

Brian Sewell  
*Critic & Collector*

*King Street 27 September 2016*



CHRISTIE'S



# Treasures on the trail

A journey of 4,000 miles over eight centuries to lay the foundations of modern Britain. A new exhibition traces these ancient footprints to Constantinople

**BRIAN SEWELL  
CRITIC OF THE YEAR**



Academy this winter, with an exhibition of which the romantic subtitle is 'A Journey of a Thousand Years, 565-1066', a period much shorter than Anatolia's role as a sphere of Greek and Roman influence. The journey of the title is that made over centuries and generations by a mixed people who set their tents in what is now western Mongolia and Slavonic north of the Black Sea, but as one writer in the exhibition is 'mystery' and 'much... of their' so-called destinations the term 'journey' in the museum sense of the word is not to be taken too literally.

ROMANSTRABLE historical foundations to these Turkish origins there is a double-edged sword. The British and Roman empires were not only neighbours, but also enemies. The Roman Empire was a major force in the world, and the British Empire was a major force in the world. The British and Roman empires were not only neighbours, but also enemies. The Roman Empire was a major force in the world, and the British Empire was a major force in the world.



# of the wandering Turks



had no sense of nationhood or nationality. He was so racially mixed that the historians from the empire of China would not, eight centuries on, have had any idea of his origins. They might, however, have understood his language which, in 1405, after eight centuries of being a transient population, was different in every way to that of King John of England.

Visual arts London Life

**London Life Visual arts**  
**ROMANTIC STAPLES IN A NEW LIGHT**  
CLASSICAL  
LONDON PHILHARMONIC ORCHESTRA/JUROSKI  
by Henry Millington

## GRAFFITI FOR GROWN-UPS

For some, Miró is one of the greatest artists of the 20th century — but although he had a feeling for colour he could not paint or draw and his symbols, cyphers and ectoplasmic blobs are signs of arrested development.

**Brian Sewell**



THE case for Juan Miró is that he is one of the greatest artists of the 20th century. He had a feeling for colour but he could not paint or draw and his symbols, cyphers and ectoplasmic blobs are signs of arrested development.



# Light on the Thames



Wall Street's dramatic crashing and recovery... The subjects that have misled the curators into seeing similarities are primarily views of the Thames.

Wholly unexciting... The subjects that have misled the curators into seeing similarities are primarily views of the Thames.

# Gems of high art from a low country

THE Royal Collection... Gems of high art from a low country.



Christopher Lloyd's catalogue of the exhibition is the simplest, clearest and most enjoyable introduction to Dutch art that I have ever read.



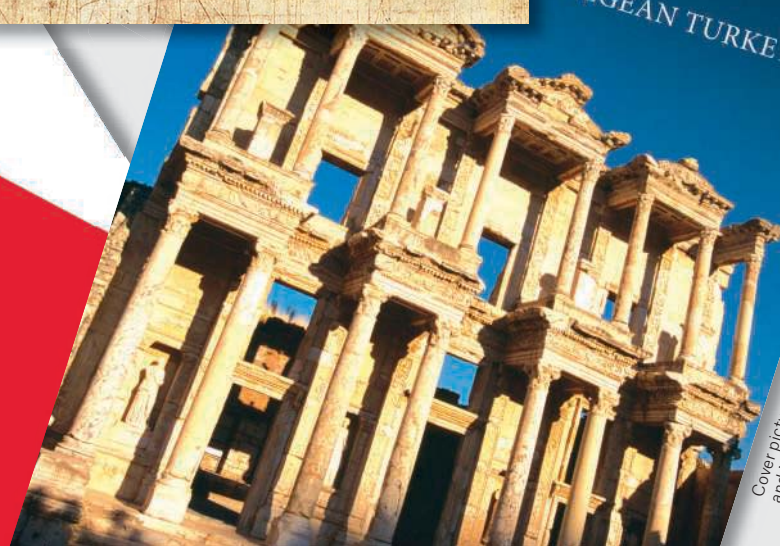
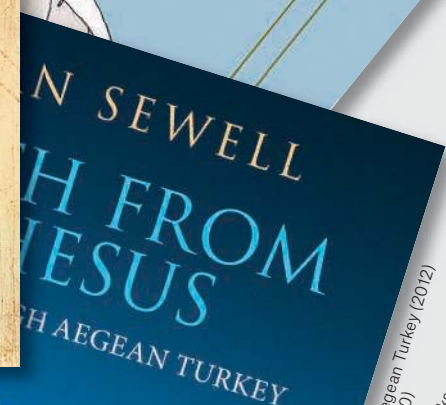
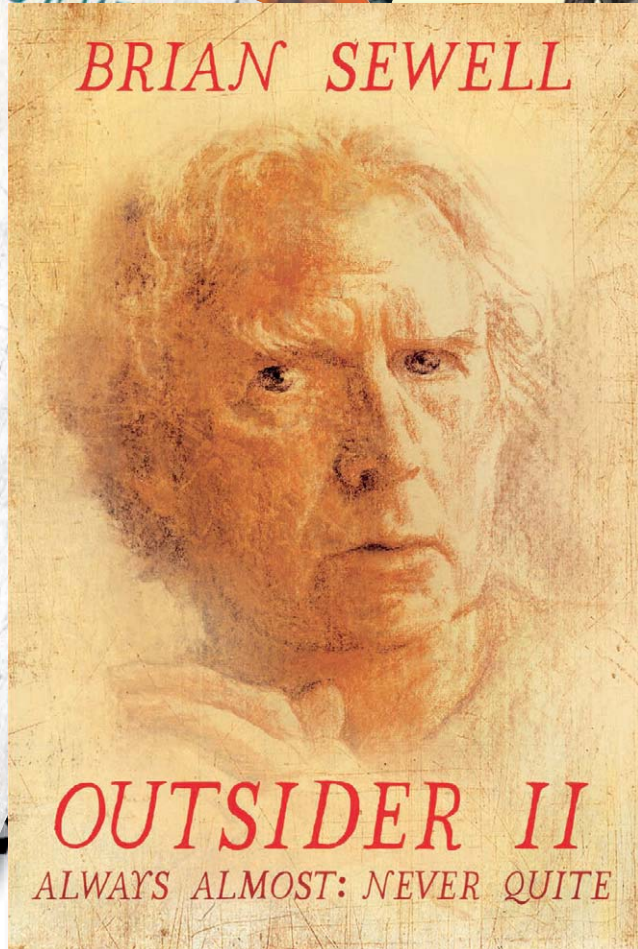
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# Brian Sewell

## Critic & Collector

Tuesday 27 September 2016

### AUCTION

Tuesday 27 September 2016  
at 2.00 pm

8 King Street, St. James's  
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Please note that all lots with a high estimate of £2,000 or lower are offered without reserve and are indicated with a • in this catalogue.

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Saturday	24 September	10.00am – 5.00pm
Sunday	25 September	10.00am – 5.00pm
Monday	26 September	9.00am – 4.30pm
Tuesday	27 September	9.00am – 12.00pm

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[25]

FRONT COVER:  
Brian Sewell with his dogs at home  
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BACK COVER:  
Lot 117 (detail)



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## Brian Sewell (1931–2015)

### *Critic & Collector*

Noël Annesley  
Honorary Chairman, Christie's

When I first met Brian in 1964, to be considered as a possible assistant to him in the Picture Department at Christie's, the interview took place over dinner in his flat off Kensington High Street. It was festooned with pictures and drawings of all schools, and I felt anxious lest I be quizzed about them, and my woeful ignorance exposed. I saw his 'office' at Christie's a few weeks later, his desk jostling for room with those of junior members of the department, the youthful Charlie Allsopp and Christopher Wood, and John White the administrator (probably not so described then) and Brian's very own secretary. It occupied the space to the left of the top of the main staircase at 8 King Street which today serves as a small viewing room for special pictures or works of art. Again I was struck by the number of pictures hanging there, many belonging to him, seemingly an overflow from home, whether Neapolitan ceiling *bozzetti*, or nudes by Etty, still-lives of different periods and everything in between.

Disappointingly in the current context, Brian's autobiographical writings devote little space to recounting his aims and activities as a collector. His development as an art enthusiast and budding art

historian are, however, well documented. He was encouraged by his mother, from when he was a little boy, to accompany her every week to the National Gallery, and after various diversions, with an interruption for National Service, his precocious interest in art was wonderfully served at the Courtauld Institute where he was inspired in particular by the teaching of Anthony Blunt, the then Director, Johannes Wilde and Michael Kitson. The syllabus Brian studied covered the Renaissance from Giotto to Michelangelo and their northern contemporaries, English art from 1550 to modern times, as well as the great French artists from Poussin and Claude through to Impressionism, and Breughel, Rubens and Rembrandt, and the Italian baroque. Nor was architecture neglected. After several false starts, including an attempt to become a painter – which he never quite abandoned – and a serious intention to become a Roman Catholic priest, Brian helped organise and catalogue two significant international loan exhibitions before being recruited in 1958 by his friend Bill Martin, a partner at Christie's, who hoped that he would bring a more scholarly approach to the firm's somewhat perfunctory picture cataloguing. He swiftly made his mark, and even though his career at Christie's lasted only nine years, his influence lasted far longer.



© Alex Lentati/London Evening Standard

Brian was no stranger to auctions. Even as a teenager he had spent many spare hours sifting through great parcels of prints and drawings and miscellaneous pictures, loosely described, at all the London salerooms, large and small. This experience, his keen eye, and what he had learnt at the Courtauld and through assiduous visits to the museums in the United Kingdom and on the continent, gave him an exceptionally broad base of knowledge and led him often to make discoveries. Some of these he kept for his own enjoyment, others he sold on to supplement his meagre income. In this way his instincts as a collector were born. The contents of this sale will serve to demonstrate the breadth of his interests, extending from 16th Century Renaissance Italy to our own day. He may have become famous for his denunciation of many contemporary artists and fawning fellow-critics, but he also found much to admire in the art of the 20th Century. Brian's ability to buy the things he coveted was of course restricted by his limited means – and from time to time he had to relinquish long-held treasures like the Sargent watercolour of a rocky stream, or exquisite drawings by Parmigianino and Pontorno – but the collection as we now present it includes many works of which he felt quietly proud, for instance among the Old Masters no fewer than three pictures by Stomer (lots 112, 117 and 122).

The Stomers were a key element in Brian's collection. Through the Courtauld he encountered the enthusiasm of Benedict Nicolson, long-serving editor of the Burlington Magazine, for Caravaggio and his followers, including northerners such as Terbruggen, Honthorst, and indeed the Flemish Stomer, who migrated south to Sicily,

and painted glowing candlelit compositions of religious subjects. The 1950s and 1960s saw a renewed appreciation of 17th Century baroque painting, in part through the efforts of Ellis Waterhouse, a much admired mentor of Brian's, Denis Mahon, and of course Anthony Blunt, with his lifetime's dedication to Poussin. For the most part, however, pictures of this kind remained comparatively cheap, and Brian's much admired Sacchi is a case in point (lot 108).

Readers of Brian's trenchant reviews of the British art scene of the recent past and present may be surprised by the empathy he showed for more traditional artists working in the last century, like John Craxton, Harold Gilman, Charles Ginner, Duncan Grant, Augustus John (whose two studio sales he catalogued at Christie's), John Minton, Sickert or David Jones, and he assembled a beautiful group, predominantly exquisite still lives in tempera, by his friend and loyal supporter Eliot Hodgkin. As an artist manqué himself, Brian was fascinated by the technique and skill of his fellow-practitioners, and the variegated and often succulent textures of PAINT, a word which he pronounced with a tenorial relish unique to him.

Earlier British art attracted him too, but here the emphasis was on drawings, with excellent, long underrated figure studies by Burne-Jones (lots 92-93) supplementing outstanding nude studies by Fuseli (lots 75-7) and James Barry (lot 78), the respective Swiss and Irish origins of these a reminder of the international character of art in 18th Century London, and a lovely grey wash drawing by Romney (lot 74). The international flavour is also expressed by John Ruskin's sensitive copy of a young girl in a Van Dyck portrait (lot 89). From



the time I knew him, however, Old Master Drawings were his chief delight as a collector, and it was in this area that I gained most from him as an apprentice cataloguer. I have talked elsewhere of his generosity (and considerable patience) as an instructor.

A notable discovery of Brian's, and a demonstration of his flair at spotting rarities, is lot 60 in the sale, a meticulously drawn view, from 1794, of the Schmadribach Waterfall near Lauterbrunnen, a favourite subject of Joseph Anton Koch. I do not know how it was previously described, but Brian recognised its authorship because his interest in German Romantic art had been quickened many years before, first at the Courtauld and then through visiting an extensive Arts Council exhibition in 1963 devoted to Koch and other members of the so-called Nazarene School which had previously been neglected in Britain and hardly featured here in museums or private collections.

The earliest drawing in his collection, of around 1528, is the Peruzzi (lot 12), his pride and joy. As significant a rarity, however, is the splendid *Dido* by Daniele da Volterra (lot 7), only identified

quite recently after it had arrived at Christie's. Brian had acquired it in the early 1960s as a work by a good follower of Michelangelo and it's a shame that he was not able to enjoy its recent identification as one of Daniele's most beautiful drawings. The two-sided study in oil on paper by Domenico Tintoretto (lot 17) is another highlight and has just been associated with a series of pictures in the Frari, one of Venice's greatest churches. There is a powerful drawing of the nude Hercules by Guercino (lot 24). A long-standing puzzle, a beautiful study on blue paper of a soldier carrying a ladder towards a besieged town, has been brilliantly solved by a young museum curator in the United States. The Florentine Agostino Ciampelli may not be a household name, but how pleased Brian would have been that this carefully squared drawing is at last securely connected – after a wide range of attributions from the Carracci to (bafflingly) Lanfranco (lot 13). Other puzzles remain, and the variety of material in this sale, at most price levels, will surely attract and delight Brian's many friends and admirers as well as dedicated collectors, and serve as a demonstration of his special gifts as a collector as well as a critic.



Brian Sewell examining a picture in Christie's warehouse, circa 1960



© Adam Woolfitt for The Weekend Telegraph, June 10 1966

## Brian Sewell: Writer and Broadcaster

After Brian left Christie's in 1967 there followed some comparatively unproductive years as art dealer and art adviser to museums and collectors, until his life was transformed in 1979. His sometime art history teacher and friend, Anthony Blunt, was unmasked as the 'Fourth Man' in the Cambridge spy ring, to a blaze of publicity. Brian worked hard to screen him from media persecution, was quite frequently interviewed and in the process became a 'public figure' himself. In part as a result of that performance he was hired as art critic by Tina Brown who was revitalizing *Tatler*.

His career as art critic began in earnest, however, when he replaced Richard Cork in the rôle at the Evening Standard in 1984 and worked for that newspaper until the end of his life. He rapidly achieved celebrity status as critic and writer and appeared frequently on television and radio where interviewers turned to him for comment not only on artistic matters, and on his other well-known interests, his life-long love for dogs and his great knowledge of cars, his tireless travelling, but on almost any current topic. He could be relied upon to deliver acerbic, witty, and often extremely funny, even outrageous opinions, delivered in an old-fashioned rather high-pitched voice that was utterly distinctive. In addition to many, many articles on a wide variety of subjects, he published several books, and these are listed below. He also presented several well-received and award-winning television programmes, and quite frequently gave lectures.

### Bibliography:

*Outsider: Always Almost: Never Quite* (2011)  
*Outsider II: Always Almost: Never Quite* (2012)  
*Sleeping with Dogs: A Peripheral Autobiography* (2013)  
*The Man Who Built the Best Car in the World* (2015)  
*The White Umbrella* (2015)

### Travel Writing:

*South from Ephesus: Travels Through Aegean Turkey* (1989)

### Art Criticism:

*The Reviews That Caused The Rumpus: And Other Pieces* (1994)  
*An Alphabet of Villains* (1995) Revised edition of *The Reviews That Caused The Rumpus*  
*The Onwell Essays* (2003)  
*Nothing Wasted: The Paintings of Richard Harrison with Richard Harrison* (2010)  
*Naked Emperors: Criticisms of English Contemporary Art* (2012)

### Television Credits:

*The Works: Minette Walters and the Missing Masterpiece* (1996) Art Historian  
*The Naked Pilgrim* (2003) Presenter  
*Brian Sewell's Phantoms & Shadows: 100 Years of Rolls Royce* (2004) Presenter  
*Brian Sewell's Grand Tour* (2006) Presenter  
*Movie Lounge* (2006) Film Critic  
*Timeshift: The Da Vinci Code: The Greatest Story Ever Sold* (2006) Art critic  
*Dirty Dali: A Private View* (2007) Art critic

Old Master Drawings (lots 1-72)





1

**•1**  
**ATTRIBUTED TO GIOVANNI MANOZZI,  
 GIOVANNI DA SAN GIOVANNI (SAN  
 GIOVANNI VALDARNO 1591-1632  
 FLORENCE)**

*A boy proffering a dish*

red chalk, unframed  
 10 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in. (27.8 x 19.9 cm.)

£1,000-1,500

\$1,400-2,000  
 €1,200-1,700

**PROVENANCE:**

Anonymous Sale; Sotheby's, London, 4 July 1975, lot 211 (as Giovanni da san Giovanni), where purchased by Brian Sewell.



2

**2**  
**CRISTOFANO ALLORI (FLORENCE 1577-1621)**

*A man wearing a hat and a hooded cloak, seen from behind*

with inscriptions '15 Febbraio 1741 [?] [...] / Ritratto del Sig. Cristofano Bronzino / fattori da se medesimo. / Ritratto di Cristofano Allori (recto); 'ii di [faded] Cristofano Bronzino' (verso) (on a piece of paper which has been separated from the drawing)

red chalk, unframed  
 11 x 7 $\frac{1}{8}$  in. (28 x 18.2 cm.)

£2,000-3,000

\$2,700-3,900  
 €2,400-3,500

**LITERATURE:**

M.L. Chappell, *Cristofano Allori: 1577-1621*, exhib. cat., Florence, Palazzo Pitti, 1984, pp. 11-3, fig. 3 (as Cristofano Allori?).

According to the old inscription on a separate piece of paper this is a portrait of Cristofano Allori. Miles Chappell accepts the attribution to Allori, but we cannot be sure that it is a self-portrait of the artist.



**3**  
**FLORENTINE SCHOOL, EARLY 17TH CENTURY**

*A male nude*

with inscription 'R.' (verso)  
black chalk, watermark armorial, unframed  
16 $\frac{5}{8}$  x 9 $\frac{3}{4}$  in. (42.2 x 24.9 cm.)

£7,000-10,000

\$9,200-13,000  
€8,100-12,000

Brian Sewell related this drawing to a picture of *Saint Sebastian* by Francesco Furini (1603-1646) at Schleissheim (R. Maffei, in *Un'altra bellezza Francesco Furini*, exhib. cat., Florence, Palazzo Pitti, no. 34, ill.). The pose of the figure, however, is not very close to the one in the picture and the drawing differs in technique and style from the two known sheets by Furini that are studies for the *Saint Sebastian* (R. Maffei, *op. cit.*, no. 54, ill.).



4 (i)



(ii)

•4

**ITALIAN SCHOOL, 16TH CENTURY**

*A sculpted boy's head; and A sculpted head of a woman, bust-length*

with numbers and inscription on mounts 'N° 94' (i) and 'N° 93/ di Michelangelo Buonarroti' (ii)  
 pen and brown ink, watermark lamb (?) (i), partly incised, unframed  
 4 1/8 x 3 3/8 in. (10.4 x 9.4 cm.); 3 1/8 x 3 in. (7.9 x 7.7 cm.) (two on one mount) (2)

£1,000-2,000

\$1,400-2,600  
 €1,200-2,300

PROVENANCE:  
 H.S. Reitlinger (L. 2274a).

•5

**FOLLOWER OF BACCIO BANDINELLI  
 (GAIOLE IN CHIANTI 1488-1560 FLORENCE)**

*A frieze of male nude figures*

with inscription 'michelangelo' (?)  
 black chalk, pen and brown ink, unframed  
 11 1/4 x 16 5/8 in. (28.8 x 42.2 cm.)

£800-1,200

\$1,100-1,600  
 €920-1,400

Dr. Roger Ward, to whom we are grateful, has informed us that this is most likely a copy after a presently unknown drawing by Bandinelli.



5



6

**ATTRIBUTED TO SEBASTIANO FILIPPI, IL BASTIANINO  
(FERRARA 1532-1602)**

*A sprawling male nude*

with ink number '43' (in a box, upper right)  
black and white chalk on blue paper  
10% x 15% in. (26.4 x 39.8 cm.)

£7,000-10,000

\$9,200-13,000  
€8,100-12,000

Stylistically and technically rather close to a drawing at Christ Church, Oxford (Inv. JBC 908) which Philip Pouncey identified as a study for *The Last Judgement* in Arcipretale, Rovello Porro (P. Pouncey, *Raccolta di Scritti (1937-1985)*, Rimini, 1994, pp. 139-43, figs. 1 and 2). The present drawing, however, does not relate to that painting, nor does it relate to a fresco, also of a *Last Judgement*, in the apse of Ferrara Cathedral which is Bastianino's best-known work.

## DANIELE RICCIARELLI, CALLED DANIELE DA VOLTERRA (VOLTERRA 1509-1566)

### *Dido reclining, asleep*

black chalk, watermark crossbow in a circle (Briquet 749, Lucca, 1548),  
unframed  
13 x 18 $\frac{1}{8}$  in. (33.2 x 45.9 cm.)

£100,000-150,000

\$140,000-200,000

€120,000-170,000

#### PROVENANCE:

Possibly Filippo Buonarroti (1761-1839), descendant of Michelangelo; from whom acquired by J.-B.-J. Vicar (1762-1834).  
Possibly Samuel Woodburn; Christie's, London, 4 June 1860, lot 141 (as Michelangelo [...] 'A Female Figure Reclining: A Model for the Tomb of the Medici. Exquisitely finished in black chalk, and of the highest quality. From the Collections of Buonarroti and Vicar.'; sold for 18 gns to Col[naghi]).  
William Russell (L. 2648); Christie's, London, 10 December 1884, lot 282 (as Michelangelo [...] 'Study of a female sleeping - black chalk'; sold for 55 gns to [J.C.] Robinson) (The drawing cited by Lugt, p. 500).  
Sir John Charles Robinson (L. 1433 and L. 2141b), with his inscription 'From/ W Russell's/ collection/ JCRobinson/ 1885' (on a patch of paper added to the verso).  
Sir Robert Mond.  
Purchased by Brian Sewell in 1963 or earlier.

#### LITERATURE:

T. Borenius and R. Wittkower, *Catalogue of the Collection of Drawings by the Old Masters formed by Sir Robert Mond*, London, 1937, no. 213, Pl. XXXVI, as after Daniele da Volterra.  
S.H. Levie, *Der Maler Daniele da Volterra: 1509-1566*, Ph.D., University of Basel, 1962, pp. 135 and 189.  
P. Barolsky, *Daniele da Volterra: A Catalogue Raisonné*, New York and London, 1979, under no. 19.  
J.A. Gere and P. Pouncey, *Italian Drawings in the Department of Prints and Drawings in the British Museum: Artists working in Rome: c. 1550 to c. 1640*, London, 1983, under no. 92.  
P. Joannides, 'Daniele da Volterra's "Dido"', *The Burlington Magazine*, CXXXV, 1993, no. 1089, pp. 818-9, fig. 42.  
V. Krahn, in *Von allen seiten schön: Bronzen der Renaissance und des Barock*, exhib. cat., Berlin, Staatlichen Museen zu Berlin and Preußischer Kulturbesitz im Alten Museum, 1995-96, under no. 74, note 2.  
V. Romani, *Daniele da Volterra: Amico di Michelangelo*, exhib. cat., Florence, Casa Buonarroti, 2003-4, under no. 41, fig. 90.  
R.P. Cirardi and B. Moreschini, *Daniele Ricciarelli: da Volterra a Roma*, Milan, 2004, p. 240, ill.  
E. Pagliano, in *L'atelier de l'oeuvre. Dessins italiens du musée Fabre*, exhib. cat., Montpellier, Musée Fabre, 2013, pp. 142 and 148, note 17, ill. p. 151, under no. 30.



Fig. 2. After Daniele da Volterra, *Aeneas ordered by Mercury to leave Dido*, oil on panel, present whereabouts unknown.



Fig. 1. Daniele da Volterra, *Dido*, bronze, © Bayerisches Nationalmuseum München.





This large and highly finished study relates to Daniele's bronze sculpture - of almost identical size to the figure in the drawing (18 x 42.1 x 18.5 cm.) - now in the Bayerisches Nationalmuseum, Munich (Fig. 1; Inv. 64/24; P. Joannides, *op. cit.*, p. 819, fig. 43). The figure also appears in a painting by (or after) Daniele da Volterra, showing *Aeneas commanded by Mercury to leave Dido*, present whereabouts unknown (Fig. 2; P. Barolsky, *op. cit.*, no. 19).

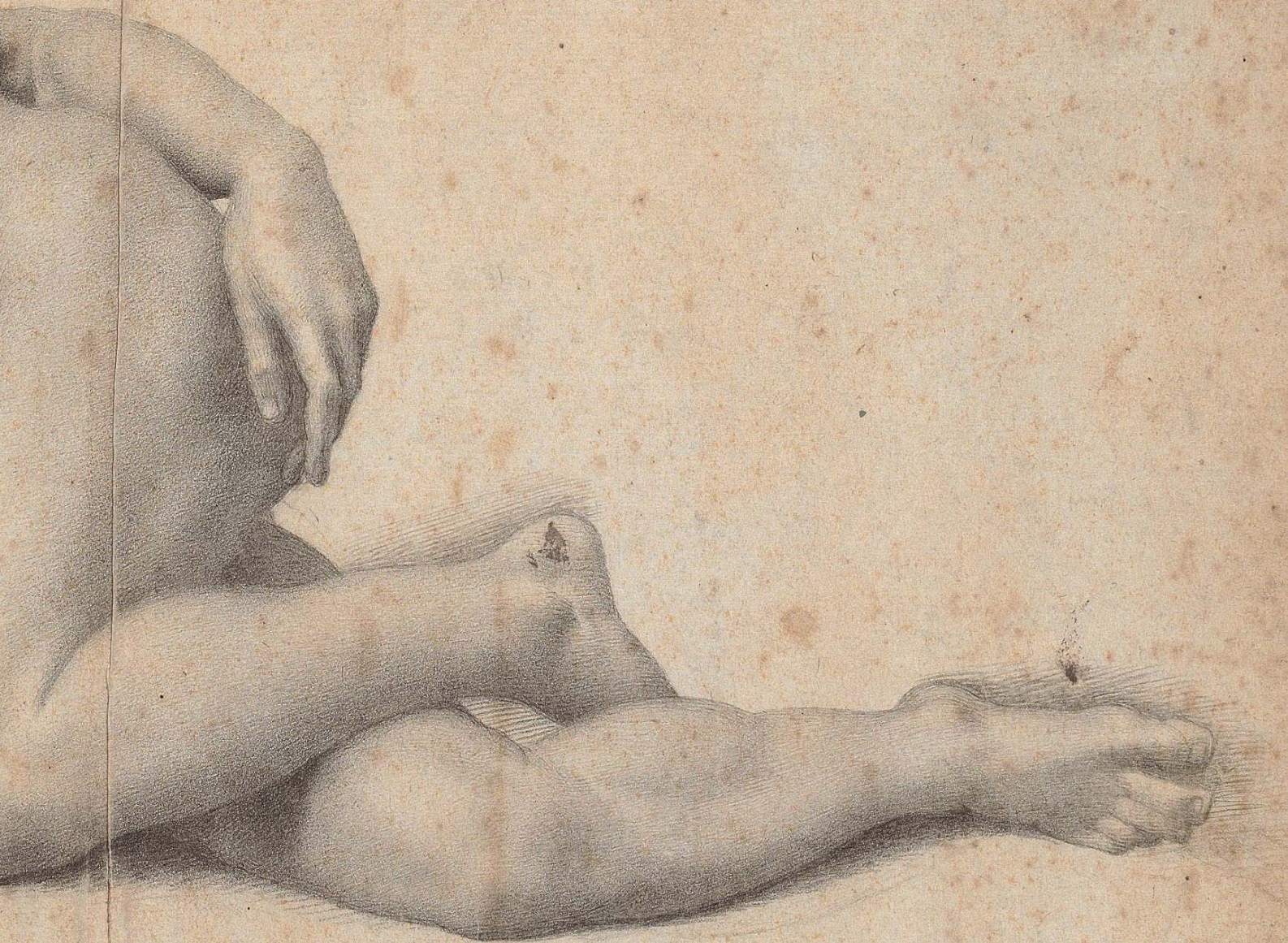
A painter as well as a sculptor, Daniele often cast bronze models in preparation for his pictures. These sculptures, maybe even more than his paintings, display the powerful influence of Michelangelo (1475-1564), for whom Daniele probably cast a bronze of *Samson killing two Philistines*. Daniele used his casts to explore compositions in great detail through drawings, presumably to test which viewpoints would best suit the final painting. The present drawing is such an instance and it follows the Munich bronze with precision. While the bronze was acquired by the museum as by Adriaen de Vries (circa 1556-1626), it was correctly identified as being by Daniele by Professor Paul Joannides in his 1993 *Burlington Magazine* article.

The drawing displays Daniele's extraordinarily delicate technique; the shadows are indicated with very fine hatching and the body is modulated with such fine lines that they almost dissolve and give the figure a sculptural quality. It primarily focuses on the figure of Dido, indicating the bed, its pillows and mattress - fully shown in the sculpture and in the painting - with quick sketchy lines. The picture, first published by Hermann Voss in 1922, shows the figure of Dido almost unaltered asleep in an interior, with Mercury swooping down urging Aeneas to leave (H. Voss, 'Ein wiedergefundenes Bild des Daniele da Volterra', *Kunstchronik*, XXIV, 1922-23, pp. 375-8). This painting has since its publication been generally identified as a copy after a

lost original by Daniele, described by Vasari in his *Vite*. According to Vasari, a painting of the rare Virgilian subject was commissioned in late 1555 or 1556 by Giovanni della Casa (G. Vasari [edited by G. Milanesi], *Le Opere...*, Florence, VII, 1906, p. 63), and this drawing no doubt dates from this period.

The large number of studies for the painting are testimony to the care that Daniele took in preparing it. While we have here the only surviving drawing of Dido, there are five studies for the child assisting Aeneas to disrobe. A large and highly finished drawing, the figures very close to the painting, is in the Albertina (Inv. 497; V. Birke and J. Kertész, *Die Italienischen Zeichnungen der Albertina*, Vienna, Cologne and Weimar, 1992, I, pp. 278-9). It is of similar size (52,2 x 35 cm.) and technique to the Sewell drawing and shows the same refinement of handling. A drawing related both in style and subject to the Albertina sheet, which was used for a detail in *The Baptism of Christ* in the S. Pietro in Montorio, Rome (executed by Daniele's assistant Michele Alberti), is in Musée Fabre, Montpellier (Inv. 870.1.182; E. Pagliano, *op. cit.*, no. 30). Four further smaller sized sketches for Aeneas and the child are known; two in the British Museum (Inv. 1956-10-13-13 and 1976-5-15-2); another in the Rijksmuseum, Amsterdam (Inv. RP-T-1959.268); and the fourth in the Courtauld Institute, London (PG 425 verso) (see E. Pagliano, *op. cit.*, figs. 3-5, 11). The latter is the *verso* of a drawing of the subject drawn by Michelangelo and Daniele seems to have traced it through the *recto*. Another drawing by Michelangelo showing the same group, but with Dido just discernible in the background, is in the Teylers Museum, Haarlem (Inv. 32 A; E. Pagliano, *op. cit.*, fig. 9). It has been suggested that, while Daniele was struggling with the subject, Michelangelo supplied drawings to inspire him just as he had done earlier for Sebastiano del Piombo (circa 1485-1547).





(detail)



8

**8**  
**CIRCLE OF LUCA CAMBIASO**  
**(MONEGLIA 1527-1585 EL ESCORIAL)**

*Christ at the column*

pen and brown ink, brown wash  
 14½ x 6½ in. (36.9 x 16.4 cm.)

£4,000-6,000

\$5,300-7,800  
 €4,700-6,900

**PROVENANCE:**

Unidentified collector's drystamp of a six-petalled flower (L. 3636).  
 M.I.B.L. Genevosio (L. 545).  
 Sir Charles Greville (L. 549, verso, partly overmounted).  
 The Earl of Warwick (L. 2600).

We are grateful to Mary Newcome-Schleier and Jonathan Bober for their assistance in cataloguing this drawing.



9

**.9**  
**ROMAN SCHOOL, LATE 16TH CENTURY**

*Study for armour: A warrior in an elaborate frame supported by putti*

with traces of inscription 'Tadeo Zuccaro' (verso)  
 pen and brown ink, brown wash, irregularly cut to the right  
 9¾ x 4¾ in. (24 x 12.1 cm.)

£800-1,200

\$1,100-1,600  
 €920-1,400

**PROVENANCE:**

Earl Spencer (L. 1530).

An attribution to Cesare Pollini (circa 1560-circa 1630) has also been suggested.



10

10

**ITALIAN SCHOOL, CIRCA 1540**

*A grotesque head with horns and protruding tongue*

with inscription 'Giorgio Vassari' and number '667' on the mount  
 black chalk, unframed  
 11 $\frac{5}{8}$  x 7 $\frac{1}{4}$  in. (29.5 x 18.4 cm.)

£2,000-3,000

\$2,700-3,900  
 €2,400-3,500

**PROVENANCE:**

Sir Joshua Reynolds (L. 2364).



11

11

**ROMAN (?) SCHOOL, LATE 16TH CENTURY**

*The Adoration of the Shepherds*

black chalk, the corners cut  
 12 $\frac{7}{8}$  x 11 $\frac{1}{8}$  in. (32.7 x 28.4 cm.)

£3,000-4,000

\$4,000-5,200  
 €3,500-4,600

**PROVENANCE:**

John Skippe, with his characteristic mount (with his attribution 'Barroccio');  
 Christie's, London, 20-21 November 1958, lot 170B (as attributed to Raphael  
 Motta, called Raffaellino da Reggio).

**EXHIBITED:**

London, Sutch, Martin and Sewell, *Drawings by Old Masters*, 1969, no. 3 (as  
 Abraham Bloemaert).

## BALDASSARE PERUZZI (ANCAIANO 1481-1536 ROME)

*Design for a bench: the five niches containing figures of ancient heroes: (left to right): A young hero, Marcus Atilius Regulus, Hercules, Lucius Junius Brutus and another hero (possibly Julius Caesar)*

inscribed by the artist with two alternative sets of measurements for the projected bench: above left, 'P[ar]tita jn quadri cinque vien longa b[raccia] XV II/III e alta b[raccia] / e le colon[n]e vengano grosse I/III cioe 1/3 cioe 15 %; above right 'Partita jn quadri septe viene longa b[raccia] XVI coli sporti e grocj [?]/ alta b[raccia] 4% el tucto e le colon[n]e saran I/III cioe 1/3; in the fifth niche 'uno [braccio]; up the left border 'Colon[n]a cioe el fuso alta b[raccia] 2 1/12'; and with further measurements for the capitals, the architrave, the width of the pilasters and the spaces in between them, and with illegible inscription in red chalk in the lower right

black chalk, pen and brown ink, brown and grey wash, unframed  
7 3/4 x 19 in. (19.7 x 48.3 cm.)

£100,000-150,000

\$140,000-200,000  
€120,000-170,000

After the Sack of Rome in May 1527, Peruzzi fled to his native Siena and stayed there, with brief interruptions, until his return to Rome in 1532. In 1527 he was appointed *Architetto della Repubblica di Siena* and in this role he made preparatory studies for the façade of the Palazzo Pubblico (École des Beaux-Arts, Paris, Inv. EBA 249; C.L. Frommel, *Baldassare Peruzzi als Maler und Zeichner*, in 'Beiheft des Römischen Jahrbuch für Kunstgeschichte', XI, 1967-68, no. 119, Pl. LXXXVIIIb) and the plan for the 'Sala del Cancelleria' (the office of the chancellery) (Florence, Uffizi, Inv. GDSU 509 A r; H.W. Wurm, *Baldassarre Peruzzi die Zeichnungen*, Tübingen, 1984, pp. 166-71 [as yet unpublished]), which was located next to the 'Sala del Concistoro' (the hall where the heads of the government gathered). It was probably in his capacity as *Architetto della Repubblica* that he executed this presentation drawing of a ceremonial bench.

As in all his Sieneese projects Peruzzi used the Florentine braccio measurement (0.584-0.586 m.). In his autograph inscription (partly cut), he suggests two alternative sizes: one with five 'quadri' or pictures, which would make the bench 15 braccia (about 9.18 m.) long and 5 1/2 braccia (about 3.22 m.) high; the other with seven 'quadri' or pictures which would make it 16 braccia (about 9.38 m.) long and 4 3/4 braccia (about 2.78 m.) high. In the first alternative, the pictures would be 1 braccio wide and about 2 braccia (1.17 m.) high; in the second, the figures and columns would be smaller and the bench lower. The height of 3/8 braccia (about 0.49 m.) for the seats, and the depth of about 0.30-0.35 m., which corresponds with the size of the pedestals to the columns, are appropriate for a bench.

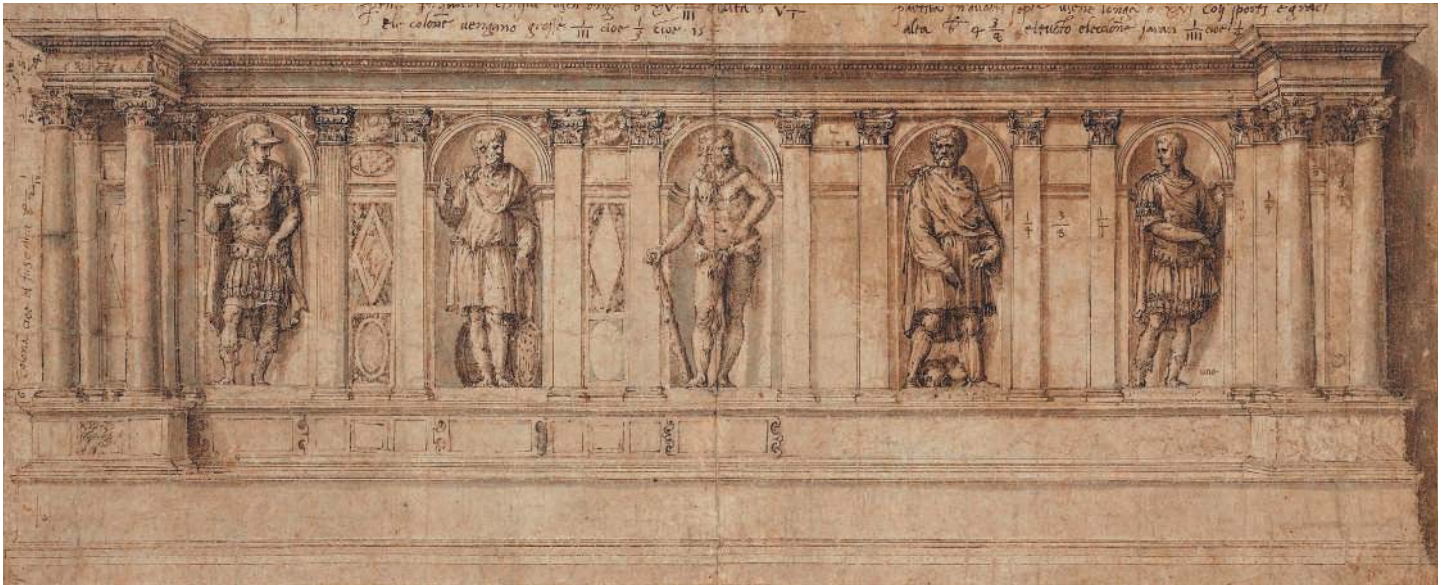
At 16 braccia long the bench would have occupied the entire length proposed by Peruzzi for the Sala del Cancelleria, as shown in the Uffizi drawing. This room was to be situated between the 'Sala di Balia' (an assembly room of the Sieneese Republic) on the right side and the Sala del Concistoro on the left. The Sala del Cancelleria would have been 5 1/2 braccia (about 3.12 m.) wide, the same width as the corridor situated between the 14th century Sala di Balia - which contains a comparable bench of eleven seats made in 1410, with intarsias made by Barna di Torino (*active* from 1378) still preserved - and the Sala del Concistoro. The Sala del Cancelleria in Peruzzi's drawing is, like the corridor, 5 1/2 braccia wide. It is 16 braccia long, the length of the bench, but only part of the length of the corridor. The corridor would thus have been divided into several narrow rooms, one of them being the Sala del Cancelleria. While the Sala del Concistoro was proposed to be to the left of the Sala di Balia in Peruzzi's drawing, it was later moved to the right and decorated after April 1529 by Domenico Beccafumi (1484-1551), when the Emperor Charles V was expected to visit. Peruzzi, who may have built the vault in the Sala del Concistoro and directed the remodelling of the Palazzo Pubblico, cannot have drawn the bench much after 1528.

According to the 1545 constitution of the Sieneese Republic, but probably as established before, the Chancellor was the notary of the Concistoro and was supported by five assistant notaries, who were responsible for single branches of government (M. Ascheri, *L'ultimo statuto della Repubblica di Siena (1545)*, Siena, 1993, pp. 27-8). Peruzzi designed the Sala del Cancelleria between the Sala di Balia and the Sala del Concistoro, two of the most important assembly rooms of the Palazzo Pubblico, and the bench was just long enough to accommodate the 'dodici del governo', the twelve heads of the government.

The iconography of the five ancient heroes seems to confirm that the bench was intended to be used by the leaders of the Sieneese government. Hercules was the hero of the Florentine Republic, while Marcus Atilius Regulus (pointing upwards, with the barrel in which he was killed behind his legs), and Brutus the Elder (with the heads of his two sons) were admired as examples of republican virtue. The warrior on the right, drawing his sword, may be a great republican general like Cato the Elder, although he could also be Julius Caesar. The youthful, beardless hero at the left, pointing downward and holding an unidentifiable object, resembles the figure of Alexander the Great in Sodoma's fresco of 1519 in the Farnesina, Rome. It is possible that Peruzzi, when designing the bench, already knew of Charles V's impending visit and represented Alexander and Caesar as the emperor's forerunners as protector of the republic.



Fig. 1 Baldassare Peruzzi, *Pan, Amphion, Musaeus and Marsyas*, oil on panel © RMN-Grand Palais (musée du Louvre) / Hervé Lewandowski.



The treatment of the figures supports a date for the drawing not much later than the Sack of Rome (Frommel, *op. cit.*, pp. 109-64). After Raphael's death in 1520 Peruzzi had developed a classical style which changed only gradually until 1527. The painted figures in trompe-l'œil niches resemble those of the Gonzaga organ at the Louvre, which must have been from some years earlier (Fig. 1; D. Cordellier, *Gli Dei musici di Baldassarre Peruzzi e l'organo di alabastro di Federico Gonzaga*, in 'Quaderni di Palazzo Te', IX, 2001, pp. 22-45). In about 1530, under the influence of Parmigianino, Pontormo and other young artists, Peruzzi's figures become more slender, three-dimensional and elegant, as in his *Augustus and the Sibyl* of about 1530 in the S. Maria di Fontegiusta, Siena, inspired by Parmigianino's slightly earlier etching (Frommel, *op. cit.*, no. 106, pl. LXXXII).

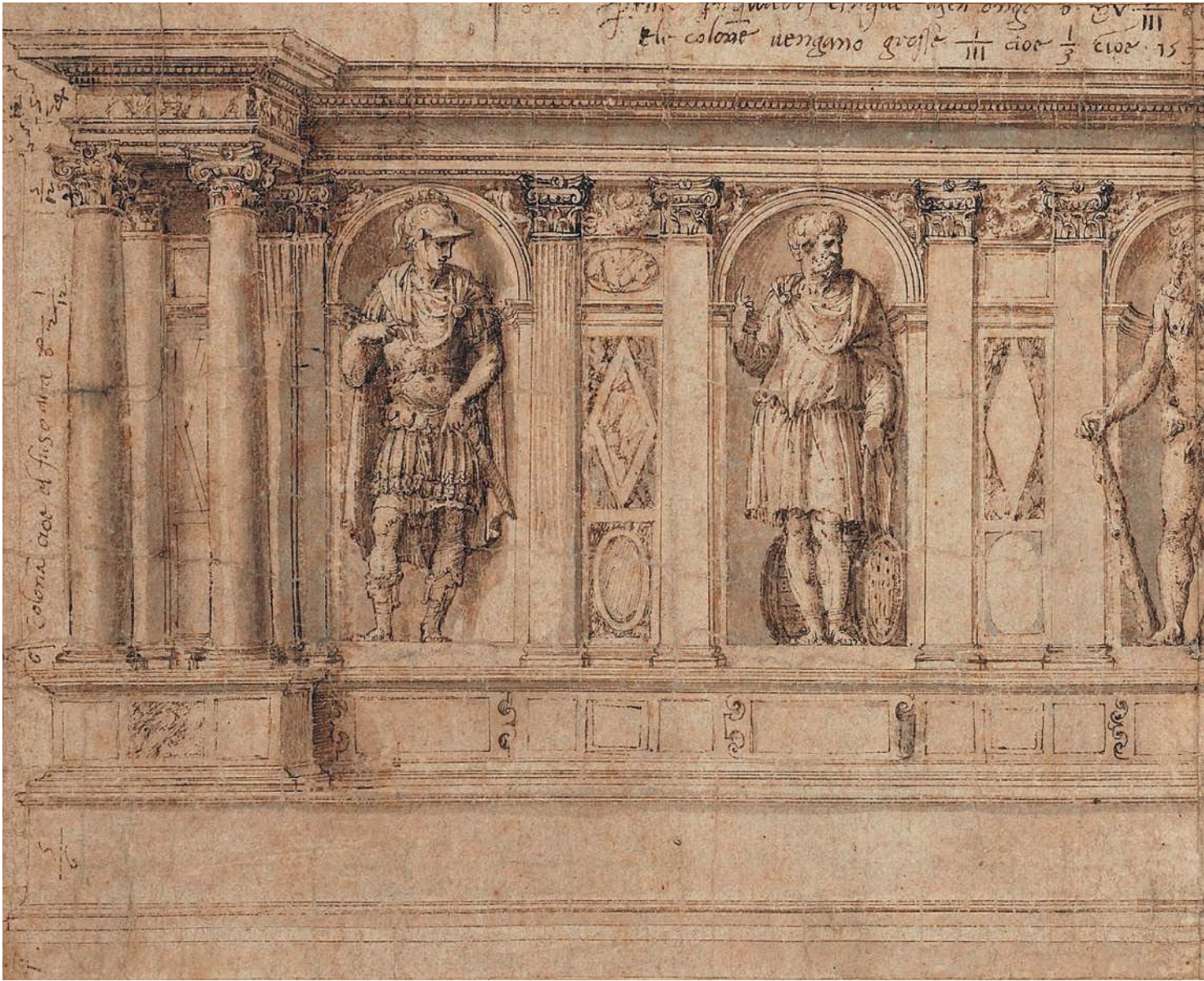
In 1520 Peruzzi had become second architect of Saint Peter's in Rome and was increasingly focusing on architecture. His stylistic evolution is much more evident in his architecture than in his figurative output. Before 1527 he preferred the use of engaged columns as demonstrated in his tomb of Hadrian VI in S. Maria dell'Anima, Rome, the drawing for the Gonzaga organ in the Royal Collection at Windsor Castle (Inv. RCIN 905495) and his drawing of an altar, previously at Chatsworth, sold at Christie's, London, 6 July 1987, lot 8, now in the J. Paul Getty Museum, Los Angeles (Inv. 88.GG.130). Free-standing columns and attached pilasters of a coherent composite order only appear later, as in the projects for the pulpit of Siena cathedral at the British Museum (Inv. 1958,1213.4; Frommel, *op. cit.*, no. 105d, Pl. LXXXc). As in the present drawing, he conveyed spatial depth by contrasting light and shadow. Characteristic of his later years is the ornamental use of ovals and lozenges which in the bench would have imitated coloured marble. The Composite order, in its rhythm and its detail, however, does not differ much from earlier projects.

Neither this bench nor the Uffizi project for the Sala del Cancelleria was ever realized, but they demonstrate that Peruzzi remained, after the Sack of Rome, one of the most prominent representatives of the Renaissance, and for the most part successfully resisted the 'mannerist' capriccios of the younger generation.

We are very grateful to Christoph Luitpold Frommel for preparing the above catalogue entry.



(detail, enlarged)





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$\frac{3}{8}$

$\frac{1}{7}$

$\frac{1}{6}$

$\frac{1}{4}$





**AGOSTINO CIAMPELLI (FLORENCE 1565-1630 ROME)**

*A soldier carrying a ladder, and a subsidiary study of a man holding a torch (recto);  
Faint fragmentary study (verso)*

with inscription 'Carache.'

black chalk heightened with white on blue paper, squared in black chalk, watermark horse in a circle, unframed  
15 $\frac{7}{8}$  x 10 $\frac{1}{2}$  in. (40.3 x 26.7 cm.)

£20,000-30,000

\$27,000-39,000  
€24,000-35,000

A study for *The Duke of Guise attacking Calais in 1558*, a painting which was set in an arch that was part of the outdoor decorations for the wedding of Grand Duke Ferdinando I de' Medici (1549-1609) and Christine de Lorraine (1565-1637). This took place in Florence in 1589. According to Filippo Baldinucci (1624-1697) the painting for the arch was stored after the wedding in the Pitti Palace but was later destroyed by a fire (F. Baldinucci, *Notizie dei professori del disegno da Cimabue in qua*, 1681, [Florence, edition 1845], in the life of Pagani, 3:40). The appearance of the painting is known, however, through two prints published in 1589. It was etched by Raffaello Gualterotti (1543-1638) who described the individual paintings and sculptures assembled for the wedding in great detail (Fig. 1; R. Gualterotti, *Descrizione del regale apparato per le nozze della serenissima Madama Cristina di Loreno, moglie del serenissimo don Ferdinando Medici, III. granduca di Toscana*, Florence, 1589, p. 97-9). The arches and the decorations for the festivities, rather than the individual works, were published in a series of engravings by Orazio Scarabelli (fl. circa 1589) (Fig. 2; British Museum, Inv. 1897,0113.39). The painting of *The Duke of Guise attacking Calais in 1558* is shown *in situ* in the third entry arch in the Canto dei Carneseccchi.

The technique of this drawing, one of Ciampelli's most accomplished and striking sheets, is characteristic in its use of black chalk heightened with white on blue paper. A large group of drawings by the artist, mostly in the same technique, is in *Museum umeni*, Olomouc (M. Togner, *Agostino Ciampelli: 1565-1630: Disegni*, Olomouc, 2000, nos. A 1-38, ill.). This drawing may especially be compared to two drawings of men on ladders which are studies for the *Crucifixion of Saint Andrew* in the Gesù, Rome (M. Togner, *op. cit.*, nos. A12 and A13, ill.).

We are very grateful to Dr. Julian Brooks for identifying the authorship of this drawing and for his assistance in cataloguing it.



Fig. 1. Raffaello Gualterotti, *Descrizione del [...] granduca di Toscana*, etching, 1589.



Fig. 2. Orazio Scarabelli, *The third entry arch for the Medici wedding, the canto dei Carneseccchi*, engraving, 1589.  
© The Trustees of the British Museum, London



14

•14

## NETHERLANDISH SCHOOL, LATE 16TH CENTURY

### *Hercules killing the Nemean lion*

pen and brown ink, fragmentary watermark, unframed  
8½ x 6½ in. (20.6 x 15.4 cm.)

