SIR EDWIN LANDSEER R.A.* (BRITISH, 1802-1873)

RETRIEVER AND WOODCOCK

ENLARGE

Price Realized

$140,000 Set Currency

Estimate

$50,000 - $70,000

Sale Information

SALE 8942 —
SPORTING ART
3 December 1998
New York, Park Avenue

BUY CATALOGUE

OVERVIEW LOT NOTES

Lot Description

Sir Edwin Landseer R.A.* (British, 1802-1873)
Retriever and Woodcock
oil on canvas
28 x 19 in. (71.8 x 49.5 cm.)
Painted in 1845

Provenance

William Wells; sale, Christie's London, 10 May 1890, lot 55 (2,000 gns. to Agnews)
with Scott and Fowles, New York (1951)

Literature

Sir Edwin Landseer

(1802-1873)

Sir Edwin Landseer at Artprice. To look at auction records, find Landseer's works in upcoming auctions, check price levels and indexes for his works, read his biography and view his signature, access the Artprice database.

Sir Edwin Henry Landseer (1802-73) is an English painter, born in London, the son of the engraver John Landseer (1769-1852). Trained by his father to sketch animals from life, he began exhibiting at the Royal Academy (RA) when only 13; the same year (1815) he received a silver medal from the Society of Arts for his drawing of a hunter. Success came easily and early. By the age of 16 he was a constant and active exhibitor at the RA, already patronized by leading collectors and talked about as a rising star. His election as an Associate of the RA in 1826, when he was only 24, surprised no one but himself.

In 1824, Landseer went to Scotland for the first time to visit Sir Walter Scott. He fell in love with the Highlands, and since then every year he used to return there for inspiration, drawing, hunting, and rest. Landseer's romantic vision of border history is reflected in his work, inspired by Scott, *The Hunting of Chevy Chase* (1825-26). Landseer was elected a full Academician in 1931; the decade that followed was the most successful and the most creative of his entire career.

Major works, such as *Hawking* (1832), *Scene in the Olden Time at Bolton Abbey* (1834) won him critical acclaim, but it was often his smaller pictures of dogs such as *The Old Shepherd's Chief Mourner* (1837) and *Dignity and Impudence* (1839) that captured the popular imagination. Most of Landseer's pictures were well known from excellent engravings of them by his elder brother Thomas (1796-1800). The publication of numerous prints won him a vast and devoted popular audience.

The strain of keeping up his career, of satisfying his patrons, and of maintaining his social position cost Landseer more effort than he cared to admit. In May 1840, at the height of his powers and reputation, he suffered a severe nervous breakdown. In the face of all his personal and professional problems, Landseer continued to paint pictures of high quality, which enhanced his popularity. His *The Monarch of the Glen*(1851) was exhibited in 1851; the bronze lions at the foot of Nelson's Monument in Trafalgar Square were modeled by him (1859-66). He was a favorite with the aristocracy, but it was his position at court, which gave him an unrivaled prestige in the eyes of the public. As well as painting a succession of royal pets *Eos, A Favorite Greyhound, the Property of H.R.H. Prince Albert* (1841), *Macaw, Love Birds, Terrier, and Spaniel Puppies, Belonging to Her Majesty* (1839), Landseer undertook major portrait commissions, including the great unfinished picture of Queen Victoria , the conversation piece *Windsor Castle in Modern Times* (1841-1845), and the Portrait of *Queen Victoria and*

Prince Albert (1842-1846).

Landseer was the most famous English artist of his generation, and he was mourned throughout the nation. He was accorded the honor of public funeral, and he was buried in St. Paul's Cathedral alongside Sir Joshua Reynolds, Sir Thomas Lawrence, and J.M.W. Turner.

