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PROPERTY FROM A PARISIAN PRIVATE COLLECTION

1

ATTRIBUTED TO GIOVANNI BATTISTA FRANCO, CALLED IL SEMOLEI (UDINE CIRCA 1501-1561 VENICE)

Neptune on a hippocamp wielding a trident

with inscription 'Benvenuto Cellini' (verso of mount)

pen and brown ink

6½ x 7¼ in. (15.7 x 18.5 cm)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

PROVENANCE:

An unidentified stamp, previously identified as Gelozzi (L. 513).

1

2

ATTRIBUTED TO GIOVANNI ANTONIO BAZZI, CALLED IL SODOMA (VERCELLI 1477-1549 SIENA)

A veiled woman looking to the left

with number '24'

black chalk with stumping, on faded blue paper, indented with the stylus, upper right corner made up

10% x 8% in. (27 x 21.1 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

Sir John Wyndham Pope-Hennessy (1913-1994).

A European private collection.

This may be a study for Sodoma's fresco *The ecstasy and swooning of Saint Catherine of Siena*, which he painted in San Domenico in Siena around 1526 (see A. Hayum, *Giovanni Antonio Bazzi, 'Il Sodoma'*, New York and London, 1976, p. 196, no. 25, ill.).



2



(recto)

3

PAOLO CALIARI, CALLED VERONESE (VERONA 1528-1588 VENICE)

Studies of seated men, one reading a book

with number 'D. 68.' (recto) and with inscription 'Rodelin alla Rimina / anulario sferatico / Coverte dorade del breviary[o] / la madalena -- / bossolo per otton navigari / penna di architetto -- / Calamario da viaggio / Canolla alla Todescha / [C]arta no'natta / una scaletta da pittor' pen and brown ink, fragmentary watermark 3¼ x 7⅞ in. (9.5 x 19.3 cm)

£15,000–20,000

\$21,000–27,000

€18,000–23,000

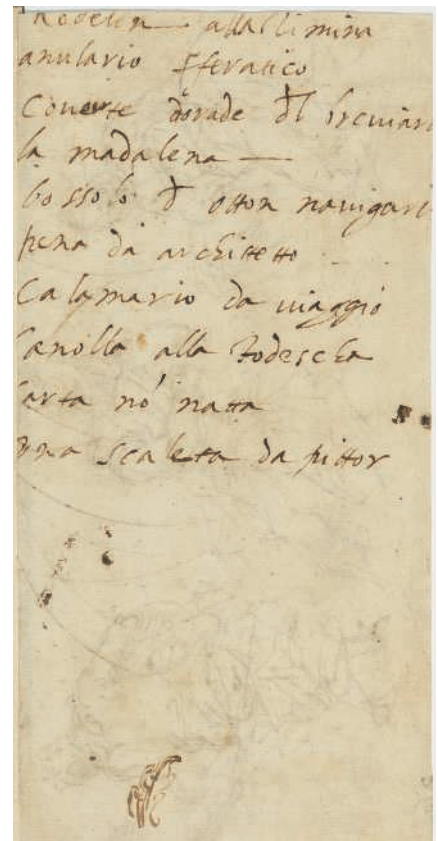
A new addition to Veronese's corpus of drawings, this double-sided sheet features three seated figures on the *recto* and notes towards a design for a leaf on the *verso*. Rapidly but confidently rendered in pen and ink, the figure studies of three muscular men recall Michelangelo's *ignudi* on the Sistine ceiling. Following a typical method in Veronese's practice, the artist aligned the face of the man at left by placing a cross in the oval, a distinguishing detail that can be seen in many of his drawings, especially the early ones dating to the 1550s and 1560s (R. Cocke, *Veronese's Drawings with a Catalogue Raisonné*, London, 1984, nos. 5-7, 11, 21, ill.).

Veronese's frescoes in the church of San Sebastiano, Venice (circa 1555-60) could be a point of reference for the studies on the *recto*, close to the series of Apostles frescoed by the artist on the lower walls of the nave. The semi-

circular lines, drawn on the sheet with the aid of a compass, reflect the shape of the spandrels of the lower walls of the nave, where the Apostles are frescoed. Close figural comparisons with sheets related to San Sebastiano seem to tighten the relationship of the present sheet to this early commission. The figure seen to the far right on a drawing at Chatsworth with studies for the series of Apostles (*op. cit.*, no. 16, ill.) can be associated with the one turning his back to the right of the present sheet. Similarly, the figure in the middle leaning on his arm on the present drawing is closely comparable with the fourth from the right on the lower level in the Chatsworth sheet.

