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TUESDAY 5 JULY 2016

PROPERTIES FROM
THE 7TH EARL OF HAREWOOD'S WILL TRUST
THE ALFRED BEIT FOUNDATION
PROPERTY FROM THE ESTATE OF STELLA DE WERGIFOSSE
THE EARL OF ARRAN

AUCTION

Tuesday 5 July 2016

at 3.00 pm

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

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Sunday	3 July	12.00noon – 5.00pm
Monday	4 July	9.00am – 4.30pm
Tuesday	5 July	9.00am – 11.00am

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Lot 86

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1

*1

ATTRIBUTED TO GIULIO PIPPI, CALLED GIULIO ROMANO (ROME 1499-1546 MANTUA)

Design for a pouring vessel, with a grotesque mask beneath the lip, on a short-spreading foot

traces of black chalk, pen and brown ink, brown wash
4 x 14½ in. (10 x 36.8 cm.)

£3,000-4,000

\$4,400-5,900
€4,000-5,300

PROVENANCE:

Acquired by the present owner from Colnaghi's in 2007.

Comparable to a number of Giulio's designs for plates, bowls and other objects (see F. Hartt, *Giulio Romano*, New Haven, 1958, I, nos. 48, 56, 65, 75, 91-3, 98-9, 101-2, 212, 126 and 132, II, figs. 130, 132-44).

*2

ANDREA BOSCOLI (FLORENCE 1560-1607)

Judith preparing to visit Holofernes in his tent

black chalk, pen and brown ink, brown wash, inscribed as a lunette
6½ x 8½ in. (15.6 x 20.7 cm.)

£3,000-5,000

\$4,400-7,300
€4,000-6,600

PROVENANCE:

A.P.E. Gasc (L. 1131).
W. Bateson (L. 2604a).
B. Himmelheber (L. 4035), and by descent to the present owner.

Another drawing by Boscoli, showing *Judith before Holofernes*, which is similar in size and execution and also inscribed as a lunette, is in the Albertina, Vienna (Inv. 674; V. Birke and J. Kertész, *Die Italienischen Zeichnungen der Albertina*, Vienna, Cologne and Weimar, I, 1992, p. 362).



2



THE PROPERTY OF A LADY

3

ITALIAN SCHOOL, 16TH CENTURY

View of the church of San Michele in Bosco, Bologna and a view of Bologna seen from outside the city walls

with inscription 'Veduto di Passarotti/ da Aog Carracci' (verso)
 pen and brown ink, watermark crest with chained border
 9⁷/₈ x 6⁷/₈ in. (25 x 17.6 cm.)

£7,000-10,000

\$11,000-15,000
 €9,200-13,000

At the top is a view of the church of San Michele in Bosco located on one of the Colli Bolognesi. The old church was renovated by the Olivetans at the beginning of the sixteenth century. The façade was designed by the Ferrarese architect Biagio Rossetti (circa 1447-1516) and the marble entrance by Baldassarre Peruzzi (1481-1537).

At the bottom is a view of the ramparts of Bologna with behind some of the most famous buildings of the city, including the Garisendi and Asinelli towers.

Very few drawn views of Bologna exist before the eighteenth century. This one carries on the mount an attribution to Bartolomeo Passarotti (1529-1592) while the name of Giovanni Battista Naldini (1537-1591) has also been suggested.

THE PROPERTY OF THE 7th EARL OF HAREWOOD'S WILL TRUST, SOLD BY ORDER OF THE TRUSTEES (LOTS 4, 25, 26, 38, 45, and 46)

Harewood House was built from 1759 for Edwin Lascelles (1712/13-1795), later 1st Lord Harewood, by the architect John Carr (1723-1807). With interiors by the fashionable Robert Adam (1728-1792), the house sits in one thousand acres of Lancelot 'Capability' Brown (1716-1783) gardens. 'I would not exceed the limits of expense that I have always set myself', Edwin Lascelles wrote to Adam in the 1760s, 'Let us do everything properly and well, mais pas trop' (N.R. Jones, *The Architecture of England, Scotland and Wales*, West Port and London, 2005, p. 133). In spite of Lord Harewood's valiant attempt at economy, when construction finished in 1772, Harewood, with its imposing Palladian façade, elegant Neo-classical interiors and bespoke Chippendale furniture, was the very apogee of mid-eighteenth century extravagance. The house remained in its original Palladian form until 1843, when Henry Lascelles, the 3rd Earl of Harewood, employed the services of Sir Charles Barry (1795-1860) to make extensive renovations. Barry, then at the height of his career and simultaneously engaged with the designs for the Palace of Westminster, adapted Carr's design, adding an extra storey, a terrace and dressed the southern façade with the unmistakable trappings of the Italian Palazzo.

Beginning in the eighteenth century with Edwin Lascelles' close collaboration with cabinet maker Thomas Chippendale, Harewood's vast collection reflects the diverse and discerning taste of successive generations. Edward Lascelles (1740-1820), later Viscount Lascelles and the 1st Earl of Harewood, who succeeded Edwin in 1796, acquired a great many portraits by contemporary English masters, among them paintings by Thomas Gainsborough (1727-1788), Sir Joshua Reynolds (1723-1792) and Thomas Lawrence (1769-1830). The first Earl's son, also Edward Lascelles (1764-1812), later Viscount Lascelles, was a talented amateur water-colourist, and it was no doubt due to his passion that Harewood acquired a fine collection of English watercolours. Several views of the house and its gardens by J.W.M. Turner and Thomas Girtin, the latter favoured by the family, were executed in situ, with both artist visiting the estate on numerous occasions.

The major part of the collection of Old Master drawings was only assembled in the early twentieth century by Henry Lascelles (1882-1947) who would become the 6th Earl of Harewood in 1929. Advised by the distinguished Renaissance scholar and dealer, Tancred Borenius (1885-1948), Lascelles acquired, via the dealer Agnew, important drawings at the Pembroke (1917), Poynter (1918) and Northwick (1921; the drawings by Cossiers, Claude, and Watteau in the present sale [lots 38, 45, and 46] were acquired at that auction) sales. Very few acquisitions are documented after 1921 with the notable exception of a magnificent study by Pietro da Cortona in the 1936 Oppenheimer sale and of the two drawings by Giovanni Battista Tiepolo included in the present sale bought at auction in 1938. The collection, which was never large in number, constituted mostly of Italian drawings with a predilection for the Venetian school (it included, for example, major sheets by Carpaccio, Titian, and Veronese). Forty drawings from Harewood were sold in these rooms on 6 July 1965 (lots 115-148).



Harewood House, West Yorkshire, United Kingdom, De Agostini Picture Library, W. Buss, Bridgeman Images



4

**GIULIO PIPPI, CALLED GIULIO ROMANO
(ROME 1499-1546 MANTUA)**

A Roman Officer with mounted musicians, one on an ass

with inscription 'Julio Romano'
pen and brown ink, brown wash
9½ x 10½ in. (24 x 26.5 cm.)

£15,000-20,000

\$22,000-29,000
€20,000-26,000

PROVENANCE:

N. Hone (L. 2793).
Count Moritz von Fries, his blindstamp (L. 2903).
Probably T. Thane (L. 2461), partly erased.
The Earl of Harewood; Christie's, London, 6 July 1965, lot 139 (withdrawn).

A study for a frieze in the Sala degli Stucchi, Palazzo Te in Mantua which was executed circa 1529/30 (F. Hartt, *Giulio Romano*, New Haven, 1958, I, p. 148, II, fig. 310).



5

***5**

LUCA CAMBIASO (GENOA 1527-1585 MADRID)

A seated warrior

pen and brown ink
6¼ x 4¼ in. (15.8 x 10.8 cm.)

£3,000-4,000

\$4,400-5,900
€4,000-5,300

PROVENANCE:

Unidentified collector's mark (not in Lugt).
B. Himmelheber (L. 4035), and by descent to the present owner.

Study for the soldier to the far left in *The rape of the Sabine women*, a ceiling fresco from around 1565 in the Villa Cattaneo-Imperiale, Genoa (Fig. 1; see J. Bober, *Luca Cambiaso: 1527-1585*, exhib. cat., Austin, Blanton Museum of Art and Genoa, Palazzo Ducale, 2007, no. 49). According to Jonathan Bober the 'frescoes in the Villa Cattaneo-Imperiale represent Cambiaso's greatest achievement in secular decoration' (*op. cit.*, p. 310). An elaborate and complete study for the fresco, showing almost the entire final composition though with some differences, is in the National Gallery of Scotland, Edinburgh (Inv. 630; J. Bober, *op. cit.*, no. 49b). That study, however, omits the soldier shown in the present drawing and it may be for that reason that Cambiaso made a separate study of it. Another study, which Bober considers to be an early idea for the fresco, is in the British Museum, London (Inv. 1946-7-13-288; J. Bober, *op. cit.*, no. 49a).

The attribution to Luca Cambiaso has been confirmed by Dr. Mary Newcome-Schleier and Jonathan Bober on the basis of a digital photograph.



6

***6**

FEDERICO ZUCCARO (SANT'ANGELO DE VADO, MARCHE 1540-1609 ANCONA)

A female nude with a winged putto

black chalk, pen and brown ink, brown wash heightened with white on blue paper
8¾ x 5½ in. (22.3 x 13 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

B. Himmelheber (L. 4035), and by descent to the present owner.



Fig.1. Luca Cambiaso, *Rape of the Sabines* (detail), Genoa, Villa Cattaneo-Imperiale.

7

**GIOVANNI BATTISTA CASTELLO,
CALLED IL GENOVESE (GENOA 1547-1637/39)**

The Agony in the Garden, in a elaborate decorative frame

traces of black chalk, bodycolour, gum Arabic, watercolour heightened with gold on vellum, the outlines of the decorative frame incised (*recto*); with musical score (*verso*)

9 1/8 x 11 1/8 in. (23.3 x 28.9 cm.)

£7,000-10,000

\$11,000-15,000
€9,200-13,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 July 1998, lot 82.

The rendering of the figures and the meticulous technique are typical of Castello who specialized in miniatures on vellum (see C. Di Fabio, in *Gio. Battista Castello, Il Genovese*, exhib. cat., Genoa, Palazzo Bianco, 1990, no. 34).



7

8

**CIRCLE OF FRANCESCO PRIMATICCIO
(BOLOGNA 1504-1570 PARIS)**

Design for a wall decoration: the Trojans bringing the wooden horse into their city walls, with ornamental borders including Venus and Mars

pen and brown ink, brown wash heightened with white, with traces of stylus, on light brown paper

8 1/2 x 12 1/4 in. (21.4 x 30.9 cm.)

£6,000-8,000

\$8,800-12,000
€7,900-11,000

PROVENANCE:

J.P. Heseltine (L. 1507).
Henry Oppenheimer; Christie's, London, 10 July 1936, lot 67 (as attributed to Giulio Clovio, 17 guineas to Reitlinger);
H.S. Reitlinger (L. 2274a).
Anonymous sale; Sotheby's, New York, 23 January 2008, lot 117.

EXHIBITED:

Paris, Musée du Louvre, *Primatice: maître de Fontainebleau*, 2004-5, no. 18, ill. (as 'Studio of Primaticcio'; catalogue entry by D. Cordellier).



8

The centre of the composition, depicting the unwitting Trojans towing Ulysses' wooden horse through the gates of Troy, seems to be loosely related to an engraving - in reverse to this drawing and with many differences - by Giulio Bonasone (*circa* 1510-1576). The engraving corresponds more closely to a drawing by Primaticcio at Windsor (inv. RCIN 905139; A.E Popham and J. Wilde, *The Italian Drawings of the XV and XVI Centuries in the Collection of His Majesty the King at Windsor Castle*, London, 1949, no. 755).

No fresco of this composition by Primaticcio is known, but the elaborate decorative border with nudes, caryatids, terms, putti and the figures of Mars and Venus, with the salamander *impresa* of King François I, indicate that it was likely intended to be executed in stucco. It seems that the drawing was made while Primaticcio worked, *circa* 1537-39, on a cycle of frescoes for the castle of Fontainebleau dedicated to the *Story of Troy* (see D. Cordellier in exhib. cat. *Primatice: maître de Fontainebleau*, pp. 107-9).

The same border is studied alone in a drawing catalogued as from Primaticcio's studio in the 2004-05 exhibition, which is in the Mobilier national, Paris (inv. GMTB/409 bis; L. Aldovini, in exhib. cat. *Primatice: maître de Fontainebleau*, no. 17, ill.). A very similar border appears in a 1543 engraving by Antonio Fantuzzi (1510-1550) which shows a comparable decorative scheme (S. Béguin, *L'Ecole de Fontainebleau*, exhib. cat., Paris, Louvre, 1972-73, no. 319).



9

9
ANTONIO TEMPESTA
(FLORENCE 1555-1630 ROME)

Saint George and the Dragon

black chalk, pen and brown ink, brown wash (*recto*), red chalk outlines (*verso*)
 9¼ x 6⅝ in. (23.4 x 16.9 cm.)

£4,000-6,000

\$5,900-8,800
 €5,300-7,900

PROVENANCE:

F. Desmarais (L. 3358).
 Anonymous sale; Sotheby's, New York, 13 January 1989, lot 272.

A study, with differences, for an engraving published in *The history of the order of Saint George* (see Bartsch, XVII, p. 279, no. 1442).



10

PROPERTY FROM A PRIVATE COLLECTION

10
JACOPO LIGOZZI
(VERONA CIRCA 1547-CIRCA 1627 FLORENCE)

Ocnus: An allegory of the Futility of Labour

with inscription 'Giorgio Vasari' (erased)
 black chalk, pen and brown ink, brown wash, heightened with white, on blue paper, the outlines partially indented for transfer and the *verso* reddened for transfer
 7⅞ x 6 in. (19.8 x 15 cm.)

£8,000-12,000

\$12,000-18,000
 €11,000-16,000

PROVENANCE:

M.-G.-T. de Villenave (L. 2598); possibly Alliance des Arts, Paris, 1-6 December 1842, [lot number unknown].
 L.Valentin (L. 2498, on the old mount).
 Francesco Dubini, Milan.
 Ulrico Hoëpli, Milan.
 Anonymous sale; Finarte, Milan, 21-22 April 1975, lot 43.
 with Margot Gordon, New York, 1987.
 with Jean-Luc Baroni at P. & D. Colnaghi, London, 1992, no. 17, ill.
 Private collection, Connecticut.
 with Stephen Ongpin Fine Art, *An exhibition of Master Drawings*, New York, 2010, no. 6.

While many of Ligozzi's drawings were executed as works of art in their own right, the partially incised outlines and reddened *verso* of this drawing indicate that it may have been a preparatory study for a print. A small number of Ligozzi's drawings were reproduced in chiaroscuro woodcuts by Andrea Andreani (*circa* 1546-1623), but no print related to this drawing is known. It shows Ocnus (or Oknos), who was a figure symbolic of futility, or unending labour. Ocnus was condemned to spend eternity weaving a rope of straw which was eaten by a donkey almost as fast as it was made. Another allegorical drawing by Ligozzi, showing *Avarice*, and also executed in a highly finished style, is in the National Gallery of Art, Washington (Inv. 1984.56.1).

11

BERNARDO CASTELLO (GENOA 1557-1629)

Perseus and Andromeda

pen and brown ink, brown wash, heightened with white, squared in black chalk, on blue-green paper
8 x 10 1/8 in. (20.2 x 25.8 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

Anonymous sale; New York, Sotheby's, 20 January 1982, lot 56 (as Giovanni Battista Castello).
with Mia Weiner, New York, 1984.
with Stuart Denenberg, San Francisco, 1989.
with Stephen Ongpin Fine Art, *An exhibition of Master Drawings*, New York, 2007, no. 7.

EXHIBITED:

New York, The Metropolitan Museum of Art, *Sixteenth-Century Italian Drawings in New York Collections*, 1994, no. 44 (catalogue entry by W.M. Griswold).

LITERATURE:

E. Pagliano, *Dessins italiens du musée des beaux-arts d'Orléans XVe-XVIIIe siècle: de Venise à Palerme*, Paris, 2003, p. 264, under no. 157.

The present drawing, which Mary Newcome Schleier has dated to the 1590s, depicts a relatively rare subject in Genoese art of the late 16th Century, that of *Perseus and Andromeda*. It has been suggested that Castello was inspired by Andrea Semino (1525-1595), who was his master, and who treated the subject in the Palazzo Doria, Genoa in the mid-1560s (R. Erbentraut, 'Die Spinola-Fresken des Palazzo Pessagno Pallavicino und die Schlacht von Mühlberg', *Zeitschrift für Kunstgeschichte*, 1990, no. 4, p. 555, fig. 19). While this drawing has been squared for transfer, it is not known to correspond to any surviving painting or fresco by the artist, although he, or a member of his studio, depicted a differently composed version of the same subject for the Palazzo Centurione, Genoa (F. Caraceni, *Guide di Genova, No.80, Sampierdarena: Palazzo Centurione del Monastero*, Genoa, 1979, p. 6, fig. 9). This drawing can be compared stylistically to a slightly smaller sheet depicting the *Abduction of Orithyia by Boreas*, datable around 1604-05 and now in the Musée des Beaux-Arts d'Orléans (Inv. 1500; E. Pagliano, *op.cit.*, no. 157).



11

*12

**JACOPO CONFORTINI
(FLORENCE 1602-1672)**

Samson slaying the Philistines with the Jawbone of an Ass

with inscription 'Confortini' (verso)
red chalk
10 1/8 x 9 3/8 in. (28.3 x 23.7 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

B. Himmelheber (L. 4035), and by descent to the present owner.

The distinctive spirited hatching in this drawing is closely comparable to that in *Studies of a servant*, a drawing, also in red chalk, in a private collection (C. Thiem, *Florentiner Zeichner des Frühbarock*, Munich, 1977, no. 142, ill.).



12



13

13
REMIGIO CANTAGALLINA (BORGO SANTO SEPOLCRO CIRCA 1582-1656 FLORENCE)

A farm with a haystack and a barn to the left and right, a man standing by a flight of steps

black chalk, pen and brown ink, brown wash
 9¾ x 15½ in. (24 x 39.6 cm.)

£4,000-6,000

\$5,900-8,800
 €5,300-7,900

PROVENANCE:

with Agnew's, London, 1962 (with their label on the backing board).

This view is most likely Tuscan and was presumably drawn in, or after 1615, when Cantagallina returned to Tuscany from his 1612-13 tour of the Netherlands. Large and finished landscape drawings like this one were praised by Cantagallina's early biographer Filippo Baldinucci (1624-1697) who noted that the artist was 'famous for his landscape drawings in pen'. This drawing possibly comes from an album of over a hundred landscape drawings by Cantagallina and other artists, formerly in the collection of the scholar and antiquary Dr. Henry Wellesley (1791-1866), nephew of the Duke of Wellington, that was sold at Hodgson's, London, 26 November 1954, lot 596. The album was bought by the art dealer Hans Calmann who broke it up and sold the drawings separately.

14
REMIGIO CANTAGALLINA (BORGO SANTO SEPOLCRO CIRCA 1582-1656 FLORENCE)

A view of the Boboli Gardens, Florence

dated '1641'

black chalk, pen and brown ink, brown wash, watermark encircled fleur-de-lis with a star (close to Heawood 1577, dated 1601), on two joined sheets
 8¾ x 18¼ in. (22.3 x 46.4 cm.)

£6,000-8,000

\$8,800-12,000
 €7,900-11,000

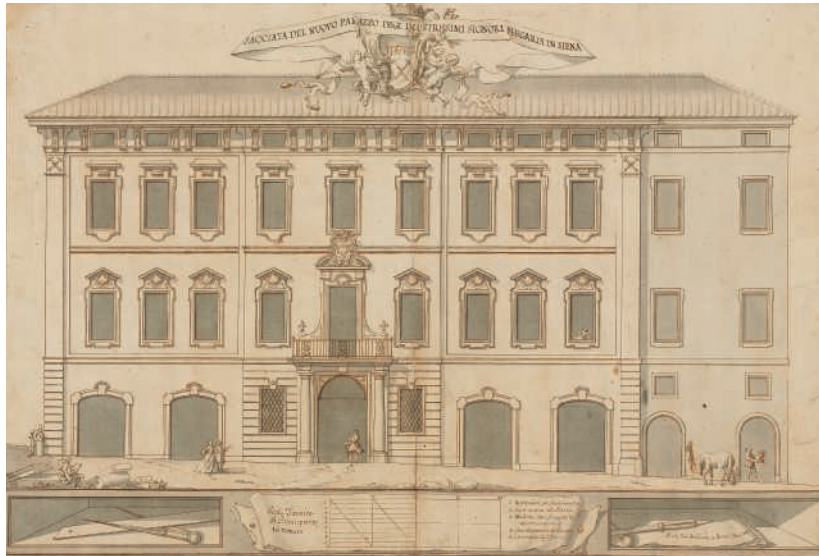
PROVENANCE:

Baron H. von Geymüller (L. 1133).
 Anonymous sale; Sotheby's, New York, 28 January 1998, lot 40.

This extensive view of the Boboli Gardens shows its main avenue, known as the *Viottolone*. Flanked by antique statues, it leads to the Piazzale dell'Isolotto, completed by Giulio Parigi (1570-1635) in 1618. In the background to the left, the dome and campanile of Santa Maria del Fiore Cathedral, can be seen. The drawing is dated '1641', on a bollard to the right, in Cantagallina's typically meticulous hand. A drawing dated '1618', also on a bollard, which interestingly shows a similar view of the Duomo and the Campanile, is in the Fondation Custodia, Paris (Inv. 8688; J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris, 1983, I, no. 63, III, pl. 78).



14



15

15

PAOLO POSI (SIENA 1708-1776 ROME)

A façade elevation of the Palazzo Sergardi, Siena

signed 'Paolo Posi Architetto in Roma l'Ann.1747.' and inscribed 'FACCIATA DEL NUOVO PALAZZO DEGLI ILLUSTRISSIMI SIGNORI SERGARDI IN SIENA' and inscribed with a scale ('Scala Ticonica/ di Palmi quaran/ ta romani') and key

traces of black chalk, pen and brown ink, grey wash
20¾ x 30¾ in. (52.7 x 77.3 cm.)

£5,000-7,000

\$7,400-10,000
€6,600-9,200

PROVENANCE:

with Trinity Fine Art, London, *Exhibition 4*, 1990, part of no. 34.

The Palazzo Sergardi was commissioned by Fabio Sergardi in 1747, and still stands today. When Posi was commissioned to design the palace he was already a successful designer and architect; his career began in 1732 in Rome and by 1747 Paolo had established a reputation outside his native city, having worked in Florence and having been responsible for the renovation of the apse of the Cathedral in Naples. Posi was greatly indebted to his Roman predecessors who worked in the Baroque manner, and like the Palazzo Sergardi, most of his designs were in Baroque style while Neo-Classicism had become more generally in favour in the course of the 18th Century.

Key to the numbers shown in the drawing:

1. 'Referendario per il buon Governo' (Secretary of good Governance)
2. 'Soprintendente alla Fabrica' (Works Superintendent)
3. 'Madama Sdruscita gran be-/nemerita ricevitrice' (Madama Sdruscita [welcoming a guest?])
4. 'Guardaportone del Palazzo' (Door guard of the Palace)
5. 'Cuoco della Casa Donnini' (Cook of Donnini house)

16

PAOLO POSI (SIENA 1708-1776 ROME)

Six views of the Palazzo Sergardi, Siena: Front façade elevation; Rear façade elevation; A section and the exterior of the courtyard; A section; Courtyard façade; and Street elevation and a section next to the building

signed and inscribed 'Paolo Posi Archit.' (i) and inscribed with a key (iii, iv) and scale (i, ii, iv) and all inscribed with a title (*recto*) and inscribed (?) 'Sergardi' (vi) (*verso*)

black chalk, pen and brown ink, watercolour, watermark fleur-de-lis in a circle (i, ii, iii, v) and countermark IV (vi)

14¾ x 21 in. (38 x 53.3 cm.) and smaller

(6)

£12,000-18,000

\$18,000-26,000
€16,000-24,000

PROVENANCE:

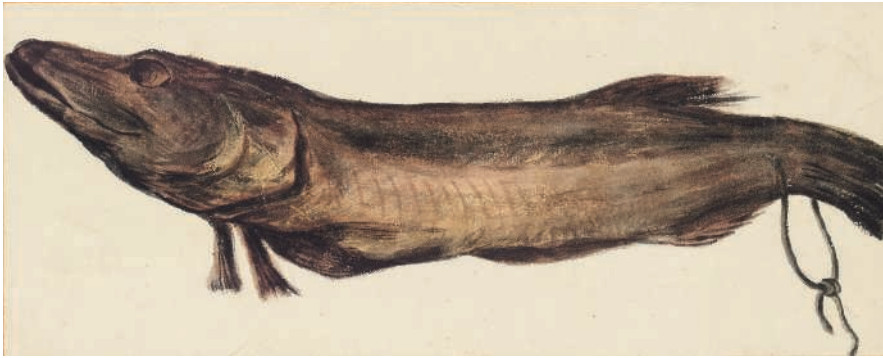
with Trinity Fine Art, London, *Exhibition 4*, 1990, part of no. 34.



16 (part lot)



16 (part lot)



17

17
ITALIAN SCHOOL, EARLY 17TH CENTURY

A pike (Esox lucius)

black chalk, watercolour
6¾ x 15½ in. (16.1 x 39.4 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

Cassiano dal Pozzo, by whom bound as part of an album, to his brother Carlo Antonio dal Pozzo, and to his wife Gabriele dal Pozzo, and to his wife Anna Teresa Benzoni, with her wax seal on the third folio, and to her son Cosimo Antonio dal Pozzo on his majority, by whom sold in 1703 for 4000 scudi, with the remainder of his great-uncle's *Museo Cartaceo*, to Giovanni Alessandro Albani, Pope Clement XI, and to his nephew Cardinal Alessandro Albani, by whom sold in 1762 for 14,000 scudi, with more than 200 volumes from his library, to James Adam for King George III, with his mount and with framing lines by James Adam.

This drawing comes from one of the many albums from the collection of Cassiano dal Pozzo (1588-1657), one of the most cultivated and scientifically curious Italian collectors and patrons of the 17th Century. Dal Pozzo, who was a friend of Galileo, had a great interest in archaeology, history and natural history. In order to record the richness of the natural world and human creativity he assembled a large number of albums of drawings for his so-called *Museo Cartaceo* (Paper Museum). Besides buying drawings for these albums, dal Pozzo also commissioned artists such as Jacopo Ligozzi (1547-1627) and Vincenzo Leonardi (1588-1657) to contribute to them. Almost all the drawings from the albums, however, are unsigned and the authorship of them usually remains anonymous. The present sheet may be compared to a drawing of a *Left-eye Flounder (Family Bothidae)*, which shows a similar loose handling of the brush and is also from the *Museo Cartaceo*, now at the Royal Collection, Windsor (*The Paper Museum of Cassiano dal Pozzo*, exhib. cat., The British Museum, London, 1993, no. 94).



19

18

DOMENICO ZAMPIERI, IL DOMENICHINO (BOLOGNA 1581-1641 NAPLES)

A Saint wearing a mitre and holding a staff (recto); Faint studies of figures (verso)

black and white chalk, squared in black chalk, incised with a compass (*recto*); black chalk (*verso*) on blue-grey paper
15 x 9½ in. (38 x 23.3 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

Possibly related to Domenichino's frescoes in Naples's cathedral, executed *circa* 1637-38. There are, for example, cardinals represented in similar positions in the background of *The Attempted Martyrdom of San Gennaro and his Companions at Pozzuoli* (R.E. Spear, *Domenichino*, New Haven and London, 1982, I, no. 109.ix, II, fig. 365).



18

***19**

GUIDO RENI (BOLOGNA 1575-1642)

Cupid pleading with Venus for his bow and arrows

pen and brown ink, watermark cross, the lower corners cut
6¾ x 8¼ in. (16.1 x 20.9 cm.)

£3,000-5,000

\$4,400-7,300
€4,000-6,600

PROVENANCE:

Sir Thomas Lawrence (L. 2445).

A painting by Reni of the same subject but of different composition is in the Toledo Museum of Art (Inv. 1972.86; S.D. Pepper, *Guido Reni: A complete catalogue of his works with an introductory text*, Oxford, 1984, no. 110, pl. 136 and IX). Another painting showing *Venus and Cupid*, previously given to Reni, but now attributed to his school, is in the Gemäldegalerie Alte Meister, Dresden (Inv. 324; H. Marx, *Illustrierte Gesamtverzeichnis*, Cologne, 2005, II, no. 1458).



20 (recto)



20 (detail of verso)

THE PROPERTY OF A LADY

20

**CARLO MARATTI
(CAMERANO 1625-1713 ROME)**

*Studies for an allegorical figure of Africa
(recto and verso)*

red chalk, traces of white chalk, on blue paper,
watermark device, the lower corners made up
15 1/2 x 11 5/8 in. (39.6 x 29.6 cm.)

£10,000-15,000

\$15,000-22,000
€14,000-20,000

PROVENANCE:

The Earl of Crawford and Balcarres, and by
descent to the present owner.

EXHIBITED:

Edinburgh, National Gallery of Scotland, *Italian
17th century drawings from British private
collections*, 1972, no. 74, p. 84, ill.

