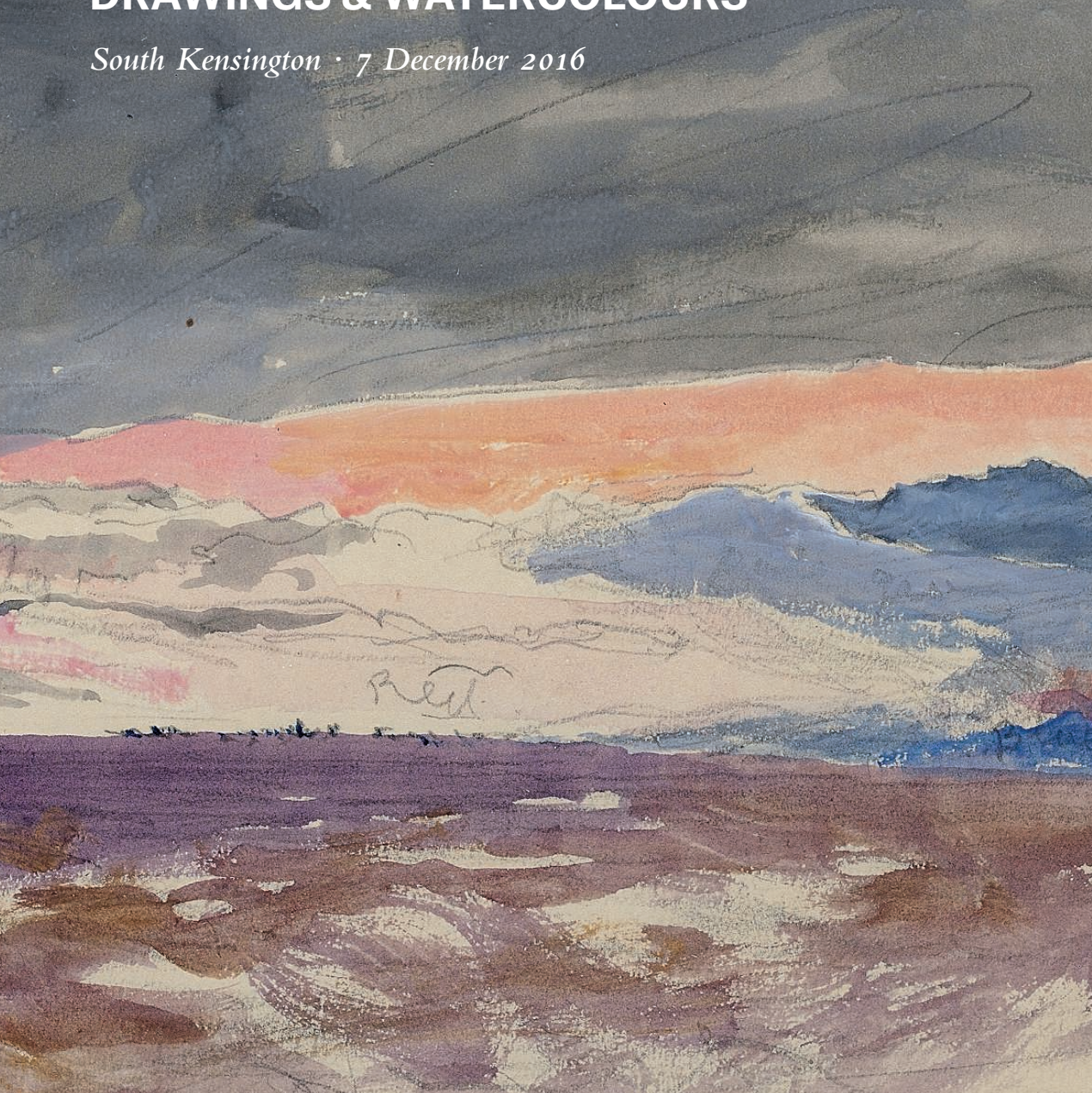


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FRONT COVER:
Lot 232 (enlarged detail)

INSIDE FRONT COVER:
Lot 220 (enlarged detail)

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Lot 141 (enlarged detail)

INSIDE BACK COVER:
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BACK COVER:
Lot 23

AUCTION

Wednesday 7 December 2016
at 1.00 pm Lots 1–235
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[25]

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1

FROM A GERMAN PRIVATE COLLECTION
(LOTS 1, 2, 5, 7, 10, 11, 18, 23, 24, 32, 46, 47, 49, 50, 51, 54-9, 62, 64, 68, 72, 75, 76, 79, 80 & 94)

***1**
CIRCLE OF GIORGIO VASARI
(AREZZO 1511-1574 FLORENCE)

Mucius Scaevola in the presence of Lars Porsena: design for a mural decoration

traces of black chalk, pen and brown ink, irregularly cut and made up along the right edge

6¼ x 5½ in. (16 x 14 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

R. Lamponi (L. 1760).
L. Grassi (L. 1171b).
W. Schrott (L. 2383); C.G. Boerner, Leipzig, 19 February 1942, lot 571 (as Perino del Vaga).
B. Himmelheber (L. 4035), and by descent to the present owner.

We are grateful to Professor Paul Joannides for his assistance in cataloguing this drawing.



2

FROM A GERMAN PRIVATE COLLECTION

***2**
GIOVANNI GUERRA (MODENA 1544-1618 ROME)

A scene from the Book of Esther: King Ahasuerus with his scribes

with number '96' (recto) and with inscription 'M. Hemskirk' (verso of backing sheet) and with extensive writing on the verso (visible through the backing and the recto)

pen and brown ink, brown wash

9¾ x 6½ in. (22.6 x 16.3 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

John Viscount Hampden? (L. 2837).
G. Clausen (L. 539).
B. Himmelheber (L. 4035), and by descent to the present owner.

One of a series of drawings illustrating the Book of Esther. Others are in the Ashmolean Museum, Oxford (Inv. WA 1947.189 and 190), the Louvre (Inv. 10559) and the British Museum (Inv. 1975.0517.1 and 1975.0517.2; 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, no. 191-2, pl. 181). All are inscribed with numbers on the recto, the highest being the one present drawing '96', and they all bear extensive writing on the verso, a characteristic of the artist's drawings.



3

3
ATTRIBUTED TO JACOPO CHIMENTI, CALLED JACOPO
DA EMPOLI (EMPOLI 1554-1640)

A man in a cloak, seen from behind

black chalk, pen and brown ink, brown wash, silhouetted
 11¼ x 6½ in. (28.7 x 16.5 cm.)

£1,500-2,500

\$1,900-3,000
 €1,700-2,800



4

4
ITALIAN SCHOOL, 16TH CENTURY

The Virgin on a Crescent

with inscription 'B. Garofoli' and 'cellini'
 black chalk
 7¼ x 5½ in. (18.3 x 13.7 cm.)

£1,000-1,500

\$1,300-1,800
 €1,200-1,700

PROVENANCE:

Unidentified mark (L. 4699 (?), previously associated with the mark of Nicholas Lanier).



5

FROM A GERMAN PRIVATE COLLECTION

***5**
AFTER ANTONIO DA TRENTO (TRENTO 1508-1550)
The Martyrdom of Saint John and Paul

with inscription 'Cesari'
 pen and black ink, brown wash, heightened with white on yellow
 prepared paper
 11½ x 18¾ in. (29.3 x 47.5 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

6
ITALIAN SCHOOL, CIRCA 1600

Design for a frieze, with a cartouche flanked by putti and a seated woman

with inscription 'paul farinatie' and with number '48' (verso)
 black chalk, traces of red chalk, pen and brown ink, brown wash
 5½ x 16¼ in. (13.9 x 41.2 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

A. Schoy (L. 64).
 Bernhard Himmelheber, and by descent to the present owner.

After a chiaroscuro print, of almost the exact same size, by
 Antonio da Trento after a drawing by Parmigianino now in the
 British Museum, London (see *Illustrated Bartsch*, XLVIII, 28-II,
 (79); Inv. 1904, 1201.2; A. E. Popham, *Catalogue of Drawings by*
Parmigianino, 1971, p. 92, no. 190, pl. 135).



6



*7

ROMAN SCHOOL, MID 16TH CENTURY

Two winged putti reading a book, after Polidoro da Caravaggio and Maturino da Firenze

black chalk, brown wash heightened with white
10 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in. (25.5 x 21.4 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

Bernhard Himmelheber, and by descent to the present owner.

After a fresco in S. Silvestro al Quirinale, Cappella di Fra' Mariano, Rome dated by de Castris *circa* 1524-26 (P.L. de Castris, *Polidoro da Caravaggio; L'opera completa*, Naples, 2001, p. 217, fig. 266). The frescoes were made by Polidoro da Caravaggio in collaboration with Maturino da Firenze (1490-1528).

We are grateful to Professor David Ekserdjian for his assistance in cataloguing this drawing.



8

8

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

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

black chalk, pen and brown ink,
brown wash

9% x 15½ in. (24 x 39.6 cm.)

£2,000-3,000 \$2,500-3,700
€2,300-3,300

PROVENANCE:

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

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



9

9

**ATTRIBUTED TO REMIGIO
CANTAGALLINA (BORGO
SANTO SEPOLCRO CIRCA
1582-1656 FLORENCE)**

*A view of a hilled landscape
with houses, possibly in
Tuscany*

inscribed '[...]di 10 di ottobre 1631'
pen and brown ink, watermark
coat-of-arms (close to Heawood
748)

10½ x 16½ in. (26.8 x 41.1 cm.)

£1,000-1,500 \$1,300-1,800
€1,200-1,700



FROM A GERMAN PRIVATE COLLECTION

***10**

ITALIAN SCHOOL, 17TH CENTURY

The Presentation in the Temple (?)

with inscription 'Luca Giordano/ B/AW 1897' and with number 'N. 145' in a box (verso)
pen and brown ink, brown wash, squared in red chalk
7¼ x 5 in. (18.5 x 12.7 cm.)

£800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

Dr. A. Ritter von Wurzbach-Tannenberg (L. 2587).
Bernhard Himmelheber, and by descent to the present owner.



11

FROM A GERMAN PRIVATE COLLECTION

*11

**CIRCLE OF ANNIBALE CARRACCI
(BOLOGNA 1560-1609 ROME)**

A village dance in front of a tree

with attribution 'Annibal Carracci.' (on the *recto* of the old mount)
and with inscription '1741' (on the *verso* of the old mount)

pen and brown ink, on two sheets of paper

15 $\frac{7}{8}$ x 11 $\frac{1}{2}$ in (40.2 x 29.2 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

R. Houlditch (L. 2214).

John, Viscount Hampden (L. 1239).

W. Esdaile (L. 2617).

K.E. von Liphart; C.G. Boerner, Leipzig, 26 April 1898, lot 197 (as Annibale Carracci).

Prince Johan Georg von Sachsen (L. 4484, with his inventory no. 'S.I., No. 482')

P. Hermann (L. 1352a).

Bernhard Himmelheber, and by descent to the present owner.

EXHIBITED:

Hamburg, Hamburger Kunsthalle, *Zeichnungen Alter Meister aus Deutschem Privatbesitz*, 1965, no. 22, pl. 15 (as Annibale Carracci; catalogue by A. Hentzen and W. Stubbe).

ENGRAVED:

In reverse by Arthur Pond (1701-1758), published in *A Collection of Etchings and Engravings in Imitation of Drawings from Various Old Masters, Being Facsimiles of Their Respective Performances, Chiefly by Arthur Pond, & Charles Knapton*, London, 1734 (see British Museum inv. 1936,1116.2126.16).



12

12

LAZZARO TAVARONE (GENOA 1556-1641)

The Deposition

pen and brown ink, brown wash

13 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in. (34.3 x 24.2 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Unidentified collector's mark (L. 3636).

A copy after a drawing by Luca Cambiaso (1527-1585) in the Musée des Beaux-Arts, Besançon (Inv. 3058D; B. Suida, *Luca Cambiaso: la vita e le opere*, Milan, 1958, p. 176, fig. 330). Tavarone is known to have been the favourite pupil of Cambiaso and Jonathan Bober has pointed out that the 'especially economical construction and regular touch' and the drawing's 'unusual [...] quality' are typical of Tavarone's draughtsmanship.

We are grateful to Jonathan Bober for his assistance in cataloguing this drawing and for confirming the attribution to Tavarone on the basis of a digital photograph.

13

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

A child held by an arm

pen and brown ink

5 $\frac{3}{8}$ x 4 $\frac{5}{8}$ in. (13.7 x 11.5 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



14

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

A man seated at a table, holding a portrait of a woman

with inscription '15' in a box

pen and brown ink

5 $\frac{3}{8}$ x 8 in. (14.4 x 20.3 cm.)

£800-1,200

\$980-1,500

€900-1,300

13



14



15

15
STEFANO DELLA BELLA
(FLORENCE 1610-1664)

A rocky outcrop with a tree and a man in the background

black chalk, brown wash, watermark circles with a cross and letter B (close to Heawood 251)

12 x 8¼ in. (30.4 x 21.2 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



16

16
STEFANO DELLA BELLA
(FLORENCE 1610-1664)

A farmhouse among trees

with inscription 'Stef.^o della Bella' (recto) and 'viene del cantagallina' (verso)

traces of black chalk, pen and brown ink

5⅞ x 8¼ in. (15 x 21 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

with Stephen Ongpin Fine Art, *One hundred Drawings and Watercolours: dating from the 16th century to the present day*, 2010-11, no. 6.



17

17

ROMAN SCHOOL, 17TH CENTURY

A reclining male nude with a sword, helmet and a shield

with illegible inscriptions (*recto* and *verso*)

red chalk on buff paper

17 x 11 $\frac{1}{2}$ in. (43.1 x 28.9 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Stanislas d'Albuquerque (L. 3147).



18

FROM A GERMAN PRIVATE COLLECTION

*18

JACOPO CONFORTINI (FLORENCE 1602-1672)

Samson slaying the Philistines with the Jawbone of an Ass

with inscription 'Confortini' (*verso*)

red chalk

10 $\frac{1}{8}$ x 9 $\frac{3}{8}$ in. (28.3 x 23.7 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

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

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



19

19

CARLO CIGNANI (BOLOGNA 1628-1719 FORLÌ)

The Holy Family with Jesus eating a cherry

charcoal, heightened with white

26 $\frac{7}{8}$ x 23 $\frac{1}{4}$ in. (68.5 x 59 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Anonymous sale; Sotheby's, New York, 27 January 1999, lot 50 (as Bolognese School, 17th century).

LITERATURE:

C. Thiem, 'Wiederentdeckte Werke des Giovan Gioseffo Dal Sole', *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg*, XL, 2003, p. 35, fig. 4 (as Dal Sole).

Possibly intended for a fresco, this cartoon was probably never used (there is no trace of incision or pricking) and there is no known finished work of the composition. The type of the Virgin is close to other *Madonnas* by Cignani, for instance, his painting in the Kunsthistorisches Museum, Vienna (S. Vitelli Buscaroli, *Carlo Cignani (1628-1719)*, Bologna, 1953, pl. 13). The Christ Child can especially be compared to putti painted S. Michela in Bosco (*op. cit.*, pls. 8-11). Cignani did produce many cartoons for his large scale works, like these today at Hampton Court for his frescoes in the Palazzo del Giardino, Parma (see J. Bentini and A. Mazza, *Disegni emiliani del sei-settecento. I grandi cicli di affreschi*, Modena, 1990, pp. 154-167).

We thank Marco Riccòmini for his help in cataloguing this lot.

20

**CIRCLE OF DONATO CRETÌ
(CREMONA 1671-1749 BOLOGNA)**

*Venus reclining and Cupid asleep
(recto); Venus reclining (verso)*

black chalk, pen and brown ink

5 x 8 $\frac{5}{8}$ in. (12.7 x 21.9 cm.)

£800-1,200

¥980-1,500

€900-1,300

The figure of Venus and the drapery closely relate to *A woman sleeping*, a painting *en grisaille* in Bologna's communal collections E. Riccòmini *et al.*, in *Donato Cretì: Melancholy and Perfection*, exhib. cat., New York, Metropolitan Museum of Art, 1998-9, p. 79, ill.). Cupid has, however, been omitted from the painting. It is one of a series of eight tempera paintings made for Marcantonio Collina Sbaraglia in the 1720s which were presented to the city of Bologna in 1744. A *primo pensiero* for the picture is in the Koenig-Fachsenfeld collection, Saalgalerie Stuttgart, Graphische Sammlung (M. Riccòmini, *Donato Cretì: Le opere su carta: Catalogo Ragionato*, Turin, 2012, no. 84.5).



Marco Riccòmini, to whom we are grateful, has suggested that this drawing is a contemporary copy after the picture. For other drawings considered to be copies after the same pictures, see M. Riccòmini, *op. cit.*, nos. 12.2 and 22.40).



21 (part lot)



22

21

ITALIAN SCHOOL, 17TH CENTURY

Study of a plant, probably a type of gourd (cucurbitaceae) or a banana (musaceae)

inscribed 'Ficus pharaonis'

watercolour, gum Arabic, proprietary watermark

14 x 9 in. (35.7 x 23 cm.); and four drawings of flowers, *Italian*

School, 17th Century

£800-1,200

(5)

\$980-1,500

€900-1,300

22

OCTAVIANUS MONTFORT (ACTIVE 17TH CENTURY)

Chestnuts and pears, apples and other fruit in a serving dish, on a marble ledge

black chalk, watercolour, gum Arabic on vellum laid down on canvas

13¼ x 19 in. (33.3 x 48.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

Anonymous sale; Christie's, Rome, 13 December 2005, lot 415; where purchased by the present owner.



FROM A GERMAN PRIVATE COLLECTION

***23**

ATTRIBUTED TO GIUSEPPE CADES (ROME 1750-1799)

A seated girl reading

with inscription 'Cades'
black chalk, brown wash
17 x 13 $\frac{3}{8}$ in. (43.4 x 33.9 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

P. Hermann (L. 1352a).
Bernhard Himmelheber, and by descent to the present owner.

EXHIBITED:

Hamburg, Hamburger Kunsthalle, *Zeichnungen Alter Meister aus Deutschem Privatbesitz*, 1965, no. 50, pl. 109 (as Giuseppe Cades; catalogue by A. Hentzen and W. Stubbe).

LITERATURE:

G. Casanova (Chevalier de Seignalt), *Die Bilder aus: Geschichte meines Lebens, Vermischte Schriften, Gesammelte Briefe*, Frankfurt am Main and Berlin, 1964, p. 236, ill. (as Giuseppe Cades).

The traditional attribution to Cades has not been accepted by Maria Teresa Caracciolo on the basis of a digital photograph. We are grateful for her assistance in cataloguing this drawing.

FROM A GERMAN PRIVATE COLLECTION

***24**

GIUSEPPE CADES (ROME 1750-1799)

The Rest on the Flight into Egypt (recto); Figure studies and studies of architecture (verso)

signed and dated '1765' and with inscription of accounts (*verso*)
black chalk, pen and brown ink, fragmentary watermark with letter V

10½ x 8 in. (26.8 x 20.4 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

P. Hermann (L. 1352a), and by descent to Bernhard Himmelheber, and by descent to the present owner.

A rather similar drawing of the subject, though even earlier, signed and dated 1762, is in the Louvre (Inv. RF 36017; M.T. Caracciolo, *Giuseppe Cades 1750-1799 et la Rome de son temps*, Paris, 1992, no. 6, ill.).

We are grateful to Maria Teresa Caracciolo for confirming the attribution to Giuseppe Cades.



24

***25**

GIACINTO CALANDRUCCI (PALERMO 1646-1707)

Minerva expelling the vices

signed 'Caland/ ci'
red chalk, pen and brown ink
8½ x 14¼ in (21.8 x 36.2 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

J.-P.-V. Mazziès (L. 1919).

This relates to a slightly more worked out study of the same composition for an unknown ceiling painting, now in the Kunstmuseum Düsseldorf (Inv. FP 2062; D. Graf, *Die Handzeichnungen von Giacinto Calandrucci*, Düsseldorf, 1986, I, no. 598, II, fig. 669). Two further studies for the project, showing Hercules and Minerva, are also in the same museum (Inv. FP 8998 and FP 13932; D. Graf, *op. cit.*, nos. 599 and 600).



25



26

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

A woman in a dress and a veil, with an indication of a dog's head

black and white chalk on blue (faded) paper

9 $\frac{3}{8}$ x 7 in. (23.9 x 17.7 cm.)

£2,500-3,500

\$3,100-4,300

€2,800-3,900

PROVENANCE:

Giovanni Domenico Bossi, by descent to
Maria Theresa Karoline Bossi.

Karl Christian Friedrich Beyerlen, with his inscription 'f 1. 30.X C.M.' (partly crossed)
and 'N° 3705. Xf. 12.' (verso, according to the 1988 catalogue).

Dorothy Patterson Jackson; Christie's, New York, 12 January 1988, lot 40.



(i)



(ii)

27

VENETIAN SCHOOL, 18TH CENTURY

Head of a bearded man; and Head of a woman

oil on paper

12 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in. (32.8 x 27.5 cm.)

£2,000-3,000

a pair (2)

\$2,500-3,700

€2,300-3,300

An attribution to Giuseppe Nogari (Venice 1699-1766) has been suggested.



(part lot)

28

JOHANN BLASIUS SANTIN AICHEL, CALLED GIOVANNI SANTINI (PRAGUE 1667-1723)

View of the Church of Madonna della Pace, Florence

signed with monogram 'GS F.' (the initials interlaced) and inscribed 'Veduta della Chiesa della Pace fuori delle mura di Firenze.' and numbered '10'

traces of black chalk, pen and brown ink, brown wash, the view of the Church laid into the larger sheet 8½ x 11½ in. (20.5 x 29.5 cm.); and three other drawings, *The Piazza di San Firenze with the Bargello, the Badia Fiorentina and the Duomo beyond*, Italian School, 19th Century; and *A view of Florence with the river Arno*, Italian School, 19th (?) Century; and *A view of Florence from a hill*, English School, 19th Century

(4)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Loriano Bertini; Finarte, Milan, 4 December 1986, lot 219b.

LITERATURE:

I. Härth-Regaller, 'Kirche und Kloster Madonna della Pace in Florenz', in *Kunst des Barock in der Toskana*, Munich, 1976, p. 289-95, fig. 3.

Built outside Porta Romana alongside the Boboli gardens, the Church fell in decay in the 18th Century before disappearing in the second half of the 19th Century when the area was redeveloped.



29

CIRCLE OF GIOVANNI BATTISTA BUSIRI (ROME 1698-1757)

The Temple of Minerva Medica in a classical landscape

bodycolour

9½ x 14½ in. (24.3 x 36.9 cm.)