£700-1,000

€920-1,300  
€810-1,200

Attributions to Hieronymus Wierix (1553-1619) and Johannes Wierix (1549-circa 1618) have also been suggested.

•15

## CIRCLE OF TADDEO ZUCCARO (SANT' ANGELO IN VADO 1529-1566 ROME)

### *A statue of a goddess on a plinth, surrounded by reverential figures*

black chalk, pen and brown ink, brown wash heightened with white and yellow, circular, unframed  
8 in. (20.7 cm.) diam.

£1,500-2,000

\$2,000-2,600  
€1,800-2,300



15

This drawing relates to a frescoed roundel depicting *Angerona, surrounded by Popes*, part of the ceiling decoration of the Sala di Aurora in the Farnese Palace at Caprarola (C. Acidini Luchinat, *Taddeo e Federico Zuccari: fratelli pittori del Cinquecento*, Rome, 1998, I, fig. 93, ill.). Two studies by Taddeo for roundels on the same ceiling, showing *The Goddess Brizo* and *Harpocrates (or Horus), God of Silence*, similar in size to this drawing (both 21.6 cm.), are in the Victoria and Albert Museum, London (Inv. 8091:1 and 8091:2; P. Ward-Jackson, *Victoria and Albert Museum Catalogues: Italian Drawings: Volume One: 14th-16th century*, London, 1979, nos. 418-9, ill.). A further study for one of the roundels, depicting *Sleep accompanied by Phantasos, Morpheus and Icelos*, is in the Louvre (Inv. 10481; C. Acidini Luchinat, *op. cit.*, fig. 88).

Cristina Acidini Luchinat has suggested that this drawing derives from a now lost study for the ceiling roundel by one of the Zuccaro. She notes that it is not a direct copy after the study, but that it is transformed into a different subject, that of a virtue or a goddess worshipped by her followers.

We are grateful to Cristina Acidini Luchinat for her assistance in cataloguing this drawing.



16

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

*Francesco I de' Medici taking part in a deer hunt*

black chalk, pen and brown ink, brown wash heightened with white on slate-blue prepared paper, the figures closely squared in white  
7¼ x 10½ in. (19.5 x 25.5 cm.)

£10,000-15,000

\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**

W.A. Martin, from whom purchased by Brian Sewell.

**LITERATURE:**

J.A. Gere, *Mostra di disegni degli Zuccari (Taddeo e Federico Zuccari, e Raffaellino da Reggio)*, Florence, 1966, p. 37, under no. 48.  
J.A. Gere and P. Pouncey, *Italian Drawings in the Department of Prints and Drawings in the British Museum*, London, 1983, under no. 289.  
N. Turner, *Florentine drawings of the sixteenth century*, exhib. cat., London, British Museum, 1986, under no. 162.

A study for a stage hanging for a play performed in the Sala dei Cinquecento in the Palazzo Vecchio in Florence during the festivities on the occasion of the marriage of Francesco I de' Medici (1541-1587) and Joanna of Austria (1547-1578), sister of Emperor Maximilian II, on 26 December 1565. The stage hanging, described in *Descrizione dell'Apparato della Commedia... recitata in Firenze il giorno di S. Stefano*, 1565, p. 6, is now lost, but several studies for it have survived. A *modello*, which is signed and dated 1565 and shows an extended landscape on the right and an imaginary view of Florence in the background, is in the Uffizi, Florence (Inv. 11074F; G. Briganti, *Il Manierismo e Pellegrino Tibaldi*, Rome, 1945, fig. 101). A highly finished pen and wash drawing that corresponds closely to the left and central part of the *modello*, omitting part of the composition on the right, indicating that the sheet has been cut, is at Chatsworth (Inv. 202; M. Jaffé, *The Devonshire Collection of Italian Drawings: Roman and Neapolitan Schools*, London, 1994, no. 393, ill.). Another detailed study of the group of figures on the left is in the British Museum, London (Inv. Pp.3.196; J.A. Gere and P. Pouncey, *op. cit.*, 1983, no. 289).



(recto)

17

**DOMENICO ROBUSTI, IL TINTORETTO  
(VENICE 1560-1635)**

*Episodes from the Life of Saint Anthony of Padua: The Miracle of the Irascible Son (recto); The Miracle of the Speaking Babe (verso)*

black chalk, charcoal, brush and oil paint on light brown paper, squared in black chalk, with made up losses along the right edge and other losses, the sheet rejoined vertically at the centre  
18½ x 16¾ in. (46.9 x 42.8 cm.)

£15,000-20,000

\$20,000-26,000  
€18,000-23,000

The studies on the *recto* and *verso* of this sheet served as the models for two paintings, part of a series of eight illustrating the life of Saint Anthony of Padua, executed by Flaminio Floriani (active 17th Century) for the Basilica of Santa Maria Gloriosa dei Frari in Venice (M. Hochmann, in *Santa Maria Gloriosa dei Frari: Immagini di Devozione, Spazi della Fede*, Padua, 2015, pl. 83). The paintings are briefly described by Zanetti who notes that the 'beautiful' series of eight paintings hangs above the main door, where they remain today even though four of the paintings have now been partially shaped to make room for a monumental tomb (A.M. Zanetti, *Della pittura veneziana e delle opere pubbliche de' veneziani maestri*, libri V, Venice, 1771, p. 262, [sopra la porta maggiore otto bei quadri con azioni di Sant' Antonio di Padua]). The little known Floriani was registered as an independent master in the guild of Venetian painters in 1603/4. Probably because of the Tintorettesque quality of his paintings, he is thought to have been a follower and possibly a pupil, of Domenico's father Jacopo Tintoretto (1518/19-1594).



(verso)

The drawing on the *recto* of this sheet shows the *Miracle of the Irascible Son*. A young man cut's off his leg in a fit of remorse (seen in the left background) after kicking his mother (seen in the far background). Miraculously, Saint Anthony healed the young man's leg in front of a crowd of spectators, as is shown in the foreground. The story of *The Miracle of the Speaking Babe*, shown on the *verso*, tells the story of a jealous marquis of the house of Este who accuses his wife of infidelity. Convinced that her baby is not his, the marquis presents it to a judge who is unable to find in favour of one party or the other. At that moment Saint Anthony of Padua's miracle takes place and the baby declares that his mother is innocent and that the marquis is indeed his true father. Both stories were also painted by Titian (circa 1488/90-1576) in 1510-11 in a series of frescoes on Saint Anthony's life in the Scuola del Santo in Padua (H.E. Wethey, *The Paintings of Titian: I: Religious Paintings*, Aberdeen and Edinburgh, 1969, I, nos. 93-4, Plates 139-40 and 142-3). Although they differ in composition from the present drawings, Domenico Tintoretto might have known the frescoes and possibly been inspired by them.

The present drawings are stylistically close to a group of about 90 drawings (of which about 80 are oil studies) which were bound in a 17th Century album until they were acquired by the British Museum in 1907 when the album was broken up (Inv. 1907,0717.1 to 90; H. Tietze and E. Tietze-Conrat, *The Drawings of the Venetian Painters in the 15th and 16th Centuries*, New York, 1970, no. 1526). Like the present drawings, a large number of the sketches from this group are squared and quite a number of the compositions have been connected to known paintings, while some of them are only known through Ridolfi and others are now lost.

We are grateful to Prof. Bert Meijer for his assistance with this catalogue entry.



18

•18

**CIRCLE OF HANS BOL  
(MECHELEN 1534-1593 AMSTERDAM)**

*A village on a stream*

traces of black chalk, pen and brown ink, brown wash, brown ink framing lines, unframed  
6¾ x 11⅞ in. (16.2 x 30.2 cm.)

£1,500-2,000

\$2,000-2,600  
€1,800-2,300

**PROVENANCE:**

The 'Llanover Album', assembled in the 18th Century, probably by Sir Anthony Westcombe, Bart. (d.1752), and by descent to Ivon John Caradoc Herbert, 1st (and last) Baron Treowen (1851-1933), Llanover House, Abergavenny, Monmouthshire, Bruton & Knowles, 26 June 1934, (part of lot 997 (bought by R.E.A. Wilson and Alfred Jowett).

Anonymous sale [Baron Paul Hatvany]; Sotheby's, London, 7 July 1966, lot 30 (as Hans Bol, unsold).

Anonymous sale; Christie's, London, 26-27 November 1973, lot 208 (as Hans Bol), where purchased by Brian Sewell.

An attribution to Paulus van Hillegaert I (1596-1640) has also been suggested.



19

•19

**FOLLOWER OF MOSES TER BORCH  
(ZWOLLE 1645-1667 HARWICH)**

*Portrait of a man with a hat*

black, red and white chalk on brown prepared paper, circular  
5¼ in. (13.2 cm.) diam.

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

•20

**ALBERT MEIJERINGH  
(AMSTERDAM 1645-1714)**

*A hilly road near the coast, a village to the left*

pen and brown ink, brown wash, black ink framing lines, unframed  
8¾ x 14½ in. (22.3 x 36.8 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

L.S. Adam (L. 4).

According to Arnold Houbraken (1660-1719), Meijeringh spent around ten years in France and Italy, from circa 1672 to 1684, of which at least part was spent in the company of Johannes Glauber (1646-1726) (A. Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, Amsterdam, 1721, III, p. 210). Houbraken also suggests that Meijeringh could have visited Hamburg on his journey back to Holland, and a small number of drawings from the environs of this city seem to support this (A. Zwollo, *Hollandse en Vlaamse veduteschilders te Rome 1675-1725*, Assen, 1973, pp. 19-20). The architecture shown in the present view seems to suggest that this drawing more likely shows a view in Germany or France, rather than one in Italy.



20





21

**21**  
**JAN JOSEFSZ. VAN GOYEN**  
**(LEIDEN 1596-1656 THE HAGUE)**

*Figures and boats by a ruin on water*

signed with initials 'VG' and dated '1651'  
 black chalk, grey wash, brown ink framing lines  
 4 1/8 x 7 7/8 in. (10.4 x 19.4 cm.)

£5,000-8,000

\$6,600-10,000  
 €5,800-9,200

**PROVENANCE:**

J. Barnard (L. 1419 and 1420, his inscription 'J:Br N<sup>o</sup>= 980/ 7 1/2 by 4') (The Barnard sale catalogue of 1787 lists at least eight van Goyen drawings).  
 with Brian Sewell in 1967, no. 17 (according to Beck).

**LITERATURE:**

H.-U. Beck, *Jan van Goyen: 1596-1656: ein Oeuvreverzeichnis*, Amsterdam, 1972, I, no. 226.

**22**  
**JAN JOSEFSZ. VAN GOYEN**  
**(LEIDEN 1596-1656 THE HAGUE)**

*Travellers before the inn 'De Halve Maan' (Crescent Moon)*

black chalk  
 3 3/8 x 5 1/2 in. (8.5 x 14.1 cm.)

£2,000-3,000

\$2,700-3,900  
 €2,400-3,500

**PROVENANCE:**

J. Richardson Jun. (L. 2170).  
 Anonymous sale; Christie's, London, 2 December 1969, lot 7.

**EXHIBITED:**

London, Martin and Sewell, *Master Drawings*, 1970, no. 55.

**LITERATURE:**

H.-U. Beck, *Jan van Goyen: 1596-1656: ein Oeuvreverzeichnis*, Amsterdam, 1972, I, no. 645.

Dr. Beck dated this drawing 1632/33 and noted that the style is close to that of Anthonie Waterloo (1609-1690) (H.-U. Beck, *op. cit.*, no. 645).



22



23

•23

**BALDASSARRE FRANCESCHINI,  
IL VOLTERRANO (VOLTERRA 1611-1690  
FLORENCE)**

*Studies of two variations of a cartouche (recto); further studies of oval cartouches (verso)*

black chalk (recto); red chalk (verso), indistinct watermark, unframed  
8½ x 10⅞ in. (21.5 x 25.8 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

24

**GIOVANNI FRANCESCO BARBIERI,  
IL GUERCINO (CENTO 1591-1666 BOLOGNA)**

*A standing male nude as Hercules*

black chalk, touches of oiled black chalk, watermark fleur-de-lis with letter LV  
[?], unframed  
22¾ x 15⅝ in. (57.8 x 39.8 cm.)

£20,000-30,000

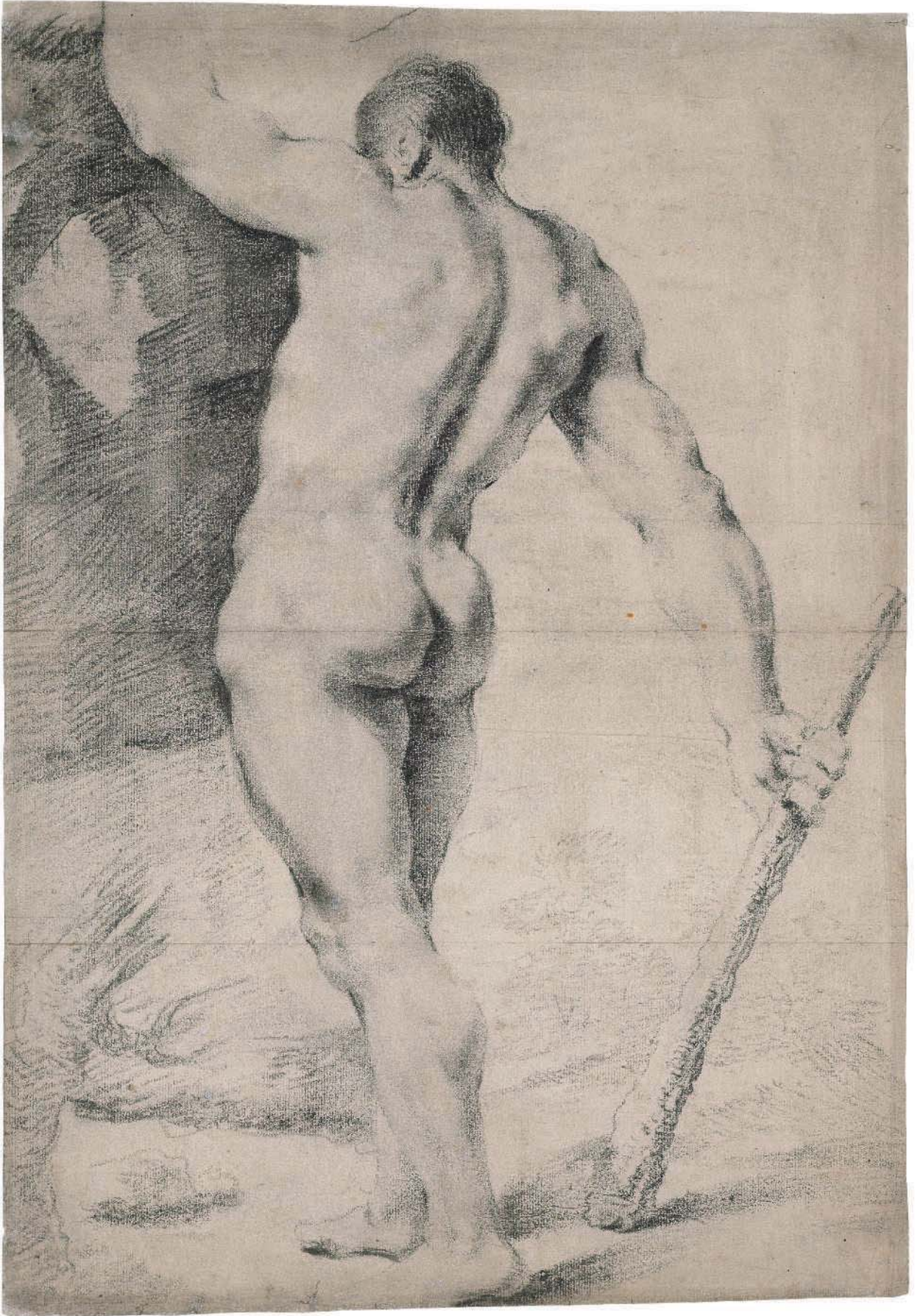
\$27,000-39,000  
€24,000-35,000

The majority of Guercino's nude studies are devoid of attributes and they are usually not set in a landscape. In this large drawing, however, the nude is shown holding a club, indicating that it was intended as a study for a Hercules, and in the background the features of a landscape are subtly suggested. Muscular figures like this usually appear in Guercino's drawings

from before 1621, when the artist left for Rome after being summoned by Pope Gregory XV, Alessandro Ludovici, previously Archbishop of Bologna and Guercino's patron. Professor David Stone, however, has noted that the figure in this drawing displays a 'kind of planarity' in the way it is depicted in space and that the gentleness of the handling of the chalk indicates that the drawing should be dated slightly later, *circa* 1625-30, after the death of the Pope and the artist's return to Emilia.

Nicholas Turner also believes that the Hercules was executed later than most of Guercino's nude studies and he has proposed a date of *circa* 1630. Like David Stone, he has suggested that it may be compared to a study of a kneeling nude in the Pinacoteca Nazionale, Gabinetto disegni e stampe, Bologna (Inv. 3679; A. Mazza and N. Turner, *Guercino a Reggio Emilia: La genesi dell'invenzione*, Milan, 2011, p. 105, no. 3.10). That drawing was likely made for the figure of Josias in a now lost altarpiece of the *Martyrdom of Saint James Major and the Scribe* painted in 1627 for a church in Reggio Emilia. David Stone has suggested that the present drawing could be dated slightly earlier than the study, as it shares many traits with the early academic nudes which have almost disappeared in that sheet. The present drawing also shows similarities in handling and rendering of the figure in a study of a youth bending forward in a private collection, Paris (A. Mazza and N. Turner, *op. cit.*, p. 42, fig. 3) and a sheet in the Fondazione Custodia, Paris (Inv. 2536; M. Faietti, 'Two New Guercino Drawings in Bologna', *Master Drawings*, XXXI, 1993, no. 1, p. 49, fig. 3).

We are grateful to Nicholas Turner and Professor David Stone for their assistance in preparing this catalogue entry and for independently confirming the attribution to Guercino on the basis of the original (Nicholas Turner) and a digital photograph (David Stone).





25

25

**CIRCLE OF GUERCINO (1591-1666)**

*Study of a female nude, seen from below*

red chalk, stumping, fragmentary watermark fleur-de-lis, unframed  
7 7/8 x 6 in. (19.6 x 15 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

**PROVENANCE:**

Anonymous sale; Christie's, London, 10 July 1979, lot 78, where purchased by Brian Sewell.

An attribution to Guido Cagnacci (1601-1663) has also been suggested.

26

**GIOVANNI FRANCESCO BARBIERI,  
IL GUERCINO (CENTO 1591-1666 BOLOGNA)**

*Saint Francis contemplating at a crucifix*

with inscription 'Guercino' (on the old mount)  
black and white chalk, irregular at all edges  
11 1/2 x 7 3/4 in. (29 x 18.7 cm.)

£6,000-8,000

\$7,900-10,000  
€7,000-9,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 25 June 1974, lot 47, where purchased by Brian Sewell.



26

**LITERATURE:**

N. Turner and C. Plazzotta, *Drawings by Guercino from British Collections*, exhib. cat., London, British Museum, 1991, Appendix: Drawings by Guercino, his School and his Followers, in the British Museum, under no. 42.

Throughout his career Guercino produced drawings in black chalk, often on heavy coarse paper. The technique allowed the artist to create a granular effect, giving these drawings their chiaroscuro quality also notable in the artist's paintings. Nicholas Turner has suggested that the present drawing could have been made in connection with a now lost altarpiece, commissioned in 1651 by Guercino's friend - the writer on art - Francesco Scannelli (1616-1663) (B. Ghelfi, *Il Libro dei Conti del Guercino 1629-1666*, Bologna, 1997, pp. 154-5, no. 448). In his mature period Guercino's painted 5 altarpieces of *Saint Francis receiving the stigmata*, and the altarpiece commissioned by Scannelli appears to be the only one in which Saint Francis kneels outside a cave in prayer. Malvasia says the altarpiece was destined for Forli, a claim substantiated by a note written by Guercino himself. Yet, no painting by Guercino that fits the description is known to have been in Forli.

A drawing in red chalk of the same subject is in the British Museum (Inv. Ff 2-129; N. Turner and C. Plazzotta, *op. cit.*, App. no. 42) and another is in the collection of the former Queen Beatrix of the Netherlands.

We are grateful to Nicholas Turner for his assistance in cataloguing this drawing and for confirming the attribution to Guercino on the basis of examination of the drawing in person.



27

**27**  
**GIOVANNI FRANCESCO GRIMALDI**  
**(BOLOGNA 1606-1680 ROME)**

*The Judgement of Midas*

with inscription 'Gio. Fr.<sup>o</sup> Bolognese' (*verso*, visible through Skippe's mount)  
 black chalk, pen and brown ink  
 15½ x 10¾ in. (39.4 x 27.6 cm.)

£3,000-4,000

\$4,000-5,200  
 €3,500-4,600

**PROVENANCE:**

John Skippe, on his characteristic mount; Christie's, London, 20-21 November 1958, lot 107B.

After Domenichino's fresco datable 1616-18, from the Stanza di Apollo in the Villa Aldobrandini, Frascati. The detached fresco is now in the National Gallery, London (Inv. NG 6285), along with seven others from the series. Seven drawings by Domenichino related to the fresco are at Windsor (Inv. nos. RCIN 900653, 654, 673, 672, 839, 841 and 855; J. Pope-Hennessy, *The Drawings of Domenichino in the Collection of His Majesty the King at Windsor Castle*, London, 1948, nos. 1102-8). The present drawing bears A.E. Popham's attribution to Giovanni Francesco Grimaldi on the mount.



28

**28**  
**SIMONE CANTARINI, IL PESARESE**  
**(PESARO 1612-1648 VERONA)**

*Studies for a Rest on the Flight into Egypt, a study of the same in a landscape setting and further studies of the Virgin, the Christ Child and a cherub (recto); Rapid figure studies (verso)*

with inscription 'parmesan'  
 traces of black chalk, pen and brown ink (*recto*); black and red chalk (*verso*), watermark encircled six-pointed star with a cross (cf. Heawood 3879, Rome, datable 1646), unframed  
 10½ x 7¾ in. (26.8 x 19.6 cm.)

£6,000-8,000

\$7,900-10,000  
 €7,000-9,200

Cantarini often studied a subject several times on the same sheet. Here he depicted the *Rest on the Flight* twice: once in isolation in the foreground and once in a landscape setting, enclosed by a framework, as the artist often did (for a comparable example, see M. Mancigotti, *Simone Cantarini il Pesarese*, Pesaro, 1975, fig. 153). He further studied the Virgin, the Child and a cherub in different positions. The latter corresponds closely to the Christ Child shown in a sheet of studies of *The Virgin and the Child and a Lamentation*, now in the Rijksmuseum, Amsterdam (RP-T-1951-327 (R)).

The different studies on the present sheet are very close in approach to those in *The Virgin and the Child*, a drawing of similar size (27.3 x 20 cm.) datable *circa* 1642/48, now in the Art Institute of Chicago (Inv. 1922.66; M. Mancigotti, *op. cit.*, fig. 145). Cantarini also treated the *Rest on the Flight* in his paintings and prints, the most famous picture of the subject probably being the one in the Louvre (Inv. 175) after which the artist made an etching in reverse (Bartsch 6; M. Mancigotti, *op. cit.*, figs. 55 and 110).



29



29

•29

### FOLLOWER OF ANNIBALE CARRACCI (BOLOGNA 1560-1609 ROME)

*A caricature of a dwarf offering drawings for sale*

black chalk, pen and brown ink, brown wash, the corners clipped, unframed  
8¼ x 5⅞ in. (21 x 15 cm.)

sold with an impression of the related print

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

John Skippe, on his characteristic mount (with his attribution 'Annibale Caracci').

**ENGRAVED:**

Chiaroscuro woodcut in reverse by John Skippe, dated 1811 (see British Museum, Inv. 1923,1015.29).

30

### ROMAN SCHOOL, LATE 17TH CENTURY

*Caricature of two priests and an amused bystander*

black chalk, pen and brown ink, brown wash, unframed  
10¾ x 8 in. (27.3 x 20.2 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

**PROVENANCE:**

Maximiliaen Labbé, Mechelen (d. 1675); acquired before 1684 by Padre Sebastiano Resta (1635-1714), with his associated number '101' and elaborate borderlines, part of an album that he presented around 1701 to King Philip V of Spain (1683-1746); possibly Orléans collection; Horace Walpole, Earl of Orford (1717-1797); Robins, London, 8 June 1842, lot 1262 (bought by Tiffin, 'A folio, containing upwards of 100 drawings [...]'); Anonymous sale; Christie's, London, 22 November 1966, lot 73 (as Giovanni Lorenzo Bernini).



30



31

**PIER FRANCESCO MOLA  
(COLDRETERIO 1612-1666 ROME)**

*Joseph greeted by his brethren*

pen and brown ink, brown wash, watermark encircled six-pointed star with a cross and letter A

6 x 8 in. (15.4 x 20.3 cm.)

£4,000-6,000

\$5,300-7,800

€4,700-6,900

**LITERATURE:**

R. Cocke, *Pier Francesco Mola*, Oxford, 1972, p. 58, under no. 49 (described as a *ricordo* of the fresco).

A study in reverse for the fresco datable to 1656-57 in the Palazzo Quirinale, Rome (Fig. 1; F. Petrucci, *Pier Francesco Mola (1612-1666): Materia e colore nella pittura del '600*, Rome, 2012, no. D24, pp. 81-5, 462-67). A drawing which is closer to the composition of the fresco is at Holkham (Inv. 15694; R. Cocke, *op. cit.*, pl. 61). Five further studies in pen and brown ink exploring the composition are known (see R. Cocke, *op. cit.*, pls. 65, 66, 71 and 72, F. Petrucci, *op. cit.*, pp. 466-67 and Sotheby's, London, 2 July 1984, lot 64). The artist also explored different elements of the composition in a number of drawings (see R. Cocke, *op. cit.*, pls. 63, 64, 67-70 and F. Petrucci, *op. cit.*, pp. 466-67).

We are grateful to Nicholas Turner for confirming the attribution to Pier Francesco Mola after examining the drawing in person, and for his help in cataloguing it.



Fig. 1. Pier Francesco Mola, *Joseph greeted by his brethren*, fresco, Palazzo Quirinale, Rome.



32

32

**PIETRO TESTA (LUCCA 1611-1650 ROME)**

*Pan embracing Venus watched by Cupid*

pen and brown ink  
9 1/8 x 7 1/8 in. (23.2 x 18.1 cm.)

£3,000-5,000

\$4,000-6,500  
€3,500-5,800

The virtuosic and free pen work in this drawing is typical of the artist and it may be compared to a drawing of *Narcissus at the Pool*, datable to circa 1631-7, in the National Galleries of Scotland, Edinburgh (Inv. D 4991) and to *The Sacrifice of Isaac* datable circa 1642 in the Kupferstichkabinett, Kunsthalle Bremen (Inv. 1959/32; E. Cropper *et al.*, in *Pietro Testa: 1612-1650: Prints and Drawings*, Philadelphia Museum of Art, and elsewhere, 1988, no. 20 and fig. 71a). The subject of an amorous Pan and Venus with putti also appears in an etching given to Testa and/or Pier Francesco Mola (1612-1666) (G. Fusconi and A. Canevari, *Pietro Testa e la nemica fortuna: Un artista filosofo (1612-1650) tra Lucca e Roma*, Rome, 2014, p. 115, fig. 3).



33

33

**CARLO INNOCENZO CARLONE (SCARIA 1696-1775 COMO)**

*The marriage of Hebe and Hercules: design for a ceiling decoration*

inscribed 'Ebe/ Hebe Dea Sposa d/ Ercole'  
black chalk, pen and brown ink, grey and brown wash, squared in black chalk, inscribed with the brush in the shape of a violin, watermark Strasburg bend and lily (cf. Heawood 69), unframed  
17 1/4 x 10 3/8 in. (43.8 cm x 27.7 cm.)

£4,000-6,000

\$5,300-7,800  
€4,700-6,900

Two other drawings by Carlone are known showing the same subject similarly composed: one without wash but also squared is in a private collection, Munich (B. Langer, *Carlo Carlone*, Landschut, 1990, no. 26, fig. 183); the other, with wash, was sold at Christie's, New York, 24 January 2001, lot 76. Langer noted that the shape of the first drawing, and the fact that it is squared, indicates that it was intended for a ceiling decoration, but no such project is known. She does note, however, that the theme and approach of that drawing indicate that it could have been intended for the decorations of the Palazzo Gallio in Como, of which Carlone painted the ceilings in 1726, or for the Palace of Friedrich Wilhelm von Grävenitz in 1730, Heimsheim.

While those two drawings are considered to be designs for same project, Dr. Peter Krückman has suggested that the present drawing was intended as a study for another fresco, yet to be identified. He also pointed out that the two different loosely indicated outlines of the ceiling decoration, one interestingly in the shape of a violin, indicate that the shape of the ceiling was not finalized when Carlone made this drawing.

We are grateful to Dr. Peter Krückman for his assistance in preparing this catalogue entry.





34

**JUSEPE DE RIBERA, LO SPAGNOLETTO  
(VALENCIA 1591-1652 NAPLES)**

*A man's head in profile*

red chalk, touches of red wash, watermark five stars in a crest (close to Briquet 1441 (variation with five stars), Amalfi, 1613)  
5 $\frac{3}{8}$  x 4 $\frac{7}{8}$  in. (13.8 x 12.6 cm.)

£6,000-8,000

\$7,900-10,000  
€7,000-9,200

Ribera's fascination with profiles of heads, often with grotesque features, is attested by the large number of drawings and etchings he made of them. While the present figure lacks the physical distortions seen in so many of the artist's drawings, the rendering of the features as well as the shading covering the man's eyes, are highly characteristic. Similar shading, cast by a saucepan used as a hat, can be seen, for example, in a drawing by Ribera,

now in the École-des Beaux-Arts, Paris (Inv. Mas. 2724; V. Farina, 'Ribera mirando a Leonardo: nuevas observaciones, una desconocida caricatura de vieja' y otra inédita cabeza grotesca', *Ars & Renovatio*, 2015, no. 3, p. 88, fig. 22). The fine handling of the chalk, the parallel hatching as well as the subtle use of wash, can also be seen in a profile study of a man, William Humphreys Art Gallery, Kimberly, South Africa (Inv. 1927; V. Farina, *op. cit.*, p. 83, fig. 15), and in another profile study in the National Gallery of Art, Washington (Inv. 1984.41.1).

Both Professor Viviana Farina and Dr. Gabriele Finaldi, to whom we are grateful for assistance in preparing this catalogue entry and for confirming the attribution on the basis of examination of the original (Gabriele Finaldi) and a digital photograph (Viviana Farina), have suggested a date of the mid-1620s for this drawing.

The present drawing will be published by Gabriele Finaldi in his forthcoming *catalogue raisonné* of Ribera's drawings.



35

•35

**ROMAN SCHOOL, CIRCA 1700**

*An angel appearing to two kneeling figures*

with inscription 'del Cav. Bernini' (in border)  
 black and red chalk, pen and brown ink, brown wash heightened with white (partly oxidized), inscribed with an ink borderline over red chalk indications  
 8½ x 6⅞ in. (21.8 x 17.5 cm.)

£700-1,000

€920-1,300  
 €810-1,200

PROVENANCE:  
 Illegible collector's blindstamp.



36

36

**GIUSEPPE PASSERI (ROME 1654-1714)**

*Saint Francis adoring the Crucifix*

with number '57'  
 red chalk, pen and brown ink, brown-red wash heightened with white (partly oxidized) on brown paper  
 10¾ x 7⅞ in. (27.4 x 20 cm.)

£2,000-3,000

\$2,700-3,900  
 €2,400-3,500



37

## ROMAN SCHOOL, 17TH CENTURY

### *The Flood*

with inscription 'Mola'

traces of black chalk, pen and brown ink, brown wash, heightened with white (slightly oxidized) on light brown prepared paper, with small made up losses along the edges, oval, unframed  
12½ x 16½ in. (31.5 x 42.2 cm.)

£4,000-6,000

\$5,300-7,800  
€4,700-6,900

#### PROVENANCE:

Sir Joshua Reynolds (L. 2364).

Anonymous sale; Christie's, London, 30 March 1976, lot 48 (as Pier Francesco Mola), where purchased by Brian Sewell.

According to a note by Brian Sewell on the mount, Anthony Blunt had suggested an attribution to Pietro da Cortona (1596-1669) for the present drawing. Jörg Merz, for whose assistance we are grateful, has rejected this attribution and instead suggested an attribution to one of the artist's pupils, Pietro Paolo Baldini (1614-1684) (for his drawings see U.V. Fischer Pace, 'Drawings by Pietro Paolo Baldini', *Master Drawings*, XXIX, 1991, no. 1, pp. 3-29). More recently an alternative attribution to Francois Perrier (1590-1650) has been suggested.



38

**38**  
**CARLO MARATTI**  
**(CAMERANO 1625-1713 ROME)**

*A drapery study of a standing figure*

red and white chalk on blue paper, unframed  
 16 x 9 in. (40.6 x 22.8 cm.)

£5,000-8,000

\$6,600-10,000  
 €5,800-9,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 4 July 1978, lot 23, where bought by Brian Sewell.



39

**39**  
**ATTRIBUTED TO LAZZARO BALDI**  
**(PISTOIA CIRCA 1624-1703 ROME)**

*A saint dragged to martyrdom*

black and white chalk on blue paper, in an inscribed arched top, the upper corners cut  
 16 7/8 x 11 1/8 in. (41.5 x 28.4 cm.)

£3,000-4,000

\$4,000-5,200  
 €3,500-4,600

**PROVENANCE:**

J. Richardson Sen. (L. 2184, 1984 and 2995), with his attribution 'Pietro da Cortona.' and shelfmark 'H.5./V.'.  
 C. Rogers (L. 624).

**EXHIBITED:**

Edinburgh, Merchant's Hall, *Italian 17th Century drawings from British private collections*, 1972, no. 2, p. 70, ill. (as 'Lazzaro Baldi'. *St. John dragged to martyrdom*).

In the 1972 Edinburgh exhibition catalogue this drawing was connected to one of the five frescoes painted by Baldi *circa* 1658 in the Oratorio di San Giovanni in Oleo, Rome. Dr. Jörg Merz has pointed out, however, that the drawing is not a study for one of the frescoes and he has suggested that the drawing is by one of the artists from Baldi's circle like Filippo Luzi (1665-1720) or Giovanni Battista Lenardi (1656-1704).

We are grateful to Dr. Jörg Merz for his assistance in cataloguing this drawing.



40

**NICCOLÒ BERRETTONI  
(MARCERATA DI MONTEFELTRO 1637-1682 ROME)**

*A sheet of studies; from left to right a hand, a crucifix, a child's hair, and the head of the same child*

with ink inscription 'Berrettoni'  
red and white chalk on blue paper, unframed  
10¼ x 15½ in. (26.1 x 39.6 cm.)

£10,000-15,000

\$14,000-20,000  
€12,000-17,000

This is by the same hand (and apparently of the same child from a different angle) as the red chalk study of a head of a child formerly at Holkham, Christie's, London, 2 July 1991, lot 56 and sold again in these Rooms, 16 July 2010, lot 129, from the collection of Walter Lees. That drawing also carries an early attribution to Berrettoni who was Carlo Maratti's (1625-1713) ablest follower. Recently that drawing has been attributed to Maratti himself by Simonetta Prosperi Valenti Rodinò (S. Prosperi Valenti Rodinò, in *L'oeil et la Passion 2: Dessins baroques italiens dans les collection privées Françaises*, exhib. cat., Rennes, Musée des Beaux-Arts, 2015, no. 62, ill.).



41

**41**  
**ATTRIBUTED TO JOSEPH-BARTHÉLEMY LE BOUTEUX (LILLE 1744-?)**

*A male nude on all fours, facing left, his hands clasped in prayer*

with inscriptions 'JLeb' and 'JLebouteur/ 1819.' and with number '25.' (on the mount)

black and white chalk on buff paper, unframed  
 10½ x 14¾ in. (26.7 x 37.2 cm.)

£2,000-3,000

\$2,700-3,900  
 €2,400-3,500

The attribution on the mount to 'JLebouteux' probably refers to Joseph-Barthélemy Le Bouteux, a now little known artist who won the Premier Grand Prix in 1769. The mount also carries a date (1819), which might refer to the date of execution of the drawing. It is not known when Le Bouteux died, and so whether the date could be correct remains uncertain.

**•42**  
**CIRCLE OF GIUSEPPE CADES (ROME 1750-1799)**

*The Holy Family with Saint Elizabeth and the infant Baptist*

indistinctly inscribed 'Gesu McAngelo' (upper right)

pen and brown ink, brown wash

9¾ x 14¾ in. (24.7 x 36.5 cm.)

£800-1,200

\$1,100-1,600  
 €920-1,400



42



43

**43**  
**FRANCESCO SALVATOR FONTEBASSO**  
**(VENICE 1707-1769)**

*Two male nudes, holding a dish above their heads*

with number '40'  
 black chalk, pen and brown ink, grey and brown wash, with parallel vertical lines (probably from an account book), unframed  
 15 $\frac{7}{8}$  x 10 $\frac{1}{2}$  in. (37.7 x 26.5 cm.)

£6,000-8,000

\$7,900-10,000  
 €7,000-9,200

This drawing and the one in the following lot come from an album of at least 61 drawings which was dispersed in the early 1920s by the London art dealer Meatyard. All sheets from the album bear vertical lines, as in a ledger, indicating the volume was an account book. The sheets are inscribed with an ink number in the upper edge, the highest number being '61' (M. Magrini, 'Francesco Fontebasso - I Disegni', *Saggi e Memorie*, XVII, 1990, no. 143, fig. 164). Meatyard sold the drawings as by Sebastiano Ricci (1659-1734), but they were recognised as Fontebasso by James Byam Shaw in 1954 (J. Byam Shaw, 'The Drawings of Francesco Fontebasso', *Arte Veneta*, MCMLIV, no. 70, p. 323, note 1). Most of the drawings from the album show studies of single figures, sometimes inspired by the Antique, and they are not connected with any of the artist's paintings. Comparable drawings from the same album are in the Metropolitan Museum of Art, New York (Inv. 61.56.2), the British Museum, London (Inv. 1920,0929.1, 1920,0929.3 and 1920,0929.2) and the Princeton University Art Museum (Inv. 1948-780, 81, 82 and 83).



44

**44**  
**FRANCESCO SALVATOR FONTEBASSO**  
**(VENICE 1707-1769)**

*Two studies of a seated nude prisoner*

with number '34' (?)  
 black chalk, pen and brown ink, two shades of grey wash, with parallel vertical lines (probably from an account book), watermark three crescents (close to Heawood 871, Venice, datable 1740), unframed  
 14 $\frac{7}{8}$  x 10 $\frac{5}{8}$  in. (37.8 x 26.7 cm.)

£6,000-8,000

\$7,900-10,000  
 €7,000-9,200

See note to previous lot.



45

**45**  
**JOSEPH CELLONY LE JEUNE**  
**(AIX-EN-PROVENCE 1730-1786)**

*An amorous couple by a tree, putti on a dolphin fountain above*

signed 'celony'  
 traces of black chalk, pen and black ink heightened with white (partly oxidized)  
 on light brown prepared paper  
 12 x 7<sup>5</sup>/<sub>8</sub> in. (30.6 x 19.5 cm.)

£2,000-3,000

\$2,700-3,900  
 €2,400-3,500

The son of Joseph Cellony I (1663-1731), who specialised in portrait painting, the younger Cellony was mainly active in Marseille and was a member of the city's Academy of Painting. He was a pupil of Michel-François Dandr -Bardon (1700-1778) and his drawings often resemble those of his master. A drawing which can stylistically be compared to the present drawing, *The burial of a man*, is in a private collection (P. Rosenberg, 'Michel-Fran ois Dandr -Bardon (1700-1778)', *Cahiers du dessin Fran ais*, XII, 2001, no. 60, ill.).



46

**46**  
**UBALDO GANDOLFI (SAN MATTEO DELLA**  
**DECIMA 1728-1781 RAVENNA)**

*Christ Salvator Mundi*

with inscription '17. Van Dyke/ in the manner of' and 'G' (verso)  
 black chalk, pen and brown ink, brown wash, inscribed in an arch  
 9<sup>1</sup>/<sub>8</sub> x 6<sup>3</sup>/<sub>4</sub> in. (23.1 x 17.1 cm.)

£3,000-4,000

\$4,000-5,200  
 €3,500-4,600

A study in reverse and with differences for a picture in S. Giovanni Battista, Bologna, datable close to 1778 (D. Biagi Maino, *Ubaldo Gandolfi*, Turin, 1990, pp. 277-8, no. 155, fig. 222). Gandolfi explored the composition in a number of studies, reversing the subject and altering the position of different elements such as the putti and the cross. A differently composed drawing is in the Courtauld Institute of Art, London (Inv. 318) and a further variation is in a private collection (P. Bagni, *I Gandolfi: Affreschi, dipinti, bozzetti, disegni*, Bologna, 1992, nos. 532-3). Biagi Maino mentions a total of three studies of the composition, but as the measurements of these drawings do not correspond with the present drawing this is likely to be an additional one.





47

**DOMENICO BERNARDO ZILOTTI  
(BORSO 1730-1795)**

*Two great trees in a mountain landscape, a distant hill-town to the right*

traces of black chalk, pen and brown ink, unframed  
20½ x 15½ in. (52 x 39.7 cm.)

£4,000-6,000

\$5,300-7,800  
€4,700-6,900

**PROVENANCE:**

Purchased by Brian Sewell from W.A. Martin in 1965 (according to a label on the verso).

Zilotti was active in Venice specializing in landscape prints and drawings. In execution this unusually large drawing can be compared with a landscape, showing a similar twisted tree and with similar spirited hatching, now in the Museum of Fine Arts in Budapest (Inv. 65.1 K; I. Fenyő, *Disegni veneti del Museo di Budapest*, exhib. cat., Venice, Fondazione Giorgio Cini, 1965, no. 59).



48 (i)



48 (ii)

•48

**GIUSEPPE ZOCCHI  
(FLORENCE 1711-1767)**

*The ruins of the Temple of Vespasian, Rome, with two figures resting; and The ruins of the Temple of Vespasian with an admiring traveller*

with numbers '37' (i) and '32' (ii) (*recto*) and inscribed 'Diatrio il campo doglio' (*verso*) (ii) traces of black chalk, pen and brown ink, grey wash, heightened with white (partly oxidized) on light brown prepared paper, fragmentary watermark (i), unframed (i and ii) 7 7/8 x 9 in. (18.2 x 23.1 cm.) a pair (on one mount)

a pair (2)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Sir Horace Mann, by descent to; Doris R. C. Herbert; Sotheby's, London, 11 July 1979, lot 185.

From an oblong folio album, with covers and mounts from the early 19th Century, containing a large number of drawings by Zocchi. The album was taken apart and sold in 67 lots in Mrs. Doris R. C. Herbert's sale at Sotheby's in 1979. The album contained a number of notes, in different hands and of different dates, setting out the provenance of these drawings. According to the inscriptions, the drawings were commissioned by Sir Horace Mann, 1st baronet (1701-86), who was British envoy in Florence from 1740 to 1786.

•49

**GIUSEPPE ZOCCHI  
(FLORENCE 1711-1767)**

*The Nymphaeum on the Esquiline known as the Trofei di Mario, Rome*

black and red chalk, light brown, pink and yellow wash, watermark encircled fleur-de-lis, unframed 7 7/8 x 11 1/2 in. (20 x 29.2 cm.)

£800-1,200

\$1,100-1,600  
€920-1,400

**PROVENANCE:**

Sir Horace Mann, by descent to; Doris R. C. Herbert; Sotheby's, London, 11 July 1979, lot 219.

See note to previous lot.



49



**50**  
**AFTER GIUSEPPE ZOCCHI**  
**(FLORENCE 1711-1767)**

*Scelta di XXIV Vedute delle principali Contrade, Piazze, Chiese, i Palazzi della Citta di Firenze & Vedute delle Ville e d'altri Luoghi della Toscana*

the two complete sets of etchings with engraving, 1744, including the frontispiece, dedication pages and 24 plates of the first set, and the frontispiece, letterpress table of plates and fifty plates of the second set, on laid paper, watermark Letters CR with pendant x, First Editions, published by G. Allegrini, Florence, 1744, very fine, luminous impressions, printing with great contrasts and with guidelines in the titles, with margins, in excellent condition, in a contemporary French calf binding with the coat-of-arms of Madame de Pompadour on the front and back, gilt spine, marbled end-leaves and red edges, the binding slightly worn

Sheets: 23 ¼ x 29 ½ in. (59 x 74 cm.)  
 Overall: 23 ¾ x 16 ½ in. (60,5 x 41 cm.)

£20,000-30,000

\$27,000-39,000  
 €24,000-35,000

**PROVENANCE:**

Jeanne Antoinette Poisson, Marquise de Pompadour (1721-1764), Paris & Versailles (her coat-of-arms on the binding); the posthumous sale of her library, J.-Th. Herissant & J. Th. Herissant fils, Paris, 17 June – 5 August 1765, *Estampes* lot 9.  
 With Priestley & Weale, London (their label on the inside cover).

**LITERATURE:**

See Rainer Michael Mason, *Giuseppe Zocchi - Vedute di Firenze e della Toscana, Florence, 1981, no. 1, 2, 4-79.*

The production of these two great volumes of views of Florence and Tuscany was an enormous undertaking and required the collaboration of a large number of etchers. The preparatory drawings by Zocchi were etched by printmakers from Florence, Rome, Bologna, Venice and even Germany, including by F. Berardi, M. A. Corsi, F. P. Duflos, V. Franceschini, G. Giampiccoli, M. Marieschi, P. Monaco, F. Morghen, J. S. Muller, P. A. Panzi, J. A. Pfeffel, G. Seutter, J. Wagner, G. Vasi and others. Giovanni Battista Piranesi etched one plate and so did Giuseppe Zocchi himself.

The library of Madame de Pompadour was sold in the summer of 1765, more than a year after her untimely death of tuberculosis on 15 April 1764. The sale was overseen by the Royal printer Jean-Thomas Herissant and his son Jean-Thomas fils, who served as the Royal librarian. It took place at rue Saint Jacques in Paris and lasted for 39 days, in the course of which 3525 lots of books, 235 lots of sheet music, and 36 lots of prints were sold. The present volume was offered as part of the prints section, presumably on 5 August 1765, the last day of the sale.



51



52

•51

**MAURO ANTONIO TESI (MAURO 1730-1766)**

*A section of a ceiling with coffering and sculpture (recto); Studies of architectural motives from S. Maria in Aracoeli, Rome (verso)*

inscribed 'Ara Cieli' (verso)  
traces of black chalk, pen and brown ink and watercolour  
8¼ x 6¾ in. (21 x 17.3 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

E. Fatio (L. 3472).

**EXHIBITED:**

London, Martin and Sewell, *Master Drawings*, 1970, no. 34 (as Agostino Mitelli).

•52

**MAURO ANTONIO TESI (MAURO 1730-1766)**

*The corner of a Roman building, embellished with Corinthian pilasters and a partly ruined architrave, with separate studies of architectonic details*

inscribed 'Dorico esempio Antico delle colonne innichiate (?)' (verso, visible through the backing)  
pen and brown ink and watercolour  
13¾ x 9¼ in. (35.3 x 23.3 cm.)

£700-1,000

€920-1,300  
€810-1,200

**EXHIBITED:**

London, Martin and Sewell, *Master Drawings*, 1970, no. 33 (as Agostino Mitelli).



53

**CHARLES-LOUIS CLÉRISSEAU  
(PARIS 1721-1820 AUTEUIL)**

*A classical capriccio with figures by a great arch*

signed and dated 'Clérissseau 1786.'  
traces of black chalk, bodycolour  
18¾ x 14½ in. (47.7 x 36.9 cm.)

£6,000-8,000

\$7,900-10,000  
€7,000-9,200

The present drawing, dated 1786, is one of a number of markedly similar capricci produced over the course of Clérissseau's long career. Its distinguishing feature - an elaborate consoled doorway beneath a Corinthian

entablature and pediment - is architectural fantasy, the artist playfully manipulating the orders to create a convincingly classical yet anachronistic design. The motif first occurs in a drawing dated 1762, made on a journey through Italy, now in the Louvre (Inv. 25242; T. McCormick, *Charles-Louis Clérissseau and the Genesis of Neo-Classicism*, New York, 1990, p. 120, fig. 97). Clérissseau used the Louvre drawing as one of his reception pieces for admission to the Académie Royale de Peinture et de Sculpture in 1768. The artist repeated the composition in a number of other drawings: two versions with variations in the foreground, figures and frieze are in the Soane Museum, London (Inv. P 103 and P 129, dated 1771 and 1763 respectively), one version dated 1764 was sold at Sotheby's, London, 13 March 1975, lot 25, while another almost identical version, dated 1766, is in the collection of the Marquis of Linlithgow (see T. McCormick, *op. cit.*, p. 120).



54

•54

### FERNANDO BRAMBILA (ITALIAN 1763-1834)

*A Spaniard in a wide-brimmed hat and cape, wearing zapatillas (sandals), smoking*

black chalk, pen and black ink, watercolour heightened with white, unframed  
10¼ x 7¾ in. (26.2 x 19.4 cm.)

£800-1,200

\$1,100-1,600  
€920-1,400

**PROVENANCE:**

Elizabeth, Lady Holland, part of an album, and possibly acquired in 1805, and bequeathed to Elizabeth, wife of the 8th Duke of Argyll, by descent to her daughter-in-law, Princess Louise, Duchess of Argyll at Roseneath. The Lyons Trust; Christie's, London, 28 March 1979, lot 269, where bought by Brian Sewell.

This drawing comes from an album containing drawings by Brambila showing Spanish views and costume studies. The album was in the collection of Elizabeth, Lady Holland, who might have acquired it during a journey through Spain in 1805. It was dispersed in 1979 when the drawings were sold individually at Christie's, London (28 March 1979, lots 253-82).

The Italian born Fernando Brambila, who was to become the professor of perspective at the Real Academia di San Fernando, Madrid, took part in the scientific expedition to Southern America (1789-1794) organised by Alex Malaspina. Brambila documented the journey in a number of drawings which are now in the Naval Museum in Madrid. After returning to Spain, the artist issued a series of lithographs of the sacked town of Saragossa which were published in 1808-09. Two plates from the series, *Maria Augustin* and *El Tio Jorge* are signed by Brambila and Juan Gálvez (1774-1847) with whom the artist collaborated. It has therefore been suggested Brambila also collaborated with Gálvez in the series of drawings which included the present drawing.