LITERATURE:

J. Bean and F. Stampfle, *Drawings from New York
collections, II: The 17th century in Italy*, New York,
1967, p. 74, under no. 112.
J. Montagu, 'Bellori, Maratti and the Palazzo

Altieri', *Journal of the Warburg and Courtauld
Institutes*, XLI, 1978, pp. 336-37; pl. 54, fig. d, and
addendum.

E. Feinblatt, 'A drawing by Carlo Maratta', *Los
Angeles County Museum of Art Bulletin*, XXV, 1979,
pp. 16-17, fig. 17 (verso).

B. Davis, *Master Drawings in the Los Angeles
County Museum of Art*, Los Angeles, 1997, p. 66,
under no. 26.

This sheet is related to one of Maratti's most
important fresco commissions, that for the
audience hall, or Sala della Clemenza, in the
Altieri Palace, Pope Clement X's family home in
Rome. Commissioned in the early 1670s, Maratti
painted the central section of the vault with an
Allegory of Clemency surrounded by Happiness
(a pun on the Pope's name). Maratti planned
to fill the spandrels and lunettes with several
allegorical personifications of Christian virtues,
as well as with representations of the Four
Parts of the World. Maratti's project, which was
never completed, is documented extensively by

drawings, today mostly in museums such as the
Metropolitan Museum of Art, the Ashmolean,
the Louvre, Darmstadt, Bowdoin College, the
Los Angeles County Museum of Art and the
Academia de San Fernando in Madrid.

The *recto* of the present drawing is a *primero
pensiero* for the allegorical figure of *Africa*
meant for one of the spandrels in the Sala della
Clemenza, while the *verso* is a slightly more
developed study for that same figure with
some symbolic attributes and indications of the
architectural setting. A more finished study of
Africa, also in red chalk, is in the Los Angeles
County Museum of Art (inv. M.79.10; B. Davis, *op.
cit.*, 1997, no. 26).

21

**PIETRO ANTONIO DE' PIETRI
(NOVARA 1663-1716 ROME)**

*Two standing men, a woman holding a basket above her head behind
(recto); An enlarged study of the same composition with Christ
seated and raising his arm, a seated woman to the left (verso)*

with inscription 'P. da Pietris' (verso)

black chalk, stumping
15 1/2 x 11 in. (39.3 x 27.8 cm.)

£3,000-5,000

\$4,400-7,300
€4,000-6,600



21



22

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

***22**

**GAETANO GANDOLFI (SAN MATTEO DELLA DECIMA
1734-1802 BOLOGNA)**

The heads of five young women with elaborate coiffures

with inscription 'Mauro Gandolfi'
traces of black chalk, pen and brown ink
7 7/8 x 10 7/8 in. (20 x 27.6 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-24,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 July 1987, lot 144 (as Mauro Gandolfi).
with Jean-Luc Baroni, London, *Master Drawings*, 1988, no. 39 (as Mauro Gandolfi).
with Colnaghi, London, 1989.
Anonymous sale; Sotheby's, London, 2 July 1997, lot 40.

LITERATURE:

D. Biagi Maino, 'Gaetano Gandolfi's "capricci" of heads: drawings and engravings', *The Burlington Magazine*, CXXXVI, June 1994, p. 378, fig. 57.

ENGRAVED:

In reverse, by Luigi Tadolini (1758-1823), *Raccolta di Teste Pittoriche inventate e disegnate a penna dal Sig. G. Gandolfi Acc. Clem e incise da Luigi Tadolini*, pl. 17 (Biagi Maino, *op. cit.*, fig. 58).

Despite the inscription suggesting an attribution to Mauro, this drawing was decisively reattributed to his father Gaetano, when Biagi Maino published it in 1994 (D. Biagi Maino, *op. cit.*, p. 378, fig. 57). She established that this sheet was engraved by Luigi Tadolini (1758-1823), who published it as plate 17 in his *Raccolta di Teste Pittoriche inventate e disegnate a penna dal Sig. G. Gandolfi Accademico Clementino ed incise in rame da Luigi Tadolini*. The twenty prints from the album are all signed by Tadolini and they bear inscriptions that testify Gaetano's authorship of the drawings on which they are based. Furthermore the drawings 'employ a characteristic cross and parallel hatching executed with confident strokes of the pen that distinguish them from drawings by Mauro or other imitators' which endorses Gaetano's authorship (D. Biagi Maino, *op. cit.*, p. 377).



23



24

23

GIUSEPPE ZOCCHI (FLORENCE 1711/7-1767)

A view of the Piazza San Marco, in Florence with, from the left to the right, the Casino della Livia, the Casino Mediceo, the Convent of San Marco, the Giardino dei Semplici and the Accademia di belle arti

pen and grey ink, grey wash, watermark C & I Honig below a fleur-de-lis
13 3/8 x 19 1/8 in. (34 x 49.9 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

The rendering of the architecture and the figures is very close to that in *The Church and Piazza Ognissanti, Florence* now in the Morgan Library and Museum, New York (Inv. 1952.30:11). A small engraved visiting card by Gaetano Vascellini (1745-1805), part of a series based on Zocchi's designs, shows the same view as in the present drawing and might have been inspired by it (see British Museum inv. C,1.3823).

PROPERTY OF A DISTINGUISHED LADY AND GENTLEMAN

***24**

MARCO RICCI (BELLUNO 1676-1729 VENICE)

Bathers in a mountain landscape, with classical ruins and a footbridge

tempera on kidskin
11 1/2 x 17 3/4 in. (29.5 x 44 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-24,000

PROVENANCE:

William Young Ottley (1771-1836).
Anonymous sale; Sotheby's, New York, 20 January 1982, lot 124 (also illustrated on the cover of the catalogue).

25

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Head of a boy in a cap, looking up to the left, his left hand to his cheek

red and white chalk on blue paper

9⁷/₈ x 8 in. (24.9 x 20.2 cm.)

£200,000-300,000

\$300,000-440,000

€270,000-390,000

PROVENANCE:

Giovanni Domenico Bossi, by descent to

Maria Theresa Karoline Bossi.

Karl Christian Friedrich Beyerlen; H.G. Gutekunst, Stuttgart, 27-28 March 1882 [lot number unknown].

E. Sack (L. 903a).

Anonymous sale; Sotheby's, London, 4 May 1938, lot 111 (bought by Borenus, for Lord Harewood).

Henry George Charles Lascelles, 6th Earl of Harewood, and by descent to the present owner.

LITERATURE:

E. Sack, *Giambattista und Domenico Tiepolo, ihr Leben und ihre Werke: ein Beitrag zur Kunstgeschichte des achtzehnten Jahrhunderts*, Hamburg, 1910, no. 149, fig. 276.

G. Knox, *Giambattista and Domenico Tiepolo, a study and catalogue raisonné of the chalk drawings*, Oxford, 1980, I, no. M263.

This brilliant study of a boy, thoughtfully gazing upwards, demonstrates Giovanni Battista's superb and confident draughtsmanship. With wetted red chalk and delicately applied touches of white chalk on blue paper, the artist creates a striking and individual image of this young boy. The characteristic technique is close to that of *Head of a man looking up* which was sold at Christie's, New York, 23 January 2002, lot 43 and is now at the Getty Museum, Los Angeles (inv. 2002.31) and to *Head of a boy wearing a cap in three-quarter view* now at the Metropolitan Museum, New York (inv. 2005.330.7). It can also be compared to *A foreshortened head*, now in the Ashmolean Museum, Oxford (Inv. WA19411.15; G. Knox, *op. cit.*, no. M662), which is a study for a soldier in *The Continenence of Scipio*, part of a fresco decoration of 1743-44 at the Villa Cordellina, Montecchio Maggiore. The immediacy of these studies suggests that they were made from life. They were often used by Tiepolo's students as examples for study and as part of a repertoire of motifs.

It is possible that the present drawing represents one of the artist's sons, Giovanni Domenico born in 1727, or more likely Lorenzo, born in 1736. He accompanied his father and brother to Würzburg in 1750 and in Madrid in 1762. Although he sometimes copied his father's work he developed his own style and created some of the greatest pastels of the eighteenth century. He died in Madrid in 1776, six years after his father. He appears in some paintings by his father or his brother, for example in Giovanni Domenico's *Christ falling under the Cross for the third time* painted in 1747 for the church of San Polo in Venice.

A drawing of him by Giovanni Battista is in the Fondation Custodia, Paris (J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris, 1983, I, no. 275).

The present drawing was part of a very large group of drawings - it totalled more than 800 sheets, including 600 studies in chalk - by the Tiepolos which was sold at auction in 1882 in Stuttgart by the heirs of Karl Christian Friedrich Beyerlen (1826-1881) and his wife Maria Theresa Karoline Bossi. The latter had inherited them from her father Giovanni Domenico Bossi (1765-1853), professor and court painter at Munich. He seems to have bought them directly from Giovanni Domenico Tiepolo who might also have been his teacher. The auction catalogue is not precise enough to identify in which lot the present drawing was included (on the Bossi Beyerlen group, see G. Knox, in *Tiepolo. Drawings by Giambattista, Domenico and Lorenzo Tiepolo from the Graphische Sammlung Staatsgalerie Stuttgart, from Private Collections in Wurttemberg and from the Martin von Wagner Museum of the University of Würzburg*, exh. cat., Stuttgart, Staatsgalerie, 1971, pp. 7-10). The drawing was probably bought soon after the sale by the painter and art historian Eduard Sack (1857-1913) who mentions it in his pioneering monograph on the Tiepolos published in 1910. Sack owned at least two other head studies of young men in chalk by Giovanni Battista (see anonymous sale; Bonhams, New York, 29 October 2010, lots 1 and 2).





26

**GIOVANNI BATTISTA TIEPOLO
(VENICE 1696-1770 MADRID)**

Head of the artist, bust-length, in a cap, looking towards the right

with number '1003'

black and white chalk on grey-blue paper

10⁷/₈ x 7¹/₂ in. (27.7 x 19.1 cm.)

£40,000-60,000

\$59,000-88,000

€53,000-79,000

PROVENANCE:

Giovanni Domenico Bossi, with his associated ink inscription apparently on the verso, by descent to

Maria Theresa Karoline Bossi.

Karl Christian Friedrich Beyerlen; H.G. Gutekunst, Stuttgart, 27-28 March 1882 [lot number unknown].

E. Sack (L.903a).

Anonymous sale; Sotheby's, London, 4 May 1938, lot 107 (£85 to Borenus, for Lord Harewood).

Henry George Charles Lascelles, 6th Earl of Harewood, and by descent to the present owner.

LITERATURE:

E. Sack, *Giambattista und Domenico Tiepolo, ihr Leben und ihre Werke: ein Beitrag zur Kunstgeschichte des Achtzehnten Jahrhunderts*, Hamburg, 1910, no. 160, fig. 11, p. 28.

G. Knox, *Giambattista and Domenico Tiepolo, a study and catalogue raisonné of the chalk drawings*, Oxford, 1980, I, no. M274.

This self-portrait is a study for a detail in the *Banquet of Cleopatra*, a fresco that is part of a large frescoed room decoration in the Palazzo Labia in Venice (Fig. 1; M. Gemin and F. Pedrocchi, *Giambattista Tiepolo: I dipinti: Opera completa*, Venice, 1993, no. 376). The project was one of Giovanni Battista's most important and splendid secular fresco commissions, and for it he collaborated with Girolamo Mengozzi Colonna (circa 1688-1766). The latter was responsible for the simulated architecture while Tiepolo painted the figures. The two main frescoes show scenes from the love story of Cleopatra and Antony: the *Banquet of Cleopatra* shows the Egyptian queen holding one of her famous pearls that she is about to dissolve in a cup of wine, and the other, the *Meeting of Cleopatra and Antony*, shows the meeting of the two lovers at a port (M. Gemin and F. Pedrocchi, *op. cit.*, nos. 375-6).

No documentation relating to the commission and its date of execution has survived, but Michael Levey suggested that the frescoes were made in the 1740s, before the artist left for Würzburg in November 1750 (M. Levey, *Giambattista Tiepolo: his life and art*, New Haven and London, 1986, pp. 143 and 160). This date seems to be supported by a pen and ink study for the *Banquet of Cleopatra* that is dated 1743 (M. Levey, *op. cit.*, p. 154, no. 142). As suggested by Levey, this drawing seems to be a study for an oil painting of the same subject in the National Gallery, London (Inv. NG6409; M. Levey, *op. cit.*, pp. 154-6, no. 144) which Levey considered likely to be a *modello* for the fresco in the Palazzo Labia.

A total of eighteen drawings related to the *Banquet of Cleopatra* have been listed by George Knox (G. Knox, *op. cit.*, Appendix, X 64). The present drawing corresponds closely with the fresco; while the hat and the collar have been developed and modified, the portrait itself remains unaltered. Including the present one, seven of the eighteenth drawings listed by Knox came from of the Bossi-Beyerlen collection, one of the largest collections of drawings by the Tiepolo's ever assembled.



Fig. 1. Giovanni Battista Tiepolo, *Banquet of Cleopatra*, Palazzo Labia, Venice.



Fig. 2. Giovanni Battista Tiepolo, *Banquet of Cleopatra* (detail), Palazzo Labia, Venice.

***27**

FRANCESCO GUARDI (VENICE 1712-1793)

A hunting party in a wood

traces of black chalk, pen and brown ink, brown wash, watermark three crescents (close to Heawood 874, Venice, datable 1783) and countermark fleur-de-lis with letter W
17 $\frac{7}{8}$ x 25 $\frac{1}{8}$ in. (45.5 x 64 cm.)

£200,000-300,000

\$300,000-440,000

€270,000-390,000

PROVENANCE:

Adrien Fauchier-Magnan, Paris.

Anonymous sale; Paris, Palais Galliera, 16 June 1966, lot 1, and again 16 March 1967, lot 6.

with Colnaghi, London.

John Goelet.

John R. Gaines, Kentucky; Sotheby's, New York, 17 November 1986, lot 24, where acquired by the present owner.

EXHIBITED:

London, Colnaghi, *Old Master Drawings*, June 1967, no. 64.

LITERATURE:

M. Goering, *Francesco Guardi*, Vienna, 1944, pp. 32, 79, no. 41, ill.

J. Byam Shaw, *The drawings of Francesco Guardi*, London, 1951, p. 77, under no. 70.

A. Morassi, *Guardi*, Venice, 1973, p. 495, under no. 1000.

A. Morassi, *Guardi: Tutti I disegni*, Venice, 1975, p. 157, no. 437, fig. 440.

A. Morassi, *Guardi. I disegni*, Venice, 1984, p. 157, no. 437, fig. 440.

I. Artemieva, in *Francesco Guardi 1712-1793*, exhib. cat., Venice, Museo Correr, 2012-13, p. 173, under no. 50.

This is one of the largest and most impressive drawings by Guardi to appear on the market in recent memory. The setting possibly relates to Guardi's ancestral home in the Val de Sole, the mountainous region near Trento. In 1778 Guardi returned to the region for the first time since his youth and the rural area seems to have infused his later works, such as the present lot. Morassi generally dates these types of compositions with their fluid wash of varying tonalities to late in Guardi's career (Morassi, *op. cit.*, 1975, p. 157). He relates the composition to a painting in the Musée de Picardie in Amiens (Morassi, *op. cit.*, 1973, no. 1000), and notes another drawing of similar composition, formerly in the Crespi collection (Morassi, *op. cit.*, 1975, no. 438). The painting has a squarer format (44 x 53 cm.), but the configuration of trees in the left side of the drawing is similar to that in the painting, as is the clearing in the foreground where most of the hunters and their prey are scattered.

This drawing also has a storied provenance, most recently coming from the collection of the horse breeder John R. Gaines (1928-2005) who amassed one of the most impressive collections of works on paper in the U.S. during the second half of the 20th Century. Prior to that, the drawing was in the collection of John Goelet who donated much of his collection to Harvard, and who was the founder of the Clos de Val winery in Napa Valley, California.



***28**

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Apotheosis of a warrior

black chalk, pen and brown ink, brown wash
8½ x 11¾ in. (21.6 x 28.9 cm.)

£150,000-200,000

\$220,000-290,000
€200,000-260,000

PROVENANCE:

Professor William Bateson (1861-1926), Cambridge.
Anonymous sale; Sotheby's, London, 9 December 1936, lot 59.
With E.V. Thaw & Co., New York.
John R. Gaines, Kentucky; Sotheby's, New York, 17 November 1986, lot 23, where acquired by the present owner.

EXHIBITED:

London, Burlington Fine Arts Club, *Venetian painting of the Eighteenth Century*, 1911, no. 65 (lent by W. Bateson).

LITERATURE:

E. Sack, *Giambattista und Domenico Tiepolo*, Hamburg, 1910, p. 252, no. 103.

This drawing relates to one of Tiepolo's most important commissions of the 1740s, the decoration of the Palazzo Barbaro in Venice. Almorò Barbaro (1681-1754) commissioned a ceiling canvas depicting *The glorification of the Barbaro family*, among the artist's greatest ceiling designs. The present drawing corresponds to the central, allegorical figures of Valour and either Fame or Virtue (Fig. 1; New York, Metropolitan Museum of Art, 1996, exhib. cat., *Giambattista Tiepolo 1696-1770*, pp. 157-66, no. 21a, p. 159, ill.).

The figures of Valor and Virtue derive from Cesare Ripa's *Iconologica*, first published in Rome in 1593. Following Ripa's descriptions, Tiepolo in both the drawing and painting depicts Valour in military dress and wearing a laurel wreath. In the drawing he holds a sword while in the painting he is seen with a scepter. As for the female allegorical figure, in the drawing she is seated to the right behind Valour and holds some sort of rod in her hand which could be the staff of a trumpet, which would make her Fame, but the lower half of it is cut off so it is difficult to determine with certainty. There are variations to the relationship of the two figures between the drawing and the painting. In the painting, Fame is standing behind Valour blowing her trumpet while Virtue is seated beside and slightly behind him.

Another drawing of these two figures but in a slightly different configuration and with Valour's arm around a lion, another symbol from Ripa, demonstrates that Tiepolo was using these drawings to experiment before finalizing the painted composition (New York, Metropolitan Museum of Art, exhib. cat., *Drawings from New York collections: The 18th Century in Italy*, 1971, no. 139, ill.).



Fig. 1. Giovanni Battista Tiepolo, *The glorification of the Barbaro family*, New York, The Metropolitan Museum of Art



28A*GIOVANNI ANTONIO CANAL, CALLED CANALETTO
(VENICE 1697-1768)***View of Padua from outside the city walls with the Church of San Francesco and the Palazzo della Salone (recto and verso)*traces of black chalk, pen and brown ink, grey wash, brown ink framing lines
(recto), grey wash (verso)
7¼ x 10⅞ in. (18.5 x 27.7 cm.)

€150,000-250,000

\$220,000-325,000
€200,000-290,000**PROVENANCE:**W. Benoni White (L. 2592).
with Edward Speelman, London (according to Constable and Links).
Anonymous sale; Sotheby's, 2 July 1958, lot 10 (the collector's mark
misidentified as Benjamin West) (£1550 to Agnew).
with M. Knoedler & Co., New York, no. 11 (according to a label on the back of
the frame).**EXHIBITED:**Wellesley, Wellesley College, Jewett Arts Center, and New York, Charles E.
Slatkin Galleries, *Eighteenth Century Italian Drawings*, 1960, no. 11, pl. 4.
New York, Metropolitan Museum of Art and The Morgan Library, *Drawings
from New York Collections III: The Eighteenth Century in Italy*, 1971, no. 158.**LITERATURE:**T. Pignatti, "Sei villaggi campestri" dal Canaletto' in *Bollettino dei musei civici
Veneziani*, 1969, XIV, no. 3, p. 26, under no. 5.
W.G. Constable and J.G. Links, *Canaletto, Giovanni Antonio Canal, 1687-1768*,
Oxford, 1976, 2nd ed., I, p. 548, no. 681, II, pl. 124.
A. Corboz, *Canaletto: Una Venezia immaginaria*, Milan, 1985, no. D249.**ENGRAVED:**in reverse by Fabio Berardi (1728-1788), *Sei Villeggi Campestri*, published by
Joseph Wagner (1706-1780), no. 52.5.This view of Padua is one of about twenty of the mainland town and its
environs identified by Constable and Links (*op. cit.*, nos. 675-697), and one
of only three listed in private collections (nos. 685, 691*, 692). In the present
drawing we see two of Padua's most important and distinctive buildings. At
the left is the Church of San Francesco Grande, built in the fifteenth century.
At the far right is the Palazzo della Salone or Hall of Justice which was
established in the 13th Century, and through restoration in the 15th Centurybecame the largest vaulted building (i.e. with no interior supporting columns)
in Europe at the time. Its pendant, *A farm on the outskirts of Padua* is at
Windsor (Constable and Links, *op. cit.*, I, pl. 126; II, p. 553, no. 694). Canaletto
made a tour in and around Padua with his nephew, the artist Bernardo Bellotto
(1720-1780) between 1740 and 1741, and most of these drawings have been
dated to that period. It was at a time Canaletto largely stopped painting and
devoted himself almost exclusively to drawing and etching. Canaletto's graphic
works from this period are freer and less formulaic, more atmospheric, rather
than topographical.Canaletto developed this composition in two other drawings (Constable
and Links, *op. cit.*, I, pl. 124; II, pp. 547-48, nos. 679-680). A small pen and
ink drawing at the Accademia, Venice (8.6 x 13.5 cm.) most likely from a
sketchbook, condenses the view and brings the church and the Palazzo
della Ragione closer together and nearer the foreground, which is summarily
indicated by a few trees and a line indicating a wall or ramparts. Canaletto
scribbled notes on the sheet, recording the buildings and the distances
between them. In a drawing at Windsor executed in pen and brown ink
over black chalk and measuring 18.7 x 27.1 cm., Canaletto opened up the
composition to show the gently rolling hills in the foreground and the vast
sweep of cloudy sky over the city. The church and hall of justice anchor each
end of the view. Finally, in the present sheet, the foreground is populated with
figures, the Church and Hall of Justice dominate the townscape, and the grey
wash 'has been skillfully used to pull together and dramatize the composition
as seen [in the Windsor drawing]' (*op. cit.*, p. 548). On the verso Canaletto has
used just the grey wash to repeat the same composition as the recto.Canaletto used grey wash to unify another view of Padua, *The Brenta
Canal and the Porto Portello*, now in the Robert Lehman Collection at the
Metropolitan Museum (*op. cit.*, no. 676). Like the present drawing, the artist
indicated the buildings, figures and outlines of clouds in pen and brown ink,
and then used varying densities of grey wash to indicate shadow, volume and
atmosphere. The Lehman drawing relates to a rare painted view of Padua
by Canaletto, which is now in the National Gallery of Art (Samuel H. Kress
Collection, inv. 1961.9.53). A version was also sold at Christie's, London, 19
April 1996 (lot 249) (Constable and Links, *op. cit.*, II, no. 375, and under no.
375). These paintings have been dated to at least a decade after Canaletto's
visit to the Veneto mainland.In the 1750s, there were several publications of prints based on Canaletto's
drawings. Canaletto was himself a skilled etcher, and his small output (34
etchings total, dated mostly from the early 1740s) is a high point in eighteenth
century Venetian printmaking. They include only one imaginary view of Padua
(Bromberg 11). The present composition, however, was engraved in reverse
by Fabio Berardi for a publication, *Sei Villaggi Campestri*, issued by Joseph
Wagner (Fig. 1). Wagner issued three publications based on Canaletto's
drawings by various engravers.Bernardo Bellotto, Canaletto's nephew and travelling companion during his
1740-41 visit to Padua and the Brenta, made a pen and ink sketch after the
present composition (*Drawings from New York Collections III: The eighteenth
century in Italy*, exh. cat., New York, Metropolitan Museum of Art, 1971, p. 69,
under no. 58; p. 90, no. 215, pl. 215), as well as one after the Lehman sheet (S.
Kozakiewicz, *Bernardo Bellotto*, London 1972, II, p. 28, fig. 34, p. 30, no. 34).Fig. 1. Fabio Berardi, after Canaletto, *View of Padua*, engraving.





29

**ATTRIBUTED TO WOLF HUBER
(FELDKIRCH CIRCA 1485-1553 PASSAU)**

Saint Jerome in prayer

with monogram 'Aa' (the letters interlaced)
pen and brown ink, heightened with white, watermark serpent around a cross
(close to Briquet 13847)

7³/₈ x 4⁷/₈ in. (18.7 x 12.3 cm.)

£15,000-20,000

\$22,000-29,000
€20,000-26,000

PROVENANCE:

Collection Landau Finaly (L. 1334c (on a separated label) with numbers 'B. 9=' and '193').

Anonymous sale; Christie's, London, 4 July 1984, lot 136 (as follower of Wolf Huber).

Anonymous sale; Christie's, London, 9 December 1986, lot 344 (as follower of Wolf Huber).

LITERATURE:

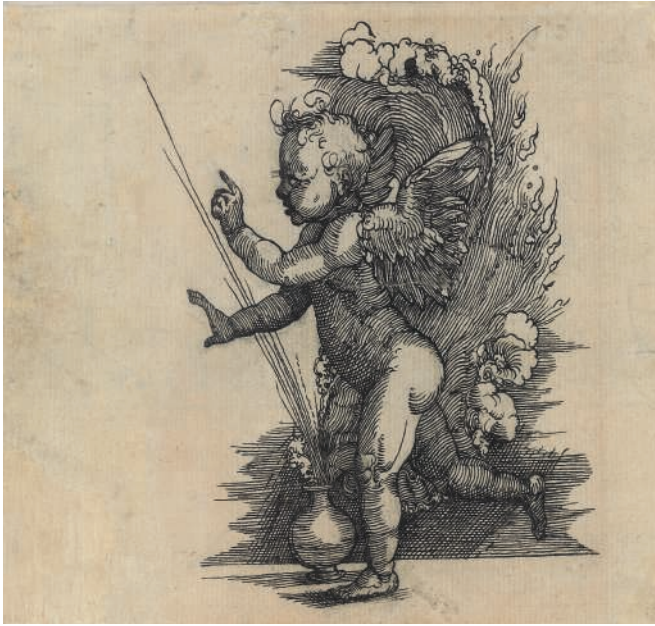
F. Winzinger, *Wolf Huber: Das Gesamtwerk*, Munich and Zurich, 1979, I, no. 39, II, ill. (as Wolf Huber).

A.J. Elen, *Missing Old Master Drawings from the Franz Koenigs Collection*, The Hague, 1989, under no. 225.

The present drawing was published as Wolf Huber by Franz Winzinger in his 1979 catalogue raisonné of the artist's paintings, drawings and prints (F. Winzinger, *op. cit.*, no. 39). The style, with the distinctively curved branches and meticulous hatching on the cross, is typical of Huber and is closely comparable to that of *The Crucifixion*, a drawing that is signed and dated 1517 and now in the Kupferstichkabinett in Berlin (Inv. 4325; F. Winzinger, *op. cit.*, no. 47). A drawing dated 1514, which is a copy after the present sheet according to Winzinger, was previously in the Franz Koenigs Collection and is now in the Boijmans Van Beuningen Museum (Inv. D.I. 112; F. Winzinger, *op. cit.*, no. 39a; and A.J. Elen, *German Master Drawings from the Koenigs Collection: Return of a Lost Treasure*, Rotterdam, 2004, no. 66).

One of the greatest German Primitives, Huber had a circle of artists and followers who produced extremely fine copies after his drawings. Progressing scholarship has shed more light on Huber's drawn oeuvre and a number of drawings that were accepted by Winzinger in 1979 have now been given to artists in Huber's circle or to his followers. Recently it has been suggested that the present drawing might be a copy after a drawing by Huber by one of these artists.

We are grateful to Dr. Guido Messling and Szilvia Bodnár for their help in cataloguing this drawing and for sharing their thoughts on the basis of a digital photograph. We are also grateful to Giulia Bartrum for her help in cataloguing this drawing after examining the drawing in person.



(recto)



(verso)

30

SEBALD BEHAM (NUREMBERG 1500-1550 FRANKFURT AM MAIN)

*A winged putto beside a flaming urn (recto);
Four heads of men (verso)*

traces of black chalk, pen and black ink, fragmentary watermark of an encircled flower (?)

5¾ x 6¼ in. (14.7 x 15.8 cm.)

£18,000-25,000

\$27,000-37,000
€24,000-33,000

PROVENANCE:

Possibly Edward Montagu, 2nd Earl of Manchester (according to an inscription on the former mount).

A. Grahl (L. 1199).

with Sabrina Förster, Düsseldorf, 2005.

with Stephen Ongpin Fine Art, *An exhibition of Master Drawings*, New York, 2010, no. 3.

Sebald Beham was the most productive artist of the so-called 'Kleinmeister', a group of print makers that includes Heinrich Aldegrever (1502-1558), Georg Pencz (1500-1550) and Sebald's younger brother, Barthel Beham (1502-1540), who owed their nickname to the small size of most of their prints. Sebald produced some 270 engravings and around 1500 woodcuts, and while his prints are common, his drawings are relatively rare. The present drawing is one of the few that can be connected to the artist's prints. The drawings on the *recto* and *verso* of this sheet are related to two woodcuts in *Das Kunst und Lerebüchlin Sebalden Behems*, first published by Christian Egenolph (1502-1555) in Frankfurt in 1546. This treatise on design and draughtsmanship, written and illustrated by Beham with twenty-six woodcuts, proved to be very popular and was reprinted eight times, the final edition in 1605.