£800-1,200

\$980-1,500

€900-1,300

PROPERTY OF A PRIVATE COLLECTOR

***30**

ITALIAN SCHOOL, CIRCA 1700

Study of an Ionic capital

inscribed with a scale, numbers and extensive writing in Italian
(*recto* and *verso*)

black chalk, pen and brown ink, grey wash

14½ x 10½ (36.8 x 25.6 cm.)

£800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

Anonymous sale; Sotheby's, New York, 1 October 1994, lot 205.



30

31

ROMAN SCHOOL, 18TH CENTURY

A facade elevation of a Roman palace with a Medici crest

inscribed with a scale and 'scala di Palmi quaranta Romani'
(*recto*) and indistinctly signed (?) (*verso*)

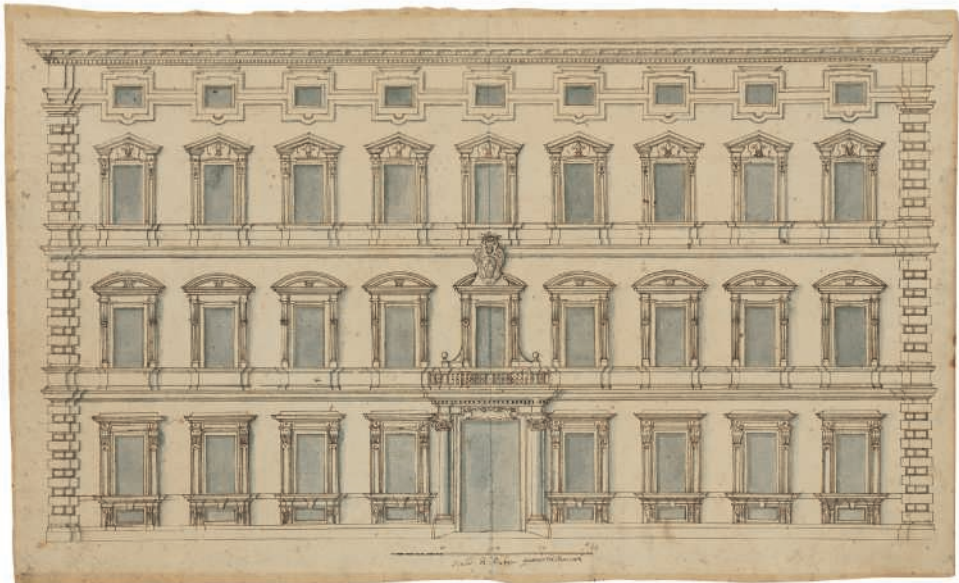
traces of black chalk, pen and brown ink, grey wash, watermark
double encircled fleur de lis with letter V

12½ x 19½ in. (30.7 x 49.5 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



31

FROM A GERMAN PRIVATE COLLECTION

***32**

BOLOGNESE SCHOOL, 18TH CENTURY

A rocky landscape with trees

pen and brown ink, indistinct watermark
11¾ x 8 in. (30 x 20.5 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

P. Hermann (L. 1352a).

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



32

33

VINCENZO CAMUCCINI (ROME 1760-1833)

Roman senators and women mourning a dead couple, soldiers arresting the murderers to the right

pencil, pen and brown ink, brown wash, armorial watermark

11¾ x 17¼ in. (30 x 43.9 cm.)

£800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

Anonymous sale; Christie's, London, 12 December 2003, lot 412.



33

34

ROMAN SCHOOL, CIRCA 1700

Moses' arms held up by Aaron and Hur

with number '130' (?) (verso)

red chalk, watermark lamb in a double circle (close to Heawood 2838, Rome, dated 1647-74)

16 x 24¾ in. (40.7 x 63 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



34



35

ATTRIBUTED TO TOMMASO CONCA (GAETA (?)-1815 ROME)

Moses bringing down the Tablets of the Law; and Eliezer and Rebecca at the Well

black chalk, brown ink and brown wash, watermark double encircled fleur-de-lis with a crown

(close to Heawood 1640, Rome, not dated) (i) and encircled fleur de lis (ii)

11 x 16 in. (28 x 40.5 cm.)

a pair (2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



36
ABRAHAM-LOUIS-RODOLPHE DUCROS (YVERDON
1748-1810 LAUSANNE) AND GIOVANNI VOLPATO
(BASSANO 1735-1803 ROME)

The Temple of Castor and Pollux

signed 'Volpato et Ducros' and inscribed 'Vuë du Temple de
 Jupiter Stator à Rome' (on the old mount)
 watercolour over etched outline
 27 $\frac{7}{8}$ x 20 $\frac{1}{8}$ in. (70.8 x 51.7 cm.)

£3,000-4,000

\$3,700-4,900

£3,400-4,500

For another version of this drawing, see G. Marini *et al.*, in
Giovanni Volpato: 1735-1803, exhib. cat., Bassano del Grappa,
 Museo-Biblioteca-Archivio, and Rome, Istituto Nazionale per
 la Grafica, Gabinetto Disegni e Stampe, 1988, no. 245, ill.

The drawing is part of the series *Vues de Rome et de ses*
Environs which was the result of a collaboration between
 Ducros and Volpato in the 1780s. Ducros engraved the
 copperplates, only indicating the outlines of the composition,
 and the colouring was added by Volpato or by one of the artists
 from his studio. Through this process the artists could produce
 a number of drawings of the same composition quite rapidly.
 The enterprise became a great success and the works were
 sought after by foreigners on their Grand Tour, and especially
 with the English.



37

FRANZ KAISERMANN (YVERDON 1765-1833 ROME)

View of the valley of Terni with the ruins of the Castle of Papigno and the Church of Santa Maria Annunziata

signed and inscribed 'F. Keiserman. ft/ Roma'

black chalk, watercolour, gum Arabic, watermark D & C Blauw

20½ x 26⅞ in. (52.1 x 66.4 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

Another version of this drawing, with different staffage and other minor differences, was sold at Christie's, Paris, 22 March 2007, lot 40.



38

38
ATTRIBUTED TO FELIPE GÓMEZ DE VALENCIA
(GRANADA 1634-1679)

The Immaculate Conception: with putti and the Holy Spirit above

with inscription 'Bartolome Murillo'

pen and brown ink

8 $\frac{1}{8}$ x 6 $\frac{1}{8}$ in. (20.6 x 15.7 cm.)

£800-1,200

\$980-1,500

€900-1,300

Four drawings in a similar technique are in the Courtauld, London (Z. Véliz, *Spanish Drawings in The Courtauld Gallery: Complete Catalogue*, Verona, 2011, nos. 74-7).

We are grateful to Benito Navarrete Prieto for suggesting the attribution to Felipe Gómez de Valencia.



39

39
SPANISH SCHOOL, CIRCA 1750

Studies of a standing man and figures in adoration and prayer

with inscription 'di carlo maratta' (recto) and 'Gabbiani' (verso)

black and white chalk on blue (faded) paper

13 $\frac{7}{8}$ x 8 $\frac{3}{8}$ in. (35.2 x 21.8 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

40

**JOSÉ CAMARÓN Y BORONAT
(SEGORBE 1731-1803 VALENCIA)**

The Madonna and Child in glory surrounded by saints and putti

signed (?) 'Camaron'
black chalk, pen and brown ink, brown wash, proprietary watermark

8½ x 6 in. (20.7 x 15.3 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

41

CARLOS LUIS RIBERA Y FIEVE (ROME 1815-1891 MADRID)

Seven scenes from classical history and seven scenes from the New Testament

signed 'Carlos Luis de Ribera.' and signed with monogram 'C.R.' and inscribed 'de 13 años debe ser del 1828' and 'ora meno 10'
black chalk, pen and brown and grey ink, brown wash
16 x 20¾ in. (41 x 52.7 cm.)

(14)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

Carlos Luis Ribera y Fieve studied under his father Juan Antonio Ribera y Fernández (1779-1860) at the Real Academia de San Fernando in Madrid. He started drawing at a very young age; one of the present sheets is inscribed 'de 13 años debe ser del 1828' indicating that the drawing must have been made in 1828 when the artist was just 13 years old. When only 15 years old, the artist won the first prize in the Academy's contest for his portrait painting *Vasco Núñez de Balboa*. After teaching at the Madrid academy he became its director and in 1846 he was appointed painter to the court of Isabella II.

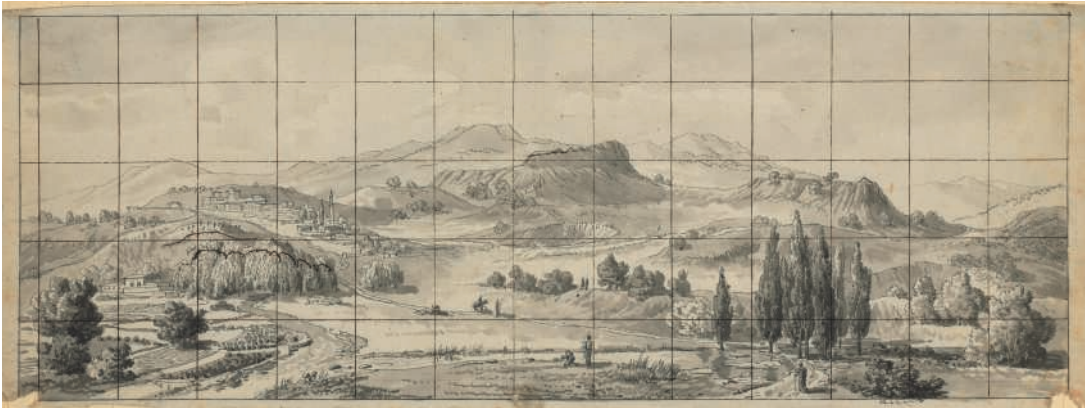


40



41 (part lot)





42 (part lot)

42
ATTRIBUTED TO JOSÉ RIBELLES Y HELIP
(VALENCIA 1778-1835 MADRID)

A mountainous landscape with a village in the distance

black chalk, pen and grey ink, grey wash, squared in brown ink
 5½ x 14½ in. (13 x 35.8 cm.); and three further drawings
 attributed to José Ribelles y Helip, *A man and woman in a bath
 house; A landscape with mountains in the background; and The
 destruction of Numantia*

(4)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

43
LEONARDO ALENZA Y NIETO (MADRID 1807-1845)

Studies of figures and dogs

signed with initial 'A' and with inscription '8' (ii)
 pen and brown ink, fragmentary proprietary watermark (ii)
 4½ x 7¼ in. (11.4 x 18.5 cm.)

a pair (2)

£800-1,200

\$980-1,500

€900-1,300



43 (i)



(ii)



44

JOSÉ RIBELLES Y HELIP (VALENCIA 1778-1835 MADRID)

A view of the courtyard of the Palazzo Farnese, Rome with the Farnese Hercules

with inscription 'Ro, 12.'

black chalk, two shades of brown wash on two sheets of paper
12 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in. (32.6 x 20.5 cm.)

£800-1,200

\$980-1,500

€900-1,300

The Farnese Hercules, shown here in reverse to the original, is a Roman sculpture from circa 216 AD which was recovered in 1546. Soon after being rediscovered the statue came into the collection of Cardinal Alessandro Farnese, grandson of Pope Paul III, who kept it at the Farnese Palace, Rome. Along with most of the other works from the Farnese collection, the statue was moved to Naples in 1787 and it is now in the Museo Archeologico Nazionale di Napoli.



45
CIRCLE OF VENTURA RODRÍGUEZ
(CIEMPOZUELOS 1717-1785 MADRID)

Design for an altarpiece

inscribed with a scale and 'Escala de quarenta pies Castellanos'
 black chalk, pen and black ink, grey wash, watermark JKool with
 a fleur-de-lis in a crowned crest
 24½ x 13¾ in. (62.4 x 35.2 cm.)

£1,000-1,500

\$1,300-1,800
 €1,200-1,700

This large sheet is a preparatory drawing for the altarpiece of the Church of Santa Ana in Peñaranda de Duero. The central relief was executed by Alfonso Bergaz (fl. 18th Century) circa 1780-83, but Benito Navarrete Prieto has suggested that the architectural elements must have been designed by an artist who followed the style of Ventura Rodríguez and who was possibly working in his circle.

We are very grateful to Benito Navarrete Prieto for his assistance in cataloguing this drawing.



FROM A GERMAN PRIVATE COLLECTION

***46**

**AFTER FRIEDRICH SUSTRIS
(VENICE 1540-1599 MUNICH)**

A decorative frieze for an overdoor, with putti and garlands of fruit and vegetables

black chalk, pen and black ink, grey wash
5 3/8 x 11 1/8 in. (13.8 x 30.3 cm.), lunette shaped

£700-1,000

\$860-1,200

€780-1,100

PROVENANCE:

A. Ryhiner-Delon (L. 2164).

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

FROM A GERMAN PRIVATE COLLECTION

***47**

ATTRIBUTED TO PETER STÖCKLIN (BASEL 1575-1652)

An allegory of poverty

signed with initials 'PS' and inscribed 'ARMUT NID GITH' (*recto*) and with indistinct inscription 'Güü[...?]' (*verso*)
pen and black ink, grey wash heightened with white (partly oxidized) on pink prepared paper
7 7/8 x 6 in. (20.2 x 15.3 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

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

The subject is taken from Andrea Alciato's (1492-1555) *Emblematum libellus*, illustrated with woodcuts by Virgil Solis (1514-1562) and published in Augsburg in 1531. The title for the woodcut reads, loosely translated, 'one hand is dragged down by a stone, the other is lightly borne up to the sky, the wings lift me up, the stone presses me down to the ground; this teaches me about the first arts; poverty prevents many a good head from advancing in life'. The inscription 'PS' seems to be by the artist, and it might be the initials of Peter Stöcklin. A group of 29 drawings by the artist designed for stained-glass paintings is in the Victoria & Albert Museum, London.

We are grateful to Dr. Hasler and Heinrich Landolt for their assistance in cataloguing this drawing.



47



48
FRIEDRICH BRENTEL
(LAUINGEN 1580-1651 STRASBURG)

Scenes of Martyrdom, after Jacques Callot: Saints Peter, John the Evangelist, Thomas, James, Bartholomew, Simon, Matthias, Thaddeus, Barnabas; and Death of Judas Iscariot

one signed 'Frid: Brentel.', the others 'F. Brentel.' six dated '1639' and four dated '1640' and each inscribed with title
 bodycolour on vellum laid down on panel, gold and black framing lines

2 7/8 x 2 in. (7.2 x 5.1 cm.) each

(10)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

The son of the painter and printmaker Georg Brentel (active 16th Century), Friedrich became the most important painter, draughtsman and printmaker of his time in Strasburg. He

specialized in meticulously drawn copies after prints and paintings by famous masters which were popular in the courts of Europe and sometimes presented as gifts. King Louis XVI owned two albums with copies by Brentel after Rubens, Jordaens, Dürer and others, now in the Bibliothèque nationale, Paris.

These are derived from ten of the series of sixteen etchings from *Le Martyre des Apôtres* by Jacques Callot (1592-1635), published by Israël Henriët (circa 1590-1661) in circa 1632 (see J. Lieure, *Jacques Callot-Catalogue de l'oeuvre gravé*, Paris, 1927, VII, nos. 1387, 1391-93, 1395-98, 1400-01). Although Brentel added colour and slightly enlarged the compositions on the sides, the drawings closely follow the prints. Just one year before Brentel executed the earliest dated miniatures from the present series, he made a very similar series of drawings after *The Passion*, also by Callot, dated 1636 and 1638, sold at Christie's, Amsterdam, 10 November 1999, lot 477. Like these, the present drawings bear two different dates ('1639' and '1640') showing that the artist sometimes worked for a longer period of time on such series.



F. Brenti. S. B. Bartholomaei Apostoli. 1672.



F. Brenti. S. S. Stephani Apostoli. 1672.



F. Brenti. S. S. Agathae Apostolae. 1672.



F. Brenti. S. S. Thaddei Apostoli. 1672.



F. Brenti. S. S. Praxedis. 1672.



F. Brenti. S. S. Pancratii Apostoli. 1672.



49

FROM A GERMAN PRIVATE COLLECTION

***49**

RUDOLF THEODOR MEYER (ZURICH 1605-1638)

Temperantia and Innocentia

pen and brown ink, brown wash, fragmentary watermark shield
3¼ x 6½ in. (9.5 x 15.5 cm.)

£700-1,000

\$860-1,200

€780-1,100

PROVENANCE:

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



50

FROM A GERMAN PRIVATE COLLECTION

***50**

GERMAN (?) SCHOOL, 17TH CENTURY

The side aisle of a church, the pulpit to the right

signed (?) with monogram 'FI'
traces of black chalk, pen and black ink, brown and grey wash,
watermark letter W in a circle, black ink framing lines
8½ x 11½ (21.8 x 28.3 cm.)

£800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

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



51

FROM A GERMAN PRIVATE COLLECTION

***51**

GERMAN (?) SCHOOL, 17TH CENTURY

The nave of a cathedral

with inscription 'N:ro: 4.'
traces of black chalk, pen and black ink, brown and grey wash,
watermark pine cone in a shield (Briquet 2118, datable late 16th
Century), black ink and grey wash framing lines
11½ x 9 in. (29.5 x 24.9 cm.)

£800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

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



52

JOHANN CHRISTIAN RICHTER (ACTIVE IN DRESDEN 18TH CENTURY)

Men smoking and sketching in an extensive landscape with a town in the distance

signed and dated 'J.C. Richter. fecit. 1783. 23 Junie'

pen and black ink, watercolour, watermark C & I Honig with fleur de lis in a crowned shield

12 $\frac{5}{8}$ x 18 $\frac{7}{8}$ in. (32.1 x 48 cm.)

£800-1,200

\$980-1,500

€900-1,300

Johann Christian Richter was a pupil of Adrian Zingg (1734-1816), active in Dresden in the 18th Century,



53

GERMAN SCHOOL, LATE 18TH CENTURY

A pair of hilly landscapes with villages and castles; and A pair of hilly landscapes with peasants and herdsmen with their cattle

traces of black chalk, bodycolour, gold ink framing lines
9 x 12¼ in. (22.9 x 32.6 cm.); and 6¾ x 9 in. (16.3 x 22.8 cm.)

(4)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



FROM A GERMAN PRIVATE COLLECTION

***54**

CARL LUDWIG FROMMEL (BIRKENFELD 1789-1863 ISPRINGEN)

A view of Malmaison

inscribed 'Malmaison 1810.'

pencil and watercolour

9 $\frac{7}{8}$ x 15 $\frac{1}{2}$ in. (25 x 39.2 cm.); and two further drawings by Carl Ludwig Frommel, *Study of figures*; and *Figures on a square with a statue*

(3)

£800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

From the artists' estate (according an inscription on the verso).
Bernhard Himmelheber, and by descent to the present owner.



FROM A GERMAN PRIVATE COLLECTION

***55**

CARL LUDWIG FROMMEL (BIRKENFELD 1789-1863 ISPRINGEN)

A mountain landscape with a house; and A view of a house by a river and a road

signed 'C. Frommel' (*recto*), and signed and indistinctly inscribed 'Frommel [...]' (i)
oil on paper (i), traces of black chalk, oil on canvas, inscribed circle, the four corners cut
(ii)

7¼ in. (19 cm.) (diam.) (i); 5¼ x 5¼ (14.7 x 14.5 cm.) (ii)

two drawings on one mount

(2)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

According to an inscription on the mount of *A view of a house next to a river and a road*, the drawing comes from the artist's estate.

Bernhard Himmelheber, and by descent to the present owner.



56

FROM A GERMAN PRIVATE COLLECTION

***56**

CARL LUDWIG FROMMEL
(BIRKENFELD 1789-1863 ISPRINGEN)

Study of a plant

inscribed 'Carlsruhe' and dated '1836.' and numbered
'10.' (on the mount)

oil on paper

9 $\frac{7}{8}$ x 14 $\frac{7}{8}$ (25 x 37.7 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Bernhard Himmelheber, and by descent to the present
owner.

FROM A GERMAN PRIVATE COLLECTION

***57**

CARL LUDWIG FROMMEL
(BIRKENFELD 1789-1863 ISPRINGEN)

*A mountainous landscape near Langenbrand,
Germany*

inscribed 'Langenbrand.' and dated '1832.' (on the mount)

traces of black chalk, oil on paper

11 $\frac{1}{8}$ x 8 $\frac{1}{2}$ in. (28.3 x 21.5 cm.)

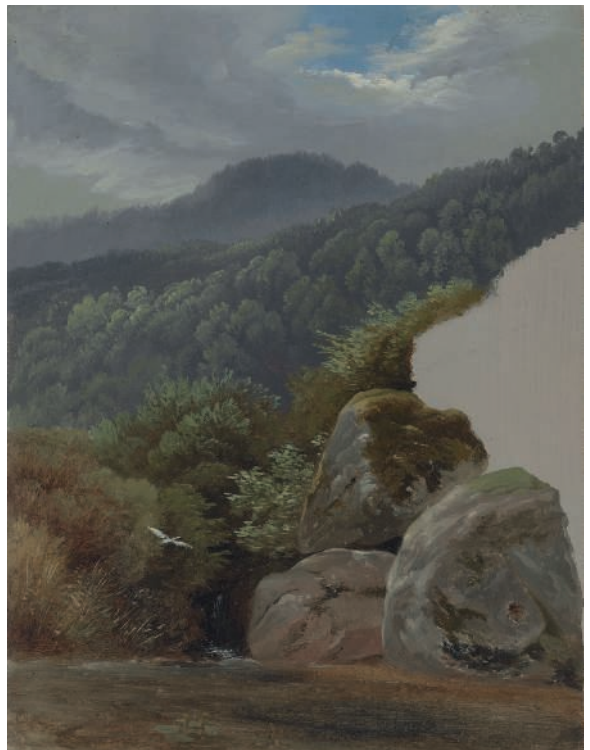
£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

Bernhard Himmelheber, and by descent to the present
owner.



57



58

FROM A GERMAN PRIVATE COLLECTION

***58**

CARL LUDWIG FROMMEL
(BIRKENFELD 1789-1863
ISPRINGEN)

An ancient entrance at Tivoli

inscribed and dated 'Tivoli/ 1814.'

black chalk, watercolour

7¼ x 6¾ in. (19.6 x 17.2 cm.)

£400-600

\$490-730

€450-670

PROVENANCE:

Bernhard Himmelheber, and by descent
to the present owner.



59 (part lot)

FROM A GERMAN PRIVATE COLLECTION

***59**

FRANZ KOBELL
(MANNHEIM 1749-1822 MUNICH)

Dunes with houses beyond; A cliff with a village beyond; A cliff with a waterfall; and A cliff with shrubs

signed (?) 'FV Kobell' (verso) (iv)

point of the brush and brown ink, brown

wash, fragmentary watermark serpent (?)