55

### XAVIER DELLA GATTA (ACTIVE NAPLES 1777-1829)

*Four costume studies*

inscribed 'Donna della Torre del Greco.' (twice) (i); signed and dated 'Xav.<sup>s</sup> Gatta p./ 1800' and inscribed 'Delle colline di Posilipo' (ii); signed and dated 'Gatta f. 1799' and inscribed 'Dell' Aquila' (iii); signed and dated 'Xav.<sup>s</sup> Gatta f. 1799' and inscribed 'Di Pietraraja' (iv)  
bodycolour, on feigned mounts  
10% x 8% in. (26.3 x 21.2 cm.), and smaller (4)

£6,000-8,000

\$7,900-10,000  
€7,000-9,200

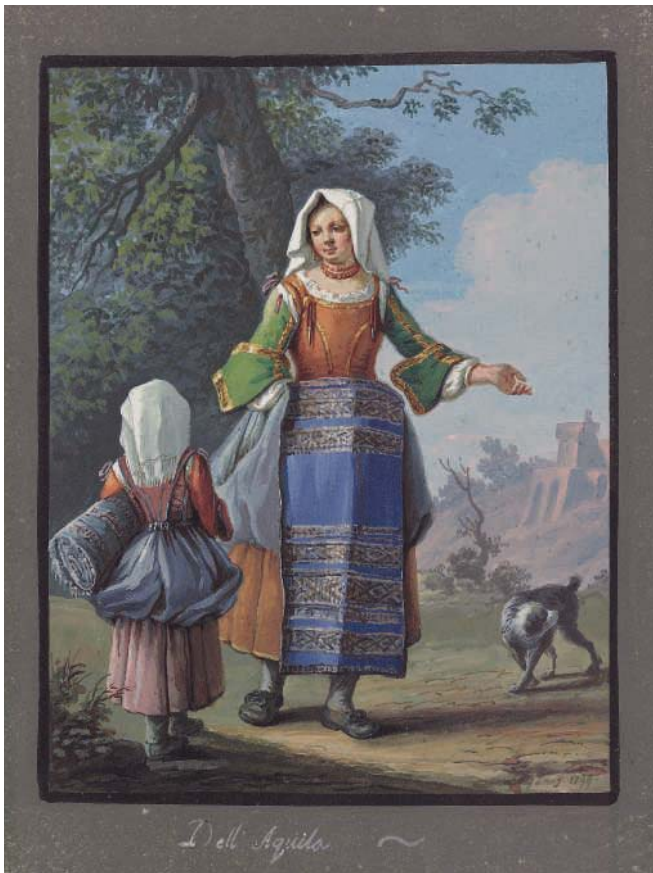
Della Gatta often repeated popular views and costume studies like these. Another version of *Dell' Aquila*, for example, which is signed and dated 'Gatta P. 1783' was sold at Christie's, London, 18 April 1989, lot 54. The drawing called *Delle colline di Posilipo* seems to have been inspired by a drawing of the same composition by Pietro Fabris (fl. 1754-1804) (M.C. Masdea and A. Caròla-Perrotti, in *Napoli-Firenze e Ritorno: Costumi popolari del Regno di Napoli: nelle Collezioni Borboniche e Lorenesi*, exhib. cat., Florence, Palazzo Pitti, 1991, p. 70, ill, p. 195).



55 (i)



(ii)



(iii)



(iv)

•56

**JAKOB MATHIAS SCHMUTZER  
(VIENNA 1733-1811)**

*Portrait of a youth exclaiming, gesturing with his left hand*

signed and dated 'Mathias Schmuzer 779'  
black and white chalk, stumping, on blue paper prepared grey, black ink framing lines, watermark with letters S W and fragmentary countermark, unframed  
21 $\frac{7}{8}$  x 16 $\frac{3}{4}$  in. (55.6 x 41.6 cm.)

£600-800

\$790-1,000  
€690-920

**PROVENANCE:**

Anonymous sale; Christie's, London, 19 March 1981, lot 1, where purchased by Brian Sewell.



56

57

**GEORG DIONYSIUS EHRET  
(HEIDELBERG 1708-1770 CHELSEA)**

*Broad-leaved oak clippings (Quercus latifolia) with male and female Purple Emperor butterflies (Apatura iris), their upperwings and underwings displayed*

signed 'G.D. Ehret. P.' and inscribed 'Quercus; latifolia. Park. Theat.' and with inscription 'Vol 5/ 31' (in pencil and erased)  
black chalk, watercolour, bodycolour, gum Arabic, countermark V, unframed  
21 $\frac{1}{4}$  x 14 $\frac{3}{4}$  in. (54.1 x 37.9 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

**PROVENANCE:**

Anonymous sale; Bonham's, London, 16 March 1977, lot 37, where purchased by Brian Sewell.



57

•58

**FILIPPO BIGIOLI  
(SAN SEVERINO 1798-1878 ROME)**

*Academic studies of male nudes*

black and white chalk, charcoal, grey wash and stumping on brown paper and grey prepared paper, unframed  
21 $\frac{1}{4}$  x 13 $\frac{3}{4}$  in. (53.9 x 34.9 cm.), and smaller (5)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

Filippo Bigioli studied at the Accademia di San Luca, Rome and collaborated on the restoration of frescoes in the Vatican loggias. Bigioli is also known to have designed a series of 27 large paintings illustrating Dante's *Divina Commedia*, which were exhibited in Saint James's Hall, London in 1862. While the artist executed some of the paintings, for others he was assisted by number of Italian artists.



58 (part lot)





•59

## ITALIAN SCHOOL, EARLY 19TH CENTURY

### *A country dance in a wood*

pen and brown ink, grey and brown wash, lightly squared in pencil, the outlines incised for transfer, watermark armorial with a cross, unframed  
15½ x 20½ in. (39.7 x 52.2 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

The mount of this drawing carries an attribution by Brian Sewell to 'Riepenhausen', possibly referring to the German draughtsman and engraver Johann Christian Riepenhausen (1788-1860). Stylistically, however, it seems to be closer to Roman artists active in the early 19th Century such as Pelagio Palagi (1775/7-1860) and Giovanni De Min (1786-1859) although a firm attribution to neither artist can be established. The drawing was most likely used for a print as the outlines are incised for transfer throughout the sheet.

## JOSEPH ANTON KOCH (ELBIGENALP 1768-1839 ROME)

*The Schmadribach Waterfall near Lauterbrunnen, Switzerland (recto); A faint sketch of a mountainous landscape (verso)*

black chalk, pen and black ink, lightly squared in black chalk, indented for transfer, unframed  
17½ x 14½ in. (44.3 x 35.8 cm.)

£20,000-30,000

\$27,000-39,000  
€24,000-35,000

Brian Sewell identified this drawing as by Joseph Anton Koch and he connected it to *The Schmadribach Waterfall*, a painting signed and dated 1811, which is perhaps Koch's best known landscape, now in the Museum der bildenden Künste, Leipzig (Fig. 1; Inv. 121; C. von Holst, *Joseph Anton Koch: 1768-1839: Ansichten der Natur*, exhib. cat., Staatsgalerie Stuttgart, 1989, no. 93, ill.). The artist usually prepared his paintings with great precision, starting with a compositional study, usually in pen and black ink, followed by a more worked out and often coloured study. The present drawing is such a first study, probably made from life, in which the artist explores the composition in great detail. Koch used this study for a watercolour which is now at the Kupferstichkabinett in Basel (Fig. 2; Inv. 1942.135; C. von Holst, *op. cit.*, no. 26, ill.). He squared the present drawing, which appears to have been slightly trimmed, and indented it carefully throughout the composition in preparation for the Basel watercolour which follows it very closely, but is slightly larger, measuring 49.6 x 41.3 cm. Having explored the subject twice, the artist finally painted the large painting (123 x 93.5 cm.).

Though the oil painting is dated 1811, Koch began working on it much earlier. In a letter to Peter Langer, dated 6 April 1811, he states that he started it in 1805, and in a letter of 4 June 1811 the artist mentions the completion of the picture (O.R. von Lutterotti, *Joseph Anton Koch: 1768-1839: Leben und Werk: Mit einem vollständigen werkverzeichnis*, Vienna and

Munich, 1985, p. 286, no. G 16). Koch must have worked on the subject well before 1805; the Basel watercolour is dated by both Lutterotti and von Holst around 1794, when the artist was travelling through the Alps. Around that same time Koch depicted the Schmadribach Waterfall in another drawing in a private collection (Lutterotti, *op. cit.*, no. Z 1068). The present drawing, possibly begun on the spot, must date from that same year. Around a decade after completing the Leipzig picture, the artist turned to the subject again in a picture showing a very similar view of the Schmadribach Waterfall, datable around 1821/22, now in the Neue Pinakothek, Munich (Inv. WAF 449; Lutterotti, *op. cit.*, no. G 53, fig. XII).

The Schmadribach Waterfall is set on the eponymous stream at the end of the Lauterbrunnen Valley in the Bernese Oberland. In the background are the Grosshorn and Breithorn peaks. Koch renders every detail of the scene with great precision. The stream flows from the glacier over the cliff at the edge of the rocky plateau down into the valley far below, where it initially disappears behind a stand of firs, only to reappear as a calmly flowing stream in the flatter area in the foreground.

Koch was one of the most important and influential landscape painters of his time. While being greatly influenced by Classical landscape painters like Claude and Poussin, the artist dramatically transformed Classical landscape painting. This is particularly evident in *The Schmadribach Waterfall*; although the landscape is still idealized, it contains a more scientific approach and deliberately omits classical or mythological figures. Instead, only a single traveller is included which emphasizes the vastness of the landscape. This work very directly illustrates contemporary natural philosophical theory and embodies Immanuel Kant's (1724-1804) 'Sublime' in nature as described in his *Kritik der Urteilskraft* (1790). Koch's aim was to present a landscape that would offer enlightened lovers of liberty a screen on which to project their ideas. By moving away from the Classical landscape tradition and introducing the 'Sublime' in his landscape paintings Koch's work expresses the transition to the Romantic landscape tradition that flourished later in the 19th Century.



Fig. 1. Joseph Anton Koch, *The Schmadribach Waterfall*, oil on canvas, Museum der bildenden Künste, Leipzig.

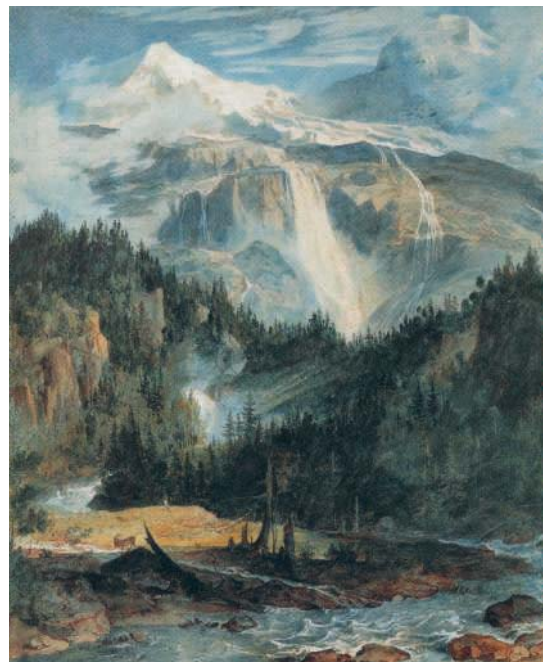
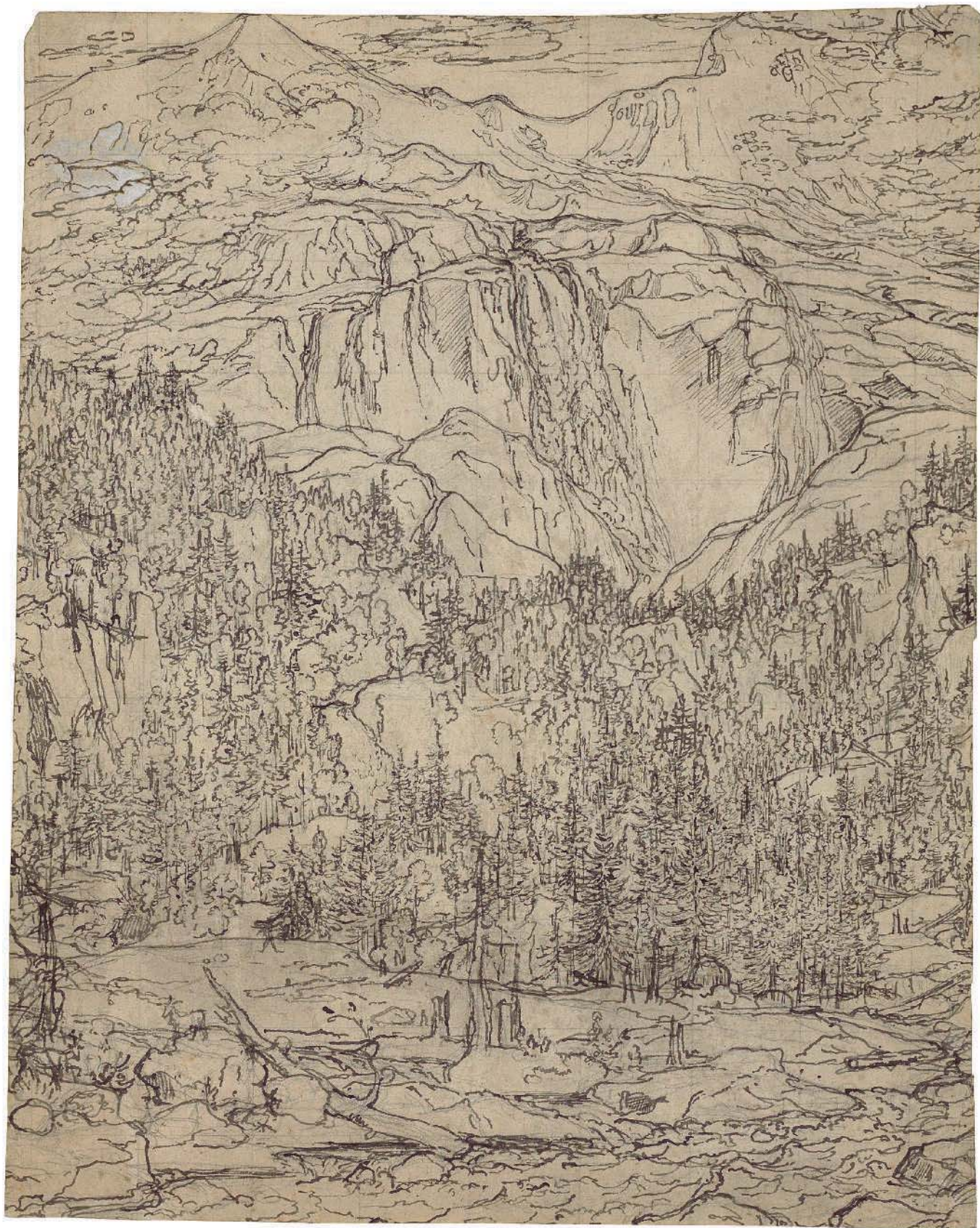


Fig. 2. Joseph Anton Koch, *The Schmadribach Waterfall*, watercolour, Kupferstichkabinett, Basel.





61 (i)



61 (ii)



62

•61

**VICTOR-JEAN NICOLLE  
(PARIS 1754-1826)**

*The Porta Maggiore, Rome; and The temple  
Minerva Medica with a wall and figures in the  
foreground*

inscribed 'PORTA MAGGIORE' (i)

black chalk, pen and brown ink, watercolour, gum Arabic (i);  
black chalk, pen and brown ink and watercolour, on two sheets  
of paper (ii), unframed

10 1/8 x 14 in. (25.7 x 35.7 cm.) and; 8 x 12 1/4 in. (20.3 x 31 cm.) (2)

£1,500-2,000

\$2,000-2,600

€1,800-2,300

•62

**FRIEDRICH WILHELM GMELIN  
(BADENWEILER 1760-1820 ROME)**

*A landscape with rocky cascades, and two  
female figures with dogs*

signed and dated 'W.F. Gmelin/ fecit. Romæ/ 1806'

black chalk, brown and grey wash, heightened with white  
(oxidized in places), armorial watermark, unframed

16 1/4 x 22 1/4 in. (41.2 x 56.5 cm.)

£800-1,200

\$1,100-1,600

€920-1,400



•63

**JOHANN JAKOB WOLFENSBERGER  
(RUMLIKON 1797-1850 ZURICH)**

*An extensive view of Rome with the Colosseum and  
Saint Peter's*

pencil, watercolour and touches of gum Arabic on Whatman paper, 1821,  
unframed

8½ x 10¾ in. (20.8 x 27.3 cm)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

Born in Switzerland, Wolfensberger trained in Naples and moved to Rome in 1825. He stayed there for seven years and from 1832 he travelled widely in Greece, Italy and the Middle East, before settling in London in 1841. Another view of the Colosseum by Wolfensberger, with the Villa Medici beyond, was sold at Christie's, Paris, 29 March 2012, lot 173.



64



65

64

**RUDOLF MÜLLER (SWISS 1802-1865)***Selinunte, Sicily*

signed with initials 'M.H.' (twice *recto*) and inscribed 'Selinonte/ Sicilia' (*verso*) and with inscription 'Muller & Horner - Rome/ Selinonte - Sicilia' (on a fragment of the old mount)

pencil, pen and black ink, watercolour, bodycolour, scratching out, gum Arabic, unframed

12% x 18% in. (32.2 x 46.2 cm.)

£2,000-3,000

\$2,700-3,900

€2,400-3,500

The ancient Greek city of Selinunte on the south west coast of Sicily was destroyed in the First Punic War by the retreating Carthaginians around 250 BC. Boasting eight ruined temples divided between the acropolis (Temples A, B, C, D and O) and the eastern hill (Temples E, F and G), it has long been a popular destination for artists on their Mediterranean tours. The topography of the present view suggests it was drawn from the acropolis looking east towards the modern settlement of Marinella di Selinunte. The ruins depicted therefore belong to one of the five temples built on the acropolis from 550 BC, possibly 'Temple D', thought to be dedicated to Apollo.

Müller travelled extensively in the Mediterranean and Middle East accompanied by his friend and compatriot Friedrich Horner (1800-1864) and they recorded their journey in highly finished drawings such as the present one (see lots 65 and 66 for examples of these drawings). Another drawing by Müller of the same view, dated 1866, was sold at Christie's, London, 16 May 1978, lot 315 and it is likely that the present drawing dates from the same excursion.



66 (i)

65

**FRIEDRICH HORNER (BASEL 1800-1864)***The harbour of Izmir, with travellers in the foreground and mountains in the background*

signed 'F. Horner' and with inscription 'Harbour of Smyrna.' (on a fragment of the old mount)

graphite, watercolour, gum Arabic, unframed

11½ x 16% in. (29.4 x 41.5 cm.)

£2,000-3,000

\$2,700-3,900

€2,400-3,500

See note to previous lot about the travels of Horner and his friend and collaborator Rudolf Müller.

•66

**RUDOLF MÜLLER (SWISS 1802-1865) AND FRIEDRICH HORNER (BASEL 1800-1864)***A view of the bay of Naples with Mount Vesuvius in the background, taken from the villa Bocca Pianola in Castellammare di Stabia; and S. Croce, Castellammare di Stabia, drawn from the terrace of the villa Bocca Pianola*

with a piece of the old mount inscribed and dated 'From the Villa Bocca pianola-Castelamare/by M. Muller Augt. 1832.'; signed 'F. Horner', and with a piece of the old mount inscribed and dated 'church of Santa Croce-Castelamare/ sketched from the Terrace of Casa Bocca pianola with S. Galton./ sept. 1832 by M. Horner of Rome'

traces of pencil, watercolour and gum Arabic, unframed

7¾ x 10% in. (18.8 x 25.8 cm.) and 7% x 10¼ in. (19.9 x 25.9 cm.)

a pair (2)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

See note to lots 64 and 65.



(ii)



67 (i)



67 (ii)



68

67

**MAX SCHMIDT  
(BERLIN 1818-1901 KÖNIGSBERG)**

*Ruins near Termessus in Antalya, with mountains behind; and A view of Antalya, with the Mediterranean sea and mountains behind*

inscribed 'Ruinen, 6, [...] von Adalia [...]' and dated '7/10 43.' and 'Na[...] Termessus./ (nach Daniello) [?]' and with number '19.' (i) and inscribed 'Adalia' and with number '4' (ii)  
pencil and watercolour, unframed  
9½ x 13¾ in. (24 x 34.8 cm.)

a pair (2)

£1,500-2,500

\$2,000-3,300  
€1,800-2,900

**PROVENANCE:**

Anonymous sale; Christie's, London, 25 November 1982, part of lot 189, where purchased by Brian Sewell.

The views in Antalya in this and the following lot reflect Brian Sewell's love of Aegean Turkey, where he travelled extensively and often from 1975, as recorded in his book, *South from Ephesus*, London, 1988. The remote site of Termessus was a particular favourite (see pp. 203-10).

The present views of 'Adalia', modern day Antalya on Turkey's Mediterranean coast, were made on Max Schmidt's first extended voyage to the Middle East in 1843-45. The drawing in the following lot depicting the *Antaliiskaya fortress* in Antalya was made on the same journey and another drawing from the same excursion showing *Saint Catherine's Monastery, Sinai*, inscribed and dated 'Sinai/ 13/24 44', was sold in these Rooms, London, 7 July 2015, lot 63.

•68

**MAX SCHMIDT  
(BERLIN 1818-1901 KÖNIGSBERG)**

*Antaliiskaya fortress, Antalya*

inscribed and dated 'Adalia. 11/10 43.' and numbered '25' (recto) and inscribed 'Adalia Südküste [...] Olsee (?)' and numbered '19' (verso)  
traces of pencil, pen and brown ink, watercolour and bodycolour, unframed  
9¾ x 12½ in. (23.8 x 31.7 cm.)

£1,000-1,500

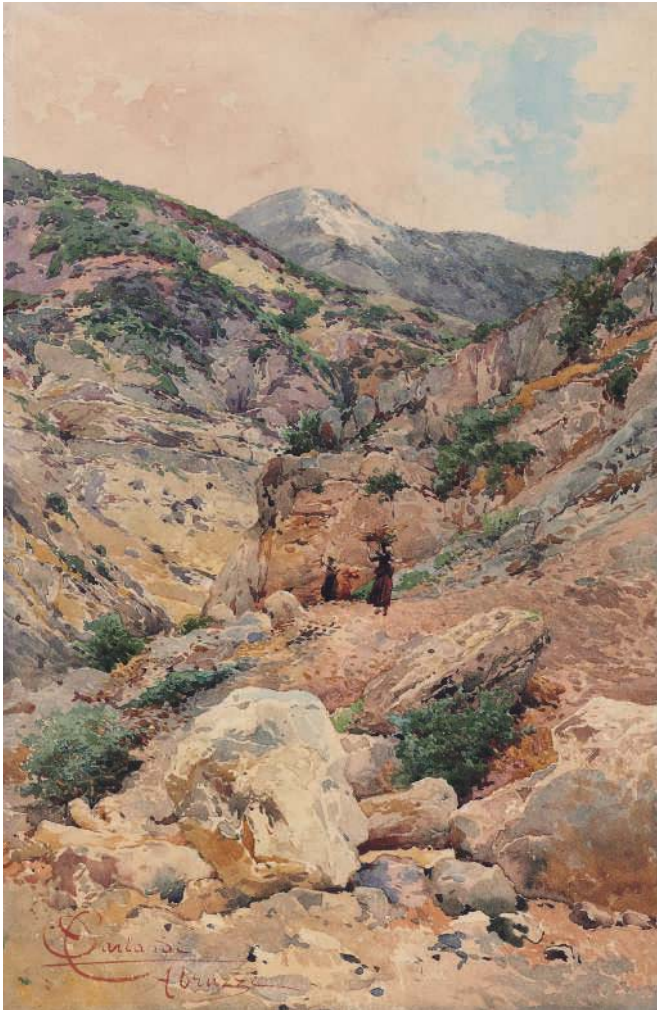
\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Anonymous sale; Christie's, London, 25 November 1982, part of lot 189, where purchased by Brian Sewell.

This watercolour was made on the same sojourn as the two drawings in the previous lot.





•69

**ONORATO CARLANDI (ROME 1848-1939)**

*Wood gatherers in a mountain landscape in the Abruzzi; and A hillside at Subiaco*

signed and inscribed 'O. Carlandi' and inscribed 'Abruzzi' (i) and 'Subiaco' (ii)

pencil, watercolour, unframed

18½ x 12 in. (46 x 30.3 cm.); and another watercolour, *A hilltop village above a stream*, Italian School,

19th Century

(3)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

70

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

*A sheet of studies of horses, horsemen and two birds (recto); Studies of horses (verso)*

pen and brown ink, a patch of wash lower centre (recto); pencil (verso),  
fragmentary watermark with letter LJ, unframed  
9 $\frac{3}{8}$  x 7 $\frac{1}{2}$  in. (25.1 x 19.2 cm.)

£4,000-6,000

\$5,300-7,800  
€4,700-6,900

**PROVENANCE:**

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



71

•72

**CHARLES-PAUL RENOUARD  
(COUR-CHEVERNY 1845-1924 PARIS)**

*Cats and kittens on a dresser*

signed with initials 'P.R.'  
black chalk, pen and brown ink and watercolour  
6 $\frac{5}{8}$  x 5 $\frac{1}{4}$  in. (16.8 x 13.5 cm.)

£600-800

\$790-1,000  
€690-920



70

•71

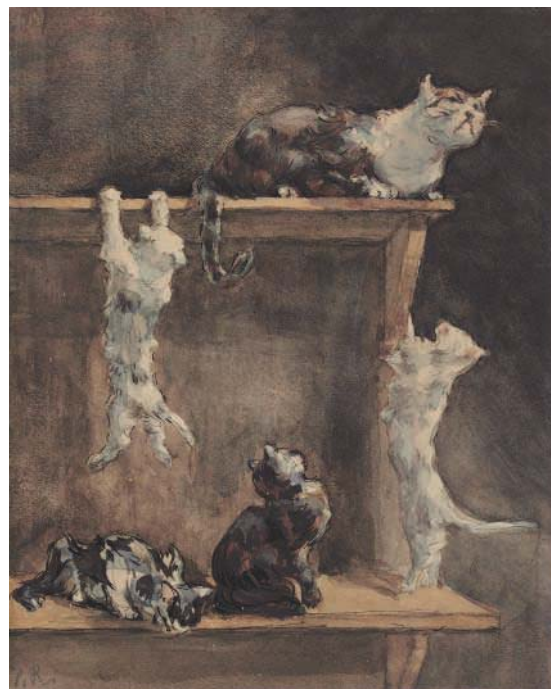
**GEORGE GILLIS HAANEN  
(UTRECHT 1807-1879/81 AKEN/BILSEN)**

*An angler seated by mooring steps*

signed 'G.G. Haanen.'  
pencil, pen and brown ink, brown wash, brown ink framing lines, fragmentary  
Whatman (?) watermark, unframed  
11 $\frac{1}{2}$  x 9 in. (29.1 x 23 cm.)

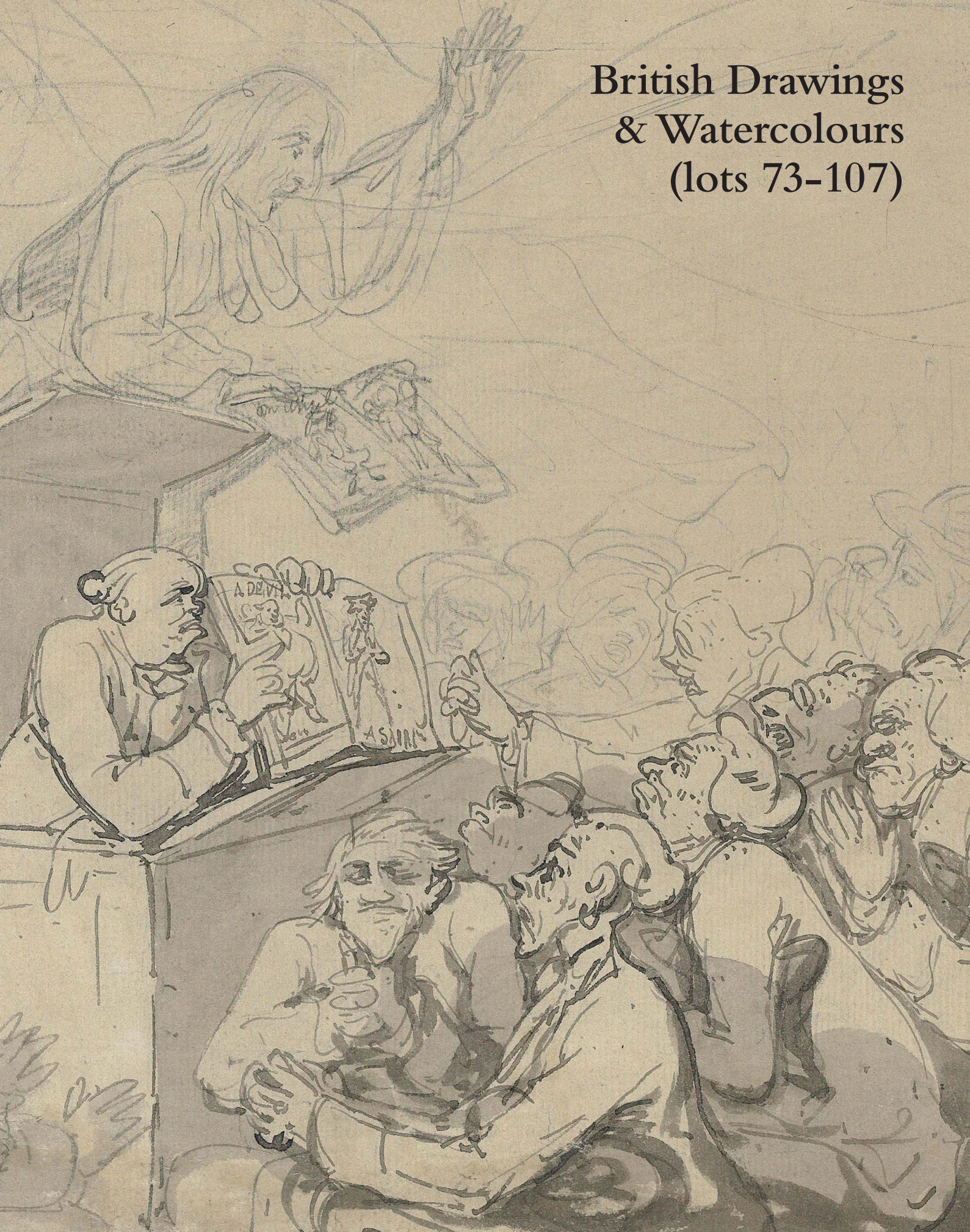
£800-1,200

\$1,100-1,600  
€920-1,400



72

British Drawings  
& Watercolours  
(lots 73-107)





73

**RAPHAEL LAMAR WEST  
(LONDON 1769-1850 BUSHEY HEATH)**

*St George and the dragon*

signed with initials 'RL.W.' (lower right)  
pencil, pen and brown ink, brown wash on Whatman paper, unframed  
9 7/8 x 10 1/2 in. (24.9 x 26.7 cm.)

£4,000-6,000

\$5,300-7,800  
€4,700-6,900

**LITERATURE:**

Probably H. von Erffa and A. Staley, *The Paintings of Benjamin West*, New Haven and London, 1986, p. 399, under no. 412.

The present drawing relates to another more finished sheet, exhibited Kate de Rothschild and Morton Morris and Company, *Old Master and English Drawings*, June-July 1980, no. 27, and illustrated by H. von Erffa and A. Staley, *The Paintings of Benjamin West*, New Haven and London, 1986, p. 399. Von Erffa and Staley suggest that that sheet may have been the *St George and the Dragon*; a drawing exhibited by Raphael West at the Royal Academy, 1784. They also mention the existence of a smaller drawing of the same subject, signed with initials, which is probably the present sheet.

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



74

**GEORGE ROMNEY (DALTON-IN-FURNESS,  
LANCASHIRE 1734-1802 KENDAL)**

*Study for 'A girl with her dead fawn'*

numbered '98' (upper right) and 'No. 71' (verso)  
pencil and grey wash, watermark fleur-de-lys, unframed  
14½ x 21½ in. (36.9 x 54.7 cm.)

£15,000-20,000

\$20,000-26,000  
€18,000-23,000

**PROVENANCE:**

Alfred de Pass (L.108a).  
Royal Institute of Cornwall, Truro; Christie's, London, 22 February 1966,  
probably part of lot 34.

A study for a painting begun in 1784 when Romney was staying with his friend, the writer and poet William Hayley, at Eartham, his Sussex home. According to Hayley, it depicted 'a female child of seven years, of the size of life, kneeling by the side of a dead fawn, beneath a massive tree, split by lightning, which had killed her favourite animal... her sorrow is most exquisitely expressed' (A. Kidson, *George Romney, A complete Catalogue of*

*His Paintings*, 2015, III, p. 818). The painting was sold at Hayley's posthumous sale in these Rooms, 15 February 1821, lot 135, and is now untraced. There is a slightly smaller related drawing of the same subject in the Fitzwilliam Museum, Cambridge.

Alfred de Pass (1861 - 1952) was a South African born businessman, who amassed a considerable collection, much of which he gave to various museums, including Falmouth, Bristol, Plymouth, Truro, the National Portrait Gallery, the British Museum and South African National Gallery, Cape Town. He collected work from across the centuries, in a range of disciplines as well as being a patron of living artists, in particular Henry Scott Tuke.

We are grateful to Alex Kidson for his help in preparing this catalogue entry.

75

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

*Studies of a woman in a bonnet, and two nude figures, a male seen from behind, and a female looking over her shoulder (recto); Study of a kneeling nude female figure, and another female figure surprised (verso)*

pencil, pen and brown ink; with white chalk (verso)

14¼ x 10¾ in. (35.8 x 27.2 cm.)

£20,000-30,000

\$27,000-39,000

€24,000-35,000

The present sheet of sketches is not known to Schiff. The distinctive linear modelling of the back view of a male figure is similar to a sheet of figure studies in the Roman Sketchbook in the British Museum, dated to the 1770s (Schiff, *op.cit.*, p. 488, no. 428, illustrated). A pencil variant of the nude female figure reappears, in reverse, on a later drawing in the Basel Öffentliche Kunstsammlung (Schiff, *op.cit.*, p. 626, no. 1708, illustrated as from 1813). The coquettish head of a woman wearing a hat (usually the artist's wife) is a recurring theme in Fuseli's work.

Fuseli married Sophia Rawlins on 30 July 1788. She came from Batheaston, just outside Bath, and probably met Fuseli at an exhibition at the Free Society of Artists in 1783 where she had shown two landscapes (nos. 248, 254) and was listed as 'Painter'. Mary Balmanno notes that Sophia 'had in her youth won Mr Fuseli's heart by her her exquisite symmetry of form, which in its contour had all the fulness [sic] and perfection of the antique. [He had been] attracted not less by ... the frankness of her disposition.' Totally besotted by her, he returned to her as a subject throughout his career. Two drawings of Mrs Fuseli were sold in these Rooms, 10 July 2014, lots 185-186.

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



(verso)



(recto)



(recto)



(verso)

76

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

*Studies of figures after Michelangelo's Sistine Ceiling*

extensively inscribed 'Mich. Ang. Bon. Tuscorum Flos delibatus' (lower centre) and 'Invicti Membra Glyconis' (upper centre) and further inscribed 'incredibilis quidam/animi impetus/vis mentis/pictus' and 'in this case the Radius /seems not to be worked only the ulna' pencil, pen and brown ink, unframed  
2 7/8 x 7 7/8 in. (7.1 x 18.5 cm.)

£7,000-10,000

\$9,200-13,000  
€8,100-12,000

Backed by the banker Thomas Coutts (1735-1822), Fuseli journeyed to Italy in 1770 and settled in Rome, where he largely remained until 1778. There he studied classical sculpture and Michelangelo's frescoes in the Sistine Chapel. According to Allan Cunningham in his *Lives of the Most Eminent British Painters*, 1830, 'It was a story he loved to repeat, how he lay on is back day after day, and week succeeding week, with upturned and wondering eyes, musing at the splendid ceiling of the Sistine Chapel - on the unattainable grandeur of the Florentine...He fulfilled the injunction of Reynolds - he ate and drank and slept and waked upon Michelangelo'.

The inscriptions on the recto of the present drawing refer to Michelangelo as 'choice amongst the Tuscans'. Fuseli has noted part of the inscription taken from a contemporary portrait engraving of the artist. The reference is very complimentary nodding towards Cicero's Brutus and the reported description of the Consul Marcus Cornelius Cethegus as the 'chosen one of the people: flos delibatus populi'. The majority of the figure studies in the present work are what Schiff referred to as Fuseli's 'paraphrases' of figures in the Sistine Chapel frescoes. The central drawing is a free version of Adam from *The Creation of Adam*, and the trumpet-player comes from *The Last Judgement*. The twisting figures below the trumpet-player and the figure to the immediate right of Adam come from *The Battle of Cascine*, the latter in reverse. Characteristically, the first of these formed the basis of two of Fuseli's much later erotic drawings of girls, turned to show the back of their heads and their extravagant hairstyles. The inscription 'invicti Membra Glyconis' refers to the statue of Hercules by the sculptor Glycon: the Farnese Hercules. Fuseli has sketched the statue in the lower left corner. Hercules is shown resting on his club, undefeated by his labours.

For other studies by Fuseli after Michelangelo and the Antique see the album of drawings belonging to Miss Harriet Moore sold in these Rooms, 14 April 1992, particularly lots 45, 47, 48 and 52-57.

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





77

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

*Study of 'Daniel', after Michelangelo*

drawn on the back of a letter from Joseph Johnson which reads: 'Dear Sir/ Tell me by the bearer if it be/ agreeable to you to dine with me tomorrow,/ & what hour will best suit you & Mrs/ Fuseli. I expect no one unless it be Anderson/ Yr J.J./ ...' (verso)

pen and brown ink on Whatman paper, unframed  
7½ x 5¼ in. (19.4 x 13.4 cm.)

£5,000-8,000

\$6,600-10,000  
€5,800-9,200

**PROVENANCE:**

Susan, Countess of Guilford, later Baroness North.  
Her daughter, Susan, also Baroness North (L.1947).  
with Paul Grinke, London, 1973.

**LITERATURE:**

G. Schiff, *Johann Heinrich Füssli 1741-1825*, Zurich, 1973, pp. 113, 341, 558, no. 1171.

The present drawing is a free copy of the figure by Michelangelo on the ceiling of the Sistine Chapel in Rome, where Fuseli studied from 1770-1778. In the original the *putto* holds up the large book with his left hand on the spine and

the book is placed slightly further across the prophet's lap. Daniel's right arm is more sharply bent, parallel with the book in which he is writing, his left shoulder is higher, and his right calf and foot are concealed by draperies. A similar drawing after Michelangelo's *Sogno* was sold in these Rooms, 14 April 1992, lot 34. For other drawings after figures in the Sistine Chapel, probably executed in Rome in the 1770s, see Schiff, *op. cit.*, p. 480, nos. 671-5.

The present drawing is on the back of an invitation to Fuseli and his wife from 'JJ', almost certainly the publisher and book-seller Joseph Johnson, with whom Fuseli collaborated on a number of occasions, and who shared, together with William Blake, his radical views. Above the invitation, mainly torn off and presumably written later at right-angles, are the final words of eleven lines written in Italian. Also on the reverse, above the text of the letter, heavily drawn in ink, is an eye and eyebrow, with the fragments of another drawing above.

The stamp on the upper left corner of the *recto* indicates that the drawing was in the collection of Baroness North and previously the Countess of Guilford. Fuseli often stayed at Putney Hill, the home of Susan, née Coutts, Countess of Guilford (1771-1837), later Baroness North and her daughters, Susan and Georgina. Her daughter Susan (1797-1884) succeeded her as Baroness North, and inherited a large quantity of Fuseli drawings. Sales of these were held at Sotheby's, London, 14-15 July 1885, and also through Arnold Otto Meyer, Leipzig, 19-20 March 1914. The Baroness was both friend and patron of the artist and he died at her house in Putney.

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

78

**JAMES BARRY, R.A. (CORK 1741-1806 LONDON)**

*Seated male nude*

with inscription 'Js Barry' (lower right) and with further inscription 'Lott [sic] 17' (verso)  
pencil, black chalk, pen and black ink heightened with white chalk on buff paper  
16¼ x 9¾ in. (42.5 x 24.7 cm.)

£20,000-30,000

\$27,000-39,000  
€24,000-35,000

**PROVENANCE:**

The artist's sale; Christie's, London, 10 April 1807, part of lot 17.

**EXHIBITED:**

London, Tate Gallery, *James Barry, The Artist as Hero*, 1983, no. 79.  
Cork, Crawford Art Gallery, *James Barry: The Great Historical Painter (1741-1806)*, 2005-6, no. DR62.

**LITERATURE:**

W.L. Pressly, *The Life and Art of James Barry*, New Haven and London, 1981, no. DR86.  
T. Dunne (ed.), *James Barry 'The Great Historical Painter'*, Cork, 2005, p. 214.

Barry constantly drew throughout his life, but the number of surviving drawings is small. Peter Murray in his essay 'Barry's Drawings', T. Dunne (ed.) *James Barry, op. cit.*, p. 199 remarks that 'of the more than 200 nude studies recorded in the 1807 sale of his studio collection, only a dozen or so survive'. The present drawing is one of these rare survivors. For the most part Barry's drawings were used as a means of developing ideas for paintings or prints, but here is a rare study from life. Barry was in the habit of working alongside his pupils in the life classes at the Royal Academy, where he was Professor of Painting for seventeen years before he was expelled in 1799.

For this unusually large and striking drawing Barry has employed bold cross-hatching with white chalk applied to accentuate the highlights. This technique for rendering highlights and shadows is particularly evident in his haunting self-portraits (Royal Society of Arts, London, see Dunne, *op.cit.*, pp. 208-9). In the course of his lectures at the Royal Academy, Barry expanded on the importance of drawing, which was the foundation of painting and without which a canvas was just a 'confused daubing' of colours. 'Drawing only can give a faithful representation of all those visible fluctuations of figure which result from the wonderful combinations of muscles, tendons, and bone, by which the animal functions are performed, exhibiting in the several limbs and parts, the exact degree of effort, proportioned to action and occasion and by which the inclinations and emotions of the soul are visibly imprinted in the countenance and gesture', J. Barry, *The Works Of James Barry, Esq.*, 1809, p. 416. The accurate depiction of the human body was of key importance to Barry, who expounded in his lectures that 'The faithful spirited delineation of these characteristic essentials which require an intimate acquaintance with the anatomical construction, has been almost always overlooked when this anatomical skill was wanting; without it an artist cannot even see what is befor [sic] him, and he will unavoidably trifle away his assiduity upon the minute corrugations of the mere external surface...'

The present drawing is arguably the finest surviving example of Barry's consummate skill at capturing the human form and depicting form and volume by the careful use of pen and ink hatching.

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





79

79

**JAMES BARRY, R.A. (CORK 1741-1806 LONDON)**

*Madonna and Child*

signed 'J. Barry Invnt.' (on the chair arm, lower right) pen and brown ink, brown wash, inscribed in a circle, watermark Britannia 10¼ x 7¼ in. (25.8 x 19.7 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

**PROVENANCE:**

with an unidentified collector's mark.

**EXHIBITED:**

Cork, Crawford Art Gallery, *James Barry: 'The Great Historical Painter'*, 2005-6, no. DR17.

With the exception of his academic nude studies (see lot 78), most of Barry's drawings were a means of developing ideas for paintings and prints (see lot 81). Dunne suggests that the present drawing was executed in the 1790s as a preliminary design for a proposed series of pictures on the *Life of Christ*: a scheme designed as a continuation of Barry's *Paradise Lost* series of earlier in the same decade. Other possible subjects are the *Adoration of the Shepherds* and *The Baptism of Christ* (Dunne, *op. cit.*, pp. 167-8, nos. DR18 and 19).

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



80 (i)

80

**JAMES BARRY, R.A. (CORK 1741-1806 LONDON)**

*Milo of Croton*

signed 'Jas. Barry Invnt.' (*recto*) and 'J. Barry Invnt.' (*verso*) brush and brown wash with touches of pen (*recto*); pen and brown ink (*verso*) 6⅞ x 5⅞ in. (17.7 x 13.7 cm.); and *Study of a left leg for one of the figures of the Angelic Guards in 'Elysium and Tartarus of the State of Final Retribution' in the Society of Arts*, signed and inscribed 'J. Barry sketch Adelphæa' [*sic*], pencil heightened with white on buff paper, 10¼ x 8¼ in. (26.3 x 21 cm.) (2)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

**PROVENANCE:**

- (i) The artist's sale; Christie's, London, 10 April 1807, part of lot 38 (sold 2½ gns.).
- (i) Anonymous sale; Sotheby's, London, 18 March 1982, lot 86.
- (ii) Dublin, 1960s, where purchased by Brian Sewell.

**EXHIBITED:**

- i) Cork, Crawford Art Gallery, *James Barry (1741-1806)*, 2005-6, no. DR28; and ii) *ibid*, no. DR 62.

**LITERATURE:**

- ii) W.L. Pressly, *The Life and Art of James Barry*, New Haven and London, 1981, pp. 257-8, no. 83.

Peter Murray in T. Dunne, *op. cit.*, p. 84, suggests that this drawing of the unfortunate Milo was executed during Barry's stay in Rome 1766-70 and was inspired by the Belvedere Torso. Milo was a 6th Century B.C. Achaean. While he attempted to rend a tree apart he was caught in the cleft and eaten alive by wolves, or in some versions by a lion, here seen attacking on the left. A much larger and probably slightly earlier version is in the British Museum, Pressly, *op. cit.*, 1981, p. 246, no. 5.



80 (ii)

The inscription on the second drawing of a leg appears to refer to Barry's masterpiece, his decorations for the Great Room in the newly built home of the Society of Arts at the Adelphi, just south of the Strand, London. In 1774 the Society proposed that a group of ten artists should decorate the Great Room. The artists, who included Barry, declined, but in 1777 Barry approached the Society with his own decorative scheme, provided that the Society covered the costs of his canvases, colours and, significantly, models. His series of six very large paintings have been called by Sir Ellis Waterhouse, 'the most considerable achievement in the true "grand style" by any British painter of the century'. For the origins of the scheme see Pressly, *op. cit.*, 1981, pp. 86-7, and W. Pressly, *James Barry's Murals at the Royal Society of Arts: Envisioning a new Public Art*, Cork, 2014, pp. 14-18.

Few preliminary studies for Barry's paintings at the Royal Society of Arts have survived. Murray in his essay in the Cork exhibition catalogue, *op. cit.*, p. 203, suggests that the present life study may relate to the print of *The Angelic Guards* taken from *Elysium and Tartarus of the State of Final Retribution*, see Cork exhibition catalogue, 2005, PR38, p. 196.

The artist's sale in these Rooms, 10 April 1807 included a large number of 'Academy Figures'. Lot 41 was described as 'Nine studies for the pictures in the Adelphi', sold to £3/5/0 to [? William Young] Ottley, while lot 44, 'Seven [sketches] from Milton, the Adelphi pictures, etc.' sold for £2/15/0.

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



Fig. 1. James Barry, *Saint Sebastian*, black chalk and pen and brown ink, Photo © National Gallery of Ireland

81

## JAMES BARRY, R.A. (CORK 1741-1806 LONDON)

### *Saint Sebastian*

soft-ground etching with roulette work and fowl biting, circa 1776, on wove paper without watermark, the only known impression, printing with a light, varied plate tone and many scratches and other irregularities in the plate, with small margins, a small repair at the upper left sheet corner, generally in good condition, framed Plate 10  $\frac{7}{8}$  x 7  $\frac{1}{4}$  in. (27,6 x 18,5 cm.) Sheet 11  $\frac{1}{8}$  x 7  $\frac{3}{8}$  in. (28,3 x 19,3 cm.)

£10,000-15,000

\$14,000-20,000  
€12,000-17,000

#### EXHIBITED:

Cork, Crawford Art Gallery, *James Barry 1741-1806*, 'The Great Historical Painter', 2005-06, no. PR15 (ill.)

#### LITERATURE:

William L. Pressly, *The Life and Art of James Barry*, New Haven and London, 1981, p. 265, no. 2.  
William L. Pressly, *James Barry: The Artist as Hero*, exhib. cat., Tate Gallery, 1983, fig. 25.

This extremely rare soft-ground etching, only known in the present impression, is one of James Barry's earliest experiments in printmaking. At the centre of the image, the proprietary stamp of the firm of Whittow & Large (WHITTOW/LARGE), a supplier of prepared copperplates active in Shoe Lane until 1781, is clearly visible and indicates that Barry etched the image on the back of the plate. The fact that the stamp has not been scraped out and the loose execution of the image on the whole suggests that this may have been a first attempt in the new medium, created in preparation for the more finished etching with aquatint of the same subject (Pressly 1). As the dimensions of Barry's two etchings of Saint Sebastian are almost identical, Pressly believes that they were in fact printed from the front and back of the same plate. Whether or not it should be considered a preliminary work, Barry seems to have been satisfied with it, as he added his signature *J. Barry Inv't* to the plate at lower left.

Two preparatory drawings, executed on the *recto* and *verso* of the same sheet, are known (Fig. 1;

National Gallery of Ireland). The composition on the *verso* compares closely to that of the present soft-ground etching, most notably in the more sparsely wooded setting, in the contours of the oak tree, the figure of the Saint, and the mountainous vista. Details such as the forked branch on the left and the sweep of drapery along the length of the Saint's right side, which overflows at his feet, are so close to the etching that a reversed tracing of the drawing may have been used as its basis.

Pressly thought Barry's composition to be mainly derived from Agostino Carracci's engraving of Saint Sebastian of 1580 (Bartsch 88, Bohlin 18). Barry, however, departs from any traditional representation of the Saint, who is invariably shown with his face turned up and his eyes cast heavenward. For Barry's saint, there seems to be no consolation from above and a dark shadow has fallen over his eyes. Unlike Carracci's stoic martyr, he appears to have already expired, his body slumped against the tree and his bound arms outstretched in a manner echoing that of the crucified Christ.



82 (i)



82 (ii)



83

82

**CIRCLE OF DANIEL MACLISE,  
R.A. (CORK 1806-1870 LONDON)**

*Illustration for 'An Essay on the Principle of Population'*

variously inscribed (throughout)  
pencil, pen and brown ink, brown and grey wash  
heightened with white and with oil paint, unframed  
9 7/8 x 15 in. (24.3 x 38 cm.); and attributed to The Master  
of the Giants, *Caliban: 'I must eat my dinner' Tempest Act  
I, Scene 2*, inscribed as title (lower left), pencil, pen and  
brown ink, grey and blue wash, 12 1/4 x 10 1/4 in. (31.1 x 26 cm.);  
and English School, *Macbeth: the Three Witches hovering  
over the cauldron in the cave. Act IV, Scene 1*, pen and grey  
ink and watercolour, 8 7/8 x 7 in. (22.6 x 17.8 cm.) (3)

£2,500-3,500

\$3,300-4,600  
€2,900-4,000

Thomas Robert Malthus's *An Essay on the Principle of Population* was first published anonymously in 1798, predicting a dark future in which the population would double every 25 years while food production would not keep up, resulting in famine and starvation. The present drawing refers to this famous text, which was revised and reissued regularly until 1830, and seems to portray the kind of dark, dystopian future Malthus predicted.

•83

**THOMAS ROWLANDSON  
(LONDON 1756-1827)**

*A sermon on hellfire: the preacher displaying images of 'A DEVIL' and 'A SAINT', the subject traced through to the verso*

inscribed with indistinct encircled monogram  
pencil, pen and grey ink, grey wash, unidentified watermark  
8 3/4 x 12 3/4 in. (22.2 x 31.5 cm.)

£1,000-2,000

\$1,400-2,600  
€1,200-2,300

•84

### PAUL SANDBY, R.A. (NOTTINGHAM 1731-1809 LONDON)

*The Walking Stationer: a blind man and his boy guide selling Memorandum books a penny apiece*

pencil, pen and black ink and watercolour, indented, watermark Britannia  
7½ x 5¾ in. (19.1 x 13.7 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**ENGRAVED:**

Etched in reverse by the artist for *Twelve London Cries done from the Life*, 1760, 1st part, pl. 6.

Throughout 1759, Sandby executed numerous drawings of London tradesmen and women for *London Cries, done from ye Life*. However, only one set of twelve images was published the following year, for which the present drawing was plate 6.

Sets of engravings of itinerant tradesmen and performers had been popular in Europe for centuries; in 1688 Marcellus Laroon the Elder first published his *Cryes of the City of London*, which proved so popular that they were regularly re-issued throughout the 18th Century. In 1750, they were revised to bring them into line with contemporary taste and Louis-Philippe Boitard was charged with updating the costumes and faces. However, the resulting figures were felt to be too refined and elegant to be realistic, so when Sandby executed his series, he made a point of emphasising that the figures were 'done from life'.