Both woodcuts from the treatise carry Sebald's monogram, the one of the putto dated '1546'. Although the drawings are in the same direction and are slightly larger than the woodcuts, the minute compositional differences and the underdrawing in black chalk visible in the putto's left hand, indicate that the drawings are autograph studies by Beham for the prints. A drawing that is closely comparable to the present one, *A putto holding a sickle and a bunch of grapes*, and dated 1542, was previously in the collection of Edmund Schilling (1888-1974) and is now in the British Museum, London (Inv. 1997,0712.11; J. Rowlands, *German Drawings from a private collection*, exh.cat., London, British Museum and elsewhere, 1984, no. 14).

The attribution to Beham was confirmed by Dr. Kurt Löcher and Dr. Matthias Mende on the basis of photographs (written communications 2005).

***31**

**ABRAHAM BLOEMAERT
(GORINCHEM 1564/66-1651 UTRECHT)**

A seated figure, and subsidiary studies

black chalk heightened with white (partly oxidized) on pink prepared paper, a loss at the upper right corner
7¼ x 9½ in. (19.6 x 24.3 cm.)

£5,000-8,000

\$7,400-12,000
€6,600-11,000

PROVENANCE:

Bernhard Himmelheber, and by descent to the present owner.

The feet of the infant shown in the upper right quadrant of this sheet were engraved in a different arrangement by Frederick Bloemaert (1610-circa 1669) in his famous *Teekenboek*, published circa 1650 (see M. Roethlisberger, *Abraham Bloemaert and his sons: paintings and prints*, Ghent, 1993, I, no. T63, II, fig. T63). The other feet shown in the engraving were taken from a sheet of studies by Abraham from the so-called 'Cambridge Album' at the Fitzwilliam Museum, Cambridge (Inv. PD 166-1963; J. Bolten, *Abraham Bloemaert c.1565-1651: The Drawings*, Amsterdam, 2007, I, no. 1172, II, fig. 1172). Although Frederick usually followed his father's drawings from the 'Cambridge Album' quite closely in his prints, he did occasionally re-arrange these studies and, as is the case with the engraving for which he also used this drawing, added elements from other sheets.

We are grateful to Jaap Bolten for confirming the attribution to Abraham Bloemaert on the basis of a digital photograph. He will include this drawing in his forthcoming *addenda* to *Abraham Bloemaert c.1565-1651: The Drawings*, Amsterdam, 2007.

THE PROPERTY OF A GENTLEMAN

32

**JOOST CORNELISZ. DROOCHSLOOT
(UTRECHT 1586-1666)**

A village fair, with peasants merrymaking before an inn and a company of players in the background

pen and brown ink, grey wash heightened with white on two joined sheets of light brown paper
9% x 23¼ in. (24.6 x 59 cm.)

£10,000-15,000

\$15,000-22,000
€14,000-20,000



31

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 14 June 1971, lot 3.

In this large drawing Droochsloot shows a village fair in a most lively way, with an elegantly dressed couple at the centre, to the left a family at dinner and in the background a stage with a play and a group of dancers in the background. The earliest depictions of village fairs date from the first half of the 16th Century when artists like Sebald Beham (1500-1550), Pieter van der Heyden (circa 1530-after 1572) and Pieter Brueghel (circa 1525-1569) explored the subject in their prints, drawings and paintings. The theme remained popular throughout the 17th Century and like a number of his contemporaries Droochsloot specialized in painting village fairs which make up a large part of his oeuvre.

While paintings by Droochsloot are familiar, only one signed drawing, showing merrymaking peasants around a table, is known (with Frye & Sohn, Münster in 1992). Peter Schatborn has pointed out that, although the present drawing shows some differences in handling from the signed sheet, the subject and the wide format of this drawing are characteristic of Droochsloot's paintings and that the attribution to Droochsloot should be maintained.

We are grateful to Peter Schatborn for his assistance in cataloguing this drawing.



32



33

THE PROPERTY OF A GENTLEMAN

33

**JAN JOSEFSZ. VAN GOYEN
(LEIDEN 1596-1656 THE HAGUE)**

A beach scene, with peasants on the shore and boats in the background

signed with initials and dated 'VG 1655[3?]'
black chalk and grey wash, black ink framing lines, watermark circles (close to Heawood 263 [but without letters])
4¼ x 8 in. (12.1 x 20.4 cm.)

£10,000-15,000

\$15,000-22,000
€14,000-20,000

PROVENANCE:

Johannes Noll; Prestel, Frankfurt-am-Main,
7 October 1912, lot 129.
A.W.M. Mensing; Mensing, Amsterdam,
27 April 1937, lot 228 (110 guilders to Houthakker);
B. Houthakker (L. 1272); Sotheby's Mak van Waay, Amsterdam, 17 November
1975, lot 39.
with J. Kraus, Paris, 1977.

EXHIBITED:

Amsterdam, Rijksmuseum, *De Verzameling van Bernard Houthakker*, 1964, no. 35.

LITERATURE:

H.-U. Beck, *Jan van Goyen 1596-1656*, Amsterdam, 1972, I, no. 561, ill.
H.-U. Beck, *Jan van Goyen 1596-1656*, Doornspijk, 1987, III, no. 561.

Δ34

**SIMON JACOBSZ. DE VLIETTER
(ROTTERDAM 1600/01-1653
WEESP)**

A track in a wooded hilly landscape

with inscription 'Simon de Vliet' on the mount
black chalk, grey wash, brown ink framing lines,
watermark fleur-de-lis
11¼ x 15½ in. (28.7 x 38.5 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

J. Jacobsz. de Vos (L. 1450); C.F. Roos *et al.*,
Amsterdam, 22-24 May 1883, part of lot 601;
where bought by
P. Langerhuizen (L. 2095).

We are grateful to Peter Schatborn for confirming
the attribution to Simon Jacobsz. de Vliet.



34



35

35

**JAN DE BISSCHOP
(AMSTERDAM 1628-1671 THE HAGUE)**

An Italian landscape with trees to the right and towns in the background

pen and brown ink, brown wash
4 $\frac{5}{8}$ x 7 $\frac{7}{8}$ in. (11.8 x 19.4 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

J. Richardson Sen. (L. 2983 and 2995), his mount with attribution 'Biscop.' and shelfmark 'Zb. 39./ 4.'

The son of an Amsterdam merchant and a lawyer by trade, Jan de Bisschop was a very accomplished amateur draughtsman. Although De Bisschop often depicted Dutch landscape in his drawings, a large number of sheets showing landscapes and architecture in Italy reveals the artist's great interest in that country and its history. J.G. van Gelder suggested that De Bisschop went to Italy around 1655/57 ('Jan de Bisschop', offprint of *Oud Holland*, LXXXVI, 1971 [1972], no. 4, pp. 8-9). Peter Schatborn, however, has argued that the artist never did go to Italy; the Italian inscriptions on his drawings often contain errors and he frequently put unrelated monuments together. Furthermore De Bisschop depicted subjects that no longer existed, or had changed, by the time he could have reached Italy. It would therefore seem that the artist made his Italian views after paintings, drawings and prints by other artists and not from life (P. Schatborn, *Drawn to Warmth: Seventeenth-Century Dutch Artists in Italy*, exhib. cat., Amsterdam, Rijksmuseum, 2001, p. 197-9).



36

36

**ATTRIBUTED TO JACOB VAN LOO
(SLUIS 1614-1670 PARIS)**

A seated female nude as Diana

black and white chalk on (faded) blue paper
10 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (27.5 x 25.1 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

Peter Schatborn has pointed out that this drawing can be compared to *Seated female nude looking to the right*, a drawing in black and white chalk on blue paper, in a private collection in Amsterdam, which is a study for a figure in *Allegory of Fortune*, a painting in the Staatgalerie und Stadtische Gemäldesammlung, Schleissheim (see P. Schatborn and L. van Sloten, *Old Drawings, New Names: Rembrandt and his contemporaries*, exhib. cat., Amsterdam, The Rembrandt House Museum, 2014, p. 157, figs. 54a-c).

We are grateful to Peter Schatborn and David Mandrella for their help in preparing this catalogue entry and for confirming the attribution.

37

**JACOB VAN DER ULFT
(GORINCHEM 1627-1689 NOORDWIJK)**

Figures in an Italianate river landscape

signed and dated 'Jac vander Ulft Fe: 1686.'

pen and brown ink and brown wash, inscribed as a circle, brown ink framing lines
6 $\frac{3}{4}$ x 6 $\frac{3}{4}$ in. (17.2 x 17 cm.)

£3,000-4,000

\$4,400-5,900
€4,000-5,300

PROVENANCE:

Anonymous sale; Christie's, London, 12 December 2003, lot 523 (one of a pair). Anonymous sale; Sotheby's, New York, 26 January 2011, lot 595. with Stephen Ongpin Fine Art, *Winter catalogue 2011-2012*, London, no. 3.



37



THE PROPERTY OF THE 7TH EARL OF HAREWOOD'S WILL TRUST,
SOLD BY ORDER OF THE TRUSTEES

38

JAN COSSIERS (ANTWERP 1600-1671)

The head of a young man, in profile to the left

black, red and white chalk, watermark crowned fleur-de-lis, the top corners cut
7¼ x 6⅞ in. (18.5 x 17.6 cm.)

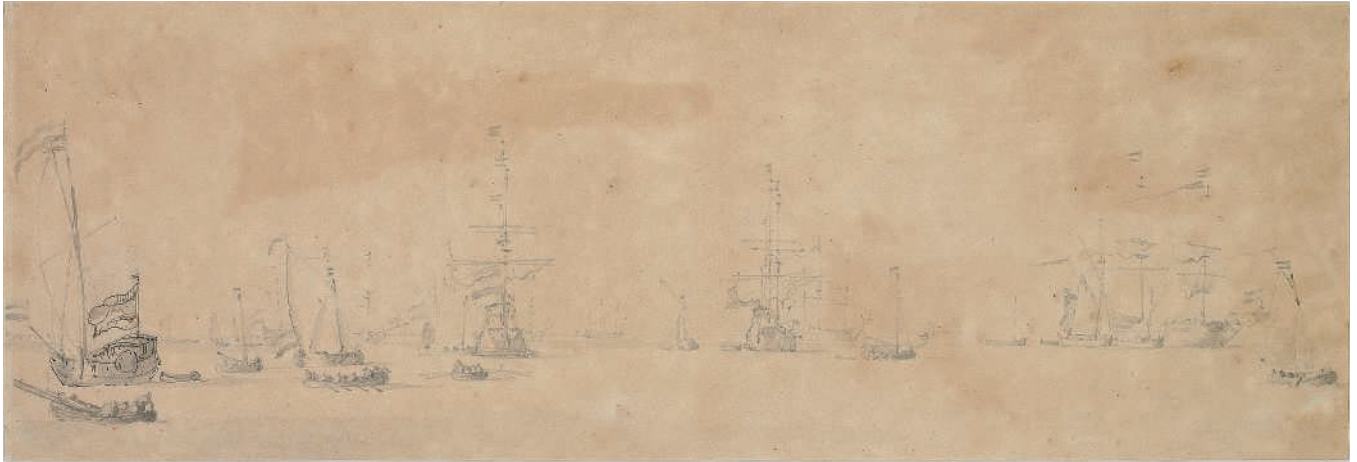
£20,000-30,000

\$30,000-44,000
€27,000-39,000

PROVENANCE:

J. Richardson, Sr. (L. 2184), with characteristic mount.
John, Lord Northwick and by descent; Sotheby's, London, 5-6 July 1921, lot 66
(as Rubens), ill. (£100 to Agnew).
Henry George Charles Lascelles, 6th Earl of Harewood, and by descent to the
present owner.

While trained as a painter by his father Anthony Cossiers (fl. first half 17th Century) and Cornelis de Vos (1584-1651), Jan Cossiers is today mainly known for his portrait drawings which are among the finest and most distinctive produced in Seventeenth-Century Flanders. The small number of drawings by him that have survived have often erroneously been given to other Flemish artists like Sir Peter Paul Rubens (1577-1640) and Sir Anthony van Dyck (1599-1641). Such was also the case with the present drawing which was sold in the 1921 Northwick sale as by Rubens. The delicate handling and combination of black, red and white chalks is, however, typical of Cossiers' drawings and can be especially compared to *Portrait of Cornelis Cossiers*, signed and dated 1658, previously in the collection of I.Q. van Regteren Altena and now in the Rijksmuseum, Amsterdam (Inv. RP-T-2008-103; J. Giltaij, *Le Cabinet d'un Amateur: Dessins flamands et hollandais des XVIIe et XVIIIe siècles d'une collection privée d'Amsterdam*, exhib. cat., Paris, Institut néerlandais and elsewhere, 1976-77, no. 43, pl. 106) and to *Portrait of Jan Frans Cossiers*, also signed and dated 1658, in the Fondation Custodia, Paris (see C. van Hasselt, *Flemish drawings of the Seventeenth Century from the collection of Frits Lugt Institut néerlandais Paris*, exhib. cat., Paris, Institut Néerlandais, 1972, no. 20, pl. 74). As the drawing is not inscribed with the sitter's name, his identity remains unknown, but the intimate character of the drawing might suggest that it is a portrait of someone from Cossiers' own family or circle of friends.



39

39
WILLEM VAN DE VELDE II
(LEIDEN 1633-1707 LONDON)

Dutch shipping in a naval anchorage in a light breeze

fragmentary signature 'W.' (recto) and inscribed 'ëen seyland acsi [?]' and '[...] s h jacht van ams[terdam] [?]' (verso)
 black chalk, pen and black ink, grey wash, fragmentary watermark with letters WR
 7¼ x 20 in. (18.3 x 50.7 cm.)

£6,000-8,000

\$8,800-12,000
 €7,900-11,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 14 November 1994, lot 133B; where bought by the present owner.

***40**

GERMAN SCHOOL, 18TH CENTURY

A design with rocaille, garlands, animals, putti, allegorical figures and a fool

point of the brush and grey ink, grey wash heightened with white and gold on blue paper
 12⅞ x 22 in. (32.8 x 56 cm.)

£3,000-5,000

\$4,400-7,300
 €4,000-6,600

PROVENANCE:

Bernhard Himmelheber, and by descent to the present owner.



40



41

JAN FRANS VAN DAEL (ANTWERP 1764-1840 PARIS)

A hollyhock, white, pink and red roses, flies and a thrushes' (?) nest with eggs

bodycolour and gum Arabic
18½ x 15 in. (47.2 x 38.2 cm.)

£7,000-10,000

\$11,000-15,000
€9,200-13,000



***42**

**ATTRIBUTED TO NICOLAS POUSSIN
(LES ANDELYS, NORMANDY 1594-1665 ROME)**

The Holy Family attended by angels (recto); A seated female figure, flanked by a putto (?) (verso, visible through the paper)

pen and brown ink, brown wash
6⅞ x 6⅞ in. (15.5 x 17.3 cm.)

£15,000-20,000

\$22,000-29,000
€20,000-26,000

PROVENANCE:

W. Schrott (L. 2383).
Bernhard Himmelheber, and by descent to the present owner.

This unpublished drawing is related to a sheet in black chalk in a Swiss private collection (P. Rosenberg and L.-A. Prat, *Nicolas Poussin 1594-1665. Catalogue raisonné des dessins*, Milan, 1994, I, no. 333) which shows on its *recto* a very similar composition, but without the two angels represented on the left in the present work. The same buildings quickly sketched also appear in both drawings. Anthony Blunt had related the Swiss drawing to a few *Holy Families* by Poussin executed in the late 1640s and the early 1650s (*The Drawings of Nicolas Poussin. Catalogue raisonné*, London, 1974, V, no. 392-3). This dating seems to be confirmed by the style of both drawings which show a trembling line, typical of Poussin's later works when the artist suffered from a tremor in his hands. The present drawing can especially be compared to a study for the *Holy Family on the steps* in Dijon dating from *circa* 1646 (Rosenberg and Prat, *op. cit.*, no. 313) and to a *Holy Family in an interior with Saint Elisabeth and the young John the Baptist* in the Hermitage, Saint Petersburg, dated to *circa* 1647-48 by Rosenberg and Prat (*op. cit.*, no. 325).

An alternative attribution to Charles-Alphonse Dufresnoy (1611-1668) has also been suggested. The artist imitated Poussin's style in his paintings as well as in his drawings. The figure of a woman seated on the *verso* of the present drawing (visible by transparency as the sheet is laid down) is close to that of *Venus* in a painting by Dufresnoy formerly at Potsdam, and for which a few preparatory drawings exist (Rosenberg and Prat, *op. cit.*, II, nos. R 193, R 214bis and R 736). However the execution of these preparatory drawings, which show unbroken lines and a somewhat uniform use of the brown wash, differs from that of the present work.



43

43
CLAUDE GELLÉE, CALLED CLAUDE LORRAIN
(CHAMPAGNE 1600-1682 ROME)

Boats on a shore (recto); Study of a figure (verso)

black chalk, pen and brown and black ink, brown and grey wash (recto); pen and brown ink, red chalk (verso)
 8½ x 10½ in (20.8 x 27.0 cm.)

£20,000-30,000

\$30,000-44,000
 €27,000-39,000

This drawing was probably made from life, circa 1638-40, in the harbour of Ripa Grande on the right bank of the Tiber, facing Mount Aventine, a favourite spot for the landscapists of the seventeenth- and eighteenth-centuries. On the verso Claude traced the motives of the two boats, as he did on quite a few drawings from the same period (M. Roethlisberger, *Claude Lorrain, The Drawings*, Berkeley and Los Angeles, 1968, nos. 201, 208, 305, 307, 422 and 482).

We are grateful to Prof. Marcel Roethlisberger for having confirmed the attribution to Claude Lorrain on the basis of a digital photograph.

44
FRENCH SCHOOL, LATE 17TH CENTURY

Vulcan's forge with King Louis XIV as Jupiter on a cloud above; and Minerva drawing plans, surrounded by putti, globes, painting materials and mathematical and musical instruments

inscribed 'SPAVENTA E PIACE.' and 'IO' (interlaced) (i) and 'ALLA VIRTÙ ED ALLA GENTILEZZA CEDE OGNI COSA.' and a crowned monogram 'DMD' (?) (the letters interlaced) (ii)
 traces of black chalk, bodycolour on vellum
 16 x 12½ in. (40.5 x 32 cm.)

a pair (2)

£4,000-6,000

\$5,900-8,800
 €5,300-7,900



44



45

**CLAUDE GELLÉE, CALLED CLAUDE LORRAIN
(CHAMPAGNE 1600-1682 ROME)**

The Church of Santissima Trinità dei Monti, Rome, a goatherd resting with his herd in the foreground

with inscription 'au/' and with number '4' over 'p.f.t.'
black chalk, pen and two shades of brown ink, a small central blank section introduced to the right of the church façade
7½ x 9¾ in. (19.2 x 24.8 cm.)

£100,000-150,000

\$150,000-220,000
€140,000-200,000

PROVENANCE:

John, Lord Northwick and by descent; Sotheby's, London, 3 November 1920, lot 247, ill.

John, Lord Northwick and by descent; Sotheby's, London, 5-6 July 1921, lot 31 (£41 to Agnew).

Henry George Charles Lascelles, 6th Earl of Harewood, and by descent to the present owner.

LITERATURE:

M. Roethlisberger, *Claude Lorrain, The Paintings*, New Haven, 1961, I, p. 478.

M. Roethlisberger, *Claude Lorrain, The Drawings*, Berkeley and Los Angeles, 1968, no. 1145, p. 91.

M. Roethlisberger, *Claude Lorrain: The Paintings*, New York, 1979, I, under no. 214, p. 478.

H. Wine, *National Gallery Catalogues: The Seventeenth Century French Paintings*, London, 2001, p. 122, under no. NG 1319.

This drawing is closely related to *A view in Rome*, an oil on canvas, dated 1632, now in the National Gallery, London (Fig. 1; Inv. 1319; M. Roethlisberger, 1979, *op. cit.*, no. 214) although the composition differs in a few respects. Most importantly the Church of Trinità dei Monti is represented further away in the canvas which also shows the Palazzo Zuccari on the right, omitted on the present drawing. The right half of the picture, with a temple and a statue of Apollo, is imaginary.

Another drawing, also in pen and brown ink but with the addition of brown wash, showing the church from a somewhat similar viewpoint as in the present sheet but with differences in the landscape (for example, Palazzo Zuccari is represented), is in The Hermitage, Saint Petersburg (Inv. 7,134; M. Roethlisberger, 1968, *op. cit.*, no. 48). Unlike the present sheet, the Hermitage drawing is devoid of figures and animals (nor does it include the two trees on the right of the present work), but on its *verso* are studies of a few figures including one milking a goat. In the foreground of the National Gallery picture are five figures but no goat. It is possible that the Hermitage drawing was drawn from life on the spot and that the present work, more detailed and resembling more a painted composition, was executed soon afterwards in the studio.

Claude's technique and method as a draughtsman varied throughout his life depending on the purpose of each drawing. The ideal and lyrical landscapes are often made with free pen work and lavishly applied washes while the more topographical drawings usually show a more precise and meticulous use of the pen. The latter technique is apparent in this drawing which can be compared with several sheets representing existing sites such as *View in the Orti Sallustiani in Rome* and *A coastal landscape with a view of the castle of Palo*, both in the Louvre, and *The castle of Tivoli*, in the British Museum (Inv. RF 4566, RF 4574 and Oo,6.78; M. Roethlisberger, 1968, *op. cit.*, 303, 324 and 535).

Praised through the centuries as the greatest of all ideal landscape painters, Claude rarely portrayed actual sites. The view of the *Santissima Trinità dei Monti*, however, is clearly topographical and it has been suggested that the view might have been taken from immediately above the artist's house in Via Margutta, a modest street near the Piazza di Spagna in the foreign artists' quarter of Rome (M. Roethlisberger, 1968, *op. cit.*, p. 91).

This drawing was included by Prof. Marcel Roethlisberger in his catalogue raisonné of Claude's drawings but as at the time he only knew it through its reproduction in the Northwick sale catalogue of 1920 he wrote that "no conclusion about the authorship can be drawn". Having now seen it in the flesh, Prof. Roethlisberger, who we thank for his help in cataloguing this drawing, fully supports the attribution to Claude. He dates this drawing and the one in the Hermitage to about 1632.



Fig. 1. Claude Gellée, called Claude Lorrain, *A view in Rome* © National Gallery, London.





THE PROPERTY OF THE 7TH EARL OF HAREWOOD'S WILL TRUST,
SOLD BY ORDER OF THE TRUSTEES

46

**JEAN-ANTOINE WATTEAU
(VALENCIENNES 1684-1721 NOGENT-SUR-MARNE)**

Head of a child in a feathered hat, looking to the right

red, black and white chalk, on grey paper
5 x 4 $\frac{1}{8}$ in. (12.9 x 10.5 cm.)

£40,000-60,000

\$59,000-88,000
€53,000-79,000

PROVENANCE:

John, Lord Northwick, and by descent; Sotheby's, London, 5-6 July 1921, lot 48, ill. (£205 to Agnew).
Henry George Charles Lascelles, 6th Earl of Harewood, and by descent to the present owner.

LITERATURE:

K.T. Parker and J. Mathey, *Antoine Watteau*, Paris, 1957, no. 697.
P. Rosenberg and L.-A. Prat, *Antoine Watteau, 1684-1721, Catalogue raisonné des dessins*, Milan, 1996, II, no. 449.

Pierre Rosenberg and Louis-Antoine Prat have dated this study to *circa* 1716 (P. Rosenberg and L.-A. Prat, *op. cit.*, no. 449). They noted that the same child, with the same dress and hat but with slightly less round in the face, appears on the right of a sheet of figure studies by Watteau, now in the Louvre, Paris (Inv. 33366; *op. cit.*, no. 229).



47

*47

**CHARLES-JOSEPH NATAIRE
(NÎMES 1700-1777 CASTEL GANDOLFO)**

A woman holding a breastplate, with a subsidiary study of her hand holding it

with inscription 'Watteau' (probably over a previous inscription 'Natoire')
red, black and white chalk, stumping on brown paper, countermark FI (?)
16½ x 10½ in. (41 x 25.7 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

J.-P.-A. Tassaert (according to an inscription on the verso).
B. Himmelheber (L. 4035), and by descent to the present owner.

A study in reverse for the maid undressing Don Quixote in *Don Quixote undressed by the Duchess' maids*, a tapestry part of a series of ten on the story of *Don Quixote* commissioned by the financier Pierre Grimond Dufort (1692-1748) and woven by the Beauvais manufacture between 1735 and 1744 (O. Picard Sebastiani, in *Don Quichotte vu par un peintre du XVIIIe siècle*, exh. cat., Compiègne and Aix-en-Provence, Musée national du château, 1977, pp. 12-5). The tapestry cartoon for *Don Quixote undressed by the Duchess' maids* which was exhibited at the 1742 Salon is now missing, but a painted study for it is now in Compiègne (S. Caviglia-Brunel, *Charles-Joseph Natoire: 1700-1777*, Paris, 2012, no. P. 67, ill.).



48

*48

FRANÇOIS BOUCHER (PARIS 1703-1770)

A seated putto, leaning forwards and supporting himself on his hands

signed 'f. Boucher'
red chalk
8½ x 6¾ in. (20.6 x 17 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

with Kurt Meissner.
with Odyssea gallery, New York, 2006, no. 5.

LITERATURE:

A. Ananoff and D. Wildenstein, *Francois Boucher*, Paris, 1976, II, no. 545/2, p. 211, fig. 1503.

When published by Ananoff and Wildenstein in 1976, this drawing was connected to one of the putti in *Les Génies des Arts*, from 1761 in the Musée des Beaux-Arts, Angers (see A. Ananoff and D. Wildenstein, *op. cit.*, no. 545, fig. 1502; erroneously located as in Amiens). More recently, however, Alastair Laing has dismissed this connection and suggested that the drawing should be dated to the 1740s/50s rather than the 1760s. The present drawing might have been used for one of the putti in *The Triumph of Venus* from 1740, now in the National Museum, Stockholm and in *Jupiter and Callisto*, from 1744, in the Pushkin Museum, Moscow (A. Ananoff and D. Wildenstein, *op. cit.*, I, no. 177, fig. 567 and no. 267, fig. 797).

We are grateful to Alastair Laing for his assistance in cataloguing this drawing and for confirming the attribution to Boucher.

PROPERTY FROM THE ALFRED BEIT FOUNDATION

49

FRANÇOIS BOUCHER (PARIS 1703-1770)

Aurora and Cephalus

with inscription 'F. Huquier' (*verso*)

black and white chalk, stumping on brown paper, indistinct watermark

13¾ x 10¼ in. (34.9 x 26.5 cm.)

£30,000-50,000

\$44,000-73,000

€40,000-66,000

PROVENANCE:

L.C. Coblenz; Hôtel Drouot, Paris, 15-16 December 1904, lot 18.

With Agnew's, London, inv. 4151 (according to a label on the frame).

LITERATURE:

A. Michel, *François Boucher*, Paris, 1906, no. 561.

A. Ananoff, *L'oeuvre dessiné de François Boucher*, Paris, I, 1966, no. 885.

A. Ananoff, *François Boucher*, Geneva, 1976, II, pp. 156-57, no. 481/6, fig. 1348.

A. Ananoff and D. Wildenstein, *L'opera completa di Boucher*, Milan, 1980, p. 127, under no. 507 ('Un disegno preparatorio parziale era in collezione Coblenz').

This drawing is related to the figure of Aurora in a painting dated 1763 of *Aurora and Cephalus* by Boucher that was also the basis for an engraving, porcelain decoration and a tapestry by other artists. The project connected with this composition actually began in 1755 with the Marquis de Marigny's proposal to King Louis XV to commission seven paintings that would be woven as tapestries. There were delays with the project, and Boucher completed only two oval paintings, *Aurora and Cephalus* and its pendant *Vertumnus and Pomona*, dated 1764. The paintings were acquired by the King and are now in the Louvre (Inv. 2710, 2710bis; Ananoff, 1976, *op. cit.*, pp. 156-8, nos. 481, 482).

Aurora and Cephalus derives from Ovid's *Metamorphoses*. The present sheet isolates the figures of Aurora and a putto on a group of clouds. A drawing of the entire composition for *Aurora and Cephalus* but with the figures in reverse to the present sheet and the painting is in the National Gallery of Art, Washington (Inv. 1942.9.992; M. Morgan Grasselli, *Renaissance to Revolution. French Drawings from the National Gallery of Art, 1500-1800*, exh. cat., Washington, National Gallery of Art, 2009-10, no. 57). The Washington drawing served as the basis for an etching by Augustin de Saint-Aubin. In the 19th Century the composition was used to decorate porcelain and was made into a tapestry at the Gobelins Factory, along with its pendant, *Vertumnus and Pomona*.

Boucher repeated the composition of a nude woman on a cloud with a putto leaning on her thigh in another compositional drawing dated to *circa* 1766, *Venus at Vulcan's Forge* (see B. Jacoby Schreiber, 'Boucher's late brown chalk composition drawings', *Master Drawings*, XXX, 1992, no. 3, p. 267, fig. 13). The figures are in the same direction as the present sheet.