(ii), black chalk framing lines

7⅞ x 8½ in. (17.5 x 21.7 cm.), and smaller

(4)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

B. Funck (L. 3835) (i and ii).

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

***60**

**FRANZ KOBELL
(MANNHEIM 1749-1822 MUNICH)**

*An angler on a river bank, with a
castle in the distance*

pen and black ink
5 x 7 in. (12.7 x 17.8 cm.); and three other
landscapes by the artist

(4)

£800-1,200

\$980-1,500

€900-1,300



60 (part lot)

***61**

**FRANZ KOBELL
(MANNHEIM 1749-1822 MUNICH)**

*A mountainous landscape with two
figures in the foreground*

black chalk, pen and black ink, brown
wash

7¼ x 10 in. (18.3 x 25.4 cm.); and two other
landscapes by the artist

(3)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



61 (part lot)



FROM A GERMAN PRIVATE COLLECTION

***62**

JOHANN ERDMANN HUMMEL (KASSEL 1769-1852 BERLIN)

At the fortune teller's

with inscriptions 't' and 'Tb'
 black chalk, pen and black ink, grey wash, with detailed
 perspective lines, watermark C & I Honig
 14¼ x 16¾ in. (36 x 41.4 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

G. Engelbrecht; Amsler & Ruthardt, Berlin, 28-9 October 1924,
 lot 235.

C. Heumann (L. 555b, twice and 2841a); Ketterer, Stuttgart, 29
 November 1957, lot 144.

Bernhard Himmelheber, and by descent to the present owner.

EXHIBITED:

Chemnitz, Kunsthütte, *Deutsche Zeichenkunst 1750-1850*, 1930,
 no. 104.

Leipzig, Musée des Beaux-Arts, *Bildnis und Komposition 1750-
 1850*, 1934, no. 82.

Wiesbaden, 1937, no. 133 (according to the 1957 auction catalogue).

This is closely related to a drawing of the same composition but without the perspective lines, apparently in the Staatliche Museen, Berlin, Kupferstichkabinett (image in Bildarchiv Preußischer Kulturbesitz, no. 20007365). It appears to precede the Berlin drawing. Prof. Dr. Thimann has proposed that the drawing was made *circa* 1815.

Hummel was known as 'Perspektiv-Hummel'. His paintings and drawings often demonstrate a profound interest in architecture and perspective. He taught these subjects at the Berliner Akademie from 1809 and published his theories about them in *Die Freie Perspektive*, from 1824/25. The artist's skill at rendering perspective and different textures is especially clear in a series of paintings showing the *Granite Dish in the Berlin Lustgarten*, one of which is in the the Alte Nationalgalerie, Berlin (C. Keisch, *The Alte Nationalgalerie Berlin*, London, 2005, no. 54, ill.).

We are grateful to Prof. Dr. Michael Thimann for suggesting the attribution to Hummel and for his assistance in cataloguing this drawing.



63

63
PIETER DE WITTE, CALLED CANDID
(BRUGES 1548-1628 MUNICH)

The Virgin with the Christ Child on a throne, crowning a king or emperor

pen and black ink, grey wash heightened with white on yellow prepared paper, squared in black chalk, brown ink framing lines, indistinct watermark in a circle
 5¾ x 3½ (13.7 x 9 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



64

FROM A GERMAN PRIVATE COLLECTION

***64**
JAN VAN DER STRAET, CALLED STRADANUS
(BRUGES 1523-1605 FLORENCE)

The Madonna feeding the Christ Child in a cradle, with Saint Joseph and attendant angels (recto); Study of a procession (verso)

pen and brown ink, brown wash (recto), pen and black ink (verso)
 5 x 3½ in. (12.6 x 9 cm.)

£800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

Venator, Cologne, 1959 (according to an inscription on the mount).

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



65
STUDIO OF HANS VON AACHEN
(COLOGNE 1552-1616 PRAGUE)

The Crucifixion with the two thieves (recto); Sketches of figures (verso, visible through the paper)

with inscription 'Barochio. fec.' (on the old mount)
 traces of black chalk, pen and brown ink, watercolour, losses
 17 x 11½ in. (43 x 29 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

Dr. Joachim Jacoby has suggested that this drawing could be a *modello* by an artist from Hans von Aachen's studio or that it could be a studio drawing made directly for the commercial market. Jacoby points out that the style of the drawing is very close to von Aachen's drawings and that the wash and the rework in the Christ figure are characteristic of von Aachen (for a drawing by von Aachen with a similar use of wash, see *Allegory of the Battle at Selimbar* in the Metropolitan Museum of Art, New York, Inv. 2008.206). The more schematic approach and strong contours, however, are not typical of von Aachen's drawings and indicate that the drawing was made in the artist's studio.

We are grateful to Dr. Joachim Jacoby for his assistance in cataloguing this drawing.



66

66
ATTRIBUTED TO CLAES MOEYAERT
(AMSTERDAM 1592-1655)

A female martyr

with inscription 'Claes Moijert f.' and 'Claes Moyert f./ geb. 1607/ [...] 13' and 'Inv. N° 584' (verso)
 traces of black chalk, pen and brown ink, brown wash,
 watermark Strasburg bend
 16½ x 11 in. (41.8 x 28.1 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

C. Ploos van Amstel (L. 3003, with his inscription 'N 36 hoog 16½ d/ br- 11 d-').



67 (part lot)

67
ADAM FRANS VAN DER MEULEN
(BRUSSELS 1632-1690 PARIS) OR STUDIO

Three officers on horseback

with inscription 'v.d. Meulen'
 black chalk, an offset, apparently retouched in places by the
 artist, watermark grapes with letters PG, fragmentary black ink
 framing lines, irregularly cut at the top
 12¾ x 8⅞ in. (32.5 x 22.7 cm.); and three other drawings:
 Florentine School, 16th Century, *A ewer*; Spanish School, *The*
Immaculate Conception; and Spanish (?) School, 17th Century,
Two putti plucking fruit

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Unidentified mark (L. 2059, twice).

(4)



FROM A GERMAN PRIVATE COLLECTION

***68**

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

*A seated youthful figure, and
subsidiary studies of a man's head, a
putto and limbs*

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

£2,500-3,500

\$3,100-4,300

€2,800-3,900

PROVENANCE:

Bernhard Himmelheber, and by descent to the present owner.

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

We are grateful to Jaap Bolten for confirming the attribution to Abraham Bloemaert on the basis of a digital photograph. Jaap Bolten will include this drawing in his forthcoming *addenda* to the 2007 catalogue.



69 (part lot)

PROPERTY OF A GENTLEMAN

69

DUTCH (?) SCHOOL, CIRCA 1600

*A view of a lake in a mountainous
landscape, with boats on a shore and
castles and a town in the distance
(recto); A view of a mountainous
landscape with castles and a lake
(verso)*

inscribed 'Bins/ Muijsen [...]' (recto) and 'Vaas [?] Berg' and with inscription 'N° 62' (verso)

pen and brown ink, watercolour
4½ x 6¾ in. (11.6 x 17.4 cm.); and another drawing, *David with the head of Goliath*, Dutch School, 17th (?) Century; and a counterproof, *The ruin of Serooskerken castle*, Dutch School, 17th century

(3)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



70

MELCHIOR D'HONDECOETER
(UTRECHT 1636-1695 AMSTERDAM)

A peacock and poultry

with inscription 'M. Hondecoeter' (verso)
 traces of black chalk, brush and black ink and watercolour,
 watermark Pro Patria
 7 $\frac{3}{8}$ x 12 $\frac{1}{8}$ in. (19.9 x 30.9 cm.)

£800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

Jhr. J. Goll van Franckenstein (L. 2987), with his inscription 'No 2172'.

Sir Charles Greville (L. 549).

Earl of Warwick (L. 2600); Christie's, London, 20-21 May 1896, lot 184 (part of lot).

71 No Lot

A drawing of the same composition, which includes more chicks and birds in the background, is in the British Museum (Inv. 1861,0810.23). Another drawing with the same peacock and poultry, but set in a landscape with architectural elements and other birds, is in the Stiftung Weimarer Klassik und Kunstsammlungen, Weimar (Inv. 5104). Peter Schatborn has suggested that the present drawing is the first version, followed by the British Museum sheet and finally the Weimar drawing.

We are grateful to Peter Schatborn for his assistance in cataloguing this drawing and for confirming the attribution to d'Hondecoeter on the basis of a digital photograph.



FROM A GERMAN PRIVATE COLLECTION

***72**

**CIRCLE OF ALLAERT VAN
EVERDINGEN**

(ALKMAAR 1621-1675 AMSTERDAM)

A sawmill in a Norwegian landscape

with illegible inscription (*verso*, partially
crossed out)

traces of black chalk, pen and brown
ink, blue wash, watermark Arms of
Württemberg with letters HV (?) (close
to Heawood 485, datable 1625), partial
black chalk framing lines

7 x 11 $\frac{1}{8}$ in. (17.8 x 30.3 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

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

A copy after a drawing given to A. [Antoinette?] Latombe (fl. 1625-1674) by Dr. Alice Davies, now in the National Gallery of Scotland, Edinburgh (Inv. D. 1088, as Everdingen; A.I. Davies, *The Drawings of Allart van Everdingen: A Complete Catalogue, Including the Studies for Reynard the Fox, Doornspijk*, 2007, p. 132, fig. 49).

We are grateful to Dr. Alice Davies for her assistance in cataloguing this drawing.



THE PROPERTY OF A SWISS PRIVATE
COLLECTOR

***73**

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

Dutch craft in a fresh breeze

signed and dated 'W. V. V. J 1705'

black chalk, pen and brown ink, grey
wash, brown ink framing lines

5 $\frac{3}{4}$ x 7 $\frac{7}{8}$ in. (14.6 x 18.8 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

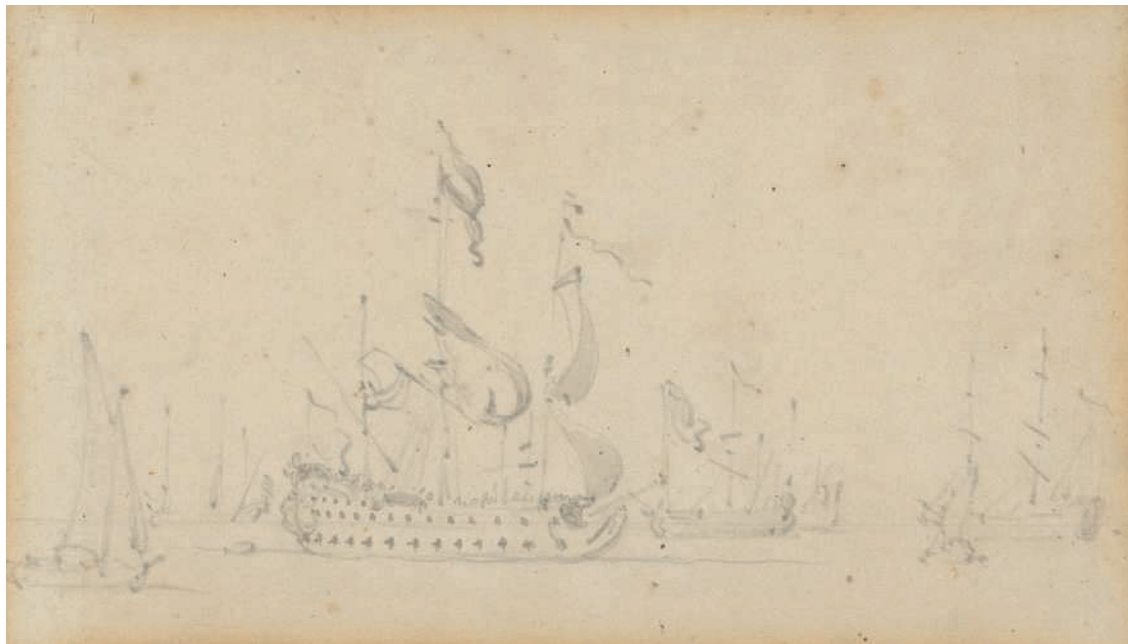
PROVENANCE:

with Colnaghi (according to a label at the
back of the frame).

Edward Seago; Christie's, London, 6 July
1976, lot 14, bought by a forebear of the
present owner.

Dr. Pieter van der Merwe has suggested that this drawing could be a compositional demonstration drawing showing various craft at different points of sailing. He also pointed out that the three boats on the left appear to be sprit-rigged and probably kaags (small Dutch cargo/passage boats). Two drawings of the same year, similarly inscribed, are in the National Maritime Museum (M.S. Robinson, *Van de Velde Drawings [...]*, Cambridge, 1974, II, nos. 1429 and 1430, ill.).

We are very grateful to Dr. Pieter van der Merwe for his assistance in cataloguing this drawing and the following lot.



THE PROPERTY OF A SWISS PRIVATE COLLECTOR

***74**

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

A Dutch two-decker running past an anchorage

black chalk, grey wash
5¼ x 9⅞ in. (14.4 x 25.2 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



75

***75**
ATTRIBUTED TO GODFRIED
SCHALCKEN
(MADE 1643-1706 THE HAGUE)

Portrait of a young man at half length
 with inscription 'G. Schalcken.' (recto) and
 with illegible inscription and with number
 '954.' (verso)
 red and white chalk on buff paper, red
 chalk framing lines, the lower edge cut
 9½ x 8¾ in. (24.2 x 21.4 cm.)

£700-1,000

\$860-1,200

€780-1,100

PROVENANCE:

Dirk Vis Blokhuyzen; M. Dirk and A.
 Lamme, Rotterdam, 23-28 October
 1871, lot 547 ('G. Schalcken [...] Portrait
 d'homme, A la sanguine').
 B. Himmelheber (L. 4035), and by
 descent to the present owner.

Peter Schatborn, to whom we are
 grateful, has pointed out that a drawing
 by Schalcken with an inscription 'G.
 Schalcken.', apparently by the same
 hand as the inscription on this drawing,
 is in the Rijksmuseum, Amsterdam (Inv.
 RP-T-1891-A-2458).



76

FROM A GERMAN PRIVATE COLLECTION

***76**
DUTCH SCHOOL, 18TH CENTURY

A landscape with a willow in the
foreground and hills beyond

red and white chalk on blue paper, partial
 black chalk framing lines
 10¾ x 14½ in. (27.4 x 37 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

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



77

ATTRIBUTED TO WILLEM VAN MIERIS (LEIDEN 1662-1747)

A seated boy with a tricorne hat

black, red and white chalk and stump on blue paper

11¼ x 9½ in. (18.5 x 24.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

We are grateful to Peter Schatborn for his assistance in cataloguing this drawing and for suggesting the attribution to Willem van Mieris.



78

78

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

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

pen and brown ink, brown wash
4% x 7% in. (11.8 x 19.4 cm.)

£1,500-2,500

\$1,900-3,000

€1,700-2,800

PROVENANCE:

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

For more information on this lot visit www.christies.com



79

FROM A GERMAN PRIVATE COLLECTION

*79

**ABRAHAM RADEMAKER
(LISSE 1675-1735 HAARLEM)**

*An imaginary view of a city (recto);
A view of a road through dunes, a
column to the left and a sea in the
background (verso)*

with inscription 'A. Rademaker.'
pen and brown ink, brown wash, brown
ink framing lines (recto), black chalk, grey
wash (verso), watermark five-pointed
foolscap
7¼ x 12% (18.4 x 31.5 cm.)

£800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

Prince W.N. Argoutinsky-Dolgoroukoff (L. 2602d); R.W.P. de Vries, Amsterdam, 27 March 1925, lot 298 ('A. Rademaker [...] Vue d'une ville en Hollande [...] Au revers esquisse d'un paysage. Signé en toutes lettres'). Bernhard Himmelheber, and by descent to the present owner.

This drawing is stylistically closely comparable to a drawing of Swieten castle near Zoeterwoude (W. Beelaerts van Blokland and Ch. Dumas, *Kasteeltekeningen van Abraham Rademaker*, Zwolle, 2006, p. 414, no. D 207). That drawing is partially drawn after a sheet by Jan Martszen the Younger (circa 1609-after 1647) (sold at Sotheby's, Amsterdam, 15 November 1994, lot 35) and Peter Schatborn has suggested that this drawing might have been based on another drawing as well. Both the drawing of Swieten castle and the present one are stylistically close to drawings by Jan de Bisschop (1628-1671) which often show a similar use of brown wash.

We are grateful to Peter Schatborn for his assistance in cataloguing this drawing and for confirming the attribution to Abraham Rademaker.



80



81

JdWit

FROM A GERMAN PRIVATE COLLECTION

***80**

**ATTRIBUTED TO CORNELIS DUSART
(HAARLEM 1660-1704)**

A woman holding her child, seen from the back

pen and brown ink, grey wash, brown ink framing lines
4¾ x 2¾ in. (11.2 x 6 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Count Rey de Villette (L. 2200a); Hollstein & Puppel, Berlin, 4-6 May 1931, lot 1146 (as Adriaen van Ostade).

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

According to Dr. Bernard Schnackenburg, to whom we are grateful, this chalk drawing is probably by either Adriaen van Ostade (1610-1685) or Isaac van Ostade (1621-1649) and worked up in pen and ink by Cornelis Dusart.

81

JACOB DE WIT (AMSTERDAM 1695/96-1754)

Five putti by a vase on a plinth: An allegory of spring or summer

signed 'JdWit inv.'

traces of black chalk, pen and black ink, grey wash, heightened with white, double black ink framing lines

7½ x 5½ in. (18.3 x 14.1 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

Jacob de Wit was the leading decorative painter in the Netherlands in the 18th-Century, specializing in allegorical decorations. He was particularly renowned for his grisailles of putti that imitated stucco reliefs. Groups of putti, which often have an allegorical meaning, also appear in many of the artist's drawings. This sheet seems to be an allegory of spring, or summer, indicated by the flowers and fruit.



82 (i)



(ii)



83

82

PIETER VAN LOO (HAARLEM 1731-1784)

A vase with tulips, peonies and other flowers and a bird's nest with eggs on a ledge; and A vase with iris, roses, poppies, auricula and other flowers and fruit on a ledge

signed 'Pr Van Loo' (i), and signed and dated 'P. v Loo Fecit. 1774 [?]' (ii)

black chalk, watercolour, gum Arabic, watermark D & C Blauw (i), brown ink framing lines (i)
16½ x 11½ in. (40.9 x 30 cm.)

a pair (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

Grand Ducal, Staatliche Museum Schwerin, Kupferstichkabinett (L. 2273) (ii).

83

JAN FRANS VAN DAEL (ANTWERP 1764-1840 PARIS)

A red hollyhock, white and pink roses, flies and a thrush's nest with eggs

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

£3,000-5,000

\$3,700-6,100

€3,400-5,600



84

***84**

JACOB PERKOIS (MIDDELBURG 1756-1804)

Double portrait of the drummers J.A. Matot and J. Renier, one holding a flute and an umbrella

signed, dated and inscribed 'J.A. Matot & J. Renier. J.P. ad viv: 1777 1m[?]' (*verso*)

black, red, blue and green chalk

14½ x 8¾ in. (36.8 x 21.9 cm.)

€800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

Anonymous sale; Christie's, London, 6 July 1993, lot 267.

A drawing in the same technique, signed and dated 1783 and showing three boys playing musical instruments, is in the Rijksmuseum, Amsterdam (Inv. RP-T-1921-132).



85 (part lot)

85

BERNARD PICART (PARIS 1673-1733 AMSTERDAM)

Six cameos with mythological and classical subjects

red chalk, lightly squared in red chalk

8 x 5¾ in. (20.5 x 14.8 cm.)

€1,000-1,500

\$1,300-1,800

€1,200-1,700

(6)



86

**JACOB CATS
(ALTENAU 1741-1799 AMSTERDAM)**

*A peasant with pigs and other figures
on a bridge, houses and trees in the
background*

point of the brush and grey ink, grey wash,
brown ink framing lines
4 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (12.3 x 19 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

86



87

**JACOB WILLEMSZ. DE VOS
(AMSTERDAM 1774-1844)**

*A fishmonger at the door, after Jacob
Ochtervelt*

signed, dated and inscribed 'J. Uchternveld
pinx/ JdVoswz fe 1805'
black chalk, watercolour heightened with
white (partly oxidized), black ink framing
lines

19 x 15 $\frac{1}{2}$ in. (48.2 x 38.4 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

After a picture by Jacob Ochtervelt (1634-1682) in the Mauritshuis, The Hague (Inv. 195). Jacob Willemsz. de Vos was an amateur draughtsman and an art collector. An album with drawings of his children is in the Koninklijk Oudheidkundig Genootschap, Amsterdam. One of Jacob Willemsz.'s son's, Jacob de Vos Jacobsz. (1803-1878), was to become an important collector of Old Master Drawings, owning, for example, Hendrick Goltzius' (1558-1617) famous drawing of his hand (Christie's, London, 10 July 2014, lot 22).

We are grateful to Robert-Jan te Rijdt for his assistance in cataloguing this drawing.

87



88

JACOB VAN STRIJ (DORDRECHT 1756-1815)

A Rhine landscape with an inn and peasants at work, after Herman Saftleven

signed, dated and inscribed 'Roelofseck:/ Herman Saftleven. f. A: Utrecht/ Anno 1664./ na het orgeneele het welk berust bij den/ wel Edele Heer mr Barthout van Slingelandt, vryheer van Slingelandt/ en Goidschalxoord. te dordrecht. door Jacob van Strij 1784' (verso)

traces of black chalk, pen and brown and grey ink, watercolour and brown ink framing lines
7 7/8 x 9 1/4 in. (18.7 x 23.5 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Pictura, Groningen (L. 2028).

As van Strij's inscription on the verso indicates, this drawing was made after a painting by Herman Saftleven (1609-1685) dated 1664 (sold at Sotheby's, New York, 28 May 1999, part of lot 129 (one of a pair). According to the inscriptions 'Roelofseck' on both painting and drawing, the place represented might be the town of Rolandseck on the Rhine, south of Bonn. Saftleven is known to have travelled to the Rhine valley in 1663, and he could have based this painting, made only a year later, on this trip.

Van Strij was one of many Dutch artists that drew inspiration from their 17th Century predecessors, often in direct copies like the present one. These highly finished drawings were intended for sale to Dutch collectors who often had a great appreciation for the Dutch Golden Age. Besides copies after Saftleven, van Strij made drawings after works by Gerard ter Borch II (1617-1681), Jan Both (1618/22-1652) and maybe most importantly after Albert Cuyp (1620-1691), whose drawings had a particularly strong influence on van Strij's style.



89
CLAUDE GILLOT (LANGRES 1673-1722 PARIS)

Satyrs preparing a sacrifice

red chalk, watermark letters HR

9 1/8 x 7 1/4 in. (23.1 x 18.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

A. Beurdeley (L. 421).

Dr. Sachau.

Dr. Ludwig Burchard.