84

•85

### SIR DAVID WILKIE, R.A. (FIFE 1785-1841 AT SEA)

*Illustration for Sir Walter Scott's 'Peveril of the Peak': Peveril and the Dwarf*

pen and brown ink, grey wash  
5¾ x 4¾ in. (14.7 x 12.4 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

with P. & D. Colnaghi, London.

In 1829 Wilkie agreed to provide sketches to be engraved for Robert Cadell's *Magnum Opus* edition of Sir Walter Scott's (1771-1832) *Waverley Novels*, published between 1829 and 1833. He wrote to Sir William Knighton on 5 January 1831, 'The publishers of Sir Walter Scott have again applied to me for a sketch from *Peveril of the Peak*. Young Peveril, with the dwarf, Sir Jeffery Hudson, is what I have thought of.' In 1829 he had executed a sketch of Peveril in the Tower.



85

•86

### GEORGE PERFECT HARDING (TOWN MALLING, KENT CIRCA 1780-1853 LONDON)

*Portrait of Henry, 5th Lord Windsor (1562-1605), three-quarter-length, in armour*

signed and dated 'GP Harding delt/ 1817' (lower left) and inscribed 'NON.INPORTO/ I588/ AET. SUAE. 26' (upper left) and 'HENRY, FIFTH LORD WINDSOR. ob 1605.' (in the *trompe l'oeil* frame) and further inscribed 'Drawn from the Original Picture in the Collection of the Earl of Plymouth.' (lower edge, in the margin)

pencil, watercolour and bodycolour, heightened with gold on paper, unframed  
11½ x 8¾ in. (29.7 x 22.3 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

James Pickering Ord: A Very Choice Collection of Watercolour Drawings by G.P. Harding, formerly the Property of a Well-known Collector; Christie's, London, 21 February 1845, lot 21 (£4/10/0 to Webb).



86



87 (i)



(ii)



(iii)



(iv)

87

**CHARLES FAIRFAX MURRAY (LONDON 1849-1919)**

*The four seasons*

pencil and watercolour heightened with bodycolour, one heightened with gold  
8 x 4¼ in. (20.3 x 10.8 cm.) each

(4)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

**PROVENANCE:**

Anonymous sale; Christie's, London, 11 November 1969, lot 192 as by Sir Edward Coley Burne-Jones.

Personifications of the seasons were a popular subject for the Pre-Raphaelites and the artists of the Aesthetic movement, as they had been for the *quattrocento* artists who inspired them. Usually depicted as beautiful women, as here, the figures hold attributes and are placed in settings which identify their subjects. Stylistically the present group relate to *The Garland*, a series of six watercolours painted by Edward Burne-Jones in 1867, based on his designs for stained glass in the Green Dining Room at the South Kensington Museum, one of which was sold in these Rooms, 4 September 2014, lot 45.

We are grateful to John Christian for attributing these drawings to Charles Fairfax Murray in January 2016.

•88

**HORATIO WALTER LONSDALE (MEXICO 1844-1919 LONDON)**

*Design for the decoration of Crowe Hall, Bath, Somerset*

signed 'H.W. Lonsdale.' (lower centre) and inscribed 'Crowe Hall.' (lower right) and further inscribed with notes

pencil, the central section completed with pen and brown ink and watercolour and bodycolour, folded in two places

4½ x 38¾ in. (11.4 x 96.5 cm.); and *Study - Florentine Treatment about 1460*, pencil and watercolour, unframed, 5¼ x 5¾ in. (14.3 x 13.7 cm.)

(2)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

Horatio Walter Lonsdale studied architecture at the Royal Academy Schools before entering the office of William Burges in the late 1860s as a draughtsman. He remained with Burges as a close collaborator, designing stained glass and mural decorations, until becoming a freelance designer in the 1880s. As well as decorations for Crowe Hall, Lonsdale also made designs for decorating Cardiff Castle, Castell Coch, South Wales, and Mount Stuart, Isle of Bute, all buildings which were designed by Burges for the third Marquess of Bute. Crowe Hall was remodelled in the neo-classical style in the early 19th Century for the banker George Tugwell, before being rebuilt after a fire in 1926. The contents of Crowe Hall were sold in these Rooms, 16 December 2010.



88 (ii)



88 (i)





89

**JOHN RUSKIN, H.R.W.S. (LONDON 1819-1900 BRANTWOOD, CONISTON)**

*Anna Maria van Thielen (b. 1628), aged about five, after Van Dyck's double portrait of her with her mother Anna van Thielen*

signed, inscribed and dated 'J. Ruskin after VANDYCK/ MUNICH.1859'  
pencil, pen and brown ink, brown wash heightened with white  
20 x 13 7/8 in. (51 x 35.3 cm.)

£10,000-15,000

\$14,000-20,000  
€12,000-17,000

PROVENANCE:  
Mr and Mrs A.W. Severn.

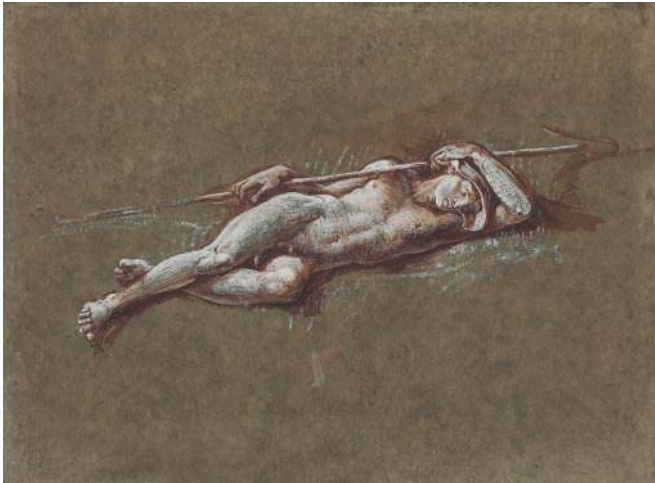
EXHIBITED:  
London, Royal Watercolour Society, *Ruskin*, 1901, no. 273.  
London, Fine Art Society, *The Watercolours and Drawings by the Late John Ruskin*, 1907, no. 196.  
London, Tate Britain, *Ruskin, Turner and the Pre-Raphaelites*, 9 March - 29 May 2000, no. 152.

LITERATURE:  
E.T. Cook and A. Wedderburn, *Library Edition of the Works of John Ruskin*, VII, p. 7, XXXVIII, p. 291 as 'Study of a girl of the wife of Colyn de Nole at Munich', 1859.

Ruskin travelled to Germany in 1859 to visit the galleries and museums in the main cities and report back to a Government commission into the organisation of the National Gallery. In his diary Ruskin records studying works of art that he might previously have been expected to dismiss, works by artists such as Rembrandt, Correggio and Veronese. The Van Dyck portrait from which Ruskin made the present study, is in the Alte Pinakothek, Munich (fig. 1). Until the 1930s it was wrongly identified as the wife of the Antwerp sculptor André Colyns de Nole and her daughter (S.J. Barnes, N. de Poorter, O. Millar, *Van Dyck, a complete catalogue of the paintings*, New Haven and London, 2004, III, p. 122). It is characteristic of Ruskin's drawings that he focuses on a peripheral element in the composition, the little girl's attention being distracted by something outside the frame.



Fig. 1: Anthony van Dyck, (1599-1641): *Portrait of Anna van Thielen, wife of the painter Theodoor Rombouts with their daughter Anna Maria*, oil on panel, Munich, Alte Pinakothek Muenchen © 2016 Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.



90

90

**WALTER CRANE, R.W.S. (LIVERPOOL 1845-1915 HORSHAM)**

*Study of Endymion, for 'Diana and Endymion'*

pencil, watercolour and bodycolour on brown paper, unframed  
 10 $\frac{7}{8}$  x 14 $\frac{1}{8}$  in. (27.6 x 35.9 cm.); and William Edward Frost (London 1810-1877),  
*Study of a female nude*, inscribed '30th' (upper left), pen and brown ink, brown  
 wash, 5 $\frac{1}{8}$  x 3 $\frac{3}{4}$  in. (12.8 x 8.7 cm.) (2)

£2,000-3,000

\$2,700-3,900

€2,400-3,500

Crane's drawing is a study for the sleeping figure of Endymion in his painting, *Diana and Endymion*, which he executed while in Rome during the winter of 1882-3. The painting was exhibited at the Grosvenor Gallery in the summer of 1883 and is now in Dundee Art Gallery, Scotland.

.91

**WALTER CRANE, R.W.S. (LIVERPOOL 1845-1915 HORSHAM)**

*The Snowman*

signed 'Walter Crane' (lower right) and inscribed as title (lower left)  
 watercolour and bodycolour on brown paper  
 14 $\frac{1}{8}$  x 10 $\frac{3}{4}$  in. (36 x 27.3 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

A design for the costume for *The Snowman* by Arthur Sturges performed at the Lyceum Theatre, London in 1899, the year after Crane had been appointed Principal of the Royal College of Art. Other costume designs by Crane for this production are in the Victoria and Albert Museum.

Primarily known as a book illustrator, Crane was also a decorator, designer of wallpapers, stained glass, textiles, carpets, tiles, pottery and metalwork, as well as a writer and lecturer on the theory of design.

92

**SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S. (BIRMINGHAM 1833-1898 LONDON)**

*Studies of female figures for Angels in 'The Achievement of Sir Galahad accompanied by Sir Bors & Sir Perceval' tapestry, 1894*

black and white chalk on brick-red paper, unframed  
 13 $\frac{1}{2}$  x 11 $\frac{1}{8}$  in. (34.3 x 29.5 cm.)  
 in the original Guéroult mount

£6,000-8,000

\$7,900-10,000

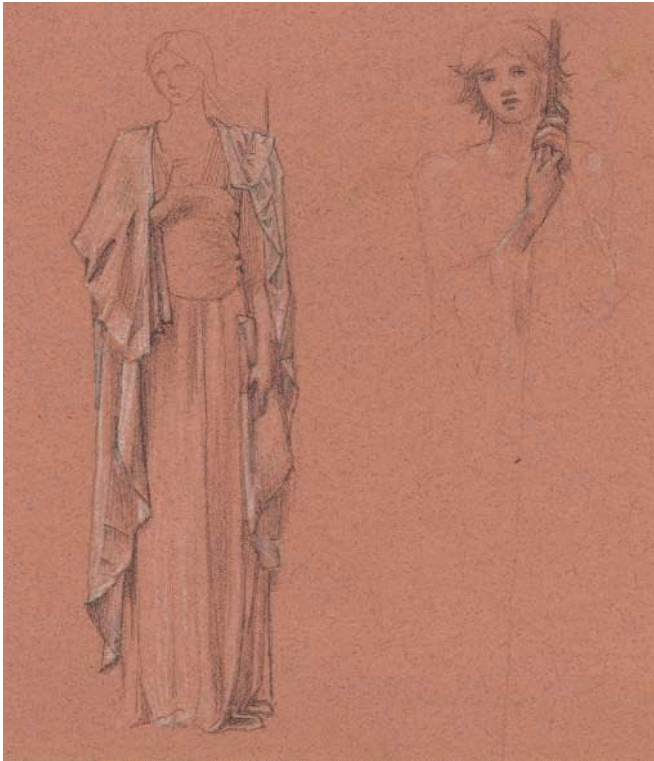
€7,000-9,200

The six *Holy Grail* or *San Graal* tapestries were commissioned by William Knox D'Arcy in 1890 for his dining room at Stanmore Hall, Middlesex. Depicting episodes from Sir Thomas Malory's *Morte d'Arthur*, the panels were executed between 1891 and 1894 at Merton Abbey Mills. Burne-Jones was responsible for the overall design of the scheme and he made extensive studies for the works, such as the present drawing, which depicts the figures of two of the angels watching over the Holy Grail. *The Achievement of Sir Galahad accompanied by Sir Bors and Sir Perceval* (fig. 1) was the first of the series to be completed, and was shown at the Arts and Crafts Exhibition of 1893. A full compositional cartoon is at Birmingham Museum and Art Gallery, as are later versions of the six tapestry panels.

We are grateful to John Christian for his help in preparing this catalogue entry in January 2016.



91



92



Fig. 1: Morris & Co., designed by Sir Edward Coley Burne-Jones, *The Achievement of the Holy Grail by Sir Galahad, Sir Bors and Sir Percival*, high-warp tapestry in wool and silk, sold Christie's, London, 16 November 1994, lot 58.

93

**SIR EDWARD COLEY BURNE-JONES, BT.,  
A.R.A., R.W.S. (BIRMINGHAM 1833-1898  
LONDON)**

*Studies of the sailor's legs for 'The Depths of The Sea',  
1886-88*

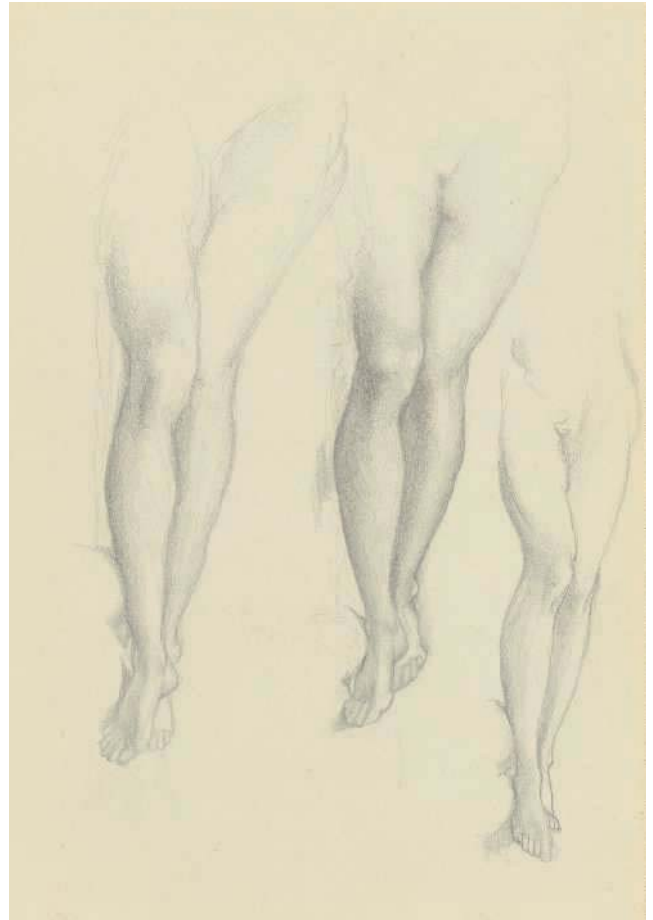
pencil on paper, unframed  
12 $\frac{7}{8}$  x 9 in. (32.7 x 22.9 cm.)  
in the original Guérault mount

£3,000-5,000

\$4,000-6,500  
€3,500-5,800

The present sheet shows three studies for the legs of the male figure in *The Depths of the Sea* (Private Collection). Perhaps inspired by Ovid's story of Salmacis and Hermaphroditus, the picture shows a mermaid dragging a handsome young man deep under the water, a triumphant expression on her face. This was the only work Burne-Jones ever showed at the Royal Academy, in 1886, the year after his election as an Associate Academician. A watercolour version of the composition is in the Fogg Art Museum, Harvard (fig. 1).

We are grateful to John Christian for his help in preparing this catalogue entry in January 2016.



93

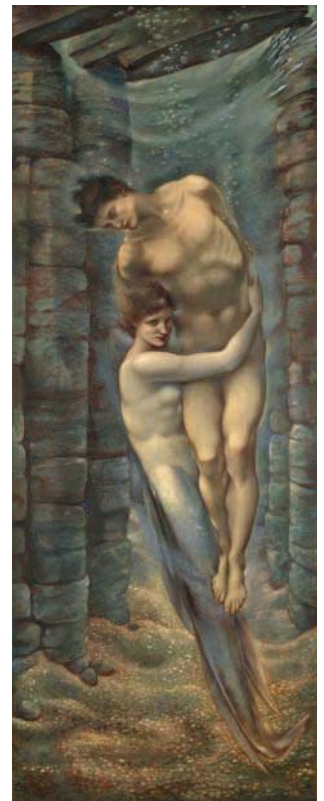


Fig. 1: Sir Edward Coley Burne-Jones, *The Depths of the Sea*, watercolor and gouache, Harvard Art Museums/ Fogg Museum, Bequest of Grenville L. Winthrop, 1943.462 © President and Fellows of Harvard College.

# Maxwell Ashby Armfield (lots 94-104)

Maxwell Ashby Armfield was a painter, illustrator and writer, central in the Arts and Crafts movement focused around Birmingham in the early 20th Century. Born at Ringwood, Hampshire, he studied at Birmingham School of Art under Henry Payne (1868-1940) and Arthur Gaskin (1862-1928), where he came into contact with the Pre-Raphaelite and Symbolist movements which influenced his decorative style. Additionally he was taught tempera painting by Joseph Southall (1861-1944) at his studio in Edgbaston. In 1902 he moved to Paris to study at the Académie de la Grande Chaumière, an independent academy which rejected the strict rules of academic painting set by the École des Beaux-Arts, and shaped his anti-academic illustrative style. Following his marriage in 1909 to the author and playwright Constance Smedley (1876-1941), the two became close collaborators combining design, illustration, text and theatre.

The majority of the present group of drawings were executed to illustrate *Sylvia's Travels*, written by his wife and published in 1911. *Sylvia*, the daughter of a woodcutter who lives in a remote woodland, befriends a Magic Bird which comes to her cottage in the night and encourages her to explore the world. Travelling through the country which is largely populated by animals, *Sylvia* stays in the Castle as the guest of the King and Queen and defeats the monstrous Hobby Beasts whose spell has imprisoned the Princess Hildur, before returning to her father. Perfectly demonstrating the Armfields' symbiotic working relationship, *Sylvia's Travels* contains sixteen coloured plates and two half-tone plates tipped in, and twenty-one line illustrations incorporated into the text. The eleven watercolours included here account for over half of the full colour plates.

Two of the drawings were intended for *The Armfields' Animal-Book*, published in 1922 with eight colour plates following the success of their *Flower Book*. Neither of the present drawings were in fact published, with Armfield choosing much simpler compositions for the final work.

The first drawing of the group is an illustration to the medieval romance *Aucassin and Nicolette*, translated from the old French by Eugene Mason, and published in 1910. With its elaborately decorative style and flat perspective it perfectly captures the era of the text.

94

## MAXWELL ASHBY ARMFIELD, R.W.S. (RINGWOOD, HAMPSHIRE 1881-1972 WARMINSTER, WILTSHIRE)

*'With the Dawn Loud they heard the surges roar stood by the sea'*

signed with initials and dated 'MA/ 10' (with a cartouche), and inscribed as title (in the lower margin)  
pencil, pen and ink and watercolour and bodycolour heightened with gum arabic, unframed  
13¼ x 10½ in. (33.7 x 26.8 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

ENGRAVED:

Photographically reproduced for *Aucassin and Nicolette*, transl. from old French by Eugene Mason, London, 1910, p. 53.

The story of *Aucassin and Nicolette* is an anonymous *chante-fable*, a combination of prose and verse, and probably dates from the late 12th or early 13th Century. It is known from only one surviving manuscript, discovered in 1752. The story centres on Aucassin, the son of Count Garin of Beaucaire, and Nicolette, a Saracen slave girl adopted by the Count. They fall in love, and Nicolette is banished while Aucassin is imprisoned to stop him following her. After many romantic and sometimes farcical adventures, Nicolette is discovered to be a Saracen princess and the lovers wed. This watercolour illustrates the lovers reunited after their separation, about to board a ship and flee from the Count.



**W**ith the dawn ROAR  
 loud they heard the surges  
 stood by the sea



95

•95

**MAXWELL ASHBY ARMFIELD, R.W.S.  
(RINGWOOD, HAMPSHIRE 1881-1972  
WARMINSTER, WILTSHIRE)**

*Sylvia's Travels: A rosy serving maid bearing a blue bowl*

signed and dated 'MAXWELL/ ARMFIELD/ MCMXI' (lower right in a cartouche), and inscribed as title (in the margin)  
pen and grey ink and watercolour heightened with bodycolour and with scratching out, unframed  
10¾ x 8½ in. (27.4 x 21.5 cm.)

£800-1,200

\$1,100-1,600  
€920-1,400

ENGRAVED:

Photographically reproduced for C. Armfield, *Sylvia's Travels*, London, 1911, chapter II, 'Rabbit Inn', p. 34.



96

•96

**MAXWELL ASHBY ARMFIELD, R.W.S.  
(RINGWOOD, HAMPSHIRE 1881-1972  
WARMINSTER, WILTSHIRE)**

*Sylvia's Travels: Jeffray withdrew a few steps and sat down on a piece of rock*

signed and dated 'MAXWELL ARMFIELD 1910' (lower right)  
pen and ink and watercolour heightened with bodycolour and with scratching out, unframed  
9 x 11 in. (22.9 x 27.9 cm.)

£800-1,200

\$1,100-1,600  
€920-1,400

ENGRAVED:

Photographically reproduced for C. Armfield, *Sylvia's Travels*, London, 1911, chapter IV, 'The Hobby Beasts', p. 92.



97

•97

**MAXWELL ASHBY ARMFIELD, R.W.S.  
(RINGWOOD, HAMPSHIRE 1881-1972  
WARMINSTER, WILTSHIRE)**

*Sylvia's Travels: She was so occupied with the gates that she failed to notice someone kneeling a little way off on the grass*

signed and dated 'MAXWELL 1910/ ARMFIELD' (lower left, in a cartouche)  
pencil, pen and brown ink and watercolour heightened with bodycolour,  
unframed

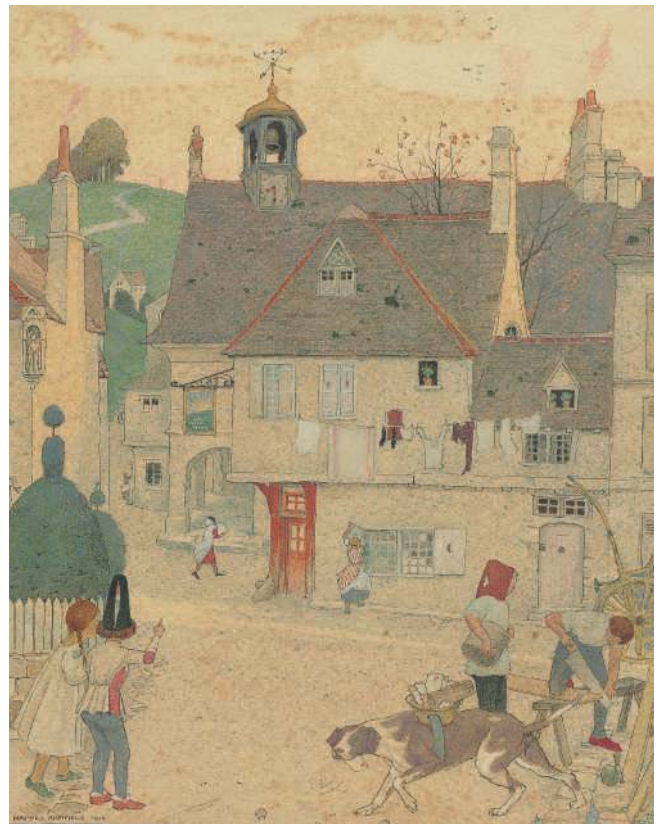
12¼ x 9¾ in. (31.1 x 24.4 cm.)

£800-1,200

\$1,100-1,600  
€920-1,400

ENGRAVED:

Photographically reproduced for C. Armfield, *Sylvia's Travels*, London, 1911, chapter V, 'The Castle', p. 102.



98

•98

**MAXWELL ASHBY ARMFIELD, R.W.S.  
(RINGWOOD, HAMPSHIRE 1881-1972  
WARMINSTER, WILTSHIRE)**

*Sylvia's Travels: The town clock was pointing to half past seven*

signed and dated 'MAXWELL ARMFIELD 1910' (lower left) and inscribed as title (in the margin)

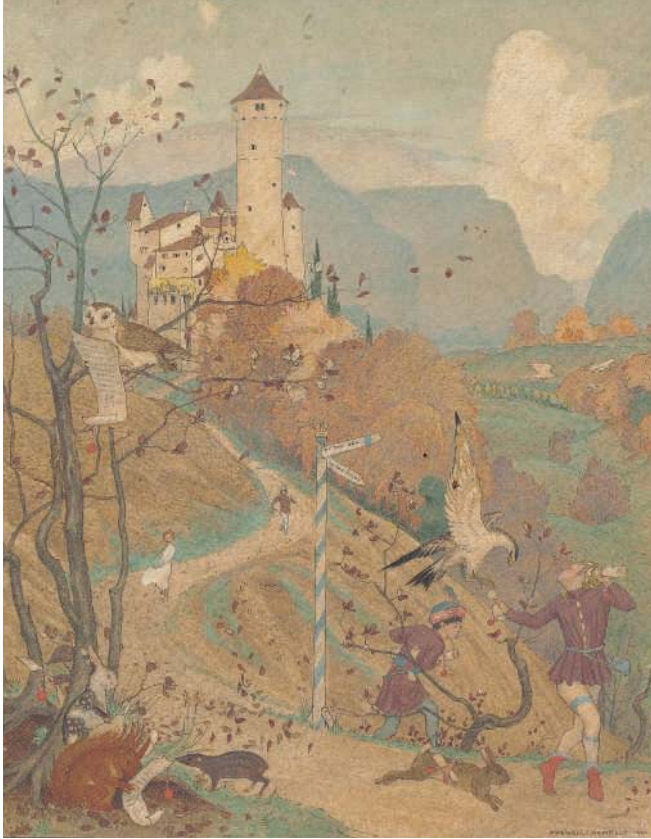
pencil, pen and ink and watercolour heightened with bodycolour, unframed  
10¼ x 8½ in. (27.3 x 21.7 cm.)

£800-1,200

\$1,100-1,600  
€920-1,400

ENGRAVED:

Photographically reproduced for C. Armfield, *Sylvia's Travels*, London, 1911, chapter VII, 'The Hobby Giraffe', p. 156.



99

•99

**MAXWELL ASHBY ARMFIELD, R.W.S.  
(RINGWOOD, HAMPSHIRE 1881-1972  
WARMINSTER, WILTSHIRE)**

*Sylvia's Travels: The Queen's writing to everyone she knows*

signed and dated 'MAXWELL ARMFIELD 1910' (lower right), and inscribed as title (in the margin)

pen and grey ink and watercolour heightened with bodycolour, unframed  
11 x 9¼ in. (28 x 23.5 cm.)

£800-1,200

\$1,100-1,600  
€920-1,400

ENGRAVED:

Photographically reproduced for C. Armfield, *Sylvia's Travels*, London, 1911, chapter VIII, 'Princess Hildur', p. 160.



100

•100

**MAXWELL ASHBY ARMFIELD, R.W.S.  
(RINGWOOD, HAMPSHIRE 1881-1972  
WARMINSTER, WILTSHIRE)**

*Sylvia's Travels: Button Town*

signed with initials and inscribed as title (on a flag)

pencil, pen and grey ink and watercolour heightened with bodycolour and with scratching out, unframed

11¼ x 9¼ in. (30.5 x 23.4 cm.)

£1,200-1,800

\$1,600-2,300  
€1,400-2,100

ENGRAVED:

Photographically reproduced for C. Armfield, *Sylvia's Travels*, London, 1911, chapter IX, 'Button Town', p. 182.





101

101

**MAXWELL ASHBY ARMFIELD, R.W.S.  
(RINGWOOD, HAMPSHIRE 1881-1972  
WARMINSTER, WILTSHIRE)**

*Sylvia's Travels: 'Let me help', said Sylvia*

signed and dated '19/10/ MAXWELL/ ARMFIELD' (lower right, in a cartouche) and inscribed as title (in the margin)  
pen and grey ink and watercolour heightened with bodycolour, unframed  
12 x 9½ in. (30.5 x 24.4 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

ENGRAVED:

Photographically reproduced for C. Armfield, *Sylvia's Travels*, London, 1911, chapter X, 'The Princess's Tower', frontispiece.



102

102

**MAXWELL ASHBY ARMFIELD, R.W.S.  
(RINGWOOD, HAMPSHIRE 1881-1972  
WARMINSTER, WILTSHIRE)**

*Sylvia's Travels: Jeffray took out his pipes, and music floated sweetly through the whirling snow*

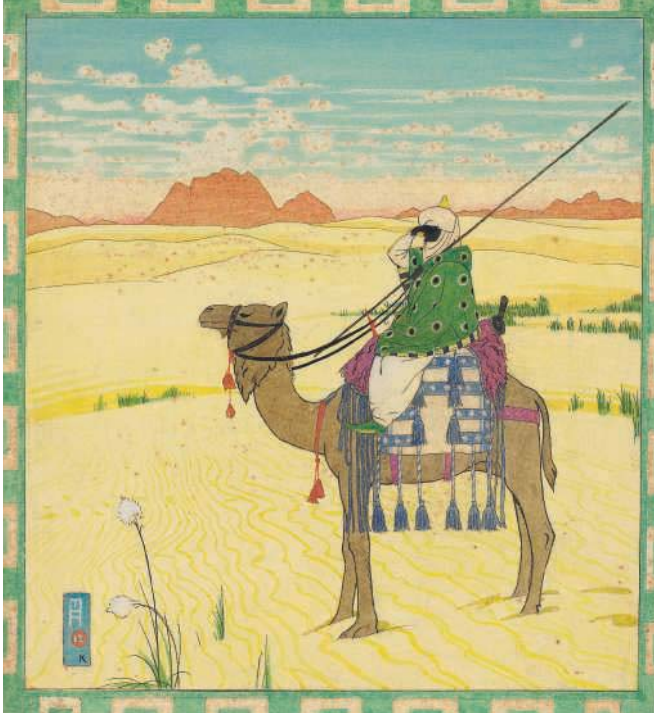
signed and dated '1910 MAXWELL ARMFIELD' (lower right in a cartouche) and inscribed as title (in the margin)  
pen and grey ink and watercolour heightened with bodycolour and with scratching out, unframed  
10½ x 8 in. (26.7 x 22 cm.)

£800-1,200

\$1,100-1,600  
€920-1,400

ENGRAVED:

Photographically reproduced for C. Armfield, *Sylvia's Travels*, London, 1911, chapter XII, 'The Hilltop', p. 244.



103

•103

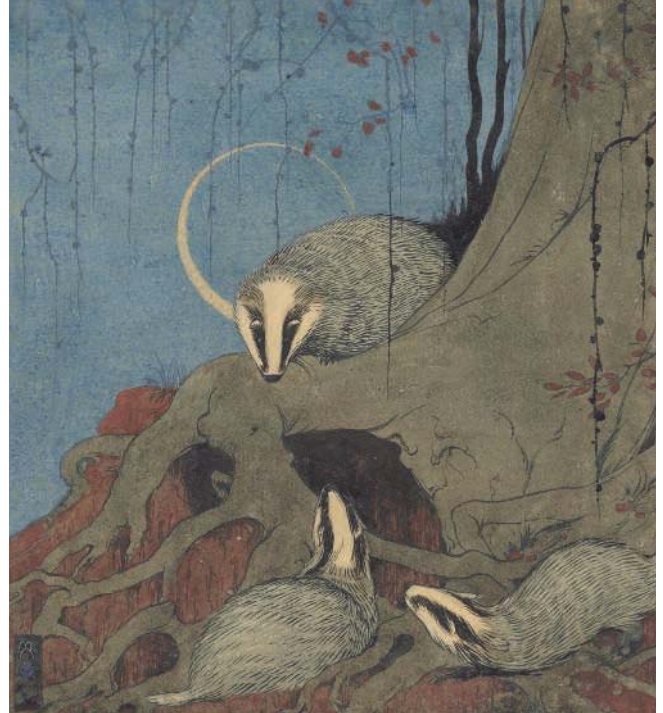
**MAXWELL ASHBY ARMFIELD, R.W.S.  
(RINGWOOD, HAMPSHIRE 1881-1972  
WARMINSTER, WILTSHIRE)**

*Unpublished illustration to chapter IV of The Armfield's  
Animal Book: 'How the Camel Unbent'*

signed with device and dated '12' (lower left, in a cartouche)  
pen and grey ink and watercolour, unframed  
11¼ x 9¼ in. (29 x 23.5 cm.)

£800-1,200

\$1,100-1,600  
€920-1,400



104

•104

**MAXWELL ASHBY ARMFIELD, R.W.S.  
(RINGWOOD, HAMPSHIRE 1881-1972  
WARMINSTER, WILTSHIRE)**

*Unpublished illustration to chapter VIII of The  
Armfield's Animal Book: 'The Badger'*

signed with device (lower left, in a cartouche) and inscribed 'THE BADGER'  
(in the margin)  
pen and grey ink and watercolour, unframed  
10¼ x 9¼ in. (27.3 x 23.5 cm.)

£800-1,200

\$1,100-1,600  
€920-1,400



105 (i)

**•105**  
**ENGLISH SCHOOL, 19TH CENTURY**

*A study of a White-throated Capuchin monkey; and a sheet of studies of monkeys*

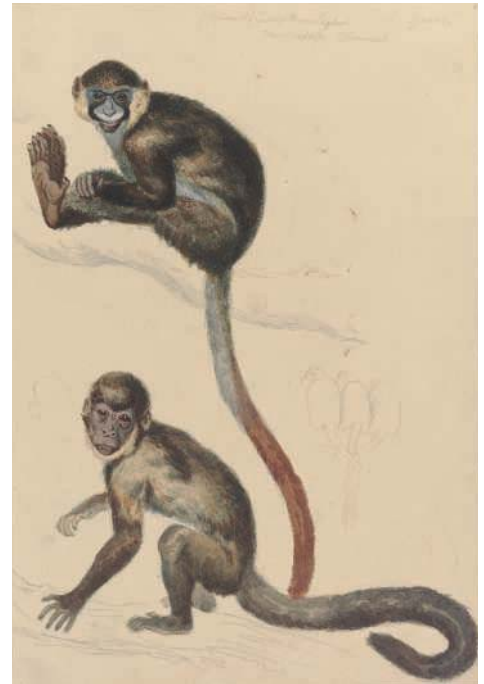
the first inscribed 'Cebus hypoleucus Geoff: / white throated Sapajou' (lower left), the second inscribed 'petaurista Ceruopitheous Cephus Schnarbartaffe Blaumant / Guinea' (upper right)  
 pencil and watercolour, one with scratching out, unframed  
 10½ x 7¼ in. (26.7 x 18.2 cm.); and smaller

£1,500-2,000

(2)

\$2,000-2,600  
 €1,800-2,300

The White-throated Capuchin monkey is native to the jungles of Central America and northern regions of South America. Highly social and intelligent, they live in troops of around 20. This type of watercolour study, capturing the characteristics of different species, became increasingly popular throughout the 19th Century as more people travelled to the New World.



105 (ii)

**•106**

**ARCHIBALD THORBURN (LASSWADE, MIDLOTHIAN 1860-1935 HASCOMBE, SURREY)**

*Three sheets of studies of wild duck, including shoveller, pochard, pintail and shelduck*

one inscribed with identifications 'shoveller, pochard and pintail' and with studio stamp (lower left), the others with studio stamp and one indistinctly inscribed  
 pencil and watercolour, heightened with bodycolour and gum arabic, unframed  
 10¼ x 14¼ in. (26 x 36.2 cm.); and smaller

£1,500-2,000

(3)

\$2,000-2,600  
 €1,800-2,300



106 (i)



106 (ii)



Fig. 1: *The Mock Turtle drew a long breath and said, 'That's very curious'*, photographic reproduction, *Alice in Wonderland*, Heinemann, London, 1907, opposite p. 132.

107

**ARTHUR RACKHAM, R.W.S. (LONDON 1867-1939)**

*The Mock Turtle*

signed with initials (lower left) and with inscription 'Heinemann/ Wed' (verso)

pen and black ink and blue and grey wash

8¼ x 5½ in. (21 x 13.5 cm.)

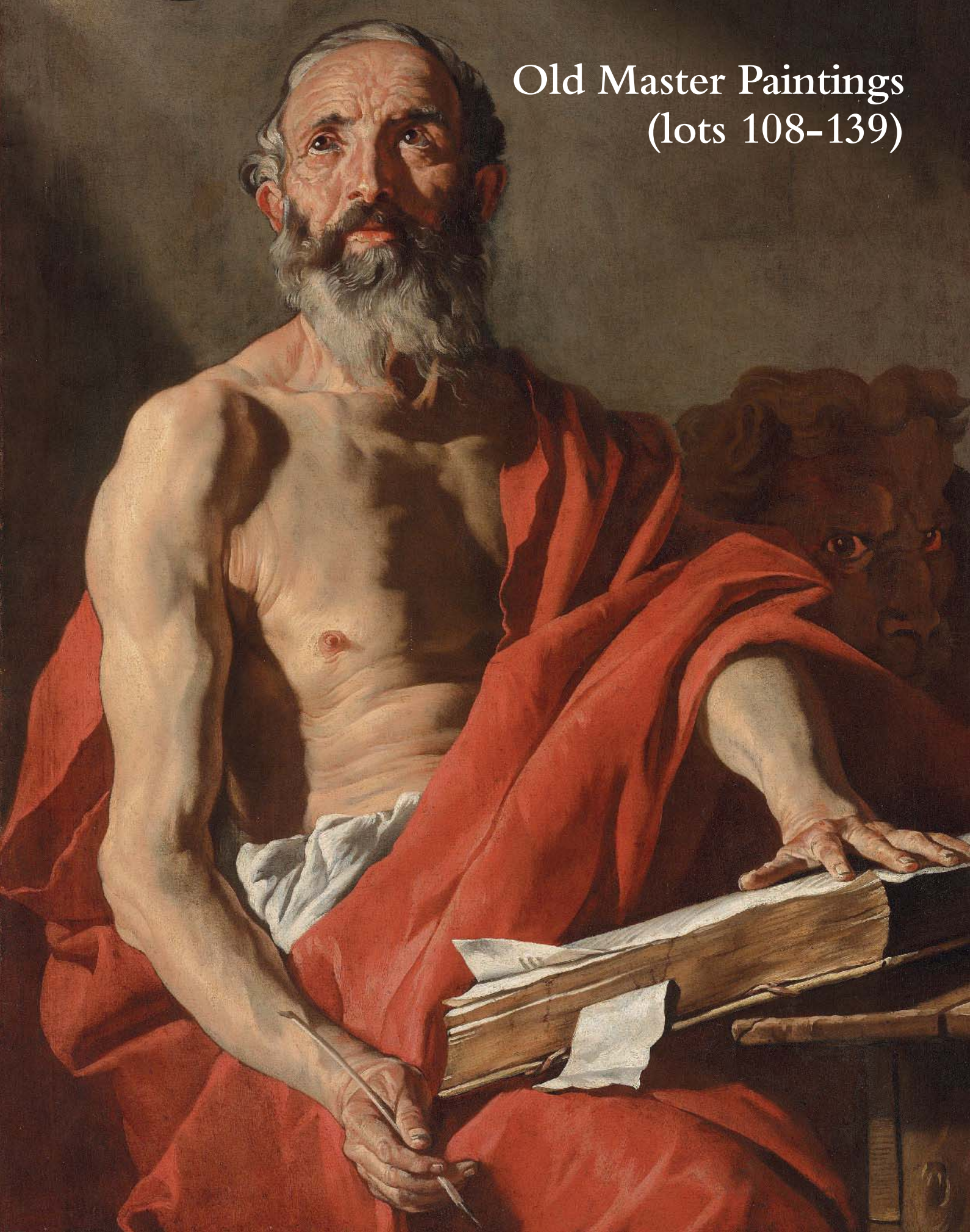
£2,500-3,500

\$3,300-4,600

€2,900-4,000

In 1907 the original copyright of Lewis Carroll's *Alice in Wonderland* expired, and a number of new editions were published. Perhaps the most successful was Heinemann's, illustrated by Rackham with thirteen colour plates and fifteen line drawings. Rackham's distinctive linear style perfectly captures the fantastical nature of Alice's adventures. The present drawing is a study for plate eleven, *The Mock Turtle drew a long breath and said, 'That's very curious'*, which depicts the Turtle seated on a ledge with Alice and the Gryphon, as Alice recounts the story of her adventures.

Old Master Paintings  
(lots 108-139)



**ANDREA SACCHI (NETTUNO, NEAR ROME 1599-1661 ROME)**

*The Madonna and Child with Saints Ignatius of Loyola, Francis Xavier, Cosmas and Damian - a bozzetto*

oil on canvas  
24 x 15 $\frac{7}{8}$  in. (60.8 x 40.4 cm.)

£50,000-80,000

\$66,000-100,000  
€58,000-92,000

**PROVENANCE:**

(Probably) acquired from the artist by Don Fabrizio Valguarnera (d. 1632), before March 1631, for 30 scudi, and listed in his inventory as 'Il quadretto di S. Ignazio cola Mad.a et altri santi piccolo'.  
A French Marshal, by 1770 (according to an old inscription on the reverse).  
Private collection, Ireland, where purchased by Brian Sewell, by the early 1960s.

**EXHIBITED:**

New York, M. Knoedler & Co., *Masters of the Loaded Brush: Oil Sketches from Rubens to Tiepolo*, 4 April - 29 April, 1967, no. 6.  
Nettuno, Forte Sangallo, *Andrea Sacchi 1599-1661*, 20 November 1999 - 16 January 2000, no. 2.

**LITERATURE:**

J. Costello, 'The twelve pictures "ordered by Velasquez" and the trial of Valguarnera', in *Journal of the Warburg and Courtauld Institutes*, XIII, London, 1950, pp. 271 & 273.  
A. Sutherland Harris, *Masters of the Loaded Brush: Oil Sketches from Rubens to Tiepolo*, exhib. cat., New York, 1967, p. 12.  
A. Sutherland Harris, 'Andrea Sacchi and Emilio Savonanzi at the Collegio Romano', *The Burlington Magazine*, CX, no. 782, May 1968, pp. 250-53, illustrated, fig. 21.  
*Bulletin of the National Gallery of Canada*, Ontario, 1969, no. 5 (illustrated).  
A. Sutherland Harris, *Andrea Sacchi, Complete Edition of the Paintings*, Oxford, 1977, p. 57, no. 16, illustrated, colour plate IV and fig. 26.  
*La Fondazione Roberto Longhi a Firenze*, Milan, 1980, p. 279, under no. 92.  
O. Ferrari, *Bozzetti italiani dal Manierismo al Barocco*, Naples, 1990, p. 231, p. 231, illustrated.  
B. Sewell, *Outsider - always almost: never quite*, London, 2011, illustrated.

This *Madonna and Child with Saints*, which relates to Andrea Sacchi's ceiling fresco of circa 1629 in the Old Pharmacy of the Collegio Romano in Rome, is an exceptionally rare surviving sketch by one of the most significant Italian artists of the 17th century. Alongside Nicolas Poussin and Alessandro Algardi, Sacchi established a reputation as one of the pre-eminent exponents of Baroque Classicism in Rome in the 1630s and as a vociferous critic of the flamboyant Baroque manner championed by their contemporaries Pietro da Cortona and Gianlorenzo Bernini. Ellis Waterhouse, the great doyen of Italian Baroque painting, described Sacchi's work as 'the most sensitive and considered to be produced by a native Roman painter in the century' (E. Waterhouse, *Roman Baroque Painting*, Edinburgh, 1976, p. 112).

The scarcity of pictures by the artist to have appeared on the market is largely due to the fact that a considerable part of Sacchi's *oeuvre* has remained with the descendants of the Roman families who commissioned the works. In particular he was patronised by various members of the Barberini; he was the official painter to Cardinal Antonio Barberini and executed the ceiling fresco of the *Allegory of Divine Wisdom* for the Palazzo Barberini between c.1629-1631. Although there is no record of the family having commissioned the fresco for the Old Pharmacy, the fact that the Barberini owned both a preparatory sketch and a larger version of the finished work would suggest that they were involved in some capacity.

Sacchi was a notoriously self-critical artist and the existence of two sketches associated with the Old Pharmacy fresco is arguably an indication of his satisfaction with the composition. The Barberini sketch, now in the Fondazione Roberto Longhi in Florence, is of slightly larger dimensions

(63.5 x 43.5 cm.) but is otherwise compositionally identical to this picture, barring the omission of the lowest winged putto on the left of the Madonna. However, as Ann Sutherland Harris has noted, the Sewell sketch is a 'more carefully prepared work' (*op. cit.*, 1967) than the Longhi version, which she observes is somewhat darker, and that the thin paint layer of the latter would indicate it was the more rapidly executed of the two, suggesting it pre-dates this picture.

This chronology is supported by the early provenance for the Sewell sketch, which is thought to have been owned by the shadowy Sicilian nobleman Don Fabrizio Valguarnera. A diamond merchant and collector, Valguarnera is known to have acquired a number of other artists' copies of their own works in Rome at the beginning of the 1630s. In early 1631, Valguarnera purchased Poussin's celebrated *Plague of Ashdod* (1630; Paris, Louvre) for 110 *scudi* but, later that year, after being implicated in a diamond-stealing affair, he found himself at the centre of a sensational trial in Rome, in which the French artist, along with Giovanni Lanfranco and Alessandro Turchi, famously testified against the Sicilian.

A preparatory drawing for the figure of Saint Ignatius is preserved at Windsor (see A.F. Blunt and H.L. Cooke, *Roman Drawings of the XVII & XVIII centuries in the collection of Her Majesty The Queen at Windsor Castle*, London, 1960, p. 48, no. 202 verso, as 'Lanfranco').





109



109



110

109

**AFTER DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ**

*Menippus; and Aesop*

oil on canvas

24 $\frac{7}{8}$  x 12 $\frac{5}{8}$  in. (63 x 32 cm.)

inscribed 'MODENIFFVS' (upper left); and 'ASOPVS' (upper right) a pair (2)

£2,000-3,000

\$2,700-3,900

€2,400-3,500

After the pictures of *circa* 1639-41, now in the Prado, Madrid.

110

**FOLLOWER OF SIR PETER PAUL RUBENS**

*Putti arranging flowers in a formal garden with a village on a hilltop beyond - a fragment*

oil on canvas

48 x 31 $\frac{1}{8}$  in. (122.1 x 78.9 cm.)

£3,000-5,000

\$4,000-6,500

€3,500-5,800





111

**ATTRIBUTED TO ALESSANDRO MAGNASCO, IL  
LISSANDRINO (GENOA 1667-1749)**

*Figures resting by classical ruins near the shore - a fragment*

oil on canvas

20¼ x 33¾ in. (51.3 x 84.8 cm.)

£4,000-6,000

\$5,300-7,800  
€4,700-6,900

112

**MATTHIAS STOMER (AMERSFOORT C. 1600-AFTER 1652  
?SICILY OR NORTHERN ITALY)**

*Blowing Hot, Blowing Cold*

oil on canvas

46¾ x 54 in. (118.8 x 137.1 cm.)

£400,000-600,000

\$530,000-780,000

€470,000-690,000

**PROVENANCE:**

with Frank Smith, Hungerford, when purchased by Brian Sewell in 1962 for £600.

**EXHIBITED:**

Birmingham, The Barber Institute of Fine Arts, *Matthias Stomer*, 29 October-16 January 2000, no. 4, as dateable to 'circa 1628'.

**LITERATURE:**

B. Nicolson, 'Stomer brought up-to-date', *The Burlington Magazine*, vol. 119, no. 889, April 1977, pp. 230-245, fig. 4.

B. Nicolson, *The International Caravaggesque Movement*, Oxford, 1979, p. 92.



Matthias Stomer, characterised by Leonard Slatkes as the 'quintessential Caravaggist', was one of the most eminently recognisable and prolific artists of the 17th century. *Blowing Hot, Blowing Cold*, which takes its subject from Aesop's *Fables*, was one of three pictures that Brian Sewell owned by Stomer, all of which are offered in this sale, indicating his fondness for an artist who has been consistently popular amongst collectors but unjustly overlooked by scholarship.

The first detailed study on Stomer, by Henri Pauwels, was published in 1953, and it was not until 1977 that Stomer's *oeuvre* was revised and updated when Benedict Nicolson published his key article in *The Burlington Magazine*. The details of Stomer's early life remain scarce. As Marten Jan Bok has pointed out, the name Stom - by which he was known during his lifetime - is of Southern Netherlandish derivation, as many individuals bearing the name in the Dutch Republic had emigrated from that region of the Low Countries (M.J. Bok, 'Matthias Stom', in *Nieuw licht op de Gouden Eeuw; Hendrick ter Brugghen en tijdgenoten*, Utrecht, 1986-1987, p. 333, notes 16 and 17). It is entirely conceivable that Stomer himself was a Flemish émigré to the North, where he probably received his artistic training, in either Utrecht or Amersfoort. Thereafter his key movements are recorded: he was in Rome in 1630-32, before moving to Naples and then on to Sicily, where he remained for the rest of his life. It is Sicily, more than any other place, that is so closely associated with Stomer. Pictures can be found in Palermo and Messina, and the island is home to his only known signed and dated work, the 1641 altarpiece showing *Isidore the Labourer*, made for Chiesa di Sant'Agostino in Caccamo, just to the east of the capital.

It was in Sicily that he fully developed his trademark style that makes his pictures so identifiable. Though he is broadly characterised as a *caravaggista*, his influences were more subtle and varied - the vibrancy of his palette, which is far from the tenebrist strains of *caravaggismo*, and the spirited characterisation of the figures in his compositions show the traces of Flemish, Dutch and Neapolitan inflections. Roberto Longhi called his style a 'caravaggismo romanzato' (R. Longhi, 'Ultimi studi del Caravaggio e la sua cerchia', *Proporzioni*, I, 1943, p. 60), while Slatkes described him as 'the quintessential international Caravaggist' (L.J. Slatkes, 'Matthias Stom. Birmingham', *The Burlington Magazine*, CXLII, no. 1164, March 2000, p. 182). As an outsider who settled in Sicily, Stomer's career was rather unusual, though he was not the only major artist to come to the island; he had two immediate, and illustrious, predecessors, in Caravaggio and van Dyck, who each influenced Stomer's development. There Stomer succeeded in creating a style that was, as Slatkes says, truly international and eminently recognisable.

The subject of the picture in question derives from *The Satyr and the Traveller*, in Aesop's *Fables*. The tale goes:

'It is said that once a man entered into a friendship with a satyr. Winter had come and the cold weather with it, so the man raised his hands to his mouth and blew upon them. The satyr asked him why he did that. The man replied that he was warming his hands because of the cold. Then they were served a meal. As the food was very hot, the man took it in small portions, raised them to his mouth, and blew on them. The satyr again asked him why he acted thus. The man replied that it cooled his meal because it was hot. 'Oh well, friend', said the satyr, 'I give up on your friendship, because you blow hot and cold with the same mouth.'

It is a simple moral tale, open to complex interpretation, that was popularised by the 17th century poet Joost van den Vondel, who published the story of the 'Satyr en Boer' amongst a collection of poems based on the engravings by Marcus Gheeraerts, *Vorstelijke Warande der Dieren*. The subject was frequently represented in Dutch art in the seventeenth century - Jacob Jordaens alone returned to it on many occasions and Stomer is known to have treated the subject in at least one other canvas, where an extra figure was included (formerly with Heim-Gairac, Paris, by 1974).