The adoption of a rather free pen technique, with loose figure contours, can be found in other studies usually connected with San Sebastiano, like a preparatory sketch for the prophet David in a private collection (*op. cit.*, no. 16, ill.), which also features an ornamental design reminiscent of the pediment seen far right on the present sheet. Possibly related to similar ornamental partitions of the church is the text on the *verso*, written between personal notes likely by Veronese himself with a list of the artist's tools, like a travel-size inkwell and a small ladder.

We are grateful to Xavier F. Salomon for confirming the attribution of the sheet to Paolo Veronese and for his assistance during the cataloguing of the present work.



(verso)



4

PARMESE SCHOOL, FIRST HALF 16TH CENTURY

Study of two female heads

with inscription 'parmesan' (?)

black and red chalk, touches of red wash

4¼ x 5⅞ in. (10.8 x 15 cm)

£7,000–10,000

\$9,400–13,000

€8,000–11,000

PROVENANCE:

possibly Nicolas Lanier (1588-1666), London (L. 2886).

Jonathan Richardson Sr. (1665-1745), London (L. 2183 and L. 2983, 'B.[?] 20/AA. 31./Jk.'), on his associated mount.

Thomas Hudson (1701-1779), London (L. 2432).

Sir Joshua Reynolds (1723-1792), London (L. 2364).

The style of this drawing, which passed through the collections of some of the greatest British collectors, points to an artist from Parma from the first half of the 16th Century. It is reminiscent of the style of Parmese artists in the circle of Parmigianino, like Girolamo Mirola, who collaborated with Jacopo Bertioia.



5

5
ATTRIBUTED TO POMPONIO AMALTEO (MOTTA DI LIVENZA
1505-1588 SAN VITO AL TAGLIAMENTO)

A drapery around the torso of a running figure (recto); Study of a male torso (verso)

black chalk, brown and grey wash heightened with white (*recto*); black chalk (*verso*), on blue-grey (formerly blue) paper
 12½ x 10¾ in. (31.7 x 27 cm)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

Skilfully modulated with two colours of wash and heightened with white, this isolated drapery study is of great dynamic quality. Its authorship remains somewhat ambiguous, but the style appears to point to an artist working in the Friuli region in the first half of the 16th Century. It has been suggested that the artist could have been from Pordenone's circle, and the style may be compared to that of his pupil Pomponio Amalteo in particular. Similarly draped figures can be found, for example, in his *Adoration of the Magi* in the S. Maria dei Battuti, San Vito al Tagliamento (L. Menegazzi, *Amalteo*, exhib., cat., Pordenone, Museo Civico, 1980, fig. 2) and in his study for the *Supper at Emmaus*, also on blue paper, in the Royal Collection (inv. RCIN 904784; see C. Cohen, 'Drawings by Pomponio Amalteo', *Master Drawings*, XI, no. 3 (Autum 1973), pl. 18).

6

MICHELANGELO ANSELMI (LUCCA 1491-1554 PARMA)

A seated sybil holding books and a tablet with a putto

remains of an inscription lower left

black and red chalk, inscribed arch, indistinct watermark in a circle

8 $\frac{3}{8}$ x 8 $\frac{1}{8}$ in. (21.1 x 20.6 cm)

£15,000–25,000

\$21,000–34,000

€18,000–28,000

PROVENANCE:

Giuseppe Vallardi (1784-1863) (L. 1223, lower left, partially cut).

LITERATURE:

E. Fadda, *Michelangelo Anselmi*, Turin and other cities, 2004, pp. 78-79, fig. 21.

A particularly seductive example of Anselmi's softly-modelled drawing style, this study can be connected with several others of the same subject, notably a doubled-sided sheet previously with Pietro Scarpa, Venice (M. Di Giampaolo in *Dessins anciens*, exhib. cat., Paris, Grand Palais, 1978, no. 2, ill.), and two at the Uffizi (Fadda, *op. cit.*, pp. 78-79, figs. 17, 20). One of the studies on one of these (fig. 17) is especially similar in composition, although less worked out, and it is evident that they relate to the same project: the Capella della Croce in the church of San Pietro Martire in the artist's native Parma, sadly demolished in 1814. The present drawing offers the most complete and detailed indication of what Anselmi's decoration of the chapel, recorded as 'nine lunettes representing five prophets and four sibyls', looked like.





7

**WORKSHOP OF FRANCESCO DE' ROSSI, CALLED IL SALVIATI
(FLORENCE 1510-1563 ROME)**

Design for the decoration of a dish or a tazza showing Neptune and tritons

black chalk, pen and brown ink, brown wash, the corners cut
8⁷/₈ x 9¹/₈ in. (22.4 x 23.4 cm)

£3,000-5,000

\$4,100-6,700

€3,500-5,700

PROVENANCE:

Lodewijk Houthakker (1926-2008), Amsterdam (L. 3893).