Anonymous sale; Sotheby's, London, 11 July 2001, lot 181.

with Agnew's (their label on the back of the frame).

LITERATURE:

K. T. Parker and J. Mathey, *Antoine Watteau: catalogue complet de son oeuvre dessiné*, Paris, 1957, I, no. 112, ill. (as Watteau).

M. Roland Michel, in *Sanguines: dessins français du dix-huitième siècle*, exhib. cat., Paris, Galerie Cailleux, 1978, p. 41, under no. 15.

M. Eidelberg, 'Watteau in the Atelier of Gillot', in the proceedings of the symposium *Antoine Watteau (1684-1721): le peintre, son temps et sa légende* [1984], Paris and Geneva, 1987, pp. 46-7, fig. 4.

M.M. Grasselli, *The Drawings of Antoine Watteau, stylistic development and problems of chronology*, unpublished Ph.D. dissertation, Harvard University, 1987, I, p. 35, note 26, p. 46.
 P. Rosenberg and L.-A. Prat, *Antoine Watteau, Catalogue raisonné des dessins*, Milan, 1996, III, p. 1213, no. R234, ill.

Gillot was Jean-Antoine Watteau's (1684-1721) master from 1705 until 1708. Drawings made by the artists from this period are hard to distinguish and they have been often confused. Such was the case with this drawing when it was published as Watteau by K. T. Parker and J. Mathey (*op. cit.*, no. 112). Marianne Roland Michel, however, was the first to recognize this drawing as by Gillot (*op. cit.*, p. 41). She compared the rapid handling of the chalk, mainly seen in the background, with similar drawings by the artist and the attribution was later maintained by Eidelberg, Grasselli and Rosenberg and Prat (*op. cit.*). Although not a preliminary study, this sheet may be related to the series of four etchings *La vie des Satyres* (see Metropolitan Museum of Art, New York; Inv. 2012.136.373.1-4).



90

JEAN-BAPTISTE LALLEMAND (DIJON 1716-1803 PARIS)

A fortified castle on a coast, near Posillipo (?) (recto); A fragmentary drawing of a boat on a sea with mountains beyond (verso); and A hilly landscape with a stream and ruins to the left

with number '189' (i) and '194' (ii)

black chalk, pen and brown ink, grey wash, on two joined sheets, watermark three circles (i); black chalk, pen and grey ink and grey wash, on two joined sheets, watermark bell (ii)

8¾ x 21½ in. (21.4 x 54.8 cm.); 8¼ x 19½ in. (20.9 x 48.6 cm.)

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

Close in style, subject and size to a group of drawings by the artist from the collection of Lord Bruce, Thomas, 7th Earl of Elgin, sold at Christie's, London, 10 July 1962, lots 41-52 and 6 July 1965, lots 94-100.



91

91
LOUIS BÉLANGER
(PARIS 1756-1816 STOCKHOLM)

Travellers in a wooded landscape, a building with a tower to the left

signed and dated 'L. Belanger / 1796.' and with inscription 'Vue de petit tomb[eau] de Marcellus / dans le[s] campagne[s] / No 2 [...]'

black chalk, watercolour and bodycolour
 16¾ x 20½ in. (42.5 x 52.2 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

92
LOUIS BÉLANGER
(PARIS 1756-1816 STOCKHOLM)

A couple in a landscape with a pond, fountain, classical sculpture, architectural fragments and an obelisk

signed and dated 'Louis Belanger [twice]' and inscribed and dated 'l'année 1791'

black chalk, watercolour and bodycolour
 19¾ x 29½ in. (50.3 x 74.7 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



92



93 (part lot)

FROM A GERMAN PRIVATE COLLECTION

*94

LAURENT PÉCHEUX
(LYON 1729-1821 TURIN)

The rape of the Sabines

signed and dated 'L. Pecheux f./ R. 1776 [?]'
black chalk, point of the brush and grey wash,
proprietary watermark with grapes
16¾ x 23⅞ in. (42.5 x 60.6 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

F. Quiring (L. 1041c, twice; *recto* and *verso*).
P. Hermann (L. 1352a), and by descent to
Bernhard Himmelheber, and by descent to the
present owner.

95

PROSPER-FRANÇOIS-IRÉNÉE
BARRIGUES DE FONTAINIEU
(MARSEILLE 1760-1850)

The ruins of the Temple of Apollo on lake
Avernus

signed, dated and inscribed 'Pr. de fontainieu/
1795/ temple d'apollon/ lac averne.' (*recto*) and
Temple. d'Apollon aubord de la averne/ Voy[a]
g[e]. de Naples 1795' (*verso*)
black chalk, two shades of brown wash
11¾ x 17¼ in. (29.9 x 45.1 cm.)

£700-1,000

\$860-1,200

€780-1,100

PROPERTY OF A GENTLEMAN

93

FRENCH (?) SCHOOL, 17TH CENTURY

A mountain with caves and figures, a landscape beyond (*recto*); *The*
adoration of a Saint (?) (*verso*)

traces of black chalk, grey wash heightened with white (partly oxidized) on blue
paper (*recto*); black chalk heightened with white (partly oxidized) (*verso*)
10½ x 7¼ in. (26.7 x 19.7 cm.); and two other drawings, *Father Time and a woman*
with putti, Italian School, 17th Century; and *A seated Evangelist writing*, Italian
School, 17th Century

(3)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



94



95



96

96

**FRANÇOIS-MARIUS GRANET
(AIX-EN-PROVENCE 1775-1849)**

Interior of the Camposanto, Pisa with a group of monks: the north corridor with frescoes by Piero di Puccio and Benozzo Gozzoli

signed 'Granet.'

black chalk, watercolour, watermark
J Bouchet

5¾ x 7¾ in. (14.4 x 19.8 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROPERTY OF A GENTLEMAN

97

**JEAN-DÉMOSTHÈNE
DUGOURC
(VERSAILLES 1749-1825 PARIS)**

A design for a fireplace, with Egyptian inspired decorations; a pharaoh, wearing a nemes (a stylised crown), and a short kilt to the left, two Osiris Canopus's flanking the fire, and a lintel with a Graeco-Roman inspired procession with draped figures

pencil, pen and black ink,
watercolour, watermark JKool and
Strasbourg bend with a fleur de lis
12½ x 18¾ in. (32 x 47.5 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



97

Presumably inspired by Piranesi's *Diverse Maniere d'adornare...* Giambattista Piranesi Architetto, published in Rome, 1769, a large collection of etchings showing ornament derived from Egyptian, Tuscan and Grecian architecture. For fireplaces with Egyptian decoration from the series, see J. Wilton-Ely, *Giovanni Battista Piranesi: The Complete Etchings*, 1994, San Francisco, I, nos. 863-73.



98

PAUL HUET (PARIS 1803-1869)

A villa near Rome

pencil, watercolour

13 x 18⁷/₈ in. (33 x 47.8 cm.)

£800-1,200

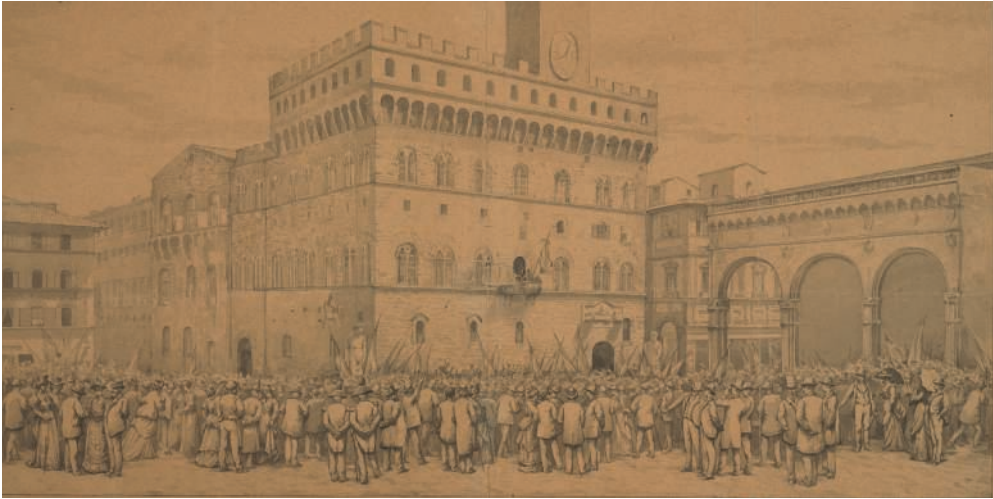
\$980-1,500

€900-1,300

PROVENANCE:

The artist's studio stamp (L. 1268), and by descent in the family;
Christie's, London, 4 July 2000, lot 203; where purchased by the present owner.

The villa, possibly at Tivoli, was owned by Gaspard Dughet, known as Gaspard Poussin (1615-1675). Huet possibly drew this view under the mistaken impression that he was paying homage to Nicolas Poussin (1594-1665), the famous classical landscape painter who was Gaspard's brother-in-law.



99

99
ITALIAN SCHOOL, 19TH CENTURY

A man addressing a crowd from the Palazzo Vecchio, Florence

traces of black chalk, pen and grey ink, grey wash
 13 x 25½ in. (33 x 64.8 cm.)

£700-1,000

\$860-1,200
 €780-1,100

100
PIERRE-JUSTIN OUVRIÉ (PARIS 1806-1879 ROUEN)

A view of Orleans House at Twickenham

signed and dated 'Justin Ouvrié 1838.'
 pencil, watercolour and bodycolour
 12½ x 17½ in. (30.9 x 44.4 cm.)

£2,000-3,000

\$2,500-3,700
 €2,300-3,300



100

The 18th Century house was designed by John James (circa 1672-1746), assistant to Sir Christopher Wren (1632-1723), for the Secretary of State for Scotland, James Johnston (1643-1737). It is now known as Orleans House after Louis Philippe I, Duc d'Orléans (1773-1850) who lived there from 1815 to 1817 during his exile from France. He reigned as King of France from 1830 to 1848. The house was partially demolished in 1926/7 and the surviving buildings are now open to the public.

101

**VINCENZO GEMITO
(NAPLES 1852-1929)**

Portrait of a bearded man

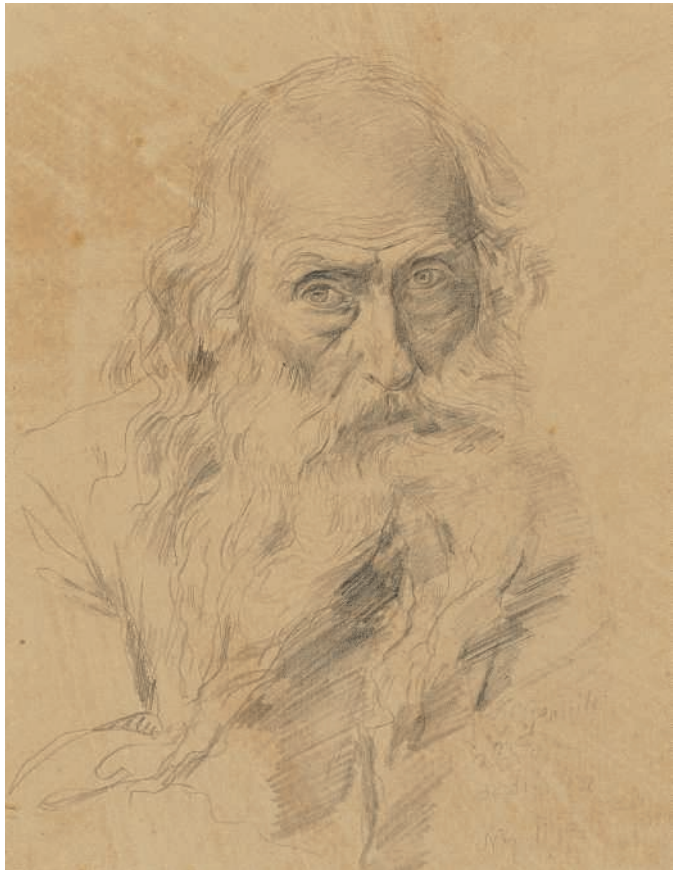
signed and inscribed 'V. Gemito/ à Eva/
[...] de sue [...] / Napoli 19[2?] 12 aug[...]'
pencil

10 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in. (27 x 20.9 cm.)

£800-1,200

\$980-1,500

€900-1,300



101

102

**CONSTANTIN GUYS
(VLISSINGEN 1802-1892 PARIS)**

Figures on horseback

pencil, pen and brown ink, brown and
black wash

7 $\frac{3}{4}$ x 11 $\frac{1}{8}$ in (19.6 x 29.5 cm.)

£800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

with Agnew's (with their label and
number '8496').



102



103 (part lot)

PROPERTY OF A GENTLEMAN

103

ATTRIBUTED TO EMILE-JEAN-HORACE VERNET (PARIS 1789-1863)

Six sketchbook sheets; An elegant audience in an interior; Figures at a market stall; A man clapping; A man stretching his legs; and Figure studies

one inscribed 'L'Enthousiaste.' and one 'P.H.'

black chalk, pen and brown ink, armorial and proprietary watermarks
6½ x 8½ in. (16.5 x 20.6 cm.)

£1,000-1,500

(6)

\$1,300-1,800

€1,200-1,700

PROVENANCE:

with Mrs Robert Frank (according to inscriptions on the mounts).



104

EDOUARD TRAVIÈS (DOULLENS 1809-1876 PARIS)

Trompe l'oeil with a female bullfinch (Pyrrhula pyrrhula), a kingfisher (Ceyx azureus) and a snipe (Gallinago gallinago)

black chalk, watercolour and gum Arabic
19¼ x 13 in. (48.8 x 33 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

ENGRAVED:

lithograph in the same direction.

A contemporary of John James Audubon (1785-1851), Edouard Traviès was one of the foremost natural history artists in the 19th Century. He provided drawings for important natural history books such as Buffon's *Histoire naturelle... des mammifères et des oiseaux... depuis la mort de Buffon*, par R.P. Lesson, d'Orbigny's *Les oiseaux des îles Canaries et de Cuba* and Demidoff's *Voyages en Russie* among many others. Besides this he also published several works under his own name such as *Buffon en estampes*, *Les oiseaux les plus remarquables* and *Souvenirs du chasseur*. This drawing is most likely an early work; the artist's drawings from this period often show hunting trophies of birds and mammals, strongly influenced by the artist's 18th Century predecessors, while his later work depicts birds and animals in their natural habitat.

FROM THE COLLECTION OF WILLIAM DRUMMOND, F.S.A. (LOTS 105-168)

William 'Bill' Drummond has been a much liked and much admired adornment of the London 'art scene' for most of his 82 years. So precocious was his interest in art that an indulgent father enrolled him as a Friend of the Dulwich Picture Gallery when he was still a teenager. Dulwich was where Bill grew up, apart from a short period during the War, and he retains a vivid memory of walking as a small boy through the bomb-ravaged remains of the Gallery. It was so fitting that in 1971 Bill became Chairman of the Friends and played his part in the expansion of the Gallery into the thriving institution that it is today.

It would be fair to say that as a youngster Bill devoted more of his time to visiting art galleries, dealers and auction houses than he ever did to education of a more traditional sort, as many schools, including nearby Dulwich College and more distant Cheltenham – and no doubt his anxious parents – could attest. Yet (or perhaps for that reason) he developed an extraordinary intellectual curiosity into the subject matter of the art that attracted him sufficiently to buy or at least to covet, and in many ways this defined his particular path as a dealer who specialised in the byways as well as the highways of British art. This was evident in the superbly idiosyncratic flavour of his selling exhibitions which attracted buyers from all over Britain and the United States.

He seems to have been particularly intrigued by portrait and figure drawings, and almost as interested in the work of talented amateurs as in their professional contemporaries, and this is highlighted in the drawings that he kept for himself and are now submitted for sale by auction in his retirement.

The pattern was perhaps established early on. After brief skirmishes with other careers Bill in 1956 joined a well-known picture dealer, Sydney Sabin of Cork Street, and worked in that firm for twenty years, acquiring a reputation for a good eye and rapidly developing knowledge. Disappointed at not being made a partner despite the great contribution he had made to that business, Bill left in 1978 to set up on his own, and founded the Covent Garden Gallery, hard by the Royal Opera House – and the Garrick. He would be the first to acknowledge the splendid grounding he received during his years with Sydney Sabin, an arch-professional, dealing in both pictures and drawings, and in retrospect it seems to have been a blessing that this very independent spirit was forced to become an independent dealer.





120

The famous story of the Goya *Colossus* surely deserves re-telling, as it demonstrates not only Bill's flair and interest in all schools of art, but also the energy and curiosity that led him to continue the search for treasure at week-ends as well as combing the auction houses during the working week. He found this startling print priced at one shilling in a box outside a dealer's shop in the King's Road (the sort of box



126

in which ruined paperbacks are now displayed). Bill thought it looked like a Goya, but it is one thing to look like a Goya, quite another to be by him, and it was some months before he showed it to his friend Richard Day who recognised its extraordinary rarity and entered it into a print sale. It fetched £20,000, an enormous sum in 1964. It enabled Bill to return to Dulwich and buy a charming house there, appropriately enough the one David Cox lived in during his Dulwich years.

This was far from being the only masterpiece which Bill has been associated with in his long career. The famous American collector Paul Mellon was an early acquaintance, introduced by their mutual friend John Baskett. In addition to the hundreds of drawings Mellon bought from Bill, the British pictures from him included the exquisite conversation piece by Arthur Devis of the Atherton family which has graced many catalogues of the Mellon Collection.

The exquisite little Constable panel of *Brightwell in Suffolk*, which Bill and his brother found, he sold to Tate Britain. Indeed Bill had earlier sold Mellon a remarkable Hogarth, *Satan, Sin and Death*. Sensibly the export licence was not granted, and it has stayed in Tate Britain.



134

Bill has handled other outstanding pictures too, but his reputation as an art dealer mainly rests on the series of exhibitions which he mounted (the word should almost be 'hosted'), initially *chez Sabin*, and then at Covent Garden, with annual displays at the Grosvenor House Fair. These last were especially treasured by Bill's rapidly increasing number of clients – who almost always became friends. They admired the staunchly personal selection on offer, often the work of completely unfamiliar artists, but always of merit and historical value. They also admired the reasonable prices, clearly shown on Bill's own labels crafted in brown ink in his own semi-italic handwriting – at a time when prices were scarcely even so displayed.

Friends like Charles Ryskamp, Director first of the Morgan Library and then of the Frick Collection, himself a passionate drawings collector, helped spread the word, as did Robert Wark of the Huntingdon Library, and many others, and Bill's business flourished.

As Grosvenor House gradually waned, and that Fair finally disappeared, Bill teamed up with other dealers to launch the annual World of Drawings and Watercolours, devoted to works on paper, which began in 1986. Bill was both founding member and chairman of the vetting committee and was also involved in its successor, the Works on Paper Fair, which began as the Watercolours and Drawing Fair and prospers to this day.

The selection of drawings from Bill's private holdings which we are delighted to offer in this auction expresses many aspects of his indefatigable search for works that combine quality of execution and appealing subject matter, whether serious or humorous, often throwing light on historical events, social mores, whether upstairs or downstairs, and distinguished (or less distinguished) characters of the period. All now deserve the careful scrutiny to which Bill subjected them when he chose to buy and research, all explain the reluctance with which he now parts with them. They reflect his boundless curiosity in the past and in the characters that have peopled it at all levels of society.



145

Of course Bill responded to the great English landscape tradition (many fine examples have passed through his hands, not just the Constable to which I have alluded), but, as indicated earlier, it has been portrait and figure drawings that seem most to have captured his imagination, while British drawings collectors of the past tended to focus on the famous landscape watercolours by masters such as J.R. Cozens, Girtin, Turner, Cotman, Palmer.

Here, in contrast, you will find a stimulating array of other subjects, a welcome corrective to the view that British artists neglected figure drawing. Many of Bill's favourites are included: William Lock (lot 112); Benjamin West (113-114); Hayman (115); Boitard (120, a fine selection from the bridge between Hogarth and Rowlandson); George Dance (128-132, a fascinating series of portraits of early Royal Academicians and other notables); James Ward (126, 127, 161, 165, an artist of surprisingly wide range as painter and draughtsman, and a particular hero of Bill's); Hayter (133); Wilkie (134); and Landseer (135-137), with examples by other 19th Century *Punch* cartoonists. There are landscapes too, of course. From the 18th Century comes a fine George Barret Senior (163), and later works include an atmospheric sequence by the little-known but dexterous Robert Streatfield (145-151), and much else, not just to savour but to own.



137

Bill's contribution to the knowledge of British art has earned him the friendship and respect of many art historians and other colleagues in the field, and was recognised by his election in 2004 as a Fellow of the Society of Antiquaries, an honour which has brought him special pleasure.

We hope that Bill's originality of character, his quirky sense of humour, his delight in uncovering the neglected or under-appreciated draughtsmen of the past, and his eye for quality, will all be illuminated by this sale.

Nöel Annesley



163



105

105
RICHARD COOPER THE YOUNGER
(EDINBURGH 1740-1814 LONDON)

Mountain landscapes probably near Casoria, Naples, Italy

two inscribed 'Pre de Cosari' [sic] and numbered 'N° 1' and 'N° 4' respectively, one with inscription 'Pre de Cosari' [sic] pencil, pen and brown ink, grey and brown wash, two with unidentified watermark
 7½ x 10¼ in. (18.1 x 26 cm.); and smaller

(3)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

PROVENANCE:

Paul Sandby (L. 2112).

Richard Cooper was one of the first wave of English artists who travelled to Italy in the 1770s and 80s, Cooper trained under his father, the engraver Richard Cooper (1701-1764), and J.P. Le Bas in Paris. He succeeded Alexander Cozens as drawing-master at Eton in 1768, before setting sail for Italy in 1771 with Thomas Merriman. He visited Venice, Capua, Naples and Rome, and produced a series of tinted drawings around Rome which earned him the nickname 'the English Poussin'. The present drawings seem to have been made near Casoria, just outside Naples.



106

106
FRANCIS BARLOW
(LINCOLNSHIRE? CIRCA 1626-1704)

A shepherdess garlanding her swain, a young man playing a pipe

pencil, pen and brown ink, grey wash, on the original washline mount
 5¼ x 7½ in. (13.4 x 18.1 cm.)

