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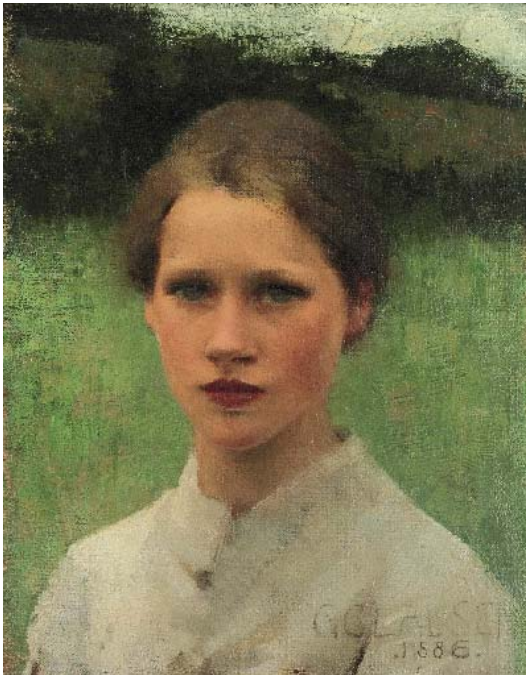
Friday 15 May 2009

CHRISTIE'S

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## THE BREADTH OF BEAUTY:

Dante Gabriel Rossetti portrait from the collection of L.S. Lowry and newly discovered Sir George Clausen portrait are among highlights to be offered at Christie's London in June



### Victorian and British Impressionist Pictures including Drawings and Watercolours Thursday, 4 June at 2.00pm

London – Christie's sale of *Victorian and British Impressionist Pictures including Drawings and Watercolours* on Thursday, 4 June 2009 will offer works by the leading British artists of late the 19<sup>th</sup> and early 20<sup>th</sup> centuries, from the Pre-Raphaelites to the British Impressionists. This auction welcomes the return of important works on paper and includes an impressive selection of drawings and watercolours. Highlights of the sale include *Portrait of Annie Miller*, 1860, an impressive drawing by **Dante Gabriel Rossetti** (1828-1882) which is offered **from the Collection of L.S. Lowry**, R.A. (1887-1976) (estimate: £200,000-300,000) *illustrated top right*; *A Village Maiden*, 1886, which is a newly discovered painting by **Sir George Clausen**, R.A., R.W.S., R.I. (1852-1944) (estimate: £100,000-150,000) *illustrated top left* and *The Roll of Fate* by **Walter Crane**, R.W.S. (1845-1915) (estimate: £180,000-250,000). The breadth of beauty to be found in the human figure, the landscape, nature and the imagination is reflected in the high standard of captivating works featured throughout this sale.

Personifying the passion and drama which was internationally celebrated during the Romantic period, Annie Miller (1835-1925) *illustrated top right* (estimate: £200,000-300,000) was a striking model, from the humblest of backgrounds, who enthralled each artist for whom she sat and was the subject of a permanent rift between two of the Pre-Raphaelite Brothers: William Holman Hunt (1827-1910) and Dante Gabriel Rossetti (1828-1882). Hunt, for whom Miller sat for *Awakening of Conscience* (Tate Gallery), had hoped to marry Miller once she had learnt to write and conduct herself as a lady. Against Hunt's instructions Miller

sat for Rossetti many times resulting in *Dante's Dream*, 1856 (Tate Gallery), *Cassandra*, 1861 (British Museum) and *Helen of Troy*, 1863 (Kunsthalle, Hamburg). Lowry was a passionate devotee of Rossetti; he acquired this striking drawing of *Annie Miller* in 1966 from Agnew's, London. Other Pre-Raphaelite works from Lowry's collection which have been sold at Christie's include *Proserpine*, 1877, which made auction history in November 1987 when it became the first Victorian picture to exceed £1 million and *Pandora*, a magnificent red chalk drawing from 1869, which was sold in June 2000 and still holds the record price for a Victorian work on paper (£2,643,750).