LITERATURE:

P. Fuhring, *Design into Art. Drawings for Architecture and Ornament. The Lodewijk Houthakker Collection*, London, 1989, I, no. 518, ill.

Elegantly decorated with creatures and monsters from the marine world, this circular design was most likely conceived for a silver basin, with the base of a ewer intended to fit over the central circle, adorned with a standing Neptune on a shell amidst two hippocamps. In the Houthakker collection (see *literature*) the sheet was correctly linked to Salviati's drawings for decorative arts and the drawing is particularly close in concept to three designs for dishes, generally thought to be by Salviati, all showing sea gods and sea monsters (C. Monbeig Goguel, *Francesco Salviati (1510-1563) o la Bella Maniera*, exhib. cat., Rome, Villa Medici and Paris, Louvre, 1998, nos. 108; and one sold at Sotheby's, London, 10 July 2002, lot 19). While these drawings are executed in a more fluent and confident style than the present sheet, it seems likely that this drawing was made by someone closely linked to Salviati, possibly an artist from his studio. The neat graphic style of this design closely resembles other examples attributed to Salviati's workshop, like a study for an inkstand in the Metropolitan Museum of Art and the project for a salt cellar at the Cooper Hewitt, Smithsonian Design Museum (B.L. Holman, *Disegno. Italian Renaissance Designs for the Decorative Arts*, New York, 1997, nos. 13, 17, ill.).



8

GIORGIO VASARI (AREZZO 1511-1574 FLORENCE)

Design for an epitaph with a winged man pumping air with a pair of bellows towards a man holding a net

inscribed 'qui va la morte di/ pietri' (?)

black chalk, pen and brown ink, brown wash, partly squared in black chalk
9 7/8 x 6 5/8 in. (24.5 x 16.9 cm)

£15,000–25,000

\$21,000–34,000

€18,000–28,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 December 1976, lot 26 (as Francesco Salviati).

with Lorna Lowe, London, 1977.

Lodewijk Houthakker (1926-2008), Amsterdam (L. 3893); Christie's, New York, 11 January 1994, lot 8 (as attributed to Vasari).

LITERATURE:

P. Fuhring, *Design into Art. Drawings for Architecture and Ornament. The Lodewijk Houthakker Collection*, London, 1989, I, no. 12, ill. (as attributed to Giuseppe Salviati).

F. Härb, *The Drawings of Giorgio Vasari (1511-1574)*, Rome, 2015, no. 88, ill.

As Vasari's annotation on the central panel reads 'here is to be placed the death [made of] stone', the present sheet could be identified as a design for an epitaph with an inserted marble relief, as first argued by Florian Härb (*op. cit.*). Alternatively, this work could also be connected with the artist's ephemeral settings erected for the performance of Pietro Aretino's *La Talanta* (1542), which included a triumphal arch with a 'bizarre epitaph' in verse. In the present drawing, an older winged man on the right blows winds with his bellows, while the man on the left is shown vainly trying to catch the wind with a fisherman's net. The obscure yet highly sophisticated iconography might have been suggested to Vasari by his humanist friends, including Paolo Giovio, Cosimo Bartoli or Vincenzo Borghini.



9

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

*Design for a cartouche, with the coat-of-arms with an eagle, putti
and a satyr*

red chalk, red wash heightened with white, shaped as an oval
10½ x 8¾ in. (26.8 x 21.5 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

Earl Spencer (1708-1746), Althorp (L. 1530).
Lodewijk Houthakker (1926-2008), Amsterdam (L. 3893).

LITERATURE:

P. Fuhring, *Design into Art. Drawings for Architecture and Ornament. The
Lodewijk Houthakker Collection*, London, 1989, I, no. 27 (as after Stefano della
Bella).

With figural motifs taken from (or inspired by) Stefano della Bella's printed
repertories, this highly imaginative design for a cartouche presents two
alternative solutions. The sheet finds a fitting comparison with a design for
a doorway with putti sold in these Rooms with an attribution to Volterrano
(Christie's, London, 8 December 1981, lot 112), similarly rendered with
blended passages of dry and wet red chalk.



10

ITALIAN SCHOOL, CIRCA 1600

A design for a dish or a tazza with the Massacre of the Innocents

black and red chalk, pen and brown ink, grey wash heightened with white,
incised for transfer, circular, a paper loss at lower edge
7 $\frac{5}{8}$ in. (19.3 cm), diam.

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

Unidentified collector's mark 'CHL' (?).
Lodewijk Houthakker (1926–2008), Amsterdam (L. 3893).

The painterly style of this drawing and the elongated figure types suggest an artist active in Northern Italy, between Lombardy and the Veneto. As indicated by its circular format, the sheet was intended as a design for the decoration of a basin, probably cast in silver, with the central cut-out circle for the base of an ewer.

