larronde*, and the accompanying preparatory sketches. A further ink drawing of a caged bird was intended to be a bookplate for Larronde's *The Bird in the Gilded Cage*, which never reached publication. Nonetheless, Larronde's exploration of avian themes can be found in the poem on the following page.

In 1946, the year of Freud's visit to Paris, Larronde's first volume of poems, Les barricades mystérieuses, was published. His second collection Rien voilà l'ordre (the title being an anagram of his name) was published in 1959, comprising illustrations by Giacometti. Larronde died at the early age of 38, being honoured posthumously with France's first Prix de Littérature in 1965 – awarded a few weeks after his death.

- Olivia Lund



#### **MIGRATEUR PRIS**

Mortes couleurs de mauvais temps Novembre en plumes de voyage — Autant en portent les autans — Seuls des vols reste ce langage Pris à la source en la quittant Dont un reflet tenait en cage Sourire outremer des printemps.

#### TRAPPED MIGRATORY BIRD

Dead colours of bad weather

November in its travelling plumage –

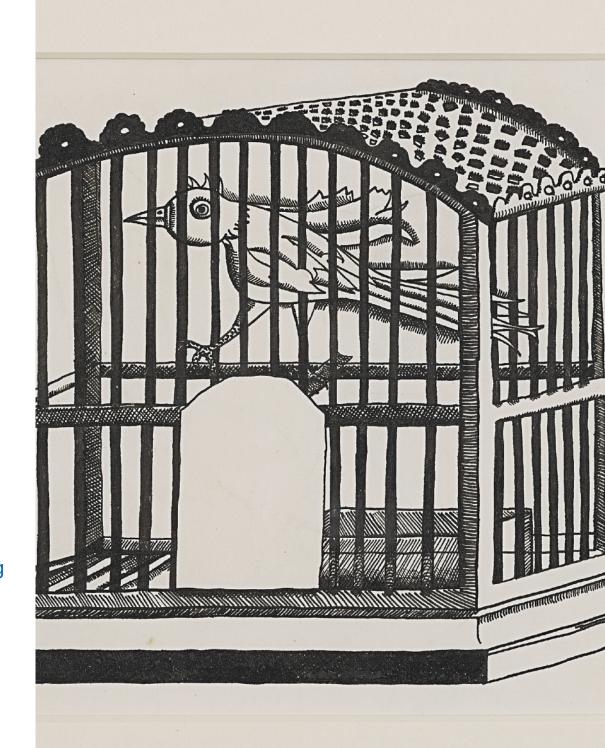
The south winds blow so many of them –

Of their flights remains only this way of speaking

Caught at the fountainhead as they left it

Of which a reflection held caged

A distant smile of springtime.





## LUCIAN FREUD (1922-2011)

### The Birds of Olivier Larronde

oil on panel 13 ¾ x 9 ¾in. (34.9 x 24.8cm.) Painted in 1946

On loan from a private collection

### **PROVENANCE:**

Mrs. Graham Sutherland, London.
Private Collection, London.
James Kirkman Collection, London.
Acquired from the above by the present owner in 2008.

#### **EXHIBITED:**

London, Marlborough Fine Art Limited, Lucian Freud, Paintings, 1958, no. 5. London, Hayward Gallery, Lucian Freud, 1974, p. 44, no. 36 (illustrated). This exhibition later travelled to Bristol, Bristol City Art Gallery; Birmingham, Birmingham City Museum and Art Gallery and Leeds, Leeds City Museum and Art Gallery.

London, Hazlitt Holland-Hibbert, *Lucian Freud, Early Works* 1940-58, 2008, p. 86, no. 15 (illustrated in colour, p. 31).

#### LITERATURE:

B. Bernard and D. Birdsall (eds.), *Lucian Freud*, London 1996, p. 352, no. 54 (illustrated in colour, unpaged).
W. Feaver, *Lucian Freud*, New York 2007, p. 471, no. 45 (illustrated in colour, unpaged).







## LUCIAN FREUD (1922-2011)

### Bird in a Cage

ink on paper 5 ¾ x 7 %in. (15 x 19.4cm.) Executed in 1946

### On loan from a private collection

### **PROVENANCE:**

Richard Buckle Collection, United Kingdom. Simon Fleet Collection, London. Christopher Gibbs Collection, Oxford. Anthony d'Offay, London. Acquired from the above by the present owner in 1977.

### **EXHIBITED:**

London, Hazlitt Holland-Hibbert, *Lucian Freud, Early Works* 1940-58, 2008, p. 86, no. 14 (illustrated in colour, p. 30).

### LITERATURE:

B. Bernard and D. Birdsall (eds.), *Lucian Freud*, London 1996, p. 352, no. 54 (illustrated in colour, unpaged).

W. Feaver, *Lucian Freud*, New York 2007, p. 471, no. 43 (illustrated in colour, unpaged). M. Holborn (ed.), *Lucian Freud*, *On Paper*, London 2008, no. 79 (illustrated in colour, unpaged).







## LUCIAN FREUD (1922-2011)

## Studies for The Birds of Olivier Larronde

ink and coloured pencil on paper each: 10 x 7 ½in. (25.3 x 18cm.) Executed in 1946

On loan from a private collection

### **PROVENANCE:**

Acquired directly from the artist by the present owner in 1977.

### LITERATURE:

W. Feaver, *Lucian Freud*, New York 2007, p. 471, no. 44 (illustrated in colour, in part, unpaged).















## FRANK AUERBACH (B. 1931)

### Head of William Feaver II

oil on canvas 20 ½ x 22 ½ in. (51.1 x 56.2 cm.) Painted in 2008

### Price upon request

### **PROVENANCE:**

Marlborough Fine Art, London.
Acquired from the above by the present owner.

### **EXHIBITED:**

London, Marlborough Fine Art, Frank Auerbach, Recent Pictures, 2009, no. 10 (illustrated in colour, unpaged). Hong Kong, Ben Brown Fine Arts, Frank Auerbach: Portraits, 2013.