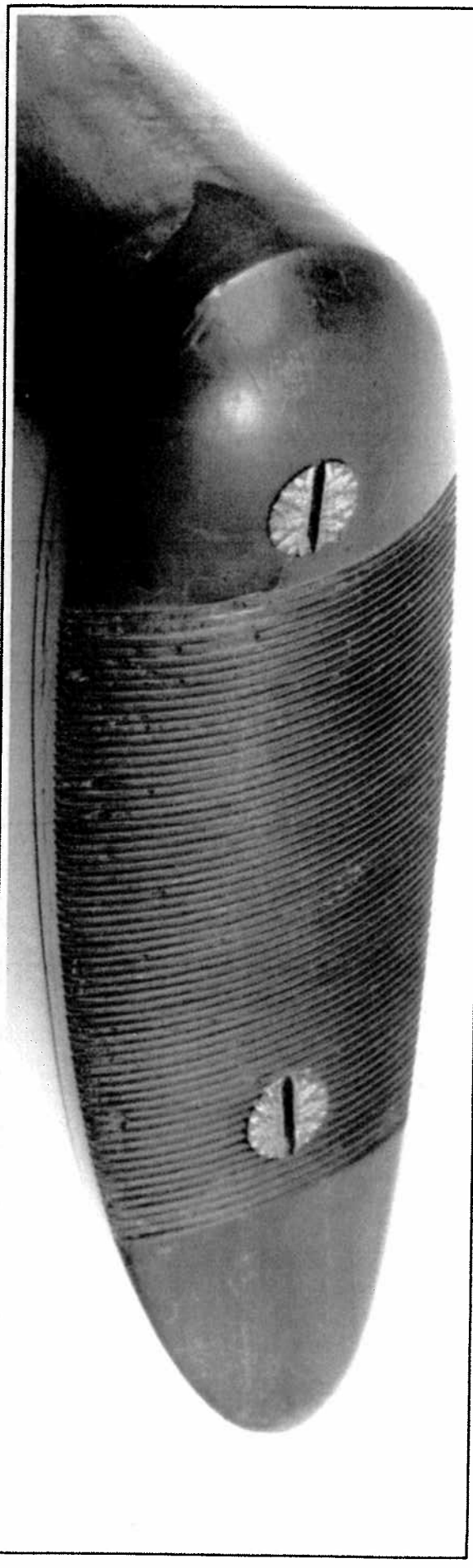
Bibliography:

The Monarch of the Glen: Landseer in the Highlands by Richard Ormond, T. C. Smout. National Galleries of Scotland, 2005.

Landseer's Animal Illustrations by Joseph Batty. Beech Publishing House, 2002.

Remington
DOUBLE SHOTGUNS

CHARLES G. SEMMER



this is the 173rd gun produced. Interesting too, it is a 12 gauge, cylinder/cylinder bore with a European stag engraved on the trigger guard bow. The stag might be indicating that the gun could be shot with ball ammunition, considering the lack of choke.

Gun No. 113013 contains complete Belgian proving of both barrels and frame. The barrels appear to be Remington but may have been blanks sent to Belgium for their assembly. Serial number stamping on the barrel is not as Remington would have done at the factory; the stamps are different from those on the frame. The beavertail forend is specially made, but the Purdey forend catch has been retained.

Guns No. 138537 and No. 138628 were produced in 1910, and are only 91 serial numbers apart. The execution of scroll and design, along with the kinds of grouse and dogs leads me to believe these two guns, beyond a doubt, were done by the same engraver.

Recently found at Remington Arms Company, were papers that solve the letter *P* sometimes preceding the serial number on numerous 1894 shotguns. This letter *P* is an inventory symbol assigned to Remington products and refers to the Model 1894 hammerless shotgun only. That letter tends to appear more frequently on double shotguns produced from 1905 to 1910. Most all of the early Remington guns and products were assigned a particular inventory symbol.

From compiled records at Remington Arms Company, the following serial numbers and production figures are presented as completely accurate. This will allow you to at least date a gun to a particular year of manufacture.