PROPERTY FROM A PARISIAN PRIVATE COLLECTION

11

MATTEO ROSSELLI (FLORENCE 1578-1650)

A man gesturing to the left, heavily robed

red chalk, stumping

16 x 10 $\frac{1}{8}$ in. (40.5 x 25.8 cm)

£5,000–7,000

\$6,700–9,400

€5,700–8,000

PROVENANCE:

Raoul Ergmann (1920-1990), Paris (L. 4156).

A prime example of academic draftsmanship of the Florentine Baroque, this study for a standing draped figure was modelled with soft red chalk by Matteo Rosselli, who entered the Accademia del Disegno in 1599. The sheet relates to similar heavily draped figure studies in the Uffizi, all executed in red chalk (A.M. Petrioli Tofani, *Gabinetto disegni e stampe degli Uffizi. Inventario. Disegni di figura*, II, Florence, 2005, nos. 1069 F, 1071 F, 1074 F, ill.), and might be for the shepherd to the right of Rosselli's *Nativity* in the Museo Civico, Pisa.



11

12

JACOPO CHIMENTI, CALLED JACOPO DA EMPOLI (EMPOLI 1554-1640)

An elegantly dressed young man wearing a hat

traces of black chalk, pen and brown ink, brown wash

11 $\frac{3}{8}$ x 5 $\frac{3}{4}$ in. (29 x 14.7 cm)

£5,000–7,000

\$6,700–9,400

€5,700–8,000

PROVENANCE:

Anonymous sale; Helbing, Frankfurt, 3-4 May 1932, lot 449. Walther Bernt (1900-1980), and by descent to the present owner.

The execution of this sheet, with its strong yet occasionally tremulous penwork, as well as its subject are entirely characteristic of Empoli's drawings. Elegantly dressed men, often in a classical *contrapposto*, appear frequently in his drawn *œuvre* and the present sheet may be compared to two drawings in the Uffizi showing men in similar fashion (inv. 3458F and 953F; A. Marabottini, *Jacopo di Chimenti da Empoli*, Rome, 1988, pp. 154 and 157, pls. LXXXII and XC).



12



13

GIOVANNI BALDUCCI, CALLED IL COSCI (FLORENCE CIRCA 1560- AFTER 1631 NAPLES)

Don Juan of Austria (?) and a general planning for a battle

black chalk, pen and brown ink, blue wash, squared in black chalk
10 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in. (25.8 x 37.8 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 1 July 1936, part of lot 95.
Sir Robert Clermont Witt (1872–1952), London (cf. L. 2228b).
Jacques Fryszman, Paris (cf. L. 4946).
Anonymous sale; Sotheby's, New York, 28 January 1998, lot 75.

LITERATURE:

J. Bean and L. Turčić, *15th and 16th Century Italian Drawings in The Metropolitan Museum of Art*, New York, 1982, p. 66, under no. 54 (as Belisario Corenzio).
G. Fusconi, 'Due postille napoletane', in *Nuove ricerche in margine alla mostra: Da Leonardo a Rembrandt. Disegni dalla Biblioteca Reale di Torino*. Atti del convegno internazionale di studi, Turin, 1991, pp. 259 (as Belisario Corenzio).
M. Di Giampaolo, 'Balducci o Corenzio? Un'ipotesi', in *Kunst des Cinquecento in der Toskana*, Munich, 1992, p. 332, fig. 22.
F. A. den Broeder in *Old Master Drawings from the Collection of Joseph F. McCrindle*, exhib. cat., Princeton, The Art Museum, Princeton University, 1991–1992, p. 72, under no. 27 (as Belisario Corenzio).
A. Sutherland Harris, review of *Old Master Drawings from the Collection of Joseph F. McCrindle*, *Master Drawings*, XXXII, no. 1 (Spring 1994), p. 69.
M. Di Giampaolo, 'Balducci o Corenzio? Un'ipotesi', *Scritti sul disegno italiano, 1971–2008*, Florence, 2010, p. 327, fig. 22.
C. Fischer and J. Meyer, *Neapolitan Drawings. Italian Drawings in the Department of Prints and Drawings, Statens Museum for Kunst, Copenhagen*, 2006, p. 44, n. 4, under no. 2.
Oliver Tostmann in *The McCrindle Gift. A Distinguished Collection of Drawings and Watercolors*, exhib. cat. Washington, D.C., National Gallery of Art, 2012, under no. 9.