#### LITERATURE:

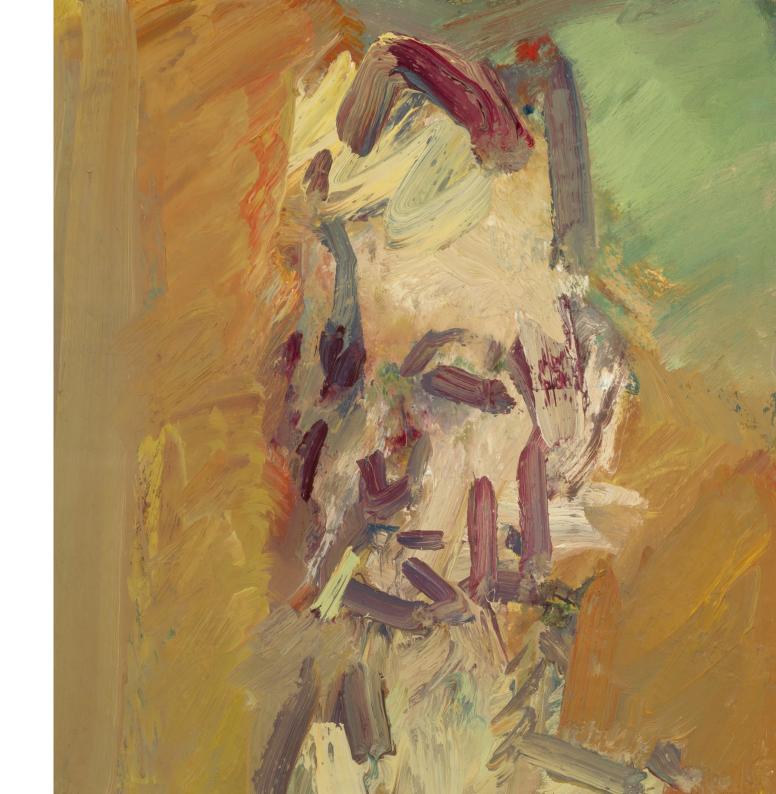
W. Feaver, *Frank Auerbach*, New York 2009, no. 984 (illustrated in colour, p. 350).





The subject of this visceral impasto portrait is British writer and art historian William Feaver; Frank Auerbach's 'well-acquainted' model, who began sitting for the artist whilst working on Auerbach's catalogue raisonné in 2003. In Head of William Feaver // Auerbach marks the canvas with vibrant staccato brushstrokes employing speed and impulsiveness to create distorted facial features. Contrary to this spontaneity, Auerbach dedicates months, even years to a singular subject in a rigorous daily regime of painting and repeatedly scraping artworks to depict not only physical likeness but capture his sitter's essence. Each remnant of paint accumulating history and complexity thus requiring continual and intensive observation.

- Deshna Shah





## AUGUSTE RODIN (1840-1917)

Buste de Victor Hugo dit "à l'illustre maître", réduction avec piédouche intégré

signed 'A. Rodin' (on the left of the bust) bronze with brown patina Height: 15 ¼ in. (38.7 cm.) Conceived before 1887; this example cast by François Rudier in June 1897

#### Price upon request

#### **PROVENANCE:**

Elizabeth Duncan Putnam, Davenport, Iowa, by whom acquired directly from the artist in May-June 1897, and thence by descent. Acquired from the above by the present owner.

#### **EXHIBITED:**

Stanford CA, Cantor Arts Centre, *Rodin and America*, *Influence and Adaptation*, 1876-1936, October 2011 – January 2012, p. 331.

This work will be included in the forthcoming Catalogue critique de l'œuvre sculpté d'Auguste Rodin being prepared by Galerie Brame & Lorenceau under the direction of Jérôme LeBlay under archive number 2017-5389B.

#### LITERATURE:

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, pp. 434- 436 (other casts illustrated).





Victor Hugo was a key proponent of French Romanticism, best known for his novels Les Misérables and The Hunchback of Notre-Dame. By the time Rodin began to create his likeness of Hugo in 1883, the author was a titan, a great hero of the French republic, celebrated for both his writing and for the almost egalitarian, democratic passion that sang through so much of it.

Rodin had been introduced to Hugo by the journalist Edmond Bazire, who encouraged him to create a portrait bust. Hugo was, however, a reluctant subject with little interest in sitting for the sculptor. Instead, Rodin would furtively draw the writer on cigarette papers and sit at various positions at the table during meals in order to see him from more angles. As a result, rather than creating a mere likeness, Rodin captured the energy and spirit of Hugo both through his countenance and through the vigorous expressive modelling of the surface. 'He had an immense animal nature,' Rodin would recall, comparing him to 'something of a tiger, or an old lion.' - Olivia Lund





## ANNIBALE CARRACCI (Bologna 1560-1609 Rome)

### Head study of an old man

oil on paper, laid down on canvas 16 x 11¼ in. (40.7 x 28.6 cm.)

#### Price upon request

#### **PROVENANCE:**

Private collection, Europe.

#### LITERATURE:

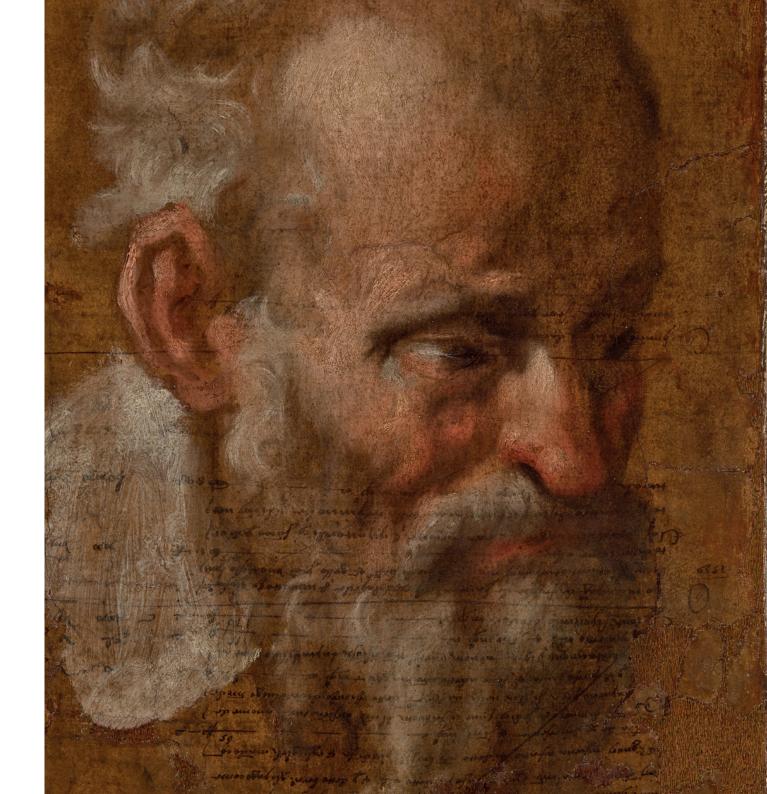
D. Benati, in *Da Artemisia a Hackert. La collezione di un antiquario*, ed. V. Sgarbi, 2020, no. 32, pp. 70-71.