*The Roll of Fate* by **Walter Crane** R.W.S. (1845-1915) (estimate: £180,000-250,000) is a particularly fine example of the artist's work, *illustrated right*. Exhibited at the Grosvenor Gallery in 1882 this painting displays the profound influence that the Old Masters had on the artist, further to his travels in Italy; it is one of the first of Crane's later works in which he freely explored his fondness of allegory. The subject matter relates to a poem, written by Omar Khayyám, which was admired by many of the Pre-Raphaelite circle and which Crane is known to have first encountered when visiting Burne-Jones in the 1870s. Depicting an angel attempting to alter the course of events by preventing Time from unrolling the scroll on which the destiny of mankind is recorded, the subject was inspired by two bereavements that Crane suffered early in 1881: first the death of his fourth infant son in January and then his sister Lucy in May. The artist himself noted that his allegorical works were particularly appreciated in Germany, where many are now held in public collections.



*Study for The Magic Circle* by **John William Waterhouse**, R.A. (1848-1917) (estimate: £30,000-50,000) *illustrated left*, is a compositional sketch for one of Waterhouse's most intriguing paintings, *The Magic Circle*, 1886, which is now in the permanent collection of Tate. The amount of time and effort that Waterhouse clearly invested in this preparatory study underscores how seriously he viewed the 'final' canvas. A number of Pre-Raphaelite images may have inspired this work, ranging from the acclaimed *Medea* by Frederick Sandys (1829-1904) exhibited at the Academy in 1869, Burne Jones's *The Magic Circle*, circa 1880 and Rossetti's *Astarte Syriaca*, 1877. This painting exemplifies the growing theatricality of Waterhouse's works and also reveals the influences of Impressionism which filtered through to British artists via Jules Bastien-Lepage;

this can be seen in his experimentation with paint consistency and application which together enable the foreground and background to 'dissolve', enhancing the sorceress's dramatic presence. Waterhouse's capacity to employ these new techniques in a seemingly conventional composition set him apart from many of his contemporaries.

Ethereal, wistful beauty is captured in the alluring *Portrait study of Olive Maxse*, 1896, by **Sir Edward Coley Burne-Jones** B.T., A.R.A., R.W.S. (1833-1898) (estimate: £35,000-45,000), which is thought to be a study for his famous, yet unfinished, painting *The Sirens* (Ringling Museum of Art, Sarasota, Florida). Burne-Jones is known to have voiced his high regard for the young Maxse, saying 'I think you beautiful – and an old artist may tell a young girl that without hurt or blame...' Another work with a young girl, this time a child, as the subject is *The Portrait of*



*Margaret Fuller Maitland* by **Sir John Everett Millais**, BT., P.R.A. (1829-1896) (estimate: £70,000-100,000). This is an exciting and important discovery, known only as having been exhibited at the Society of Portrait Painters in 1896, the year of Millais's death and from a reference in an account book by Millais's wife, Effie, in the early 1860s. This enchanting work, *illustrated right*, has stellar provenance, having been passed by inheritance from the sitter, who was the daughter of William Fuller-Maitland of Stansted Hall in Essex. A collector with



an excellent eye, Maitland also acquired Millais's *Ophelia* before his death in 1876 and the picture remained in the family until 1892 or 1893. Notable provenance is also found in the very rare intriguing painting *Heloise and Abelard* by **Robert Bateman** (1842-1922) (£30,000-50,000) *illustrated left*, which was previously in the collection of Lincoln Kirstein (1907-1996), the co-founder of the New York City Ballet and a great figure in the cultural life of New York during the post war period.

**Sir George Clausen**, R.A., R.W.S., R.I. (1852-1944) was one of the leading British Impressionists; his painting *A Village Maiden* (estimate: £100,000-150,000) *illustrated top left page 1*, represents a rare, early and particularly beautiful example of his oeuvre. The girl holds the viewer's eye, with an unwavering and intimate intensity. The light, colour, composition and subject matter combine to produce one of the most charming Clausens to feature at auction in recent years. His focus on the subject of country folk and the rural poor who were removed from the constraints of set-piece compositions was, like the work of the distinguished photographer Peter Henry Emerson, part of a new set of attitudes which favoured naturalism over the ideal and were considered revolutionary in the 1880s.