This drawing is part of a series of at least eleven sheets of mainly military scenes, sold at auction in 1936 and there acquired by Sir Robert Witt. Three entered the Courtauld Gallery (inv. D.1952.RW.2789.1-3), others are now at the Metropolitan Museum of Art (inv. 66.127, 68.203; see Bean and Turčić, *op. cit.*, nos. 54, 55, ill.), and the National Gallery of Art, Washington, D.C. (inv. 2010.93.17; see exhib. cat. Washington, D.C., National Gallery of Art, 2012, no. 9, ill.). Walter Vitzthum, who first studied the group (*Cento disegni napoletani. Sec. XVI-XVIII*, exhib. cat. Florence, Gabinetto Disegni e Stampe degli Uffizi, 1967, p. 16, under no. 4, as Corenzio), added two more drawings, in the Cooper Hewitt, Smithsonian Design Museum (inv. 1938-88-7080), and in the Biblioteca Nacional de España, Madrid (A. M. de Barcia, *Catálogo de la colección de dibujos originales de la Biblioteca Nacional*, Madrid, 1906, no. 8105, as Anonymous Italian).

Traditionally, these sheets have been attributed to the Neapolitan artist of Greek descent, Belisario Corenzio, whose secure works, however, are somewhat different from those in the series, characterized by delicate blue wash contrasting with the fine brown penwork. More convincing has been the attribution, first proposed by Silvia Musella Guida ('Giovanni Balducci fra Roma e Napoli', *Prospettiva*, XXXI, 1982, p. 44), and later defended by Mario Di Giampaolo (*op. cit.*, 1992 and 2010), to the Tuscan-born Giovanni Balducci, who moved to Naples by the end of the 16th Century. On the basis of an old inscription on one of the sheets, the drawings are generally thought to represent scenes from the life of Don Juan of Austria, natural son of Charles V, and victor of the Turks at the Battle of Lepanto, who resided in Naples in the 1570s. However, the full extent of the narrative and its precise subject deserve to be further studied. It is evident from the squaring in black chalk that the drawings were made in preparation of an ambitious, but as yet to be identified decorative cycle, probably frescoes or tapestries.



14

**ENEAS SALMEGGIA, CALLED IL TALPINO
(SALMEZZA CIRCA 1565-1626 BERGAMO)**

Saint John the Evangelist; and Saint Bartholomew

traces of black chalk, oil on paper, laid down on panel
12 x 4⁷/₈ in. (30.5 x 12.3 cm)

£8,000-12,000

a pair (2)

\$11,000-16,000

€9,200-14,000

Painted in grisaille, these two oil sketches are studies for two paintings by Talpino now in the National Gallery of Ireland, Dublin (inv. NGL.78 and NGL.80). A similar example now in the Accademia Carrara, Bergamo (inv. 58AC00166) shows how the artist produced such works both as finished compositional studies and final *modelli* for patrons' approval. Salmeggia gave each figure a particular character: while Saint John is looking directly at the viewer, Saint Bartholomew is caught looking up, holding the book and the knife of his martyrdom. Long attributed to Moretto, the two paintings in Dublin were recognized as works by Salmeggia by Roberto Longhi who highlighted their classical, Raphaellesque undertone, also visible in the present works (R. Longhi, *Tiziano e l'Ostensione delle Santissime Croci a Brescia*, in *Ricerche sulla pittura veneta*, Florence, 1985, p. 85).

We are grateful to Simone Facchinetti for his assistance in preparing this entry.

15

AURELIO LOMI (PISA 1556-1622)

Studies of a youth pulling ropes or poles (recto); A faint study of the same (verso)

with inscription 'lomi'

black and white chalk on blue paper, the lower left corner made up

7 7/8 x 11 1/4 in. (19.9 x 30 cm)

£5,000-7,000

\$6,700-9,400

€5,700-8,000

PROVENANCE:

An anonymous 17th or 18th Century Florentine collection, possibly Giuseppe Santini. Possibly Comte Eugène d'Oultremont (1845-1916), Chateau de Presles, Aiseau-Presle, Belgium and by descent. Anonymous sale; Christie's, London, 12 December 1985, lot 190.

LITERATURE:

L. Turčić and M. Newcome, 'Drawings by Aurelio Lomi', *Paragone*, September 1991, no. 29. C. Romalli in *Dessins de la collection Christian et Isabelle Adrien*, exhib. cat., Rennes, Musée des Beaux-Arts de Rennes, 2012, p. 49, under no. 9, note 7.

The attribution to Lomi was first confirmed by Mary Newcome and subsequently published in 1991 (see *literature*). Lomi's drawings can often be



15

connected with paintings, but a connection with the present drawing has so far not been made. It shows Lomi's habit of repeating the same figure or motif on a single sheet. Two drawings in similar spirit, both studies for *The Feast of Ahasuerus* in the duomo at Pisa, executed between 1610 and 1617, are in the Louvre and The British Museum

respectively (inv. RF 5306 and 1966.0303.I; see M. Di Giampaolo, 'Aurelio Lomi disegnatore', in *Disegni genovesi dal Cinquecento al Settecento: Giornate di Studio (9-10 Maggio 1989)*, Florence, 1992, figs. 7-8; and N. Turner, *The Study of Italian Drawings. The Contribution of Philip Pouncey*, exhib., cat., London, British Museum, 1994, no. 94).