Brian Sewell bought this picture in 1962 from Frank Smith, an antique dealer in Hungerford. The story of the acquisition is told in Sewell's autobiography, where he explains the purchase returned to his mind later in life: 'Years later, long after his death, Frank Smith stared at me from the window of the Fine Art Society - a portrait painted by Maxwell Armfield - and I bought it, an act of pure sentiment' (B. Sewell, *Outsider: Almost Always, Never Quite*, London, 2011, p. 224). This portrait is offered as lot 173 in this sale. The Sewell picture was exhibited at the Barber Institute of Fine Arts in 1999 in the first ever public show dedicated to the work of Stomer. In his catalogue entry for the picture Richard Verdi suggested that the canvas, given its subject matter and style, dated to Stomer's earliest Caravagguesque period, probably before he moved to Italy, *circa* 1628. Nicolson, however, dated both this work and the other version of the same subject to Stomer's first years in Naples, *circa* 1633-35 (*op. cit.*, p. 238). Professor Wayne Franits, to whom we are grateful, suggests a date of *circa* 1640, comparing it with *The Supper at Emmaus* in the Museo Thyssen-Bornemisza, Madrid. Nicolson noted moreover that the picture features motifs that occur in other compositions, such as the single, central candle and the dog stage left, which both appear in *Christ at Emmaus* (Grenoble, Musée de Peinture et de Sculpture), and he draws a more general comparison with *Esau Selling his Birthright* (Berlin, Staatliche Museen). Stomer here uses light to almost cinematic effect, to create a sense of both intensity and intimacy, traits that pervade all his pictures, and can be seen with equal measure of success in the two other pictures offered in this sale, the *Saint Jerome*, lot 117 and *The Adoration of the Magi*, lot 122.





113

**ROMAN SCHOOL, LATE  
17TH CENTURY**

*The Martyrdom of Saint Sebastian*

with signature 'C[?][G][?]' (lower right)

oil on canvas

13 $\frac{7}{8}$  x 17 $\frac{7}{8}$  in. (35.4 x 45.3 cm.)

in an English 18th century carved and gilded frame

£2,000-3,000

\$2,700-3,900

€2,400-3,500

113



•114

**BOLOGNESE SCHOOL, 17TH CENTURY**

*The Flagellation*

oil on canvas, unframed

52 $\frac{1}{2}$  x 38 in. (133.7 x 96.5 cm.)

£1,000-2,000

\$1,400-2,600

€1,200-2,300

114

115

**GIOVANNI MARTINELLI (MONTEVARCHI  
1600/4-1659 FLORENCE)**

*Roman Charity*

oil on canvas

28¼ x 22⅞ in. (71.7 x 58.1 cm.); and another picture, Follower of Giovanni  
Martinelli, *Roman Charity* (2)

£5,000-8,000

\$6,600-10,000

€5,800-9,200

**PROVENANCE:**

Anonymous sale [Mrs J. Temple, Park Street, London]; Christie's, London, 24  
October 1958, lot 2 as 'Valentin' (16 gns.).

We are grateful to Dr. Francesca Baldessari for proposing the attribution to  
Martinelli on the basis of photographs. Dr. Baldessari dates the picture to *circa*  
1647 and compares it with the *Madonna del Rosario e santi* in the church of  
San Michele Arcangelo in Biforco, which is signed and dated that year.



115

116

**AFTER FRANCESCO GUARINO**

*David with the head of Goliath*

oil on canvas

39⅞ x 26⅞ in. (99.3 x 67.4 cm.)

£2,000-3,000

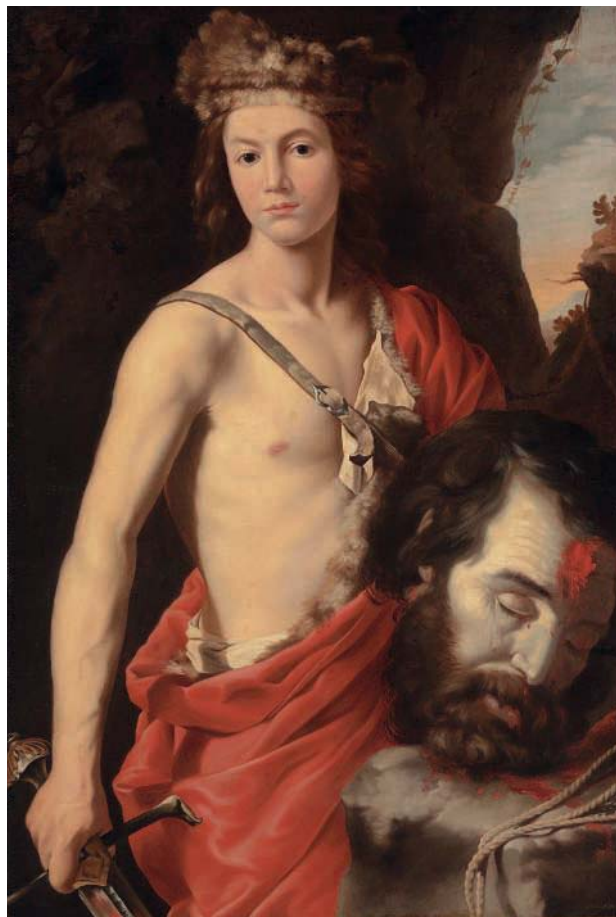
\$2,700-3,900

€2,400-3,500

**PROVENANCE:**

Anonymous sale; Christie's, London, 10 May 1968, lot 43, as 'Batoni', when  
purchased by Brian Sewell.

After the picture in the Musée des Beaux-Arts, Nice.



116

117

**MATTHIAS STOMER (AMERSFOORT C. 1600-AFTER 1652  
SICILY OR NORTHERN ITALY)**

*Saint Jerome*

oil on canvas  
47 x 33¼ in. (119.4 x 81.4 cm.)

£100,000-150,000

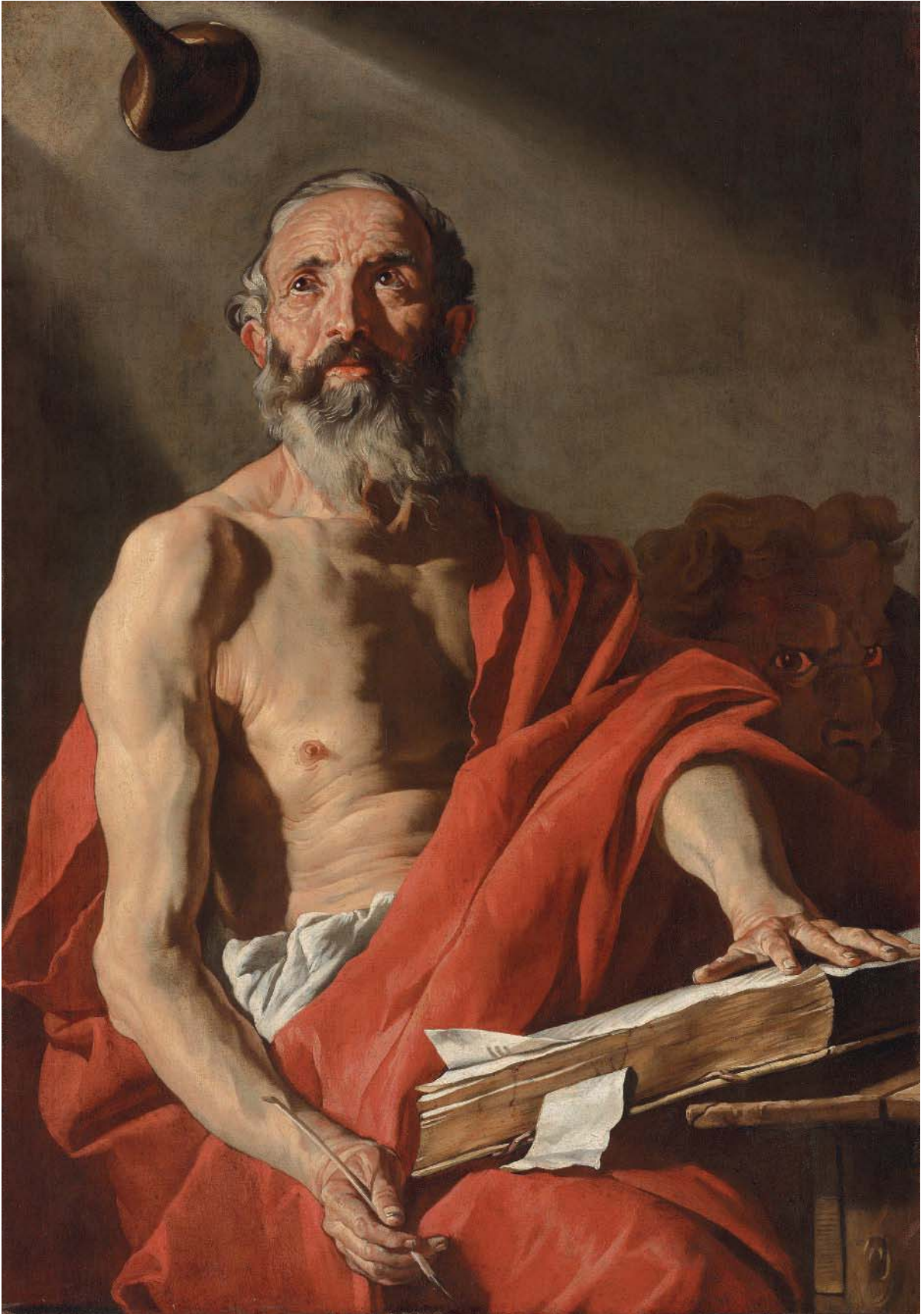
\$140,000-200,000  
€120,000-170,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 3 June 1981, lot 63, as 'attributed to Hendrick Van Somer', when purchased by Brian Sewell.

We are grateful to Professor Wayne Franits for confirming the attribution to Stomer on the basis of photographs. For a more detailed note on the artist, see lot 112.







118



118



119

118

**NORTH ITALIAN SCHOOL,  
LATE 17TH CENTURY**

*Joseph and his brethren, Joseph  
recounting his dream to his father  
and Joseph sold to the Ishmaelites;  
and Rebecca at the well - overdoors*

oil on canvas  
14¼ x 67⅞ in. (36 x 171.7 cm.) a pair (2)

£4,000-6,000 \$5,300-7,800  
€4,700-6,900

**PROVENANCE:**

Christopher W. Wilson, Rigmaden Park, Kirkby  
Lonsdale, Westmorland (\*), Christie's, London, 28  
February 1919, lot 13, as 'Ricci' (40 gns. to Graham).  
Anonymous sale [R.G. Waldron, Bromley, Kent];  
Christie's, London, 8 May 1964, lot 169, as 'Ricci'.

119

**VENETIAN SCHOOL,  
18TH CENTURY**

*Gods, nymphs and cherubim on a  
cloud - a bozzetto*

oil on canvas  
16¾ x 18½ in. (41.6 x 46.9 cm.)

£1,000-1,500 \$1,400-2,000  
€1,200-1,700



120

120

**FRANCESCO LORENZI (VERONA 1723-1787)**

*Apollo and Aurora - a bozzetto*

oil on canvas  
17 7/8 x 23 3/4 in. (60.2 x 45.4 cm.)

£4,000-6,000

\$5,300-7,800  
€4,700-6,900

**EXHIBITED:**

London, Martin and Sewell, *Paintings by Old Master and English Artists*, 24 November 1970-2 January 1971, no. 8.

121

**ATTRIBUTED TO IGNATIUS KAUFFMANN  
(ACTIVE TEISBACH C. 1755-1781)**

*The Vision of Saint Augustine*

indistinctly signed, dated and inscribed 'Ma. Caltæ Kauffmann. f [...] 1755[?]/ [...] Ætis' (lower right)

oil on canvas  
44 1/4 x 26 5/8 in. (112.3 x 67.6 cm.)

£3,000-5,000

\$4,000-6,500  
€3,500-5,800

**PROVENANCE:**

Anonymous sale; Christie's, London, 3 November 1978, lot 11, as 'Ignatius Kauffmann', when purchased by Brian Sewell.

Kauffmann was a Bavarian artist, first active in Teisbach in the second half of the 18th century and later in Landshut, where he died in 1781. The artist produced primarily religious and historical works of art, yet also executed a number of portraits. Here, Kauffmann portrays Saint Augustine's vision of the Virgin and Child. In her hand, the Virgin holds a flaming heart, a traditional symbol of the ardour of Saint Augustine's piety.



121

122

**MATTHIAS STOMER (AMERSFOORT C. 1600-AFTER 1652  
?SICILY OR NORTHERN ITALY)**

*The Adoration of the Magi*

oil on canvas  
59 x 72 in. (149.5 X 183 cm.)

£150,000-250,000

\$200,000-330,000  
€180,000-290,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 26 November 1965, lot 108 (100 gns. to Markham).

**LITERATURE:**

Dr. A. von Schneider, 'Neue Zuschreibungen a Mattias Stoomer', *Oud-Holland*, 41, 1923-24, p. 226, illustrated, before reduction.

B. Nicolson, 'Stomer brought up-to-date', *The Burlington Magazine*, CXIX, no. 889, April 1977, p. 242, appendix 113.

B. Nicolson, *The International Caravaggesque Movement*, Oxford, 1979, p. 93, as a fragment.

Matthias Stomer returned to this subject on a number of occasions. The Sewell picture, which at some point was slightly cut down, dates to his later Sicilian period, *circa* 1640-50, with its more fiery palette; another staging in the Musée des Beaux-Arts, Rouen, also dates to the same moment. There are two earlier treatments of the *Adoration*, both vertical in format, dating from his years in Naples, *circa* 1633-39, in the Nationalmuseum, Stockholm, and the Musée des Augustins, Toulouse, which have ten and eight figures respectively. For a more detailed note on the artist, see lot 112.





123



124

123

**LUIGI RICCIARDI (ACTIVE 1822)**

*Phaeton in the chariot of the sun*

signed and dated 'Luigi Ricciardi f.IY[?]'22' (lower right)

oil on canvas

17½ x 23½ in. (45 x 59.8 cm.)

£1,500-2,500

\$2,000-3,300  
€1,800-2,900

124

**MANNER OF FRANCESCO GUARDI**

*The Punta della Dogana and Santa Maria della Salute, Venice, the Giudecca and the Redentore beyond*

oil on canvas

15½ x 24½ in. (38.8 x 62.7 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

**PROVENANCE:**

Anonymous sale [J.P. Ballard, Reading, Berkshire]; Christie's, London, 14 July 1950, lot 156, as 'Guardi' (22 gns. to Lewis).  
Anonymous sale [H. A. Sutch, St. James's, London]; Christie's, London, 9 May 1952, lot 83, as 'G. Guardi' (12 gns. to Sawley).  
Anonymous sale; Sotheby's, London, 1 August 1979, lot 102, as 'Guardi' (£320).



125

**ATTRIBUTED TO GABRIELE BELLA (VENICE 1730-1799)**

*Piazza San Marco, Venice, looking east towards St Mark's Basilica and the Campanile*

oil on canvas  
24½ x 38⅞ in. (62.3 x 96.6 cm.)

£8,000-12,000

\$11,000-16,000  
€9,300-14,000

We are grateful to Charles Beddington for proposing the attribution to Bella on the basis of photographs.



126

126

**ATTRIBUTED TO CHRISTIAN WILHELM  
ERNST DIETRICH (WEIMAR 1712-1774  
DRESDEN)**

*Portrait of a man, half-length, in oriental costume*

oil on panel

7 $\frac{7}{8}$  x 6 $\frac{1}{2}$  in. (19.9 x 16.6 cm.)

in a carved and gilded Florentine frame

£1,500-2,500

\$2,000-3,300

€1,800-2,900

**127**

**GERMAN SCHOOL, EARLY 18TH CENTURY**

*A skull, a lit candle, roses, an urn, a glass of wine, coins, fruit, bubbles, books and drapery on a marble ledge, with a clock, a mirror and a violin on the wall beyond*

oil on panel

8 $\frac{5}{8}$  x 6 $\frac{1}{2}$  in. (21.9 x 16.4 cm.)

inscribed 'VANITAS VANITATUM / 4 / A. Morrir[?]' (centre right, in the open book)

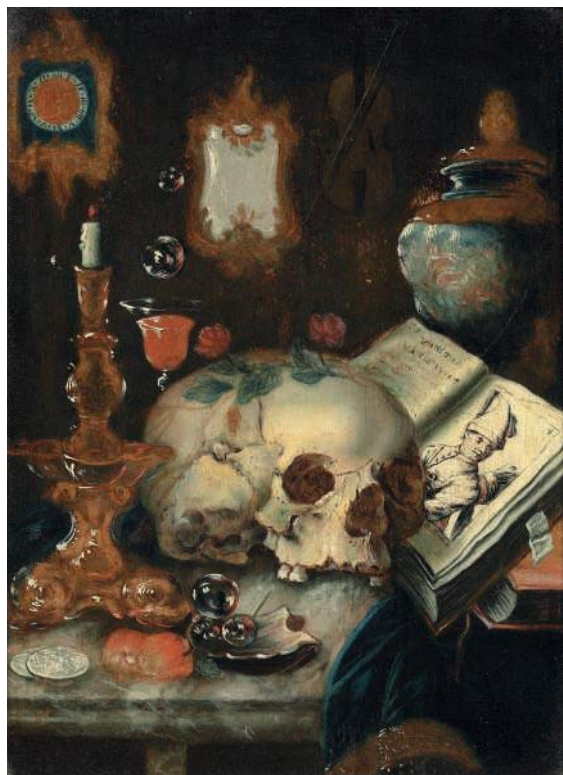
£1,000-1,500

\$1,400-2,000

€1,200-1,700

PROVENANCE:

Graf Salm and Maria Roseline Georgi von Rodeman, by 1981 (according to a label on the reverse).



127





128

•128

**JOHANNES JANSON (AMBOINE, THE  
MOLUCCAS 1729-1784 LEIDEN)**

*A river landscape with a drover and his cattle, a windmill  
beyond*

signed and inscribed 'J. Janson inv.' (lower right)

oil on panel

8 7/8 x 22 1/8 in. (20.4 x 56.3 cm.)

£1,200-1,800

\$1,600-2,300  
€1,400-2,100

129

**JAN VONCK (TORUN, POLAND 1631-C. 1664  
AMSTERDAM)**

*Finches and snipe hanging on a hook, with the barrel of  
a rifle in the foreground*

signed, inscribed and dated 'H J. Vonck / Fecit / A 1663' (lower left, on a  
cartellino)

oil on panel

2 1/4 x 10 in. (53.8 x 25.4 cm.)

£3,000-5,000

\$4,000-6,500  
€3,500-5,800

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 9 July 1969, lot 52, when purchased by  
Brian Sewell.

**EXHIBITED:**

London, Martin and Sewell, *Paintings by Old Master and English Artists*, 24  
November 1970-2 January 1971, no. 18.



129



130

130

**ATTRIBUTED TO RICHARD BUCKNER  
(WOOLWICH 1812-1883 LONDON)**

*Portrait of a mother and child, seated half-length and full-length, the child holding a small Corinthian capital before an architectural capriccio on an easel, in a painted circle*

oil on canvas  
36 $\frac{1}{8}$  x 36 $\frac{1}{8}$  in. (91.8 x 91.8 cm.)

£4,000-6,000

\$5,300-7,800  
€4,700-6,900



131

131

**CIRCLE OF COSMO ALEXANDER  
(ABERDEEN 1724-1772 EDINBURGH)**

*Portrait of a gentleman, half-length, in a grey coat with an embroidered trim and blue waistcoat, a tricorne under his arm*

oil on canvas  
29 $\frac{1}{2}$  x 25 in. (74.9 x 63.6 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700



132

## JOHN HOPPNER, R.A. (LONDON 1758-1810)

### *Cupid and Psyche*

oil on canvas

56½ x 44¼ in. (142.9 x 113.7 cm.)

in an English 18th century carved giltwood frame

£12,000-18,000

\$16,000-23,000

€14,000-21,000

#### PROVENANCE:

Lord Sheffield.

Major E.P.G. Miller Munday, M.C., Andover, Hampshire; Christie's, London, 28 June 1963, lot 162 (45 gns. to Corvaya for Brian Sewell).

#### EXHIBITED:

London, Royal Academy, 1791, no. 192.

London, P. & D. Colnaghi, *Catalogue & Pictures by John Hoppner, R.A.*, May 1909, no. 15.

#### LITERATURE:

W. Armstrong, 'John Hoppner and His Time', *The English Illustrated Magazine*, 61, October 1888, p. 26.

H.P.K. Skipton, *John Hoppner*, London, 1905, pp. 57 and 168.

W. McKay and W. Roberts, *John Hoppner, R. A.*, London, 1914, pp. vi and 299.

J.C. van Dyke, *Old English Masters engraved by Timothy Cole*, New York, 1902, p. 97.

#### ENGRAVED:

J. Young, mezzotint, 1793.

The story of Cupid and Psyche derives from Apuleius' *The Golden Ass*, the only Ancient Roman novel to survive in its entirety. This picture represents a late moment in the story when Psyche, having lost the love of her husband Cupid, is given three labours by his mother, the goddess Venus. The third of these is to descend into the Underworld and bring back a box filled with the beauty of Proserpina, Queen of the Underworld. Having obtained the prize, Psyche returns to the light of day and is overcome with curiosity. Upon opening the box, she finds nothing inside except a deadly Stygian sleep. Hoppner depicts the moment when Cupid discovers Psyche in a coma and draws the sleep out of her face, returning it to the box. Hoppner produced only a small number of mythological works and these were largely executed in the period following his marriage to Phoebe Wright in 1781 and the withdrawal of his royal allowance. McKay and Roberts (*loc. cit.*) date the work to 1785 and praise 'its wonderful flesh tints, on which [Hoppner] scarcely improved'.



133

133

**CIRCLE OF CORNELIS VAN SPAENDONCK  
(TILBURG 1756-1840 PARIS)**

*A bouquet of roses, peonies and bluebells tied with a ribbon*

oil on canvas  
13¼ x 10 in. (33.6 x 25.4 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500



134

134

**FOLLOWER OF WILLEM VAN AELST**

*Roses, morning glory and other flowers with a snail and a fly on a marble ledge*

oil on canvas  
13 x 11½ in. (33 x 30 cm.); and another picture, Dutch School, 18th century,  
*Carnations, narcissi, roses, peas, Semper Augustus tulips and other flowers in a black urn on the ground, with a butterfly, a landscape beyond* (2)

£1,500-2,000

\$2,000-2,600  
€1,800-2,300



135

**ANTON SCHRANZ  
(OCHSENHAUSEN 1769-1839 MALTA)**

*View of the Port of Corfu from the Island of Vido, with  
peasants and goats resting on the shoreline in the  
foreground*

oil on canvas  
14 $\frac{7}{8}$  x 23 in. (37.8 x 58.5 cm.)

£7,000-10,000

\$9,200-13,000  
€8,100-12,000

Anton Schranz remains a little documented artist before his settlement in Minorca where he married Elisabeth Haward-Tuduri in 1787. Here Schranz flourished as a view painter, particularly of Port Mahon, which remained a Mediterranean stronghold for the Royal Navy for most of the 18th century.

The present view shows the large harbour of Corfu from the north, seemingly from Vidos Island situated just above the bay, and shows the city's old Venetian fortress in the middle distance. Schranz records the bustling shipping of the harbour, one of the most important in Europe, while also depicting a group of men and women, wearing traditional clothing, resting in the foreground amongst their livestock.



136



137

**•136**

**CIRCLE OF JEAN-JOSEPH-XAVIER BIDAULD  
(CARPENTRAS 1758-1846 MONTMORENCY)**

*Clouds encircling a mountain top*

oil on canvas  
7½ x 14¼ in. (18.9 x 35.7 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**137**

**CIRCLE OF PIERRE-JOSEPH REDOUTÉ  
(SAINT-HUBERT, LUXEMBOURG 1759-1840  
PARIS)**

*A camellia and roses*

oil on panel  
12¾ x 9¾ in. (32.8 x 24.5 cm.)

£1,500-2,000

\$2,000-2,600  
€1,800-2,300



138

**JEAN-BARTHÉLEMY PASCAL (ACTIVE  
BERLIN 1816-1848)**

*A wooded landscape with ruins and a view of Cologne,  
the High Cathedral of Saints Peter and Mary beyond*

signed, dated and inscribed 'Germania. / J.B. Pascal inv: ix[?] pinx: / 1828.' (on  
the reverse, prior to relining)

oil on canvas

40¾ x 53¼ in. (102.5 x 136.6 cm)

£7,000-10,000

\$9,200-13,000

€8,100-12,000

**PROVENANCE:**

Anonymous sale; Bonhams, London, 2 November 1978, lot 273 (£3,200).

Reflecting the influence of German Romanticism, this rare work by Pascal rests on the boundary between pastoral idyll and patriotic cityscape. While the surrounding woodland in the foreground conveys the Romantic's longing for an escape from the harshness of reality, the juxtaposition of the ruins to the right and Cologne in the distance symbolises the search for a national identity and the mythic origins of the Germanic nation. At the beginning of the 19th century, in a predominantly Protestant Germany, audiences were particularly drawn to nature as a direct vessel to God, and it is through Romantic idylls such as this that landscape artists were able to express their own quasi-religious venerations of nature.



139

**CIRCLE OF RICHARD WESTALL, R.A.  
(HERTFORD 1765-1836 LONDON)**

*The Wheel of Fortune*

oil on canvas  
35 $\frac{7}{8}$  x 28 $\frac{1}{8}$  in. (92.4 x 71.4 cm.)

£4,000-6,000

\$5,300-7,800  
€4,700-6,900

From the late Classical period onwards, the Wheel of Fortune became entrenched in the standard iconographic repertoire of artists across Europe. Popularised in the *De Consolatione Philosophiæ* written by the Roman philosopher Boethius while awaiting his trial and execution in Pavia in 523AD, the trope of Fortune as a fickle and cruel goddess, her 'domineering hand [moving] the turning wheel [who].../... steely hearted laughs at groans her deeds have wrung' (Boethius, *The Consolation of Philosophy*, Aylesbury, 1969, p. 56) quickly became established.

The present work shows Fortune, her eyes blindfolded, holding a chest of coins which she drops on a crowd of figures beneath her who surge towards the falling money. People of all social rank crush forward attempting to gather the rewards of her mutable favour. To the left, in keeping with the traditions of representations of ever-changing Fortune, a beggar holds his hat out to catch the falling coins, trampling over the figure of a king as he does so.



19th Century European Art  
(lots 140–160)





140



141



142

**140**  
**PIETRO SASSI**  
**(ALESSANDRIA 1834-1905**  
**ROME)**

*The Arch of Titus, Rome*

signed, inscribed and dated '1889. Roma. P. Sassi' (lower left); and further inscribed 'L'Arco di Tito al Foro Romano. 1889. Sassi Pietro fece in Roma' (on the stretcher)

oil on canvas  
 26½ x 39½ in. (67.3 x 100.3 cm.)

£3,000-4,000

\$4,000-5,200  
 €3,500-4,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 26 July 1973, lot 291.

**141**  
**CARL FREDERICH HEINRICH**  
**WERNER (WEIMAR 1808-**  
**1894 LEIPZIG)**

*The Battle of the Casino dei Quattro Venti during the Siege of Rome, 1849*

oil on canvas  
 16½ x 23 in. (42 x 58.5 cm.)

£3,000-4,000

\$4,000-5,200  
 €3,500-4,600

**EXHIBITED:**

London, Hazlitt, Gooden & Fox, *The Lure of Rome, Some Northern Artists in Italy in the 19th Century*, 31 October - 27 November 1979, no. 71.

This depicts an episode referring to the siege of Rome in 1849, during the Roman Republic. Following an order by the French King Louis-Napoléon, the General Charles Oudinot attacked the city with his troops on 1 June. Despite the stiff resistance offered by Giuseppe Garibaldi and the Republican Army, the French troops finally prevailed on 29 June. They entered Rome on 3 July, re-establishing the Holy's See temporal power and creating a provisional military government.

The present painting illustrates one of the most cruel attacks on French troops by the Republican armies: the siege of Villa Corsini also known as Casino dei Quattro Venti, happened during the night of 3 June.

**142**  
**PIETRO GABRINI**  
**(ROME 1856-1926)**

*A fishing boat in the Bay of Naples, Vesuvius beyond*

signed and dated 'P. Gabrini 1885' (centre)  
 oil on canvas  
 39½ x 63½ in. (100.3 x 161.3 cm.)

£6,000-8,000

\$7,900-10,000  
 €7,000-9,200



143

**143**

**HANS HERMANN  
(BERLIN 1858-1942)**

*The fish market, Amsterdam*

signed and dated 'Hans Hermann 1885' (lower right); and inscribed and dated 'Fischhalle in Amsterdam 1885' (on the stretcher)  
oil on canvas  
27 x 39¼ in. (69 x 100 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

**PROVENANCE:**

Anonymous sale; Phillips, London, 27 February 1978, lot 157.



144

**•144**

**CIRCLE OF ANTOINE  
VOLLON (LYON 1833-1900  
PARIS)**

*A violin and a globe in a decorative cartouche*

with initials 'A. V.' (lower left)  
oil on canvas laid down on board  
13 x 16¼ in. (33 x 41.3 cm.)

£1,500-2,000

\$2,000-2,600  
€1,800-2,300

**PROVENANCE:**

Anonymous sale; Christie's, 7 April 1978, lot 222, where purchased by Brian Sewell.

145

**CIRCLE OF MICHAEL NEHER  
(MUNICH, 1798-1876)**

*Figures in a Square before a  
Cathedral*

oil on canvas  
15¾ x 18¾ in. (39 x 47.6 cm.)

£4,000-6,000

\$5,300-7,800  
€4,700-6,900



145

•146

**CIRCLE OF PAUL CAMILLE  
GUIGOU (VILLARS 1834-  
1871 PARIS)**

*A French Farmhouse*

oil on canvas board  
17½ x 15 in. (45 x 38 cm.)

£800-1,200

\$1,100-1,600  
€920-1,400



146



147

147

**NARCISSE-VIRGILE DIAZ DE LA PEÑA (BORDEAUX 1807-1876 MENTON)**

*Deux cavaliers chevauchant en forêt*

signed 'N.DIAZ' (lower left)

oil on panel

11¾ x 9⅞ in. (29.8 x 23.8 cm.)

£1,500-2,500

\$2,000-3,300

€1,800-2,900

**PROVENANCE:**

Mme Jean Cardon, Brussels.

Her sale; Brussels, Galerie J. & A. Le Roy, Freres, 24 April 1912, lot 19.

C.R.A. von Stolk, Bergen.

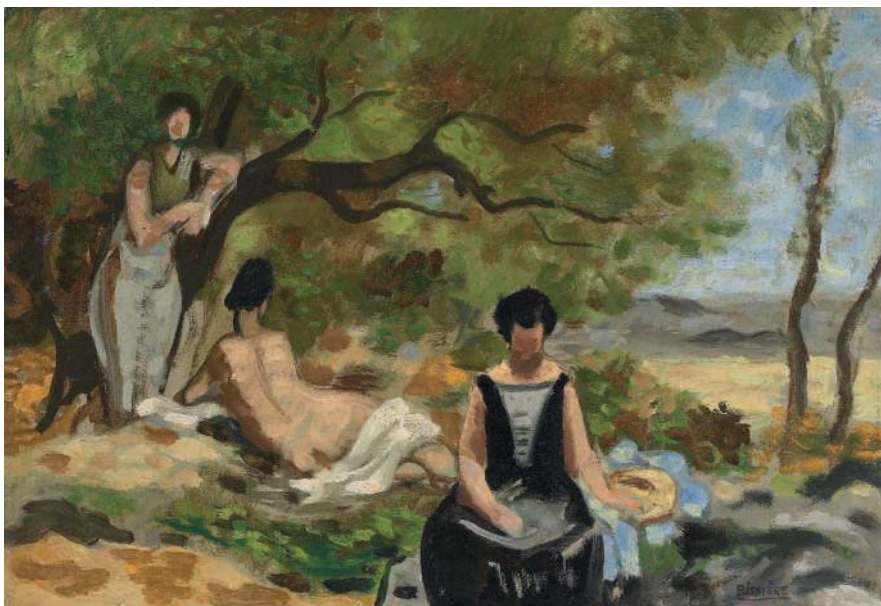
Anonymous sale; Sotheby's, New York, 26 October 1983, lot 144.

Anonymous sale; Christie's, London, 11 May 1984, lot 56.

**LITERATURE:**

P. and R. Miquel, *Narcisse-Virgile Diaz de la Peña.*

*Catalogue raisonné de l'oeuvre peint*, Paris, vol. 2, p. 110, no. 712 (illustrated).



148

λ148

**ROGER BISSIÈRE (VILLERÉAL 1886-1964 BOISSIÈRETTES)**

*Sous-bois avec trois figures*

signed 'BISSIÈRE' (lower right)

oil on canvas

15 x 22 in. (38 x 56 cm.)

£2,000-3,000

\$2,700-3,900

€2,400-3,500

**PROVENANCE:**

with Leicester Galleries, London.

Acquired from the above by Viscount Cranborne.

**EXHIBITED:**

London, The Leicester Galleries, *Exhibition of Works by Bissière*, January 1924, no. 16.



149

**THEODOR CHRISTOPH SCHÜZ  
(TUMLINGEN 1830-1900 DÜSSELDORF)**

*Travellers in the Roman Campagna, Lake Nemi beyond*

signed and dated 'T. Schüz 1870.' (lower left)

oil on canvas

33¾ x 27½ in. (86 x 70 cm.)

£6,000-8,000

\$7,900-10,000  
€7,000-9,200

PROVENANCE:

W. O. Dalglish Pope.



150

•150

**ADOLF SCHLABITZ  
(SYCÓW 1854-1943 BRIXLEGG)**

*An orange tree*

signed and dated 'Schlabitz/1918.' (lower right)

oil on board

11¾ x 8 in. (29.9 x 20.3 cm.)

£500-700

\$660-910

€580-810



151

•151

**GREEK SCHOOL, LATE 19TH CENTURY**

*An Albanian family in traditional costume*

oil on board

18½ x 11¼ in. (47 x 29.8 cm.)

£300-500

\$400-650

€350-580





λ•152

**FRITZ OSSWALD (HOTTINGEN 1878-1966 STARNBERG)**

*The Regatta*

signed 'Fritz Osswald' (lower right)

oil on canvas

23¾ x 27¾ in. (71 x 60 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

**PROVENANCE:**

with Moderne Galerie (Heinrich Thannhauser), Munich (no. 1482).

Anonymous sale; Phillips, London, 23 April 1979, lot 33.



153

•153

**FOLLOWER OF THÉODULE-AUGUSTIN  
RIBOT (SAINT-NICOLAS-D'ATTEZ 1823-1891  
COLOMBES)**

*Le Cuisinier*

oil on canvas  
9 $\frac{3}{8}$  x 6 $\frac{1}{4}$  in. (24.4 x 15.8 cm.)

£500-700

\$660-910  
€580-810



154

•154

**JEAN-BAPTISTE MUNTZBERGER (GENEVA,  
1794-1878)**

*Portrait of a child, half-length, in a white shirt, in a  
painted oval*

signed and dated 'JMuntzberger/1854' (lower right, 'JM' linked)  
oil on canvas, unframed  
23 x 20 $\frac{3}{8}$  in. (58.4 x 52.3 cm.)

£300-500

\$400-650  
€350-580



155 (i)



(ii)

•155

**ENRICO BELLI (ACTIVE SECOND HALF OF THE 19TH CENTURY)**

*A young man smoking a cigarette; and A young man playing a tambourine*

signed and dated 'Belli /1870' (upper right)

oil on panel

12½ x 8¾ in. (31.7 x 22.2 cm.)

a pair (2)

£800-1,200

\$1,100-1,600

€920-1,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 23 May 1980, lot 128.

•156

**ITALIAN SCHOOL, 19TH CENTURY**

*A Roman peasant boy*

oil on canvas

20 x 15¼ in. (50.8 x 38.7 cm.)

£400-600

\$530-780

€460-690



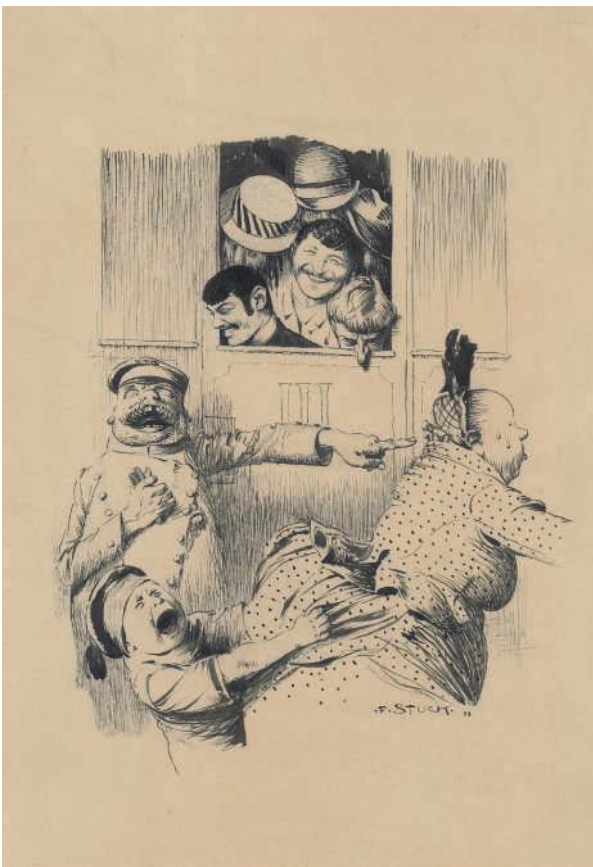
156



157



157



158

157

**THEODOR BAIERL (MUNICH, 1881-1932)**

*Adam; and Study of a Man*

(i) signed 'THEODOR BAIERL' (lower right), unframed;  
 (ii) signed and dated 'THEODOR/BAIERL/1925' (lower right)  
 (i) pen and black ink, gouache and watercolour on paper (unframed);  
 (ii) charcoal on paper

14½ x 9 in. (36.3 x 22.7 cm.); 32¼ x 16 (82 x 40.6 cm.)

(2)

£1,500-2,500

\$2,000-3,300

€1,800-2,900

**PROVENANCE:**

(ii) Anonymous sale; Christie's, London, 7 April 1978, lot 287, where purchased by Brian Sewell.

**•158**

**FRANZ VON STUCK  
 (TETTENWEIS 1863-1928 MUNICH)**

*A satirical cartoon with the artist's self-portrait*

signed and dated 'F. Stuck. 88' (lower right)

pen, brush, and black ink on cardboard

14½ x 11¼ in. (36.8 x 28.5 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

**PROVENANCE:**

Anonymous sale; Christie's, London, 5 December 1980, lot 471, where purchased by Brian Sewell.

The present work is possibly a study for an illustration made by the artist for the magazine 'Simplicissimus', a satirical German weekly publication.

159

**BELGIAN SCHOOL, 19TH CENTURY**

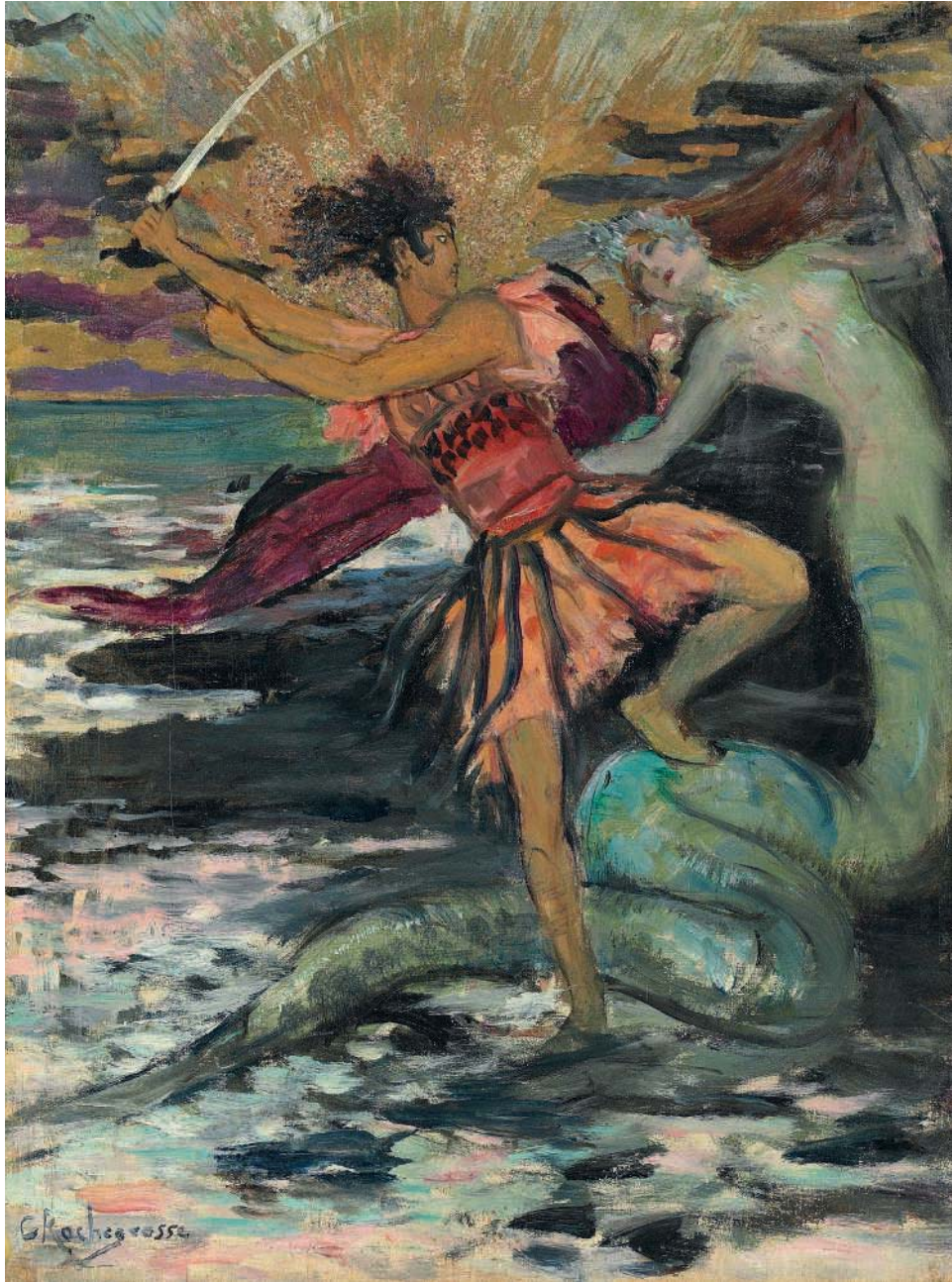
*The blue gown*

oil on canvas  
58 x 24 in. (148 x 61 cm.)

£3,000-5,000

\$4,000-6,500  
€3,500-5,800





•160

**GEORGES ANTOINE ROCHEGROSSE  
(VERSAILLES 1859-1938 ALGERIA)**

*A mermaid and a warrior*

signed 'G.Rochegrosse' (lower left)

oil on panel

12¾ x 9½ in. (32.4 x 24.1 cm.)

£700-1,000

€920-1,300

€810-1,200

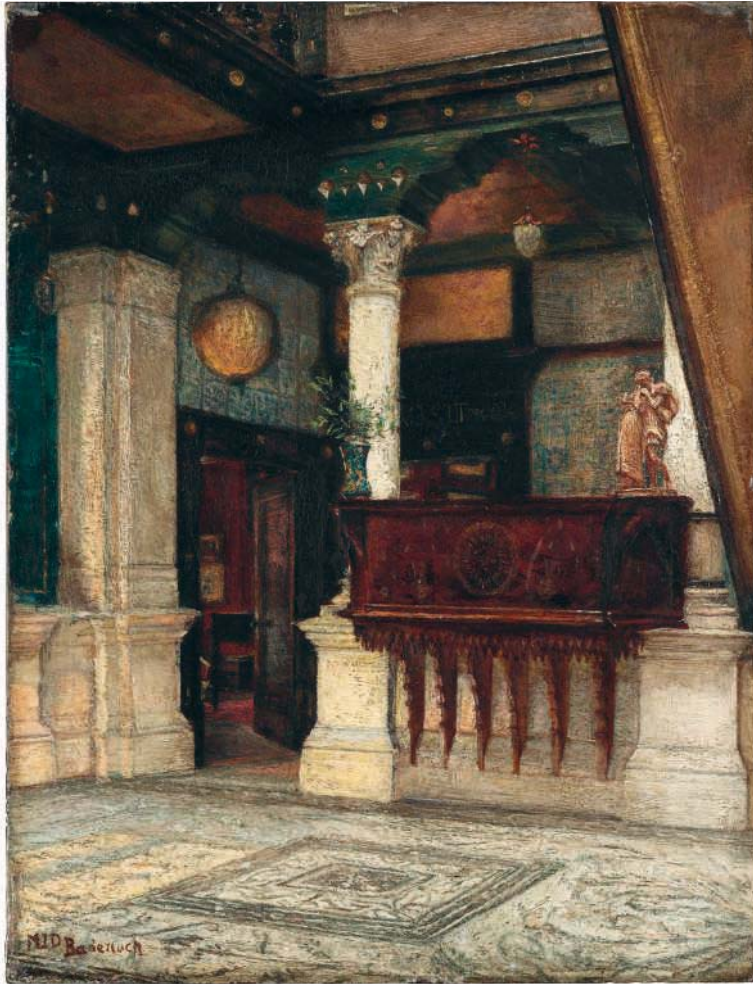
**PROVENANCE:**

Anonymous sale; Sotheby's, London, 26 October 1977, lot 37.

Anonymous sale, Sotheby's, London, 25 November 1981, lot 273.

Victorian Pictures (lots 161-173)





(i)



(ii)

λ•161

**MARGARET BADENOCH  
(EDINBURGH 1861-1950)**

*The Hall, Leighton House*

signed 'MID Badenoch' (lower left)

oil on panel

10 $\frac{5}{8}$  x 8 $\frac{1}{8}$  in. (27 x 20.6 cm.); and *Queen's Gate after a heavy shower, London* by  
Sir Arthur Temple Felix Clay, Bt. (1842-1928) (2)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

**PROVENANCE:**

(i) with J.S. Maas, London.

(ii) with The Fine Art Society, London, 1920, no. 20.



162

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

*Head of Milroy*

signed and inscribed 'Sketch by Etty R.A./of Milroy a French Jew./A Model at the Royal Academy' (on a label on the reverse)

oil on millboard

7¾ x 6¼ in. (19.7 x 15.9 cm.); and *The Archer*, attributed to William Etty, R.A.; and *Sketch of a male nude* by Circle of William Etty

(3)

£5,000-8,000

\$6,600-10,000

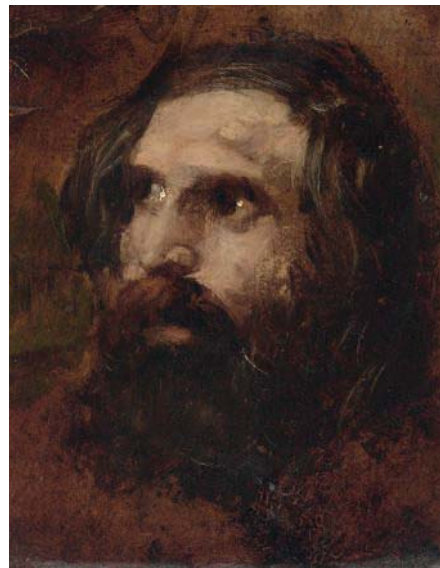
€5,800-9,200

**PROVENANCE:**

(iii) Anonymous sale; Sotheby's, London, 26 July 1978, lot 22, where purchased by Brian Sewell.

Painted in oil (a medium which Fuseli encouraged Etty to use) on millboard, this sketch of Milroy by Etty is a wonderful example of the life-studies he made at the evening Life Class at the Royal Academy Schools. Many of Etty's life-studies survive, and in May 1850, after his death, more than eight hundred of them were sold in these Rooms from the artist's studio.

We are grateful to Richard Green for his help in preparing this catalogue entry.



(i)



(ii)



(iii)



164



164



163

**163**  
**KEELEY HALSWELLE, R.A.**  
**(RICHMOND, SURREY 1832-1891 PARIS)**

*On the Grand Canal, Venice*

signed, inscribed and numbered 'No. 36 On the grand canal VENICE Keeley Halswelle ARSA/39 Old Bond St Piccadilly' (on the stretcher)

oil on canvas  
 27 x 40½ in. (68.5 x 102.9 cm.)

£3,000-4,000

\$4,000-5,200  
 €3,500-4,600

**PROVENANCE:**

John Heugh; Christie's, London, 10 May 1878, lot 199 (100 gns to Agnew).

Following an extended residence in the city, Halswelle held an exhibition in 1875 entitled *Twelve Months in Venice*, in which the present painting may have been included. He described his working methods to the *Art Journal* critic: 'I determined to employ my time in the gondola in endeavouring to delineate under a summer aspect some of those beautiful and unique views so familiar to all who have had the happiness of visiting this wonderful city of the sea...now they are gathered together, they will be found to embrace most of the well-known points on the Grand Canal and Lagoons' (*Art Journal*, 1875, p. 16).

**•164**  
**GEORGE EDWARDS HERING (LONDON 1805-1879)**

*Michelangelo's Study, Rome*

signed, inscribed and dated 'Michel Angelo's [sic] Study Rome/in its present state 1835/painted by G Hering' (on the reverse)

oil on board  
 17¾ x 13¾ in. (45 x 35 cm.); and *Stone pines in the Borghese Gardens, Rome*, attributed to James Clarke Hook, R.A. (2)

£1,000-1,500

\$1,400-2,000  
 €1,200-1,700

**PROVENANCE:**

(i) George Edwards Hering Studio sale; Christie's, London, 25 April 1881, lot 132 (1½ gns to Walker).

Both Hering and Hook spent part of their early careers travelling in Europe. Hering first visited Rome in 1829 with his patron Lord Erskine. He then travelled to Constantinople and Smyrna, before returning to Rome where he settled until 1836 when he first exhibited at the Royal Academy. Hook visited the Borghese Gardens with his wife as part of an early visit to Rome on 31 March 1847. There is a sketchbook of drawings from his Italian visit in the collection of the artist's descendants.



165

165

**SIR WILLIAM QUILLER ORCHARDSON, R.A.  
(EDINBURGH 1832-1910 LONDON)**

*Ophelia*

oil on canvas  
40 x 50½ in. (101.5 x 128.2 cm.)

£10,000-15,000

\$14,000-20,000  
€12,000-17,000

EXHIBITED:  
London, Royal Academy, 1874, no. 380.

LITERATURE:  
J.S. Little, *The Life and Work of William Q. Orchardson, R.A.*, London, 1897, p. 21, illustrated.  
H.O. Gray, *The Life of Sir William Quiller Orchardson*, London, 1930, p. 12.

The present contemplative painting by Orchardson shows Shakespeare's tragic heroine Ophelia seated on the banks of a woodland stream. In Act 4, scene 7 of *Hamlet*, Queen Gertrude describes Ophelia 'with fantastic garlands did she come/Of crow-flowers, nettles, daisies, and long purples' seated beside a brook into which she falls 'Till that her garments, heavy with their drink,/Pull'd the poor wretch from her melodious lay/To muddy death'.

A youthful prodigy, Orchardson entered the Trustees' Academy, Edinburgh, when only thirteen and studied under John Ballantyne and Robert Scott Lauder (see lot 305). He painted in Edinburgh, mainly literary scenes from Shakespeare, Scott, Dickens and Keats, until his arrival in London in 1862. In his later career he turned his hand to the psychological dramas of upper class life by which he is best remembered, such as *Le Mariage de Convenance* (Glasgow Art Gallery) and its sequel *Le Mariage de Convenance - After* (Aberdeen Art Gallery).