We are grateful to Alastair Laing for his assistance in cataloguing this drawing.





50

50

**JEAN-MICHEL MOREAU, CALLED MOREAU LE JEUNE
(PARIS 1741-1814)**

The ascent of a balloon above the Champ-de-Mars in Paris with the Ecole Militaire in the background

signed and dated 'J. Moreau le J. 1783'
black chalk, pen and black ink, grey wash
9½ x 12¼ in. (24.2 x 31.3 cm.)

£15,000-20,000

\$22,000-29,000
€20,000-26,000

Moreau le Jeune seems to have followed the development of the air balloons with a keen interest. He drew the first two balloon launches made by Montgolfier in Paris on 19 September and 19 October, 1783 (C.G. Boerner, Leipzig, 29 April 1931, lot 163 c-d) and made a drawing of an ascension of a balloon carrying the Robert brothers and the duc de Chartres on 15 July 1784 (F. Doisteau sale, galerie Georges Petit, Paris, 9-11 June 1909, lot 118). Moreau executed also three etchings showing balloons E. Bocher, *Les gravures françaises du XVIIIe siècle, ou Catalogue raisonné des estampes, pièces en couleur, au bistre et au lavis, de 1700 à 1800*, Paris, 1875-82, fasc. 6, nos. 262-264).

PROVENANCE:

Gaston Le Breton; Galerie Georges Petit, Paris, 6 December 1921, lot 109.
Anonymous sale; Galerie Charpentier, Paris, 9-10 juin 1953, lot 10.

According to the 1921 Le Breton sale catalogue, this drawing represented an "Expérience faite au Champ-de-Mars le 27 Août 1783, à cinq heures du soir, avec un ballon de taffetas enduit de gomme élastique plein d'air inflammable tiré du fer" (an experiment made at the Champ-de-Mars on 27 August 1783 at 5 in the afternoon, with a balloon made of silk coated with rubber and full of hydrogen). This indication, probably coming from an inscription on an old mount now lost, refers to an experiment made by the physicist Jacques Charles (1746-1823) and the brothers Anne-Jean (1758-1820) and Nicolas-Louis (1760-1820) Robert. It was the first hydrogen filled balloon. Measuring 4 metres in diameter and only capable of lifting around 9 kilograms, the balloon flew a distance of 16 kilometres. and landed in the city of Gonesse where the reportedly terrified local peasants destroyed it with pitchforks. The launch at the Champ-de-Mars was followed by a large crowd which included Benjamin Franklin. A few months later, on December 1st of that same year 1783, Charles and the Robert brothers flew the first inhabited balloon.

51

JEAN PILLEMENT (LYON 1728-1808)

Figures on the bank of a rocky stream with fir trees; and Fishermen on the bank of a rocky stream with fir trees

pastel, stumping, on grey prepared paper, laid down on canvas and laid down on cardboard
18½ x 28¾ in. (47 x 72 cm.),

a pair (2)

£15,000-20,000

\$22,000-29,000
€20,000-26,000



51



52

**PIERRE-JOSEPH REDOUTÉ
(SAINT-HUBERT 1759-1840 PARIS)**

A bunch of flowers in an alabaster vase on a stylobate, a hilly landscape behind

signed and dated 'P.J. Redouté 1810.'

graphite and watercolour

35½ x 27½ in. (90 x 74.5 cm.)

£100,000-200,000

\$150,000-290,000

€140,000-260,000

PROVENANCE:

Empress Joséphine (1763-1814), Malmaison (her inventory after death, no. 1150, valued 600 francs), to her son Prince Eugene de Beauharnais (1781-1824), Duke of Leuchtenberg. Baron Carl von Eichthal (1813-1880), Starnberg, and by descent to the present owner.

EXHIBITED:

Paris, Louvre, *Salon*, 1810, no. 669 ('Redouté. Tableau de fleurs à l'aquarelle. Il représente un vase d'albâtre posé sur un stilobate dans un jardin').
Paris, Louvre, *Salon*, 1814, no. 778 ('Redouté. Tableau de fleurs à l'aquarelle. Il représente un vase d'albâtre posé sur un stilobate dans un jardin').

LITERATURE:

Catalogue des tableaux de sa Majesté l'Impératrice Joséphine dans la Galerie et Appartments de son Palais de Malmaison, 1811, no. 240 ('M. P.J. Redouté. Tableau de Fleurs à l'aquarelle. Il représente un vase d'albâtre posé sur un stilobate dans un jardin. H. 34 pouces. L. 28 pouces [92 x 76 cm.]).
A. Pougetoux, *La collection de peintures de l'impératrice Joséphine*, Paris, 2003, p. 139, no. 240 (as present location unknown).
A. Pougetoux, 'Redouté and empress Joséphine', in *Pierre-Joseph Redouté. Botanical Artist to the Court of France*, exh. cat., Haarlem, Teylers Museum, 2013, pp. 33-4 and 164 notes 3-4 (as present location unknown).

This lush and elaborate still life, a *tour-de-force* of technique and natural observation, is the largest of Redouté's known drawings. Flowers represented include Poppies, yellow and orange Crown Imperials, white and orange daisies (*Gerbera?*), blue and white delphiniums, carnations, pink and white roses, auricula, peonies and campanula.

The watercolour was commissioned by Redouté's most important patron during the Empire, the empress Joséphine. Exhibited at the 1810 Salon, it is described in the 1811 catalogue of Joséphine's celebrated collection. At her death in 1814, her son, Prince Eugene, inherited it. It was supposed to be sent to the prince's residence in Munich in 1818 but was at the time in Redouté's studio because the artist wanted to retouch it. It was still there in 1822 when Prince Eugene asked for it to be collected as he wished to have it in Munich. The drawing, which has remained in the same German collection since the second half of the 19th Century, is still in its original frame, typical of the ones made for Joséphine at Malmaison (see A. Pougetoux, *op. cit.*, 2003, pp. 41-2 and 163, no. 317, ill.).

Redouté seems to have met Joséphine in 1799, the year the future empress bought the estate of Malmaison. In this venue an interest in exotic plants, some of which owe their introduction in France to Joséphine, was combined with the scientific care with which certain plants were methodically studied and published. The considerable activity that filled the gardens was equalled only by that displayed by the artist charged with documenting it, Redouté. Joséphine commissioned him to illustrate three important publications: *Les liliacées*, with 486 plates published in eight volumes from 1802 to 1816; *Le jardin de Malmaison* with 120 plates in two volumes published in 1803-05; and *Les roses*, probably Redouté's most famous work, which although instigated by Joséphine was only published between 1817 and 1824, after the fall of Napoleon and the death of the empress. In addition to these gigantic enterprises, Redouté produced seven large watercolours which were installed in the empress's bedroom at Malmaison. Six of them were exhibited at the 1804 Salon. The importance of the work Redouté had done for Joséphine was acknowledged by his appointment as 'Flower Painter to the Empress' on 6 March 1805.







53

ANTOINE-PIERRE MONGIN (PARIS 1761-1827 VERSAILLES)

A ruined Corinthian colonnade and the gates of an estate, with figures and animals

bodycolour

14 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in. (35.8 x 51 cm.)

£6,000-8,000

\$8,800-12,000

€7,900-11,000



54

ANGE-JOSEPH-ANTOINE ROUX (MARSEILLE 1765-1835)

An American merchant frigate anchored by a tower

signed and dated 'fait par Ant. Roux Marseille 1802 - 55-' and inscribed 'Winslow of Boston February 1802' (on the mount)

pencil, pen and black ink and watercolour

17½ x 25 in. (44.5 x 63.4 cm.)

£4,000-6,000

\$5,900-8,800

€5,300-7,900



The portraits of Lucien Murat (1803-1878) (lot 54) and Achille Murat (1801-1847) (lot 55) are unusual in the drawn *oeuvre* of portraits by Ingres as they are studies for a painting, rather than finished drawings in their own right. Both are preparatory for a painting depicting the Murat family for which Ingres made an oil sketch in 1814. Ingres wrote about the oil sketch to his friend François Mazois (1783-1826), who was the architect for the Murat family, 'J'ai ébauché un petit tableau de la noble famille d'après tous les croquis que j'en ai fait et je crois que le petit tableau terminé serait, je ne doute pas, d'un grand intérêt' (Naef, 1990, *op. cit.*, p. 12). This sketch is now lost, and the larger painting was probably never executed.

Several other drawings of the Murat family members related to the oil sketch have survived. The portrait of Laetizia (1802-1859) is now in the Fogg Art Museum in Cambridge (Inv. 1942.43), the portrait of Louise (1805-1889) was sold at Sotheby's, London, 9 July 2014, lot 104 and the portrait of Caroline (1782-1839), the mother of Lucien and Achilles, was sold at Christie's, Paris, 25 March 2015, lot 158. Ingres did not give the drawings to the Murat family, as they were studies rather than finished drawings, but kept them instead. The portrait of Caroline, however, was presented by Ingres to his friend Mazois, and later he presented the portraits of the children to his relatives. The portraits of Lucien and Achilles were acquired by Joachim Napoléon, 5th Prince of Murat (1856-1932), the grandson of Lucien, in the early 20th Century.

55

**JEAN-AUGUSTE-DOMINIQUE INGRES
(MONTAUBAN 1780-1867 PARIS)**

Portrait of Prince Lucien Murat

titled 'Dessiné d'après nature/ par moi Ingres à Naples 1814' and inscribed 'Co.... blanc/ bottes jaunes/ [...]'

pencil

11¼ x 9½ in. (30 x 23 cm.)

£30,000-50,000

\$44,000-73,000

€40,000-66,000

PROVENANCE:

Madame Pierret.

Anonymous sale; Hôtel Drouot, Paris, 26 February 1869, lot 51 (180 frs.).

Joachim Napoléon, 5th Prince Murat (from 1901 to 1932), with a wax stamp on verso of the frame and numbered '136'; then to his wife.

Marie-Cécile Ney d'Elchingen, Princesse Joachim Murat (until 1960), and by descent to the present owner.

EXHIBITED:

Paris, Ecole des Beaux-Arts, *Ingres*, 1867, no. 567.

Paris, galerie Georges Petit, *Ingres*, 1911, no. 96.

Paris, Chambre syndicale de la Curiosité et des Beaux-Arts, *Ingres*, 1921, no. 75.

Paris, Seligman et fils, *Portraits par Ingres et ses élèves*, 1934, no. 16.

Paris, Musée des Arts décoratifs, *Les artistes français en Italie de Poussin à Renoir*, 1934, no. 535.

Paris, galerie Charpentier, *L'Enfance*, 1949, no. 270.

LITERATURE:

C. Blanc, *Ingres*, Paris, 1870, p. 238.

H. Delaborde, *Ingres*, Paris, 1870, no. 379.

H. Lapauze, *Le roman d'amour de M. Ingres*, Paris, 1910, p. 268.

D. Ternois, *Les dessins d'Ingres au Musée de Montauban, les portraits, Inventaire*

général des dessins des musées de province, III, Paris, 1959, under no. 139.

H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, Berne, 1977-80, I, chapter 41,

pp. 379-97, IV, no. 118.

G. Vigne, *Dessins d'Ingres: catalogue raisonné des dessins du musée de Montauban*,

Paris, 1995, p. 495.

H. Naef, 'Un chef-d'oeuvre retrouvé: *Le portrait de la reine Caroline Murat* par Ingres', *Revue de l'art*, 1990, p. 20, note 10.

P. Conisbee, in *Portraits by Ingres. Image of an epoch*, exhib. cat., The Metropolitan Museum of Art,

New York, 1999-2000, p. 147, note 11.

D. Ternois, *Lettres d'Ingres à Marcotte d'Argenteuil: dictionnaire*, Nogent-le-Roi, 2001, pp. 156-8.



56

**JEAN-AUGUSTE-DOMINIQUE INGRES
(MONTAUBAN 1780-1867 PARIS)**

Portrait of Prince Achille Murat

titled 'Dessiné d'après nature/ par moi Ingres Naples 1814.' and inscribed 'habit bleu noir/ parements rouges/ [...]'

pencil

11½ x 8¾ in. (29.3 x 22 cm.)

£30,000-50,000

\$44,000-73,000
€40,000-66,000

PROVENANCE:

Madame Pierret.

Anonymous sale; Hôtel Drouot, Paris, 26 February 1869, lot 50 (175 frs.).

Joachim Napoléon, 5th Prince Murat (from 1901 to 1932), with a wax stamp on the verso of the frame and numbered '141'; then to his wife.

Marie-Cécile Ney d'Elchingen, Princesse Joachim Murat (until 1960), and by descent to the present owner.

EXHIBITED:

Paris, Ecole des Beaux-Arts, *Ingres*, 1867, no. 566.

Paris, galerie Georges Petit, *Ingres*, 1911, no. 95.

Paris, Chambre syndicale de la Curiosité et des Beaux-Arts, *Ingres*, 1921, no. 74.

Paris, Seligman et fils, *Portraits par Ingres et ses élèves*, 23 March-21 April 1934, no. 17.

Paris, musée des Arts décoratifs, *Les artistes français en Italie de Poussin à Renoir*, 1934, no. 534.

Paris, galerie Charpentier, *L'Enfance*, 1949, no. 271.

Paris, Petit Palais, *Centenaire de la mort d'Ingres*, 1967-8, no. 69, ill.

LITERATURE:

C. Blanc, *Ingres*, Paris, 1870, p. 238.

H. Delaborde, *Ingres*, Paris, 1870, no. 378.

H. Lapauze, *Les portraits dessinés de J.-A.-D. Ingres*, Paris, 1903, pp. 22-3, no. 73, ill.

Boyer d'Agen, *Ingres d'après une correspondance inédite*, Paris, 1909, p. 216.

H. Lapauze, *Le roman d'amour de M. Ingres*, Paris, 1910, p. 268.

W. George, *Portraits par Ingres et ses élèves*, 'La Renaissance de l'art français', Paris,

1934, p. 198.

D. Ternois, *Les dessins d'Ingres au Musée de Montauban, les portraits, Inventaire*

général des dessins des musées de province, III, Paris, 1959, under no. 139.

D. Ternois, E. Camesasca, *Tout l'oeuvre peint d'Ingres*, Paris, 1971, p. 95, ill.

H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, Berne, 1977-80, I, chapter 41,

pp. 379-97, IV, no. 119.

G. Vigne, *Dessins d'Ingres: Catalogue raisonné des dessins du musée de Montauban*,

Paris, 1995, pp. 495-6, under no. 2747.

H. Naef, 'Un chef-d'oeuvre retrouvé: Le portrait de la reine Caroline Murat par Ingres', *Revue de l'art*, 1990, p. 20, note 10.

P. Conisbee, in *Portraits by Ingres. Image of an epoch*, exhib. cat., The Metropolitan Museum of Art,

New York, 1999-2000, p. 147, under note 11.

D. Ternois, *Lettres d'Ingres à Marcotte d'Argenteuil: dictionnaire*, Nogent-le-Roi, 2001, pp. 156-8.

A squared sketch of the same sitter is in the musée Ingres at Montauban (Vigne, *op. cit.*, 1995, no. 2747).



57

57

ALOYS ZÖTL (FREISTADT 1803-1887 EFERDING)

A pair of common hill myna (Gracula religiosa) on a branch
 signed 'A. Zötl fecit am 21. August 1877.' and inscribed 'Der Mino. Gracula religiosa./ Taf./ Vögel u. Pflanzen/ Der manilische Oliven Apfel. Minussops dissecta. Linn) Ein anschnlicher grosser Baum mit dicken Stamm und vielen Aesten; in Australien, Philippinen und Freundschafts Inseln, wird in Ostindien cultivirt und blüht im Jul ibis August. Die Abbildung ist aus Petermanns Pflanzenreichs entlehnt. In natürlicher Grösse.'
 pencil, pen and black ink and watercolour
 17¼ x 21⅞ in. (45 x 55.5 cm.)

£6,000-8,000

\$8,800-12,000
 €7,900-11,000

PROVENANCE:

An unidentified collector's mark (not in Lugt).

59

ALOYS ZÖTL (FREISTADT 1803-1887 EFERDING)

A bearded vulture (Gypaetus barbatus) on a branch; and A common blackbird (Turdus merula), a red-billed starling (Sturnus sericeus), a Western bluebird (Sialia Mexicana) and a pied myna (Gracupica contra) on a branch of a cherry tree

signed and dated 'Aloys Zötl am 16. Jänner 1848' (1), 'A.Z. pinx. Am 31. Dezember 1856.' (2) and inscribed 'Vogel und Botanik/ Taf./ Der Bartgeier, Lämmergeier. Vultur bar./ batus. Grösse: 4 bis 5 Fuss, Flugweite 10 Fuss.-/ Aufenthalt: nahe der Schneeegränze in den Hochge/ birgen Mitteleuropas, Hochasiens und Afrikas, in den Py/renäen, Schweizer und Tyroleralpen, bis jenseites des Himalaya berges, und südlich bis zum Kuffernlan/ de.' (1)
 pencil, pen and brown ink, watercolor
 21⅞ x 17¼ in. (55 x 45 cm.) (1); 17¼ x 17⅞ in. (45 x 45.5 cm.) (2)

£4,000-6,000

\$5,900-8,800
 €5,300-7,900

(2)



58

58

ALOYS ZÖTL (FREISTADT 1803-1887 EFERDING)

A South Island kōkako (Callaeas cinereus) and a female Malabar trogon (Harpactes fasciatus) (?) on a branch of an orange tree
 signed 'A.Z. fecit. am 30. Jänner 1870.' and inscribed 'Vögel und Botanik. Taf.'
 pencil, pen and black ink and watercolour
 17½ x 21⅞ in. (44.5 x 55.5 cm.)

£5,000-7,000

\$7,400-10,000
 €6,600-9,200

PROVENANCE:

An unidentified collector's mark (not in Lugt).



59 (part lot)



60

CARLO GRUBACS (ITALIAN, CIRCA 1810-CIRCA 1870)

Views of Venice; The Piazza San Marco with the Campanile, the Basilica and the Doge's Palace; The Piazza San Marco with San Giorgio Maggiore in the background; The Basilica di San Marco; The Campo Santi Giovanni e Paolo with the Scuola Grande di San Marco; The Grand Canal; and The Grand Canal with the Ponte di Rialto

signed 'C. Grubas' (iv, v, vi)

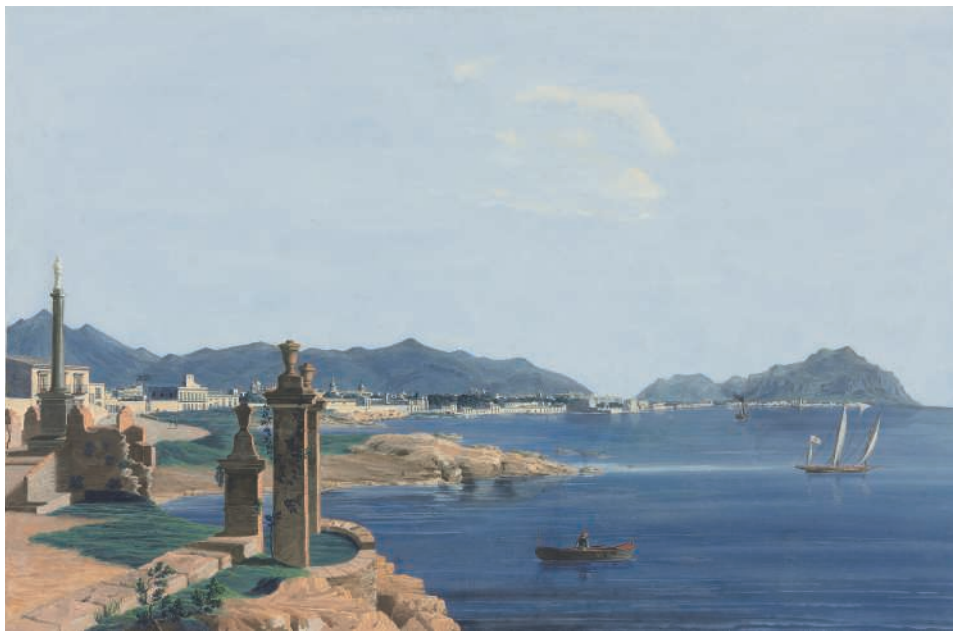
traces of black chalk, bodycolour

5% x 7% in. (13.7 x 18.7 cm.); and 6% x 8% in. (16.6 x 22.2 cm.) (v)

(6)

£10,000-15,000

\$15,000-22,000
€14,000-20,000



61

FRANCESCO ZERILLO (1794-1837, ACTIVE IN PALERMO)

Sicilly: the bay of Palermo from the Romagnolo; and A view of Palermo from the sea with shipping, including an English vessel

signed with initials 'FZ.' and 'Francesco Zerilli Dipinse.' and inscribed ' Vedutta di Palermo Presa da Romagnolo.' (i) and 'Vedutta della Marina di Palermo.' (ii)

traces of black chalk, bodycolour
23¾ x 32¾ in. (59.4 x 82.2 cm.)

a pair (2)

£10,000-15,000

\$15,000-22,000
€14,000-20,000

PROVENANCE:

Anonymous sale; Toovey's, Washington, 11 September 2013, lot 115.

62

**NARCISSE-VIRGILE DIAZ DE LA PENA
(FRENCH, 1807-1876)**

Woodland at Fontainebleau

signed with initials 'N.D.'
black chalk, pencil and watercolour
7⁷/₈ x 10¹/₂ in. (20 x 26.7 cm.)

£3,500-4,500

\$5,200-6,600
€4,600-5,900

PROVENANCE:

with Brame & Lorenceau gallery, Paris (according a label on the verso of the frame, with a catalogue number '41').



62

63

CARLO BOSSOLI (DAVESCO 1815-1884 TURIN)

The Neptune fountain and the Paseo del Prado, Madrid

signed 'C. Bossoli.'
watercolour and bodycolour
10 x 18 in. (25.4 x 45.7 cm.)

£3,000-5,000

\$4,400-7,300
€4,000-6,600

PROVENANCE:

The Empress Alexandra Feodorovna, presented by her to a British diplomat circa 1860, and by descent until 1990.

Anonymous sale; London, Sotheby's, 28 November 1990, lot 8.

Anonymous sale; London, Sotheby's, 12 June 1996, lot 132.

with Guillermo de Osma Galería, *La Epanã Romántica 1830-1860*, Madrid, 1997, no. 39.

Private collection, Spain.

with Stephen Ongpin Fine Art, *An exhibition of Master Drawings*, New York, 2011, no. 22.

Bossoli travelled to Spain and Morocco in 1851 and the present drawing was most likely made during this trip. Another view of Madrid, showing the Plaza Mayor, was probably made then too. That sheet, together with two further drawings, shares the same Russian provenance as the present drawing. All were in the collection of the wife of Tsar Nicholas I, the Empress Alexandra Feodorovna of Russia (1798-1860). The four drawings were presented to a British diplomat shortly before or after the Dowager Empress's death in 1860, and remained in the his family for the next 130 years until they were sold at auction in 1990 (Sotheby's, 28 November 1990, lots 5-8).



63



64

***64**

**HENRI-JOSEPH HARPIGNIES
(VALENCIENNES 1819-1916 SAINT-PRIVÉ)**

The Place Saint-Germain-des-Prés, Paris

signed 'h' harpignies'
black chalk, watercolour
13⁷/₈ x 9⁷/₈ in. (35.2 x 25.1 cm.)

£5,000-7,000

\$7,400-10,000
€6,600-9,200



65

65

LÉON BONVIN (PARIS 1834-1866 MEUDON)

Self-portrait

signed, dated and dedicated 'Mon portrait à ma femme/ 19 janvier 1866 Léon Bonvin' and with inscriptions 'Ce tableau appartient à Melle Emilie Bonvin, ma nièce, c'est le portrait de son père Léon Bonvin' (*verso* of the cardboard)
pen and brown ink, watercolour heightened with white
5¹/₄ x 4³/₈ in. (13.5 x 11 cm.)

£2,000-3,000

\$3,000-4,400
€2,700-3,900

PROVENANCE:

Constance Bonvin (1842-1907), and by descent to
Emilie Bonvin (1861-1949).
Lieutenant-Colonel André David.

Apart from one drawing course, Léon Bonvin was a self-taught artist although his older half-brother François, who had garnered recognition among Paris's Realist painters, encouraged him and gave him supplies. Often short of money, Bonvin opened a restaurant, which soon became a meeting place for artists.

This striking self-portrait, dated 15 January 1866, is dedicated to the artist's wife. They had married in 1861. During the 1860s the artist's financial situation worsened and in January 1866 he travelled to Paris to find buyers for his work. The day after an art dealer rejected it, on 30 January, he committed suicide, just over a fortnight from the date of this drawing.



66

**FERDINAND-VICTOR-EUGÈNE DELACROIX
(CHARENTON-SAINT-AURICE 1798-1863 PARIS)**

A courtyard in Morocco

inscribed with colour indications 'jaune/ sur/ rouge' and 'très foncé'
pencil, watercolour
5 $\frac{1}{8}$ x 8 $\frac{3}{4}$ in. (14.2 x 22.3 cm.)

£3,000-5,000

\$4,400-7,300
€4,000-6,600

PROVENANCE:

The artist's studio stamp (L. 838a).

Delacroix travelled to Morocco in the winter of 1832 as official artist to the French diplomatic mission visiting the sultan. During this trip the artist depicted every aspect of life in Morocco - from local peasants to the nobility - in a number of sketchbooks and some highly finished drawings. The present drawing must come from one of the sketchbooks made then and it can be compared to *Studies of Arabs and architecture*, a drawing showing a similar façade, which is made up of two sheets of the same size as this drawing, now in the Louvre (Inv. RF 10085; B. Brahim Alaoui et al., *Delacroix: Le voyage au Maroc*, exhib. cat., Paris, Institut du Monde arabe, 1995, no. 12).



67

**SIR JAMES THORNHILL
(MELCOMBE REGIS 1675-1734 BLANDFORD FORUM)**

Study for the ceiling design for the Queen's State Bedchamber, Hampton Court Palace (recto); and Study of a winged figure (verso)

pencil, pen and brown ink, grey-brown wash, watermark 'IV'
10¼ x 7½ in. (26 x 19 cm.)

£8,000-12,000

\$12,000-18,000
€11,000-16,000

The present drawing depicts *The Abduction of Cephalus by Eos*. The scheme was commissioned by King George I in November 1714, following his and the Prince of Wales's visit to Hampton Court and the resulting decision to complete the Queen's State Apartments in order to provide suitable accommodation for the Prince and Princess of Wales. The apartments had been left unfinished following the death of Queen Mary in 1694 and the coved white ceiling designed by Sir Christopher Wren had been left blank since its completion in the 1690s.

The scheme was for many years thought to depict Leucothoë restraining Apollo from entering his chariot, but it has recently been reinvestigated and is now believed to depict Cephalus being abducted by Eos or Aurora, who had fallen in love with the Athenian prince. (see C. Brett, 'Revealing Thornhill's mythological scene at Hampton Court', *British Art Journal*, 2012/3, 13, pp. 3-8, no. 3). The subject is taken from Book 7 of Ovid's *Metamorphoses* and owes its popularity throughout Europe to the play *Favolo di Cefalo* by Niccolò de Correggio (1450-1508). Annibale Carracci (1560-1609) for Cardinal Odoardo, Rubens (1577-1640) for King Philip IV of Spain, and Poussin (1594-1665) had all explored the subject previously.

Thornhill had already worked on the decoration of the Chapel Royal at Hampton Court when he was selected to design the Queen's Bedroom. The ceiling was completed by June 1715 and was favourably regarded by the Royal Family, as well as the Board of the Office of Works, including Sir Christopher Wren and Sir John Vanbrugh, who stated that it was 'skilfully and laboriously performed'. There is a modello for the ceiling design in the Soane Museum, London and a related drawing in the Royal Collection.

Five years earlier Thornhill had explored the subject in a decorative scheme for the dining room of Hanbury Hall, for the lawyer Thomas Vernon, as part of a series of decorative paintings exploring the myths of love. The scheme was much smaller and simpler than the Hampton Court composition, although, co-incidentally Thornhill was completing the series begun by Verrio, which also took the myths of love as its unifying theme.

Thornhill was the first native-born artist to establish himself as a decorative History painter and to compete with the French and Italian specialists who had dominated the field previously. His first major commission was the Painted Hall, Greenwich, which he began in 1708 and which took him almost 19 years to complete. He worked on numerous schemes, many of which, because of their very nature as decoration, have not survived, including St Paul's Cathedral, Kensington and Blenheim Palaces, and Chatsworth. In June 1718 Thornhill was appointed History Painter-in-Ordinary to the King and in 1720 he was appointed Sergeant-Painter, and was knighted, the first British painter to be so honoured and appointed Master of the Painter-Stainer's Company.