£1,000-1,500

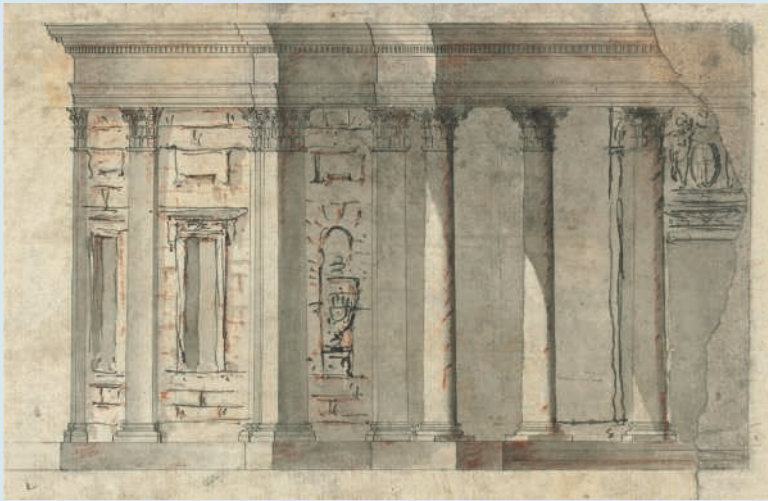
\$1,300-1,800

€1,200-1,700

PROVENANCE:

W. Fawkener (L. 2620).
 Leonard Duke; Sotheby's, London, 29 September 1971, lot 8, where purchased by the present owner.

There is a comparable drawing of a man playing cithern, a design for the frontispiece of John Playford's *Musick's Delight on the Cithern*, 1666, in the British Museum, formerly attributed to Richard Gaywood (fl. 1644-1677), and now given to Barlow (1928,0716.10).



107

107
JAMES 'ATHENIAN' STUART (LONDON 1713-1788)
A group of studies, including two of classical heads, and architectural and decorative schemes

one annotated with scale
 five pen and brown ink, three pen and grey ink, four with grey wash, one with red chalk, one pricked for transfer
 5¾ x 8¾ in. (13.7 x 21.3 cm.); and smaller

(8)

£1,000-1,500

\$1,300-1,800
 €1,200-1,700



108
WILLIAM HODGES, R.A. (LONDON 1744-1797 BRIXHAM, DEVON)

The Flight into Egypt; and Hagar and Ishmael

one signed 'Hodges' (lower left), the other signed 'Hodges RA' (lower left) and further signed with initials (upper right)
 pencil, pen and brown ink
 both 4½ x 7½ in. (11.5 x 18.1 cm.)

(2)

£800-1,200

\$980-1,500
 €900-1,300



108





109

109

THOMAS JOHNSON (LONDON? 1714-1778)

Design for a girandole, with an oriental smoking and a monkey

pen and grey ink, grey wash, watermark 'CM'
7 $\frac{5}{8}$ x 3 $\frac{7}{8}$ in. (19.4 x 9.8 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

Johnson was a furniture carver, who adapted Francis Barlow's (circa 1626-1704) illustrations to Aesop's *Fables* into furniture designs. In the 1750s he published several popular design books, largely rococo in style, including *Twelve Girandoles* in 1755, for which the present drawing may have been executed.

110

ATTRIBUTED TO JOHN VANDERBANK (LONDON 1694-1739)

An allegorical study of Fame

pencil, pen and brown ink 10 $\frac{7}{8}$ x 8 in. (27.7 x 20.2 cm.); and Gervase Jarvis Spencer (1715-1763), *Allegorical study*, red chalk, a partial study of a female head (verso), 8 $\frac{1}{2}$ x 6 in.; Attributed to Giovanni Battista Cipriani, R.A. (1727-1785), *Studies of classical vases*, pencil, 7 $\frac{1}{2}$ x 10 $\frac{3}{4}$ in.; Attributed to Cipriani, R.A., *Fragmentary sheet of figure studies*, extensively inscribed in French (verso), red chalk, 8 $\frac{1}{4}$ x 3 $\frac{1}{8}$ in. (irregular); and Attributed to Gabriel Caius Cibber, *Study for the monument to Charles II and the Great Fire of London*, pen and brown ink and grey wash, 8 $\frac{1}{8}$ x 6 $\frac{1}{8}$ in.

(5)

£1,200-1,800

\$1,500-2,200

€1,400-2,000



110



111

111
RAPHAEL LAMAR WEST
(LONDON 1769-1850 BUSHEY HEATH)
Elegant figures encountering a soldier

pencil, watermark Britannia
 8 x 12¾ in. (20.3 x 32.3 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

We are grateful to Allen Staley for confirming the attribution of this drawing.

112
WILLIAM LOCK OF NORBURY (NORBURY 1767-1847)
A partially disbound album of seventeen sheets of figure studies

one signed 'Lock', two dated '1780.', one inscribed 'Mr Samuel Manfordschale' and further extensively inscribed (*verso*) eight pencil, three chalk, three pen and ink, and two pen, ink and grey wash, one watermark 'PRO PATRIA', one watermark Britannia, one watermark 'LVG', one watermark 'JW' 12½ x 8 in. (31.7 x 20.3 cm.) and smaller; and Circle of Johann Heinrich Füssli, R.A. (1741-1845), *A giant attacking a couple by a pool*, pencil, pen and black ink, grey, brown and red wash heightened with touches of white

(18)

£1,000-1,500

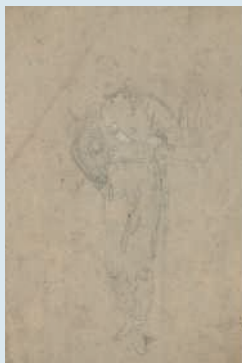
\$1,300-1,800

€1,200-1,700



112





113
BENJAMIN WEST, P.R.A. (SPRINGFIELD, PENNSYLVANIA 1738-1820 LONDON)

Two studies for 'The Death of Nelson'

black and white chalk on grey oatmeal paper, watermark fleur-de-lys

15½ x 10¼ in. (38.5 x 26 cm.); and *Three studies for medallions*, pen and brown ink, 7⅞ x 12¼ in.

£1,000-1,500

\$(1,300-1,800)

€1,200-1,700

(3)

PROVENANCE:

iii) The artist, and by descent to Mrs Claire Francis; Christie's, London, 14 March 1967, lot 37.

These drawings are studies for soldiers on the ship in the *The Death of Nelson* (Walker Art Gallery, Liverpool). Painted in 1806, it was engraved as a companion to West's hugely successful *Death of General Wolfe*.

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



114
BENJAMIN WEST, P.R.A. (SPRINGFIELD, PENNSYLVANIA 1738-1820 LONDON)

Study of the artist's children in an oval, playing with a dog (recto), subsidiary sketches and signatures (verso)

extensively inscribed 'Raphael West/ Benjamin/ West/1774 Raphael/ Raphael West/ Raphael West' (verso)

pencil, pen and brown ink
 7¼ x 7½ in. (18.4 x 19.1 cm.); and *Study of a baby's head*, pencil, also by West

(2)

£800-1,200

\$(980-1,500)

€900-1,300

PROVENANCE:

The artist, and by descent to Mrs Claire Francis; Christie's, London, 14 March 1967, lot 36.

LITERATURE:

i) H. von Erffa and A. Staley, *The Paintings of Benjamin West*, New Haven and London, 1986, p. 460, under no. 541.

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

115

FRANCIS HAYMAN, R.A. (EXETER C.1708-1776 LONDON)

The Rape of the Lock

pen and grey ink, grey wash

4¼ x 2⅞ in. (10.8 x 7.3 cm.); and Circle of Francis Hayman, *Young Harvesters*, 10⅞ x 8¼ in. (27.6 x 21 cm.), corners cut

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

116

THOMAS HOPE (AMSTERDAM 1769-1831 LONDON)

Studies of Emma, Lady Hamilton (1765-1815) in profile at Naples

signed and dated 'T. Hope 1803.' (lower right)

pencil, within the artist's border

5⅞ x 8¾ in. (15 x 22.2 cm.); and *Study of R. Hope*, signed, inscribed and dated 'Portrait of R. Hope/ Tho^s. Hope del 1803/ Naples' (on the backing sheet), pencil, 5¾ x 5⅞ in. (14.6 x 15 cm.)

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000



115



116



117

117

**GEORGE JONES, R.A.
(LONDON 1786-1869)**

Study of three ladies in a parlour, two playing cards, one at a writing desk

inscribed and dated 'January. 19. 1811.

Picture - Marquess of Stafford' (lower right)

pencil

6 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in. (17.5 x 17.5 cm.); and Two studies of Mr Weld at Rome, 1830, Study of a church interior, and Study of two heads of priests, possibly for *The Passing of the Great Emancipation Act*, circa 1829; and Study of a beggar girl; Study of Col. W.P. Napier, 1819; and Two pencil studies of the Duke of Wellington, 1815

(8)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



118

118

**CHARLES WEST COPE, R.A.
(LEEDS 1811-1890 BOURNEMOUTH)**

Study of Samuel Palmer taking his medicine

inscribed 'Podagroso/ Mr Palmer's Medicine' (upper right)

pencil

5 $\frac{1}{4}$ x 4 $\frac{3}{8}$ in. (13.3 x 11.1 cm.); and George Cumberland, *The Botanic Gardens, Oxford*, pencil and watercolour, 5 $\frac{3}{4}$ x 9 in. (14.6 x 22.8 cm.)

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

Charles West Cope was a lifelong friend of Samuel Palmer (1805-1881). A founder member of the Etching Club, he was instrumental in introducing Palmer to the art of etching. A pencil drawing by Cope of Palmer is in the National Portrait Gallery. He also executed a posthumous portrait etching of his friend, after a pencil drawing (currently untraced) made during the last years of Palmer's life. It seems that Cope may be making a joke at his friend's expense: 'Podagroso', or gout, was known to be associated with the consumption of alcohol, and the medicine on the maid's tray appears to be a soda syphon and wine glass.



119
CHARLES TARRANT (CIRCA 1728-1818)

A folio of drawings, including Study of a figure in a forest; Study of the ship's crew; and 25 botanical studies, including magnolia, amaryllis, tea blossom, jasmine, laurel, and coral shrub

the majority inscribed with botanical names, numbered variously 'No 5' - 'No 51'; and inscribed 'WCC[?]', one inscribed 'Part of Captn, Johnsons Ships Crew that C.T. saild with from Oporto 1784/ a Sailor/ the Cook/ the Cabbin Boy' [sic] (upper edge) pencil and watercolour
 14¼ x 21 in. (37.5 x 53.3 cm.) and smaller; fourteen botanical studies by other hands; and an engraving after Georg Dionysius Ehret (1708-1770)

(40)

£3,000-5,000

\$3,700-6,100

€3,400-5,600





120

CARICATURES BY LOUIS-PHILLIPE BOITARD
(FL. 1734-1760)
(LOTS 120-122)

Louis-Phillipe Boitard was first noted by George Vertue in 1742: 'Boitard engraver, lately come from Paris—some merit—good stock of assurance' (Vertue, *Note books*), although it seems that he had been in London from at least 1734. He began his career as an engraver, following his father, although by 1747 he had established himself as a designer of satirical prints, book illustrations, and topical portraits.

He was particularly fascinated by the social and street life of London, as the wry observations of this group of lively and animated social satires and caricatures testify. Their crisp, sharp line reveals his training as an engraver, and some may relate to his *The cries of London, for the year 1766, being a collection of humorous characters in 86 prints, done under the direction of Mr. Boitard*, published by Robert Sayer.

120
LOUIS-PHILIPPE BOITARD (FL. 1734-1760 LONDON)
Study of a gentleman asleep at a table (illustrated); Study of Molly Doyle with a tankard; Study of a seated woman with a tankard; and Study of head-dresses at Covent Garden

one inscribed 'Molly Doyle' (lower left); one inscribed and dated 'Headdresses in Covt Garden 1747' (lower centre) pencil, pen and black ink and watercolour
7 x 5 in. (17.8 x 12.7 cm.)

(4)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



121

121
LOUIS-PHILIPPE BOITARD
(FL. 1734-1760 LONDON)

Study of a seated man and a dog begging (illustrated); Study of a mother and child; Study of a young child, seated; Study of a child asleep; Study of a beggar boy; Two studies of an old woman; and Study of a street hawker

one inscribed 'Mother and sick baby' (lower left) three pencil, pen and grey ink and watercolour; four pencil, pen and grey ink and grey wash; one pencil and grey ink
7 x 4 3/4 in. (17.8 x 11.1 cm.); and smaller

(7)

£800-1,200

\$980-1,500

€900-1,300

122

LOUIS-PHILIPPE BOITARD (FL. 1734-1760 LONDON)

Study of a gentleman asleep; and three studies of beggars (one illustrated)

one inscribed and dated 'Blind beggar/ Shoreditch - 1745' (lower left)

pencil, pen and grey ink and watercolour
7¾ x 4¾ in. (19.7 x 12.4 cm.); and smaller

(4)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

123

ENGLISH SCHOOL, CIRCA 1820

Low life above stairs; and Low life below stairs

pencil, pen and ink and watercolour
9½ x 15 in. (23.2 x 38.1 cm.); and smaller

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



123

124

ROBERT DIGHTON (LONDON 1751-1814)

The Lovely Lavinia

pen and ink and watercolour heightened with touches of
bodycolour
12½ x 9 in. (31.7 x 22.8 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

ENGRAVED:

Robert Sayer & John Bennett, mezzotint, 7 January 1784.

The title is taken from James Thomson's *Seasons: Autumn*, 1730. An impression of the mezzotint is in the British Museum (2010,7081.1271).



122



124



125

125

HENRY ALKEN, JUN. (IPSWICH 1810-1894 LONDON)

Studies of a huntsman with his hounds scenting; A gentleman jumping a stile, followed by a hound; A lady jumping sidesaddle; and A small folio of fourteen pencil sketches of figures, horses and other animals, four with subsidiary sketches (verso), by or attributed to Henry Alken

one indistinctly signed and inscribed 'Climbert - HA [entwined] J. F.' (lower left)
pencil and watercolour
9 x 11¼ in. (22.8 x 28.6 cm.), and smaller

(17)

£1,200-1,800

\$1,500-2,200

€1,400-2,000



125

126

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

Study of Tiger the dog

signed 'JWD. RA' (lower right) and inscribed 'Tiger' (lower centre)

pencil
5⅞ x 8½ in. (15 x 21.6 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

The artist and by descent to Noël Whiting.





127

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

Ecorché study of a crouching dog with two subsidiary studies of an extended front leg

signed with monogram (lower right) and extensively inscribed in the artist's shorthand

pencil

14¾ x 10½ in. (37.5 x 26.6 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

PROVENANCE:

Nöel Whiting, by descent from the artist.

LITERATURE:

E. Nygren, *The Art of James Ward, R.A. (1769 - 1859)*, Ph.D. dissertation, Ann Arbor, 1976, p. 17, fig. 34.

Two related drawings are at the Whitworth Art Gallery, Manchester and Fitzwilliam Museum, Cambridge. They were probably drawn at Joshua Brookes' Academy between circa 1801 and 1805.

Joshua Brookes (1761 - 1833) was an anatomist and naturalist who held small classes on comparative anatomy. Various artists including Ward attended these, which cost less than the course run at the Royal Academy. For a small additional fee, students were able to attend additional classes held three times a week, examining the anatomy of the horse and the dog. At these classes they were able to dissect and draw the animals (see J. Munro, *James Ward, R.A. 1769 - 1859*, Cambridge, 1991, p. 7).

We are grateful to Edward Nygren for his help in preparing this catalogue entry.



128



129

PORTRAIT STUDIES BY GEORGE DANCE, R.A., F.S.A.
(LOTS 128-131)

Between 1793 and 1810, George Dance executed 53 profile portraits of his fellow Royal Academicians. Dance, an architect by profession, drew portraits of friends and other eminent figures, as 'a great relaxation from the severer studies and more laborious employment of my professional life'. The project was begun in 1793 - the Silver Jubilee of the Royal Academy's foundation - and the majority of the portraits date from that year. Dance continued to sketch his contemporaries and 72 of Dance's portraits were etched by fellow Academician William Daniell (1769-1837), including 16 of the Academicians' portraits, and were published along with brief biographical notes from 1802 onwards. Another 84 engravings were executed but not published at the time. It was Dance's regular practice to make more than one portrait from a prototype, some being more highly finished than others. The present group of portrait drawings are inscribed with the sitter's names, but are undated. Soft ground etchings of all the present sitters were executed by Daniell.

128

GEORGE DANCE, R.A., F.S.A. (LONDON 1741-1825)

Portrait studies of Thomas Hardwick (1752-1829), William Tyler, R.A. (d. 1801) (illustrated), and Joseph Wilton, R.A. (1722-1803)

all inscribed with the names of the sitters

pencil and red chalk

9¼ x 7¾ in. (24.7 x 19.7 cm.); and Portrait study of George Hall, half-length; and Two portrait studies of gentlemen, half-length, in profile, oval, pencil

(6)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

Joseph Wilton, sculptor, was one of the founding members of the Royal Academy in 1768. Tyler was also a sculptor, landscaper and architect, and another Founder Member of the Royal Academy. In 1795 Tyler and Dance were appointed to examine the accounts of the Royal Academy following the resignation of Sir William Chambers (1723-1796). The subsequent year Tyler and Dance were appointed the Academy's first auditors, with the aim of setting up firm financial policies for the Institution. For these Tyler was presented with a silver cup in 1799. Thomas Hardwick was a British architect and founding member of the Architects' Club in 1791. In 1769, aged 17, he enrolled at the new Royal Academy Schools, where he studied architecture under Chambers, for whom he later worked on the construction of Somerset House. During his first year at the Royal Academy he won the silver medal in architecture, and from 1772 to 1805 he exhibited there. His most notable work is probably St Mary's, Marylebone, London.

129

GEORGE DANCE, R.A., F.S.A. (LONDON 1741-1825)

Portrait studies of Sir Charles Pratt, 1st Earl Camden (1714-1794), Caleb Whitefoord (1734-1810) (illustrated), and Charles Bingham, Earl of Lucan (1735-1799)

two inscribed with the names of the sitters

pencil and red chalk

9½ x 7½ in. (24.1 x 19 cm.); and *Portrait studies of F.A. Vincent (1746-1816), half-length; a Gentleman traditionally identified as a member of the Hall family; and a Lady traditionally identified as a member of the Hall family, half-length*

(7)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



130

130

GEORGE DANCE, R.A., F.S.A. (LONDON 1741-1825)

Portrait studies of Alexander Dalrymple (1737-1808) (illustrated), John Taylor (1757-1832) and John Wolcot (Peter Pindar) (1738-1819), half-length

all inscribed with the names of the sitters

pencil and red chalk

9½ x 7½ in. (23.2 x 18.1 cm.); and *Portrait studies of Arthur Young (1741-1820) and Thomas Holcroft (1745-1809); and Two pencil studies of a man, possibly Giuseppe Tartini (1692-1770), bust-length*

(7)

£1,500-2,500

\$1,900-3,000

€1,700-2,800



131

131

GEORGE DANCE, R.A., F.S.A. (LONDON 1741-1825)

Portrait studies of Edmund Garvey, R.A. (1740-1813), Francis Milner Newton, R.A. (1720-1794), John Francis Rigaud, R.A. (1742-1810) (illustrated), and Henry Tresham, R.A. (c. 1751-1814)

all inscribed with the names of the sitters

pencil and red chalk

10 x 7¾ in. (25.4 x 19.7 cm.) and smaller; and *Three pencil studies of unidentified gentlemen, one signed 'G. Dance' (lower right), and two indistinctly inscribed (lower right)*

(7)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



132
GEORGE DANCE, R.A., F.S.A. (LONDON 1741-1825)

A collection of eighteen drawings including twelve comedic figure studies; and Three cartoons, including 'Newgate Sausages', 'Caliban', and 'The Bologna Sausage'

three signed and dated 'G Webb/ Aug. 1791' (lower right) and inscribed with titles, another inscribed 'Il Cavaleiro della Perucca Originale e la Nimpha del Badino di Pozzo.' (lower centre), and another inscribed 'By Moonlight December 1st/ 11 o'clock' (lower centre)

fifteen pencil, three pencil, pen and grey ink and grey wash, two watermark Britannia, one watermark 'GR', one watermark 'WHATMAN', one watermark 'JOHN HALL', five fragmentary watermarks

8 x 12¾ in. (20.3 x 32½ in.); and smaller

(17)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

George Webb was Dance's pseudonym. Whilst better known as an architect and for his elegant profile portraits, Dance saw his caricatures as a source of entertainment, relaxation, and artistic liberation. As a caricaturist his subjects largely exaggerate and mock human vices, revelling in the absurd. An album of similar caricatures entitled *The Sublime and the Beautiful* is in the Royal Academy, London.



133



134

133

SIR GEORGE HAYTER (LONDON 1792-1871)

Study of Louisa Phillips, asleep

inscribed and dated 'Louisa Phillips/ May 1832.' (lower left) pencil, pen and brown ink 7½ x 8¾ in. (18.7 x 22.2 cm.); and *An alpine scene*, inscribed and dated 'Unterseen Augst 17/ 1846' (lower left) and 'Asking the way to the Hospital.' (lower right), pen and brown ink and wash; *Study of two young children*, pencil and red chalk; and a *Study of a seated man, holding a sketchbook*, black chalk

(4)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

The artist, his sale; S. Kende Auktionshaus, Vienna, 16 November 1934.

134

SIR DAVID WILKIE, R.A. (FIFE 1785-1841 MALTA)

Elegant figures dancing at Niton, Isle of Wight

signed with initials, inscribed and dated 'Niton October 7th 1822 DW' (lower right) pencil, pen and brown ink and touches of red, blue and brown wash 8 x 12½ in. (20.3 x 32.1 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

There is another drawing executed by Wilkie at Niton, Isle of Wight, dated 11 October 1822, of *Sir Willoughby Gordon and his Daughter Julia, Cooking on a Griddle* (Tate Britain).



135

135

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

Five studies of members of the Bedford family, including the Duchess of Bedford holding a trowel (illustrated); Cosmo Russell; Wriothesley Russell; a Study of Big Isabel; and an illustrated letter to Romilly

one with inscription 'Duchess of Bedford' (on the reverse), one with inscription 'Wriothesley Russell (lower centre) and with a further inscription (on the reverse), one with inscription and date 'Cosmo 1819' (lower right), one signed with initials (lower right) and with inscription 'Big Isabel' (lower left) and with a further indistinct inscription (lower right)

two pen and brown ink, one with blind stamp 'Invergarry', watermark 'JOSEPH COLES/1833', two pencil and black chalk, heightened with white on buff paper, one black chalk on stone grey paper, one pencil

14 x 9¾ in. (35.6 x 24.7 cm.); and smaller

(5)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

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

Cosmo (1817-1875) and Wriothesley (1804-1886) Russell were both sons of the Duke and Duchess of Bedford. The letter inscribed to 'My dear Romilly' must address either Charles Romilly or his wife Georgiana, the eldest daughter of the Duke and Duchess of Bedford.

The stamp 'Invergarry' refers to a part of the considerable estate owned by another Landseer's great patrons, Edward Ellice.