λ166

**SIDNEY HAROLD METEYARD (STOURBRIDGE, WEST  
MIDLANDS 1868-1947 COOKHILL, WORCESTERSHIRE)**

*An Arthurian knight*

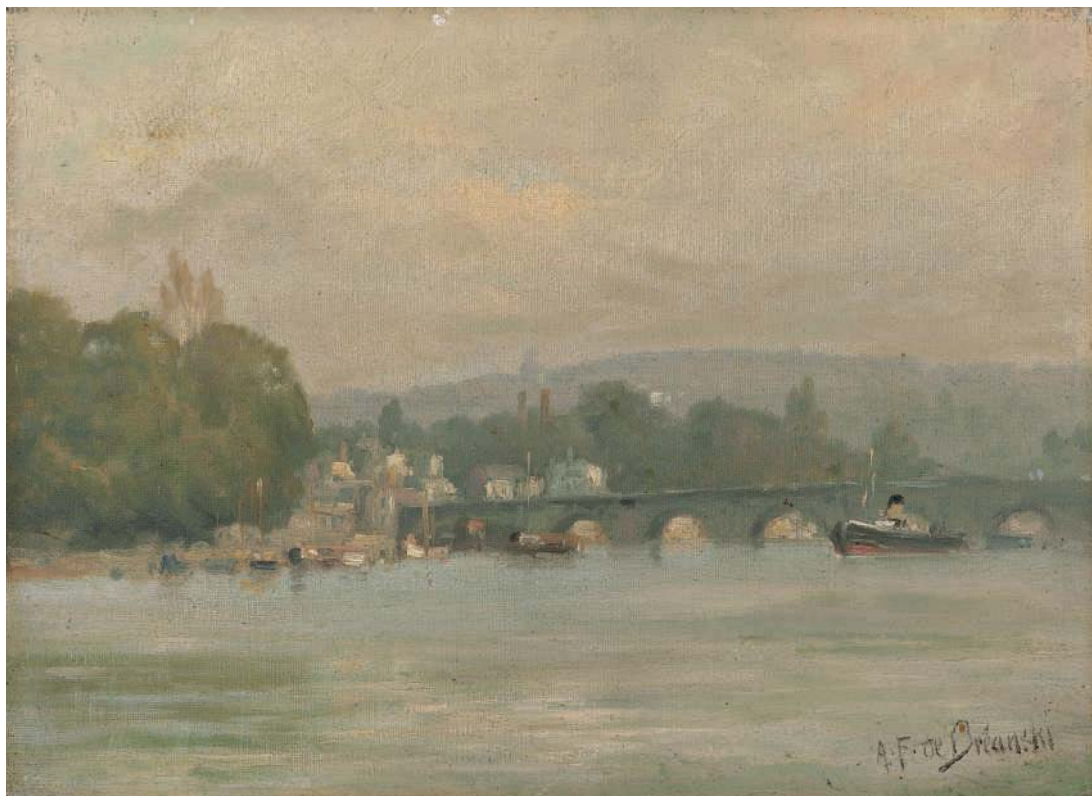
signed with monogram and further indistinctly inscribed (verso)  
oil on panel  
21½ x 7½ in. (54.5 x 19 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500



166



(i)



(ii)



(iii)

λ-167

**ALFRED FONTVILLE DE BRÉANSKI  
(LONDON 1877-1957)**

*The Seine at St Cloud*

signed 'A. F. de Bréanski' (lower right) and further signed and inscribed 'The Seine at St Cloud/Alfred. de Bréanski' (on the reverse)

oil on canvas

9½ x 13 in. (24.5 x 33 cm.); and *Off the Pier*, by Thomas Robert Way (1861-1913);

and *A rocky coastline* by English School

(3)

£1,200-1,800

\$1,600-2,300

€1,400-2,100

PROVENANCE:

(ii) with The Fine Art Society, London, January 1989, no. 10320.



168

**168**  
**PAUL FORDYCE MAITLAND**  
**(CHATHAM, KENT 1863-1909 LONDON)**

*A farmhouse in an extensive landscape*

oil on canvas  
 14 x 18 in. (35.5 x 45.7 cm.)

£4,000-6,000

\$5,300-7,800  
 €4,700-6,900

**169**  
**HENRY SCOTT TUKE, R.A.**  
**(YORK 1858-1929 FALMOUTH)**

*Neddy Hall, a fisherman*

signed 'H.S. Tuke' (upper left) and dated '1895' (upper right)  
 oil on canvas  
 16 x 14¼ in. (40.5 x 36.2 cm.)

£3,000-4,000

\$4,000-5,200  
 €3,500-4,600



169

Neddy Hall was a local Falmouth fisherman who posed for Tuke in many of his paintings, including his Royal Academy exhibit of 1889 *All Hands to the Pumps!* (Tate, London).

We are grateful to Catherine Wallace for her help in preparing this catalogue entry.

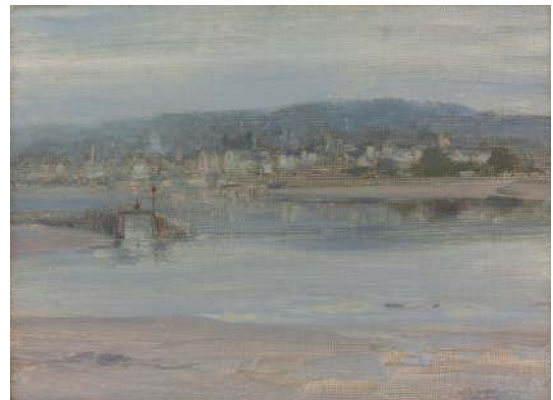
**•170**  
**WILLIAM STEWART MACGEORGE, R.S.A.**  
**(CASTLE DOUGLAS, SCOTLAND 1861-1931**  
**GIFFORD, SCOTLAND)**

*Evening on the Solway, Kirkcudbright*

signed and dated 'WS MacGeorge 17' (lower right)  
 oil on canvas  
 11¼ x 16 in. (30 x 40.6 cm.)

£1,500-2,000

\$2,000-2,600  
 €1,800-2,300



170

PROVENANCE:  
 T.A. Torrence, by March 1963.



171

171

**WILLIAM EVELYN OSBORN  
(LONDON, 1868-1906)**

*Regent Street, London*

signed 'WE. OSBORN' (lower left)  
oil on canvas  
20 x 24 in. (50.8 x 61 cm.)

£4,000-6,000

\$5,300-7,800  
€4,700-6,900

172

**PAUL FORDYCE MAITLAND  
(CHATHAM, KENT 1863-1909  
LONDON)**

*A view of Little Venice, London*

oil on canvas  
24 x 16 in. (61 x 40.5 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

Brian Sewell was always certain that the present painting was by Paul Fordyce Maitland but it can be closely compared with works by William Evelyn Osborn such as *Royal Avenue, Chelsea* (c. 1900, Tate) and *Regent Street, London* (see lot 171 in this sale).



172

λ-173

**MAXWELL ASHBY ARMFIELD,  
R.W.S. (RINGWOOD, HAMPSHIRE  
1881-1972 WARMINSTER,  
WILTSHIRE)**

*Portrait of Frank Smith of Hungerford*

signed with monogram and inscribed 'op/535' (upper right)  
tempera on board  
15¾ x 24 in. (40 x 61 cm.)  
Painted in 1962.

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Anonymous sale; Christie's, London, 9 November 1984, lot 150.  
with The Fine Art Society, London, June 1990.

In his autobiography Sewell mentioned meeting Frank Smith, an art dealer 'whose wife kept a little china shop at the north end of Church Street Kensington', from whom he bought a painting. He then recalled 'years later, long after his death, Frank Smith stared at me from the window of the Fine Art Society - a portrait painted by Maxwell Armfield - I bought it, an act of purest sentiment' (B. Sewell, *Outsider: always almost: never quite*, London, 2011, p. 224)



173

Modern British Art (lots 174-244)





## Memoir on Eliot, by Brian Sewell, March 2015

In the summer of 1962, walking the length of Bond Street on my way to Christie's where I then worked, I saw in the window of Mallett, dealers in fine furniture, a strange little painting of dry stalks, dead leaves and bursting seed pods, as magical as though Salvador Dalí had revised one of Georg Ehret's botanical studies, retaining an eighteenth century draughtsman's accuracy of observation, but adding an hallucinatory excitement that extended the image far beyond mere realism. It had the label of Arthur Jeffress on the back, a dealer noted for his eye, was called *Mrs. Riley's Milkweed*, was by Eliot Hodgkin, of whom, at that stage, I knew nothing, and was to be had for sixty guineas. Mallett could tell me nothing of Hodgkin, nor of Mrs. Riley, nor even of milkweed, but I did not care. I bought the painting and I have it still.

That desiccated sow-thistle, that bursting brimstone-wort, proved an *open sesame*. I had had it for a year or so when, one high summer evening, Carlos van Hasselt, then newly late of the Fitzwilliam and just appointed to the Netherlands Institute in Paris, came to dinner, saw the milkweed, and asked if Eliot was a friend. I was in awe of Carlos, master of seven languages and deep-dyed art historian, whose expertise in my chosen field of old master drawings far exceeded anything that I might learn in a lifetime; that he knew Eliot told me at once that the man who had painted *Mrs. Riley's Milkweed* was no nonentity, no country cottage bumpkin with a delicate touch. With a telephone call and a taxi I found myself whisked into the presence of a painter whose Chelsea flat was a treasury of marvellous paintings by Corot and Delacroix, and of drawings by the ilk of Ingres, Degas, Fragonard and Liotard that made me ill with envy. There was not the slightest hint of grandeur about these small masterpieces – they were a cherished part of Eliot's domestic scene, part of his daily life and nourishment, reticent and intimate in scale, some standing in their own right as finished works of art, others perfect art historical documents that added to our perceptions of some greater work elsewhere, and that were in turn informed by awareness of those works. My fumbling and confused instincts as a magpie acquirer of scraps immediately recognised that this collection was the work of a clear eye and disciplined passion.

Not a Hodgkin painting was to be seen in this brilliant company, for Eliot was a man of modesty and claimed no place with older masters, but at last he was persuaded to open the doors of the cupboard that was his studio and show me the tiny pictures of fruit, flowers, eggs and feathers that he painted with such delight and diligence. Enchanted by two paintings of kohlrabis, purplish pink and acid green, gentled by a ground of greyish marble, I bought both. He chuckled, and told me that I had, in fact, bought one picture – he had painted five kohlrabis in a row, and when no-one bought the long narrow frieze he had sawn it in two. In time I added parsnips, turnips, lemons and a lime, the lichened tombs of churchyards and a view in Switzerland; by a stroke of luck I found large early oil paintings that Eliot thought lost, one of which, a gaudy thing of a Christmas tree, he wished had stayed so. He thought me mad to buy so many, but they gave me a direct and simple pleasure that has never diminished.

λ174

### ELIOT HODGKIN (PURLEY ON THAMES 1905-1987 LONDON)

#### *Two lemons and a lime wrapped*

signed and dated 'Eliot Hodgkin/July 4 65' (lower left)  
tempera on board  
6 x 7¾ in. (15.2 x 19.7 cm.)

£7,000-10,000

\$9,200-13,000  
€8,100-12,000

#### EXHIBITED:

London, Thomas Agnew & Sons, *Eliot Hodgkin Recent Paintings in Oil and Tempera*, November - December 1966, no. 9.

London, Hazlitt, Gooden & Fox, *Eliot Hodgkin Painter and Collector*, March - April 1990, no. 71.

#### LITERATURE:

B. Sewell, 'Petit Maître: Brian Sewell remembers Eliot Hodgkin', *Tatler*, March 1990, p. 140, illustrated.

We are very grateful to Mark Hodgkin for his assistance in preparing the catalogue entries for lots 174-177, 208-211 and 225-228. He is currently preparing the forthcoming catalogue raisonné of the artist's work and would like to hear from owners of any work by the artist so that these can be included in this comprehensive catalogue. Please write to Mark Hodgkin, c/o Christie's, Modern British Art Department, 85 Old Brompton Road, London, SW7 3LD.





λ175

**ELIOT HODGKIN (PURLEY ON THAMES 1905-1987 LONDON)**

*Two old boots*

signed and dated 'E Hodgkin Sept 64' (upper right)

oil on board

9 x 14 in. (20.8 x 35.5 cm.)

£6,000-8,000

\$7,900-10,000

€7,000-9,200

**PROVENANCE:**

Frank Bennett.

**EXHIBITED:**

London, Thomas Agnew & Sons, *Eliot Hodgkin Recent Paintings in Oil and Tempera*, November - December 1966, no. 40.



λ176

**ELIOT HODGKIN  
(PURLEY ON THAMES 1905-1987 LONDON)**

*Little Girl's Bunch*

signed and dated 'Eliot/Hodgkin/April.53' (lower left)  
tempera on board  
8¼ x 3½ in. (21 x 9 cm.)

£7,000-10,000

\$9,200-13,000  
€8,100-12,000

**PROVENANCE:**

Purchased by Miss A. Balthazar at the 1954 exhibition.

**EXHIBITED:**

London, Leicester Galleries, *New Year Exhibition*, January 1954, no. 30.  
London, Hazlitt, Gooden & Fox, *Eliot Hodgkin Painter and Collector*, March -  
April 1990, no. 25.



λ177

**ELIOT HODGKIN  
(PURLEY ON THAMES 1905-1987 LONDON)**

*Three kohlrabi*

signed and dated 'Eliot Hodgkin July '61' (upper right)  
tempera on board  
6½ x 10¼ in. (16.5 x 27.3 cm.)

£15,000-25,000

\$20,000-33,000  
€18,000-29,000

**PROVENANCE:**

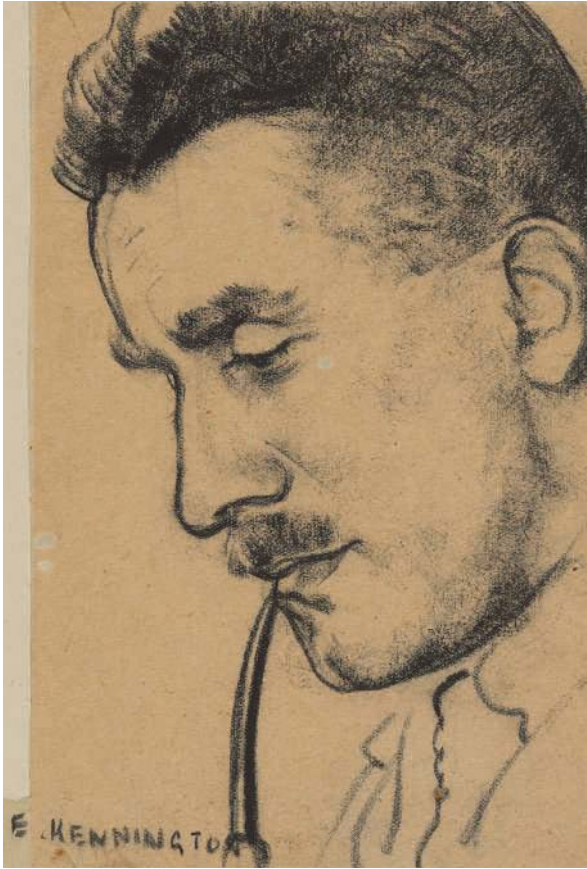
Purchased directly from the artist by Brian Sewell.

**EXHIBITED:**

New York, Durlacher Bros, *Eliot Hodgkin*, April - May 1962, no. 24, as 'Five kohlrabis'.  
London, The Reid Gallery, *Fifty Still Life Paintings by Eliot Hodgkin*, December 1963, no. 32, as 'Five kohlrabis'.  
London, Hazlitt, Gooden & Fox, *Eliot Hodgkin Painter and Collector*, March - April 1990, no. 53.

**LITERATURE:**

B. Sewell, 'Petit Maître: Brian Sewell remembers Eliot Hodgkin', *Tatler*, March 1990, p. 140.



178

λ178

**ERIC KENNINGTON, R.A.  
(LONDON 1888-1960 READING)**

*Robert Sewell*

signed 'E. KENNINGTON' (lower left)  
charcoal  
7½ x 5½ in. (19 x 13 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

LITERATURE:

B. Sewell, *Outsider, Always Almost: Never Quite*, London, 2011, n.p., illustrated.

Robert Sewell, the sitter, was Brian Sewell's stepfather.

We are very grateful to Dr Jonathan Black for his assistance in cataloguing lots 178-180.



179

λ-179

**ERIC KENNINGTON, R.A.  
(LONDON 1888-1960 READING)**

*Study for The Kensingtons at Laventie*

signed 'Eric. H. Kennington' (lower right), inscribed with colour notes  
charcoal  
14½ x 12¾ in. (36.8 x 32.4 cm.)  
Executed circa 1915.

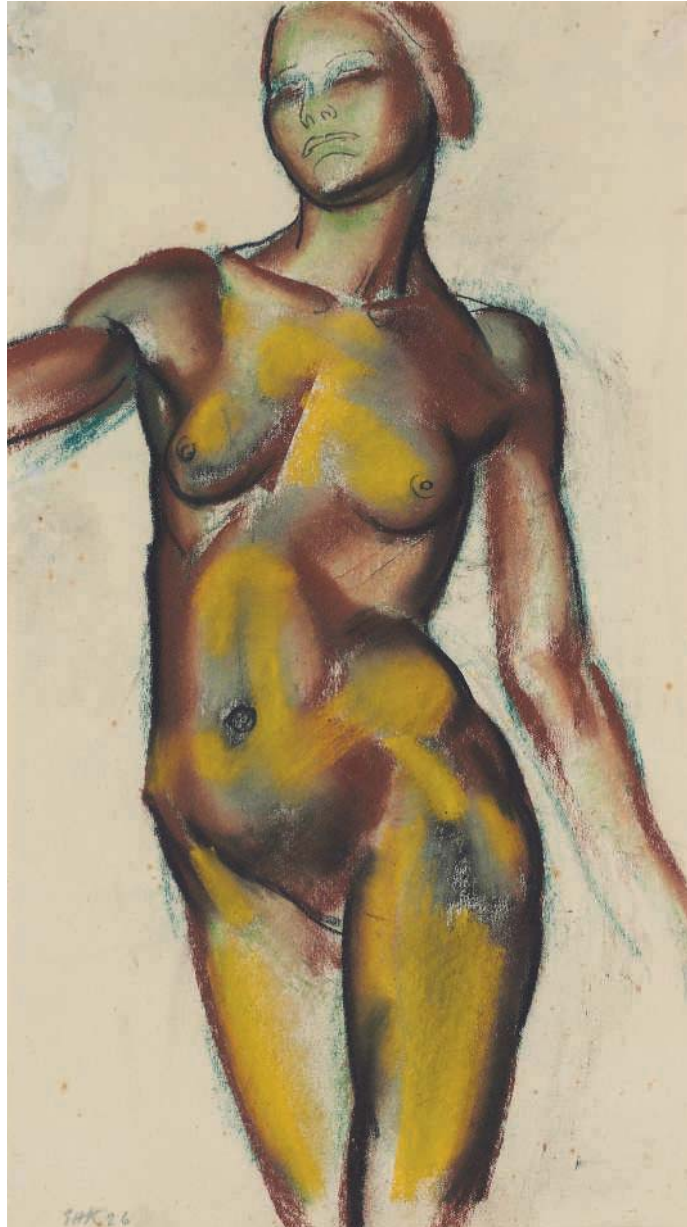
£1,000-1,500

\$1,400-2,000  
€1,200-1,700

PROVENANCE:

Anonymous sale; Christie's, London, 2 March 1978, lot 80, as 'Two Soldiers Heads in Balaclavas'.

Eric Kennington served as a Private in the 13th Territorial battalion of the London Regiment, popularly known as 'The Kensingtons', from 1914 until June 1915. In early November 1914, after three months of basic training, the battalion was rushed to the front-line in France into bitterly cold trenches about three miles in front of the village of Laventie in the valley of the River Lys. By the end of the month, some 28 of the battalion's men were killed and wounded from the German shelling and sniping. In June 1915, having been honourably discharged from the Army earlier that year, Kennington set to work on his masterpiece *The Kensingtons at Laventie*, which, as Jonathan Black explains: 'made him famous overnight when exhibited at the Goupil Gallery towards the end of April 1916. This was his deliberately iconic and heroicising tribute to his comrades' (J. Black, *The Graphic Art of Eric Kennington*, London, 2001, p. 3). The present work depicts Private Todd, known amongst the platoon as 'Sweeny', and is a sketch for the painting which now hangs in the Imperial War Museum.



λ180

**ERIC KENNINGTON, R.A.  
(LONDON 1888-1960 READING)**

*Nude Study (No. 1)*

signed with initials and dated 'EHK 26' (lower left)  
pencil, charcoal and pastel  
22 x 13¾ in. (56 x 35 cm.)

£3,000-5,000

\$4,000-6,500  
€3,500-5,800

**PROVENANCE:**

Mrs E.H. Kennington, June 1961.  
with Leicester Galleries, London, January 1973, where purchased by Simon Heneage.  
Anonymous sale; Sotheby's, London, 15 November 1978, lot 87, where purchased by Brian Sewell.

During the 1920s, Kennington executed a series of drawings in charcoal and pastel of nude adult females, of which this is one of the most vibrant examples. Dr Jonathan Black explains how he would draw 'the same subject matter repetitively, and almost obsessively, for a period of time, and then cease to draw it any more. In this case, he appears not to have drawn any further nude studies of women after 1930. In 1927, T.E. Lawrence would express surprise that Kennington was so interested in drawing the female nude: 'Do you really like naked women? They express so little' (J. Black, *The Graphic Art of Eric Kennington*, London, 2001, p. 41).



181

λ181

**DAVID JONES, C.H.  
(BROCKLEY 1895-1974 HARROW)**

*Leslie Cubitt Bevis*

signed with monogram and dated '1921 AD.' (lower right)

pencil and watercolour

11½ x 9 in. (29.2 x 22.8 cm.)

£2,000-3,000

\$2,700-3,900

€2,400-3,500

**PROVENANCE:**

F.E. Smith, 1st Viscount Birkenhead.

Anonymous sale; Sotheby's, Billingshurst, 23 September 1986, lot 3159.

**EXHIBITED:**

London, Goupil Gallery Salon, 1921, no. 297.

Leslie Cubitt Bevis was a sculptor, primarily of portraits, who taught modelling at the Camberwell School of Art. David Jones had studied at the School from 1909-14, under A.S. Hartrick, who had worked with Van Gogh and Gauguin, and who influenced his style of pencil, watercolour and bodycolour; and Reginald Savage, who introduced him to the work of the Pre-Raphaelites and the English illustrators.



182

λ•182

**MERVYN PEAKE (JIUJIANG 1911-1968 BURCOT)**

*David Jones*

signed and dated 'Peake/1.39.' (lower left) and inscribed 'David Jones' (on the reverse)

pastel

11 x 7¾ in. (28 x 19.5 cm.)

£1,500-2,000

\$2,000-2,600

€1,800-2,300

**PROVENANCE:**

Mrs Maeve Peake, from whom purchased by Brian Sewell.

The present work is a fine portrait of the artist David Jones, C.H. (1895-1974). Jones was a painter, wood-engraver, poet, and, like Mervyn Peake, an illustrator. His work was exhibited at the Venice *Biennale* in 1951, and at the Tate in 1954-5 and 1981.

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λ183

**DAVID JONES, C.H.  
(BROCKLEY 1895-1974 HARROW)**

*View towards the river*

signed and dated 'David J 30.' (lower right)  
pencil, watercolour and gouache  
24 x 19¼ in. (61 x 49 cm.)

£8,000-12,000

\$11,000-16,000  
€9,300-14,000

**PROVENANCE:**

A gift from the artist to Oliver Brown, and by descent to Nicholas Brown, from whom purchased by Brian Sewell in 1989.

Oliver Brown was the son of Ernest Brown, who had joined Wilfred and Cecil Phillips in 1903 to form Ernest Brown & Phillips, a gallery off Leicester Square. In the first half of the century, the Leicester Galleries, as they were known, became one of the country's leading venues for promoting avant-garde art. Oliver Brown became a partner in 1914 and dedicated his life to the gallery. Cézanne, Van Gogh, Gauguin, Pissarro, Picasso, and Matisse were all given their first one-man shows in Britain at the Leicester Galleries. Kenneth Clark made many purchases there and Brown's experience was valuable to the Arts Council in its early days, as he served on its arts panel from 1949 to 1954. Brian Sewell recalled that 'Oliver was the prime source of French Impressionists and Post-Impressionists in this country from the very moment the market began to exist. When I went to work at Christie's [in 1958], who was the expert who was called in when any French Impressionist pictures were to be catalogued? It was Oliver, and whatever he said went because we were instructed by Alec [Martin] to accept his opinion' (quoted in J. Herbert, *Inside Christie's*, 1990).



(i)



(ii)



(iii)



(iv)

λ184

**JOHN MINTON  
(GREAT SHELFORD 1917-1957 LONDON)**

*Portrait of Richard; another Portrait of Richard, 1939; Illustration for a novel by Martyn Goff; Portrait of Norman Barker; and Two women reclining on the beach*

signed 'Minton' (lower right) (i); signed, inscribed and dated 'Richard/Dec; 31st 1939./Minton' (upper right) (ii)  
pen and black ink, black wash (i); pen and black ink (ii); pen and black ink, gouache and collage, unframed (iii); pen and blue ink and watercolour, unframed (iv); pen and black ink on two joined sheets, unframed (v)  
11 x 7½ in. (28 x 19 cm.) (i); 14½ x 10¾ in. (36.8 x 27.8 cm.) (ii); 10¾ x 9¾ in. (27 x 23.8 cm.) (iii); 15¼ x 11¼ in. (38.7 x 28.6 cm.) (iv); 1¼ x 14¾ in. (3.2 x 36.5 cm.) (v)  
Executed circa 1937 (i).

There is a study of a bean by the same hand on the reverse. (5)

£2,500-3,500

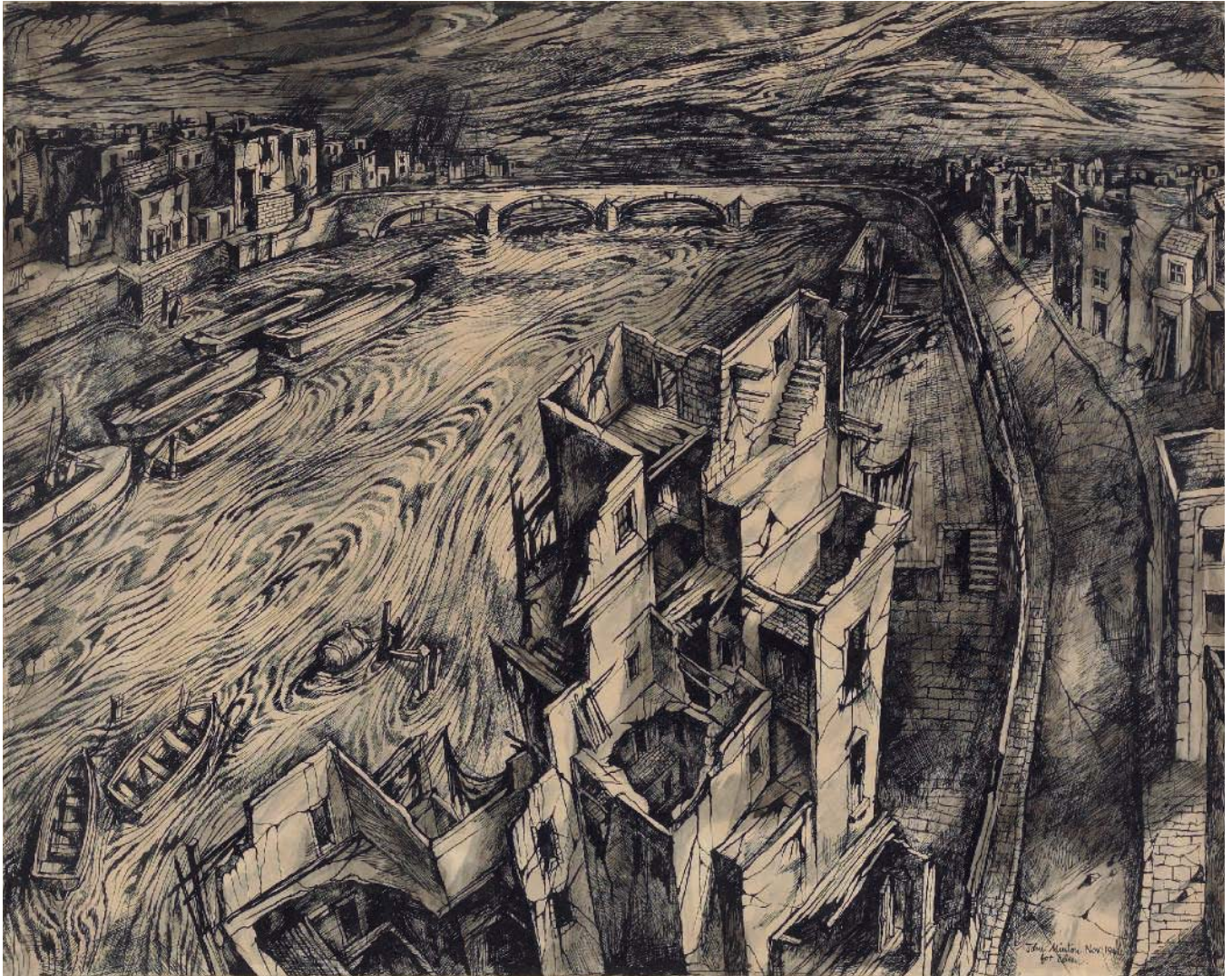
\$3,300-4,600  
€2,900-4,000

Richard was John Minton's younger brother, of whom John was very protective. He was killed in action in World War II near Antwerp in September 1944, and the tragedy of his premature death had a profound effect on the artist.

While at school, Brian Sewell had read Alan Fournier's *Le Grand Meaulnes* which had been illustrated by John Minton. Sewell met Minton in 1956 late in the Autumn term when they were both leaving the Royal College of Art. After his death Sewell persuaded Christie's to conduct the sale of works from Minton's studio. The sale took place in these Rooms on 20 February 1959.

We are very grateful to Professor Frances Spalding for her assistance cataloguing lots 184-187 and 229-234.





λ185

**JOHN MINTON  
(GREAT SHELFORD 1917-1957 LONDON)**

*Bomb-damaged buildings, Poplar*

signed, dedicated and dated 'John Minton Nov. 1941/for Eileen.' (lower right)  
pen and black ink, grey wash on card  
15¼ x 19¼ in. (38.4 x 49 cm.)

£7,000-10,000

\$9,200-13,000  
€8,100-12,000

**PROVENANCE:**

Possibly Eileen Elizabeth Jefford.

The Blitz had begun in earnest in London in the spring of 1941, and on 19 March the Luftwaffe's heavy raid of incendiary bombs targeted dock installations along the length of the Thames. Areas of East London well-known and loved by Minton were particularly hard hit. The resulting damaged buildings in Wapping, Rotherhithe, and Minton's favourite area, Poplar, provided him with ample subject matter: war had created a type of landscape that had previously existed only in his imagination.

Typifying his work of this period, the urban decay and damaged buildings are seen from an elevated viewpoint, looking down into abandoned rooms and streets. In this work, devoid of human figures, Minton presents a nightmarish and apocalyptic vision of inner London. As Frances Spalding notes, 'The pen-and-ink drawings and paintings he produced [at this time] sing the desolation of war. Though they evolved out of actual experience, he was not concerned with topographical accuracy, but with using what he saw to create a theatre of the soul, an arena in which to explore Kafkaesque feelings of wretchedness, guilt and alienation' (F. Spalding, *Dance till the Stars Come Down, A Biography of John Minton*, Sevenoaks, 1991, p. 40). Comparable works are in the Imperial War Museum; and the British Museum.

It seems likely that this work is dedicated to Eileen Elizabeth Jefford (later Bell), a fellow student of Minton's at St John's Wood School of Art in the 1930s. Bell recalled how her fellow students Minton and Michael Ayrton were: "very much admired by me, Minton especially, and miles above my head".



(i)



(ii)



(iii)



(iv)

λ186

**JOHN MINTON  
(GREAT SHELFORD 1917-1957 LONDON)**

*Design for the Albert E Reed stand at the 1957 Olympia Packaging exhibition; and three others for the same exhibition*

signed 'John Minton' (lower right) (i), signed 'John Minton' (lower centre) (ii), signed 'John Minton' (lower right) (iii)  
pen and black ink on card (i), pen and black ink on card, unframed (ii), (iii), (iv)  
13½ x 7¼ in. (34.3 x 19.8 cm.) (i); 20¼ x 10½ in. (52.5 x 27 cm.) (ii); 10 x 11½ in. (25.5 x 31.5 cm.) (iii); 7¼ x 9½ (19.6 x 24 cm) (iv) (4)

£2,500-3,500

\$3,300-4,600  
€2,900-4,000

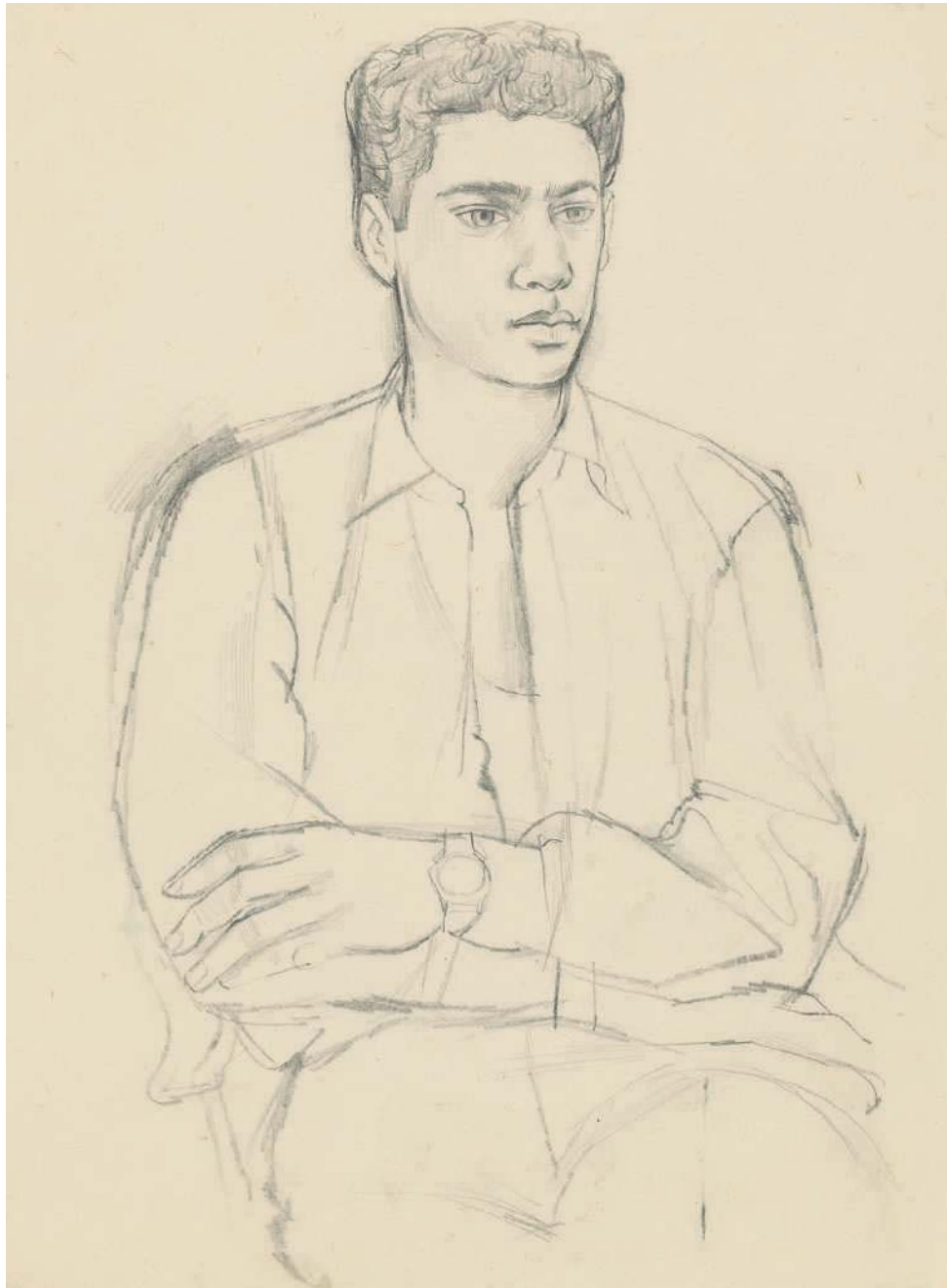
**PROVENANCE:**

Anonymous sale; Sotheby's, London, 14 July 1982, lot 302, as 'A Couple at a Dance' (i).

**LITERATURE:**

F. Spalding, *John Minton: Dance till the Stars Come Down*, Aldershot, 2005, p. 228.

In late 1956, Minton accepted a commission offered by the exhibition designer Arthur Braven to produce murals for the Albert E. Reed Group stand at the Packaging Exhibition. The present works are the preliminary designs for the two murals. The exhibition opened at Olympia on 22 January 1957, two days after Minton died (see F. Spalding, *John Minton: Dance till the Stars Come Down*, Aldershot, 2005, p. 228).



λ187

**JOHN MINTON  
(GREAT SHELFORD 1917-1957 LONDON)**

*Lucian Freud*

pencil, unframed  
15 x 11¼ in. (38.1 x 28.5 cm.)  
Executed in 1947.

There is an unfinished sketch of a male nude by the same hand on the reverse.

£5,000-7,000

\$6,600-9,100  
€5,800-8,100

PROVENANCE:  
with Thomas Agnew & Sons, London.

Brian Sewell recalled showing the present work to Lucian Freud: 'he at once recalled it and expressed intense dislike - "too beautiful, too Jewish".'



188

188

**HENRY TONKS  
(SOLIHULL 1862-1937 CHELSEA)**

*The toilet*

signed with initials and dated 'H.T./1896' (lower right)  
oil on panel  
14 x 8 in. (35.5 x 20.3 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

**PROVENANCE:**

Sir Augustus Daniel.  
Purchased by Major Geoffrey Hutchinson, Baron Ilford at the 1951 exhibition,  
from whom purchased by Brian Sewell, December 1977.

**EXHIBITED:**

London, The National Gallery, *Exhibition of 20th Century British Paintings*,  
1940, no. 79.  
London, Leicester Galleries, *The Collection of Sir Augustus Daniel*, June 1951,  
no. 58.



189

λ189

**AUGUSTUS EDWIN JOHN, O.M., R.A.  
(TENBY 1878-1961 FORDINGBRIDGE)**

*Le Chant d'Amour*

pen and black ink and watercolour  
10½ x 8½ in. (26.5 x 22 cm.)  
Executed in 1898-1900.

£1,500-2,500

\$2,000-3,300  
€1,800-2,900

**PROVENANCE:**

Lady Ottoline Morrell.  
Purchased by Major Geoffrey Hutchinson, Baron Ilford at the 1956 exhibition.

**EXHIBITED:**

London, Leicester Galleries, *Pictures from Garsington*, March 1956, no. 37.  
Cardiff, National Museum of Wales, *Augustus John: Studies for Compositions*,  
*Centenary Exhibition*, April - May 1978, no. 19, illustrated: this exhibition  
travelled to Sheffield, City Art Galleries, June - July; and New Haven, Yale  
Center for British Art, September - October.

We are very grateful to Rebecca John for her assistance in cataloguing lots  
189-191, 194 and 196.

λ190

**AUGUSTUS EDWIN JOHN, O.M., R.A.  
(TENBY 1878-1961 FORDINGBRIDGE)**

*Study of a woman with shawl; and Study for Bacchus*

signed 'John' (lower left) (i)  
pen and black ink and wash (i); pen and black ink, unframed (ii)  
18 x 9½ in. (45.8 x 24 cm.) (i); 7¼ x 6½ in. (19.7 x 16.5 cm.) (ii) (2)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500



190 (part lot)

λ•191

**AUGUSTUS EDWIN JOHN, O.M., R.A.  
(TENBY 1878-1961 FORDINGBRIDGE)**

*Classical figure studies; Slade life class drawing*

pen and brown ink, unframed (i); charcoal, unframed (ii)  
8 x 12¼ in. (20.3 x 31 cm.) (i); 24¾ x 16¼ in. (62 x 41.2 cm.) (ii)  
Executed circa 1895-1897 (ii) (2)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

A gift from Dorelia John to Brian Sewell (i).



(i)



(ii)



192

•192

**CHARLES DE SOUSY RICKETTS, R.A.  
(GENEVA 1866-1931 LONDON)**

*Costume design for Judith*

signed with initials 'CR' (lower right)  
pencil, watercolour, gouache and silver paint  
15 x 10½ in. (38 x 26.5 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Anonymous sale; Sotheby's, 28 November 1982, lot 20.

*Judith*, the play by Arnold Bennett, was staged in 1919.



193

•193

**SIR WILLIAM ROTHENSTEIN  
(BRADFORD 1872-1945 LONDON)**

*Pope Julius II, after Raphael*

signed with initials and inscribed 'W.R./Julius' (lower left), numbered '3.'  
(lower right) and inscribed 'RAPHAEL' (upper right)  
oil on canvas  
20 x 15 in. (51 x 38 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Purchased by the Brian Sewell at the 1990 exhibition.

**EXHIBITED:**

London, Max Rutherford, *William Rothenstein*, February - March 1990, no. 1.

λ194

**AUGUSTUS EDWIN JOHN, O.M., R.A.  
(TENBY 1878-1961 FORDINGBRIDGE)**

*A woman in 18th Century dress*

signed and dated 'John 99' (upper right)

red chalk

12½ x 9 in. (31.8 x 22.8 cm.)

£3,000-5,000

\$4,000-6,500

€3,500-5,800

**EXHIBITED:**

London, W.A. Martin and Brian Sewell, *Some English Pictures and Drawings*, Summer 1971, no. 29, illustrated, as 'Woman in a long dress, holding up her skirt'.

The present work was executed in the year following John's departure from the Slade School of Art in London, where he had studied between 1894-1898. Henry Tonks, Professor of Drawing, offered a prize for copies after Rubens, Watteau, Michelangelo and Raphael. John won this prize with a copy after Watteau.



194

λ195

**PERCY WYNDHAM LEWIS  
(AMHERST 1882-1957 LONDON)**

*An oriental design*

signed 'P.W. Lewis.' (lower left), and indistinctly inscribed 'An Oriental design/  
(“Salaam Maheraj.”) (lower right)

pen and brown ink, brown wash

12¾ x 15 in. (32.5 x 38 cm.)

Executed circa 1900-1905.

£2,000-3,000

\$2,700-3,900

€2,400-3,500

**EXHIBITED:**

London, Christie's, *New English Art Club Centenary Exhibition*, August - September 1986, no. 131, illustrated, as 'A pregnant Harem Woman near a sleeping alcove'.

London, Olympia, March 2005, no. WL-011.

Madrid, Fundación Juan March, *Wyndham Lewis, 1882-1957*, February - May 2010, no. 4, illustrated, as 'Salaam Maharaj'.

**LITERATURE:**

W. Michel, *Wyndham Lewis, Paintings and Drawings*, London, 1971, p. 347, no. 9.

This shows Lewis' continued admiration for Rembrandt. A very rare work from the artist's early career, it also bears resemblance to certain works by Spencer Gore of the same period. Lewis and Gore stayed in Madrid for some weeks in 1902, visiting the Prado and studying the works of Goya (see exhibition catalogue, *Wyndham Lewis, 1882-1957*, Madrid, Fundación Juan March, 2010, p. 99).



195



196

λ196

**AUGUSTUS EDWIN JOHN,  
O.M., R.A. (TENBY 1878-1961  
FORDINGBRIDGE)**

*The Valley of Time*

oil on canvas  
12 x 15¼ in. (30.5 x 38.8 cm.)  
Painted circa 1904.

£3,000-5,000

\$4,000-6,500  
€3,500-5,800

**PROVENANCE:**

with Arthur Tooth and Sons, London.  
Sir Cyril Butler.  
Peter Harris; Christie's, London, 17 June 1977, lot 28, where  
purchased by Brian Sewell.

**EXHIBITED:**

Leeds, Temple Newsam, *Augustus John*, July - August 1946,  
no. 9.  
London, Royal Academy, *Augustus John*, March - June 1954,  
no. 333.  
Cardiff, National Museum of Wales, *Augustus John: Studies  
for Compositions, Centenary Exhibition*, April - May 1978, no.  
32, illustrated: this exhibition travelled to Sheffield, City Art  
Galleries, June - July; and New Haven, Yale Center for British  
Art, September - October.

An etching of the present work, dated 27 May 1906, no. 115  
is in C. Dodgson, *A catalogue of etchings by Augustus John*,  
1920. Studies for the works are also illustrated in A.D. Fraser  
Jenkins, exhibition catalogue, *Augustus John: Studies for  
Compositions, Centenary Exhibition*, 1978, nos. 29-34.



197

λ197

**DUNCAN GRANT  
(ROTHIEMURCHUS 1885-1978  
ALDERMASTON)**

*Eliezer and Rebecca*

oil on board  
26¼ x 20½ in. (66.6 x 52 cm.)  
Painted circa 1910.

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

The present work depicts a section of Nicolas Poussin's  
*Eliezer and Rebecca*, painted in 1648. Grant's deep admiration  
for the work of Poussin dates to his student years in Paris  
in 1906-07 when he frequently visited the Louvre and the  
Cabinet des Dessins where he studied the artist's drawings.  
The present work shows the left-hand side of Poussin's  
painting in the Louvre. It was probably made from a black-  
and-white reproduction of the Poussin; Grant has invented  
much of the colour scheme of the figures' clothes. The  
handling of paint suggests a work of circa 1910. Figures  
holding vessels or baskets on their heads occur in several  
paintings by Grant during these early years (for example his  
1910 murals at King's College, Cambridge, painted for John  
Maynard Keynes) and later (for example *Spring*, lot 198); they  
derive from both Poussin and Piero della Francesca.

We are very grateful to Richard Shone for his assistance in  
cataloguing lots 197, 198, 212-214.



λ198

**DUNCAN GRANT  
(ROTHIEMURCHUS 1885-1978  
ALDERMASTON)**

*Spring*

oil on panel  
48 x 24 in. (122 x 61 cm.)  
Painted *circa* 1928-1930.

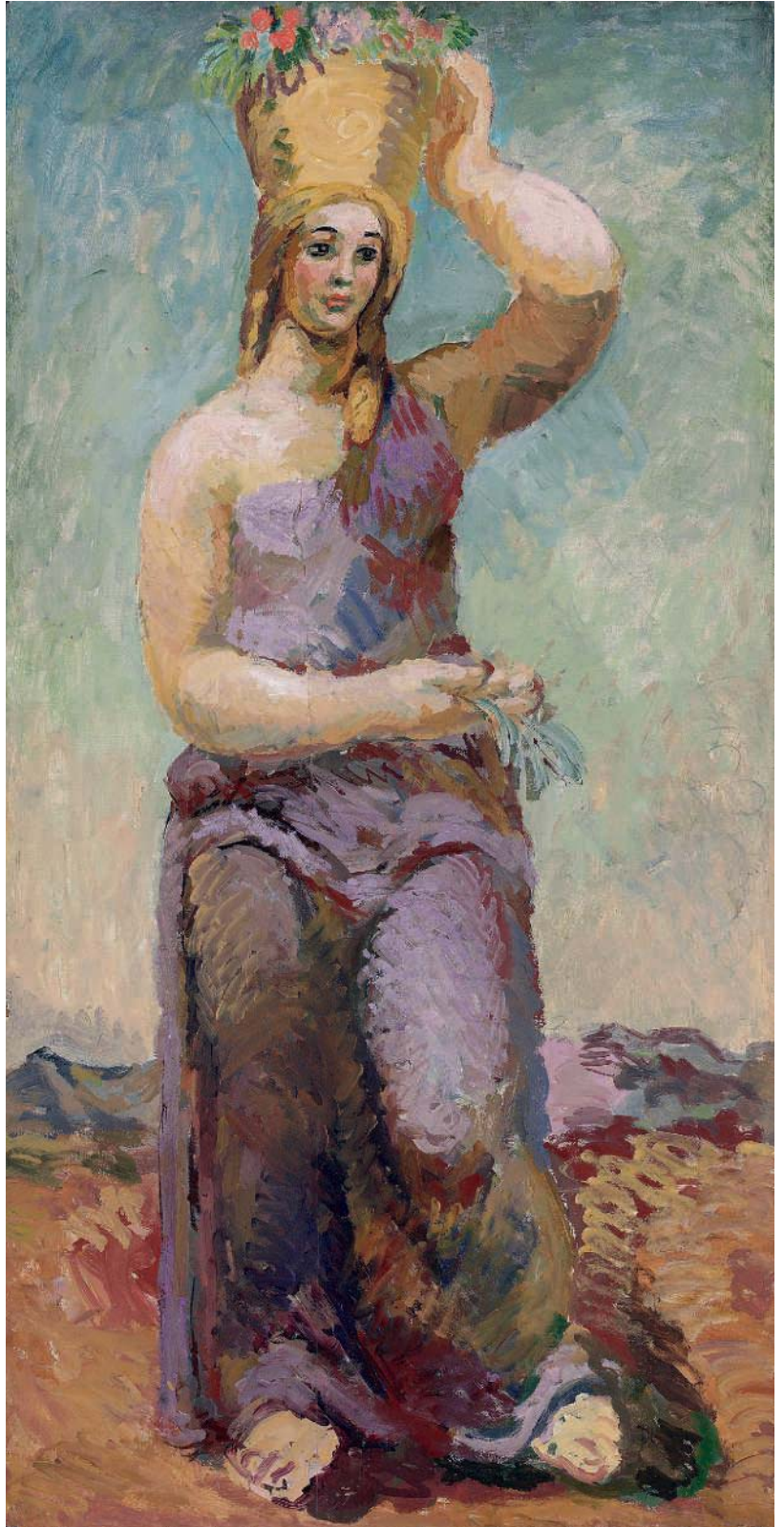
£6,000-8,000

\$7,900-10,000  
€7,000-9,200

Nothing is known of this work but it may well have been part of a decorative scheme depicting the four seasons. It is in Grant's most fluent, painterly manner and can be dated to *circa* 1928-30. It bears a strong resemblance to the decorations he carried out, with Vanessa Bell, for Lady Dorothy Wellesley at her house Penns in the Rocks, East Sussex.

Presumably this work is *Figure with Basket of Flowers* (49 x 24 in.), listed in Vanessa Bell's 1951 inventory of paintings at Charleston.

R.S.





199

λ-199

**ALBERT ROTHENSTEIN  
(BRADFORD 1881-1953  
OUCHY-LAUSANNE)**

*The mill at Vitefleur*

signed and dated 'A. Rothenstein 05.' (lower left)  
oil on canvas

22 x 30 in. (56 x 76.2 cm.)

£1,000-1,500

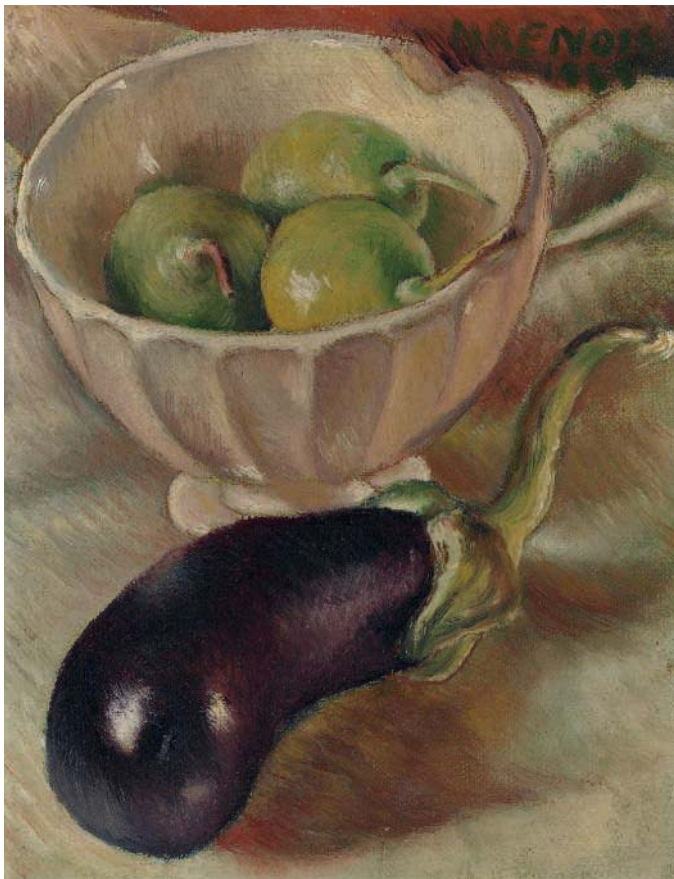
\$1,400-2,000  
€1,200-1,700

**EXHIBITED:**

London, New English Arts Club, *Winter Exhibition*,  
1904, no. 52.