Already at first glance, as words start to emerge through the brown paint of the background, one can see that this is not a conventional head study. The paper used for this work was probably sourced from a ledger or account book, as evidenced by the presence of handwritten text relating to dates and payments. The Carracci family -Annibale, Ludovico, and Agostino - executed a group of similar studies in oil in their workshop in the 1580s, but only a few by Annibale Carracci have survived, such as this one. This Head Study was not painted by commission, but borne out of the artist's desire to experiment with form. Here, he gives free rein to his most liberated genius, resulting in a unique example of his innovative workshop practices, as a fragment of mundane daily life is turned into art.

- Celia Querol





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

### The 'Bowman' Portrait of Alfred, Lord Tennyson, as Poet Laureate

signed with initials and dated 'G. F. W./1864' (lower left) oil on canvas 24% x 20 in. (61.9 x 50.7 cm.) in the artist's original frame

#### Price upon request

**PROVENANCE:** Commissioned by Sir William Bowman, 1st Bt (1816-1892), and by descent to The Rev. Sir Paget M. Bowman, 3rd Bt (1873-1955), and by descent to Lady Bowman; Christie's, London, 1 June 1956, lot 153 (210 gns. to Lindsay). Captain E.G. Spencer Churchill, M.C., Northwick Park. The Northwick Park Collection: Christie's. London, 25 June 1965, lot 100 (840 gns. to Bush).

Anonymous sale; Christie's, London, 25 March 1994, lot 73, where purchased by the present owner.





#### **EXHIBITED:**

London, Royal Academy, 1865, no. 251. Melbourne, *Centennial Exhibition*, 1883. Possibly, Manchester, *Royal Jubilee Exhibition*, 1887.

no. 257, lent by Sir William Bowman. Whitechapel, St. Jude's Schools, *Free Loan Exhibition*, 1892, no. 46.

London, Royal Academy, *Works by the late G. F. Watts, R.A.*, Winter 1905, no. 67 (exh. also shown in Manchester and Newcastle), lent by Sir Paget Bowman.

Compton, The Watts Gallery, G. F. Watts: The Hall of Fame: Portraits of his Famous Contemporaries, 7 February - 3 June 2012, no. 8.

#### LITERATURE:

Mrs. M.S. Watts's catalogue, II, pp. 157-8. M.S. Watts, *George Frederic Watts*, London, 1912, I,

pp. 217-218; II, p. 167.

R. Chapman, *The Laurel and the Thorn*, London, 1945, illustrated pl. 16. *George Frederic Watts*, exh. Arts Council, London, 1954, under cat. no. 25.

L. Ormond, 'George Frederic Watts: The Portraits of Tennyson', *Tennyson Research Bulletin*, vol. 4, no. 2, November 1983, pp. 47-58.

B. Byrant, *G F Watts Portraits: Fame & Beauty in Victorian Society*, London, 2004, p. 142.
M. Bills & B. Bryant, *G.F. Watts Victorian Visionary: Highlights from The Watts Gallery Collection*, New Haven and London, 2008, pp. 35-36, illustrated fig. 46.

L. & R. Ormond, G. F. Watts: The Hall of Fame: Portraits of his Famous Contemporaries, Compton, 2012, pp. 38-41, illustrated.

This haunting portrait was begun in November 1862 at Farringford, Tennyson's house on the Isle of Wight and was completed in 1864. It was worked on concurrently with another similar likeness, now in the National Portrait Gallery. Both seek to create an enduring image of the poet, the most eminent of the great Victorians, whom Watts saw it as his mission to immortalize. The composition contributes to the iconic effect: the frontal pose, the massive forehead, the simplified dress, and the vaguely symbolic background. The laurel leaves, a motif Watts borrowed from the sixteenth-century painters he admired, hint at the Laureateship, while the touch of sea suggests the Solent, adjacent to Farringford, or perhaps the waters that are so prominent in his great poems 'The Lady of Shalott' and 'Ulysses'. - Peter Brown





## LUCIAN FREUD (1922-2011)

#### Street Scene

signed 'Lucian Freud' (lower right) conté crayon on paper 8 ¾ x 5 ¼ in. (22.2 x 13.3cm.) Executed in 1948

On loan from a private collection

#### **PROVENANCE:**

The London Gallery LTD., London. Sir Colin Anderson Collection, London. Private Collection, London.

#### **EXHIBITED:**

London, Royal Academy of Arts, *Lucian Freud: The Self-portraits*, 2019-2020, p. 69, no. 17 (illustrated in colour). This exhibition later travelled to Boston, Museum of Fine Arts.

#### LITERATURE:

W. Sansom, *The Equilibriad*, London 1948 (illustrated, p. 26).

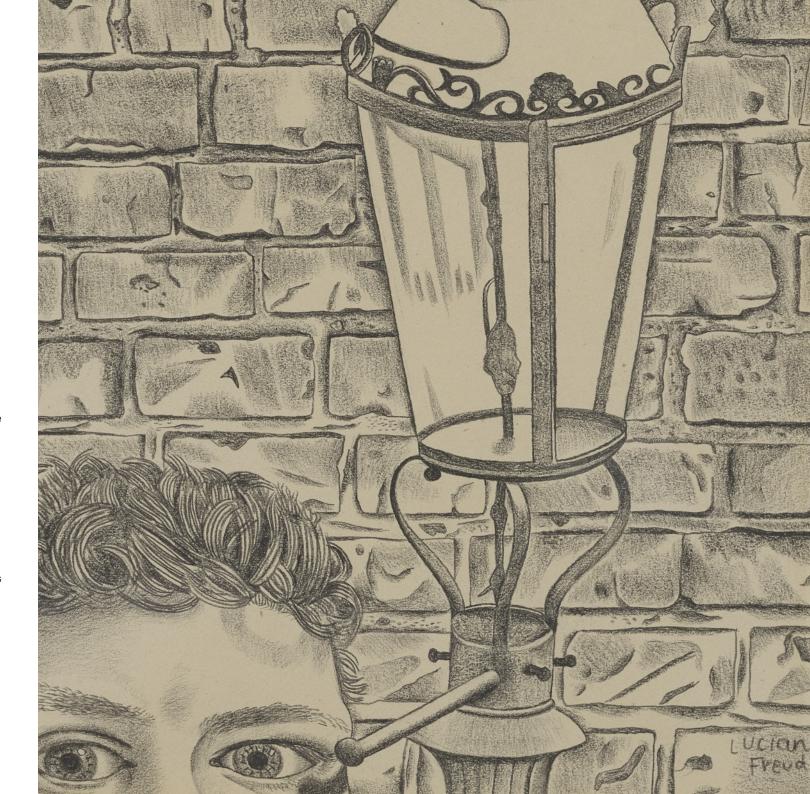
Lucian Freud, exh. cat., Tel Aviv, Tel Aviv Museum of Art, 1996-1997, p. 107, no. 9 (*The Equilibriad* illustration illustrated).