MODEL 1894 - HAMMERLESS DOUBLES
INTRODUCED 1894 - DISCONTINUED 1910
SERIAL NUMBERS START AT 100,000

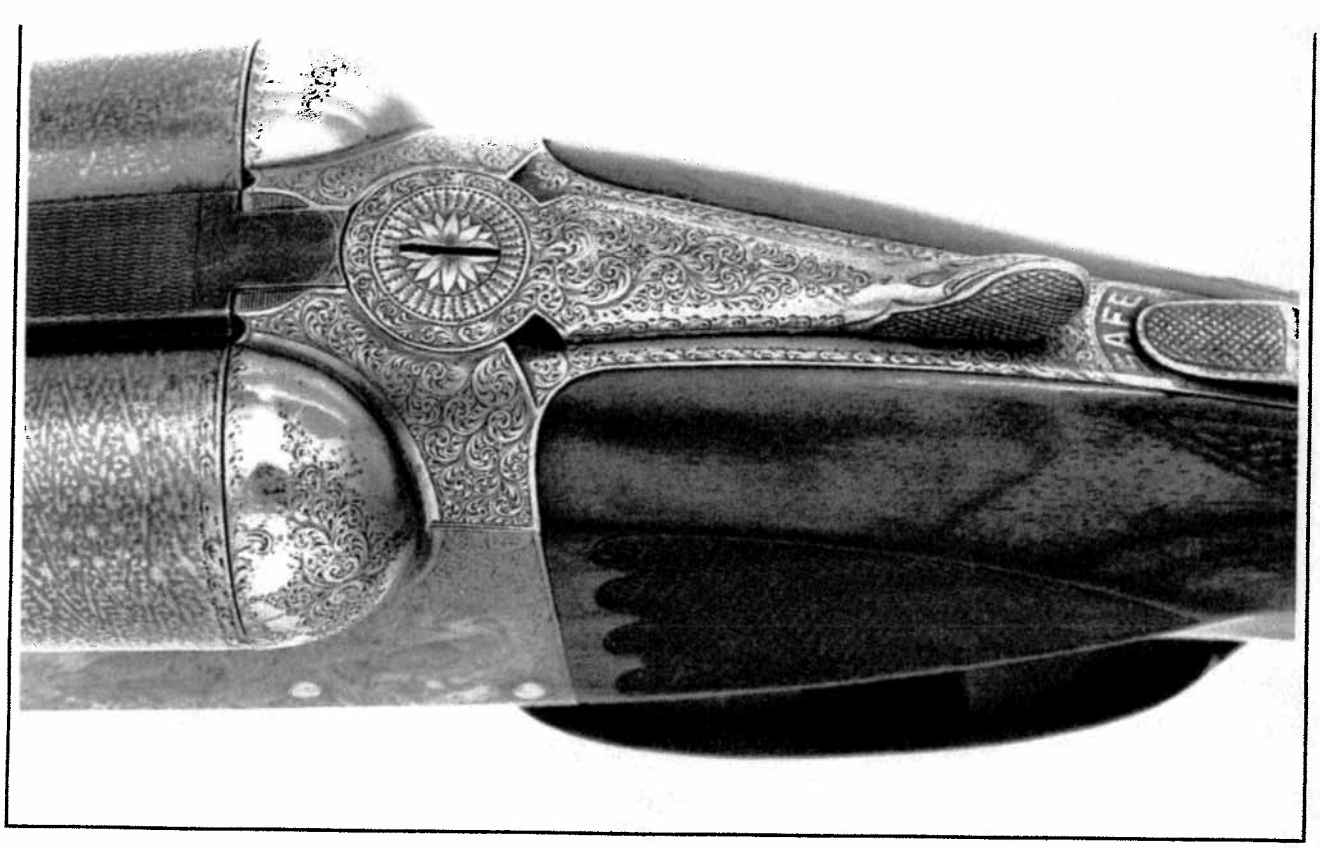
PRODUCTION YEAR	SHIPMENTS	SERIAL NOS.
1894	660	100000 to 100660
1895	2446	100661 to 103106
1896	1038	103107 to 104144
1897	2772	104145 to 106916
1898	3979	106917 to 110895
1899	5244	110896 to 116139
1900	4793	116140 to 120932
1901	2981	120933 to 123913
1902	3104	123914 to 127017
1903	2332	127018 to 129349
1904	1914	129350 to 131263
1905	1799	131264 to 133042
1906	1585	133043 to 134627
1907	1665	134628 to 136292
1908	1027	136293 to 137319
1909	669	137320 to 137988
1910	3206	137989 to 141194
TOTAL	41,194	