68

68

INIGO JONES (LONDON 1573-1652)

The Coronation of the Virgin

with inscription 'Ig. Jones' (lower centre on the old mount)
pen and brown ink
4¾ x 4¾ in. (12 x 12 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

A. Costa; Sotheby's, London, 15 March 1966, lot 52.



69

ATTRIBUTED TO THOMAS GIRTIN (LONDON 1775-1802)

Three views of London including: Parade Front of Horse Guards; Greenwich Hospital; and Northumberland House for Charles Taylor, 'The Temple of Taste: Comprising, Elegant Historical Engravings: also, Views of the Principal Buildings in London: also, a select variety of Elegant and Amusing subjects, with Histories, and other connected information, at large', 1794-1796

with inscription 'Greenwich/bon circle/des autres circles doivent être/ agrandies de même', 'Northumberland's house/charing cross' and 'horse Guards'

pen and grey and brown ink, grey wash, in roundels
5¾ x 4¾ in. (13.7 x 11.7 cm.); three further London views for the same project, with inscriptions, including: The British Museum; St Martin's Church and Somerset House by another hand

(6)

£6,000-10,000

\$8,800-15,000
€7,900-13,000

LITERATURE:

T. Girtin and D. Loshak, *The Art of Thomas Girtin*, London, 1954, p. 213.

These drawings relate to Charles Taylor's *The Temple of Taste*. This was a monthly magazine launched in November 1794, each number illustrated by two or three plates, one of which would be an engraving of a London building. It was originally published in 21 parts comprising 63 engravings. Girtin and Loshak, *loc.cit.* lists 15 engravings after missing drawings by Girtin, one of which, *Parade Front of Horse Guards* relates to one of the present drawings. In 1820 Taylor decided to collect the London engravings in a binding, and a second edition was issued in 1825 as *The Public Edifices of the British Metropolis*. Taylor himself, Cantlow Bestland, William Nutter and Thomas Ryder were the main engravers, after drawings by several artists including Robert Smirke, Henry Richter, Samuel Shelley and Henry Singleton. Stylistically the handling of the wash and the pen work differs in the group; either the drawings were executed over a number of years or there maybe more than one hand involved. The inscriptions on the backing sheets seem to relate to Thomas Pennant's (1726-1798), *Some Account of London*, 1815 and it is possible that these drawings were originally part of a graingerised copy of this book. Other drawings from this series are in the Victoria and Albert Museum, London and the Royal Collection, also with multiple hands.

We are grateful to Susan Morris for her help in preparing this catalogue entry.



69



70

**SAMUEL BUCK (YORKSHIRE 1696-1779 LONDON) AND
NATHANIEL BUCK (D. 1753-1759 LONDON)**

South-West prospect of Yarmouth, in the County of Norfolk

inscribed with title (upper edge) and annotated with key (upper right)

pen and brown ink, grey wash

7¼ x 27 in. (18.4 x 68.6 cm.)

£5,000-7,000

\$7,400-10,000

€6,600-9,200

PROVENANCE:

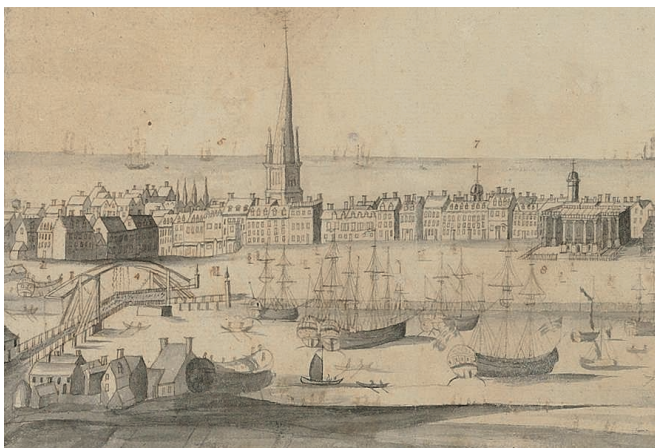
Sir Bruce Ingram; Sotheby's, London, 21 October 1964, lot 11 (£70 to Sabin).

ENGRAVED:

Engraved with differences, Samuel and Nathaniel Buck, *Cities, Sea-ports, and Capital Towns*, 7 January 1741.

Samuel Buck and his brother Nathaniel published engravings of 428 views of the ruins of all notable abbeys and castles in the country, together with four views of seats and 83 large general views of the chief cities and towns of England and Wales. They would travel round the country in the summer and produce engravings during the winter which were some of the earliest topographical views of Britain. Annotated with a key, the present drawing shows many of the principal features of this bustling port. The engravings were printed and sold individually and collected into volumes for book purchasers.

Although most of the prospects bear the legend 'Saml & Nathl Buck delin. et Sculp.' the huge undertaking by the brothers meant that other artists were involved in the project. They were employed to copy the original sketches, strengthen the outlines of the drawings made on the spot and to improve the appearance of the landscape and to add elegant figures to the foreground. The Bucks however were certainly responsible for the final appearance of the drawings prior to engraving. For further information see R. Hyde, *A Prospect of Britain, The Town Panoramas of Samuel and Nathaniel Buck*, London, 1994. There is a pen and wash drawing, squared for transfer in the Bodleian Library, Oxford and a drawing in the British Museum by Thomas Rosse for the figures in the right. The staffage in the engraving differs considerably to that in the preparatory drawings.





71

RAPHAEL LAMAR WEST (LONDON 1769-1850 BUSHEY HEATH)

A wooded and rocky landscape

numbered '5' (upper right) and 'N° 18' (verso)

black and white chalk on blue paper

15 x 20% in. (38.1 x 52.4 cm.); and Benjamin West, P.R.A. (1738-1820) *Rinaldo rescued from the clutches of Armida*, pencil; and *Landscape with tree in the foreground*, pencil, pen and brown ink, by another hand

(3)

£3,000-5,000

\$4,400-7,300
€4,000-6,600

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 April, 1997, lot 26.

Although born and brought up in London, Raphael Lamar West maintained an interest in his American heritage, travelling to visit the estates gifted to him by his father in Genesee County, upstate New York, in 1800. Whilst there, he made studies of the wild, rocky landscapes of New York and Pennsylvania, of which the first drawing in this group is probably one.

We are grateful to Allen Staley for his help in preparing this catalogue entry.



72 No Lot



73

ATTRIBUTED TO DANIEL DODD (FL. 1752-1793)

A series of modern morals

all with inscription 'Dodd' (lower left) and numbered (upper right), and some with descriptions (lower centre)
 pencil, pen and grey ink, grey wash
 6 7/8 x 11 in. (17.5 x 27.9 cm.)

£7,000-10,000

\$11,000-15,000
 €9,200-13,000

(12)

The present group of drawings follow in the tradition established earlier in the century by artists such as William Hogarth for producing a series of modern morals. In this series, two brothers are bestowed an equal fortune.

One brother, Edward, husbands his wealth and on his death, passes on his fortune; whilst the other brother, Charles, squanders his and on his death, his family is left destitute, with their possessions about to be sold to settle debts. These drawings are full of careful detail, which plunge the spectator into 18th Century life.

Daniel Dodd, a member of the Free Society of Artists, was a painter and engraver who was particularly known for his scenes of fashionable life, filled with figures and incidental details, such as his celebrated *View of the Ball at St. James's on Her Majesty's Birthnight*, which was widely disseminated through the engraving by Tukey in 1782. He produced numerous illustrations for various publications, particularly the *Novelist's Magazine*; for a fuller listing of his other key illustrations see, H. Hammelmann, *Book illustrators in Eighteen-Century England*, London and New Haven, 1975, pp. 29-30.



75

75

SIR GEORGE HAYTER (LONDON 1792-1871)

Study of the artist's family

signed with monogram, inscribed and dated 'MY. FAMILY./ 1825' (on a table, centre right) and further signed with monogram and inscribed 'given to S.C.F./ Brulen.' (lower centre) and inscribed with artist's notes (upper right)
pencil, pen and brown ink
9 x 11 in. (22.9 x 27.9 cm.); and *An alpine scene*; and *Study of Louisa Phillips, sleeping by the same hand*

(3)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

The artist, his sale; S. Kende Auktionshaus, Vienna, 16 November 1934, lot 11. S.C.F. Brulen.

Hayter was an inveterate sketcher, and the present drawing with its confident pen work and flamboyant line, is testament to his facility in this medium. During the 1820s in particular, Hayter produced a number of drawings of domestic interiors with children and animals and with the sitters often engaged in music-making. The artist was a talented musician who taught himself the violin, flute and guitar and music ranked almost as highly for the artist as his painting. When he designed his own headstone, he stipulated that the words, 'Painter, Sculptor, Poet, Musician' be inscribed on it.

The present drawing, on first viewing, appears to present a scene of simple domestic harmony, however, it appears that it was also intended as a celebration of the artist's achievements. Not only is the artist surrounded by his family but also by his attributes; his palette is standing upright to the left, whilst above the seated artist, is a sketch of his celebrated *The Trial of William, Lord Russell, at the Old Bailey in 1636*, which had been exhibited at the Royal Academy the same year that this drawing was executed.

*74

JOHANN HEINRICH FÜSSLI, HENRY FUSELI, R.A. (ZURICH 1741 - 1825 PUTNEY HILL)

Possibly Prometheus and Pandora

inscribed 'Q.E. Sept. 3. II.' and with further extensive inscriptions
pencil, black chalk, pen and grey ink, heightened with touches of bodycolour (recto)
3 7/8 x 9 7/8 in. (9.7 x 18.2 cm.); and with a subsidiary figure study in chalk (verso)

£6,000-10,000

\$8,800-15,000
€7,900-13,000

PROVENANCE:

Dr. Robert Ammann.
B. Himmelheber (L. 4035) and by descent to the present owner.

The exact subject of the present drawing is obscure. The inscription on the present drawing takes its first line (with differences) from the most famous of the Roman poet Horace's Odes, Bk I, Carmen XI, 'Ask not—we cannot know—what end the gods have set for you, for me'. However the Latin does not continue with Horace's Ode, but asks 'who first would free me' and refers to 'the threatening words from the mouth of the Virgin'. One suggestion is that the drawing shows Prometheus, who returned the gift of fire to man, bound to a rock in punishment and the fleeing female figure may be Pandora, to whom the gods gave a deceitful heart and lying tongue. Fuseli may be exploring a theme of the fickleness of women. The second inscription 'Q.E.' is a reference to Queen's End, where this drawing would have been executed.



74



76

76

**SIR THOMAS LAWRENCE, P.R.A.
(BRISTOL 1769-1830 LONDON)**

Portrait head of Mrs Jens Wolff, in profile to the right, wearing a turban

pencil, black and red chalk
7 $\frac{3}{8}$ x 5 $\frac{1}{4}$ in. (18.7 x 14.6 cm.)

£10,000-15,000

\$15,000-22,000
€14,000-20,000

PROVENANCE:

Miss Elizabeth Croft until 1854.
Dr. S. H. Nicholson; Sotheby's, London, 26 November 1929, lot 39 (to Sabin).
with Leger Galleries, London, 1953.
with Agnew's, London, 1954.
with Colnaghi's, London, 1962, where purchased by the father of the present owner.

EXHIBITED:

London, British Institution, 1830, no. 62, lent by Miss Croft.

LITERATURE:

K. Garlick, 'A catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence', *Walpole Society* XXXIX, 1964, p. 249, no. 3.

This elegant drawing of Isabella Anne Wolff (circa 1771-1829) perfectly captures her aloof beauty and grace. Her turban and the profile view suggest that it relates to the three-quarter-length picture of Mrs Wolff reading, commissioned by her sister circa 1802 and completed in 1815 (Art Institute of Chicago). Although Lawrence rarely executed direct preliminary studies for his paintings, he often made drawings, such as this one, in order to explore mood and pose.

Mrs Wolff was the wife of the Danish Consul in London, Jens Wolff. In 1810 Isabella and Wolff separated, and the present drawing appears to date from around this period in her life. Rumours have abounded that Isabella and Lawrence were lovers, but while there are many letters between them which demonstrate their intimacy and affection for one another, this has never been proved. What is clear is that she was one of his favourite sitters: there are eight known drawings of her, in the Ashmolean Museum, Oxford, Eton College, Rhode Island School of Design and elsewhere.



77

77

**SIR THOMAS LAWRENCE, P.R.A.
(BRISTOL 1769-1830 LONDON)**

Portrait of Julia Angerstein, half-length, in profile to the right

pencil, black and red chalk, with stumping, the sheet extended along the left hand edge
9 $\frac{3}{4}$ x 8 $\frac{7}{8}$ in. (24.7 x 22.5 cm.)

£20,000-30,000

\$30,000-44,000
€27,000-39,000

PROVENANCE:

The sitter, and by descent in the family to the present owner.

Juliana (known as Julia) Angerstein (1772-1846) was the daughter of John Julius Angerstein (1732-1823), the Lloyds of London underwriter whose collection of paintings, including masterpieces by Titian, Raphael, Rembrandt and Van Dyck, formed the basis of the National Gallery when it was acquired by the government in 1824.

In 1804 Julia married General Nikolai Alexandrovich Sablukoff, a godson of Empress Catherine, much against her family's wishes, and settled in Russia in 1807. It seems that the falling out over the marriage was short-lived as Farington wrote on 27 May 1806, 'Mr Angerstein is so far reconciled to General Sablukoff who married Miss Angerstein as to have dined with them'. The present drawing depicts her as a young woman, wearing a bonnet and looking demurely downward and was almost certainly made prior to her marriage. Another version was sold at Sotheby's, London, 23 November 1967, lot 40.

78

**SIR THOMAS LAWRENCE, P.R.A.
(BRISTOL 1769-1830 LONDON)**

Portrait of John Angerstein, M.P., half-length, in profile to the left, wearing a high stock and a jacket

pencil and stumping, watermark 'W ELGAR/ 1797'
9¾ x 7⅞ in. (24.7 x 20 cm.)

£10,000-15,000

\$15,000-22,000
€14,000-20,000

PROVENANCE:

The sitter and by descent in the family to the present owner.

Lawrence first met John Angerstein (1772/3-1858) around 1790, when Angerstein's father, John Julius, took charge of the artist's financial affairs. Angerstein Senior moved in literary and artistic circles and commissioned Sir Joshua Reynolds to paint his children John and Julia (see lot 77) in an intimate double portrait which was reproduced in mezzotint by James Scott, published by Henry Graves. John Angerstein eschewed his father's business in favour of living the life of a gentleman. He entered politics and was elected as M.P. for Camelford, Cornwall in 1796, aged 24. In the present drawing, circa 1797, he is depicted as a young man – his strong profile elegant, sporting a high stock in the latest fashion. A portrait in oils by Lawrence of John Angerstein was exhibited at the Royal Academy in 1830, and sold in these Rooms, 18 December 1953, lot 5. There is also a copy by John Smart.



78

79

**JOSEPH WRIGHT OF DERBY, A.R.A.
(DERBY 1734-1797)**

Study of a young man, bust-length, wearing a turban and fur-trimmed robe

black and white chalk
17⅞ x 12 in. (43.4 x 30.6 cm.), irregular

£12,000-18,000

\$18,000-26,000
€16,000-24,000

PROVENANCE:

Henry Scipio Reitlinger (L. 2274a).

The present drawing is one of a relatively small group of monochrome portrait heads, a number of which are wearing turbans or fur hats, which were executed during Wright's stay in Liverpool, between 1768 and 1771. His distinctive use of chalks or pastel in this group of works seems to have been influenced by the mezzotints of Wallerant Vaillant (1623-1677), Thomas Frye (1710-1762) and Frye's pupil William Pether (1731-1819), as well as by his interest in Dutch candle-light pictures, with their emphasis on dramatic lighting effects and *chiaroscuro*.

The directness and lucidity with which Wright formulated his portraits express not only a keen perception of character, but were also the product of Wright's deep interest in the scientific and physical worlds, which required a clarity of vision in order to convey a complete understanding of the subject. A *Portrait of a lady, bust-length, her head turned to the right, wearing an earring* which was sold in these Rooms, 5 June 2006, lot 52 demonstrates a similar directness of handling.

The collector's stamp at the foot of the drawing confirms that this drawing was formerly in the collection of Henry Scipio Reitlinger (1880-1950), whose interests mirror those of Wright. He initially trained and worked as a mining engineer before becoming an art historian and collector, whose tastes included paintings and drawings, as well as oriental and Renaissance ceramics.



79



80

80

**GEORGE FREDERICK WATTS,
O.M., R.A. (LONDON 1817-1904)**

*Portrait of Emma Powys, later Lady Lilford,
reclining on a chaise longue with her dog*

with inscription 'Portrait of T. Powys' (verso)

pencil

9 x 11¼ in. (22.9 x 28.6 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

Emma Brandling (c. 1826-1884), daughter of Robert William Brandling, frequented the salon that Sara Prinsep established at Little Holland House, Kensington, in the 1850s. In 1859 she married Thomas Powys, who succeeded to the title of Baron Lilford in 1861. Watts, who lived at Little Holland House as a sort of resident genius and painted many of the distinguished or glamorous people who formed Mrs Prinsep's circle, claimed that Emma was 'perhaps the most beautiful of all his sitters'. The present drawing probably dates to 1859-60, and was very likely a bridal gift. A portrait in oils of Emma was sold in these Rooms, 12 December 2013, lot 52; another is in the Watts Gallery, Compton.

We are grateful to Veronica Franklin-Gould for her help in preparing this catalogue entry.



81

81

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

*One of the children of the Duchess of
Bedford with a dog, wearing a sunhat*

signed with monogram and dated '1825'

(centre right)

pencil

6 x 8½ in. (15.2 x 20.6 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

For a note on Landseer and the Duchess of Bedford, see lot 82.



82

SIR EDWIN HENRY LANDSEER, R.A. (LONDON 1802-1873)

The Duchess of Bedford, rubbing her ankle after a sprain

signed, inscribed and dated 'Harrops Room./ March 6th. 1841. EL.' (lower left) and numbered 'No 45 No 36' (upper left) and further inscribed 'Duchess of Bedford - rubbing after Sprain' (verso)
pen and black ink, pink and brown wash, on paper stamped 'Invergarry'
7¼ x 7⅞ in. (18.4 x 20 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

Georgiana, Duchess of Bedford (1781-1853), was one of Landseer's closest friends and most frequent sitters, particularly for informal and intimate sketches such as the present drawing. Having first met in 1823 when Georgiana's husband, the 6th Duke of Bedford, commissioned Landseer to paint a portrait of her, the two were extremely close for the rest of her life, with Landseer regularly staying at the Duchess's summer home, The Doune, near Aviemore.

The stamp 'Invergarry' on the sheet refers to a part of the considerable estate owned by another Landseer's great patrons, Edward Ellice and the drawing may well have been made when he was staying with Edward Ellice at his hunting lodge, Glenquoich Lodge.



83

JAMES WARD, R.A. (LONDON 1769-1859 CHESHUNT)

A study of a lioness sleeping; and Two écorché studies of a lioness

each signed 'J.W.D. RA.' (variously)
 black and white chalk on buff paper
 12½ x 19 in. (31.7 x 48.3 cm.); and smaller

£4,000-6,000

(3)

\$5,900-8,800
 €5,300-7,900

PROVENANCE:

Nöel Whiting, by descent from the artist.

Ward shared with his contemporary Benjamin Robert Haydon an understanding of the importance of anatomical study. Around 1801 he began to attend anatomy lectures at Joshua Brookes Academy, where special classes were held on the anatomy of the horse and dog three times a week at 9 pm and where the present drawings were probably executed. For another anatomical study of a lioness see *James Ward R.A. 1769-1859*, exhibition catalogue, Fitzwilliam Museum, Cambridge, 1991, p. 7, no. 4. Another anatomical study of a lioness is in the Witt collection, Courtauld Institute, London.

84

THOMAS ROWLANDSON (LONDON 1756-1827)

Tight Lacing

pencil, pen and ink and watercolour, with colour tests (verso)
11 1/8 x 9 3/8 in. (29.5 x 24.5 cm.)

£7,000-10,000

\$11,000-15,000
€9,200-13,000

PROVENANCE:

Joseph Grego.
Colonel Humphry Sibthorp.
Mrs Andra, California.
Maurice Saffron, New York, 1980.

LITERATURE:

J. Grego, *Rowlandson the Caricaturist*, London, 1880, I, pp. 292-3, II, p. 420.
R. Southey, *Mr Rowlandson's England*, London, 1985, p. 67, illustrated.

ENGRAVED:

S.W. Fores, 18 May 1791 (with a companion).

The present watercolour demonstrates Rowlandson's extraordinary facility for capturing the comic in every day life. This subject was conceived with another watercolour showing a portly gentleman being measured for new clothes and titled *A Little Bigger* and together they poke gentle humour at the vanity of fashionable society: the effort required of the lady's diminutive tailor in fitting his buxom client into a new corset, as Grego noted, appears to necessitate 'an enormous exertion of muscular vigour' (Grego, *op. cit.* p. 293).

Ladies struggling with their corsets was not a new subject and had been explored in various prints of the 1770s. Rowlandson's interpretation of the subject a few years later proved hugely popular. It was initially published as an etching by Samuel Fores in May 1791 and copies of it and its companion subject were subsequently included in a French print of 1796.

Another, less colourful, version of this watercolour, along with its companion subject, both signed and dated 1790, is in the National Gallery of Victoria, Australia. A later drawing based on this watercolour is in the Harry Elkins Widener Memorial Collection, Harvard.

Joseph Grego, the first recorded owner of this drawing, was a writer and collector of British drawings, particularly of the work of James Gillray, Thomas Rowlandson, George Cruikshank and George Morland. The publications he was involved with on Gillray, *The Works of J. G. the Caricaturist, with the History of his Life and Times* (1873) and Rowlandson, *Rowlandson the Caricaturist* (2 vols., 1880) both became standard books of reference and are still widely used today.



84



85

85

THOMAS ROWLANDSON (LONDON 1756-1827)

Doctors differ

with signature 'T. Rowlandson.' (lower left)
pencil, pen and black ink and watercolour
7 7/8 x 13 3/8 in. (19.4 x 35.3 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

with Leger Galleries, London, February 1981.



PROPERTY FROM A PRIVATE COLLECTION (LOTS 86-89)

86

**FRANCIS TOWNE
(MIDDLESEX 1739-1816 LONDON)**

View of Stock Ghyll Force waterfall, Ambleside, Lake District

with inscription '141 BP' (verso in the hand of Paul Oppé)
pen and brown ink and watercolour, lightly incised, on a sheet of Roman paper with deckled edges
14⁷/₈ x 10³/₈ in. (37.8 x 256.4 cm.)

£50,000-70,000

\$74,000-100,000
€66,000-92,000

PROVENANCE:

Bequeathed by the artist in 1816 to James White of Exeter (1744-1825) and by bequest to John Herman Merivale (1779-1844) and by descent in the family to The Misses Maria Sophia and Judith Ann Merivale, by 1915, by whom sold to Miss Leonora Franics Arthur of Butter Hill, Dorking, possibly in 1925 with lots 88 and 89 and by descent in the family to Lady Lambert and by descent in the family to the present owner.

LITERATURE:

P. Oppé, 'Francis Towne, Landscape Painter, *Walpole Society*, VIII, 1920, pp, 121-2.
R. Stephens, *A catalogue raisonné of Francis Towne (1739-1816)*, online edition, no. 516.

Inspired perhaps by the recent publication of William Gilpin's 'picturesque tour' of the Lake District (*Observations, relative chiefly to picturesque beauty, made in the year 1772, on several parts of England; particularly the mountains, and lakes of Cumberland, and Westmoreland*), 1786, and its encouragement to artists and tourists, James White, Towne's executor and lifelong friend, wrote to Towne on 8 July 1786 to inform him that their plan for a 'Northern Expedition' with John Merivale, another lawyer and friend, was now fixed. He continued that 'we both heartily wish to have you for a companion'. White proposed that he and Merivale should meet Towne in Manchester and then 'to pursue our adventures either in diligences on horseback or on Foot, just as we find agreeable'. The party had reached Ambleside by 7 August and remained there until 23 August, making day trips to various nearby locations or staying in the village.

It was during this period that Towne executed four of his most magnificent watercolours depicting English views, including the present work. The series depicts the secluded waterfalls of Stock Ghyll: see T. Wilcox, *Francis Towne*, London, 1997, pp. 122- 126, nos. 57-59 for the other three watercolours. The watercolour at the Ashmolean was drawn from the same angle as the present watercolour but closer in, the wide expanse of foreground being abandoned. The view is now so close to the waterfall you can almost hear the water thundering down and where the descending streams join together they have been split around a protruding rock. This double waterfall clearly appealed to Towne and he must have been recalling the Piranesi etching of the double falls at Tivoli.

The view made a powerful impact upon Towne. Timothy Wilcox, *op. cit.*, p. 122, says of these watercolours, 'This subject meant most to Towne during his entire time in the Lake District. He was able to resume the concentrated study of trees and rocks in a secluded corner of nature which had been a favoured subject towards the end of his stay in Rome, with the vital addition at Ambleside of the waterfalls, thin streaks of brilliant light plunging almost, but not quite, vertically through the composition.' The secluded, almost inaccessible nature of the vantage point, one for only a hardened traveller, was, however, one which allowed the artist to be immersed in the powerful subject matter that it provided. It may have been the reason why Towne returned to this spot rather than the more famous Lake District falls.

The majority of Towne's Lake District views were drawn and worked up on the spot, as he has continued his Italian working methods on this subsequent English tour. The immediacy of the sketchbook page and the possibility it offered to Towne to capture the immediate effect of the view upon the artist, is seen with great effect in the present watercolour. The value he placed on these four watercolours of the waterfalls is shown by the fact that Towne executed these works on four sheets of his precious Italian paper. The version that was previously with Agnew's (Wilcox, no. 59) and the version in the Victorian and Albert Museum are both inscribed 'NB The paper this is drawn in I brought myself from Rome'.

The present watercolour, in remarkable fresh condition, executed in 1786, is arguably one of Towne's finest works to appear on the market.

We are grateful to Timothy Wilcox and Richard Stephens for their help with this catalogue entry.



87

FRANCIS TOWNE (MIDDLESEX 1739-1816 LONDON)

A study of a tree blown down in Peamore Park, near Exeter

signed and dated 'Fr. Towne delt./1778' (lower left) and inscribed 'In Peamore Park (on the verso of the original mount) and with inscription '178 B.P.' (verso in the hand of Paul Oppé)

pencil, pen and grey ink and watercolour, on a double sketchbook page, laid down onto the original mount
11 x 17 in. (28 x 43.2 cm.)

£8,000-12,000

\$12,000-18,000
€11,000-16,000

PROVENANCE:

Bequeathed by the artist in 1816 to James White of Exeter (1744-1825) and by bequest to John Herman Merivale (1779-1844) and by descent in the family to The Misses Maria Sophia and Judith Ann Merivale, by 1915, by whom sold to Catherine Lambert, October 1932 (£25) and by descent to the present owners.

EXHIBITED:

London, 20 Lower Brook Street. Grosvenor Square, *Exhibition of Original Drawings by Francis Towne*, 1805, no. 10.
London, Burlington Fine Arts Club, *Watercolour Drawings by Francis Towne and John White Abbott*, 1929-1930, no. 12.

LITERATURE:

P. Oppé, 'Francis Towne Landscape Painter' *Walpole Society*, VIII, 1920, pp. 104-5.
H. Lemaître, *Le Paysage Anglais a l' Aquarelle 1760-1851*, Paris, 1955, p. 148.
A. Bury, R.W.S., *Francis Towne, Lone Star of Watercolour Painting*, London, 1962, p. 118.
R. Stephens, *A catalogue raisonné of Francis Towne (1739-1816)*, online edition, no. 144.

Towne returned to sketch at Peamore Park repeatedly throughout his career. Its grounds and woods provided great scope for sketching. 'The chief beauty of Peamore lies in the undulating form of its grounds, rising and falling in alternations of hills and dales - in its woods, groves and trees - and in a Quarry which surrounded by a thicket of high towering Oaks, beech & ash is one of the most romantic objects in the county.' wrote the Rev. John Swete, *Picturesque sketches in Devon*, 1789.

Peamore is about five miles south of Exeter, Devon. Jeffrey Tothill purchased it from the Crown in the mid 16th Century. His granddaughters were co-heiresses, and Johanna married Robert Northleigh (1582-1638). The estate descended in this family until circa 1810 when the amateur topographer Rev. John Swete noted that the estate had been sold to Samuel Kekewich, in whose family the estate remained until the 1950s.

The present drawing was chosen by Towne to be included in the only exhibition of his work held during his lifetime, at a gallery on Lower Brook Street in 1805. Very few of the drawings exhibited were framed and glazed, but Towne did mount his work. The present watercolour is still on its original mount with the exhibition number 10 in pencil on the reverse and pin holes in the corners where it would have been pinned up for display.

The subject matter of the fallen tree was popular in classical art, and the composition of Towne's drawing recalls the painting and detailed sketch by Richard Wilson of *Ariccia: Fallen Tree*, (both in the Collection of the Earl of Pembroke, Wilton House) depicting a blasted trunk arching across a stream, purchased by Henry, 10th Earl of Pembroke (d. 1794). It is tempting to think that Towne may have seen the painting.

We are grateful to Timothy Wilcox and Richard Stephens for their help with this catalogue entry.



88

88

FRANCIS TOWNE (MIDDLESEX 1739-1816 LONDON)

View of Lake Como

signed, inscribed and dated 'Lake of Como,/ Light on the right hand/August 27th 1781. No. 22 Francis Towne' and with inscription '52 B.P.' (verso in the hand of Paul Oppé)

pen and brown ink and watercolour, on paper with a deckled edge, fragmentary watermark
6¼ x 8¾ in. (15.9 x 21 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-24,000

PROVENANCE:

Bequeathed by the artist in 1816 to James White of Exeter (1744-1825) and by bequest to John Herman Merivale (1779-1844) and by descent in the family to The Misses Maria Sophia and Judith Ann Merivale, by 1915, by whom sold to Miss Leonora Franics Arthur of Butter Hill, Dorking, possibly in 1925 for £10 with lots 88 and 89 and by descent in the family to Lady Lambert and by descent in the family to the present owner.