136

136

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

Portrait study of Katherine Jane Ellice, three-quarter-length, seated, holding a flower; and Study of Charles Matthews, striding out

both with blind stamp 'Invergarry'; the first with inscription 'Janie Ellice' (verso) and numbered 'No 28/ No 24' (upper left and centre); the second with inscription 'Charles Matthews' (verso) and numbered 'No 26/ No 25' (upper left and centre) pen, brush and brown ink; the first fragmentary watermark; the second watermark 'Whatman 1833'

7¼ x 9 in. (18.5 x 22.9 cm.); and smaller

(2)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

Katherine Jane (Janie) Ellice (1813-1864) was the daughter of General Robert Balfour, and wife of Edward Ellice. She often acted as hostess for her widowed father-in-law at Invergarry, where Landseer was a frequent guest. Charles Matthews (1803-1878), later an actor and dramatist, first trained as a surveyor, and spent 1833 working on the Glenfeslie estate lease by Landseer's great friend the Duchess of Bedford. His letters to his mother give a fascinating insight into the life of the Duchess's circle there.



136

137

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

Sketch of Munro of Novar bathing at Brighton

inscribed and dated 'Novar at Brighton/ 1859.' (lower right)

pen, brush and brown ink, watermark 'J WHATMAN'
8¾ x 7¼ in. (22.2 x 18.5 cm.); and *Sketch of Munro of
Novar as a baby, held by his nurse*, inscribed and dated
'The Young Novar!/ 1788' (lower centre), pen, brush
and brown ink, watermark 'J WHATMAN'

(2)

£2,500-3,500

\$3,100-4,300

€2,800-3,900

Hugh Andrew Johnstone Munro of Novar (1797-1864) was a Scottish landowner and great collector of both Old Masters and contemporary British artists. He was a friend, patron and executor of J.M.W. Turner and as a keen amateur painter himself he visited the Italian Alps with Turner in 1836. His collection was sold in these Rooms in a series of sales.





138

E.M.B., 1874

Our 'Isthmian Games' or a Gladstonian Derby; and National Spring Meeting 1874, The Final Heat

both inscribed as titles; the first signed with monogram and dated 'EMB Feb. 1874' (lower right); the second signed with monogram and dated 'May 1874' (lower right) pen and brown ink and grey wash

10¼ x 16½ in. (26 x 41 cm.) and smaller; and Richard 'KitKat' Doyle (1824-1883),

Caricature of Disraeli, 'Wrecked! Contiguous/ to a melancholy/ ocean', pencil, pen and brown ink

(3)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



139

139

ALFRED CHANTREY CORBOULD (1852-1920)

The Epsom Derby 1884 (How to find your friends' coach at lunchtime)

signed and dated 'ACORBOULD/ MAY.1884.' (lower left) and inscribed 'Punch Puzzles - To find your friends' coach - at Lunch time-' (lower centre, in the border)
pencil, pen and black ink heightened with white on buff paper
6 $\frac{5}{8}$ x 10 $\frac{1}{4}$ in. (16.8 x 26 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

140

ROBERT MCINNES (?1801-1886 STIRLING)

An album of thirty caricatures in the style of Punch illustrations, many depicting Isle of Wight subjects, including illustrations for 'The Whitwell Lantern'

the majority inscribed with titles and dated variously 20 February 1860 - 13 February 1866

pen and brown ink

the album: 13 x 10 $\frac{3}{4}$ in. (33 x 26.4 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



140





141

THOMAS SEDDON (LONDON 1821-1856 CAIRO)

The arrival of the Sultan; and Study of an armed ambush on camelback

the second signed with monogram (lower right)
 one pencil and watercolour; one pencil
 8 x 9¼ in. (20.3 x 23.5 cm.) and smaller; and James Thompson,
The tomb of Cheops, 3 September 1839, pencil, pen and black
 ink and wash

(3)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

Thomas Seddon first travelled to Egypt in December 1853, and was joined there a month later by William Holman Hunt. The two travelled together, reaching Jerusalem in June 1854, a deeply moving experience for both. Seddon spent five months there working on *Jerusalem and the Valley of Jehoshaphat from the Hill of Evil Counsel* (Tate Britain) before returning to England via France. However, he was fascinated by the east, and in October 1856 returned to Cairo, where he died a short time later. After his death, the Pre-Raphaelites organised a subscription to buy *Jerusalem* for the nation, and it was included in an exhibition of over 100 of Seddon's works at the Society of Arts in May 1857.

142

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

Self-portrait of the artist as he imagined his appearance in a new coat, and how he actually looked

with inscription 'by Edward Burne-Jones' (lower left)
pencil on headed notepaper 'The Grange, West Kensington, W.',
watermark 'ORIGINAL/TURKEY MILL/KENT'
7½ x 8¾ in. (18.1 x 22.2 cm.)

£1,000-1,500 \$1,300-1,800
€1,200-1,700

Burne-Jones lived at The Grange from 1867-1898, and frequently made sketches and caricatures on his headed notepaper.



142

143

JOHN SINGER SARGENT, R.A. (FLORENCE 1856-1925 LONDON)

Design for a menu: Mehitable

inscribed 'Mehitable' (lower right)
pen and black ink with scratching out
8 x 5 in. (20.3 x 12.7 cm.)

£1,000-1,500 \$1,300-1,800
€1,200-1,700

The figure on this menu design is that of Beatrice Goelet (1885-1902), the daughter of property magnate Robert Goelet (1841-1895) and his wife Harriet Louise, whom Sargent had painted in 1877. Sargent painted Beatrice, aged five, in 1890, and the present drawing is a caricature of that work, with the same pose and grand dress. Another version of the drawing is in the Archives of American Art, Washington, D.C.



143

144

AUGUSTUS EDWIN JOHN, O.M., R.A. (TENBY, PEMBROKESHIRE 1878-1961 FORDINGBRIDGE, HAMPSHIRE)

Compositional study of a female nude with an old woman and a young boy behind

pen and brown ink, grey wash on writing paper, watermark
'BASILDON BOND'
10 x 6½ in. (25.4 x 16.5 cm.)

£1,000-1,500 \$1,300-1,800
€1,200-1,700

The present drawing dates from the 1910s, when John was particularly interested in the theme of youth and age.



144

DRAWINGS BY ROBERT STREATFEILD (1786-1852)
(LOTS 145-151)

Captain Robert Streatfeild, R.N., spent sixteen years in the navy from the age of thirteen, reaching the rank of Commander while travelling to Nova Scotia, South America and the West Indies, and serving under Nelson in the Mediterranean. As a naval officer he would have been trained as a draughtsman, and the astute powers of observation and interest in topographical form shown in this group of drawings clearly reflect his artistic background.

After retirement in 1815 he appears to have married and returned to his family home, Bottens, Kent (lot 151). The family's extensive travels around Europe began with a visit to Boulogne in 1841, before a tour to Wurtemberg and Darmstadt between 1842 and 1844. In 1846 he was at Nice and Aix-la-Chapelle (now Aachen), before going on to Switzerland. He travelled through Belgium in 1848, where one of his five daughters, Harriette, married Count Edmond d'Bailet of Sempst. From 1850 it seems he took up residence in Spa, where he died in 1852.

Streatfeild's accurate and charming watercolours, populated by tiny figures of friends and family, give a fascinating insight into a Europe long gone, and the travels of an adventurous English family.



145

145
ROBERT STREATFEILD (COWDEN,
KENT 1786-1852 SPA, BELGIUM)

Views in and around Brussels,
including the Palais Royale and the
Place de Palais

variously inscribed with locations
pencil and watercolour, some with
scratching out, three within the artist's
pen and ink borders

6¼ x 7½ in. (15.9 x 19 cm.); and smaller

(16)

£4,000-6,000

\$4,900-7,300

€4,500-6,700



146

146
ROBERT STREATFEILD (COWDEN,
KENT 1786-1852 SPA, BELGIUM)

Views in Belgium, including the
artist's garden at Remouchamps
(illustrated); the Walls of Bruges;
Chateau Gaasbeek; and a Château
thought to be that of the Four Sons of
Aymon; and four unidentified views,
probably Belgium

pencil and watercolour, one within a pen
and ink border

6¼ x 8 in. (15.9 x 21.9 cm.); and smaller

(8)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

147

**ROBERT STREATFEILD (COWDEN,
KENT 1786-1852 SPA, BELGIUM)**

*Views of French towns, including the
Grand Rue, Boulogne (illustrated);
St. Michel, Savoy; Annecy; St. Omer;
and Nice*

some inscribed with locations
six pencil, pen and grey ink and
watercolour; two pen and grey ink, grey
wash, one heightened with white
9 $\frac{7}{8}$ x 7 $\frac{1}{2}$ in. (25.6 x 19 cm.); and smaller

(8)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



147

148

**ROBERT STREATFEILD (COWDEN,
KENT 1786-1852 SPA, BELGIUM)**

*View of Nice; and Study of
'Antediluvian' Monuments on the
beach, France (illustrated)*

one pencil, pen and grey ink and grey
wash; one pencil and watercolour
6 x 9 $\frac{1}{2}$ in. (15.2 x 24.1 cm.), and smaller

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000



148



149



149
ROBERT STREATFEILD
(COWDEN, KENT 1786-1852 SPA, BELGIUM)

Views in and around Spa, Belgium

one signed, inscribed and dated 'RS pinxit Sept. 2. 1850' (lower left); and four inscribed with locations pencil and watercolour, some with scratching out, five within the artist's pen and ink borders
 7 x 9 1/8 in. (17.8 x 23.2 cm.); and smaller

(15)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

150
ROBERT STREATFEILD
(COWDEN, KENT 1786-1852 SPA, BELGIUM)

Views in and around Darmstadt and Aix-la-Chapelle (now Aachen), Germany, including the viaduct at Aix; the church at Aix; the castle at Aix; and Obsberg, Darmstadt

some inscribed with locations pencil and watercolour, some with pen and ink, some with scratching out
 9 x 6 in. (22.8 x 15.3 cm.); and smaller

(14)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



150





151

ROBERT STREATFEILD (COWDEN, KENT 1786-1852 SPA, BELGIUM)

Views in England, including the river at Long Ditton (illustrated); Cowdray Park; and the artist's house, 'Bottens', Cowden, Kent (illustrated)

variously inscribed with locations

four pencil, pen and grey ink and watercolour; one pen and grey ink; one pen and grey ink and grey wash

6½ x 10⅞ in. (16.5 x 25.7 cm.); and smaller

(6)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



152

152
JOHN DUGMORE (SWAFFHAM 1793-1871)

Views of the fortress of Königstein (illustrated); The Church of Plaven, Dresden, Germany; Melrose Abbey, Scotland (illustrated); a Café in the Champs Elysées, Paris; the Interior of the prison at Chillon; and a Rocky coastal landscape

pencil and grey wash, one watercolour and bodycolour
 8¼ x 10¾ in. (21 x 27.3 cm.); and smaller

£1,000-1,500

\$1,300-1,800

€1,200-1,700

(7)



153

GEORGE ARNALD, A.R.A.
(BERKSHIRE 1763-1841 LONDON)

Five studies of Paris including The Pont des Arles (illustrated); South west view of the pedestal of Napoleon's column, Place Vendôme (illustrated); a Paris theatre; and A view of Barries; and A copy of George Arnald's 'A practical treatise on landscape painting', 1839

pencil

5 x 4 in. (12.7 x 10.2 cm.), and smaller; and English School, *View across Paris*, pencil and watercolour

£800-1,200

\$980-1,500

€900-1,300

(6)



153





154

154
WILLIAM CALLOW, R.W.S.
(GREENWICH 1812-1908 GREAT MISSENDEN)

View of Piazza d'Erbi, Verona; and View of Jusa, Verona
 one inscribed and dated 'Piazza d'Erbe/ Verona/ July 18th 65' (lower left), one inscribed 'Verona/ July 19. 65' (lower right)
 pencil on blue-grey paper
 both 10 x 7½ in. (25.4 x 19 in.)

(2)

£1,000-1,500

\$1,300-1,800
 €1,200-1,700



155
FREDERICK NASH, O.W.S.
(GREAT MARLOW 1782-1856 LONDON)

Two studies of the Boulevard des Italiens, Paris
 one inscribed 'Boulevard des Italiens's [sic] 13...' (lower right);
 one indistinctly inscribed (lower right)
 pencil
 8¾ x 11½ in. (21.3 x 28.2 cm.); and smaller

(2)

£1,500-2,000

\$1,900-2,400
 €1,700-2,200



155





156

156

EDWARD LEAR (LONDON 1812-1888 SAN REMO, ITALY)

View near el Kab, Wadi Hallal, Egypt

inscribed and dated 'near El Kab 25 Jany. 1867. 2.15. PM' (lower left) and numbered '(223)' (lower right) and further inscribed with colour notes

pencil, pen and ink and watercolour

3¾ x 9¾ in. (8.6 x 25.1 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

Lear visited Egypt for the third time in 1867, and this drawing was made on his journey south along the Nile towards the Second Cataract. For two other views from this tour, see lots 228 and 229.



157

157

COUNT AMADEO PREZIOSI (MALTA 1816-1882)

A Turkish soldier, a dervish, and a Greek lemonade seller

inscribed with titles

pencil and watercolour heightened with bodycolour, two on

blue-green paper

10¾ x 7½ in. (27.3 x 19 cm.); and smaller

(3)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

158

**LOUIS-GABRIEL-EUGÈNE ISABEY
(PARIS 1803-1886)**

Fishermen hauling in the nets in heavy seas

pencil and watercolour with gum arabic
and with scratching out
12½ x 17⅞ in. (31.7 x 45.6 cm.)

£5,000-8,000

\$6,100-9,700

€5,600-8,900



158

159

**FRANCOIS LOUIS THOMAS FRANCIA
(CALAIS 1772-1839)**

Fishing boats off an island fort; and Study of a beached boat

both signed with monogram (on the sail and the stern respectively)

pencil, grey ink and grey wash, heightened with white
on blue paper, one watermark J WHATMAN, one
fragmentary watermark

both 7 x 10 ½ in. (17.8 x 26.7 cm.) each; and Attributed
to Anthony Vandyke Copley Fielding, P.O.W.S. (1778-
1855), *Shipping in heavy seas*, watercolour

(3)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Sir William Pilkington.



159



160

160

**CIRCLE OF JOHN VARLEY, O.W.S.
(LONDON 1778-1842)**

Harewood House, Yorkshire, from the south-east

pencil and watercolour with scratching out

11 $\frac{3}{8}$ x 17 in. (28.9 x 43.2 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

The present watercolour shows the south east front of Harewood House as it was originally designed by John Carr, before the extensive remodelling of the 1840s by Sir Charles Barry.

In 1797 Edward (Beau), Viscount Lascelles commissioned the young Turner and Girtin to depict the house and estate, and the present watercolour is taken from a similar viewpoint to works by both artists, dated 1798 and 1801 respectively (both Harewood House Trust). John Varley was also commissioned by Beau Lascelles to paint views of the house and estate, including a watercolour of *Harewood House, from the North East* (Harewood House Trust).



161

161

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

View near Gordale Scar, North Yorkshire

signed with monogram (lower right)

pencil and watercolour
4 x 10 $\frac{3}{4}$ in. (10.2 x 27.3 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,000



162

The present watercolour appears to depict the hills to the left of Gordale Scar, which Ward visited in the summer of 1811, during his stay at nearby Gisburn Park. Ward's visit to Gisburn was probably initiated by Lord Ribblesdale's son, the Hon. Thomas Lister, an amateur artist who was keen to understand Ward's working methods.

He made numerous sketches of the overall landscape and its surroundings, such as the present watercolour, as well as more detailed studies of particular aspects of the Scar. His finished, monumental painting was exhibited in 1815, and is now in Tate Britain.

We are grateful to Edward Nygren for his help in preparing this catalogue entry.



163

162
PAUL SANDBY MUNN (GREENWICH 1773-1845
MARGATE)

Figure in a cottage doorway

pencil and watercolour
 10 $\frac{7}{8}$ x 14 $\frac{3}{4}$ in. (27.7 x 37.5 cm.); and Circle of Cornelius Varley
 (London 1781-1873), *Harlech Castle*, pencil and watercolour,
 watermark WHATMAN 1801, 11 x 15 in. (27.9 x 38.1 cm.)

£800-1,200

\$980-1,500

€900-1,300

163
GEORGE BARRET, SEN., R.A. (DUBLIN 1728/31-1784
LONDON)

A drover and a horse-drawn wagon on a wooded track

pencil and bodycolour
 14 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in. (37.5 x 49.2 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



164

ENGLISH SCHOOL, LATE 18TH CENTURY

View of the Pantheon; and View of London Bridge looking south-west away from the city

pencil, pen and grey ink and watercolour, with the artist's pen and ink border
 3 x 4¾ in. (7.2 x 12 cm.); and English School, *West Transept of Westminster Abbey*; and Workshop of Henry Holland, *H.R.H. The Prince of Wales's pavilion at Brighton*

(4)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

Westminster Bridge was completed and opened in 1750. The stone alcoves on the Bridge, each with lamps on top, were used by pedestrians for shelter from the rain. The Pantheon, on Oxford Street, which opened in 1772, was designed by James Wyatt and intended to be used as Winter Assembly Rooms.

165

JAMES WARD, R. A.

(LONDON 1769-1859 CHESHUNT)

View of Sherborne Castle, Dorset;
View of Wenlock Abbey, Shropshire
(illustrated); and Landscape study with
a pool

one inscribed 'Sherborn [sic] Castle/
Dorset' (lower left), one signed with
initials and inscribed 'Wenlock Abbey/
Shropshire/ JWD RA.' (lower right) and
one signed with initials and inscribed in the
artist's shorthand

one pencil and grey, blue and ochre wash;
one pencil and grey and brown wash; one
pencil

10 x 17½ in. (25.4 x 44.5 cm.); and smaller

(3)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

PROVENANCE:

Possibly A. P. Oppé
and by descent to; Sotheby's, London,
17 November 1993, lot 52 (part).
Possibly Sotheby's, London, 1 April 1993,
lot 10 (part).

166

HENEAGE FINCH, 4TH EARL OF
AYLESFORD (SYON, MIDDLESEX 1751-
1812, PACKINGTON, WARWICKSHIRE)

The Falstaff Inn, Westgate, Canterbury

inscribed and dated 'at Canterbury 1818'
(lower right on the mount)

pencil, pen and brown and grey ink and
grey, brown, blue and pink washes
10¾ x 8¾ in. (26.3 x 21.3 cm.); and *View At*
Maidstone, 1818, pen and brown ink, grey
and brown wash, 8¼ x 11¼ in. (20.9 x 28.2
cm.)

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

The Falstaff Inn, Canterbury, has been
known as such since at least 1774, and
remains a pub to the present day. Sitting
just outside the Westgate of Canterbury,
it was probably originally built to house
pilgrims and travellers who arrived at
the city after the nightly curfew. The
distinctive elaborate ironwork dates from
the 18th Century and is still in place.



165



166



167
JØRGEN SONNE (BIRKERØD 1801-1890 COPENHAGEN)

Three studies of soldiers' fortifications at Dannevirke, Schleswig-Holstein; and View of the encampment at Fredericia

one signed, inscribed and 'Dannevink [sic] 1850/ J Sonner' (lower right); one signed, inscribed and dated 'Frederitia [sic]. 1849/ J. Sonne' (lower right); and one inscribed and dated 'Dannevirke 1850' (lower right)
 pencil and watercolour
 10 x 17¼ in. (25.4 x 45.1 cm.); and smaller

(4)

£800-1,200

\$980-1,500

€900-1,300

After a brief spell at the Danish military academy, Sonne studied at the Kunstakademi in Copenhagen and the academy at Munich, before spending ten years (1831-1841) in Rome. However, he maintained his interest in the military and followed the Danish army as an artist during the First Schleswig War (1848-1850), during which these watercolours were made. Dannevirke is a system of defensive earthworks initiated by the Danes at some point before 500 AD. It remained in periodic use until the Second Schleswig War in 1864. The Battle of Fredericia was fought on 6 July 1849 and was an important victory for the Danes. Sonne has depicted the aftermath of the battle, with the bodies of the wounded being carried from the smoking battlefield.



168

ENGLISH SCHOOL, 1855

Two views of Malakoff; and A view of Sevastapol, during the Crimean War

one inscribed 'Distinguished part taken by the British Cavalry/ in capturing Malakhoff' (lower centre) and annotated with key '1. Malakhoff/ 2. Mamelon Vert/ 3. Little Redan/ 4. Big Redan/ 5. Madame Seacole/ 6. British Plunger refreshing of himself/ 7. Marines' (upper right); one inscribed and dated 'Right of Malakhove [sic] & Pinvais work for Karablanaia [sic] Ravine; 18th Sept 1855 (verso); one inscribed 'Sevastapol' (verso) pencil, pen and ink and watercolour, two with scratching out 10¼ x 14¼ in. (26 x 36.2 cm.); and slightly smaller; and 7 x 20 in. (17.8 x 50.8 cm.)

(3)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

The author of the present works is unknown, but it seems that he was an officer and amateur draughtsman present at these battles. The key to the drawing of Malakoff gives an insight into both the set-up of the battlefield and the black humour of the British officers. 'Malakhoff', 'Mamelon Vert', 'Little Redan' and 'Big Redan' all refer to Russian positions and gun emplacements. The 'nurse' Mary Seacole is depicted here as a large lady in a vast skirt overseeing the battle, whilst a 'British plunger', an overzealous and undertrained soldier, swigs beer in the foreground after the ordeals of the battlefield.

VARIOUS PROPERTIES



169

SIR JOSHUA REYNOLDS, P.R.A. (1723-1792)

'The Young Student', after Guercino

pen and brown ink on buff paper

9¾ x 7½ in. (24.8 x 19.1 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

with Agnew's, London.

John Nicholas Brown.

with David Tunick, New York.

EXHIBITED:

Omaha, Society of Liberal Arts, *Joslyn Memorial*, 1942, no. 97.
Fogg Art Museum.

The Reynolds drawing is after a pen-and-ink study by Guercino now in the Ashmolean Museum, Oxford, formerly in the collection of Sir Denis Mahon.

We are grateful to Nicholas Turner for his help in preparing this catalogue entry.

170 No Lot



171

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

*Study of a man, bust-length, in a plumed hat, traditionally
called Macbeth*

pen and brown ink
7¾ x 6¼ in. (19.7 x 15.9 cm.)

£1,000-1,500

\$1,300-1,800
€1,200-1,700

PROVENANCE:

Alfred de Pass (L. 108a); Christie's, London, 22 February 1966,
lot 40 (part).

This drawing is no. 93 in the De Pass Large Volume sold in
these Rooms, 22 February 1966, lot 40, and is an early study of
Macbeth. It relates to another study for the head of Macbeth
which was in the collection of Laurence Romney, the artist's
great-nephew, and later that of Walter Brandt.