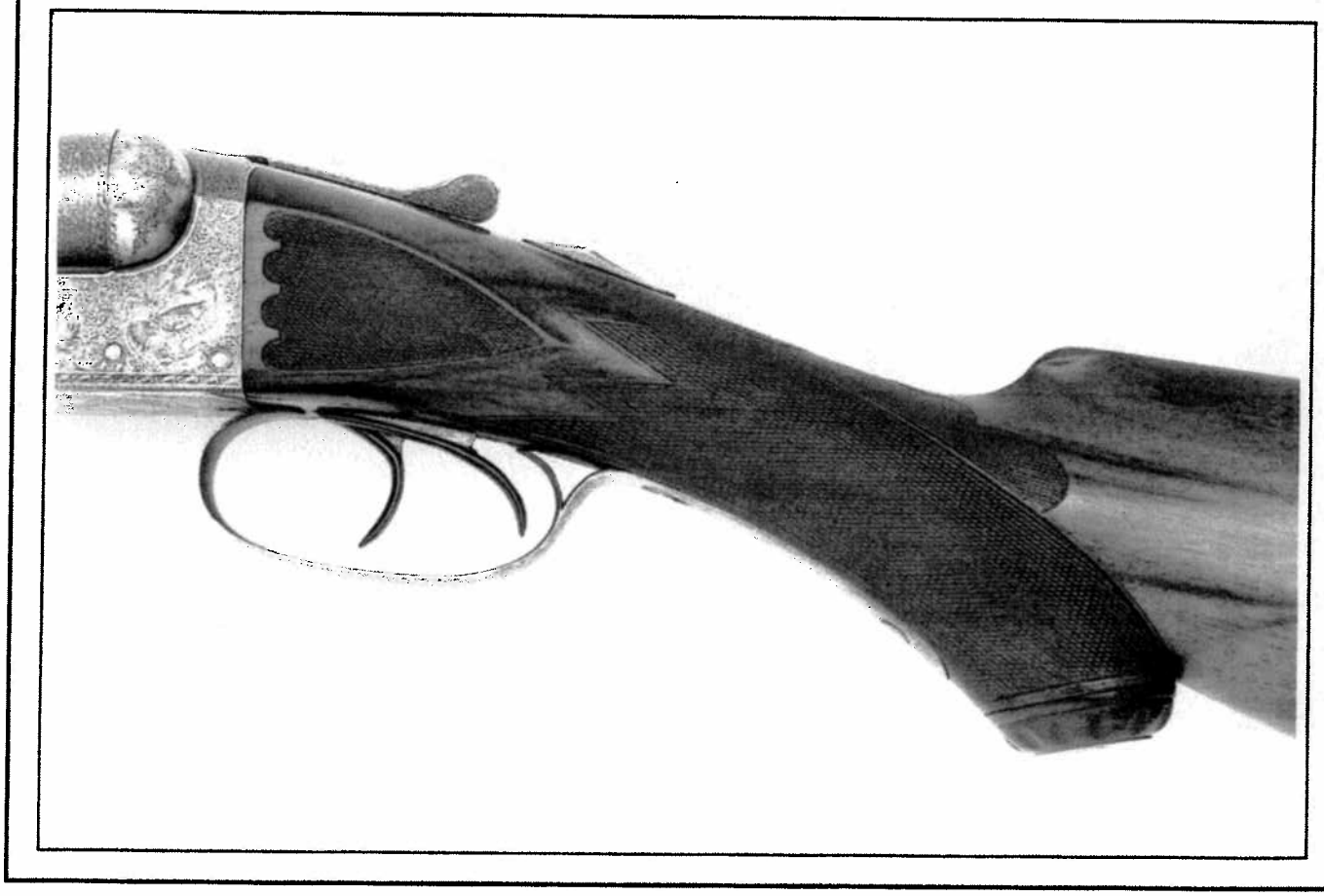
The serial number is sometimes preceded by the letter *P*.