This drawing, from the earliest period of Freud's career, was one of five drawings conceived to illustrate William Sansom's Kafkaesque novella, The Equilibriad - published in 1948 in a limited edition by the Hogarth Press. This scene features a partial self-portrait, with Freud using himself as a model for Paul, the novella's protagonist. As William Feaver notes in his biography of the artist: 'Sansom had aimed to achieve a sense of hallucinatory disorientation and Freud followed him through with literal illustration.' The unbalanced composition of Street Scene captures the claustrophobic sense of confusion in the story, with the crossbar of a lamppost positioned alarmingly close to the subject's eye. Upon reading The Equilibriad, Freud was struck by 'the thing in the book about losing balance with the street: so I put the lamp in front of the face.'

After the Second World War, the demand for illustrated literature increased. Due to paper shortages, there were restrictions on periodicals in the UK - although publishers found a loophole by issuing magazines in hardback formats, which required illustrations. There was also a recognition of the mutual enhancement of pairing works of art with literature: 'Publishers decided that a public starved of luxuries might appreciate added value in books,' Feaver notes. As a young artist, Freud capitalised on this trend and often submitted works he had already drawn, should they happen to correlate with a given text - as was the case with his illustrations for The Glass Tower, a collection of poems by Nicholas Moore, Freud's book illustrations are appreciated for his virtuosic draughtsmanship, showcasing his exact and detailed early style, whilst also being enriched by their literary context. - Olivia Lund





## PABLO PICASSO (1881-1973)

### Portrait de Guillaume Apollinaire

signed 'Picasso' (lower right) 8 ½ x 5% in. (21 x 15 cm.)

pen and India ink and pencil on paper heightened with white Executed in 1913

On loan from a private collection

#### **PROVENANCE:**

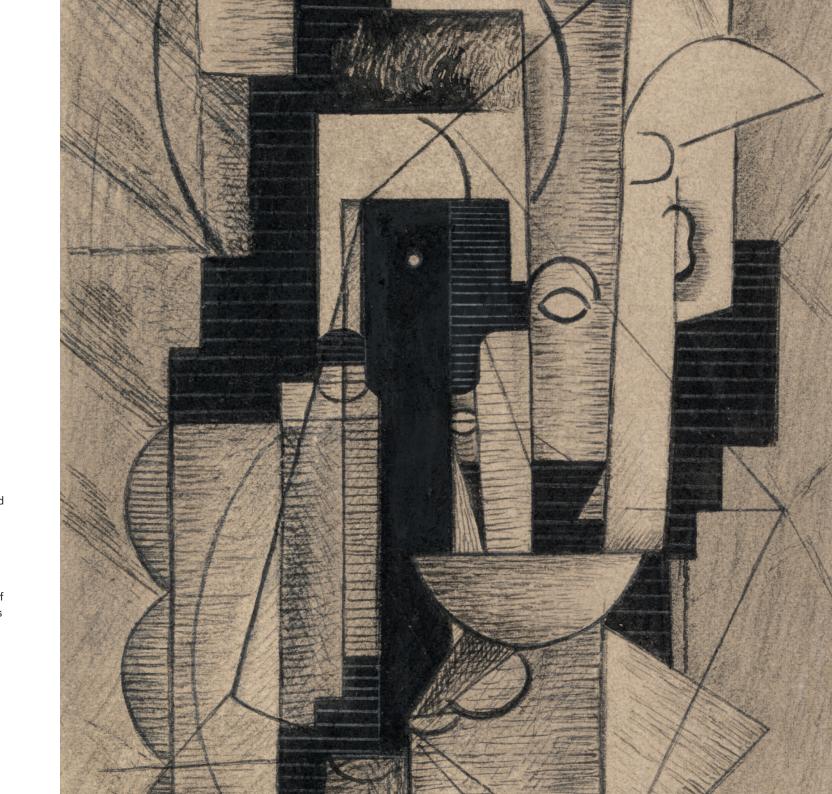
Faggionato Fine Arts, New York.
Acquired from the above by the present owner.





This portrait depicts Guillaume Apollinaire, the French poet, playwright and art critic best known as a defender of the avantgarde and Cubism. In 1904, after moving to Paris, Apollinaire met the young Picasso and the two soon became close friends, operating within a circle of prominent writers and artists which included Max Jacob and Gertrude Stein. Although not an artist himself, Apollinaire was instrumental in the development of Cubism: in 1907, he introduced Picasso to Georges Braque and the subsequent artistic collaboration led to the advent of the movement.

Apollinaire's best-known work, *Les Peintres Cubistes*, published in 1913, established him at the intersection of writing and the visual arts in the early 20th century. He highlighted the inextricable links between art and literature, particularly the visionary nature of Cubism and his own ground-breaking approach to poetry, where he disrupted conventional poetic form: 'Geometry is to the plastic arts what grammar is to the art of the writer.' Apollinaire was celebrated for his distinctive 'Calligrammes' – a type of visual poetry where the words are arranged into shapes and images reflecting the subject of the poem. – Olivia Lund





## SIR JOHN EVERETT MILLAIS, Bt., P.R.A., R.W.S. (1829-1896)

#### Trust Me

signed with monogram and dated '1862' (lower left), further signed, inscribed and numbered 'No. 2/Trust Me/John Everett Millais' (in pencil, on the reverse) and further inscribed '7 Cromwell Place/South Kensington' (in pencil, on the reverse) oil on canvas 441/8 x 301/2 in. (112 x 80 cm.)

Price upon request





Like many Victorian artists, John Everett Millais established his reputation on the walls of the Royal Academy, but then consolidated it amongst a wider public as a book illustrator. This broader group of admirers bought engraved reproductions of the pictures he exhibited, thereby compounding his fortune. In the 1860s, Millais was asked by Anthony Trollope to illustrate his novels, focusing on dramatic moments between two characters, similar to this composition, and using a fragment of dialogue as the title.

A squire is just about to depart for the hunt, and he asks to take possession of a letter, currently concealed behind the back of his younger companion. We cannot perceive for whom the letter is intended. Is the older man her husband, or her father? Is the girl's stance demure or defiant? And which character is declaring the picture's title, *Trust Me*? Millais creates suspense, important in engaging nineteenth-century audiences, and the public reacted by speculating readily. In *Trust Me*, Millais creates an 'attempt to expand to exhibition scale the conventions of novel illustration in the absence of a novel'.