LITERATURE:

R. Stephens, *A catalogue raisonné of Francis Towne (1739-1816)*, online edition, no. 314.

Francis Towne set off for Italy in the late summer of 1780, alone and seemingly with no patronage to support him. There he met John 'Warwick' Smith (1749-1831), an artist ten years his junior and also renewed his friendship with William Pars (1742-1782). However from extant letters sent to Towne it is clear that he did not enjoy his time in Rome and in March 1781 he visited Naples, where he met Thomas Jones (1742-1803). The spring and summer of that year were spent drawing classical monuments in Rome and visiting the sites just outside - Tivoli and the Alban Hills, Ariccia and Frascati. At the beginning of August, in the course of his journey home, Towne set off across the Alps, accompanied by 'Warwick' Smith.

Towne's journey through the Alps lasted just three weeks, yet 'The drawings he made during this time, considered as a group, are unquestionably among the greatest by any eighteenth-century artist of mountain scenery' (Wilcox, *op. cit.*, p. 88). Although William Pars, who toured Switzerland with Lord Palmerston in 1770, had already depicted the Alps, these were objective views, topographically accurate but without the overriding tone of the sublime (Burke's *Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, was published in 1757). Towne's approach was very different: 'his work possessed a degree of philosophical penetration which was unmatched before Turner' (Wilcox, *ibid.*).

During this trip Towne employed two sketchbooks concurrently, one pocket-sized, the other large, 18 x 11 in. Lots 88 and 89 are executed on sheets from the smaller sketchbook, lot 90 from the larger one.

The Italian Lakes were a convenient stopping point for travellers, but few lingered there long. The Lake of Como was regarded as the greatest attraction, perhaps on account of its classical fame. Pars had visited Lake Maggiore and Lake Como with Lord Palmerston in 1770 and exhibited a view of Lake Como at the Royal Academy in 1773. In 1783 John Webber made several drawings of Lake Como alone. Towne executed two drawings of Lake Maggiore on 25 and 26 August and several sketches at Lake Como on 27 August.

The view point of these works, with water dominating the foreground, clearly shows that Towne spent the day sketching from a boat. Lots 88 and 89 are numbered 22 and 24 in the series, number 23 is in the Louvre, Paris, number 25 is presently untraced, but both were sold at Sotheby's, London, 26 March 1927, lots 238 and 239 respectively. Another view of Lake Como is in The Yale Center for British Art (see Wilcox, *op. cit.* p. 92, no. 360).



89

89

FRANCIS TOWNE (MIDDLESEX 1739-1816 LONDON)

View of Lake Como, with Monte Leoni

signed, inscribed and dated 'Lake of Como/ with Monte Leoni/ Light from the right hand/ August 27th 1781/ No.24/ Francis Towne' and with inscription '55 B.P.' (verso in the hand of Paul Oppé)

pen and brown ink and watercolour on paper (with fragmentary watermark)
6¼ x 8¾ in. (15.6 x 21 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-24,000

PROVENANCE:

As lot 88.

LITERATURE:

R. Stephens, *A catalogue raisonné of Francis Towne (1739-1816)*, online edition, no. 316.

We are grateful to Timothy Wilcox and Richard Stephens for their help with this catalogue entry.



90

FRANCIS TOWNE (MIDDLESEX 1739-1816 LONDON)

View of the mountains between Wesen and Glaris, Switzerland

inscribed and dated 'A View going from Wesen to Glaris./ No. 23 Sepr. 1.st 1781/ light from the right hand in/ the evening' (verso) and with inscription '68 BP' (verso in the hand of Paul Oppé)
pencil, pen and grey ink, grey wash, watermark 'C HONIG'
11½ x 18¾ in. (28 x 46.7)

£40,000-60,000

\$59,000-88,000
€53,000-79,000

PROVENANCE:

Bequeathed by the artist in 1816 to James White of Exeter (1744-1825) and by bequest to John Herman Merivale (1779-1844) and by descent in the family to The Misses Maria Sophia and Judith Ann Merivale, by 1915, by whom sold to Agnew's, 27 February 1935 (£8).
with Agnew's, London, where purchased 27 February 1935 by W.B. Dalton (12 gns).
with Leger Galleries, London, 1982.

LITERATURE:

T. Wilcox, *Francis Towne*, London, 1997, p. 97, under no. 40.
R. Stephens, *A catalogue raisonné of Francis Towne (1739-1816)*, online edition, no. 365.

Towne reached the Lake of Walenstadt on the morning of 1 September 1787, a drawing of the *Lake of Walenstadt taken from Wesen* was sold in these Rooms, 5 June 2003, lot 46. Towne then continued along the road that skirts the southern edge of the lake as it turns sharply left to the Glaris Valley. The present drawing was executed in the evening of the same day. Towne has drawn the view looking west across the western edge of the lake

into the canton of Schwyz. The mountain on the right of the composition is the Federispitz. Towne would return to Glaris again as he continued on to the Swiss Lakes on 4 September. Another drawing, no. 24 from the series, executed on the same day as the present work is in Birmingham Museum and Art Gallery while no. 25, *Near Glaris, light from the right hand in the morning*, executed on the morning of 2 September, is in the Metropolitan Museum of Art, New York.

Towne was clearly elated by the view that greeted him on the road. His method of drawing 'on the spot', which was unusual at this time, allowed him to capture his intense reactions to the vistas as they presented themselves to him. Towne's draftsmanship in the present work is crisp and with an economy of line perfectly suited to the strong outline of the mountain range. His consummate skill as a watercolourist is displayed in the contrasting light and dark washes used for the mountain ranges that loomed ahead. Towne has filled the large sheet; emphasising the grandeur of the mountains which dwarf the trees. The evening light flooding in from the right hand side has plunged the nearer range into shadow while the distant mountains are still illuminated.

There is a copy of the central portion of the present watercolour (Victoria and Albert Museum, London) by Towne's friend and pupil John White Abbott, and John Warwick Smith's version of the same view is in the Graves Art Gallery, Sheffield.

We are grateful to Timothy Wilcox and Richard Stephens for their help with this catalogue entry.



91

91

**WILLIAM MARLOW
(LONDON 1740-1813 TWICKENHAM)**

View of Tivoli, Italy

signed 'W Marlow' (lower left)
pencil and watercolour
10½ x 14¾ in. (26.7 x 37.8 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

Thomas Girtin, Jun.
with Agnew's, London.

EXHIBITED:

Sheffield, Graves Art Gallery, *Early Watercolours from the Collection of Thomas Girtin, Jr., Esq.*, 1953, no. 75.
London, Guildhall Art Gallery, *An Exhibition of Paintings and Drawings by William Marlow 1740-1813*, June-July 1956.



92

92

THOMAS GIRTIN (LONDON 1775-1802) AND JOSEPH MALLORD WILLIAM TURNER, R.A. (LONDON 1775-1851)

View near Dover, probably at St Margaret's, Cliffe

with inscription 'Old Dover. J.M.W. Turner' (verso)
pencil and pen and grey ink, grey and blue wash
8¼ x 10¾ in. (21 x 26.4 cm.)

£9,000-12,000

\$14,000-18,000
€12,000-16,000

For at least three years in the mid-1790s Turner spent many of his evenings copying drawings by other artists belonging to Dr Thomas Monro at his home at 8 Adelphi Terrace. At Dr Monro's Turner often collaborated with Thomas Girtin, and together they famously took the Swiss and Italian subjects of John Robert Cozens as the starting point for their own versions. But in addition to Cozens, they copied images of Dover by John Henderson, another collector, who lived a few doors away. It has been suggested that the location depicted in this watercolour may be St Margaret's at Cliffe, just along the coast to the east of Dover, where the headland is remarkably similar to that here.

We are grateful to Eric Shanes and Ian Warrell for their help in preparing this catalogue entry.



93

93

**CHARLES TURNER, A.R.A.
(WOODSTOCK 1774-1857 LONDON), AFTER JOSEPH MALLORD WILLIAM TURNER, R.A.
(LONDON 1775-1851)**

A Shipwreck with Boats Endeavouring to Save the Crew

Mezzotint, with graphite and watercolour
22¾ x 32¼ x (57.5 x 81.9 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

LITERATURE:

A. Whitman, *Charles Turner*, London, 1907, no. 862.
W.G. Rawlinson, *The Engraved Work of J.M.W. Turner*, II, London, 1913, p. 362, no. 751.
A. Lyles and D. Perkins, *Colour into Line: Turner and the Art of Engraving*, London, 1989, pp. 42-3, no. 29, illustrated p. 20.
P. Spencer-Longhurst, *The Sun Rising Through Vapour: Turner's Early Seascapes*, Birmingham, 2003, p. 63, no. 24.
E. Shanes, *Young Mr Turner. The First Forty Years: 1775-1815*, London, 2016, pp. 266, 281, 286, 362.

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Turner's depiction of the aftermath of a shipwreck in the large picture of 1805 (Tate Britain) remains one of his most intensely dramatic images, epitomizing his achievements as a marine painter. Our empathy is powerfully engaged by the representation of human suffering, but the sensation is considerably heightened by the vivid and boldly painted recreation of the sea in motion.

Soon after it was first exhibited Turner was approached by a former classmate at the Royal Academy schools, Charles Turner (not a relative), who proposed engraving the image in mezzotint.

In addition to the standard mezzotint, the two Turners planned a limited number of coloured impressions. Although the contract gave J.M.W. Turner the right to buy proofs for this purpose, it is unlikely (as Anne Lyles has outlined) that the colours were actually applied by the artist himself. Instead a highly-skilled specialist printer would have prepared a single plate to print from, based on a maquette coloured to Turner's satisfaction.

Impressions of the standard mezzotint format are rare, but very few examples of this coloured state survive in such good condition.

We are grateful to Ian Warrell for his help in preparing this catalogue entry.

94
JOSEPH MALLORD WILLIAM TURNER, R.A.
(LONDON 1775-1851)

View of Great Malvern Priory, Worcestershire

signed 'Turner' (lower right, overmounted)
 pencil and watercolour
 12 $\frac{5}{8}$ x 16 $\frac{3}{4}$ (32.1 x 42.6 cm.)

£25,000-35,000

\$37,000-51,000
 €33,000-46,000

PROVENANCE:

Miss Ashton, Didsbury.
 with Agnew's, London.

LITERATURE:

A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg, 1979, see pp.306, nos. 49-51.
 C. Nugent and M. Croal, *Turner Watercolours from Manchester*, Washington and Manchester, 1997, p. 26, no. 5, and p. 30, no. 8.
 E. Shanes, *Young Mr Turner. The First Forty Years: 1775-1815*, London, 2016, pp. 88-9.

Turner was only eighteen when he visited Great Malvern on his tour of Worcestershire and Herefordshire in 1793. He recorded the former Benedictine Priory in its charming rural setting, tucked in below the Malvern Hills. However, none of the surviving pencil sketches depict this view of the porch.

Less than a year after his visit, Turner selected this viewpoint for one of the five watercolours he exhibited at the Royal Academy (The Whitworth, Manchester; Wilton, *op. cit.*, no. 49), where in 1794 he received his first glowing reviews, the most fulsome of which appeared in the *Morning Post* on 24 May, where the view of Great Malvern was described as 'amongst the best in the present exhibition'. The critic stressed that, despite his youth, Turner's works demonstrated 'strong indications of first-rate ability; the character of Gothic architecture is most happily preserved, and its profusion of minute parts massed with judgment and tintured with truth and fidelity' (quoted in A.J. Finberg, *The Life of J.M.W. Turner, R.A.*, Oxford, 1961, p. 24).

This critical success seems to have led Turner to repeat the composition, apparently to order, in this second, previously unknown version of the same scene. The chief differences lie in the figure groupings and in the greater prominence given to the fifteenth-century Gatehouse on the far right, crenellated here. In order to transfer the underlying structure of his original design to a second piece of paper, Turner made a tracing of the main architectural elements onto two joined sheets, now in the Tate (TB XIII D; D00149).

The collection from which the present work comes also owned a version of the companion view Turner had made of the Priory from the Gatehouse, looking back eastwards towards the bell-tower.

We are grateful to Ian Warrell for his help in preparing this catalogue entry.

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

***95**

JOHN ROBERT COZENS (LONDON 1752-1799)

View near Sallanches, Savoy

signed and dated 'John Cozens 1778' (lower left on the artist's original mount) and inscribed 'Nr. Salanche in Savoy' (lower right on artist's mount) and with inscription 'Near Salanche in Savoy' (*verso*) with further inscriptions 'This drawing lent to G.H. by Dr Richardson of the [Times Paper?]'
pencil and watercolour, on the artist's mount
14½ x 21¼ in. (36.8 x 54 cm.)

£100,000-150,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

(?) Richard Payne Knight.

A. J. Finberg; Christie's, London, 8 July 1921, lot 19 (145 gns to Pawsey and Payne).

Anonymous sale; Christie's, London, 20 July 1928, lot 152 (125 gns to Palser).

EXHIBITED:

London, Leggatt Brothers, 1952, no. 37.

LITERATURE:

C. Bell & T. Girtin, 'Drawings & Sketches of John Robert Cozens', *Walpole Society* XXIII, 1934-1935, p. 28, no. 6ii.

Cozens first journeyed across the Alps in 1776 with Richard Payne Knight (1751-1824), a classical scholar and antiquarian who had made his first Grand Tour in 1772-3. Their trip across Europe took them from Geneva southeast through Sallanches to Chamonix, then over the Col de Montets to Matigny, Bex, and Aigle, before heading over the mountains to Interlaken and Spiez. They then went on to Lake Lucerne via Unterwalden and Engelberg, before travelling to Italy, through the Splügen Pass, arriving in Rome, via Como, in November 1776. Their travels are recorded in the body of sketches Cozens made, now largely in the British Museum.

The drawings which Cozens made during this passage through the Alps between Sallanches and Chamonix are some of the most dramatic and expansive of the journey. The present work is based on a pencil sketch made for Payne Knight, now in the Whitworth Gallery, Manchester. Executed in 1778, while the two men were still in Rome, it has traditionally been thought that this drawing was also made for Payne Knight. Cozens worked up a number of his sketches from the trip into large scale watercolours such as the present work, whilst still in Rome, and examples can be found in the British Museum, the Victoria and Albert Museum, London, and the Yale Center for British Art, New Haven. Another less highly finished, but similar sized, version of this subject was executed in 1779 and was in the collection of Victor Reinaecker and subsequently appeared in the sale of the celebrated Newell collection in these Rooms, 13 December 1979, lot 22.

Payne Knight was particularly fascinated by the sublime and its emotional effect on the viewer. He believed that these effects were best achieved through great landscape painting and the favouring of colour and light over line and form. In Cozens he found the perfect match for his ideas. Inspired by his father Alexander Cozens's theories of landscape construction and the passions aroused by different landscapes, Cozens was unafraid to break conventions of composition in his quest to capture the grandeur and emotion of the mountains. Whilst he often removed picture planes or horizon lines in his exploration of atmosphere, the sense of depth in the present drawing has been created by the tree in the left foreground cutting across the most distant of the mountain peaks. The diminutive figures seated with their cattle give a sense of the enormity of the landscape, whilst the sparse dead tree to the right serves as a reminder of the inhospitable nature of this beautiful landscape throughout the winter months. The limited palette and blue tones are typical of this period, particularly of the drawings executed for Payne Knight.

This drawing was previously in the collection of Alexander J. Finberg (1866-1939), the celebrated critic, co-founder of the Walpole Society and scholar of the work of J.M.W. Turner, R.A.





PROPERTY FROM THE ESTATE OF STELLA DE WERGIFOSSE (LOTS 96-97)

These two large watercolours by Thomas Girtin, are both impressively imposing and punctuated with the charming details of everyday life that together, mark Girtin out as one of the most successful practitioners of the Romantic movement of British landscape painting. Dating from *circa* 1798, they are sophisticated compositions, depicting important landscapes of Lincolnshire at the end of the 18th Century. Both buildings have been expertly translated into pictorial form, with the height of the towers almost filling the landscape format of the watercolours, emphasising the monumental nature of the buildings and their impact upon the flat Lincolnshire countryside. In the watercolour of *St Botolph's Church, Boston*, tiny, almost insignificant figures amble through the churchyard while others go about their everyday business in the shadow of the great building. In the view of *Tattershall Castle*, Girtin has contrasted the peaceful pastoral surrounding of the castle with its former important role in Cromwell's plans. Both have survived in remarkably good condition for watercolours by the artist.

Girtin's first sketching tour, on which he was accompanied by the antiquarian James Moore was in 1794 and took in Lichfield, Warwick, Lincoln and Peterborough. The view of Boston (lot 96) would have been worked up from one of the sketches Girtin made on this trip. However the plate after the View of Tattershall Castle (lot 97) and most likely the drawing in the Whitworth too, is inscribed 'from a sketch by B. Howlett', 'View was taken in 1798'. It seems unlikely that Girtin omitted Tattershall Castle on his tour with Moore, rather he may have borrowed Howlett's sketches to add detail. Both watercolours were engraved and published by Bartholomew Howlett for his *A Selection of Views in the County of Lincoln* with seventy-five plates from drawings by Girtin, John Nash, James Bourne and others. The watercolour of Tattershall Castle was also engraved in 1818 for Hassell's *Aqua Picture*, which was an ambitious project containing 15 plates in four states, each illustrating the development from drawings to completed watercolours.

Both watercolours share an illustrious provenance. The watercolour of Tattershall Castle was presented to William Brand by Sir Joseph Banks (1743-1820), of Revesby, Lincolnshire, botanist and patron of natural sciences, according to the inscription on the backboard. Brand was a Fellow of the Society of Antiquaries and a collector of his Majesty's Customs in the Port of Boston. Brand and Banks appear to be well acquainted. There is a copy of Sir Joseph Banks Fishing Book in the Yale Center for British Art; a manuscript detailing the fishing parties arranged by Banks, with text by his sisters Sarah and Sophia Banks, a thirteen part map by William Brand and seven other watercolour illustrations by Brand, many showing charming group portraits. Boston Church also entered Brand's collection, sometime before 1812. The watercolours are next recorded as being in the collection of Baron Brownlow of Boston, Lincolnshire, Sir Brownlow Cust, 4th Bt., was created Baron Brownlow in 1776 and succeeded by his son in 1808. Both watercolours have descended through the Cust family to the present owner.

96

THOMAS GIRTIN (SOUTHWARK 1775-1802 LONDON)

Boston Church from the South West

with inscription 'W^m Brand Boston Lincolnshire/ proprietor/ 28th July 1812.'

(on a label attached to the backboard)

pencil and watercolour

14 x 19¼ in. (35.1 x 48.9 cm.)

£50,000-70,000

\$74,000-100,000
€66,000-92,000

PROVENANCE:

William Brand by 1812 and

By descent in the Cust family to Mrs C.V. Hooman (d. 1925) and then by descent to the present owner.

EXHIBITED:

London, Agnew's, *Loan Exhibition of Water-Colour Drawings by Thomas Girtin*, 1953, no. 4.

LITERATURE:

R. Davies, 'Thomas Girtin's Water-colours', *Studio*, 1924, pl. 26.

T. Girtin and D. Loshak, *The Art of Thomas Girtin*, London, 1954, p. 154, no. 147.

ENGRAVED:

B. Howlett, for *A selection of views in the county of Lincolnshire*, 10 January 1799.

In miniature (1½ x 1½ in.), engraver unidentified.

St Botolph's Church, often known as Boston 'Stump', has one of the tallest medieval towers in the country and is described by Pevsner as a 'giant among English Parish churches'. Replacing an earlier Norman church, construction of the present building was begun in 1309 and finished by 1390, apart from the tower. Work on the tower began in 1425-1430 but was not completed until 1510-1520. The tower is topped with a highly decorated octagonal lantern ringed with pinnacles, one of fewer than half a dozen medieval examples surviving in England. The river Haven, pictured in the foreground is less than ten metres away. The skill of the 16th Century architects is remarkable as the original foundations for the tower were built below water level.



97

THOMAS GIRTIN (SOUTHWARK 1775-1802 LONDON)

Tattershall Castle, Lincolnshire

signed 'Girtin' (lower left) and with inscription 'This drawing was presented/ to Wm Brand Esq Collector of/ the Customs by Sir Joseph Banks' (on an old label on the backboard)

pencil and watercolour
13⁷/₈ x 19¹/₈ in. (35.3 x 48.5 cm.)

£50,000-70,000

\$74,000-100,000
€66,000-92,000

PROVENANCE:

William Brand, presented to him by Sir Joseph Banks.
Lord Brownlow and by descent in the Cust family to Mrs C.V. Hooman (d. 1925) and then by descent to the present owner.

EXHIBITED:

London, Agnew's, *Loan Exhibition of Water-colour Drawings by Thomas Girtin*, 1953, no. 6.

LITERATURE:

R. Davies, 'Thomas Girtin's Water-colours', *Studio*, 1924, pl. 27.
T. Girtin and D. Loshak, *The Art of Thomas Girtin*, London, 1954, p. 172, no. 280.

ENGRAVED:

B. Howlett, for *A selection of views in the county of Lincolnshire*, 1 May 1799.
J. Hassell, *Aquatint Aqua Picture*, 1 July 1818.

The present drawing is a South West view of Tattershall Castle with a glimpse of the moat and farm buildings on the left, and a church beyond. Girtin and Loshak date the drawing to *circa* 1798. Girtin also executed a view of Tattershall Castle from the North West, which is upright in composition (Whitworth Art Gallery, fig. 1).

Tattershall Castle is an imposing medieval castle built by Ralph Cromwell, Lord Treasurer of England in 1434. The 110 ft tower is flanked by four octagonal turrets and is four stories high, set within the open fenland of Lincolnshire. At the time of the Castle's rebuilding programme, brick had become more fashionable than stone and Cromwell had nearly one million bricks made from local clay to complete his building. Although by the time of Girtin's visit, the Tower stood alone, it would once have been adjoined to the other buildings.

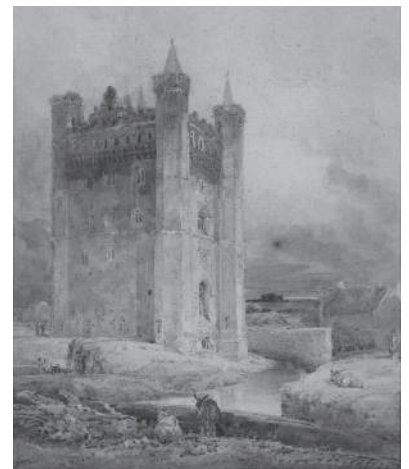


Fig. 1. Thomas Girtin, *Tattershall Castle, Lincolnshire*
© The Whitworth, The University of Manchester.



98

**THOMAS SAUTELLE ROBERTS
(WATERFORD 1760-1826 DUBLIN)**

View of Powerscourt and the Golden Spears; and View of The Valley of Glencree

pencil and watercolour, the first watermarked 'Russell 1798'
18¼ x 25¾ in. (46.3 x 65.4 cm.); and 19 x 25½ in. (48.2 x 65.1 cm.)

(2)

£40,000-60,000

\$59,000-88,000
€53,000-79,000

PROVENANCE:

Probably Charles Abbot.
Bernard Smith.

EXHIBITED:

Probably Dublin, Parliament House, January 1802.
London, The Leger Galleries, *English Watercolours*, November-December 1980, no. 35.

LITERATURE:

W.G. Strickland, *Dictionary of Irish Artists*, Dublin and London, 1913, II, p. 280.
Crookshank and The Knight of Glin, *The Painters of Ireland*, London, 1978, p. 137.
Crookshank and The Knight of Glin, *The Watercolours of Ireland*, London, 1994, p. 87, illustrated.

A View of Powerscourt shows the Golden Spears to the right (the Small and Big Sugar Loaves) and Bray Head beyond, in County Wicklow. In the foreground, the Chief Secretary, the Rt. Hon. Charles Abbot, mounted on his horse, is inspecting work on the military road and is saluted by a soldier wearing a kilt. The 13th Century castle at Powerscourt, County Wicklow, was used as the core of the grand Palladian mansion built by Richard Cassels for the 1st Viscount Powerscourt during the 1730's. Its extraordinary ornamental gardens, inspired by those at the palaces of Versailles and Schönbrunn, were created in the 1860s by Mervyn Wingfield, 7th Viscount Powerscourt. Widely regarded as one of Ireland's most beautiful houses of this era, it largely burnt down in 1974.

A View of the Valley of Glencree depicts The Lord Lieutenant, The Earl of Hardwicke, in scarlet coat and the Chief Secretary, The Rt. Hon. Charles Abbot, surveying the site of the proposed site of the Military Barracks. The new military road, on which are held numerous horses, climbs to the left crossing the river. The Glencree Barracks and Military Road were built as access to the mountains on account of the Irish Rebellion of 1798. The barracks were vacated in 1915 and used as a German prisoner-of-war camp. The current site is close to the German War Cemetery.

We are fortunate to have accompanying documents regarding these magnificent exhibition watercolours. In the Dublin Castle State Paper Office is a letter from Thomas Sautelle Roberts, dated 18 December 1801, to the Chief Secretary, the Rt. Hon. Charles Abbot, requesting permission to exhibit drawings which he had made of the Lord Lieutenant (the 3rd Earl of Hardwicke) and the Chief Secretary. We also know of this exhibition from advertisements which appeared in the Dublin newspaper, *Saunders Newsletter and Daily Advertiser*, from 12-21 January, 1802 and in *Freeman's Journal* from 12-19 January 1802 and which refer to an exhibition beginning on Wednesday 13 January at Parliament House being '*Landscapes....Chiefly executed for His Excellency the Lord Lieutenant and The Rt. Hon. Charles Abbot*'. Some of the views mentioned were of different mineral mines but 'the most interesting views are taken from the new Military Road.'

The Royal Irish Academy contains an anonymous diary (MS no.24K14/15) in which the entry for 25 January 1802 states that there are 40 large drawings in the exhibition and that Roberts had accompanied the Lord Lieutenant on his 'Wicklow Excursion in order to sketch such views for him as he should select....they are yet, striking and valuable pieces - the scenes mostly chosen amongst the more unfrequented parts of Co. Wicklow, through which the inspection of the new via militaria led his Excellency and Suite - There are some fine designs of the Dargle Scenery.'

Another drawing in this series, *Military road*, was sold, Whyte's, Dublin, 10 October 2011, lot 83.



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

***99**

THOMAS GIRTIN (LONDON 1775-1802)

Roman Wall, Wroxeter, Shropshire

signed 'T.Girtin' (lower right on the original mount, overmounted) and numbered 'No. 170' (lower left on the original mount) and with inscription 'Roman Wall - Wroxeter/ Shropshire -' (*verso*)
pencil and watercolour, on the artist's mount
7⁷/₈ x 11¹/₄ in. (20 x 28.5 cm.)

£50,000-70,000

\$74,000-100,000
€66,000-92,000

PROVENANCE:

G. Bellingham Smith.
D.C. Baskett.
Iolo Williams.
Anonymous sale; Sotheby's, London, 20 November 1986, lot 24, with Martyn Gregory, London, 1988.
Anonymous sale; Sotheby's, London, 10 July 1997, lot 71, where purchased by the present owner.

EXHIBITED:

Martyn Gregory Gallery, London, *Early English Watercolours*, 1988, no. 61.

Girtin undertook annual tours in search of suitable subjects and the present watercolour dates from Girtin's tour of 1798 to Wales. The diarist Joseph Farington, R.A. (1747-1821) noted a conversation with Girtin in which he stated that he had travelled with a man called Moss from Norwich, who advanced Girtin £20 so he could pay his expenses, (K. Garlick and A. Macintyre, *The Diary of Joseph Farington*, III, New Haven and London, 1979, p. 1090). Later commentators suggested that this may have been W.G. Moss, who made sketches for Britton's *Beauties of England and Wales* (T. Girtin and D. Loshak, *The Art of Thomas Girtin*, London, 1954, p. 33). It seems likely that they journeyed into Wales from Bristol and travelled along the coast towards the rugged mountainous North. A sketch dated 16 August 1798 is taken at Corwen, the gateway to North Wales, and it seems probable that they would have travelled to Wroxeter, near Shrewsbury on their way back to London.

Early in his career Girtin executed finished watercolours based on sketches by the antiquarian James Moore and his work continued to reflect this early interest throughout his short career. At the beginning of the 19th Century, there was a ready market for topographical views and due to the ongoing wars with France, tourists and artists alike turned to the British Isles for inspiration. Greg Smith writes that 'Girtin's watercolours were designed to appeal to a section of the tourist market that not only responded to the picturesque qualities of a view, but had complex emotional and moral responses to a ruined architectural subject; a reaction against the cult of the picturesque established by the Rev. William Gilpin'. Smith continues that 'Girtin's often idiosyncratic watercolours were successful commodities, therefore, because they satisfied the demand from a type of tourist/patron for more than 'literal signification''. (G. Smith, *Thomas Girtin: The Art of Watercolour*, London, 2002, p. 63). In the present watercolour Girtin has included a fragmentary view of the Roman city of Viroconium, perhaps signifying the fall of that great Empire, framing a view of the village of Wroxeter, stalwart and peaceful, surrounded by the rolling English countryside.