London, New English Arts Club, *Summer  
Exhibition*, 1905, no. 3.

London, Christie's, *New English Art Club Centenary  
Exhibition*, August - September 1986, no. 148,  
illustrated.



200

λ-200

**NADIA BENOIS  
(ST. PETERSBURG 1896-1975)**

*Still Life with figs and aubergine*

signed and dated 'N. BENOIS/1935' (upper right)  
oil on canvas

9½ x 7½ in. (24 x 19 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

Nadia Benois was the mother of Sir Peter Ustinov  
(1921-2004), the actor, writer and dramatist.



λ•201

**TRELAWNEY DAYRELL REED**  
**(? - CIRCA 1952)**

*Kentmere, Cumberland*

signed and dated 'Trelawney Reed 1913' (lower right)  
oil on board  
9¾ x 13½ in. (24.7 x 34.3 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

EXHIBITED:

London, Christie's, *New English Arts Club Centenary Exhibition*,  
August - September 1986, no. 146, illustrated.

Reed, one of Augustus John's more eccentric friends, was living with him at Alderney Manor in 1913, the only year in which he exhibited with the New English Arts Club. Reed was better known as an archaeologist and poet than as a painter (see exhibition catalogue, *New English Art Club Centenary Exhibition*, London, Christie's, 1986, pp. 92-3). He also travelled to Tenerife in 1913 with landscape painter James Dickson Innes (1887-1914), whose influence can be seen clearly in the present work.



202

λ•202

**ELLIOTT SEABROOKE  
(UPTON PARK 1886-1950 NICE)**

*The mill at Angers*

signed 'Eliot Seabrooke' (lower right)

oil on canvas

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

Painted in 1924.

£1,000-1,500

\$1,400-2,000

€1,200-1,700

**EXHIBITED:**

London, W.A. Martin and Brian Sewell, *Some English Pictures and Drawings*, Summer 1971, no. 57.

London, Christie's, *New English Art Club Centenary Exhibition*, August - September 1986, no. 149.



203

λ•203

**DAVID TINDLE, R.A.  
(B. HUDDERSFIELD 1932)**

*Reflection from the garden*

tempera on board

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

Painted in 1991.

£1,000-1,500

\$1,400-2,000

€1,200-1,700

**PROVENANCE:**

Purchased by Brian Sewell at the 1992 exhibition.

**EXHIBITED:**

London, Fischer Fine Art, *David Tindle*, March - April 1992, no. 58.



204

**JOSEPH EDWARD SOUTHALL  
(NOTTINGHAM 1861-1944 BIRMINGHAM)**

*Haddenham (memory)*

signed with monogram and dated '1922' (lower right), signed with monogram again, inscribed and dated again 'Haddenham (memory)/XII.1922' (under the mount)

pencil, watercolour and gouache  
7 x 10 in. (17.6 x 25.7 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

**PROVENANCE:**

Sir Ralph Wedgwood, Bt.  
Dame Veronica Wedgwood, his daughter; Christie's, London, 11 March 1960, lot 101, where purchased by Brian Sewell (2 gns), as 'Buckinghamshire landscape'.

**EXHIBITED:**

London, Leicester Galleries, *Joseph Southall*, March 1926, no. 104.



205

λ•205

**TRISTRAM HILLIER, R.A.  
(PEKING 1905-1983  
BRISTOL)**

*Female figure studies*

signed and dated 'Hillier.'32'. (lower left)  
pencil on graph paper  
12¾ x 16¼ in. (32 x 41.4 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Sir Michael Sadler.  
Alfred A. Haley, Wakefield.  
with Langton Gallery, London.

**EXHIBITED:**

Bradford, Cartwright Hall, *A Timeless Journey, Tristram Hillier R.A. 1905-1983*, June - July 1983, no. 79; this exhibition travelled to London, Royal Academy, August - September; Kingston-upon-Hull, Ferens Art Gallery, September - October; and Preston, Harris Museum and Art Gallery, November - December.



206

λ•206

**MARK TOBEY  
(CENTERVILLE 1890-1976  
BÂLE)**

*Male nude*

pen and black ink  
17% x 21¼ in. (44.8 x 54 cm.)

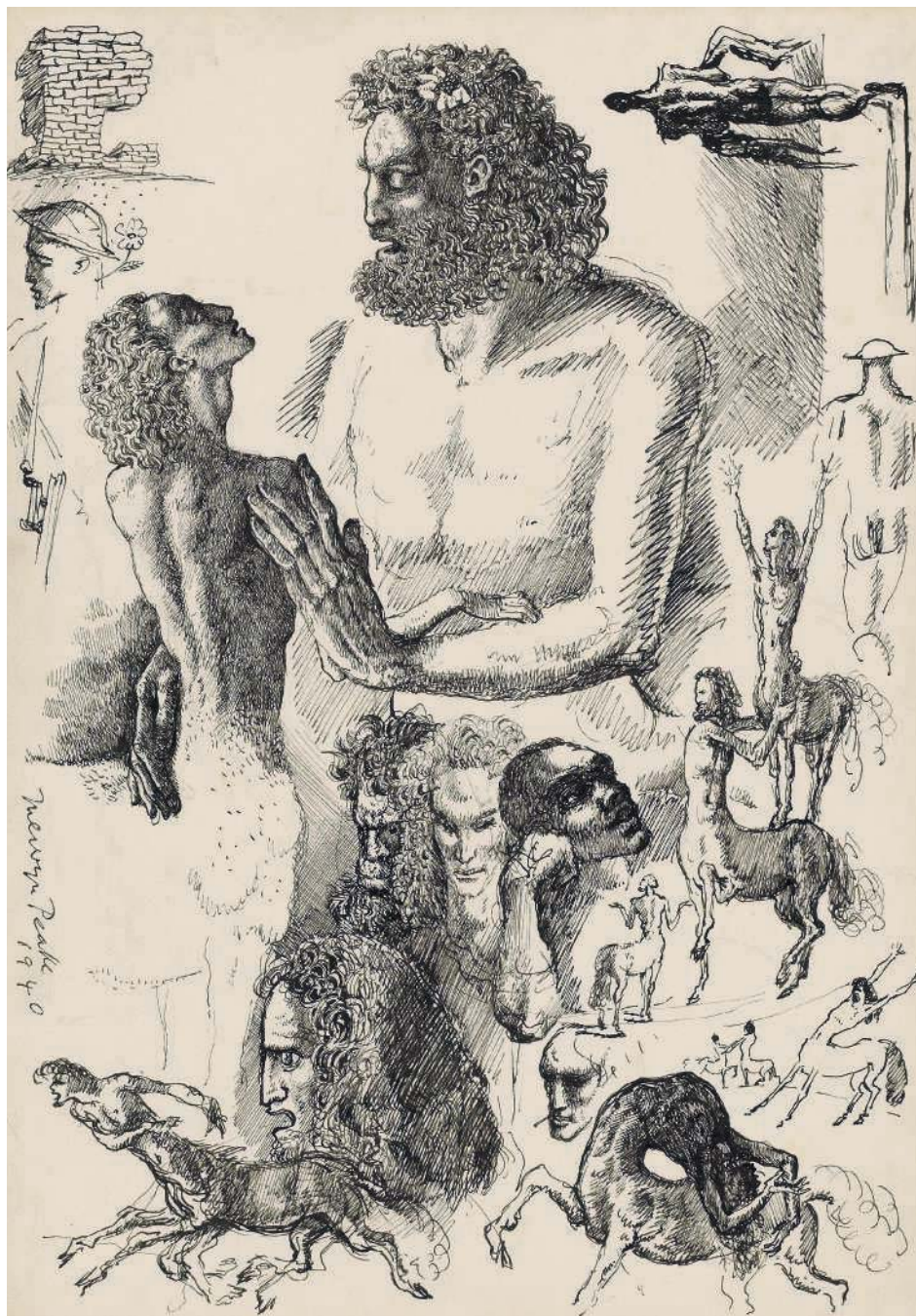
£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 7 May 1981, lot 664.

Mark Tobey made an initial visit in 1930 to Dartington Hall, the progressive school founded by Leonard and Dorothy Elmhirst in Devon. Coming from the Cornish School in Seattle, he returned a year later to join the international group of artists on the estate. His weekly art classes were attended by everyone on the estate who wished to draw and paint. Tobey founded, amongst other things, a study circle devoted to the Bahá'í faith to which he introduced Bernard Leach the potter.



λ•207

**MERVYN PEAKE  
(JIUJIANG 1911-1968 BURCOT)**

*Studies of centaurs*

signed and dated 'Mervyn Peake/1940' (lower left)  
pen and black ink, unframed  
12½ x 8¾ in. (31.8 x 22.2 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

The writer, artist, poet and illustrator, Mervyn Peake first made his reputation as a painter and illustrator in the 1930s and 1940s in London. He moved to the Channel Island of Sark in 1933, where his former teacher Eric Drake was setting up an artists' colony. He would later exhibit with the Sark artists both in the Sark Gallery built by Drake and at the Cooling Galleries in London. Although Peake gained little popular success in his lifetime, his work was highly respected by his peers, and he counted Dylan Thomas and Graham Greene among his friends. He was celebrated for his *Gormenghast* series of books, and his self-illustrated children's pirate romance *Captain Slaughterboard Drops Anchor*. Examples of his work are held in National Portrait Gallery, and the Imperial War Museum.



λ208

**ELIOT HODGKIN**  
**(PURLEY ON THAMES 1905-1987 LONDON)**

*Turnips, white, mauve and orange*

signed and dated 'Eliot Hodgkin 11.VII.63' (upper right)

oil on board

8 x 16 in. (20.3 x 40.6 cm.)

£7,000-10,000

\$9,200-13,000

€8,100-12,000

**PROVENANCE:**

I. Hollick.

**EXHIBITED:**

London, The Reid Gallery, *Fifty Still Life Paintings by Eliot Hodgkin*, December 1963, no. 24.

London, Hazlitt, Gooden & Fox, *Eliot Hodgkin Painter and Collector*, March - April 1990, no. 50.

**LITERATURE:**

B. Sewell, 'Petit Maitre: Brian Sewell remembers Eliot Hodgkin', *Tatler*, March 1990, p. 140.





λ209

**ELIOT HODGKIN  
(PURLEY ON THAMES 1905-1987 LONDON)**

*Twelve Pheasant Eggs*

signed, inscribed and dated 'Twelve Pheasant Eggs/by Eliot Hodgkin/2 VII 59'  
(lower right)

tempera on board

10½ x 16 in. (26.5 x 40.8 cm.)

£20,000-30,000

\$27,000-39,000

€24,000-35,000

PROVENANCE:

Mrs van Zwanenberg.

Purchased by Brian Sewell in May 1976.

EXHIBITED:

London, Arthur Jeffress Gallery, *Paintings in Egg Tempera by Eliot Hodgkin*,  
November 1959, no. 51.



λ210

**ELIOT HODGKIN  
(PURLEY ON THAMES 1905-1987 LONDON)**

*Two 'Lady Derby' Tulips*

signed 'Eliot/Hodgkin' (lower left), inscribed and dated "Lady Derby". 48.' (lower right), signed again and inscribed "Two 'Lady Derby' Tulips"/Eliot Hodgkin' (on the backboard).

oil on board

7¼ x 9¼ in. (19.6 x 24.7 cm.)

£5,000-8,000

\$6,600-10,000  
€5,800-9,200

**PROVENANCE:**

Mrs Julian Grant.

**EXHIBITED:**

London, Hazlitt, Gooden & Fox, *Eliot Hodgkin Painter and Collector*, March - April 1990, no. 15.



λ211

**ELIOT HODGKIN**  
**(PURLEY ON THAMES 1905-1987 LONDON)**

*Flowers in a vase*

signed and dated 'E Hodgkin 36' (lower left)

oil on board

40 x 30 in. (101.6 x 76.2 cm.)

£6,000-8,000

\$7,900-10,000

€7,000-9,200

**PROVENANCE:**

B. Fairfax Hall; Christie's, London, 18 February 1949, lot 40 (12 gns to Abbott).



212

**ROGER FRY (LONDON 1866-1934)**

*Rooftops, St Tropez*

signed and dated 'Roger Fry 1924' (lower right)

oil on canvas

24 x 18 in. (61 x 45.8 cm.)

£3,000-5,000

\$4,000-6,500

€3,500-5,800

PROVENANCE:

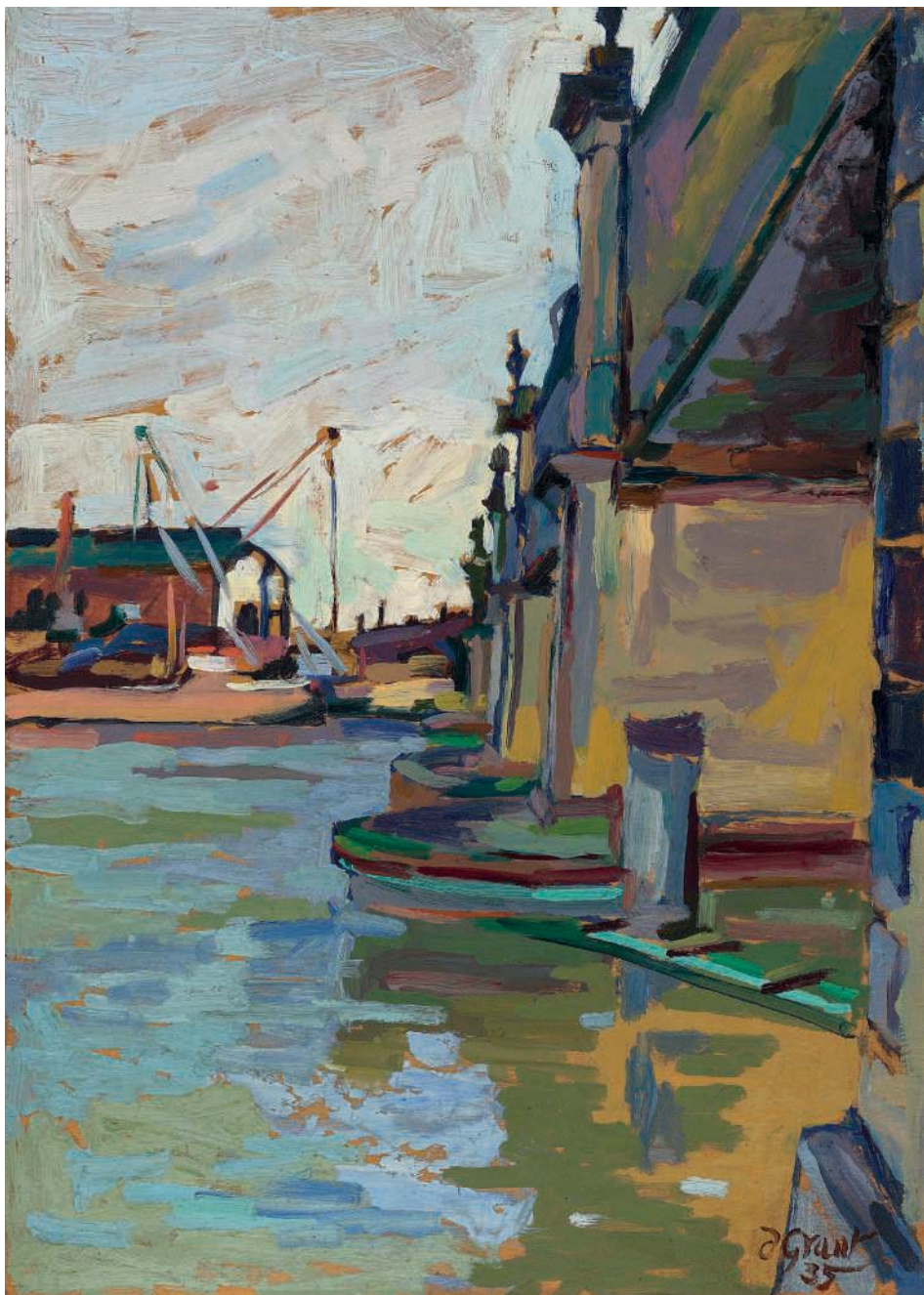
with Chenil Galleries, London.

with Lefevre Gallery, London.

Anonymous sale; Sotheby's, London, 16 November 1977, lot 31, as 'The Narrow Street, View from a Window', where purchased by Brian Sewell.

The present work was almost certainly painted in St Tropez where Fry was staying in September and October 1924.

R.S.



λ213

**DUNCAN GRANT (ROTHIEMURCHUS 1885-1978 ALDERMASTON)**

*The bridge*

signed and dated 'D Grant/35' (lower right)

oil on panel

25 x 18 in. (63.5 x 45.8 cm.)

£5,000-8,000

\$6,600-10,000

€5,800-9,200

Painted along the Thames, the bridge has not yet been identified. In the early to mid-1930s Grant painted several views along the Thames (mostly from the south bank) which include Waterloo, Blackfriars and Tower Bridge.

R.S.

λ214

**DUNCAN GRANT (ROTHIEMURCHUS 1885-1978 ALDERMASTON)**

*Chrysanthemums in a vase, Charleston*

oil on canvas

26 x 28 in. (66 x 71.2 cm.)

There is a reclining male nude by the same hand on the reverse, which is signed and dated 'D Grant/ 35'.

£20,000-30,000

\$27,000-39,000

€24,000-35,000

In 1916, Duncan Grant and David 'Bunny' Garnett, moved with Vanessa Bell and her children to Charleston Farmhouse in Sussex, a rented house in the middle of a working farm on the Firle Estate, Sussex, where, as conscientious objectors, Grant and Garnett found work on the land during the war. Charleston was to remain Bell and Grant's country house for the rest of their lives, providing a welcome retreat from London. The farmhouse would become the home and country meeting place of the Bloomsbury group: Garnett, Clive Bell and Maynard Keynes would all live at Charleston for considerable periods; and Virginia and Leonard Woolf, E.M. Forster, Lytton Strachey and Roger Fry were also frequent visitors.

This highly typical Charleston still life shows chrysanthemums on a round table that, along with Grant's decorated screen, was in the artist's studio; both appear in a number of interiors and still lifes and remain at Charleston. The printed square on the table, probably Italian, was a favourite still life component in the early 1930s.

The model for the nude male (*recto*) is almost certainly Tony Asserati who posed for Grant on a number of occasions in the mid-1930s at the artist's studio at 8 Fitzroy Street.

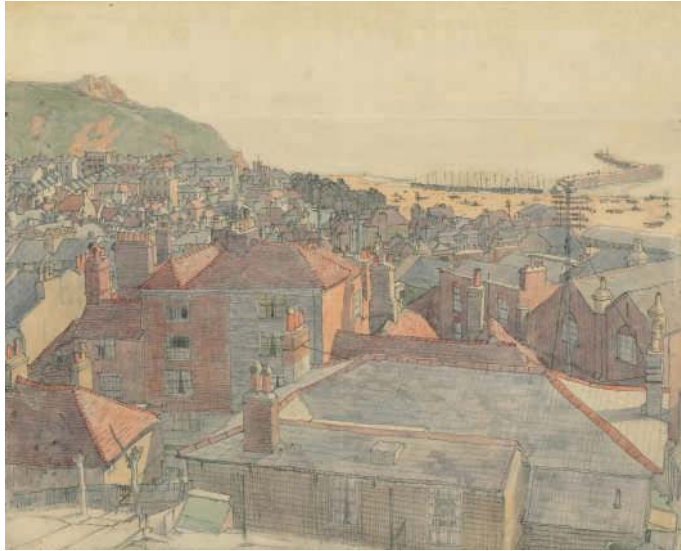
R.S.



(verso)



(recto)



215 (part lot)

λ215

**CHARLES GINNER, A.R.A.  
(CANNES 1878-1952 LONDON)**

*View of Hastings; Through a Sussex Window; and  
Church and Barn, Waltham St Lawrence*

signed 'Charles Ginner' (on the reverse) (i); inscribed and numbered 'Through  
a Sussex Window '17' (upper centre) (ii); inscribed 'Church Barn/Waltham St.  
Lawrence' (on the reverse) (iii)

pencil and watercolour, unframed (i); pencil and crayon, squared for transfer  
(ii); pencil, squared for transfer (iii)

16 x 20 in. (40.8 x 50.5 cm.) (i); 17¼ x 12¼ in. (44 x 31 cm.) (ii);

13 x 16¾ in. (33 x 42.8 cm.) (iii)

(3)

£1,500-2,500

\$2,000-3,300  
€1,800-2,900

**PROVENANCE:**

Anton Lock; Christie's, London, 2 March 1979, part of lot 38, where purchased  
by Brian Sewell (iii).

λ216

**CHARLES GINNER, A.R.A.  
(CANNES 1878-1952 LONDON)**

*Applehayes; and Wych Platt*

signed 'C GINNER' (lower right) (i)

pencil, crayon, pen and blue ink (i); pencil and crayon, squared for transfer (ii)

10¼ x 14 in. (26.5 x 35.5 cm.) (i); 12¼ x 17½ in. (31.2 x 44.4 cm.)

Executed circa 1912 (i); executed in 1936 (ii).

(2)

£1,500-2,500

\$2,000-3,300  
€1,800-2,900

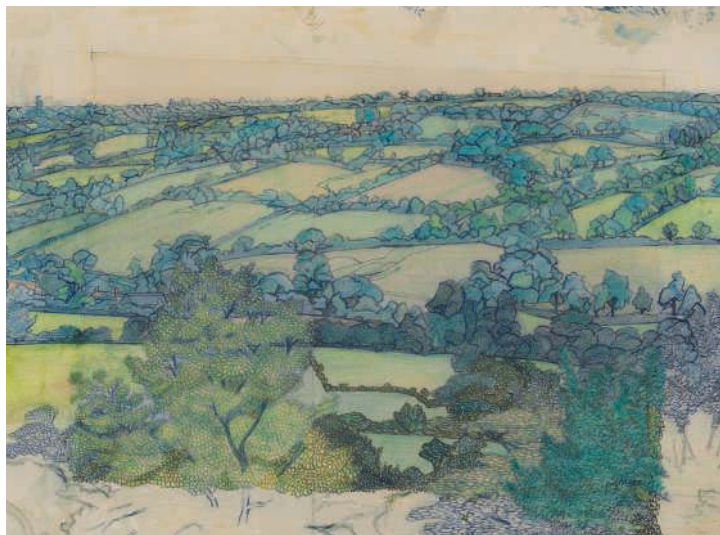
**PROVENANCE:**

Probably anonymous sale; Christie's, South Kensington, 20 January 1982, lot 7,  
as 'Somerset Landscape' (i).

Anton Lock; Christie's, London, 2 March 1979, part of lot 38, where purchased  
by Brian Sewell (ii).

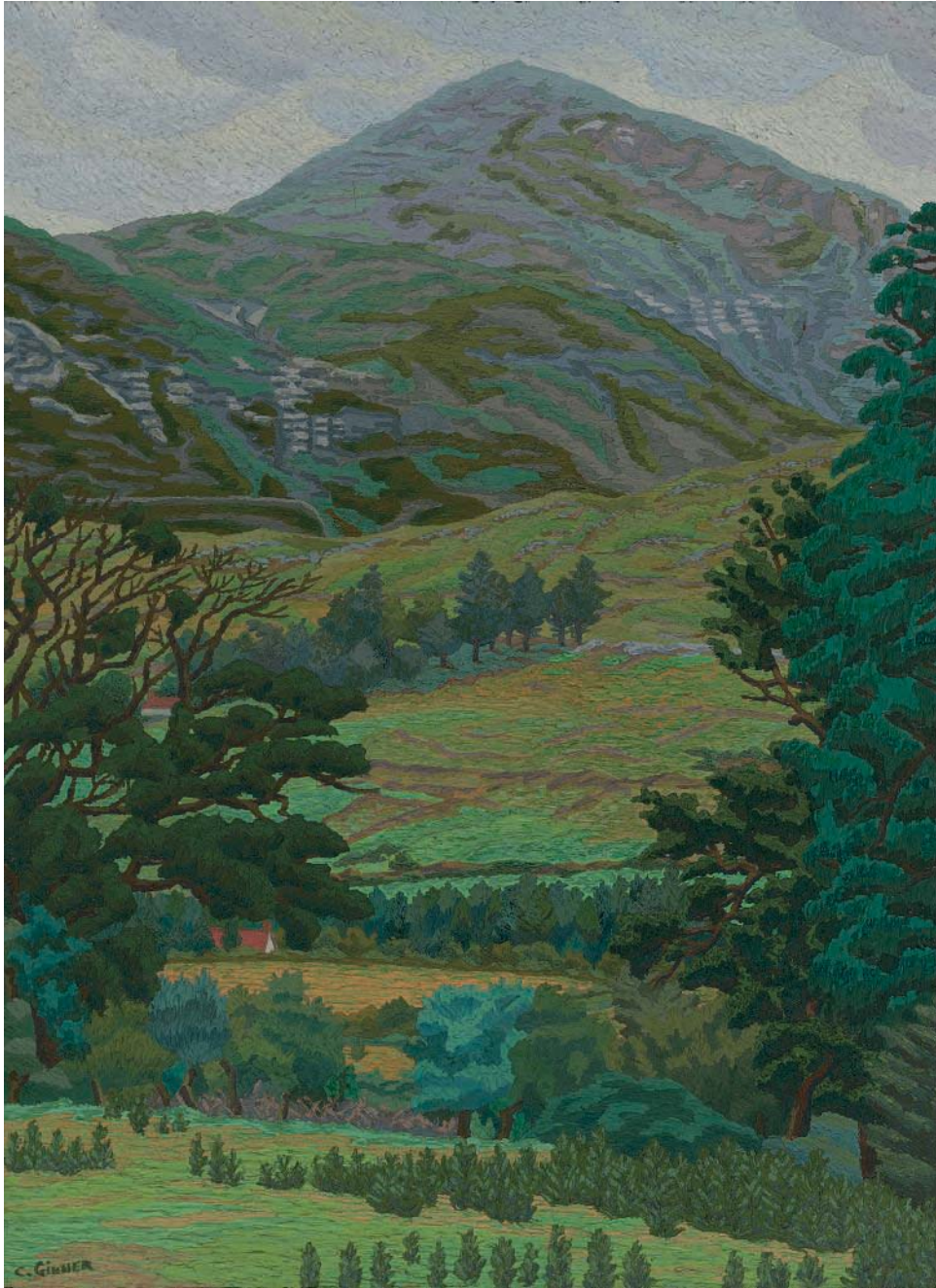
**EXHIBITED:**

London, Fine Art Society, *Charles Ginner*, October 1985, no. 8 (i); and no. 21 (ii),  
illustrated.



216 (part lot)





λ217

**CHARLES GINNER, A.R.A.  
(CANNES 1878-1952 LONDON)**

*Slieve Donard, Donegal*

signed 'C. GINNER' (lower left)  
oil on canvas  
30 x 22 in. (76.2 x 55.8 cm.)

£12,000-18,000

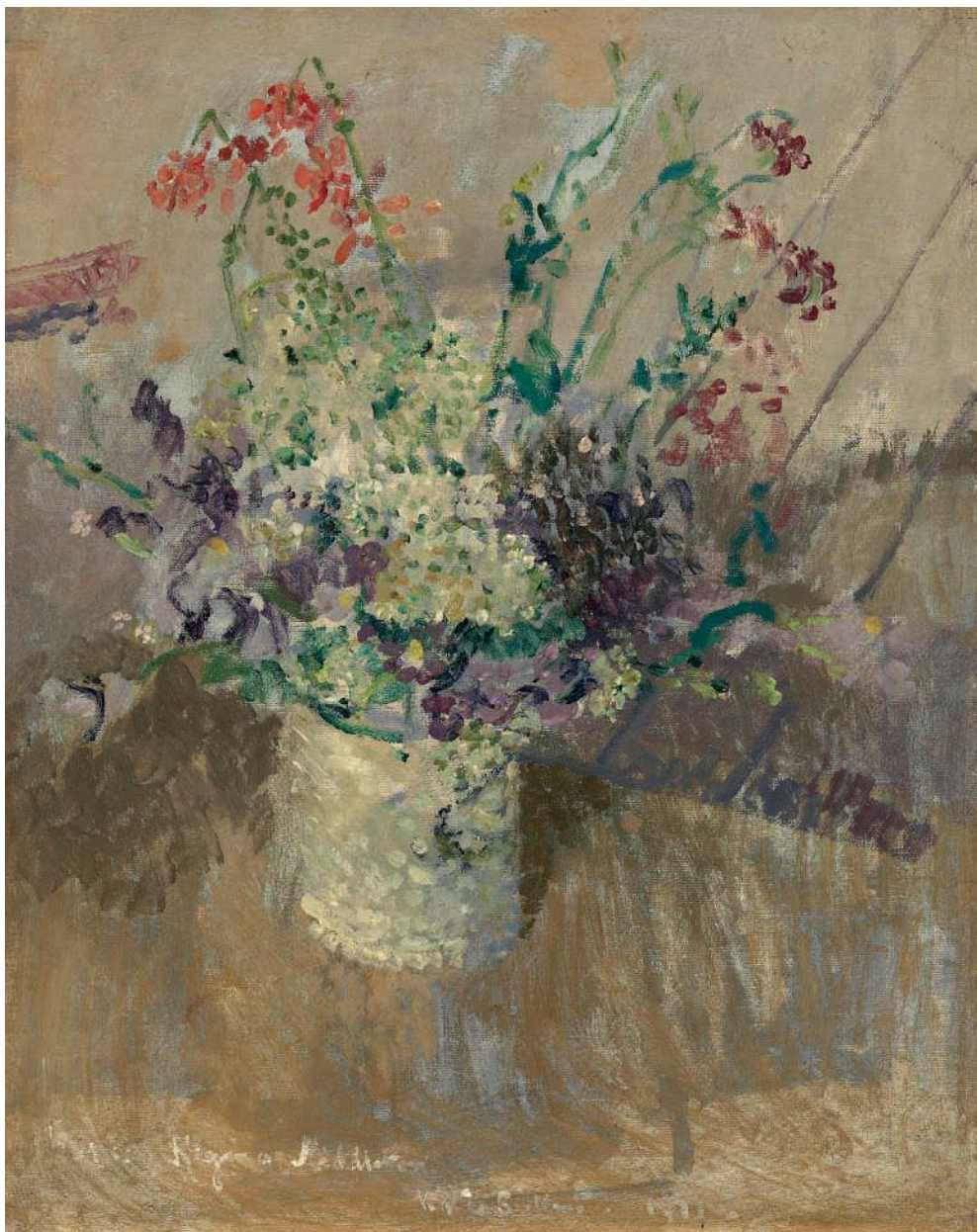
\$16,000-23,000  
€14,000-21,000

**PROVENANCE:**

Purchased from the 1928 exhibition by Thomas Balston.  
with Ernest Brown and Phillips, London, 3 May 1965.  
with Anthony d'Offay, London, where purchased by Brian Sewell circa 1973.

**EXHIBITED:**

London, New English Arts Club, *Autumn Exhibition*, 1928, no. 187.



218

**WALTER RICHARD SICKERT, A.R.A.  
(MUNICH 1860-1942 BATH)**

*Flowers in a white vase*

signed, indistinctly dedicated and dated 'To Miss Regina Middleton/W.Rt.  
Sickert 1911' (lower left)  
oil on canvas  
20 x 16¼ in. (50.8 x 41.2 cm.)

£7,000-10,000

\$9,200-13,000  
€8,100-12,000

**PROVENANCE:**

A gift from the artist to Regina Middleton; Christie's, London, 14 December  
1973, lot 196, where purchased by Brian Sewell.

**LITERATURE:**

W. Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, p.  
414, no. 428, illustrated.

Regina Middleton was a pupil of Sickert at Rowlandson House, the private  
school Sickert opened in 1910 at 140 Hampstead Road. He considered  
Middleton his most talented pupil. Several of her pictures including two  
paintings of flowers, were included in *Paintings, Drawings and Etchings by  
Past and Present Pupils of Mr Sickert*, an exhibition held at the Carfax Gallery,  
London in July 1913 (see W. Baron, *Sickert Paintings and Drawings*, New  
Haven and London, 2006, p. 414).

We are very grateful to Dr Wendy Baron for her assistance in cataloguing  
lots 218, 219 and 224.



219

**WALTER RICHARD SICKERT, A.R.A.  
(MUNICH 1860-1942 BATH)**

*Old Heffel of Rowton House*

signed 'Sickert' (lower left)  
oil on canvas  
11 x 8 in. (28 x 20.3 cm.)  
Painted circa 1916.

£15,000-25,000

\$20,000-33,000  
€18,000-29,000

**PROVENANCE:**

Barnard Falk; Christie's, London, 18 November 1955, lot 66 (250 gns to Colnaghi).  
Major Geoffrey Hutchinson, Baron Ilford.  
with Nicholas Brown, London, where purchased by Brian Sewell, December 1977.

**EXHIBITED:**

London, Thomas Agnew & Sons, *Centenary Exhibition of Etchings and Drawings by W.R. Sickert*, March - April 1960, no. 84.

**LITERATURE:**

W. Baron, *Sickert*, London, 1973, pp. 368-9, no. 359.2.  
W. Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, pp. 432-3, no. 457.2, illustrated.

'Rowton House was the name given to several working men's hostels in London. Montagu William Lowry (1838-1903), Lord Rowton, conceived the scheme and put up the initial £30,000 which enabled the first Rowton House to open in Vauxhall in 1892. More hostels followed where, for 6d a night, a lodger received a bed and clean sheets, had the use of a kitchen, wash rooms, foot baths and hot water. Sickert's Old Heffel probably lodged in the King's Cross Rowton House (opened in 1894) or in the Camden Town Rowton House (opened in 1905), which is still operating as Arlington House. 'Old Heffel' was presumably a beggar fiddler' (W. Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, p. 432).

There is a larger version of the present work, which also once belonged to Barnard Falk and was sold in these Rooms in 18 November 1955, lot 57. It was purchased by the Dunedin Public Art Gallery, New Zealand.



220

•220

**CAMDEN TOWN SCHOOL  
(20TH CENTURY)**

*A sunlit interior*

oil on canvas  
36½ x 38 in. (92.6 x 96.5 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700



221

λ221

**ROBERT BUHLER, R.A.  
(LONDON 1916-1989)**

*The Victoria and Albert Museum from  
Chelsea*

signed 'R Buhler' (lower right), signed again and inscribed  
'View of the V&A Museum/from Chelsea/Robert Buhler' (on  
the reverse)

oil on canvas  
30 x 25 in. (76.2 x 63.5 cm.)

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

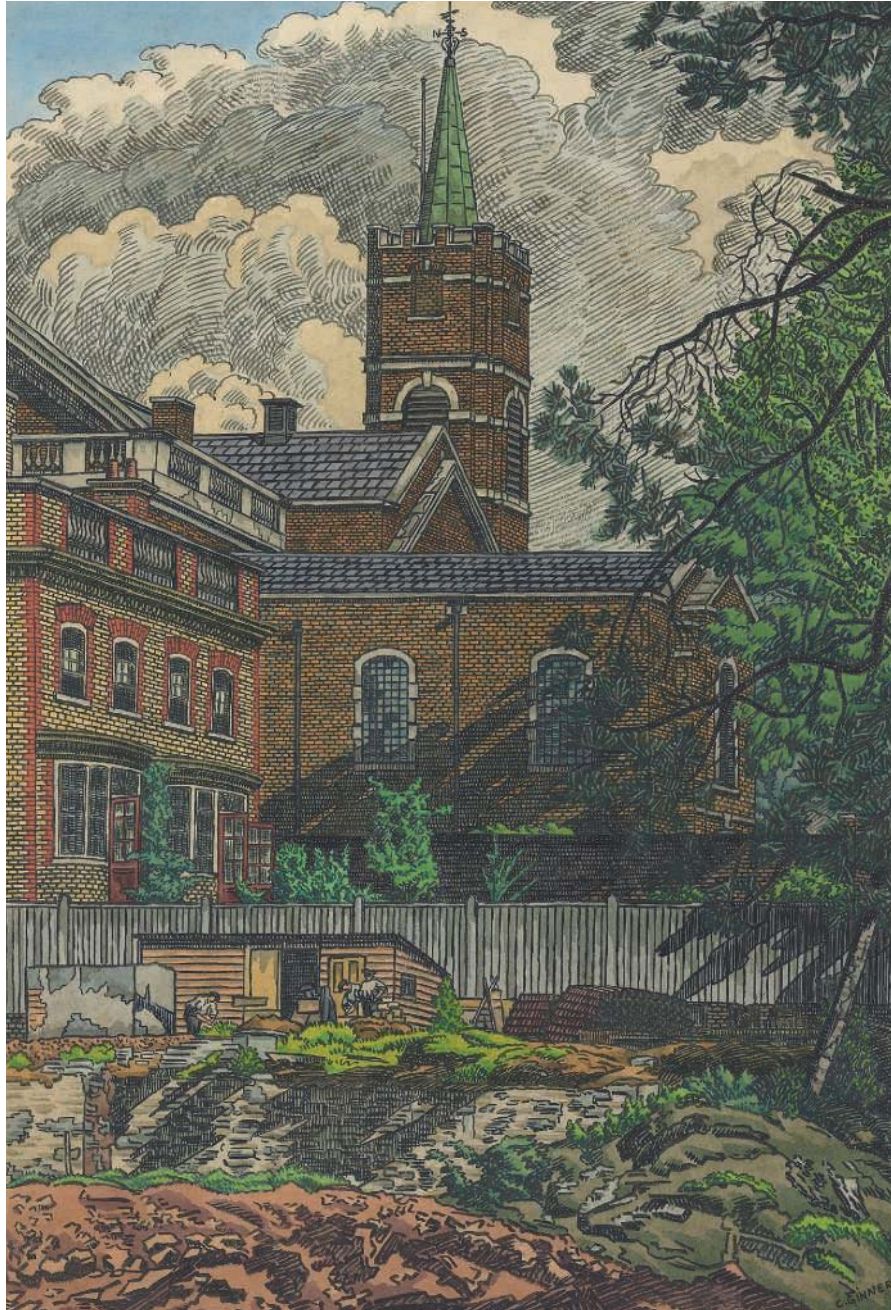
**PROVENANCE:**

Anonymous sale; Bonhams, London, 9 December 1976, lot 241,  
as 'V & A From Chelsea Square'.

**EXHIBITED:**

Probably, London, New English Arts Club, *Summer Exhibition*,  
1947, no. 7, as 'Victoria and Albert Museum'.

London, Christie's, *The New English Arts Club Centenary  
Exhibition*, August - September 1986, no. 233, illustrated, as  
'The Victoria and Albert Museum seen from Carlyle Square'.



λ222

**CHARLES GINNER, A.R.A.  
(CANNES 1878-1952 LONDON)**

*Hampstead Church*

signed 'C. GINNER' (lower right)  
pen, brush and black ink and watercolour  
17¼ x 11¼ in. (44 x 30 cm.)  
Executed in 1928.

£3,000-5,000

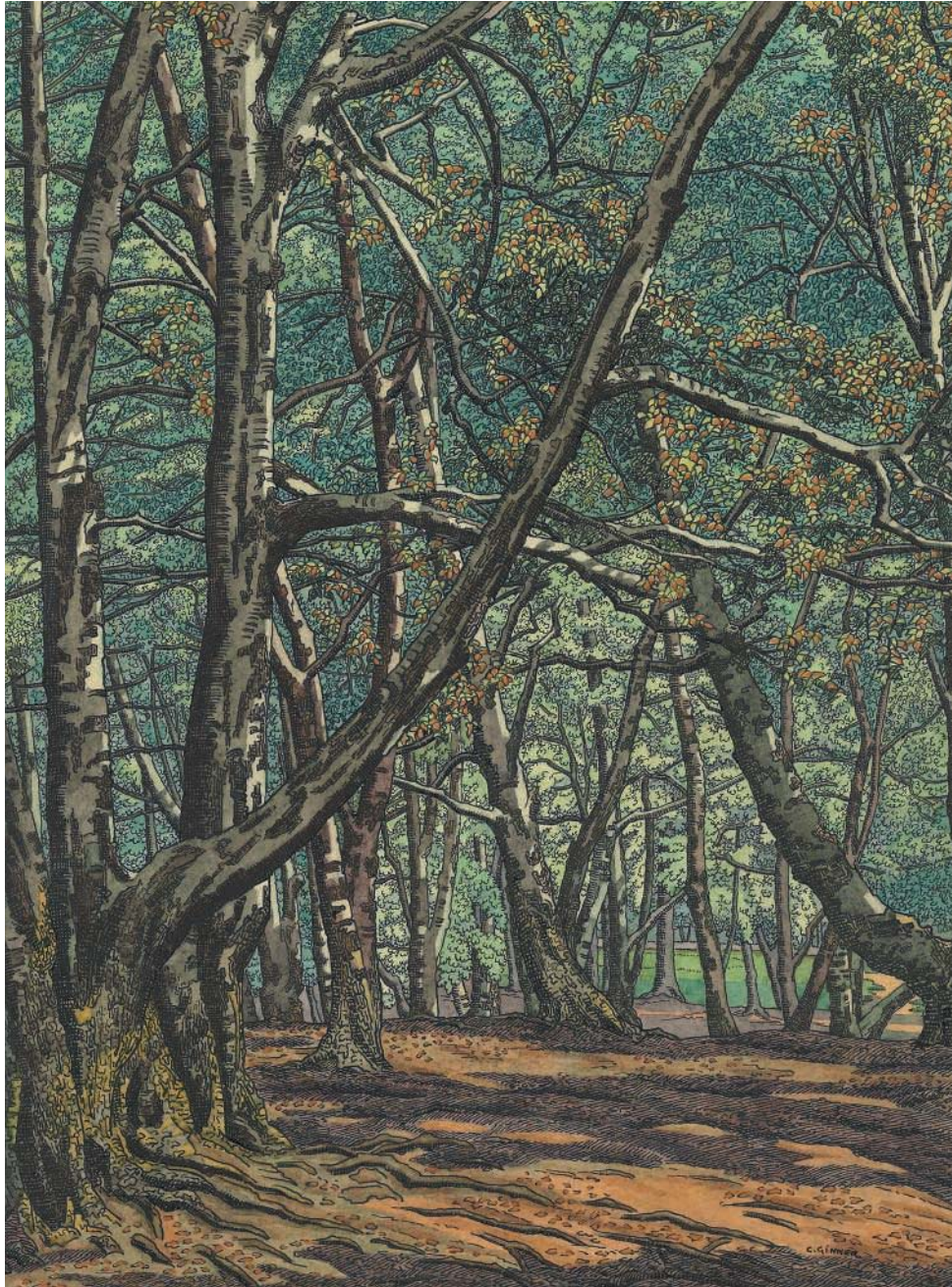
\$4,000-6,500  
€3,500-5,800

PROVENANCE:

Miss Jessica Dismorr.  
with Leicester Galleries, London.  
with Thomas Agnew & Sons, London.  
Anonymous sale; Christie's, London, 18 November 1977, lot 48, where  
purchased by Brian Sewell.

LITERATURE:

C. Ginner, *Notebooks*, Vol. III, p. 42.



λ223

**CHARLES GINNER, A.R.A.  
(CANNES 1878-1952 LONDON)**

*Wildwood - Hampstead Heath*

signed 'C. GINNER' (lower right)  
pen and black ink and watercolour  
14¼ x 10½ in. (36.2 x 26.6 cm.)  
Executed in 1931.

£3,000-5,000

\$4,000-6,500  
€3,500-5,800

PROVENANCE:  
Arthur Southwell.

EXHIBITED:  
London, New Burlington Galleries, *The London Group*, October 1931, no. 274.  
London, Fine Art Society, *Charles Ginner*, October 1985, no. 20, illustrated.

LITERATURE:  
C. Ginner, *Notebooks*, vol. III, p. 96.

Arthur Southwell was Ginner's framer, to whom he gave the present work in exchange for frames.



**224**

**HAROLD GILMAN (RODE 1876-1919 LONDON)**

*Branches in leaf, Somerset*

signed 'H. Gilman' (lower right)

oil on canvas

16 x 24 in. (40.6 x 61 cm.)

Painted in 1916.

£10,000-15,000

\$14,000-20,000

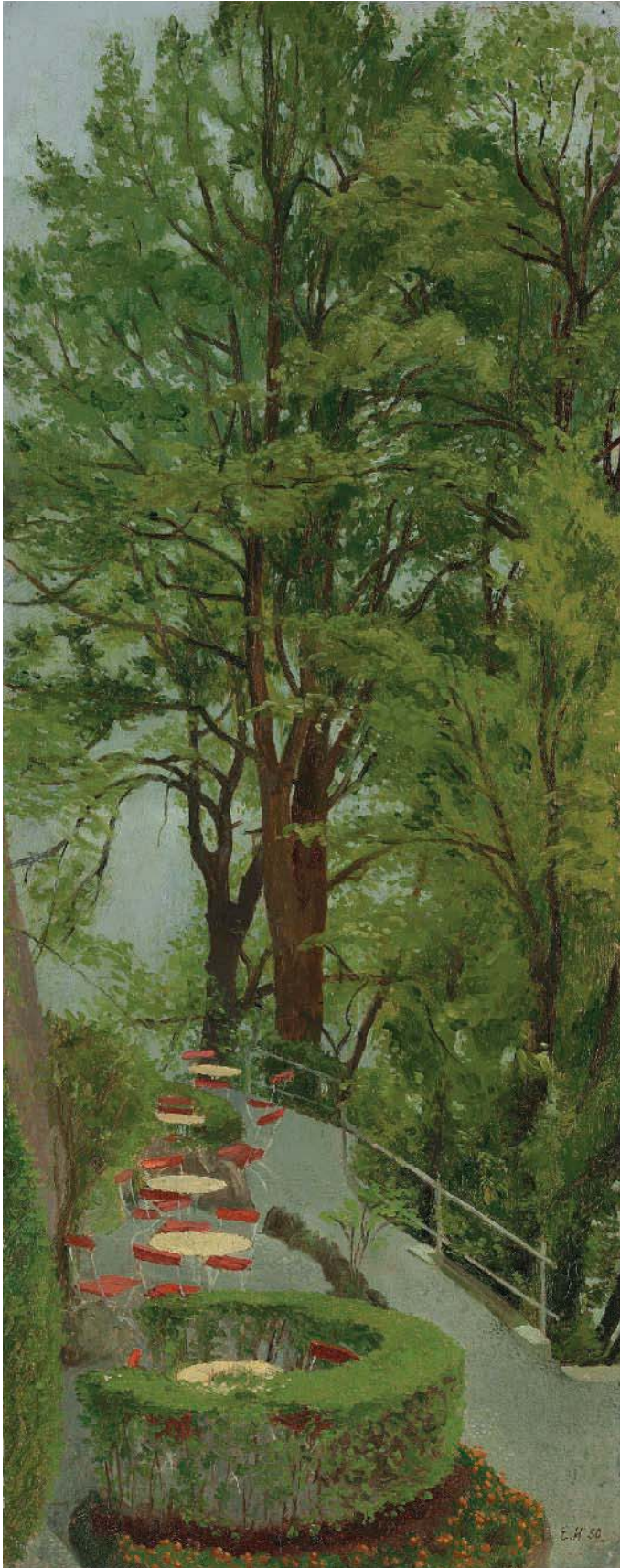
€12,000-17,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 17 June 1977, lot 68, where purchased by Brian Sewell.

**EXHIBITED:**

London, Reid Gallery, *Paintings and Drawings by Harold Gilman*, April 1964, no. 29, as 'Branches in Leaf'.



λ225

**ELIOT HODGKIN  
(PURLEY ON THAMES 1905-1987 LONDON)**

*Wet day at Gersau*

signed with initials and dated 'E.H. 50' (lower right), inscribed and signed again "'Wet Day at GERSAU'"/"by Eliot Hodgkin' (on the reverse)

oil on board

20 x 8 in. (50.8 x 20.2 cm.)

£4,000-6,000

\$5,300-7,800

€4,700-6,900

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 10 February 1971, lot 83, as 'Terrace by a Lake'.

Anonymous sale; Christie's, London, 19 May 1972, lot 14, as 'Terrace by a Lake'.

with Fine Art Society, London, where purchased by Brian Sewell, 26 January 1977.

**EXHIBITED:**

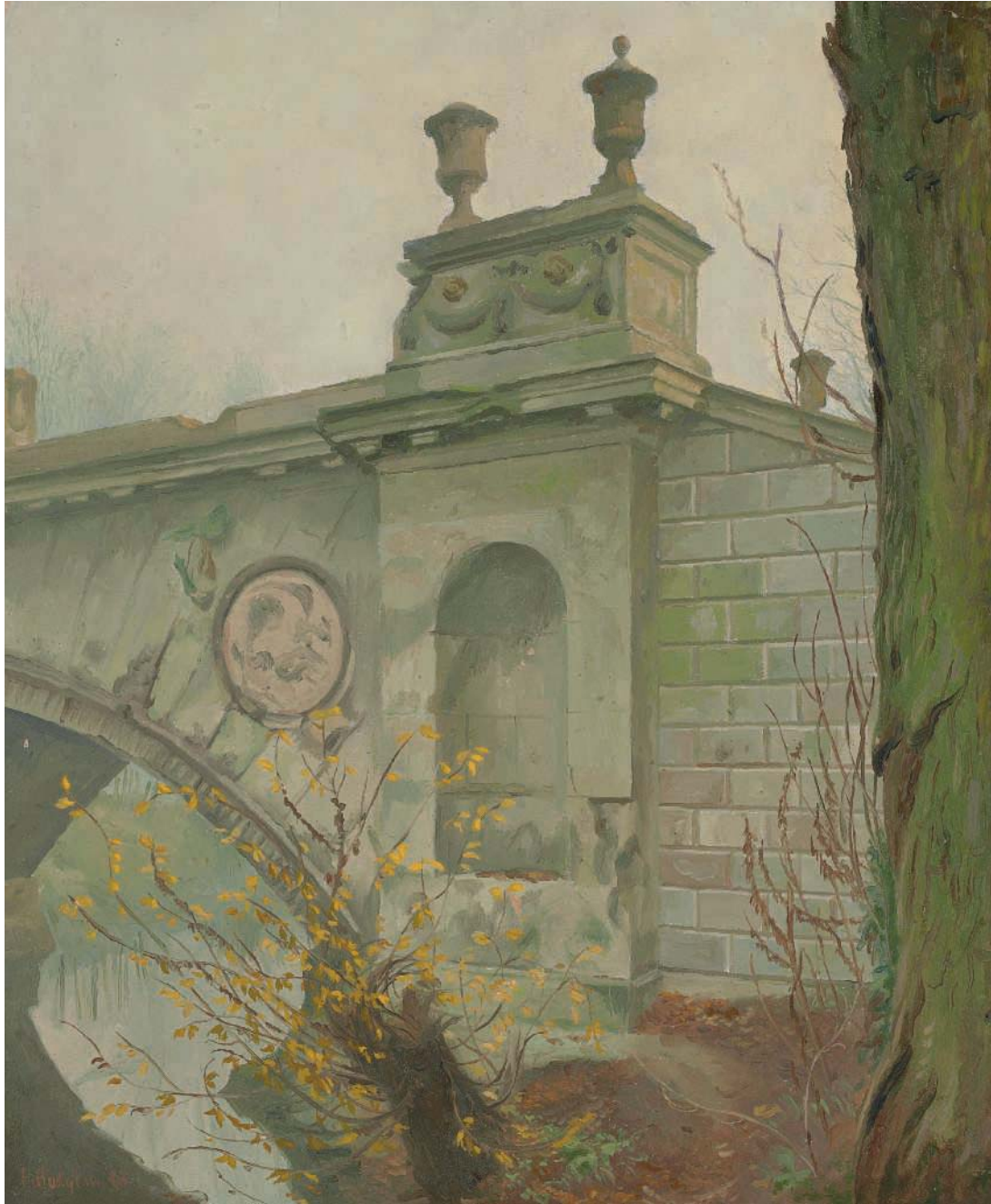
London, Hazlitt, Gooden & Fox, *Eliot Hodgkin Painter and Collector*, March - April 1990, no. 19.