- Peter Brown



#### **PROVENANCE:**

Bought from the artist before completion by Thomas Plint, 6 June 1861, £500 (£125 paid, 5 July 1861; Plint died on 11 July; £375 paid by his executors, 25 April 1862). Thomas Rought, from whom purchased by Agnew, 26 January 1863, £600. with Agnew's, London, where purchased by John Heugh, 3 March 1863, £696. Frederick William Cosens (†); Christie's, London, 17 May 1890, lot 115 (210 gns to McLean).

Anonymous sale [Agnew's]; Christie's, London, 23 November 1945, lot 91 (70 gns to Mitchell). with M. Newman, by March 1946.
M. Newman; Christie's, London, 15 June 1951, lot 112 (80 gns to Gooden & Fox).
Purchased on behalf of F.W. Chamberlain, 1 Stone Buildings, Lincoln's Inn, London, WC2, later Colonel F.W. Chamberlain, Glebe House, West Wickham, Kent.
Mr Anderson, by 1982.

where purchased by The Forbes Collection, until *circa* 2009. with The Fine Art Society, September 2009, where purchased by the present owner.

with The Fine Art Society, London, 1983,

#### **EXHIBITED:**

London, Royal Academy, 1862, no. 269. Louisville, Kentucky, The J.B. Speed Art Museum; New York, The Forbes Magazine Galleries: Memphis, Tennessee, The Dixon Gallery and Gardens; Birmingham, Alabama, Birmingham Art Museum; Williamstown, Sterling and Francine Clark Art Institute; Naples, Florida, The Naples Fine Art Center Galleries; Palm Beach, Florida, The Society of Four Arts; and Leeds, Leeds City Art Galley, Virtue Rewarded: Victorian paintings from the Forbes Magazine Collection, 1988-90, no. 17. Chichester, The Bishop's Palace, Kindred Spirits: Leading groups of British painters in the 19th and 20th centuries, July 1993, no. 2. London, British Library, 'A Habit of Industry': Anthony Trollope 1815-1882, 1993. London, The Heatherley School of Fine Art, The Heatherley School of Fine Art: 150th Anniversary Exhibition, 1996, no. 23. Mexico, Museo Nacional de San Carlos, La Era Victoriana: un siglo de pintura Británica, 1997, no. 47.

Charlotte, Mint Museum of Art; Nashville, Cheekwood Museum of Art; Wilmington, Delaware Art Museum; Tampa, Tampa Art Museum; and New York, The Forbes Magazine Galleries, *The Defining Moment: Victorian* Narrative Paintings from the Forbes Magazine Collection, 2000-1, no. 34.

#### LITERATURE:

Art Journal, 1862, p. 130.

W.M. Rossetti, *Fine Art, Chiefly Contemporary: Notices reprinted, with Revisions*, London, 1867, pp. 224-5.

A. Lang, Notes on a Collection of Pictures by Mr J.E. Millais, RA, London, 1881, p. 15.
M.H. Spielmann, Millais and His Works, London, 1898, pp. 169, 184, no. 70.
J.G. Millais, John Everett Millais, London, 1899, pp. 189, 192.

J.G. Millais, *The Life and Letters of Sir John Everett Millais*, London, 1899, vol. I, p. 371, vol. II, p. 471.

A. Lys Baldry, *Sir John Everett Millais: His Art and Influence*, London, London, 1899, p. 47. A. Fish, *John Everett Millais*, London, 1923, pp. 108, 169.

G. Reynolds, *Painters of the Victorian Scene*, London, 1953, pl. 35.

G.H. Fleming, That Ne'er Shall Meet Again: Rossetti, Millais, Hunt, London, 1971, p. 222. M. Warner, The Professional Life of John Everett Millais, unpublished PhD thesis, Courtauld Institute, London, 1985, pp. 131, 498-9, no. 606.

M. Pointon, 'Histories of matrimony: J.E. Millais' in M. Pointon (ed.), *Pre-Raphaelites Re-viewed*, Manchester, 1989, p. 116. P. Byrde, *Nineteenth Century Fashion*, London, 1992, p. 123, pl. 90.

E. Swinglehurst, *The Art of the Pre-Raphaelites*, London, 1994, p. 20, illustrated p. 21.

R. Ash, *Sir John Everett Millais*, London, 1996, pp. 7, 56, pl. 23. M. Markwick, Trollope and Women, London, 1997, illustrated on cover. M. Tresidder, *The Secret Language of Love*, San Francisco, 1997, illustrated p. 137. G.H. Fleming, *John Everett Millais*, *A Biography*, London, 1998, pp. 198-201, 208, 210. R. Ash, *Victorian Masters and their Art*, London, 1999, p. 342, pl. 23.

S.F. Cooper, *The Victorian Woman*, London, 2001, p. 21, illustrated p. 20.

J. Rosenfeld & A. Smith, *Millais*, London, 2007, p. 114, illustrated fig. 13.

J. Rosenfeld, *John Everett Millais*, London, 2012, pp. 122, 133-136, 146, illustrated fig. 78.



## FRANCOIS XAVIER FABRE (Montpelier 1766-1837)

Portrait of the Intendant Delanoy, standing, holding a book by Carolus Linneaus, on a terrace above Florence

the open page of the book inscribed *CAR. LINNAEI* oil on canvas  $45\% \times 32\%$  in. (115 x 82 cm.) Signed and dated lower right *F.X.Fabre 1809* 

#### Price upon request

#### **PROVENANCE:**

Galerie René Drouin, Paris, 1947
Private collection, France.
[The Property of a Gentleman] Christie's, Monaco, 3 April 1987, lot 89 [444,000 Francs] with Heim Gallery, London, 1988
Private collection, London.

#### **EXHIBITED:**

Paris, Galerie Rene Drouin, Selection retrospective de Portraits Français, Oct. 1947 Musée Fabre, Montpellier, François-Xavier Fabre de Florence à Montpellier, October 2007-February 2008, no. 170, illus.

#### LITERATURE:

L. Pellicer, 'François-Xavier Fabre, peintre et collectioneur' in *L'Objet d'Art*, Hors-série n. 2, 2000, pp. 28 and 36.





The subject of this portrait, Intendant Delanoy, was a botanist of repute and is depicted by Fabre holding a book by the famous Swedish botanist, physician and zoologist Carl Linnaeus, commonly known as the 'father of modern taxonomy.' Linnaeus wrote many books on the subject of botany, the most influential being *System Naturae*, published in 1735, which established a biological classification system to standardise the naming of species.