This watercolour has a distinguished provenance, having belonged to Guy Bellingham Smith (1865-1949), an obstetrician and gynaecologist who formed a notable collection of watercolours, English glass and Chinese and Japanese art. It later entered the collection of D. C. Baskett (1897-1962), who was a director of the distinguished art dealers, Colnaghi's, from 1939 and for many years ran the watercolour department. It was then in the collection of Iolo Williams (1890-1962) art historian, museums and art critic for *The Times* from 1936 onwards and author of the seminal work, *Early English Watercolours*, 1952. He presented 24 of his drawings to that British Museum and subsequently bequeathed 65 more to the institution on his death.

***100**

**JOSEPH MALLORD WILLIAM TURNER, R.A.
(LONDON 1775-1851)**

Abbotsford from the north bank of the River Tweed

pencil, pen and ink and watercolour, with scratching out
3¼ x 5¾ in. (9.5 x 14.5 cm.)

£100,000-150,000

\$150,000-220,000
€140,000-200,000

PROVENANCE:

Probably acquired by Robert Cadell.
John Dillon; Christie's, London, 29 April 1869, lot 134 (195 gns to Agnew's).
John Heugh.
Andrew George Kurtz; Christie's, London, 9-11 May 1891, lot 198 (150 gns to Agnew's).
Sir Donald Currie and by descent to
Major F.D. Mirrielees; Christie's, London, 20 March 1959, lot 60 (850 gns to Leggatt).

EXHIBITED:

Aberdeen, Aberdeen Art Gallery, *Turner in Scotland*, 1982, no. 67, p. 51.

LITERATURE:

Sir Walter Armstrong, *Turner*, London, 1902, p. 238.
W.G. Rawlinson, *The Engraved Work of J.M.W. Turner, R.A.*, 1913, vol. II, no. 568, as 'Abbotsford'.
A. Graves, *Art Sales from Early in the Eighteenth Century to Early in the Twentieth Century*, 1921, III, p. 226, sale of 'A Trust Estate'.
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg and London, 1979, p. 435, no. 1142.
G. Finley, *Landscapes of Memory. Turner as Illustrator to Scott*, London, 1980, pp. 220-1, fig. 102.
T. Ardill, 'Edinburgh sketchbook 1834', published as part of the revised catalogue of the Turner Bequest on the Tate website, March 2011.

ENGRAVED:

W. Miller, as the frontispiece for vol. VIII of the 2nd edition of James Gibson Lockhart's *Life of Sir Walter Scott, Bart*, 1839.



Last exhibited more than thirty years ago, this brilliantly coloured watercolour vividly captures Turner's fondness for the scenery of the Scottish borders. He had first explored the region in 1797, which resulted in his famous series of views of Norham Castle at sunrise, culminating in the late oil painting at Tate Britain.

The scene here is located further up the River Tweed, close to Galashiels, and depicts Abbotsford, the neo-baronial home of Sir Walter Scott (1771-1832). As has been suggested by Gerald Finley, the celebrated Scottish author can probably be identified as the principal figure in white, in the foreground. Scott had acquired the land on the southern bank of the Tweed (then known as Cartley Hole Farm) around 1811. He was at that date already a commercially successful poet (improbable as the idea seems today), and his earnings from these literary endeavours usefully supplemented his stipend as Sheriff-Deputy of Selkirkshire and his official salary as Clerk of Session. By 1814 he had begun to write his immensely popular sequence of historical novels, publishing them anonymously as 'The Author of *Waverley*' (this being the first book of the sequence).

Scott's tireless curiosity about historical detail, combined with the acquisitive character of the true antiquarian served him well in his fiction, but also pervaded his home life. At Abbotsford he assembled fragments of ancient Scottish ruins, which were integrated into the stylistically eclectic house he constructed (with the assistance of the architect William Atkinson) between 1822 and 1824 to replace the old farmhouse, at an estimated cost of £25,000. In his book *The Gothic Revival, 1745-1845* (1975) James Macaulay asserted that 'Abbotsford is the unsung prototype of Scots-Baronial architecture which was to sweep across the country' in the later 19th Century. While the turrets and gables of the exterior are suitably fantastical as the home of a Romantic writer, the interior is equally memorable, especially the carved entrance hall, encrusted with armour and weaponry. This was one of several rooms that Turner recorded when he stayed at Abbotsford during the first half of August 1831 (see the *Abbotsford* sketchbook, Tate Britain, TB CCLXVII).

The direct connection between Turner and Scott arose over a decade earlier, when, in 1818, Turner had travelled to Edinburgh to record subjects to illustrate the author's *Provincial Antiquities and Picturesque Scenery of Scotland* (see K. Thomson, *Turner and Sir Walter Scott*, National Galleries of Scotland, Edinburgh 1999). Regrettably, Turner appeared aloof and rather boorish to Scott and the local artists he encountered, which inevitably soured the professional relationship. It was consequently a feat of tremendous diplomatic skill by the publisher Robert Cadell to bring them together again in 1831 to collaborate on a new standard edition of Scott's writings. Hard economics also played a part, for in the meantime Scott had gone bankrupt, following the financial crash of 1825, which left him solely responsible for the debts of the publishing firm Ballantyne. In making his case for the collaboration, Cadell was hard-nosed in bluntly pointing out that, with Turner's illustrations, sales of the new edition would be more than double what they might be without them. He sweetened this, however, by encouraging Scott to recognise a kinship, stating that both writer and artist shared an unparalleled ability to infuse even familiar scenes with something remarkable.

The resulting edition of the *Poetical and Prose Works*, illustrated with frontispieces and title-pages by Turner between 1833 and 1836 was indeed a success, but Scott's debts remained considerable at the time of his death in September 1832. To address this, and the public appetite for details of Scott's life, his son-in-law John Gibson Lockhart embarked on a biography that Cadell intended would be produced in the same format as Scott's own *Works*. Lockhart's progress was frustratingly slow, and the original idea of seeking all the images from Turner was eventually abandoned. Ultimately



(actual size)

only three were used, including this view of Abbotsford, engraved by William Miller (see Finley, 1980, pp. 211-228).

In the meantime, Turner had revisited Abbotsford, as Thomas Ardill has recently demonstrated, on 4 October 1834 (see Ardill's entries for the Edinburgh sketchbook: TB CCLXVIII ff.47, 47a, 52a; Tate website - D26186, D26187, D26197). The sketches he made on this occasion were generally even more impressionistic and slight than those of three years earlier. But these hasty pencil outlines, combined with the experience in August 1831 of a dawn walk to fish in the adjacent river, provided the basis for this atmospheric realisation of sunrise over the Tweed. Typically this effect has more often been mistaken for a sunset, a tendency common to other works by Turner, which he noted ruefully. In this instance, Turner had initially planned to evoke the landscape illuminated by a full moon, as is clear from the related preparatory study in the Hickman Bacon collection (Finley, 1980, p. 223, fig.104; not in Wilton). Ultimately, the decision to adopt a sunrise probably stems from the fact that he had already submitted a view of Abbotsford with a crescent moon for the *Poetical Works* (c. 1832, Private collection; W1093).

It has been assumed that Turner painted the watercolour following a visit from Cadell on 8 May 1838, during which the publisher is supposed to have commissioned it. However, Cadell's entry in his diary can be understood differently if other factors are taken into account. It reads: 'to Turner with whom I arranged for a splendid Abbotsford for the Life' (National Library of Scotland; quoted in Finley, pp. 220-1). The use of the word 'splendid' is clearly significant, indicating not something promised for the future, but that Cadell had actually seen an existing design that met his approval, and that he had negotiated successfully with Turner to be able to use or acquire it (presumably at his standard rate, which was 25 guineas per watercolour).

To support this interpretation, as well as the idea of an earlier dating of the watercolour, it is worth comparing *Abbotsford* with the two other subjects that resulted from the 1834 visit: *Chiefswood Cottage, Abbotsford* and *Rhymer's Glen, Abbotsford* (both National Galleries of Scotland, Edinburgh; W1118 and W1119; see Christopher Baker, *English Drawings and Watercolours 1600-1900. National Gallery of Scotland, Edinburgh 2011*, pp.353-54). Like the present watercolour, both of these can be related to views in the 1834 Edinburgh sketchbook (TB CCLXVIII). They are defined by a similar golden tone, forcefully contrasted and percolated by deep blue shadows and reflections, and also feature seemingly random patches of white. All of which suggests these three watercolours could have been painted at the same time, towards the end of 1834, once Turner got back from Scotland. Yet, whereas Turner deliberately created a sense of the absent author in both of the vignette designs showing the settings that Scott had fondly inhabited, the landscape subject feels substantially imbued with his presence. This perhaps explains why it stimulated at least one later version of the image; there is an oval-shaped tray, painted in oil, which repeats the scene (Indianapolis Museum of Art; see Martin Butlin and Evelyn Joll, *The Paintings of J.M.W. Turner*, New Haven and London, 1984, p. 306, no. 524). In the past this was accepted as Turner's own work, chiefly because of its apparent association with Sophia Lockhart, one of Scott's daughters. However, its status has been questioned by some scholars, and it is no longer attributed to the artist at Indianapolis; it was most likely copied from the original in the later 1830s. Even so, it demonstrates the potency of Turner's watercolour of Abbotsford and his effectiveness in creating a work that is a deeply felt homage to the writer and simultaneously an exultant evocation of the dawn of another day.

We are grateful to Ian Warrell for his help in preparing this catalogue entry.

PROPERTY FROM A PRIVATE COLLECTION

101

**JOSEPH MALLORD WILLIAM TURNER, R.A.
(LONDON 1775-1851)**

Colour beginning: A coastal landscape with a figure in the foreground

watercolour
7½ x 9¾ in. (19 x 23.8 cm.)

£150,000-200,000

\$220,000-290,000
€200,000-260,000

PROVENANCE:

John Rutson (L. 1517).

This previously unrecorded colour study was painted around 1822-4, when Turner was developing the last batches of watercolours for *Picturesque Views on the Southern Coast of England*. This long-running series, the first part of which had been published in 1813, was the project that fully established Turner among his contemporaries as the foremost painter of British topography. Known principally through the meticulous engravings realized from them, the forty detailed watercolours for the *Southern Coast* are now widely dispersed, and are increasingly rare outside museum collections (see *The entrance to Fowey Harbour, Cornwall*; Christie's, New York, 27 January 2016, lot 88).

By the early 1820s, Turner and his publisher, William Bernard Cooke, were keen to complete the project, not least because they faced competition from William Daniell, who was drawing towards the end of his even more ambitious *A Voyage round Great Britain*. When re-examining the sketches made on his 1811 tour of the south-western counties Turner was looking particularly for subjects to evoke the rugged cliffs between Minehead, in Somerset, and Tintagel, to the west, in Cornwall. He had recorded this stretch of coast in two sketchbooks: *Cornwall and Devon* (TB CXXV a); and the somewhat larger *Somerset and North Devon* (TB CXXVI, Tate Britain).

The former sketchbook provided source material for three *Southern Coast* watercolours that share with this colour study a focus on rocky headlands and coves (*Clovelly Bay, North Devon*, National Gallery of Ireland, Dublin, fig. 1; W472; *Combe Martin, Devonshire* and *Boscastle, Cornwall*, both in the Ashmolean Museum, Oxford; W476 and W478). In each, the luminous, sandy colouring of the rocks is sharply contrasted with the deeper blue tones of churning clouds, which are themselves penetrated by bursts of brilliantly intense white sunlight. The palette tones and techniques deployed are sufficiently similar in all of these to speculate that they probably evolved during the same painting sessions, along with this study.

A further shared characteristic is their common fascination with the lives of those who forged a living from the raw materials of this coastal settling. Labourers involved in the quarrying and burning of lime are shown in two of the images, and it is likely that the shadowy, indistinct figure(s) and pack animals included here would have eventually been resolved in a way to highlight another aspect of this local activity.

A related colour sketch, in the Turner Bequest at Tate Britain, has been identified by Eric Shanes as a depiction of another local practice called 'sand-landing' (*Turner's Watercolour Explorations 1810-1842*, Tate Gallery exhibition catalogue 1997, pp. 59-60, no. 41). Like the three finished watercolours, and this study, the Tate sheet is also around 24 cm. wide. This is significant because Turner was generally consistent in selecting sheets of approximately the same dimensions for a specific project. In the present colour study, however, the height of the sheet has not been trimmed the 3 or 4 centimetres along the bottom edge to the standard format.

As for the identity of the location depicted, this remains slightly uncertain. One possibility is that, like the Tate sketch, it may relate to the coast near Bude (see the sketch of cliffs, TB CXXV a 40 / D41318). But the higher viewpoint here seems to work against that conclusion. More plausible, therefore, is the possibility that the scene is a view from Lynton looking down over Lynmouth Bay (see the sketch in the larger sketchbook, TB CXXVI 16 / D08962). This part of the coast was to become a popular base for artists later in the 19th Century.

The early history of the watercolour is not known, but it bears the stamp of the collector John Rutson (1829-1906) of Nunnington Hall in Yorkshire, a former Director of the Royal Academy of Music, whose collection of three violins by Antonio Stradivari remain among the highlights of the Academy's collection of instruments.

We are grateful to Ian Warrell for his help in preparing the present catalogue entry.



Fig. 1. J.M.W. Turner, *Clovelly Bay, North Devon* © National Gallery of Ireland.



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JOSEPH MALLORD WILLIAM TURNER, R.A. (LONDON 1775-1851)

Bodiam Castle, Sussex

pencil and watercolour, with gum arabic and with scratching out
14¾ x 21½ in. (38 x 54.5 cm.)

£120,000-180,000

\$180,000-260,000
€160,000-240,000

PROVENANCE:

John Fuller, Rosehill Park, and by descent to
Sir Alexander Acland-Hood; Christie's, London, 4 April 1908, lot 85 (480 gns to Gooden and Fox).
Anonymous sale; Christie's, London, 16 November 1982, lot 129.

EXHIBITED:

Petworth, Petworth House, Turner's Sussex, January-March 2013.

LITERATURE:

Sir W. Armstrong, *Turner*, London, 1902, p. 243.
W.G. Rawlinson, *The Engraved Work of J.M.W. Turner, R.A.*, London, 1908, I, under no. 134.
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg and London, 1979, no. 428, illustrated.
E. Shanes, *Turner's Rivers, Harbours and Coasts*, London, 1981, no. 10, illustrated.

ENGRAVED:

W.B. Cooke for *Views in Sussex* (unpublished).

'Turner here depicts the building from across the river Rother. On the left is The Red Lion Inn (now The Castle) which dates from the 15th Century. Some women are drying the washing in the sun. Note how Turner makes the gate-post to the right of the bridge repeat the curved line of the timber bridge-supports. The drawing has a wonderful richness of tone and colour and the distant castle seems dream-like in the early morning haze.' (Shanes, *op. cit.*, p. 20.)

For an artist whose early career and success was as a painter of topographical watercolours, the actual castle, the ostensible subject of this work, is paradoxically relegated to the mist enveloped distance. This is a feature of a number of works of the early to mid 1810s, including the oil painting of *Rosehill Park, Sussex*, of 1810, painted for the same patron (see below), *Lowther Park, Mid-Day* and *Lowther Park, Evening*, both exhibited at the Royal Academy in 1810, *Petworth, Dewy Morning*, also exhibited at the Royal Academy in 1810, and *Somer Hill*, exhibited at the Royal Academy in 1811 (M. Butlin and E. Joll, *The Paintings of J.M.W. Turner*, New Haven and London, 2nd ed., 1984, pp. 78-80, 82-3, 130, nos. 111-3, 116, 211, all illustrated). In addition many of the watercolours prepared for engraving by W.B. Cooke for the incomplete *Views of Sussex*, 1816-20 (see Wilton, *op. cit.*, pp. 347-9, nos. 423-31) show a similar approach.

The present watercolour is one of a number of works owned by and mainly commissioned by 'Mad Jack' John Fuller, M.P. for Sussex and proprietor of Rosehill Park, Sussex. His first purchase seems to have been the oil painting known as *Fishmarket on the Sands - Hastings*, exhibited in Turner's own gallery in 1810 (Butlin and Joll, *op. cit.*, pp. 73-4, no. 105, illustrated).

Fuller's accounts, in the Sussex County Records Office (see J. Brooke, 'Letter to the Editor', *Turner Studies*, X, no. 2, Winter 1990, p. 54) show three payments to Turner for £200, £220 and £191/7/- on 26 July, 26 November 1810 and 8 July 1811; the first two probably represent payments for oil paintings including *Fishmarket* and *Rosehill*. Fuller went on to commission a series of watercolours of Sussex views, circa 1810-18, including a group to be published as *Views in Sussex* with engravings by W.B. Cooke; the publisher John Murray withdrew in 1818 after the publication of only five of the views, though the engravings of three further landscapes were at least begun including that of 'Bodiam Castle, Sussex' (as it was inscribed). These five prints were published as a projected Part I in 1820 with an emblematic frontispiece engraved by Turner himself with help from J.C. Allen (illustrated in Shanes, *op. cit.*, p. 18) and a text by the painter Richard Reinagle. The Prospectus described the engravings as 'displaying with Truth and Effect the grand character of this picturesque part of the Coast.' The second part was to have shown 'Views in Hastings and its Vicinity'.

Turner also provided the watercolours for four large aquatints by J.C. Stadler, probably done before the *Views of Sussex* watercolours in 1810-11 (there are further accounts dating between 1810 and 1823 in the Fuller papers and also in Turner's *Hastings* and *Finance* sketchbooks of 1810, Turner Bequest, Tate Britain, CXI-59 and CXXII, but it is not possible to relate these to specific works.) (For the history of Fuller, *Views in Sussex* and related works see Wilton, *op. cit.*, pp. 347-9, Shanes, *op. cit.*, pp. 8-9, 13-15, 18-21, and L. Herrmann, *Turner Prints*, Oxford, 1990, pp. 90-94, 262, 274.)

In common with several of the series, the present composition is based on a drawing in the *Vale of Heathfield* sketchbook in the Turner Bequest, Tate Britain (TB CXXXVII-6v and 7). Turner appears to have used this book on an earlier visit to Rosehill, 1810, in connection with a first small group of views for Fuller, mentioned by Farington (*Diary*, 21 April 1810).

Bodiam (sometimes 'Bodiham') Castle was established by a grant from King Richard II to Sir Edward Dalyngridge, a former knight of King Edward III, in 1383. Ostensibly it was intended to defend East Sussex against French invasion during the Hundred Years' War but survived for 250 years without attack. Bodiam is a perfect example of a late medieval moated castle with impressive towers, formidable walls and a broad moat. The castle is still extant and is run by the National Trust.

We are grateful to Martin Butlin for his help in preparing this catalogue entry.





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**RICHARD PARKES BONINGTON
(NOTTINGHAM 1802-1828 LONDON)**

View on the Seine with the ruins of Jumièges Abbey beyond, France

watercolour
5½ x 8⅞ in. (14 x 22.6 cm.)

£7,000-10,000

\$11,000-15,000
€9,200-13,000

The Bonington family moved from Calais to Paris to establish a retail outlet in the Autumn or Winter of 1818. He continued to sketch in Paris and the outskirts until commencing on his first tour of Normandy in Autumn of 1821. The present drawing is similar in style and palette to Paris from the Pere Lachaise Cemetery, see P. Noon, *Richard Parkes Bonington The complete paintings*, New Haven and London, 2008, p. 90, no. 16.

We are grateful to Patrick Noon for confirming the location and date of circa 1821 for the present work.

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**RICHARD PARKES BONINGTON
(NOTTINGHAM 1802-1828 LONDON)**

Le Pont de la Concorde with the Tuileries from the Cours de la Reine, Paris, France

signed with initials and dated 'RPB 1827' (lower right)
pencil and watercolour heightened with touches of bodycolour
5¼ x 8¼ in. (13.3 x 21 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-24,000

PROVENANCE:

Possibly Bonington sale; Sotheby's, London, 29-30 June 1829, lot 205 (€12 to Colnaghi).

Possibly Lewis Brown; Paris, 17-18 April 1837, lot 26.

Lieutenant Colonel James B. Gaskell.

James King.

Anonymous sale; Christie's, London, 11 November 1997, lot 120.
with The Bridge Gallery, Southampton.

LITERATURE:

P. Noon, *Richard Parkes Bonington, the complete paintings*, New Haven and London, 2008, p. 177, no. 148.

Bonington executed numerous watercolours of Parisian views in the last two years of his life. He had moved to Calais with his family in 1817 and later settled in Paris. Thomas Shutter Boys (1803-1874), who was Bonington's constant companion at this time, also illustrated the same view of the Seine. It has been suggested that the two artists painted this view from nature, sitting side by side. For further details of Boys's versions of this view, see J. Roundell, *Thomas Shutter Boys*, 1974, London, p. 72. Two other versions of the present watercolour, one by Boys and one by Bonington, were sold in these Rooms, 14 July 1998, lot 73 and 17 November 2005, lot 89 respectively.

We are grateful to Patrick Noon for his help in preparing this catalogue entry.



104



105

105

**RICHARD PARKES BONINGTON
(NOTTINGHAM 1802-1828 LONDON)**

Fishermen in a stormy sea, Le Crotoy, Picardie, Northern France

signed 'R P Bonington' (lower left, on the side of the boat)

pencil and watercolour with scratching out

8 x 10 $\frac{3}{8}$ in. (20.4 x 26.4 cm.)

£10,000-15,000

\$15,000-22,000
€14,000-20,000

PROVENANCE:

Anonymous sale; Christie's, London, 12 November 1996, lot 49.
with The Bridge Gallery, Southampton.

LITERATURE:

G. Bauer, *The Eloquence of Colour - The Genius of Bonington's Contemporaries*, Paris, 2003, pl. 64.

P. Noon, *Richard Parkes Bonington, the complete paintings*, New Haven and London, 2008, p. 136, no. 76.

The present drawing shows the same view, but taken from the middle of the estuary, as in Newton Fielding's aquatint after Bonington for J.F. Ostervald's *Excursions sur les côtes et dans les ports de France* (see P. Noon, *Richard Parkes Bonington*, exhibition catalogue, New Haven, 1992, pp. 98-99, no. 14). It is similar in style and technique and must date from the same period, 1823-5.



106

106

**DAVID COX, SEN., O.W.S.
(BIRMINGHAM 1783-1859)**

Dutch fishing smacks off the coast

signed and dated 'D. Cox. 1829' (lower left)
pencil and watercolour heightened with touches
of bodycolour
6¼ x 9 in. (15.9 x 22.9 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

The Hon. Mrs. Albert Brassey,
with Agnew's, London.

Cox first visited the continent in 1826. He travelled from Dover to Calais and then on to Dunkerque, Bruges and Brussels. From Brussels he continued on an extended tour of Flemish and Dutch cities. In 1829 Cox and his son travelled again from Dover to Calais, where they stayed for about a week, meeting Francois Louis Thomas Francia. From there they took the diligence to Amiens, then on to Beauvais and Paris, where they remained for about six weeks. Cox's final visit to the continent was a week on the French Coast which occurred in 1832.



107

107

**DAVID COX, SEN., O.W.S.
(BIRMINGHAM 1783-1859)**

On the sands, Boulogne, France

signed and dated 'D. COX 1832.' (lower left)
pencil and watercolour with scratching out
6¾ x 9¼ in. (16.2 x 23.5 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

with Agnew's, London.

See lot 106 for a note on Cox's visits to
the continent.



108

108

**WILLIAM CALLOW, R.W.S.
(LONDON 1812-1908 GREAT
MISSENDEN)**

*View of Eton College Chapel across the
meadows*

signed and dated 'W. Callow 1834' (lower right)
pencil, brush and brown ink and watercolour with
scratching out
7 x 9¾ in. (17.8 x 25.1 cm.)

£3,000-5,000

\$4,400-7,300
€4,000-6,600



109

109

**JAMES HOLLAND, O.W.S.
(BURSLEM, STAFFORDSHIRE 1799-1870 LONDON)**

Venice: Evening

signed, inscribed and numbered 'No. 2;/Venice, Evening/James Holland 3 Union Place/Blackheath Road'
(on the artist's label attached to the backboard)

pencil and watercolour with gum arabic heightened with touches of white and with scratching out
11 x 19⁵/₈ in. (28 x 49.8 cm.)

£12,000-18,000

\$18,000-26,000

€16,000-24,000

PROVENANCE:

The Rev. Dr. Proctor, 1837.
with The Fine Art Society, London.
with Leger Galleries, London, 1987 and 1990.
The Fuller Collection; Christie's, London, 7 April 2000, lot 65.

EXHIBITED:

London, Old Water-Colour Society, 1836, no. 37, as 'Venice'.
London, Banksie Gallery, *Visions of Venice: Watercolours and Drawings from Turner to Procktor*, 1990,
no. 25, p. 48.

Holland first exhibited a view of Venice at the Old Watercolour Society in 1836, immediately following his first visit to the city. The watercolour was bought by John James Ruskin, John Ruskin's father. Ruskin only made a brief reference to Holland in his writings, as a painter of calm water; however, he first noticed the artist in 1836 and so was presumably referring to his father's watercolour. The following year Holland exhibited three views of Venice, among them this spectacular sunset.

THE PROPERTY OF A GENTLEMAN
(LOTS 110-115)

FRANCIS DANBY: A PAINTER WITH 'A TRANQUILLITY, A SILENCE, A SOLITUDE WHICH TOUCHES THE SOUL'

'What can we say in two words of this original painter, a poet to the very marrow in his bones, whose works bear the print of the uncommon genius?' Thus wrote the critic of *Le Fédéral* in reviewing Danby's offerings at the Salon at the Musée Rath, Switzerland in 1835. Danby has traditionally been regarded as a Bristol School artist, in which he was an important and active participant. This association has sometimes led to his being regarded as a provincial British artist somehow separate from the wider European context. In reality he was steeped in the European Romantic tradition, looked to the European Schools for his inspiration and spent nearly a decade living in France and Switzerland between 1829 and 1838.

Danby responded to the work of the Old Masters, including Poussin, Claude and Ruysdael, as well as to his European contemporaries including Géricault, whose Romantic masterpiece of 1819, *The Raft of the Medusa* (Louvre, Paris) directly influenced Danby's *The Deluge*, 1840 (Tate, London), Caspar David Friedrich and Johan Christian Dahl.

Danby's reputation was cemented when Sir Thomas Lawrence purchased *Sunset at sea after a storm* in 1824 and the following year he was elected an Associate of the Royal Academy. In 1828 William Beckford purchased, for 500 guineas, his *Attempt to Illustrate the Opening of the Sixth Seal*, which had created a sensation when it was shown at the Royal Academy.

In 1829 however, he just missed being elected a full member of Royal Academy, losing by one vote to John Constable. It seems that this event coupled with the breakdown of his marriage encouraged the artist to leave England for the continent. This move seemed to have benefitted his career and his work was as well received in both France and Switzerland as it had been in England. The 1835 *Le Fédéral* critic wrote of his *Norwegian Lake* 'so beautifully is it painted; so simple and tranquil is its poetry that none of the great masters would disclaim it'. Twenty years later, when *The evening sun* was exhibited at the Paris International Exhibition in 1855, it created a sensation. Théophile Gautier wrote 'one cannot imagine the poetic effect of this subject: there is in this canvas a solitude, a silence which touches the soul'. (L. Stainton, *The Burlington Magazine*, 131, no. 1032, March 1989, pp. 233-4).

Danby's work is characterised by a fascination with the interplay and effects of light on landscape. The time he spent exploring and sketching in the countryside around Bristol and subsequently in Norway, France and Switzerland allowed him fully to explore its myriad effects.

The present group of oil sketches, the majority on paper, demonstrates Danby's extraordinary ability to distil his meticulous on-the-spot sketches into more carefully worked up studio works.

110

**FRANCIS DANBY, A.R.A.
(WEXFORD, IRELAND 1793-1861 EXMOUTH, DEVON)**

View in a park on a summer's day, possibly St. James's Park, London

with inscription '...from the House... / St...s Park/ by F Danby ARA' (verso)
oil on card

5¾ x 9 in. (14.6 x 22.9 cm.)

£10,000-15,000

\$15,000-22,000
€14,000-20,000

111

**FRANCIS DANBY, A.R.A.
(WEXFORD, IRELAND 1793-1861 EXMOUTH, DEVON)**

A wooded landscape at sunset

oil on paper laid on canvas
6⅞ x 10 in. (17.5 x 25.4 cm.)

£10,000-15,000

\$15,000-22,000
€14,000-20,000

PROVENANCE:

with Agnew's, London.

EXHIBITED:

Bristol, City of Bristol Museum and Art Gallery, and London, Tate Gallery, *Francis Danby*, 15 February-9 April 1989, no. 51.

LITERATURE:

F. Greenacre, *Francis Danby, 1793-1861*, London, 1988, p. 121.

It used to be thought that some of the paint has thinned to reveal an earlier view of Eagle's Nest, Killarney. It is now generally accepted that Danby was seeking to convey the atmospheric effects of sun on clouds.