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



172



173

Gandy, apprenticed to James Wyatt (1746-1813), studied at the Royal Academy schools where he was awarded a gold medal in 1790 for the design of a triumphal arch. Between 1794 and 1797 he travelled and studied in Italy, where both this drawing and lot 173 were made. On his return from Italy he was employed as a draughtsman by Sir John Soane. Few of his designs were built, and he is perhaps best known for his architectural perspective drawings which were regularly exhibited at the Royal Academy.

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

***172**

**JOSEPH MICHAEL GANDY, A.R.A. (LONDON 1771-1843
PLYMPTON, DEVON)**

Entablature and capital in the Arch of Septimius Severus
signed, inscribed and dated 'Composite Order/ Entablature/
and Capital in the/ Arch of Septimus/ Severs/ Joseph Gandy/
1796'

pencil, pen and grey ink, grey and brown wash, partial watermark
AND DALEY; pen and brown ink, grey and brown wash
25½ x 18 in. (64.7 x 45.7 cm.); 14¾ x 10 in. (37.2 x 25.4 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Anonymous sale; Sotheby's, New York, 1 October 1994, lot 204.

LITERATURE:

J. Summerson, *Heavenly Mansions*, New York, 1996, pp. 133-134.

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

***173**

**JOSEPH MICHAEL GANDY, A.R.A. (LONDON 1771-1843
PLYMPTON, DEVON)**

*Study of an architrave to a door at Albano supposed to
belong to Pompey's Palace*

inscribed 'Architrave to a Door found at Albano supposed to/
belong to Pompey's Palace/ ¼ size' (lower centre)

pencil, pen and grey ink and grey and brown wash, watermark
PIETRO/ MILANO/ FABRIANO

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

Anonymous sale; Sotheby's, New York, 1 October 1994, lot 204.

LITERATURE:

J. Summerson, *Heavenly Mansions*, New York, 1996, pp. 133-134.



174
GEORGE ROMNEY (DALTON-IN-FURNESS, LANCASHIRE 1734-1802 KENDAL, CUMBRIA)

Figure Studies, possibly a scene from Shakespeare's 'Tempest'

numbered '47' (upper left)

pen and brown ink, grey wash, fragmentary watermark

4¾ x 7¾ in. (11.1 x 18.7 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Anonymous sale; Sotheby's, New York, 9 January 1996, lot 166.

Shakespeare's plays were of crucial and enduring importance to Romney throughout his career. He was one of the key artists involved in the creation of Boydell's Shakespeare Gallery from late 1786 and produced three paintings for the scheme including *The Tempest*, 1790, *Cassandra Raving*, 1792 and *The Infant Shakespeare Attended by Nature and the Passions*, also 1792.

Romney often deviated from the texts in his drawings, producing images inspired by the plays but from his own imagination. This drawing appears to show Miranda seated at her dressing table, in Prospero's cell, being watched by Ferdinand.

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



175

175
JOHN RUSSELL, R.A. (GUILDFORD 1745-1806 HULL)
Portrait of Captain John Deffell (1742-1806), half-length, in naval uniform, his left arm resting on a desk, holding a map of the mouth of the Thames, a landscape beyond
 indistinctly signed and dated '1788[?]' (lower right) and with inscription 'Pastel by Russell./ John Henry Deffell/ Elder Brother of the Trinity House/ circ. 1788[?]./ my great grandfather (GHP)' (on an old label on the backboard)
 pastel
 29½ x 24¾ in. (75 x 61.9 cm.)
 in the original carved and gilded frame
 £4,000-6,000

PROVENANCE:
 The sitter, and by descent to the present owner.

LITERATURE:
 N. Jeffares, *Dictionary of pastelists*, online edition.

ENGRAVED:
 Nutter, untraced.

\$4,900-7,300
 €4,500-6,700



176

176
JOHN RUSSELL, R.A. (GUILDFORD 1745-1806 HULL)
Portrait of a gentleman, possibly Captain John Deffell (1742-1806), half-length, in a blue coat and white cravat
 signed and dated 'Russell R.A. p:./ 1789' (centre left)
 pastel
 23¾ x 17¼ in. (59.4 x 43.8 cm.), oval
 in the original carved and gilded frame
 £3,000-5,000

\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 Georgina, Lady Pollock, and by descent to the present owner.

LITERATURE:
 N. Jeffares, *Dictionary of pastelists*, online edition.

We are grateful to Neil Jeffares for his help in preparing this catalogue entry.



177

177
HUGH DOUGLAS HAMILTON, R.H.A. (DUBLIN 1739-1808)

Portrait of Christopher Norton (circa 1740-1799), small half-length, in a brown coat and blue waistcoat

pastel
 10½ x 9 in. (26.6 x 22.8 cm.), oval
 in the original carved and gilded frame

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

James Byres of Tonley; recorded in the 1790 inventory of Byres' house, Strada Paolina, Rome, as in the writing room. Patrick Byres of Tonley, and by descent. Christie's, London, 22 November 1977, lot 108. with Colnaghi, London.

LITERATURE:

F. Russell, 'Batoni's Mrs Sandilands and other portraits from the collection of James Byres', *Burlington Magazine*, CXX, 1978, pp. 114-17, fig. 77.
 B. Ford, 'The Byres Family', *NACF Review*, 1984, p. 115.



178

178
SIR THOMAS LAWRENCE, P.R.A. (BRISTOL 1769-1830 LONDON)

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

pencil, black and red chalk
 7¾ x 5¼ in. (18.7 x 14.6 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

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

EXHIBITED:

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

LITERATURE:

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

WATERCOLOURS BY WILLIAM PAYNE FROM THE BLAIR CHARITABLE TRUST,
REMOVED FROM BLAIR CASTLE, BLAIR ATHOLL, SCOTLAND
(LOTS 179-188)

The present group of watercolours by William Payne (1760-1830) have remained loose in a folio since they were executed and consequently their colours have survived with remarkable freshness. The bold palette and strong pen lines of the drawings in this group are very different from the soft restricted palette and careful pen that we today regard as typical of Payne's work. His more characteristic technique was developed from his training as a draughtsman for the Board of Ordnance where he was encouraged to record landscape details accurately and rapidly in either careful pen or pencil and then gently worked up in soft washes of colour.

Born in London, Payne was posted by the Board to Plymouth in 1782, where he remained until 1790. He travelled throughout the region recording the landscapes and coastal scenes which inspired his work. Following his return to London in 1790, he returned frequently to the West Country and also undertook numerous sketching tours to South and North Wales, The Isle of Wight, The Lake District and Yorkshire. From some of the drawings in the present group, it appears that he also visited Northumberland, perhaps during his tour of 1810 or at some other time.

Some of the views depicted in the following ten lots are of specific subjects, such as lot 184 of Alnwick Castle and lot 188 of Bamburgh Castle, whilst others appear to be idealised views.



179



180

179

WILLIAM PAYNE, O.W.S. (LONDON 1754-1833)

Figures boating from a village slipway; and Travellers alongside a river, beside a cottage

the first signed 'W. Payne' (lower left on the stern of a boat) and both signed 'W. Payne' (verso)

pencil and watercolour
both 10½ x 14½ in. (26.7 x 36.9 cm.)

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

180

WILLIAM PAYNE, O.W.S. (LONDON 1754-1833)

Figures on a beach, classical ruins beyond; and Figures landing a boat on a wooded shore

both signed 'W. Payne' (verso)
pencil and watercolour

8½ x 12¼ in. (22 x 31.1 cm.); and 8¾ x 11¾ in. (21.2 x 29.5 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



181



182

181

WILLIAM PAYNE, O.W.S. (LONDON 1754-1833)

Two figures resting by a ruined abbey, a castle beyond

signed 'W. Payne' (verso)
pencil and watercolour
8¾ x 11⅞ in. (21.2 x 30.2 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

182

WILLIAM PAYNE, O.W.S. (LONDON 1754-1833)

Figures in a storm on the shore, a castle beyond

signed 'W. Payne' (verso)
pencil and watercolour
8½ x 12 in. (21.6 x 30.5 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

186

**WILLIAM PAYNE, O.W.S. (LONDON
1754-1833)**

*Six riverbank views, including
Pentillie Castle seen from the River
Tamar, Devon*

four signed 'W. Payne' (verso) and one
signed with initials and inscribed 'Pentillie
Castle W.P.' (verso)
pencil and watercolour, oval
one 9½ x 7¾ (24.2 x 20 cm.); five 5¼ x 7¼
in. (14.6 x 19.7 cm.)

(6)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



186

187

**WILLIAM PAYNE, O.W.S. (LONDON
1754-1833)**

*Travellers approaching a cottage by
a waterfall; and Figures on a beach,
mountains beyond*

pencil and watercolour
8¼ x 11½ in. (21 x 29.6 cm.); and 8 x 12½ in.
(20.3 x 30.8 cm.)

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



187

188

**WILLIAM PAYNE, O.W.S. (LONDON
1754-1833)**

*Bamburgh Castle seen from the
beach below; The entrance to
Bamburgh Castle; Figures by a river,
a castle beyond; and Travellers on a
winding track before a cottage in an
extensive landscape*

one signed and inscribed 'Bambro'
Castle/ W. Payne' (verso); one inscribed
'Entrance to Bambro' Castle' (verso)
pencil and watercolour
7¾ x 12 in. (20 x 30.5 cm.); and smaller

(4)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



188



189

RICHARD PARKES BONINGTON (1802-1828)

Two Swiss girls seated near trees; and A page arming a knight

both signed with initials 'RPB' (lower right and lower left)

pencil

4½ x 3¾ in. (11.5 x 8.5 cm.)

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Thomas Creswick; Christie's, London, 1 May 1870, lot 134.

Anonymous sale; Christie's, London, 14 November 1976, lot 131.

Anonymous sale; Christie's, London, 22 March 1988, lot 30.

LITERATURE:

P. Noon, *Richard Parkes Bonington, the Complete Drawings*, New Haven & London, 2011, p. 181, no. 345 and p. 202, no. 390 respectively.

190 No Lot



191

MONRO SCHOOL, LATE 18TH CENTURY

A view of Terracina, Italy

pencil, black chalk and grey wash, on an 18th century mount
10 $\frac{3}{8}$ x 14 $\frac{5}{8}$ in. (26.4 x 37.2 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

with John Leech, Auckland.

Turner and Girtin along with other artists such as Cotman, William Henry Hunt and Laporte met at the drawing academy of Dr Monro, of whom J.R. Cozens was a patient. Monro, a gifted amateur artist and collector, encouraged artists to meet at his houses in London and Bushey to copy his drawings of the early masters and Cozens. There is a sketch of the Pesco Montano, the rock pillar at Terracina, seen on the right hand side, in the Whitworth sketchbooks of John Robert Cozens, vol. I, 31, *Walpole Society*, XXIII, no. 228. The view is taken from the inn where Cozens stayed. There is a view of Terracina by Turner and Girtin in the Tate Gallery, *Album of Copies of Italian View for Dr Thomas Monro* and another version in the second Monro Album. A Beaumont tracing after Cozens of the same scene is no.77(B) is in Yale Center for British Art, New Haven.



192

192
THOMAS HEARNE (1744-1817)
Kenilworth Castle, Warwickshire

pencil and grey wash
6 $\frac{7}{8}$ x 10 $\frac{1}{2}$ in. (17.5 x 26.7 cm.)
£1,200-1,800

PROVENANCE:
with Spink, London.
Anonymous sale; Christie's, London, 2 March 1976, lot 118,
where purchased by the father of the present owner.

\$1,500-2,200
€1,400-2,000



193



194

193
JOSEPH FARINGTON, R.A. (LEIGH, LANCASHIRE 1747-1821 DIDSBURY, LANCASHIRE)

A farmhouse in a clearing

signed 'Jos. Farington' (lower left)
 pencil, pen and brown ink, grey wash
 12 $\frac{3}{8}$ x 17 $\frac{1}{8}$ in. (31.5 x 45.5 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

Michael Ingram; Sotheby's, London, 8 December 2005, lot 138 (part).
 with Lowell Libson, London.

Born in Lancashire, Farington moved to London in 1763 and entered the Royal Academy Schools in 1769. In the late 1770s he returned to the north of England, but by 1781 he was back in London and lived there recording the details of the art world in the pages of his diary from 1793 until his death. He was elected a full member of the Royal Academy in 1785.

194
PAUL SANDBY, R.A. (NOTTINGHAM 1731-1809 LONDON)

The Strid, Wharfedale, Yorkshire

pencil, pen and grey ink and watercolour, on the original
 washline mount
 11 $\frac{1}{2}$ x 19 in. (29.5 x 48.3 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

with Walker Galleries, London, 1957.



195
JOHN 'WARWICK' SMITH, O.W.S.
(CUMBERLAND 1749-1831 LONDON)

Views in Wales, including Milford Haven; The road between Pwllheli and Criccieth; The Vale of Clwyd; The Horseshoe Pass; and View of Snowdon; and A view of the Glyders

pencil and watercolour, some with scratching out, one with gum arabic
 6¾ x 9¾ in. (16.2 x 24.7 cm.); and slightly smaller

£3,000-5,000

(6)
 \$3,700-6,100
 €3,400-5,600

196
DAVID COX, SEN., O.W.S. (BIRMINGHAM 1783-1859)
View near Pandy Mill, North Wales

with inscription 'N'. Pandy Mill by D. Cox Sept. 52' (verso)
 pencil and watercolour with stopping out on oatmeal paper
 11½ x 14¾ in. (28.2 x 37.5 cm.)

£2,000-3,000

\$2,500-3,700
 €2,300-3,300

Pandy Mill is on the river Machno near the junction with the river Conway, two miles south-east of Bettws-y-Coed. Cox first visited Bettws in 1844 and returned there almost every summer afterwards, clearly inspired by its dramatic landscape.

197

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

Cattle in moorland by a windmill

pencil and watercolour heightened with bodycolour
and with scratching out
6¼ x 8½ in. (15.9 x 21.6 cm.)

£2,500-3,500

\$3,100-4,300

€2,800-3,900

PROVENANCE:

Holbrook Gaskell.
with Agnew's, London.

EXHIBITED:

Birmingham, City of Birmingham Museum and Art
Gallery, *Works by David Cox*, 1890, no. 312.

LITERATURE:

W. Wallis and A. B. Chamberlain, *Catalogue of a
Special Collection of Works by David Cox*, 1890, p. 51,
no. 312.

Holbrook Gaskell (1813-1909) who owned this
watercolour was a Liverpool industrialist and a major
collector of British art, including works by Constable
and Turner. The 1890 exhibition at Birmingham
of Cox's work included 31 works from Gaskell's
collection, much of which was sold at Christie's in
1909. The present work dates from the early 1830s.



196



197

198

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

A track in the Welsh mountains

signed 'David Cox.' (lower left)
black chalk and watercolour
10¾ x 7¼ in. (27.3 x 18.4 cm.)

£800-1,200

\$980-1,500

€900-1,300



198



199



200

199
PETER DE WINT, O.W.S. (STOKE-ON-TRENT 1784-1849 LONDON)

Figures before a farm house

pencil and watercolour
11½ x 16 in. (29.2 x 40.6 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

PROVENANCE:
with Gooden & Fox, London.



201

200

PETER DE WINT, O.W.S. (STONE, STAFFORDSHIRE 1784-1849 LONDON)

A mill in France

pencil and watercolour
12¼ x 18¾ in. (31.1 x 46.7 cm.)

\$3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

A.R. Mouradian;
A.D. Mouradian.
with Agnew's, London, 1937, from whom purchased by A.T. Loyd
and by descent.
Anonymous sale; Christie's, London, 5 June 2007, lot 12, where
purchased by the present owner.

EXHIBITED:

London, Agnew's, *Water-Colour & Pencil Drawings*, 1937, no. 130.
London, Agnew's, *Peter de Wint*, 1966, no. 79.

LITERATURE:

L. Parris, *The Loyd Collection of Paintings, Drawings and
Sculptures*, 1967, no. 88, p. 36, pl. 64.

The present watercolour was probably executed during de
Wint's only trip abroad to Normandy in 1828.

201

PETER DE WINT, O.W.S. (STONE, STAFFORDSHIRE 1784-1849 LONDON)

View of Exeter, Devon

watercolour with gum arabic, heightened with white and with
scratching out
12¾ x 39¼ in. (32.5 x 99.7 cm.)

\$7,000-10,000

\$8,600-12,000

€7,800-11,000

PROVENANCE:

Mrs Day, 1884.

EXHIBITED:

London, Old Watercolour Society, 1849, no. 276.
London, Vokins, *Peter de Wint, Society of Painters in Water-
Colour Centenary Exhibition*, 1884, no. 89.

Although De Wint made several tours through Britain, he rarely
visited the West Country. There is a sketch of Lynmouth in
an album in the British Museum dated 22 September 1841
(1913.0524.14), and the present watercolour probably dates
from the same tour.



202

202
SAMUEL JACKSON (BRISTOL 1794-1869)

Study in Leigh Woods, Bristol

numbered '5' (lower right) and with inscription in G.W. Braikenridge's hand: 'Study in Leigh Woods/Jackson' (verso)

watercolour heightened with bodycolour and scratching out

11 $\frac{7}{8}$ x 17 $\frac{3}{4}$ in. (29.9 x 45.1 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

PROVENANCE:

George Weare Braikenridge (1775-1856).
 Alderman James Fuller Eberle circa 1900 and by descent to
 Mrs J.F. Shore.
 with Suzi Quadrat, Clifton, Bristol.

EXHIBITED:

Bristol City Art Gallery, *The Watercolours of Samuel Jackson*, April-May 1986, no. 38.



203

203
ANTHONY VANDYKE COPLEY FIELDING,
P.O.W.S. (SOWERBY BRIDGE 1778-1855
WORTHING)

Ben Vorlich, South Highlands, Scotland

signed and dated 'Copley Fielding/1828' (lower centre)
 pencil and watercolour heightened with bodycolour
 and with scratching out

18 $\frac{3}{4}$ x 24 $\frac{3}{4}$ in. (47.7 x 61.9 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

Mrs Henry Folland of Llynderw Lodge, Blackpyl near Swansea; Christie's, 5th October 1945, lot 1 (85 gns to Maison[?])



204

204
HUGH WILLIAM 'GRECIAN' WILLIAMS (?DEVON
1773-1829 EDINBURGH)

View in the Luss Hills, in the Highlands, Scotland

signed 'HWWilliams' (lower centre)

pencil and watercolour

19 $\frac{1}{4}$ x 27 $\frac{1}{2}$ in/ (48.9 x 68.9 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

205

**PAUL SANDBY MUNN (GREENWICH
1773-1845 MARGATE)**

*View of Snowdon and the ridge of
Glyders from Capel Curig, Wales*

signed 'PS Munn. 183[3]' (lower right) and
with inscription 'Capel Currig/ Snowden [sic]
in the Distance/ the Water' (verso)
pencil and watercolour with scratching out
5¼ x 9½ in. (13.3 x 24.1 cm.)

£800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

with Leger Galleries, London, December
1981, where purchased by the present owner.



205

206

**JOHN VARLEY, O.W.S. (LONDON 1778-
1842)**

*A woman on a winding track before a
farmhouse, a windmill beyond*

signed and dated 'J Varley. 1836' (lower left)
pencil and watercolour with scratching out
5 x 7¼ in. (12.7 x 18.4 cm.)

£800-1,200

\$980-1,500

€900-1,300



206

207

**ROBERT HILLS, O.W.S. (LONDON 1769-
1844)**

Harvesters at rest

signed and dated 'R Hills 1817' (lower right)
pencil and watercolour with scratching out
15¾ x 19¾ in. (40 x 50.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



207



208

208
MYLES BIRKET FOSTER, R.W.S. (1825-1899)

A quiet pool on the River Mole, Thames

signed with initials (lower left)
 pencil and watercolour heightened with bodycolour and gum
 arabic
 12 x 17 $\frac{7}{8}$ in. (30.5 x 45.4 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

209
GEORGE CLARKSON STANFIELD (LONDON 1828-1878)

A winding rocky track through an extensive landscape, possibly Hampstead Heath

pencil and watercolour heightened with bodycolour
 9 $\frac{1}{2}$ x 13 $\frac{3}{8}$ in. (24.1 x 34.6 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



209



210

ANDREW NICHOLL, R.H.A. (BELFAST 1804-1866)

Wild flowers by a river with cattle grazing and mallard in flight - sunset

signed 'A. Nicholl. RHA.' (lower left)

pencil and watercolour heightened with bodycolour and gum arabic and with scratching out

18 $\frac{3}{8}$ x 29 $\frac{1}{8}$ in. (48 x 74 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Anonymous sale; Christie's, London, 26 April 1988, lot 120.



*211

SAMUEL AUSTIN, O.W.S. (LIVERPOOL 1796-1834 LLANFYLLIN)

Figures on a riverbank checking eel traps

signed 'S.AUSTIN' (lower right)

pencil and watercolour heightened with bodycolour and with gum arabic and scratching out

19½ x 25 in. (49.5 x 63.5 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



212

**ATTRIBUTED TO WILLIAM TURNER DE LONDE
(FL. 1767-1837)**

The Seine, looking towards the Isle de la Cité, Paris

pencil and bodycolour

21 $\frac{1}{8}$ x 29 $\frac{1}{4}$ in. (53.7 x 74.3 cm.)

in the original carved and gilded frame

£7,000-10,000

\$8,600-12,000

€7,800-11,000

Little is known of the life of William Turner de Londe, apart from his time spent in Ireland and Scotland. He exhibited 24 paintings in an exhibition in Limerick in 1824 for which the catalogue was entitled '*Catalogue of Paintings: Exhibiting several fine Works, by the Old Masters And a Collection of Pictures by the Artists and Amateurs of Limerick*'. From the works exhibited, we can deduce that he travelled extensively in Italy, as well as visiting Paris, where he executed a portrait of Bonaparte outside the Tuileries and Les Invalides. This picture has a pendant of the Duke of Wellington in St Paul's Cathedral. A comparable large-scale view in bodycolour of the Thames at Richmond was sold in these Rooms, 16 June 2005, lot 311, and another of the Thames with Waterloo Bridge was offered 20 October 1998, lot 160.



213

213

WILLIAM WYLD (LONDON 1806-1889 PARIS)

A view over the Amstel towards the Kloveniersburgwal, the tower of the Zuiderderk in the distance and the Halvemaansbrug to the right, Amsterdam

signed 'W. Wyld' (lower right) and inscribed 'Amsterdam' (lower left)

pencil, pen and ink and watercolour heightened with white
6 $\frac{3}{8}$ x 9 $\frac{1}{8}$ in. (16.2 x 23.8 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

214

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

Shrimpers near Fécamp, Normandy

with signature 'W. Callow' (lower right, partly overmounted)

pencil and watercolour with scratching out
7 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. (19.4 x 27.6 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

We are grateful to Laurens Schoemaker for identifying this view.