Fabre had been marked out as a painter of promise when, at the age of fifteen, he sent his first work to be exhibited in the Salon of his native town Montpellier. After studying under the prominent Neoclassical painter Jacques-Louis David, he moved to Florence and established himself as a society portraitist, with Louis XVIII and Antonio Canova being among his many illustrious sitters. – Olivia Lund





## LYNETTE YIADOM-BOAKYE (B. 1977)

#### A Life to Die For

titled and dated 'A Life To Die For 2012' (on the reverse) oil on canvas 78 ¾ x 98 ¾ in. (200 x 250 cm.) Painted in 2012

#### On loan from a private collection

#### **PROVENANCE:**

Corvi-Mora, London.
Acquired from the above by the present owner.

#### **EXHIBITED:**

Seoul, PLATEAU, Samsung Museum of Art, *Tracing Shadows*, 2015.

'I write about the things I can't paint and paint the things I can't write about'

- Lynette Yiadom-Boakye





Lynette Yiadom-Boakye is a British-Ghanaian painter and writer who creates evocative fictions in her short stories, poems and paintings. Her work redefines contemporary portraiture, not only in her representation of Black figures using the traditional medium of oil on canvas, but also because her paintings are technically not portraits. Her subjects arise from a blend of imagination, memory and literary or artistic sources, conceived much like the characters of a novel.

Like many of her paintings, *A Life to Die For* possesses a timeless quality, capturing a moment that transcends location or history. The title is ambiguously poetic, while the psychological intensity of her subjects hints at an underlying narrative. However, by divorcing the scene from any context the artist invites the viewer to devise their own story. Although her writing has appeared in catalogues to complement her paintings, for Yiadom-Boakye art and literature are intertwined yet distinct: she describes herself as being as much a writer as a painter.

- Olivia Lund





## HENRY FUSELI, R.A. (Zurich 1741-1825 Putney Hill)

### Theseus Receiving the Thread from Ariadne

oil on canvas 26 x 19½ in. (66 x 50 cm.)

On loan from a private collection

#### **PROVENANCE:**

Sir Thomas Lawrence (1769-1830), Susan North, Countess of Guilford (1771 -1837), by 1831. Sir Charles Dilke (1810-1869), Sir Charles Dilke Bart. (1810-1869), art collector and one of the commissioners for the Great Exhibition of 1851, Dr Leon Lilienfeld (1869-1938), Vienna and Milan, and by inheritance to his wife, Mrs Antonie Lilienfeld-Schulz (1876-1972), Winchester, MA.





#### **EXHIBITED:**

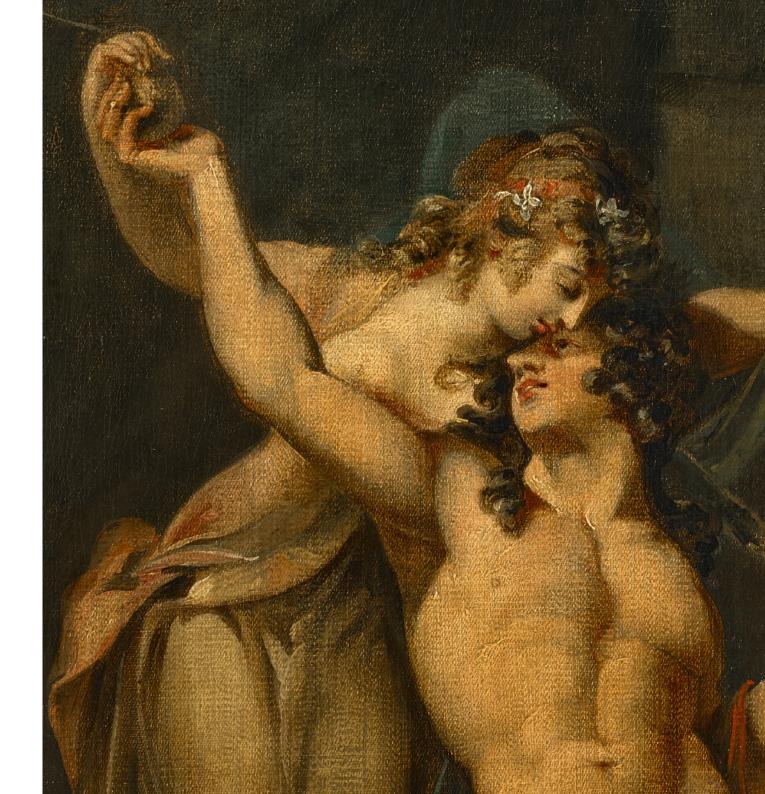
London, Royal Academy, 1788, no. 235 ('a finished sketch'), London, Suffolk Street, 1833, no. 12, Manchester, The Art Treasures of the United Kingdom, 1857, no. 105 ('H. Fuseli, R.A., Theseus and Ariadne').

#### LITERATURE:

Horner 1826, 10 ('the grouping ... is outstanding and artistic, but the attitude of Theseus is rather like that of a ballet dancer, the drawing is mannered and the expression overstated').

D. Weinglass, *Henry Fuseli and the engraver's* art, 1982, pp. 36-37 and 123.

D. Weinglass, *Prints and engraved illustrations* by and after Henry Fuseli: a catalogue raisonné, 1994, no. 79 (erroneously described as being the version in the Kunsthaus, Zurich).
S. Lillie, *Was einmal war: Handbuch der enteigneten Kunstsammlungen Wiens*, Vienna, 2003, pp. 682-697.



'Facing it, rising from the sea, the Cretan land is depicted: and here the bull's savage passion, Pasiphae's secret union, and the Minotaur, hybrid offspring, that mixture of species, proof of unnatural relations: the artwork here is that palace, and its inextricable maze: and yet Daedalus himself, pitying the noble princess Ariadne's love, unravelled the deceptive tangle of corridors, guiding Theseus's blind footsteps with the clue of thread.'

- Virgil, Aeneid VI, 23-30

Fuseli transformed great works of literature into the bizarre and occasionally disturbing imagery for which his art is renowned. Epic poetry served as a gateway to explore his interest in the supernatural, demonic, and mythological. Inspired by Virgil's vision of the Minotaur in the Aeneid, Fuseli's painting of Theseus Receiving the Thread from Ariadne captures the moment when Ariadne gives Theseus a ball of thread which allows him to retrace his path through the labyrinth after he has slain the Minotaur. The painting, a finished sketch for the larger sized version commissioned by Liverpool banker Arthur Heywood, was exhibited at the Royal Academy in 1788.