* 16

BERNARDO CASTELLO (GENOA 1557-1629)

The Feast of the Gods

with inscriptions 'Feast of the Gods' and 'Perino Del Vaga' (recto), 'Pietro Buonaccorsi 1500-1547' and 'pirino del uage' (verso)

black chalk, pen and brown ink, brown wash, heightened with white

6 7/8 x 11 1/8 in. (20 x 28.2 cm)

£5,000-7,000

\$6,700-9,400

€5,700-8,000

PROVENANCE:

Private collection, United States.

Executed in the artist's abbreviated drawing style, the present sheet was recognized as by Castello by Julien Stock and Jonathan Bober. Raphael's celebrated fresco of *The Marriage of Cupid and Psyche*, at the Villa Farnesina, constitutes the main inspiration for Castello's design: from its horizontal format (which the artist framed with ink lines) to the figure of Juno, seen from the behind at the front, derived from Raphael's *Venus*. The artist may have intended this composition for a fresco, possibly for an unexecuted scene of the Sala di Psiche in the Palazzo Giustinian-Odescalchi at Bassano Romano (1605).



16



17

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

A seated woman in profile

pen and brown ink, brown wash
9 x 6¾ in. (22.7 x 17.1 cm)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

By descent in the family of the artist's nephews Carlo and Benedetto Gennari, Bologna, until after 1719.
probably Francesco Forni, Bologna.
John Bouverie (*circa* 1723–50) (on his so-called 'Casa Gennari mount', L. 2858c), and by descent to his sister Anne Bouverie (d. 1757), to her husband John Hervey (d. 1764), to their son Christopher Hervey (d. 1786), to his aunt Elizabeth Bouverie (d. 1798), surviving sister of John Bouverie, to Sir Charles Middleton, later 1st Baron Barham (1726–1813), husband of Elizabeth Bouverie's childhood friend Margaret Gambier, to his son-in-law Sir Gerard Noel, 2nd Baron Barham (1759–1838), to his son Sir Charles Noel, 3rd Baron Barham and later 1st Earl of Gainsborough (1781–1866), and by descent to The Earl of Gainsborough; Christie's, London, 27 July 1922 (possibly sold in one of the grouped lots).
Anonymous sale; Bonhams, London, 25 October 2017, part of lot 295 (from an album containing sixty drawings).

The mount of this drawing, with its characteristic geometric patterns, was formerly known as the 'Casa Gennari mount' (named after Guercino's heirs, the Gennari). Nicholas Turner, however, has established that the impoverished family of the artist was not responsible for the elaborate



18

ATTRIBUTED TO VENTURA SALIMBENI (SIENA 1568-1613)

The head and shoulders of a man

red chalk
7¾ x 8⅛ in. (18.7 x 20.7 cm)

£2,000–4,000

\$2,700–5,400

€2,300–4,600

PROVENANCE:

John Withcombe Bayley.
with de Beer.
Sir John Pope-Hennessy (1913–1994); Christie's, New York, 10 January 1996, lot 21.

Drawn with bold use of red chalk, this quick study was previously part of the collection of Sir John Pope-Hennessy. He related this figure to that in the left foreground of a lunette fresco of *Saint Bernardino healing a Child* in the Oratorio di S. Bernardino, Siena. Furthermore, he noticed that the figure in this sheet relates even closer to a study for the fresco in the Uffizi (A. Petrioli Tofani, *Gabinetto disegni e stampe degli Uffizi. Inventario. Disegni esposti*, I, Florence, 1986, no. 833E, ill.).



(recto)

19

GIACOMO CAVEDONE (SASSUOLO 1577-1660 BOLOGNA)

An oarsman rowing a boat (recto); Head of a young woman (verso)

black chalk, touches of white chalk, on blue-grey paper, indistinct watermark in a circle

13¼ x 10¼ in. (33.8 x 26.1 cm)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

Anonymous sale; Christie's, London, 13 December 1984, lot 39. with Hazzlit, Gooden & Fox, London.

Trained with the Carracci, Cavedone often shows the influence of their draughtsmanship. Here this can be seen both in technique, with its bold and economical use of the chalk, as well as in composition. The *recto* shows an oarsman who is directly inspired by a figure in Ludovico Carracci's *Return from the Flight into Egypt*, generally dated around 1600, in a private collection (A. Brogi, *Ludovico Carracci (1555-1619)*, Bologna, 2001, no. 66, fig. 156). The head on the *verso* is a study for the woman holding a candle in *The Denial of Saint Peter* in the Museo Davia Bargellini, Bologna (Fig. 1; see E. Negro and N. Roio, *Giacomo Cavedone 1577-1660*, Modena, 1994, no. 97, ill.), which has been variously dated between 1616-1618 and 1625-1626.