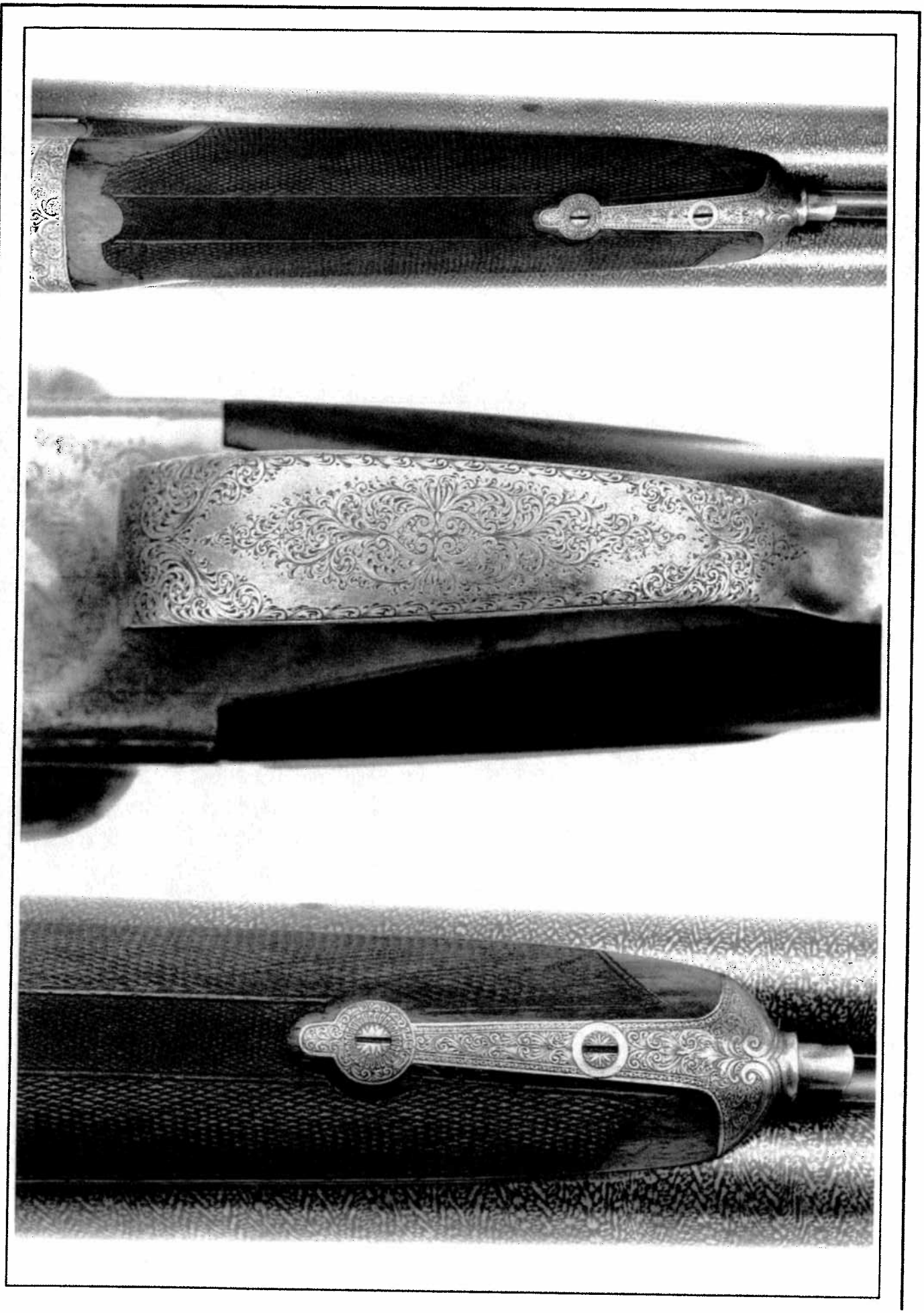
This Grade EE, serial 101278 was shipped in 1895. It very well may be the second E Grade produced. It has a very unusual long panel of 32-line checkering on the forend as shown on the facing page. The guard bow has fine scroll, as do most E Grade guns.

This gun, courtesy of Jack Puglisi, is pictured through page 189

Gun number 101278 has the same style of raised safety as the previous gun pictured in this chapter on pages 181-185. Both have a safety slide with a center division line. The checker pattern and lack of a carved spearhead on the side panel are also similar to the previous gun pictured. And the type of Damascus steel is the same very high grade.







dwin Henry Landseer

From Wikipedia, the free encyclopedia

Sir Edwin Henry Landseer RA (7 March 1802 – 1 October 1873) was an English painter,[1] well known for his paintings of animals—particularly horses, dogs and stags. However, his best known works are the lion sculptures in Trafalgar Square.