The popularity of literary galleries in the 18th century developed alongside a growing market for illustrated books and an emphasis on the visual element of Romanticism. Fuseli contributed nine paintings to John Boydell's famous Shakespeare Gallery, and in 1799, himself opened the Milton Gallery to display his paintings depicting scenes from *Paradise Lost*. In a similar manner to his contemporary and friend William Blake, Fuseli was interested in the intersection between visual art and the written word, contributing essays on politics and art to the *Analytical Review*.

- Olivia Lund





## ANDREW CRANSTON (B. 1969)

## Salad Days

signed and dated 'Andrew Cranston 2020' (on the reverse) oil and varnish on hardback book cover 8 ½ x 11 ¼ in. (22 x 28.5 cm.)
Executed in 2020

On loan from a private collection

#### **PROVENANCE:**

Ingleby, Edinburgh.
Acquired from the above by the present owner.





My salad days,
When I was green in judgment: cold in blood,
To say as I said then! But, come, away;
Get me ink and paper:
He shall have every day a several greeting,
Or I'll unpeople Egypt.

- William Shakespeare, Antony and Cleopatra (Act 1, Scene 4)

The works of Andrew Cranston are literary in both materiality and subject: he paints directly on to hardback book covers, an approach which he links to the potential of storytelling. His titles often contain literary allusions, with Salad Days referring to lines spoken by Cleopatra in Shakespeare's Antony and Cleopatra, an idiom used in modern vernacular to denote youthful innocence or inexperience. For Cranston, words are central to his creative process: 'I store up titles. I have them all written down, and sometimes they happily match and idea or match an image. I write on the work as well. I write notes on

the paintings, just loose notes about how the painting could go or what it could be about or things it reminds me of.'

Cranston's paintings hint at an inconclusive narrative, with enigmatic figures in surreal, Kafkaesque settings. His approach to narrative painting mirrors his taste in literature, with a preference for poetry and short stories, rather than longer form novels: his literary influences include 'Winesburg, Ohio by Sherwood Anderson, James Joyce's Dubliners, things like that—little glimpses into things.' - Olivia Lund





## AUGUSTE RODIN (1840-1917)

### Balzac, étude type A

signed 'A. Rodin.' (on the top of the base); inscribed with foundry mark 'ALEXIS RUDIER. FONDEUR. PARIS.' (on the back of the base); with raised signature 'A. Rodin' (on the underside)

bronze with black and green patina Height: 16 in. (40.5 cm.)

Conceived *circa* 1894; this bronze version cast

in 1910

#### On loan from a private collection

#### **PROVENANCE:**

Albert Gallatin, New York, by whom acquired directly from the artist in 1911, and thence by descent; sale, Christie's, New York, 9 May 2013, lot 216.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2012-4051B.

#### **EXHIBITED:**

A. Gallatin, *The Pursuit of Happiness, The Abstract and Brief Chronicles of the Time*, New York, 1950, pp. 27-28 (illustrated, pl. 3).
A.E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, no. 108, pp. 363 & 401 (another cast illustrated fig. 341, pp. 401-402).

A. Le Normand-Romain, *The Bronzes of Rodin*, *Catalogue of Works in the Museé Rodin*, Paris, 2007, vol. I, no. S. 585, p. 174 (another cast illustrated; titled 'Balzac, étude de nu dite étude A').





In 1891, Rodin was commissioned by the Société de Gens de Lettres to create a sculpture of Balzac to commemorate the Realist novelist and playwright. Rodin described Balzac as 'a creator who brings to life all that he sees... and knows how to paint it with traits of striking reality.' Due to the writer's pose and stark nudity, the statue caused much controversy when it was exhibited in the Paris Salon of 1898. The Société refused to recognise the work and Rodin withdrew the sculpture, relocating it to his home in Meudon.

Balzac, recognised as one of France's greatest writers, is best known for his series of novels, La Comédie humaine. Rodin described this collection of works as 'the greatest piece of true humanity ever thrown down on paper.' La Comédie humaine, a commentary on early 18th-century French society, was named in reference to Dante's Divine Comedy – the text which inspired Rodin's unfinished magnum opus, the Gates of Hell. - Olivia Lund





## AUGUSTE RODIN (1840-1917)

### Balzac, étude type c (buste) 3ème version, grand modèle

signed 'A. Rodin' (to the lower left of the neck); inscribed 'Alexis Rudier Fondeur Paris' (to the lower left on the back of the bust) and with the signature stamp 'A. Rodin' (on the inside) bronze with dark brown, black and green patina

Height: 10 ½ in. (26.2 cm.)
Conceived in 1892; this bronze version cast

between 1918 and 1927

between 1916 and 192

#### Price upon request

#### **PROVENANCE:**

Gustave Danthon, Paris (Galerie Haussmann), by whom acquired directly from the foundry. François Lang, Paris, by whom acquired between 1932-1938.

Private collection, France, by descent from the above; sale, Sotheby's, London, 4 February 2015, lot 127.

Acquired at the above sale by the present owner.

#### LITERATURE:

Exh. cat., 1898, le Balzac de Rodin, Paris, 1998 (another cast exhibited no. 47; the plaster cast illustrated p. 296).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin,* vol. I, Paris, 2007, pp. 168-169 (other casts illustrated).

This work has been authenticated by the Comité Auguste Rodin.

This work will be included in the forthcoming Catalogue critique de l'œuvre sculpté d'Auguste Rodin being prepared by Galerie Brame & Lorenceau under the direction of Jérôme LeBlay under archive number 2013-4270B.







## EDWARD COLLIER (Breda c.1640-?1710 ?Leiden)

A Trompe L'Oeil of Letters, The London Gazette, an Engraving of Erasmus of Rotterdam (1466-1536), a Quill, a Pocket Watch, a Stick of Red Wax and other Objects

signed and inscribed 'Edward Collier / Painter at / Leyden' (centre right) oil on canvas 21½ x 26% in. (54 x 67 cm.)

#### Price upon request

#### **PROVENANCE:**

Private collection, Lisbon, Portugal, until sold, [The Property of a Lady], Christie's, London, 30 April 2015, lot 540, where acquired by the present owner.

#### **EXHIBITED:**

Munich and Aachen, Kunsthalle der Hypo-Kulturstiftung and Ludwig Forum for International Art, *Thrill of Deception*, 17 Aug. 2018 - 13 Jan. 2019 and 22 February - 30 July 2019.