(verso)



Fig. 1. Giacomo Cavedone, *The Denial of Saint Peter*, Museo Davia Bargellini, Bologna.



20 (recto)



(verso)

*** 20**

SIGISMONDO COCCAPANI (FLORENCE 1583-1643)

Study for a seated man (recto); Study of a draped standing man (verso)

with numbers '519' and '518' (recto) and '1092' (verso)

red chalk, the corners cut

11¼ x 16⅞ in. (28.5 x 42.5 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

First proposed by Anna Maria Petrioli Tofani, the attribution to Coccapani has been confirmed by Elisa Acanfora, whom we thank. A typical motif in 17th Century Florentine draughtsmanship, the heavily draped figure on the verso finds close comparisons with Coccapani's preparatory studies in red chalk for the frescoes in the Cloister of San Marco (1613), in the Uffizi and in Venice, especially in its energetic rendering of the model. Still close to the style of Coccapani's master, Ludovico Cardi, called Cigoli, the study on the recto appears more sharply defined and similar to a study in the Morgan Library and Museum (for all the drawings mentioned, see E. Acanfora, *Sigismondo Coccapani. Ricomposizione del catalogo*, Florence, 2017, nos. D.42, D.76, D.136, D. 19v, D 119r).



21

21

CLEMENTE BOCCIARDO, CALLED IL CLEMENTONE (GENOA CIRCA 1600-1658 PISA)

A male nude kneeling on a rock, shouting, his arms raised

with inscription 'di Clemente Bocciardi d' il Clementone' (on the old mount) black chalk and touches of white chalk on buff paper, watermark cross on six mounts

15¼ x 10⅞ in. (40 x 27.5 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

An anonymous 17th or 18th Century Florentine collection, possibly Giuseppe Santini.

Possibly Comte Eugène d'Oultremont (1845-1916), Chateau de Presles, Aiseau-Presele, Belgium and by descent;

Anonymous sale; Christie's, London, 12 December 1985, lot 217.

The inscription on the mount attributing this drawing to Bocciardo is similar to those found on a number of drawings by Tuscan artists from the collection of Comte Eugène d'Oultremont (see *provenance*). Drawings by Bocciardo, nicknamed Il Clementone because of his apparently large size, are exceedingly rare. A self-portrait in black and red chalk is in the British Museum (inv. 1934,1001.2; see M. Newcome, 'Artisti genovesi e Castiglione', *Paragone*, 1982, XXXIII, pp. 27-8, fig. 13).

22

**STEFANO DELLA BELLA
(FLORENCE 1610-1664)**

A man on a horse in a landscape

with number '8' (on the verso of the backing sheet)
pen and brown ink
5% x 7% in. (13.7 x 17.9 cm)

£5,000–7,000

\$6,700–9,400

€5,700–8,000

PROVENANCE:

Once part of an album of miscellaneous, mostly Bolognese, drawings, assembled by a certain Mr Yeates in Italy in 1823 (according to an inscription on the first page of the album).
Anonymous sale; Sotheby's, New York, 28 January 2009, lot 88.

A closely comparable drawing which shows a man on a drinking horse, is in the Louvre (inv. 373; see F. Viatte, *Musée du Louvre. Cabinet des dessins. Inventaire général des dessins italiens*, II, *Dessins de Stefano della Bella*, Paris, 1974, no. 65). That drawing might have been used for an etching showing a similar horse, also drinking and in a landscape, from the series *Diverses figures et griffonnemens* from circa 1646 (A. de Vesme and P.D. Massar, *Stefano della Bella. Catalogue Raisonné*, New York, 1971, no. 477). Two further prints with horsemen were published in the series *Diversi capricci* from circa 1647 (*ibid.*, nos. 132-33).



23

**GIUSEPPE GALLI BIBIENA
(PARMA 1696-1757 BERLIN)**

*The interior of S. Maria in Aracoeli,
Rome*

inscribed 'Prospettiva Reale della chiesa d'Araceli. Capelle papale tenutari nella medesima per l'ottovario solenne di S. Margherita di Cortone Per disposizione del Reverendissimo Prè Giuseppe Mattei [?] A' Erora Procuratore gñle di tutto l'Ordine.'
red chalk, pen and brown ink, grey wash
17% x 23 in. (44.6 x 58.4 cm)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 February 1991, lot 298.

Close in subject, size and execution is a drawing showing a court celebration at the Hofburg Winter Riding School in Vienna on 7 January 1744, in the Albertina (inv. 7238).