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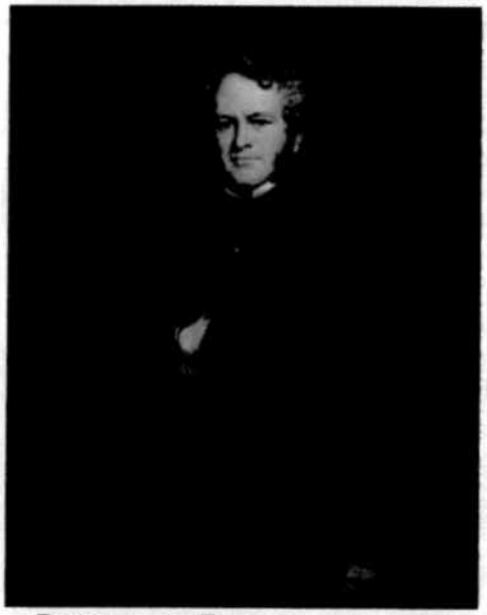
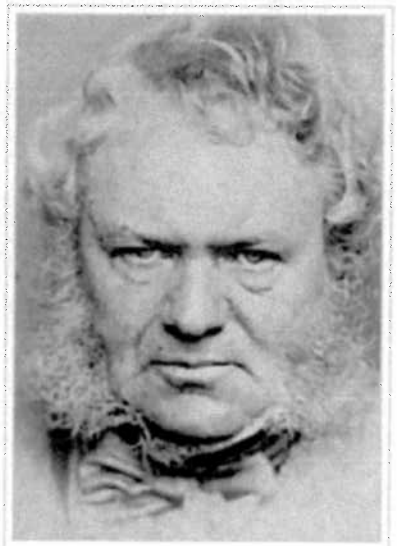
Sir Edwin Henry Landseer



Portrait by Sir Francis Grant (1852)

Born	7 March 1802 London, England
Died	1 October 1873 (aged 71) London, England
Nationality	English
Education	Royal Academy Schools, London, England
Known for	Painting, sculpture
Movement	Animalier
Awards	Great gold medal of theExposition Universelle (1855), Paris, France

Life [edit]



Landseer 1873

Landseer was born in London, the son of the engraver John Landseer A.R.A.[2] He was something of aprodigy whose artistic talents were recognised early on. He studied under several artists, including his father, and the history painterBenjamin Robert Haydon, who encouraged the young Landseer to performdissections in order to fully understand animal musculature and skeletal structure. Landseer's life was entwined with the Royal Academy. At the age of just 13, in 1815, he exhibited works there. He was elected an Associate at the age of 24, and an Academician five years later in 1831. He was knighted in 1850, and although elected President in 1866 he declined the invitation.

In his late 30s Landseer suffered what is now believed to be a substantial nervous breakdown, and for the rest of his life was troubled by recurring bouts of melancholy, hypochondria, and depression, often aggravated by alcohol and drug use.[3] In the last few years of his life Landseer's mental stability was

problematic, and at the request of his family he was declared insane in July 1872.

Painting [edit]

Landseer was a notable figure in 19th-century British art, and his works can be found in Tate Britain, theVictoria and Albert Museum,Kenwood House and theWallace Collection in London. He also collaborated with fellow painterFrederick Richard Lee.

Edwin Henry Landseer self-portrait

Landseer's popularity inVictorian Britain was considerable, and his reputation as an animal painter was unrivalled.[2]Much of his fame —and his income—was generated by the publication of engravings of his work, many of them by his brother Thomas.[4]

His appeal crossed class boundaries: reproductions of his works were common in middle-class homes, while he was also popular with the aristocracy. Queen Victoria commissioned numerous pictures from the artists. Initially asked to paint various royal pets, he then moved on to portraits of ghillies and gamekeepers, Then, in the year before her marriage, the queen commissioned a portrait of herself, as a present for Prince Albert.[5] He taught both Victoria and Albert to etch,[6] and made portraits of Victoria's children as babies, usually in the company of a dog.[7]He also made two portraits of Victoria and Albert dressed for costume balls, at which he was a guest himself.[8] One of his last paintings was a life-size equestrian portrait of the Queen, shown at the Royal Academy in 1873, made from earlier sketches.[9]