#### LITERATURE:

A. Huber et. al., Thrill of Deception, exh. cat., Munich, 2018, p.60, illus.col. p.109; The Burlington Magazine, Nov. 2018, vol. 160, no. 1388, p. 973, illus col. fig. 25, p. 971.





With a careful arrangement of bits and pieces held by a red rack – which, in turn, is pinned to a dark background, creating an impression of reality –, Edward Collier pays homage to the written word and his fellow countryman Erasmus of Rotterdam (pictured in the central engraving), arguably the most influential man of letters of his time. Collier made himself a name by creating such compositions, known as *trompe l'oeil*, or the art of deception. This playful technique, by which painters create optical illusions of depth, truly blossomed during the 16th and 17th centuries throughout the North of Europe, precisely where Erasmus' writings had a greater impact.

- Celia Querol





## A NEO-BABYLONIAN CLAY FOUNDATION BRICK OF NEBUCHADNEZZAR II

REIGN OF NEBUCHADNEZZAR II, 604-561 B.C. 7% in. (18.5 cm.) wide

#### On loan from a private collection

#### **PROVENANCE:**

Old ink inscribed collection label on base reading "Brick from Babylon sent by Guillan from Mesopotamia 1918 ..."
Sotheby's, London, 5 June 1979, lot 77.

Plesch Collection, U.K. (no. Cm 18A), acquired from the above sale.

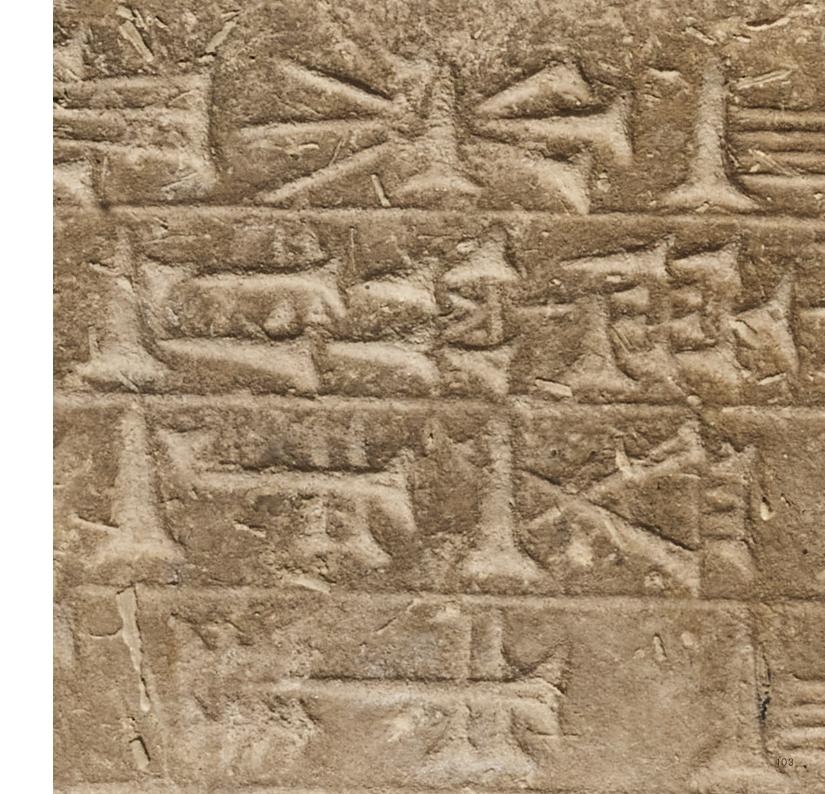
The Plesch Collection of Ancient Glass; Christie's, London, 28 April 2009, lot 97.





For centuries, kings throughout Mesopotamia sought to promote their authority and gain the gods' favour by building and maintaining temples and palaces. This was the perfect opportunity to leave their mark for future generations and the practice of impressing their names on foundation bricks became standard. This fragmentary example from the Neo-Babylonian period bears the name of "Nebuchadnezzar, King of Babylon, provider of the temples of Esagila and Ezida, the eldest son of Nabopolassar, King of Babylon".

Nebuchadnezzar the Great is regarded as Babylon's greatest king and features in the Old Testament as 'destroyer of nations' for his victorious campaign against the Kingdom of Judah and destruction of Jerusalem. His biblical fame as a ruthless tyrant inspired Giuseppe Verdi's 1841 opera 'Nabucco', a huge success which launched the artist's career. - Claudio Corsi





# AN EGYPTIAN PAPYRUS FRAGMENT FROM THE 'BOOK OF THE DEAD'

THIRD INTERMEDIATE PERIOD, 21ST - 22ND DYNSTY, CIRCA 1070-735 B.C. 18½ in. (47 cm.) wide

On loan from a private collection

#### **PROVENANCE:**

Private collection, Washington D.C. Sotheby Parke Bernet, New York, 4 May 1974, lot 159.

Connecticut private collection, acquired at the above sale.

Sotheby's, New York, 6 December 2012, lot 52.





'Book of the Dead' is a modern term to describe a series of ancient Egyptian funerary spells that helped the deceased find their way to the afterlife in order to become united with the god of the dead, Osiris. A Book of the Dead papyrus would have been commissioned by an individual either in preparation for their death or by relatives of the recently deceased. The expense of producing such a work, which included the preparation of the papyrus and the engagement of a scribe, meant that these were the reserve of the upper echelons of society. The papyri would have been preprepared, by workshops, with blank spaces left for the deceased's name. Book of the Dead spells were meant to be spoken aloud, and placing them on items in the tomb allowed the mummy to recite them from within his coffin. Texts could be written either in hieroglyphic Egyptian, or a cursive form of the script called hieratic. - Claudio Corsi





## ATTRIBUTED TO DESIDERIO DA FIRENZE (ACTIVE 1532-1545)

A seated Satyr holding a candlestick and inkwell

bronze 10 in. (25 cm.) high

#### Price upon request

This bronze depicts a seated satyr - a mythological beast possessing the torso and head of a horned man, with the legs of a goat. Closely related to Bacchus, the god of wine and festivity, satyrs often featured in ancient Greek dramas, including the popular 'Satyr plays', or 'joking tragedies.' In these plays, the levity of the satyrs, who would act as a kind of chorus by dancing and providing comic relief, served to juxtapose the tragic events befalling the main characters. The only surviving satyr play is Euripides' Cyclops, which is based on an episode from Homer's Odyssey. These mythological creatures have been reimagined in subsequent works of literature, including C.S. Lewis' poem The Satyr, Edmund Spenser's The Faerie Queene and the King James Bible, where they are portrayed as hairy demons in the Book of Isaiah. - Olivia Lund