110



111



112

**FRANCIS DANBY, A.R.A.
(WEXFORD, IRELAND 1793-1861 EXMOUTH, DEVON)**

View at Killarney

with inscription 'Killarney. Francis Danby ARA.' (*verso*, on the stretcher in the hand of James Danby, the artist's son)

oil on paper laid on canvas
6¼ x 9 in. (15.9 x 22.9 cm.)

£8,000-12,000

\$12,000-18,000
€11,000-16,000

PROVENANCE:

The artist; Christie's, London, 17 June 1865, lot 19, (6 gns to Pennell).
Thomas Pemberton Junior.

EXHIBITED:

Bristol, City of Bristol Museum and Art Gallery, and London, Tate Gallery,
Francis Danby, 15 February - 9 April 1989, no. 50.

LITERATURE:

F. Greenacre, *Francis Danby, 1793-1861*, London, 1988, pp. 120-1.

Although Danby seems not to have returned to Ireland after his move to England in 1813, he apparently brought sketches of Irish views over with him. According to correspondence between the artist and his friend and patron John Gibbons, he still had some 'sketches' of Ireland with him in Paris in 1837.

For a fuller discussion on the early provenance of this work see Francis Greenacre's note in the catalogue accompanying the exhibition of Danby's work at Bristol and the Tate Gallery, 1989, p. 121.



113

**FRANCIS DANBY, A.R.A.
(WEXFORD, IRELAND 1793-1861 EXMOUTH, DEVON)**

A rocky coastal bay with a boat moored in the foreground

signed 'F. DANBY' (lower right)

oil on canvas

17½ x 22½ in. (43.4 x 57.2 cm.)

£10,000-15,000

\$15,000-22,000
€14,000-20,000

PROVENANCE:

with Agnew's, London.



114

**FRANCIS DANBY, A.R.A
(WEXFORD, IRELAND 1793-1861 EXMOUTH, DEVON)**

A rocky outcrop by a lake, Norway

oil on paper laid on canvas
5¾ x 9¾ in. (14.6 x 24.4 cm.)

£8,000-12,000

\$12,000-18,000
€11,000-16,000

Danby spent July and August 1825 in Norway in search of dramatic and wild landscapes. He responded to the landscapes with mixed emotions. In a letter to his friend and patron John Gibbons, he wrote; 'it is of totally different character from what I expected, yet there are very beautiful scenes and extremely picturesque on a small scale, indeed by far the most beautiful I ever saw but in Grandure they fall short. God knows the country is wild enough, these kind of scenes are better in pictures than in reality'. However, despite these mixed sentiments, he returned to the scenery he found, in his art, throughout the rest of his life.



115

FRANCIS DANBY, A.R.A.
(WEXFORD, IRELAND 1793-1861 EXMOUTH, DEVON)

Mountaineers at sunset, Switzerland

oil on paper laid on panel
9¼ x 7½ in. (24.8 x 19 cm.)

£10,000-15,000

\$15,000-22,000
€14,000-20,000

Danby was first recorded as living in Switzerland in August 1832. He remained there until April 1836, when he moved to Paris. He appears to have exhibited only once when in Switzerland, but the four pictures he showed were received with great critical acclaim.



116

During Lear's long tour of Mount Athos in September 1856 he travelled throughout the peninsular and succeeded in visiting all twenty principal monasteries and many of their dependencies. He produced a series of fifty drawings of the monasteries and landscapes, of which the present drawing and lot 116 are part. He apparently intended to publish a volume of his tour of Mount Athos but this was never fulfilled, although he did adapt several of his drawings for his series of illustrations to Tennyson's poems.

That he did not pursue this project may have been in part due to his ambivalent feelings about the monastic life on Mount Athos, which he expressed in a letter to Chichester Fortescue, 'However wondrous and picturesque the exterior & interior of the monasteries, & however abundantly & exquisitely glorious & stupendous the scenery of the mountain, I would not go again to Ayios Oros for any money, so shockingly unnatural, so lying, so unattractably odious seems to me the atmosphere of such monkery' (Lady Strachey (ed.), *Letters of Edward Lear*, London, 1907, p. 41). Yet despite his feelings about monastic life and the isolation of the inhabitants of the 'Holy Mountain', Lear was received warmly wherever he went and found the landscape and buildings beautiful.



117

116

**EDWARD LEAR
(LONDON 1812-1888 SAN REMO)**

The Monastery of Xenophontos, Mount Athos, Greece

inscribed 'Xenophonta' (in Greek) and inscribed and dated '16 Sept. 1856. 14.' 'Monastery.' (lower right), further inscribed with colour notes and numbered '83' (lower right)
pencil, pen and brown ink and watercolour, heightened with touches of white
14½ x 21 in. (36.8 x 53.3 cm.)

£6,000-8,000

\$8,800-12,000
€7,900-11,000

PROVENANCE:

Charles Church, a gift from the artist, and by descent to the present owner.

The monastery of Xenophontos was founded in the 10th or 11th Centuries and lies on the Western shore of the region. It is ranked 16th in the hierarchy of the monasteries on Mount Athos.

117

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

The Monastery of Chilandari, Mount Athos, Greece

inscribed and dated 'Chiliandarion / 17. Sept. 1856./ (18.' 'Monastery') (lower right) and further inscribed with colour notes and numbered '84' (lower right)
pencil, pen and brown ink and watercolour heightened with white
14½ x 21 in. (36.5 x 53.3 cm.)

£10,000-15,000

\$15,000-22,000
€14,000-20,000

PROVENANCE:

Charles Church, a gift from the artist, and by descent to the present owner.

Chilandari stands on the North-East side of Mount Athos and was founded in the 12th Century by Stefan Memanja, Prince of Serbia and his son Rastko. It played a key role in the Greek struggle for Independence and during the two World Wars and is ranked 4th in the hierarchy of the monasteries on Mount Athos.

118

**EDWARD LEAR
(LONDON 1812-1888 SAN REMO)**

View of Florence from San Miniato, Italy

dated 'June.12th.' (lower left) and further inscribed with colour notes
pencil, pen and brown ink and watercolour
13% x 21½ in. (34.6 x 54.6 cm.)

£7,000-10,000

\$11,000-15,000

€9,200-13,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 March 1988, lot 146.
with Trinity Fine Art, London.

In 1861 Lear was asked to make a large oil painting of Florence from the gardens of Villa la Petraja for his friend and patron Lady Waldegrave. The painting was sold in these Rooms, 17 June 2014, lot 9.

Lear, keen for a diversion following the death of his eldest sister, Ann, who had been a substitute mother to him since childhood, welcomed the opportunity of travelling again. He arrived in Florence on 8 June and spent the rest of the month sketching the city and its surroundings. The present watercolour dated 12 June depicts a view over the city looking south west from the Piazza Michelangelo, looking towards the Ponte Vecchio, with the tower of the Palazzo Vecchio to the right hand side.



118

119

**EDWARD LEAR
(LONDON 1812-1888 SAN REMO)**

View of Buccione, Lago d'Orta, Novara, Italy

inscribed and dated '4.30 - to 6.30. PM./ June.1.1867./ Lucéra./ near Buccione (Gozzano.)/ Lago d'Orta' and further indistinctly inscribed in pencil (lower left) and further inscribed with colour notes and numbered '(213)' (lower right)
pencil, pen and brown ink and watercolour
14 x 21¾ in. (35.5 x 55.3 cm.)

£10,000-15,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 12 April 1995, lot 131.
with Spink, London.

EXHIBITED:

London, The Fine Art Society, July 1938, no. 6.



119

Following his trip to Egypt in 1867, instead of continuing to Palestine, as he had originally planned, Lear travelled to the Italian Lakes, which he had previously visited in 1839 and again in 1844. The cool palette, with its soft blues and purples and yellows was perfectly suited to the subject matter and is in marked contrast to the bolder palette employed by the artist while in Egypt. Lear ended his tour of the Italian Lakes at Lago d'Orta. He stayed there for a few days before beginning his journey back to England.



120

120

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

View of Bellagio, Lake Como, Lombardy, Italy

inscribed and dated 'Lago di Como/ Bellaggio/ 26. May 1867. 6. 7. PM./ & 27th. May. 10./11.30 AM./ (is not all the background too high & large?' and further inscribed in Greek (lower left) and numbered '(169)' (lower right) and further inscribed with colour notes throughout
pencil, pen and brown ink and blue, yellow, brown and grey wash
13 x 21 7/8 in. (33 x 55.6 cm.)

£8,000-12,000

\$12,000-18,000
€11,000-16,000

PROVENANCE:

Humphrey Whitbread; Christie's, London, 8 June 1976, lot 138.

121

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

On the lagoon, looking over to San Giorgio Maggiore, Venice, Italy

signed with monogram, inscribed and dated 'Venice. 1865. EL' (lower left)
pencil and watercolour
6 1/2 x 10 1/4 in. (16.5 x 26 cm.)

£5,000-8,000

\$7,400-12,000
€6,600-11,000

Lear arrived in Venice in the autumn of 1865 after an unsuccessful year in Nice. He took gondolas out into the canals and lagoon in order to capture the interplay of water and architecture unique to Venice. Whilst there he made much of his work in flowing washes of watercolour, such as in the present drawing, capturing the ever-changing light of the city which had so fascinated earlier artists such as J.M.W. Turner and James Abbott McNeill Whistler.



121

122

**EDWARD LEAR
(LONDON 1812-1888 SAN REMO)**

View of Villefranche, Côte d'Azure, France

signed with monogram (lower right)
pencil and watercolour heightened with
bodycolour and with gum arabic
4 $\frac{5}{8}$ x 7 $\frac{1}{4}$ in. (11.7 x 18.4 cm.)

£5,000-8,000

\$7,400-12,000
€6,600-11,000

PROVENANCE:

with Leger Galleries, London, March 1979.
with Agnew's, London.

Lear spent the winter of 1864-5 in the South of France. He took lodgings in Nice and then travelled along the coast as far as Italy before returning to Nice on New Year's Eve. The months he spent in the South of France were enormously productive and he executed numerous sketches as well as a number of highly finished watercolours, such as the present work.



122

THE PROPERTY OF THE EARL OF ARRAN

123

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Part of the remains of the Aqueduct of Nero, Roman campagna, Italy

signed with monogram (lower left)
pencil, pen and grey ink and watercolour, heightened with touches of white
3 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in. (9.8 x 20 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

with Abbott and Holder, London.

Lear arrived in Rome in December 1837 and from there toured Italy before returning to England in 1841, when he published his first travel book *Views in Rome and its Environs*. At the end of 1841 Lear returned to Rome and

remained abroad until April 1845, when he left to spend the summer in England. Lear remained in England until December 1846 and during this stay his second travel volume *Excursions in Italy* was published. He returned again to Rome, however the political situation there had deteriorated and in 1848, more than ten years after he had first left England, Lear decided to finally leave Rome.

The main aqueduct, the Aqua Claudia, was built between 38-52 AD and when finished stretched 68 km from the Porta Maggiore to the Palatine Hills, with about 15km built above ground. The Aqueduct of Nero (Arcus Neroniani), a branch of the Aqua Claudia, was built by the Emperor Nero to divert water from the main aqueduct to his palace. The surviving ruins proved a popular subject with artists and Lear produced various studies, finished watercolours, and a large oil painting of the subject sold in these Rooms, 26 November 1982, lot 254.



123

Lear visited Egypt for the third time in early 1867, almost thirteen years after his previous visit. He set off from England in December 1866 and within a few days of arriving in Cairo he began to make plans to head up the Nile, intent on getting at least as far as the Second Cataract.

The following six watercolours (lots 124-129) together illustrate Lear's progress as he explored the Nile; the first two reflect his route south towards the Second Cataract, while the other four record his return north back to Cairo, where he arrived on 8 March. Lear intended to publish his Nile tour as part of his *Journals of a Landscape Painter*. The scheme was never realised and instead Lear used the drawings as later inspiration.

The double dates on the drawings indicate that the artist used drawings made on the spot as the basis for later studio works. The earlier date indicates the precise date when Lear was making his sketches, the later date when he used these sketches for his studio works. Lear created an enormous working library of drawings and studies from his travels around the world and he would return to them frequently for inspiration, or as in the case with these drawings, work them up later into finished watercolours.



124

THE PROPERTY OF THE EARL OF ARRAN

124

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

The First Cataract at Shelaal on the River Nile, Egypt

signed with monogram and dated '1884' (lower right) and inscribed '1st Cataract/ Shelaal Jany 29 1867' (lower left)

pencil and watercolour heightened with touches of white
3½ x 6⅞ in. (8.9 x 17.5 cm.)

£5,000-8,000

\$7,400-12,000
€6,600-11,000

PROVENANCE:

with Albany Gallery, London.

THE PROPERTY OF THE EARL OF ARRAN

125

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Wadi Halfa, Sudan

signed with monogram and dated '1884' (lower right) and inscribed and dated 'Wady Halfeh Feb' 4 1867' (lower left)

pencil, pen and brown ink and watercolour, heightened with white
3½ x 6⅞ in. (8.9 x 17.5 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

with Albany Gallery, London.

Wadi Halfa lies downstream of the Second Cataract, on the modern Sudanese-Egyptian border and the landscape around the area, was markedly different from that found further north in Egypt. Lear was fascinated by the contrast and in a letter to Lady Waldegrave he wrote, 'Nubia delighted me, it isn't a bit like Egypt... Sad, stern, uncompromising landscape - dark ashy purple lines of hills, piles of granite rocks, fringes of palm, and ever and anon astonishing ruins of oldest temples' (Lady Strachey, *Later Letters of Edward Lear*, London, p. 83).



125

126

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

A felucca on the Nile, Abu Simbel in the distance, Egypt

signed with monogram and dated '1884' (lower right) and inscribed and dated 'Ipsam (?) Feby 9 1867' (lower left)

watercolour heightened with white
3¾ x 7¼ in. (9.5 x 18.4 cm.)

£3,500-4,500

\$5,200-6,600
€4,600-5,900

PROVENANCE:

with Spink, London.

In this distant view of Abu Simbel Lear concentrated on the way the sculptures relate to their landscape and the overall topography of the area. Indeed in his diary entry for 9 February Lear wrote 'on deck till 1.30. Last memorials of Abou Simbl [sic] -(the position of which I certainly never saw given in any drawing - tho of near views many)'. There is an on-the-spot sketch of the same subject, from almost the same viewpoint, but without the felucca, in the Yale Center for British Art, New Haven.

This watercolour is of particular interest given that between 1964 and 1968 the entire temple complex was dismantled brick by brick and reassembled on the top of the cliffs, in order to save it from being destroyed by the Aswan High Dam.



126

127

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

View from Dabod, looking south, Egypt

signed with monogram and dated '1880' (lower right); and inscribed and dated 'from/ Dabod 17 Feby. 1867' (lower left), and further inscribed and numbered '35. From Dabod, looking South.' (verso)
pencil and watercolour
3 7/8 x 7 1/4 in. (9.8 x 18.4 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

with Spink, London, where purchased by the mother of the present owner.

The Temple of Dabod, begun in the early 2nd Century BC, was originally located about 10 km south of Aswan on the western bank of the Nile. During the building of the Aswan High Dam circa 1960, the temple was dismantled and subsequently given to Spain, in gratitude for their assistance in saving Abu Simbel. It was subsequently erected in the Parque del Oeste, Madrid.



127



128

THE PROPERTY OF THE EARL OF ARRAN

129

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

A view near Gheneh, Egypt

signed with monogram and dated '1884' (lower right) and inscribed and dated 'near Gheneh. 25 Feby. 1867.' (lower left) and further inscribed '50 NEAR Gkeneh' (verso)
pencil and watercolour heightened with white
3 3/4 x 7 1/4 in. (9.5 x 18.4 cm.)

£5,000-8,000

\$7,400-12,000
€6,600-11,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 March 1990, lot 153.

EXHIBITED:

London, Martin and Sewell, October 1971.

The sketch for the present watercolour was begun near the end of Lear's trip along the Nile, as the date of 25 February attests. The day before, he had been at Karnac recording the architecture and surroundings. By contrast, here, Lear's interest is in capturing the Egyptian way of life. The present watercolour demonstrates the artist's enduring fascination with the 'magnificent river, with endless villages - hundreds & hundreds on its banks, all fringed with palms, & reflected in the water... [and the] boats which look like giant moths'. (V. Noakes, *Letters of Edward Lear*, London, p. 122).

128

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Kom Ombo, Egypt

signed with monogram and dated '188[4]' (lower right) and inscribed and dated 'Kom Ombos. Feby 20. 1867' (lower right) and further inscribed '43. Kom Ombos.' (verso)
pencil and watercolour
3 7/8 x 7 1/4 in. (9.8 x 18.4 cm.)

£3,500-4,500

\$5,200-6,600
€4,600-5,900

PROVENANCE:

with Spink, London, where purchased by the mother of the present owner.

Kom Ombo stands between Aswan and Edfu, about 48 km north of the Aswan. It stood on an important ancient crossroads between the caravan route from Nubia and the trails from the gold mines in the eastern desert areas. The temple complex was constructed during the Graeco-Roman period in the 2nd Century BC and the main buildings stand on a sandy hill overlooking the surrounding countryside and the Nile which runs between steep, narrow banks of sandstone.



129



THE FOLLOWING LOT WILL BE INCLUDED IN THE



Defining **BRITISH ART**

EVENING SALE

30 June 2016

AUCTION

Thursday 30 June 2016
at 7.00 pm

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

VIEWING

Thursday	16 June	9.00 am - 4.30 pm
Friday	17 June	9.00 am - 4.30 pm
Saturday	18 June	12.00 noon - 5.00 pm
Sunday	19 June	1.00 pm - 5.00 pm
Monday	20 June	9.00 am - 3.00 pm
Tuesday	21 June	9.00 am - 4.30 pm
Wednesday	22 June	9.00 am - 4.00 pm
Thursday	23 June	9.00 am - 4.30 pm
Friday	24 June	9.00 am - 4.30 pm
Saturday	25 June	12.00 noon - 6.00 pm
Sunday	26 June	12.00 noon - 5.00 pm
Monday	27 June	9.00 am - 4.30 pm
Tuesday	28 June	9.00 am - 6.00 pm
Wednesday	29 June	9.00 am - 4.00 pm
Thursday	30 June	9.00 am - 3.30 pm

ENQUIRIES

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PROPERTY FROM A PRIVATE COLLECTION

JOSEPH MALLORD WILLIAM TURNER, R.A. (1775-1851)

Great Yarmouth, Norfolk, with Nelson's Column

pencil and watercolour with scratching out, on paper
11½ x 15¾ in. (28.2 x 40 cm.)

£800,000-1,200,000

PROVENANCE:

B.G. Windus.
Rev. W. Kingsley and by descent to his niece
Miss L.L.A. Taylor; Christie's, London, 22
February 1918 (1,250 gns to Agnew's).
with Agnew's, London, where purchased by
A.H. Wild, 8 March 1918.
with Agnew's, London, where purchased by
F.W. Smith, 25 February 1919.
Hon. John Dewar.
with Agnew's, 1 October 1948.
Mrs L.B. Murray, 16 February 1950 and by
descent in the family to the present owner.

EXHIBITED:

London, Egyptian Hall, Piccadilly, 1829, no. 35.
London, Moon Boys and Graves, Pall Mall, 1833,
no. 19 (lent by B.G. Windus).
London, Royal Academy, *Exhibition of Works
by the Old Masters*, 1889, no. 11 (lent by Rev. W.
Kingsley).
London, Leggatt's, *English Landscapes*, 1948,
no. 48.
London, Agnew's, *J.M.W. Turner, 1775-1851,
Centenary loan exhibition of water-colour
drawings by J.M.W. Turner, R.A.*, February-
March 1951, no. 79.
King's Lynn, Kings Lynn Festival, *Turner
Watercolours*, 1957, no. 16.
New York, Otto Gerson Gallery, *J.M.W. Turner,
Watercolours and Drawings*, 9 November – 10
December 1960, no. 21.
Cheltenham, Cheltenham Art Gallery,
Cheltenham Festival, *Fine Paintings from
Gloucestershire Houses and other Sources*, 5-17
July 1965, no. 45.
London, Agnew's, *150th Anniversary Exhibition,
Paintings and Watercolours by J. M. W. Turner,
R.A.*, 1967, no. 62.
London, Royal Academy, *Turner: The Great
Watercolours*, 2 December 2000-18 February
2001, no. 88.

LITERATURE:

Sir W. Armstrong, *Turner*, London, 1902, p. 286.
A. Wilton, *The Life and Work of J.M.W. Turner*,
Fribourg, 1979, p. 394, no. 810.
E. Shanes, *Turner's Picturesque Views in
England and Wales, 1825-1838*, London, 1979, p.
30, pl. 26.
E. Shanes, *Turner's England 1810-38*, London,
1990, p. 188, no. 158.

LITERATURE:

By W. Miller, for *Picturesque Views in England
and Wales*, 1829 (R. 234).



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

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

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6070).

3 ARTIST'S REALE ROYALTY

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

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

Royalty for the portion of the hammer price (in euros)

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

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

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

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

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

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

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

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

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards

or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots sold without a printed **estimate**;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

- Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- Credit Card.
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

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

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

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

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

St James's, London SW1Y 6QT.

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

(ix) we can take any other action we see necessary or appropriate.

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date,
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

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

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

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

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Jewellery over 50 years old

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

(h) Watches

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

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

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRESTIES.COM

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

K GLOSSARY

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

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; and

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

◦ **Minimum Price Guarantees**

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

◦◆ **Third Party Guarantees/Irrevocable bids**

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**"Circle of ..."

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

**"Follower of ..."

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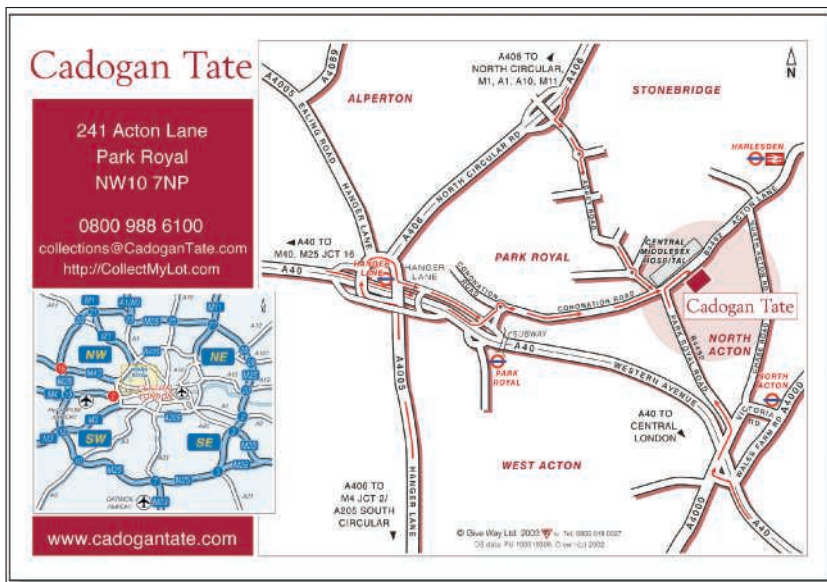
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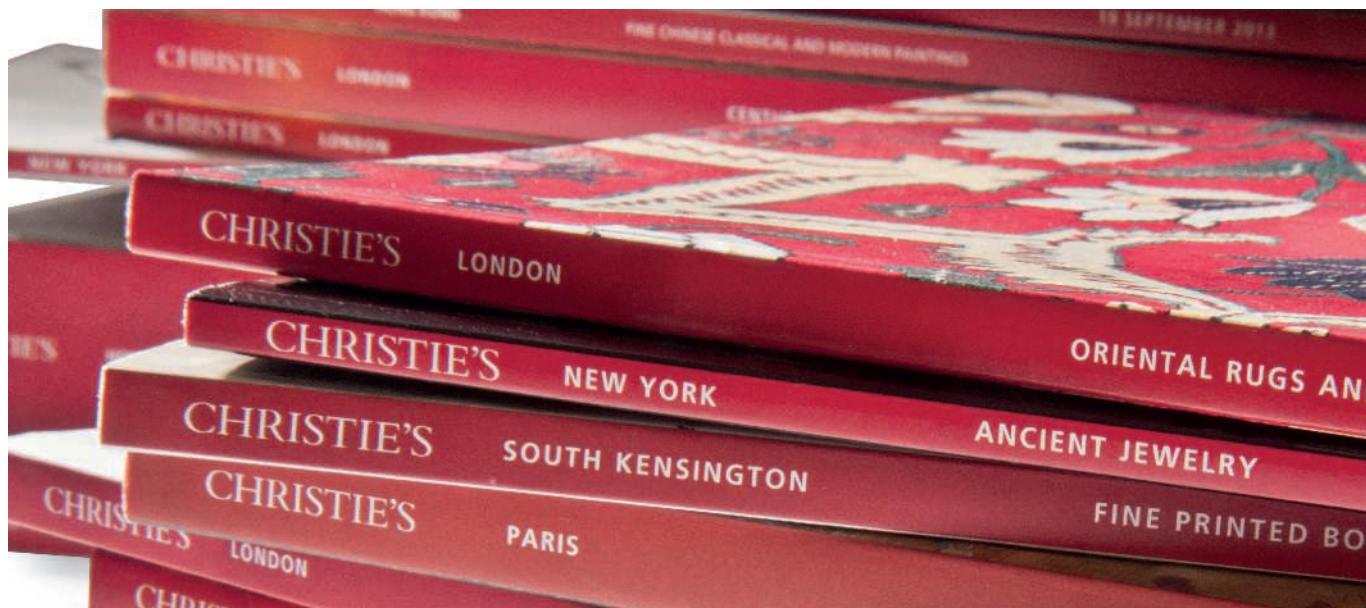
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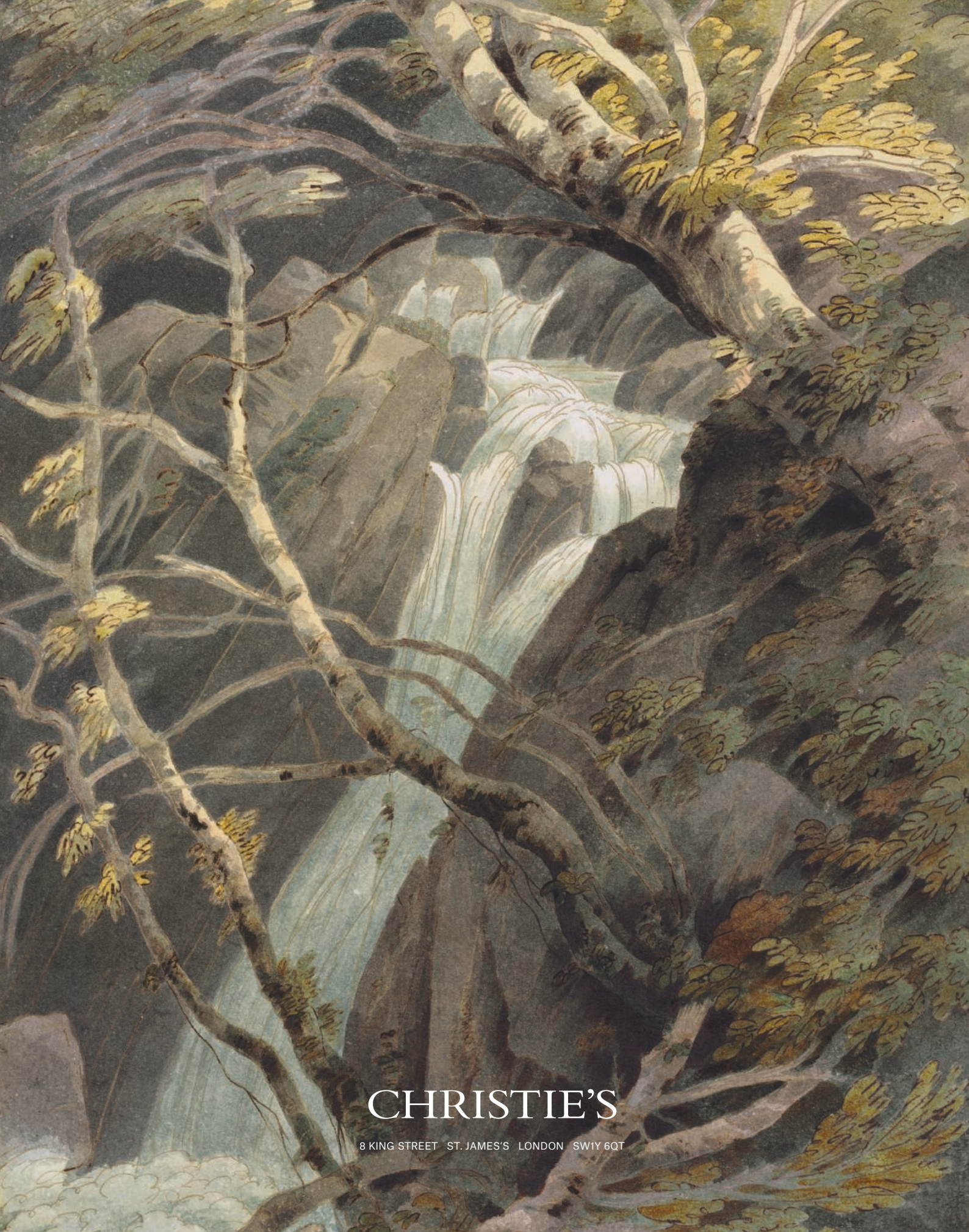
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