Monarch of the Glen, 1851: the image was widely distributed in steel engravings

Landseer was particularly associated with Scotland, which he had first visited in 1824 and the Highlands in particular, which provided the subjects (both human and animal) for many of his important paintings.[10]The paintings included his early successes *The Hunting of Chevy Chase* (1825–6), *An Illicit Whisky Still in the Highlands* (1826–9) and his more mature achievements, such as the majestic stag study*Monarch of the Glen* (1851) and *Rent Day in the Wilderness* (1855–68).[11] In 1828, he was commissioned to produce illustrations for the Waverley Edition of Sir Walter Scott's novels.[10]

The Shrew Tamed

So popular and influential were Landseer's paintings of dogs in the service of humanity, that the nameLandseer came to be the official name for the variety of Newfoundland dog that, rather than being black or mostly black, features a mix of both black and white. It was this variety Landseer popularised in his paintings celebrating

Newfoundlands as water rescue dogs, most notably *Off to the Rescue* (1827), *A Distinguished Member of the Humane Society* (1838), and *Saved* (1856). The paintings combine the Victorian conception of childhood with the appealing idea of noble animals devoted to humankind, a devotion indicated, in *Saved*, by the fact the dog has rescued the child without any apparent human involvement.

Laying Down The Law (1840) satirises the legal profession through anthropomorphism. It shows a group of dogs, with a poodle symbolising the Lord Chancellor.[12]

The Shrew Tamed, was entered at the 1861 Royal Academy Exhibition and caused controversy because of its subject matter. It showed a powerful horse on its knees among straw in a stable, while a lovely young woman lies with her head pillowed on its flanks, lightly touching its head with her hand. The catalogue explained it as a portrait of a noted equestrienne, Ann Gilbert, applying the taming techniques of the famous 'horse whisperer' John Solomon Rarey.[13] Critics were troubled by the depiction of a languorous woman dominating a powerful animal and some concluded Landseer was implying the famous courtesanCatherine Walters, then at the height of her fame.[14]Walters was an excellent horsewoman and along with other "pretty horsebreakers", frequently appeared riding in Hyde Park.

Some of Landseer's later works, such as his *Flood in the Highlands* and *Man Proposes, God Disposes* (both of 1864) are pessimistic in tone.[2] The latter shows two polar bears toying with the bones of the dead and other remains, from Sir John Franklin's failed arctic expedition.[15] The painting was purchased at auction by Thomas Holloway and hangs in the picture gallery of Royal Holloway, University of London. It is a college tradition to cover the painting with a union jack, when exams are held in the gallery, as there is a longstanding rumour that the painting drives people mad when they sit by it.

Sculpture [edit]

In 1858 the government commissioned Landseer to make four bronze lions for the base of Nelson's Column in Trafalgar Square, following the rejection of a set in stone by Thomas Milnes. Landseer accepted on condition that he would not have to start work for another nine months, and there was a further delay when he asked to be supplied with copies of casts of a real lion he knew were in the possession of the academy at Turin. The request proved complex, and the casts did not arrive until the summer of 1860.[16]The lions were made at the Kensington studio of Carlo Marochetti,[17] who also cast them. Work was slowed by Landseer's ill health, and his fractious relationship with Marochetti. The sculptures were installed in 1867.[16]

One of four Lions around the base ofNelson's Column

Death [edit]

Landseer's death on 1 October 1873 was widely marked in England: shops and houses lowered their blinds, flags flew at half mast, his bronze lions at the base of Nelson's column were hung with wreaths, and large crowds lined the streets to watch his funeral cortege pass.[18] Landseer was buried in St Paul's

Cathedral, London.

At his death, Landseer left behind three unfinished paintings: *Finding the Otter*, *Nell Gwynne* and *The Dead Buck*, all on easels in his studio. It was his dying wish that his friend John Everett Millais should complete the paintings, and this he did.[19]

Old Shepherd's Chief Mourner (1837; Victoria and Albert Museum, London).