Important works of exceptional quality are further exemplified by three **Myles Birket Foster**, R.W.S. (1825-1899) watercolours: *Hay wain* (estimate: £30,000-50,000); *Harvest time* (£30,000-50,000) and *Ben Ledi from Callender, Perthshire* (estimate: £50,000-80,000), *illustrated right*. These pictures are among the largest examples that the artist produced, and contain the precision, detail, composition, and subject-matter associated with the very finest examples of his work. In original condition, with good vibrant colour, the pictures represent a unique opportunity to



acquire some of the greatest examples of the medium. *The Tuileries Gardens, morning*, 1913, by **Sir Herbert James Gunn**, R.A. (1893-1964) (estimate: £50,000-80,000) is a charming painting from a series of small *plein-air* views which Gunn executed whilst studying at the Académie Julian, *illustrated left*. This is an exceptional example of the artist's acute ability to capture the Parisian light and his powers of observation and elegant, sparing, execution.

Elsewhere, further highlights include four landscapes and views by **Edward Seago**, R.W.S., R.B.A. (1910-1974), one of Britain's leading Post-Impressionists: *Sunlight and shadows, Rome* (estimate: £15,000-25,000); *White Pblox* (estimate: £15,000-25,000); *The lock at Merricourt* (estimate: £5,000-8,000) and *Hotel de Ville, Honfleur* (estimate: £5,000-8,000).



A group of 14 splendid topographical works on paper provide depictions of foreign climes, including views of Egypt, Italy, France, Greece, Switzerland and Israel. Nine works by **Edward Lear** (1812-1888) range from *Arab Encampment in Wadi Feiran, Egypt* (estimate: £40,000-60,000) illustrated left and a *View of Jerusalem from the Mount of Olives*

with figures in the foreground (estimate: £15,000-25,000) to *A view of Nice*, 1865, (estimate: £12,000-18,000) and *The Temple of Hephaestus, Athens, Greece*, 1848 (estimate: £8,000-12,000). Further examples include *Souvenir of Egypt*, 1961, by **Sir William Russell Flint**, R.A., P.R.W.S., R.S.W. (1880-1969) (estimate: £12,000-18,000) and two works by **William Callow** R.W.S. (1812-1908): *A view of the Ca' Foscari on the Grand Canal, Venice* (estimate: £5,000-7,000) and *A view Geneva Harbour and the Old Town from the Left Bank*, 1858 (estimate: £4,000-6,000).

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Images available on request

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## NOTES TO EDITORS:

### Sale date:

### **Victorian and British Impressionist Pictures including Drawings and Watercolours:**

Thursday, 4 June 2009 at 2.00pm: Christie's King Street, 8 King Street, St. James', London, SW1Y 6QT

### Public Viewing dates:

**London:** Christie's King Street, 8 King Street, St. James', London, SW1Y 6QT:

Friday	29th May	(9am - 4.30pm)
Sunday	31 May	(2pm - 5pm)
Monday	1st June	(9am - 4.30pm)
Tuesday	2 June	(9am - 8pm)
Wednesday	3 June	(9am - 4.30pm)

### **About Christie's**

Christie's, the world's leading art business had global auction and private sales in 2008 that totaled £2.8 billion/\$5.1 billion. Christie's is a name and place that speaks of extraordinary art, unparalleled service and expertise, as well as international glamour. Founded in 1766 by James Christie, Christie's conducted the greatest auctions of the 18th, 19th and 20th centuries, and today remains a popular showcase for the unique and the beautiful. Christie's offers over 600 sales annually in over 80 categories, including all areas of fine and decorative arts, jewellery, photographs, collectibles, wine, and more. Prices range from \$200 to over \$80 million. Christie's has 57 offices in 32 countries and 10 salerooms around the world including in London, New York, Paris, Geneva, Milan, Amsterdam, Dubai and Hong Kong. More recently, Christie's has led the market with expanded initiatives in emerging and new markets such as Russia, China, India and the United Arab Emirates, with successful sales and exhibitions in Beijing, Mumbai and Dubai.