**LITERATURE:**

B. Sewell, 'Petit Maître: Brian Sewell remembers Eliot Hodgkin', *Tatler*, March 1990, p. 140.

Gersau is a district in Switzerland, on the south-facing slopes of Mount Rigi and the shores of Lake Lucerne.





λ226

**ELIOT HODGKIN (PURLEY ON THAMES 1905-1987 LONDON)**

*Adam Bridge, Chiswick Park*

signed and dated 'E. Hodgkin 48' (lower left)

oil on board

18 x 15 in. (45.8 x 38.2 cm.)

£5,000-8,000

\$6,600-10,000

€5,800-9,200

**PROVENANCE:**

The artist, and by descent to John Maxwell Hodgkin; Christie's, South Kensington, 24 January 1983, lot 221, as 'Chiswick Park', where purchased by Brian Sewell.



λ227

**ELIOT HODGKIN (PURLEY ON THAMES 1905-1987 LONDON)**

*The Christmas tree*

signed 'Eliot Hodgkin' (lower right)

oil on board

40 x 30 in. (101.5 x 76.2 cm.)

£5,000-8,000

\$6,600-10,000

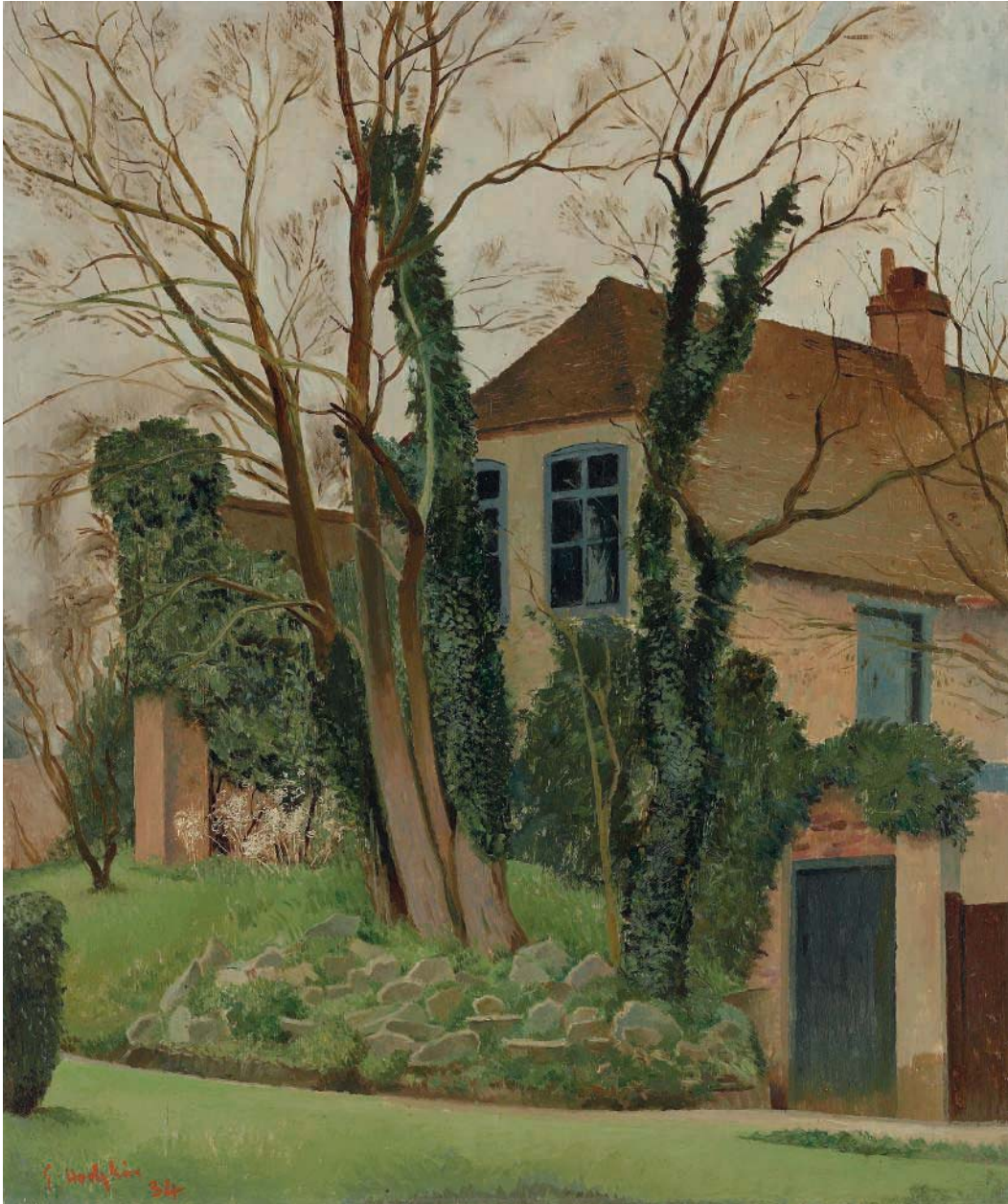
€5,800-9,200

**EXHIBITED:**

London, New English Arts Club, *Winter Exhibition*, 1936, no. 143, as 'Christmas'.

**LITERATURE:**

B. Sewell, 'Petit Maître: Brian Sewell remembers Eliot Hodgkin', *Tatler*, March 1990, p. 140.



λ228

**ELIOT HODGKIN (PURLEY ON THAMES 1905-1987 LONDON)**

*Garage at Purley*

signed and dated 'E. Hodgkin/34' (lower left)

oil on board

26¼ x 22 in. (66.5 x 55.8 cm.)

£4,000-6,000

\$5,300-7,800

€4,700-6,900

**PROVENANCE:**

The artist, and by descent to John Maxwell Hodgkin; Christie's, South Kensington, 24 January 1983, lot 228, as 'Chiswick Park', where purchased by Brian Sewell.



## John Minton and the Bank of London and South America murals

The following six works by John Minton were produced as designs for the 12 panel mural which the artist was to create for the Bank of South America's new London headquarters, commissioned by Sir Hugh Casson. Minton began work on the commission in December 1956 and the pieces were intended to display South American history and culture. When he accepted, Frances Spalding notes 'parcels of leaflets and pamphlets on Rio arrived from the Brazilian Embassy. Minton immediately began making gouache designs on a small scale and asked Bobby Hunt to act as his assistant' (F. Spalding, *John Minton: Dance till the Stars Come Down*, Aldershot, 2005, pp. 227-228). However, the final mural was never realised. Minton died in early 1957.

λ229

### JOHN MINTON (GREAT SHELFORD 1917-1957 LONDON)

*Columbus: Study for the Bank of London and South America murals*

oil on board  
9 x 8¼ in. (22.8 x 21 cm.)  
Painted in 1956.

£2,000-3,000

\$2,700-3,900  
€2,400-3,500

#### LITERATURE:

F. Spalding, *John Minton: Dance till the Stars Come Down*, Aldershot, 2005, pp. 227-228.



λ230

**JOHN MINTON (GREAT SHELFORD 1917-1957 LONDON)**

*Bogotá Bar: Study for the Bank of London and South America murals*

oil on board

9½ x 21¼ in. (24 x 55.2 cm.)

£5,000-8,000

\$6,600-10,000

€5,800-9,200

LITERATURE:

F. Spalding, *John Minton: Dance till the Stars Come Down*, Aldershot, 2005, pp. 227-228.



λ231

**JOHN MINTON (GREAT SHELFORD 1917-1957 LONDON)**

*Mexican courtyard: Study for the Bank of London and South America murals*

oil on board  
9¼ x 16¾ in. (23.5 x 42.5 cm.)

£3,000-5,000

\$4,000-6,500  
€3,500-5,800

LITERATURE:

F. Spalding, *John Minton: Dance till the Stars Come Down*, Aldershot, 2005, pp. 227-228.



λ232

**JOHN MINTON (GREAT SHELFORD 1917-1957 LONDON)**

*Farmers: Study for the Bank of London and South America murals*

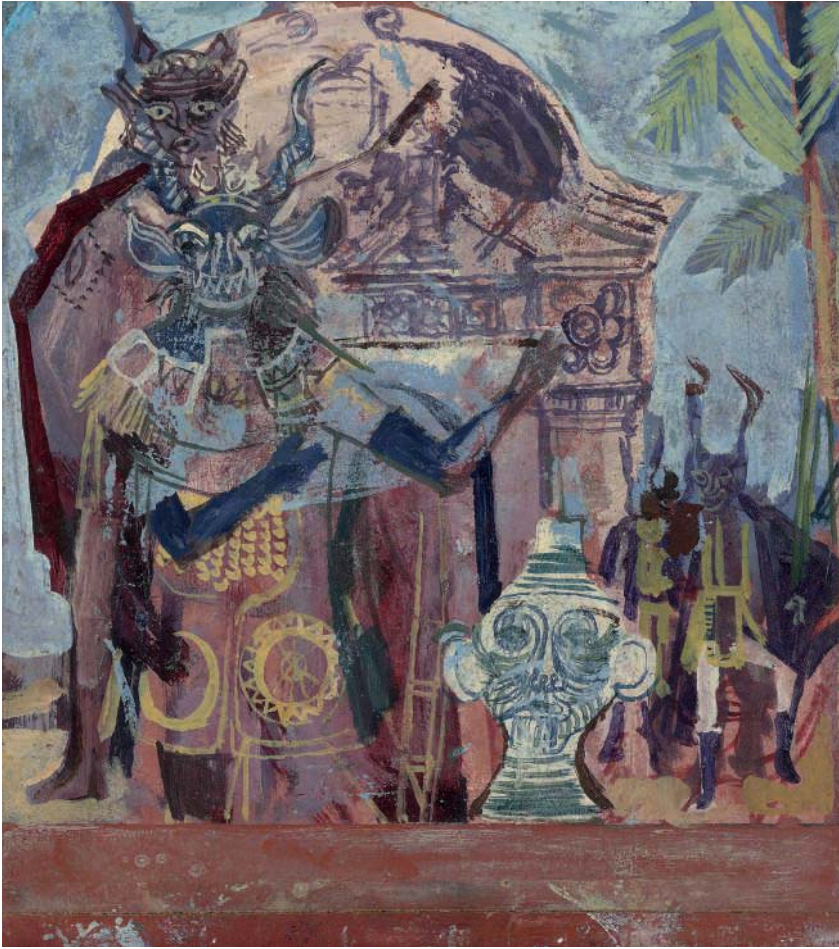
oil on board  
7½ x 9¼ in. (19 x 23.5 cm.)  
Painted in 1956.

£4,000-6,000

\$5,300-7,800  
€4,700-6,900

LITERATURE:

F. Spalding, *John Minton: Dance till the Stars Come Down*, Aldershot, 2005, pp. 227-228.



233

λ•233

**JOHN MINTON  
(GREAT SHELFORD 1917-1957 LONDON)**

*Costumed figures: Study for the Bank of London and South America murals*

oil on board  
8¼ x 7⅞ in. (21 x 18.1 cm.)  
Painted in 1956.

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

LITERATURE:

F. Spalding, *John Minton: Dance till the Stars Come Down*, Aldershot, 2005, pp. 227-228.



234

λ•234

**JOHN MINTON  
(GREAT SHELFORD 1917-1957 LONDON)**

*Soldier kneeling: Study for the Bank of London and South America murals*

oil on board  
11¾ x 4¼ in. (29.8 x 10.7 cm.)  
Painted in 1956.

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

LITERATURE:

F. Spalding, *John Minton: Dance till the Stars Come Down*, Aldershot, 2005, pp. 227-228.





λ235

**JOHN CRAXTON, R.A. (LONDON 1922-2009)**

*Study of a seated young man*

signed and dated 'Craxton/10.1.51.' (lower left), signed again, dated again and dedicated 'to Nicholas Brown/John Craxton./Feb. 1951.' (lower right)

pen and black ink on blue paper  
24½ x 19 in. (62.3 x 48.2 cm.)

£3,000-5,000

\$4,000-6,500  
€3,500-5,800

**PROVENANCE:**

A gift from the artist to Nicholas Brown.

We are very grateful to Ian Collins for his assistance in cataloguing lots 235-236.

λ236

## JOHN CRAXTON, R.A. (LONDON 1922-2009)

### *Lucian Freud*

signed 'Craxton' (lower left), dated '26.10.46.' (lower right), inscribed 'Lucian' (upper right) and inscribed again and dated again 'Lucian Freud/poros 1946' (on the backboard)

pencil

22 x 17 in. (55.8 x 43.2 cm.)

£50,000-80,000

\$66,000-100,000

€58,000-92,000

#### PROVENANCE:

Purchased by Brian Sewell at the 1993 exhibition.

#### EXHIBITED:

London, Christopher Hull Gallery, *John Craxton: an Exhibition of Portraits, 1942-1992 Including Recent Work, 1987-1993*, October 1993, no. 3, illustrated.

Cambridge, Fitzwilliam Museum, *A World of Private Mystery: John Craxton RA (1922-2009)*, December 2013 - May 2014, no. 16, illustrated.

#### LITERATURE:

G. Grigson, 'John Craxton Paintings and Drawings', *Horizon*, London, 1948, no. 4, illustrated.

I. Collins, *John Craxton*, Farnham, 2011, p. 79, no. 90, illustrated.

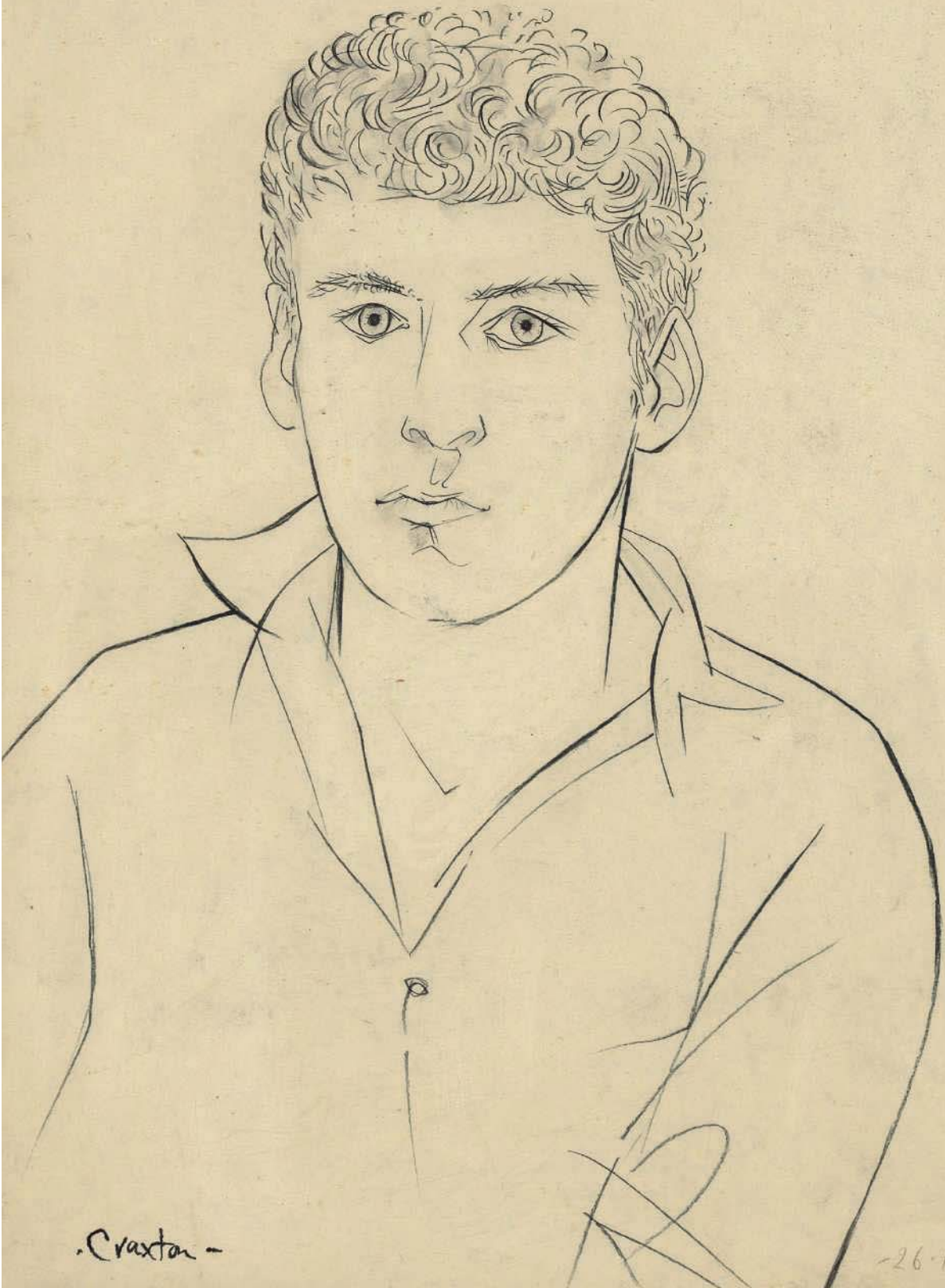
John Craxton landed in Athens in May 1946, and moved to the nearby island of Poros shortly afterwards. His best friend, Lucian Freud, joined him in September. Freud remained in Greece for six months; Craxton stayed on for most of the following six decades.

Born two months apart, Craxton and Freud were introduced in London by arts patron Peter Watson when turning nineteen. Soon the benefactor had installed them in a St John's Wood maisonette, with a floor apiece for studios. From 1942 they attended life-drawing classes at Goldsmiths College, but learned most from one another. 'He made me scrutinise, I gave him confidence', Craxton would recall. They drew together, often on opposite sides of the same sheet of paper, sometimes on the same drawings. Eventually these loving acts of intensity and economy would lead to the collapse of a faltering friendship as the juveniles' works of great wit and invention appeared on the market with serious questions around who had done what.

Trapped in menaced and ravaged Britain during the war years, Craxton and Freud responded zestfully to the warmth and freedom of Greece. As their 24th birthdays approached, they set about portraits of one another – Freud tackling a painting of Craxton sporting a new moustache and sunburn. The subject recalled the 'absolute misery' of protracted sittings, and added: 'He always started with an eyeball, then he imprisoned the eye and then an eyebrow, then a nostril...' The beautiful drawing Craxton made of Freud – capturing the curl of his hair and the burn of his stare – was completed within thirty minutes. In Greece the light and the sense of liberation had turned Craxton into a camera, with a firmness of focus from which he felt his portrait drawings emerged automatically. In a letter to David Attenborough fifty years later, he also credited the precision produced by conté pencils, forever his favourite drawing medium since their discovery by him at Goldsmiths. He wrote: 'Both Lucian and I were determined at least to try one line right or wrong'.

I.C.

Lucian



Craxton -

-26-10-46-



237 (part lot)

λ237

**ALAN REYNOLDS  
(NEWMARKET 1926-2014 CRANBROOK)**

*Study of Plant E; Drawing of the Dark Copse at Shoreham; Studies of Yews; and Study of a tree*

signed and dated 'Reynolds.52.' (upper left), signed again and inscribed "Study of Plant. E"/Reynolds '52' (on the verso) (i); signed and dated 'Reynolds 53' (upper right) (ii); signed and dated 'Reynolds 53.' (upper right) (iii); indistinctly signed and dated '50' (lower right) (iv)  
brush and black ink wash (i); pen and black ink and wash (ii); pen and brush, black ink and wash (iii); pen and brush, black ink and wash (iv)  
11 x 7¾ in. (28 x 19.5 cm.) (i); 7½ x 11½ in. (19 x 26.5 cm.) (ii);  
7½ x 11½ in. (19 x 26.5 cm.) (iii); 6¼ x 5¼ in. (16 x 13.5 cm.) (iv) (4)

£3,000-5,000

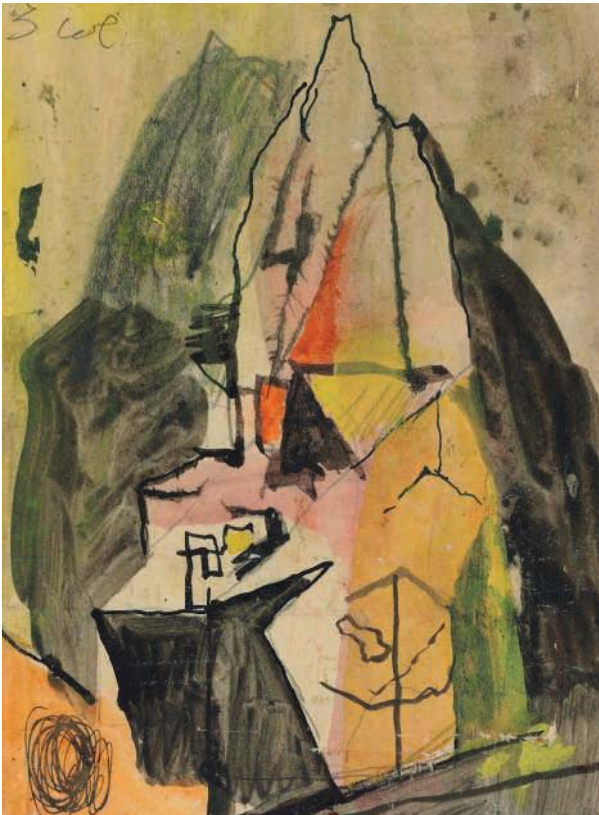
\$4,000-6,500  
€3,500-5,800

**PROVENANCE:**

Purchased by Miss Dundas at the 1953 exhibition (i).  
Purchased by Brian Sewell in January 1977 (i).

**EXHIBITED:**

London, Redfern Gallery, *Alan Reynolds*, February 1953, no. 52 (i).



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λ•238

**GRAHAM SUTHERLAND, O.M.  
(STREATHAM 1903-1980 KENT)**

*Study for landscape*

pencil, pen and black ink, watercolour and gouache, unframed  
5 x 3¾ in. (12.7 x 9.5 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

with Roland Browse and Delbanco, London.  
with Nicholas Brown, London, where purchased by Brian Sewell.



λ239

**ALAN REYNOLDS (NEWMARKET 1926-2014 CRANBROOK)**

*The Farm in Autumn*

signed 'Reynolds' (lower right)

oil on board

18 x 24 in. (45.8 x 61 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-29,000

**PROVENANCE:**

Sir Rex Nan Kivell.

with Redfern Gallery, London, where purchased by Dr. A. de Neuman, July 1957.

with Leicester Galleries, London.

Purchased by Brian Sewell in June 1977.

**EXHIBITED:**

London, Arts Council of Great Britain, *Recent British Paintings*, no. 45.

λ240

**DAVID HOCKNEY, O.M., C.H., R.A. (B. BRADFORD 1937)**

*The village street, Kirton, near Felixstowe, Suffolk*

signed 'David Hockney' (lower right) and dedicated 'to/Mr. and Mrs./Roe from/Jon[sic]/and David' (on the reverse)

oil on board

16 x 24 in. (40.8 x 61 cm.)

Painted in 1957.

£20,000-30,000

\$27,000-39,000

€24,000-35,000

**PROVENANCE:**

A gift from the artist to Mr and Mrs Roe.

Anonymous sale; Christie's, London, 14 November 1975, lot 183, where purchased by Brian Sewell.

**LITERATURE:**

B. Sewell, *Outsider II, Always Almost: Never Quite*, London, 2012, p. 264.

'[Hockney's] process of working outdoors as a way of observing the landscape most immediately can be understood to have begun when Hockney was a student in his late teens in his native Bradford' (M. Livingstone, 'The Road Less Travelled', in exhibition catalogue, *David Hockney: A Bigger Picture*, London, Royal Academy, 2012, p. 31). In 1957, and his last year at Bradford School of Art, Hockney was granted the David Murray Landscape Scholarship. Along with fellow student John Loker (mentioned in the dedication on the reverse of this painting), who shared his passion for Constable, the two artists packed their paints and settled on Suffolk as their destination. They lodged in an old horseman's cottage in Kirton, and became familiar figures 'cycling around the local countryside looking for suitable views to paint or draw. They worked happily like this for a few weeks, Hockney painting small landscapes, few of which have survived, and Loker slightly larger ones, until they ran out of money' (C.S. Sykes, *David Hockney, The Biography, 1937-1975, A Rake's Progress*, London, 2011, p. 57).

Mr and Mrs Roe keep the general store in the village, shown in the present work. Hockney had been staying with them just before leaving for London to study at the Royal College of Art in 1959, and he painted this picture for them as a memento of his visit. Hockney's move to London would mark an important turning point in his *oeuvre*, as he moved away from landscape and conventional methods to embark on finding his highly original voice.





λ•241

**VICTOR PASMORE, R.A. (CHELSHAM 1908-1998 GUDJA)**

*Claude Rogers*

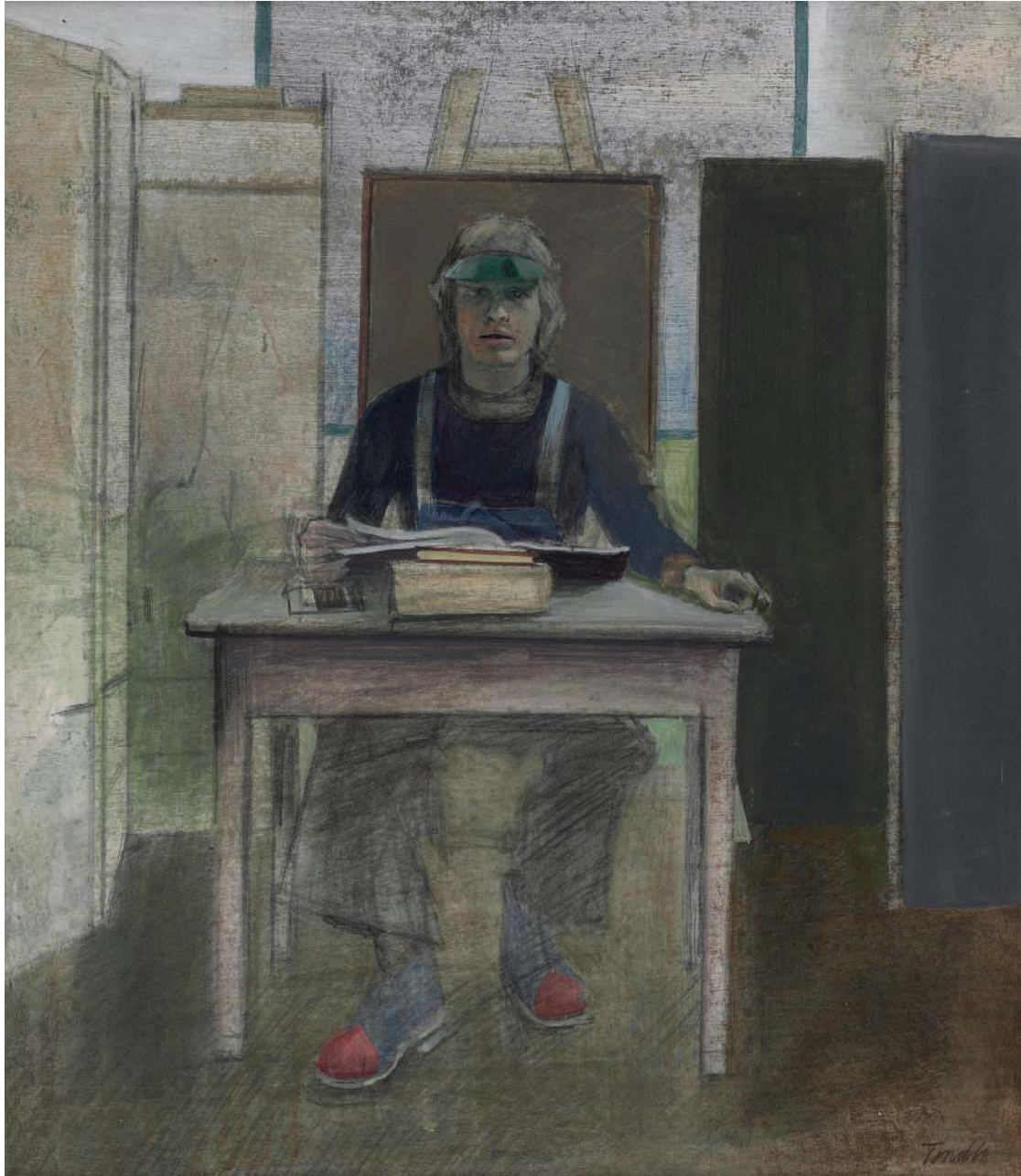
signed with monogram and dated '38' (lower right)  
pen and black ink on buff paper, unframed  
9½ x 11½ in. (24 x 29.2 cm.)

£1,500-2,000

\$2,000-2,600  
€1,800-2,300

Claude Rogers (1907-1979) was a British painter. With Sir William Coldstream (1908-1987) and Victor Pasmore (1908-1998), he founded the Euston Road School in 1937 and he became one of the leading upholders of its figurative tradition.





λ•242

**DAVID TINDLE, R.A.  
(B. HUDDERSFIELD 1932)**

*Study of Nick for The Reader*

signed 'Tindle' (lower right), signed again, inscribed and dated 'David Tindle  
1972/Study of Nick for the "Reader"' (on the reverse)

acrylic on board  
16 x 14 in. (40.6 x 35.5 cm.)

£700-1,000

€920-1,300  
€810-1,200

**PROVENANCE:**

with Piccadilly Gallery, London, where purchased by Brian Sewell, March 1973.

The present work is a study for *The Reader*, in the collection of the University  
of Leicester.



243 (part lot)

λ-243

**DAVID TINDLE, R.A.  
(B. HUDDERSFIELD 1932)**

*Corner of room; and Ponden Kirk*

signed with initials 'DT' (lower left) (i); signed and inscribed 'David Tindle./Ponden Kirk/Nr Ponden Hall/Stanbury Haworth.' (on the reverse) (ii)  
tempera on canvas (i); pen and black ink, watercolour and pastel (ii)  
12 x 8 in. (30.5 x 20.3 cm.);  
14¾ x 11 in. (37.5 x 28 cm.)  
Painted in 1973 (i). (2)

£300-500

\$400-650  
€350-580

PROVENANCE:  
with Squire Gallery, London (ii).



λ-244

**DAVID TINDLE, R.A.  
(B. HUDDERSFIELD 1932)**

*Sand banks (Walberswick)*

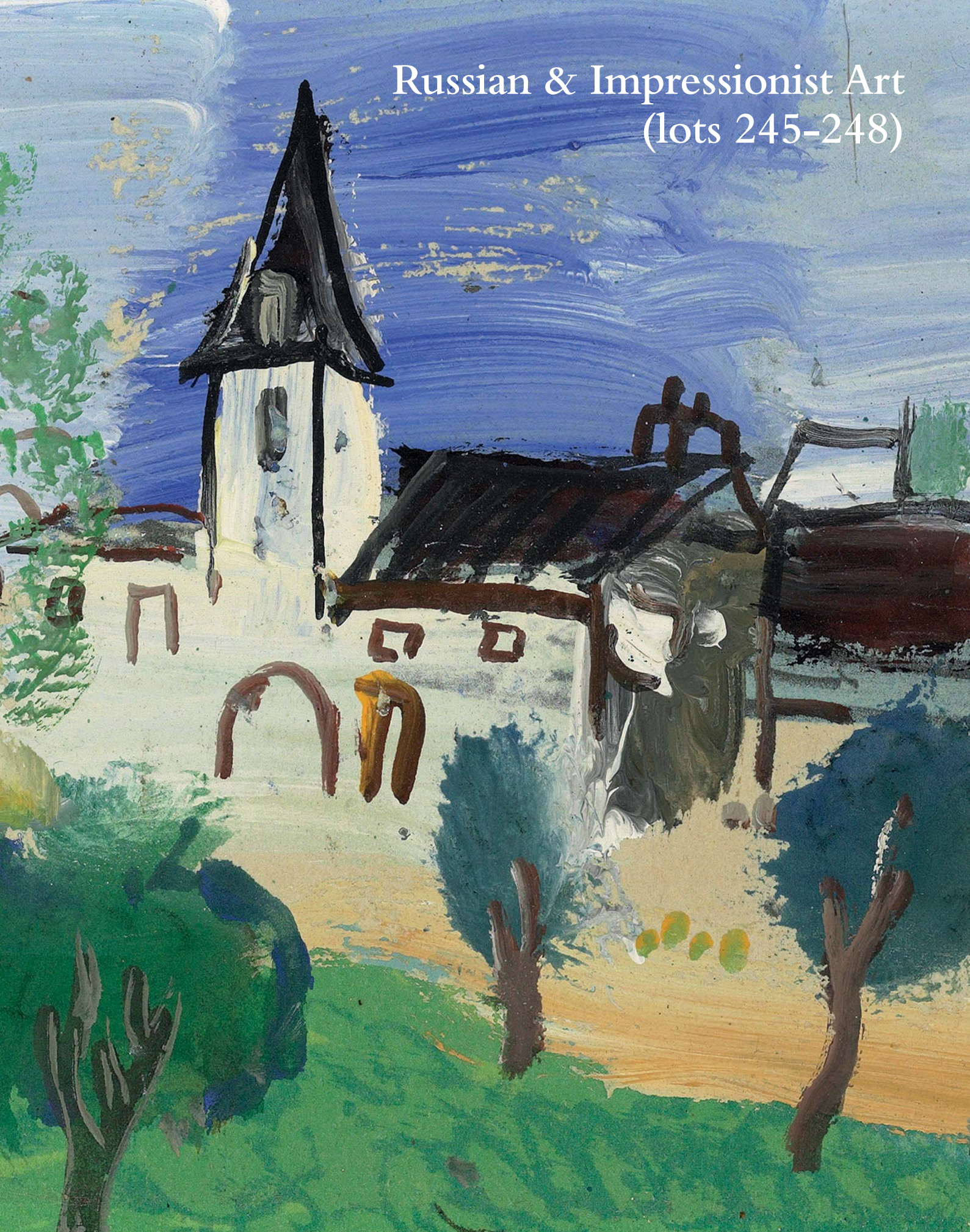
signed 'Tindle' (lower right), signed again and inscribed 'David Tindle/Sand banks./ (Walberswick)' (on the artist's label attached to the backboard)  
oil and sand on board  
8 x 10 in. (20.3 x 25.4 cm.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

PROVENANCE:  
with Duncan Campbell Fine Art, London, where purchased by Brian Sewell, November 1995.

Russian & Impressionist Art  
(lots 245-248)





245

245

**STUDIO OF LÉON BAKST**

*Costume design for 'Phèdre': Première tueur de cerfs*

inscribed with title (upper left and upper right) and further inscribed '1 et 3 Acte' (lower right)

pencil and watercolour, heightened with silver, on paper  
11¾ x 8½ in. (28.8 x 21.5 cm.)

£2,000-3,000

\$2,700-3,900

€2,400-3,500

**PROVENANCE:**

Bequeathed by Simon Fleet (1913-1966) to Lady Juliet Duff (1881-1965)  
(according to an inscription on the backboard).



246

246

**VLADIMIR ZABOTIN (1884-1967)**

*Portrait of a dancer*

signed and dated 'W. Zabolotin 13' (lower left)

oil on canvas

39¾ x 29½ in. (100 x 75.4 cm.)

Painted in 1913

£2,000-3,000

\$2,700-3,900

€2,400-3,500

**PROVENANCE:**

Galerie Moos, Karlsruhe (label on the stretcher).

Anonymous sale; Christie's, South Kensington, 4 January 1984, lot 114.

247

**MAX LIEBERMANN (1847-1935)**

*Study of nude youth*

signed 'MLiebermann' (upper left)  
charcoal on paper, unframed  
35.4 x 26.5 cm (14 x 10 ½ in.)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

PROVENANCE:

Anonymous sale, Sotheby's, London, 24 November 1982, lot 270.

λ•248

**CARLOS NADAL (PARIS 1917-1998  
BARCELONA)**

*Scène de village*

signed 'cNadal' (lower right); signed, dated and with atelier stamp 'cNadal  
77 ATELIER CARLES NADAL' (on the reverse)  
oil on paper laid down on board  
5½ x 7½ in. (14 x 19.2 cm.)

£1,200-1,800

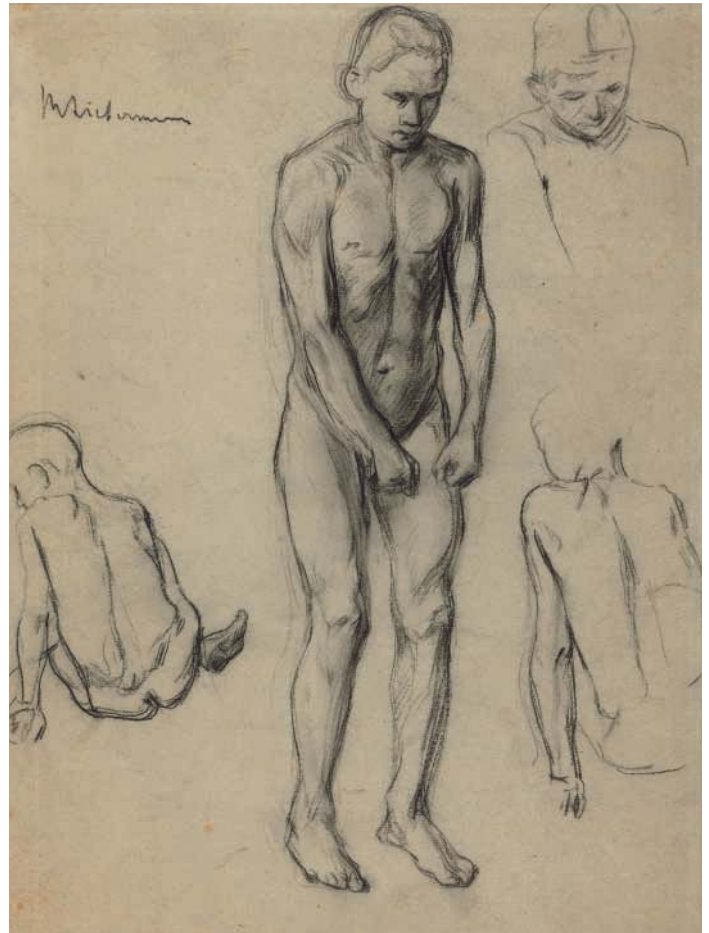
\$1,600-2,300  
€1,400-2,100

PROVENANCE:

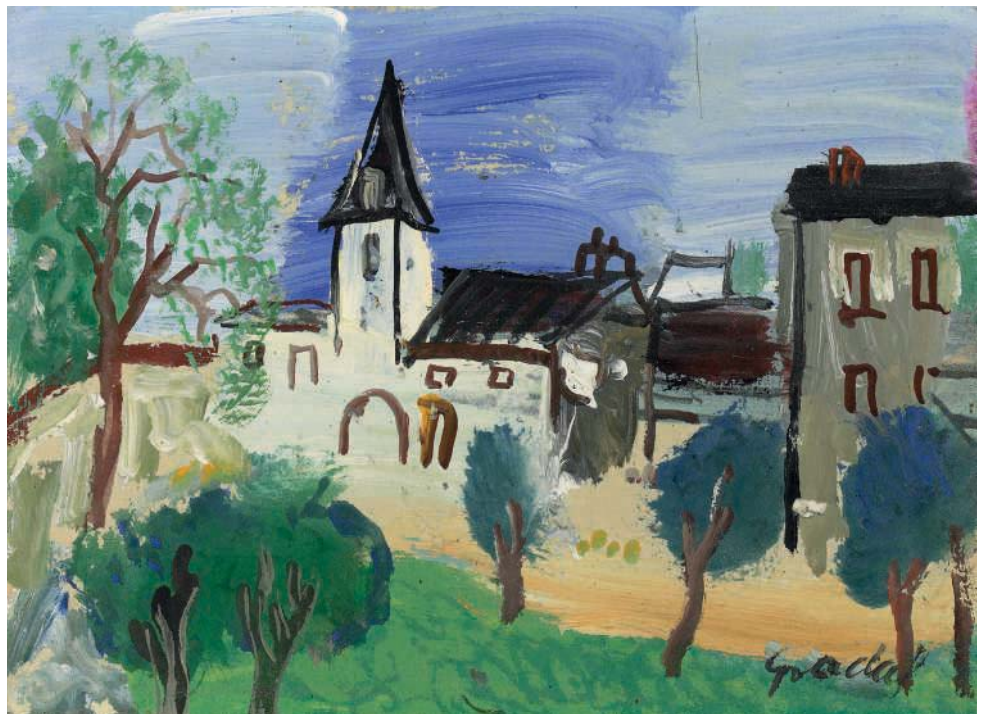
A gift from the artist to Brian Sewell in 1986.

The Comité Nadal has confirmed the authenticity of this work.

John Duncalfe recalls Sewell meeting Carlos Nadal in the 1980s: 'Brian Sewell, art critic for the London *Evening Standard*, wished to know why he had never before heard of this artist whose remarkable palette surely deserved to be as familiar world-wide as it was in Europe. He travelled with me to Barcelona to meet Nadal and kindly helped to make the selection for the exhibition that was to be held at the Soloman Gallery in London in 1987' (J. Duncalfe, *Carlos Nadal 1917-1998, An English Perspective*, Harrogate, 2010, p. 27).



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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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(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

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(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.

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### 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.

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(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).

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(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](http://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](http://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 LIVETM terms of use which are available on [www.christies.com](http://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](http://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 LIVETM (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 RESEAL 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 RESEAL 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  $\lambda$  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.
- Cash

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

- Banker's draft  
You must make these payable to Christie's and there may be conditions.
- Cheque  
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.
- 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 30th 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 30 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** by the end of the 30th day following the date of the auction, 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 administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) 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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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  $\Psi$  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](http://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](http://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](http://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](http://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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
∅	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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"> <li>If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

### VAT refunds: what can I reclaim?

If you are:

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

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](mailto: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.

### EXPLANATION OF CATALOGUING PRACTICE

#### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to

the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

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

In Christie's opinion a work by the artist.

\*"Attributed to ..."

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

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

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

\*"Circle of ..."

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

\*"Follower of ..."

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

\*"Manner of ..."

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

\*"After ..."

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

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

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

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

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

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

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

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only. Tel: +44 (0)20 7839 9060

Email: [collectionsuk@christies.com](mailto:collectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

### PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

### SHIPPING AND DELIVERY

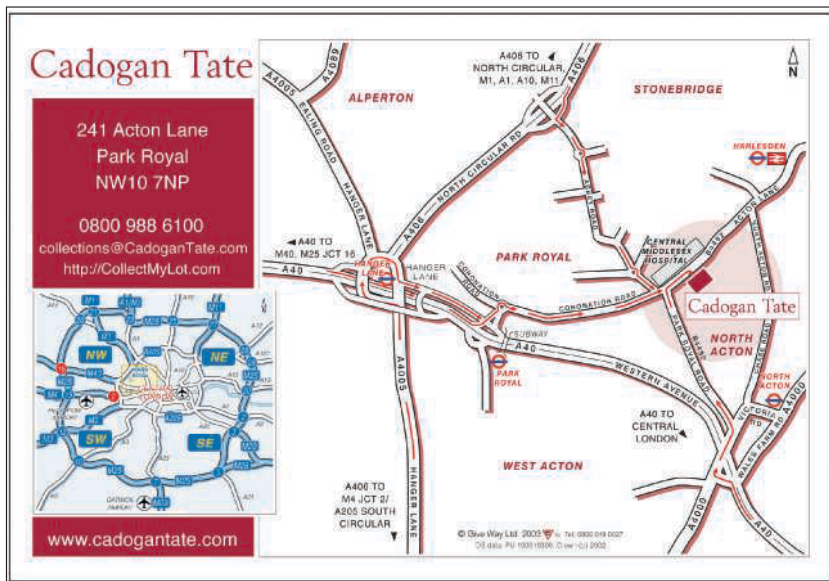
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0) 207 752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

### PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.  
Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.



### COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

CADOGAN TATE LTD'S WAREHOUSE  
241 Acton Lane,  
Park Royal,  
London NW10 7NP

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*Portrait of the young Reverend Stair Dalrymple*

inscribed 'R.t Stair Dalrymple / Son of 3.d Bar.t.' (upper right)

oil on canvas

30 $\frac{1}{8}$  x 25 in. (76,4 x 63,5 cm.)

€20,000-30,000

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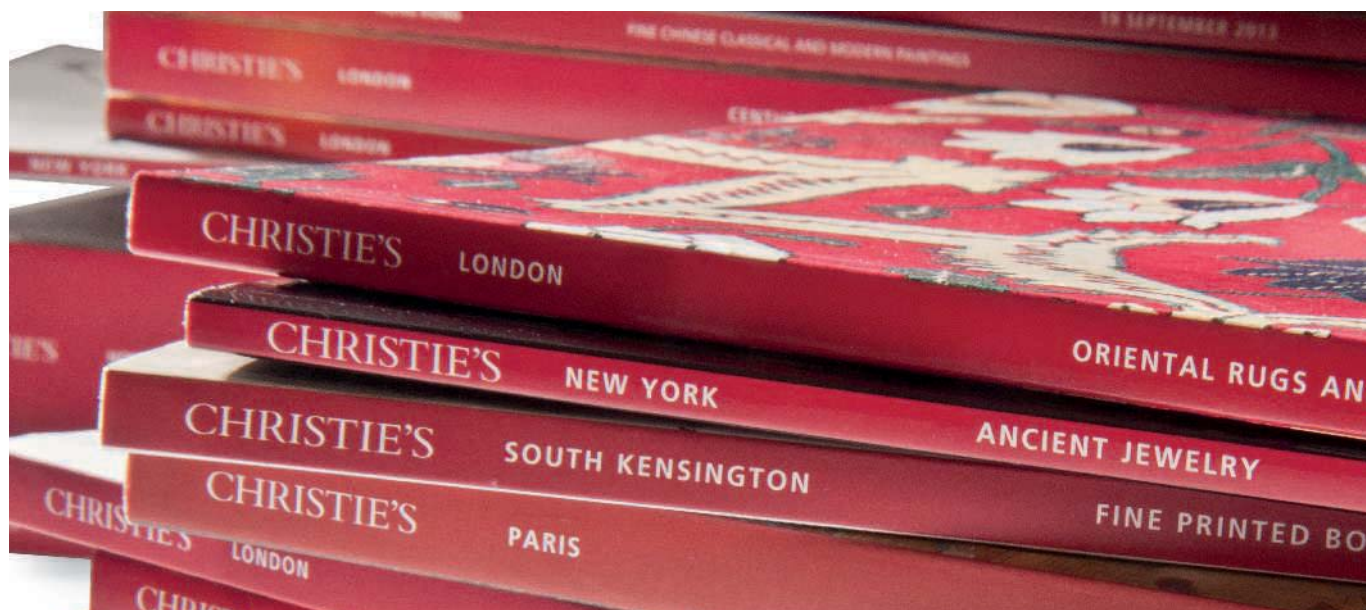
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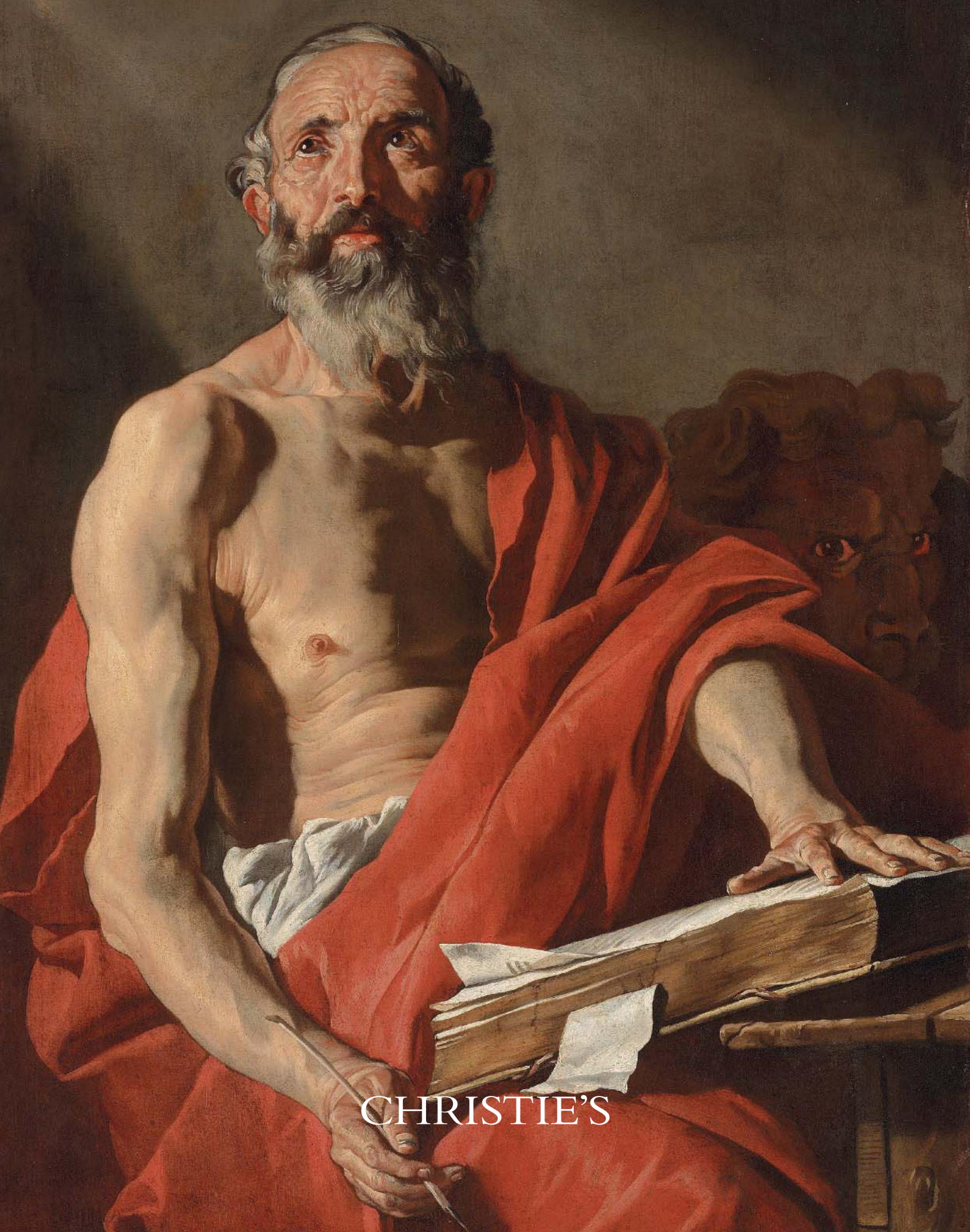
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