Miscellaneous [edit]

Landseer was rumoured to be able to paint with both hands at the same time, for example, paint a horse's head with the right and its tail with the left, simultaneously. He was also known to be able to paint extremely quickly—when the mood struck him. He could also procrastinate, sometimes for years, over certain commissions.

The architect Sir Edwin Landseer Lutyens was named after him and was his godson—Lutyens' father was a friend of Landseer.

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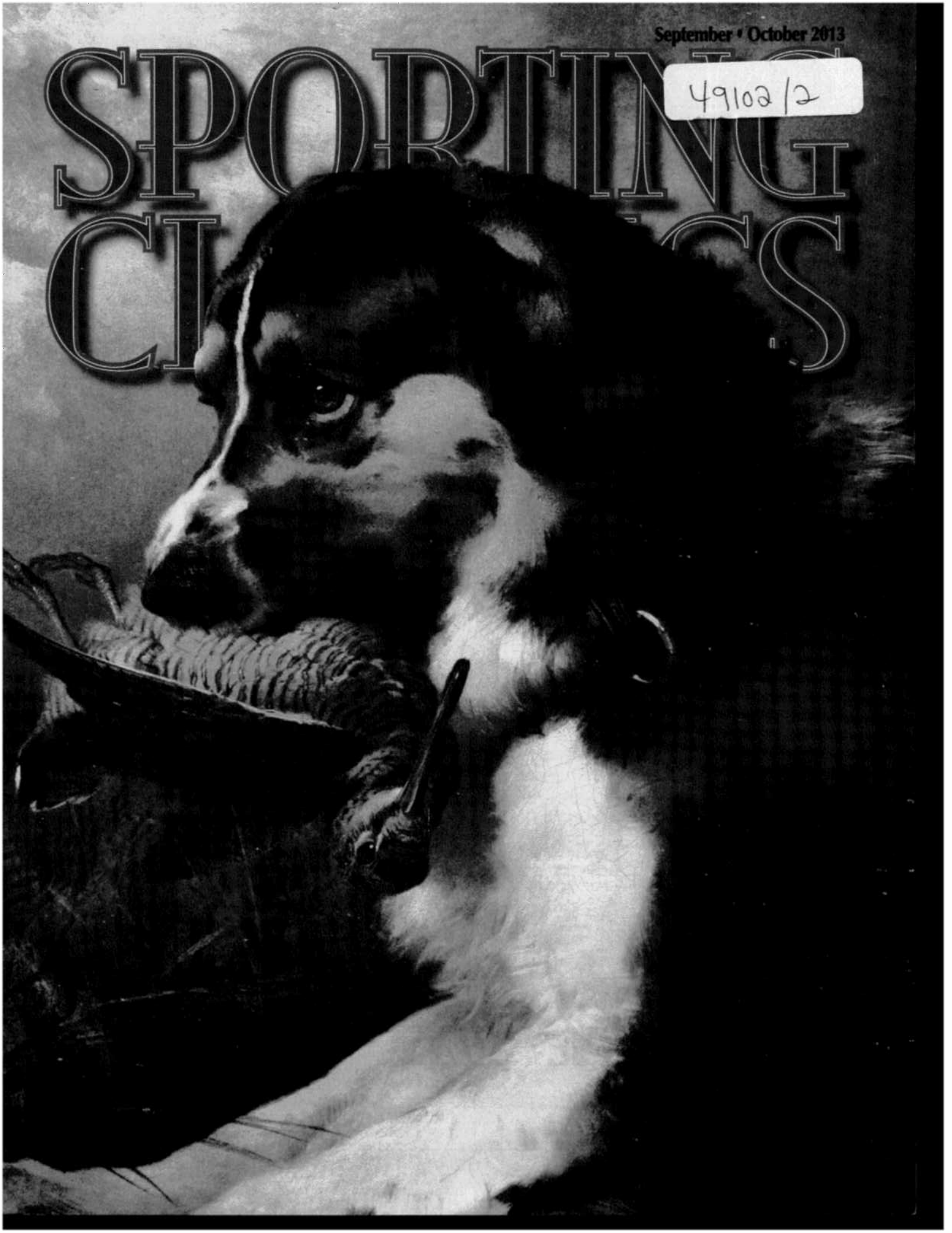
September • October 2013

SPORTING CLASS

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