214



215

215
WILLIAM CALLOW, R.W.S.
(GREENWICH 1812-1908 GREAT MISSENDEN)

View of the Laurenskerk, Rotterdam, from the canal

signed, inscribed and dated 'Rotterdam Sep.2.45- W^m Callow' (lower right) and further inscribed 'N^o 11./ Rotterdam/ Sept 2nd 1845.' (verso)

pencil and watercolour
 10 $\frac{1}{2}$ in. x 14 $\frac{1}{2}$ (27 x 37.1 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

216
JAMES HOLLAND, O.W.S.
(BURSLEM, STAFFORDSHIRE 1799-1870 LONDON)

The Palazzo Falier on the Grand Canal, with the Ca' del Duca to the left, Venice

signed with initials, inscribed and dated 'JH VENICE 1835' (lower right)

pencil and watercolour with scratching out
 9 $\frac{1}{2}$ x 6 $\frac{1}{2}$ in. (24.1 x 16.8 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

EXHIBITED:

London, Old Water-Colour Society, Summer 1846, no. 13.

We are grateful to Ian Warrell for identifying this view.



216



217
WILLIAM CALLOW, R.W.S. (GREENWICH 1812-1908
GREAT MISSENDEN)

A canal, Venice

signed and dated 'W^m Callow/ 1877 (lower right)
pencil and watercolour with gum arabic heightened with
bodycolour on oatmeal paper
18 x 13⁷/₈ in. (45.7 x 35.3 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Anonymous sale; Phillips, London, 17 July 1989, lot 11.

EXHIBITED:

Possibly, London, Society of Painters in Water-colours, 1877.

Callow first visited Venice in 1840, and returned several times until 1882. He notes: 'Our tour in the following year, 1877, was once more to lovely Venice, where I never grew tired of sketching its glorious buildings, and where we were welcomed by our old gondolier, Jacomo' (W. Callow, *William Callow - an Autobiography*, 1908, p. 141).

218

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

*View of the Church of Santa Maria dei Miracoli,
Venice*

signed with monogram (lower left)
pencil and watercolour with gum arabic, heightened
with white and with scratching out
12¾ x 10½ in. (32.4 x 26.7 cm.)

£2,500-3,500

\$3,100-4,300

€2,800-3,900

219

**ALFRED GOMERSAL VICKERS
(LONDON 1810-1837)**

Wilhelmsplatz, Berlin, Germany

pencil and watercolour
9½ x 14½ in. (24.1 x 36.8 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

Vickers went to Russia in 1833-1834 to prepare drawings for Charles Heath's *Picturesque Annual of 1836*. He either travelled out via Berlin, or returned that way. The present watercolour must therefore show the Wilhelmsplatz as it appeared in 1833 or 1834. Heath's publication, properly described as *A Journey to St Petersburg and Moscow through Courland and Livonia* by Leitch Ritchie, was illustrated with 25 engravings after drawings by Vickers. All these are views in Russia, but at the beginning of the text Ritchie states that his return journey was made via Berlin, and it seems that Heath planned to publish a further *Annual* including views of cities in Prussia including Berlin, Cracow and Danzig.



218



219

PROPERTY FROM THE ESTATE OF THE LATE
HERBERT NORMAN CONSTANTINE

220

DAVID ROBERTS, R.A. (EDINBURGH 1796-1864 LONDON)

Ramla, Ancient Arimathea

signed and dated 'David Roberts 1839' (lower left) and inscribed
'ancient monument of the Knights/ of St' John of Jerusalem./
Hills of Judea in the background/ ancient mosque in Ruins/ 210.'
(upper edge)

pencil and watercolour heightened with white

9½ x 13¾ in. (24.1 x 34 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

Probably the artist's studio sale, Christie's, London,
13, 15-19 May 1865, lot 1009, as 'Ramleh, ancient Arimathea'
(35 gns to Agnew's).

with Agnew's, London, where purchased by
John Heugh of Manchester, 23 May 1865.

EXHIBITED:

Probably London, Conduit Street, *Roberts's Studio Exhibition*,
1865, no. 150.

Possibly London, Agnew's, 1871, no. 67.

David Roberts visited Ramla on 27th March 1839 on his way from Jaffa to Jerusalem. In his Journal, he enthused about the landscape through which he travelled, describing it as 'a richly cultivated country', continuing, 'Since childhood I have not felt such a perfect enjoyment of the beauties of nature...' (this and the following citations are from Roberts's MS *Eastern Journal*, National Library of Scotland (Acc.7723/2). Arriving at the town, then believed to be the birthplace of Joseph of Arimathea, Roberts and his companions enjoyed the hospitality of the Spanish monks from the Franciscan Monastery; their Father Superior accompanied him on a tour of the ancient monuments. They visited 'several large cisterns', now known to be part of an underground, 8th Century reservoir, and 'the tower and walls of an ancient mosque which our worthy guide would persist in calling a Christian church; it may perhaps have at one time been used as such but there can be no doubt as to the architecture being Saracenic'. This structure, prominent in the middle ground of Roberts's view, is the Tower of Ramla (or White Tower), built in the early 14th Century as the minaret of the earlier 8th Century White Mosque (al-Masjid al-Abyad), more of which clearly survived in Roberts's time than now. Roberts was also shown some 'subteranious chambers' there, which he rightly surmised to have been further cisterns. In the town itself, Roberts, with Jens Pell and Hanafi Ismael, an Egyptian who had accompanied them on their journey from Cairo, visited the Great Mosque, originally a Crusader building, believed by Roberts to have been the Church of the Knights

of St John of Jerusalem. It seems that Roberts was no longer wearing the Turkish dress that he had donned in order to visit the interiors of the mosques in Cairo, but Pell, who was, entered and reported that the building was 'divided into a nave and aisles on each side, with clustered columns'.

In this beautifully modulated and atmospheric watercolour, Roberts views the town of Ramla from a distance, as he approached it from the West. It is one of the series of 272 that he made during his momentous journey through Egypt and what was then known as the Holy Land, between September 1838 and May 1839, a journey that his friend and biographer, James Ballantine, later described as the 'great central episode of his artistic life; it was the fulfilment of the dream of his life from boyhood'. During the decade after his return to England, he made a completely new set of watercolours for the series of lithographs, executed by Louis Haghe, that were eventually published together as *The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia*, between 1842 and 1849. The later watercolour for this view is not known to have survived, but in the lithograph, the understated watery foreground of Roberts's preliminary watercolour has been augmented by broken columns and carved stones, with a group of Arab figures, resulting in a more defined but much less evocative composition.

We are grateful to Briony Llewellyn for her help in preparing this catalogue entry.





221
WILLIAM JAMES MULLER (BRISTOL 1812-1845)

Study of a young Lycian boy, Turkey

pencil and watercolour

5½ x 4½ in. (13 x 11 cm.); and three further figure studies, one signed with initials and dated '1832' (lower left)

(4)

£800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

i) Possibly Bristol Art Gallery

William Müller, accompanied by Harry Johnson undertook a eight month trip to Lycia, a remote area of South West Turkey between September 1843 and May 1844. He had met the archaeologist, Charles Fellows in the spring of 1843 and was encouraged by him to visit the region.

Despite the wet weather which plagued the trip, Müller was inspired by the magnificent scenery and its people and produced around 200 drawings during this trip. Many of them were exhibited to great acclaim at the 'London's Graphic Society, in January 1845 and following his early death, these along with his Greek and Egyptian material was exhibited at the Bristol Institution prior to being sold at Christie's King Street, in London.



222



223

Lear travelled to Sicily in the company of John Joshua Proby (1780-1855), subsequently 2nd Earl of Carysfort, between May and July 1847, recording the places that they visited both in his sketchbook and in his diary. He wrote in a later letter that 'Proby makes a perfectly excellent companion - and we now go on with perfect comfort and smoothness; indeed I now like him so much that I do not at all like to think of his leaving me' (A. Davidson, *Edward Lear: Landscape Painter and Nonsense Poet*, 1812-1888, London, 1938, pp. 43-44).

222

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Catania, Sicily

signed, inscribed and dated 'Edward Lear. del./ 16. June.1847.' (lower left) and 'CATANIA' (lower right)

pencil, pen and brown ink and brown and blue wash, heightened with white

12½ x 18½ in. (31.7 x 47 cm.)

£6,000-8,000

\$7,300-9,700

€6,700-8,900

223

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Segesta, Sicily

signed, inscribed and dated 'SEGESTA.' (lower left) and 'Edward Lear. del./ May.12. 1847.' (lower right)

pencil, pen and brown ink and brown and blue-grey wash, heightened with white

12¼ x 18¼ in. (31.1 x 46.3 cm.)

£5,000-7,000

\$6,100-8,500

€5,600-7,800



224

These pencil drawings are typical of the artist's early style. The technique and composition of such works shows the influence of James Duffield Harding with a vigorous use of soft dark lines, white chalk highlights and tinted paper.

224
EDWARD LEAR
(LONDON 1812-1888 SAN REMO)

View of Zagarolo, near Rome, Italy
 signed, inscribed and dated 'Zagarolo./ Edward Lear del./ Feb'. 10. 1840' (lower left)
 black chalk heightened with white, on pale blue paper
 5¼ x 8¾ in. (13.3 x 22.2 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:
 with Abbott and Holder, London.

225
EDWARD LEAR
(LONDON 1812-1888 SAN REMO)

View of Sermoneta, Latina, Italy
 signed and inscribed 'Sermoneta. Edward Lear del.-' (lower right) and dated 'Feb'. 3^d. /1846.' (lower left)
 black chalk heightened with white on grey-blue paper
 5 x 8½ in. (12.7 x 21.6 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:
 with Abbott and Holder, London.



225



226

226

EDWARD LEAR (1812-1888)

In the Campagna, near Rome

pencil and watercolour

5¼ x 8½ in. (13.3 x 20.6 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

William Prescott, and by descent.

This watercolour dates from Lear's time in Rome between 1837 and 1848, when he made frequent expeditions into the Campagna, with its wild marshland and ancient Roman ruins. The present work is an example of his early watercolour style, and is unsigned as he did not intend it for sale.

227

EDWARD LEAR

(LONDON 1812-1888 SAN REMO)

Islands in Lago Maggiore, Italy

pencil, pen and brown ink and watercolour

4¾ x 7½ in. (12.2 x 19 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

with Roland, Browse and Delbanco, London.



227

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

The following two watercolours reflect his route south towards the Second Cataract. Lear intended to publish his Nile tour as part of his *Journals of a Landscape Painter*. The scheme was never realised and instead Lear used the drawings as later inspiration.

The double dates on the drawings indicate that the artist used drawings made on the spot as the basis for later studio works. The earlier date indicates the precise date when Lear was making his sketches, the later date when he used these sketches for his studio works. Lear created an enormous working library of drawings and studies from his travels around the world and he would return to them frequently for inspiration, or as in the case with these drawings, work them up later into finished watercolours. For another watercolour from this trip see lot 156.

228

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

The First Cataract at Shelaal on the River Nile, Egypt

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

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

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

with Albany Gallery, London.

229

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Wadi Halfa, Sudan

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

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

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

with Albany Gallery, London.

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



228



229

PROPERTY OF A LADY
LANDSCAPE STUDIES BY JOHN RUSKIN, H.R.W.S.
(LOTS 230-236)



230

230

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

*Mont Blanc and the Lake of
Geneva from the Jura, Switzerland*

signed with initials (lower left) and inscribed 'Mont Blanc and the lake of Geneva. from the Jura.' (lower centre, in the margin) and numbered '11' (upper right, overmounted) and '13' (lower right, overmounted) and further inscribed 'Mont Blanc and the Lake of Geneva/ from the Jura 1835' (verso)

pen and black ink heightened with white on grey paper

10½ x 14¾ in. (26.8 x 36.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

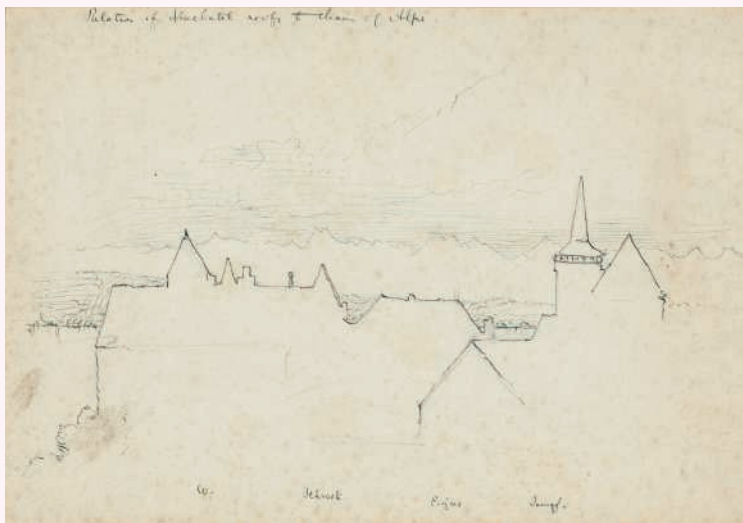
T. E. Jessop.

Anonymous sale; Sotheby's, London, 11 July 1990, lot 21.

Executed during the Ruskin family's second European tour through France and Switzerland to Italy, which took place between 2 June and 10 December 1835. They were near Lake Geneva between 22 and 28 July. There is a similar study of *Mont Blanc from St Martin*, in the Morgan Library and Museum, New York.

During his trip Ruskin executed over 100 drawings, ranging from rapid sketches to more deliberate and complex compositions such as the present work.

We are grateful to Stephen Wildman for his help in preparing this catalogue entry.



231



231

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

Neuchâtel roofs and the chain of the Alps, Switzerland (recto); and Cloud study (verso)

inscribed 'Relation of Neuchâtel roofs & chain of Alps.' (upper left) and 'W. Schreck. Eiger. Jungf.' (lower centre)

pencil, pen and black ink

7½ x 10½ in. (18.2 x 27 cm.); and *Study of Lucerne from the Lake*, pencil, 6¾ x 19½ in. (17 x 49.5 cm.)

£2,000-3,000

(2) \$2,500-3,700

€2,300-3,300

PROVENANCE:

both T. E. Jessop.

Anonymous sale; Sotheby's, London, 11 July 1990, lot 19 (part).

There is a similar schematic drawing of Neuchâtel in the Ruskin Library, Lancaster University, which is inscribed 'Sketched 1863 I think invaluable now for the lines of roof of old town'.

Ruskin was in Lucerne in the autumn of 1861 and again May 1862. The same view of Lucerne, including the covered wooden Kapellbrücke, appears in a sketchbook from his visits which is now in the Beinecke Library, Yale University. The mountains depicted are Weissshorn, Shreckhorn, Eiger, and Jungfrau.

We are grateful to Stephen Wildman for his help in preparing this catalogue entry.

232

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

The sun setting through clouds

inscribed with colour notes

pencil and watercolour, heightened with bodycolour

5¾ x 8¾ in. (13.8 x 22.5 cm.)

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

T. E. Jessop.

Anonymous sale; Sotheby's, London, 11 July 1990, lot 20.

Ruskin made rapid sketches of atmospheric effects throughout his life. Stephen Wildman has suggested that although these studies are difficult to date, the combination of foreground sea and distant mountains may suggest a connection with his travel from mainland Italy to Sicily in late April 1874.

We are grateful to Stephen Wildman for his help in preparing this catalogue entry.



233

233

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

Olive trees and distant hills, possibly near Florence

pencil

7½ x 10⅞ in. (18.1 x 27.7 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

T. E. Jessop.

Anonymous sale; Sotheby's, London, 11 July 1990, lot 19 (part).

The topography of the present drawing appears to depict the landscape around Florence. The handling is similar to two drawings of *San Domenico, Fiesole*, near Florence in the Ruskin Library, Lancaster University, dated 24 and 25 August 1874, respectively.

We are grateful to Stephen Wildman for his help in preparing this catalogue entry.



234

234

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

View of the Palazzo Comunale and Torre Lambertini, Verona

pencil

12½ x 10½ in. (31.8 x 26.7 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

T. E. Jessop.

Anonymous sale; Sotheby's, London, 11 July 1990, lot 19 (part).

Ruskin spent much of June and July 1869 in Verona and the present drawing appears to date from this trip. There is another more detailed drawing of the Palazzo and tower, which also includes the Palazzo dei Tribunale, in the Ashmolean Museum, Oxford.

We are grateful to Stephen Wildman for his help in preparing this catalogue entry.

235

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

*Study from nature: A mossy rock
with plants*

pencil and watercolour on card
11 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in. (30 x 40 cm.)

£800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

T. E. Jessop.

Anonymous sale; Sotheby's, London,
11 July 1990, lot 19 (part).

Ruskin recommended the close study of small details from nature as a basic exercise in drawing. There are numerous careful studies by the artist of incidental natural details, such as flowers, foliage, rocks, feathers or shells. There is a similar watercolour to the present work in the Ashmolean Museum, Oxford, entitled *Study of Foreground Material*.

We are grateful to Stephen Wildman for his help in preparing this catalogue entry.



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

Figures from The Last Judgement

pencil and watercolour
11 $\frac{1}{4}$ x 9 in. (28.6 x 23 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

T.E. Jessop.

Anonymous sale; Sotheby's, London,
11 July 1990, lot 19 (part).

Ruskin made numerous studies of details from paintings of the early Italian Renaissance and the present drawing appears to be taken from a fresco of the Last Judgement. An almost identical study with the addition of architectural details and an inscription 'PAUPTAS PAUPERTAS', is in the Ruskin Library, Lancaster University.

We are grateful to Stephen Wildman for his help in preparing this catalogue entry.



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

(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 we will not be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from international and/or domestic 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, and 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 H(2g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

(b) We may also ask you to give us a financial reference and/or a reference 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 B(1a) 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 bid 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 all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

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

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

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

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any of our offices or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction to or reject any bid.

2 RESERVE

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol * next to the lot number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's 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

RESALE 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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

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 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as an artist's resale right when an **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) 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**, with the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) 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:

- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- (ii) 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
- (iii) 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 be liable, in any circumstances, 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.

(j) **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:

(a) This additional **warranty** does not apply to:

- (i) the absence of bindings, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting the content of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) 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 sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the auction.

(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 if 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(i)(ii) above and the **lot** must be returned to us in accordance with E2(ii) above. Paragraphs E2(i)(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:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any amounts due under section D3 above; and
- (iv) 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:

- (i) 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: 30-00-03. Swift code: LOYDGB33. For our international bank account number: GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

You must cash subject to a maximum of £5,000 per buyer per year from our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 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:

- (a) When you collect the **lot**; or
- (b) 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):

- (i) 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;
- (ii) 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;
- (iii) 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;
- (iv) 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;
- (v) 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 you may have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) 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;
- (viii) 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
- (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you owe us to 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 G(d) and (ii). In such circumstances paragraph G(dv) 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 see 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

- 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**).
- 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 cashier on +44 (0)20 7839 9060.
- 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.
- 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:
 - we will charge you storage costs from that date.
 - 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.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
 - Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that we will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In 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 testing 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 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.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) 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.

(g) 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 have 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 the only ones 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 catalogue) unless otherwise noted in the catalogue. You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to these proceedings, shall 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 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 an arbitrator with exclusive jurisdiction 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.CHISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authenticity warranty: 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 Heading** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive

a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; and

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for † and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All reinvoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○
Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

?, *, Ω, α, #, +
See VAT Symbols and Explanation.

■
See Storage and Collection Pages.

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 Guarantee**
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

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Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

"Attributed to ..."

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Tel: +44 (0)20 7839 9060

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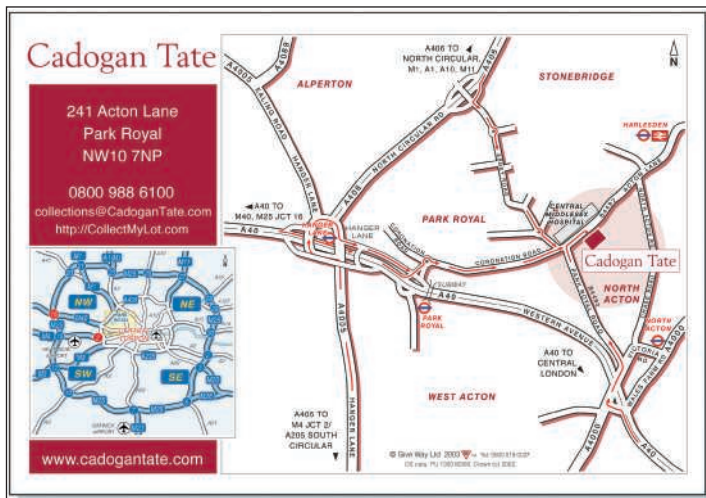
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Cadogan Tate Ltd's Warehouse
241 Acton Lane,
Park Royal,
London NW10 7NP



GIOVANNI DOMENICO TIEPOLO (1727-1804)

Head of a young man

29.2 x 20.2 cm. (11½ x 8 in.)

Red and white chalk, stumping, on blue paper

\$180,000-200,000

OLD MASTER & BRITISH DRAWINGS

New York, 24 January 2017

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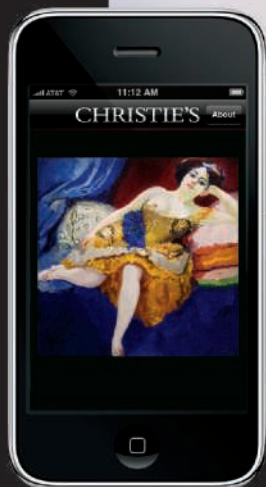


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Continental European and British paintings from the early Renaissance to the early 19th century. British and Irish Art from the Tudor period to 1970, including Sporting Art, Victorian and Scottish pictures. Continental European drawings from the early Renaissance to the early 19th century. Paintings, drawings and watercolors from the 19th century, including Orientalist pictures and maritime paintings.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
	Old Master & 19th Century Paintings					
A1	Old Master & 19th Century Art	Amsterdam	2	27	44	40
L193	19th Century European Art including Orientalist Art	King Street	2	48	76	72
L1	Old Master and British Paintings	King Street	5	119	190	181
L195	Victorian and British Impressionist Pictures	King Street	2	48	76	72
L98	Topographical Pictures	King Street	1	20	32	30
N193	19th Century European Art	New York	2	48	76	72
N1	Old Master Paintings	New York	3	71	114	108
P1	Old Master & 19th Century European Paintings	Paris	1	19	30	29
K193	19th Century Paintings	South Kensington	2	43	71	66
K9	Old Master & Early British Drawings & Watercolours	South Kensington	1	14	24	22
K1	Old Master Paintings	South Kensington	2	30	50	46
K2	Victorian, Sporting & Maritime Pictures	South Kensington	3	55	90	85
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