PROPERTY FROM A FRENCH PRIVATE COLLECTION

24

**GIOVANNI ANTONIO CANAL, CALLED CANALETTO
(VENICE 1697-1768)**

An architectural capriccio

traces of black chalk, pen and brown ink, brown and grey wash
8¼ x 13¼ in. (21.1 x 33.8 cm)

£150,000–200,000

\$210,000–270,000

€180,000–230,000

EXHIBITED:

Paris, Galerie Miromesnil, *Venise au XVIIIe siècle*, 1978.

Canaletto's mastery is equally evident in his topographical works, in which he recorded with accuracy – but never drily – the grandeur, beauty and liveliness of the sites he chose to depict, as it is in his *capricci*, for which he depended on his study of real cities and landscapes to create pleasing imaginary views, some more fanciful than others. The thick, curly lines and skillful use of wash seen in these latter works are typical of the artist's later graphic style. The present, unpublished example seems to combine elements of the architecture of Venice and Padua, although none can be exactly identified. A closely related drawing is recorded in a New York private collection (see J. Bean, F. Stampfle, *Drawings from New York Collections*, III, *The Eighteenth Century in Italy*, exhib. cat., New York, The Metropolitan Museum of Art, 1971, no. 160, ill.).





25 (recto)



(verso)

25

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Study of an angel holding a jar, three quarter length (recto); Study of a dog (verso)

black chalk, on blue-grey (formerly blue) paper
12 x 9 $\frac{3}{8}$ in. (30.6 x 24.5 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

Giovanni Domenico Bossi, with associated price code 'f. 4 No. 3321' and number '889' (in pencil) (verso), by descent to Maria Theresa Karoline Bossi, probably Karl Christian Friedrich Beyerlen; H.G. Gutekunst, Stuttgart, 27 March 1882 and following days, lot number unknown. The Parker Gallery, London.

The figure on the *recto* appears in the upper part of the monumental picture (10 x 5.25 metres) showing *Manna in the desert*, in the Basilica di San Lorenzo Martire, Verolanuova (M. Gemin and F. Pedrocchi, *Giambattista Tiepolo. I dipinti. Opera completa*, Venice, 1993, no. 251, ill.).

PROPERTY FROM A PARISIAN PRIVATE COLLECTION

26

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

A man with a wig, seen from behind

pen and brown ink, brown wash, watermark crown (?), the corners cut
7 $\frac{3}{8}$ x 4 $\frac{1}{4}$ in. (18.9 x 11 cm)

£5,000–7,000

\$6,700–9,400

€5,700–8,000

The largest group of caricatures by Giovanni Battista Tiepolo comes from an album titled *Tomo terzo de caricature*, sold in these Rooms, 9 April 1943, lot 244. George Knox has dated these drawings to 1754-1762, a date which may also be applied to the present drawing (Tiepolo. *A Bicentenary Exhibition*, exhib. cat., Cambridge, Fogg Art Museum, 1970, under no. 87). Some of Giambattista's caricatures were used by his son Domenico in his drawings (see J. Byam Shaw and G. Knox, *The Robert Lehman Collection*, VI, *Italian Eighteenth-Century Drawings*, New York, 1987, nos. 97 and 101, ill.).



26

*** 27**

GIOVANNI BATTISTA FOGGINI (FLORENCE 1652-1725)

A battle scene outside a walled city

with inscription 'Foggini' and number '3' (*recto*), 'Giovanni Battista Foggini' (twice), '9311' in ink (*verso*)

black chalk, pen and brown ink, grey wash

9 $\frac{7}{8}$ x 10 in. (24.5 x 25.6 cm)

£5,000–7,000

\$6,700–9,400

€5,700–8,000

PROVENANCE:

Sir Robert Witt, London (1872-1952) (L. 2228b).

Private collection, United States.

Developed in a semi-circular format, clearly marked by two curved parallel lines, this lively battle scene by the Florentine draughtsman and sculptor Foggini constitutes the right section of a larger design, of which the left half is preserved in the Witt Collection at the Courtauld Gallery, London (inv. D.1952.RW.3586). Nearly the same size, the Courtauld drawing is similarly annotated 'Foggini'. Kira d'Albuquerque, whom we thank for identifying the present design, argues that both sheets could be dated to Foggini's sojourn in Rome (1673-1676) or, alternatively, could possibly be linked to a commission for designs for silver plates he received from Grand Duke Cosimo III de' Medici, at the time when the artist was heading the local manufactory, or Galleria del Lavori, from 1695.



27

28

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

Four studies of heads

traces of black chalk, pen and brown ink, brown wash, watermark crest with a post horn (?)

11 $\frac{1}{2}$ x 7 $\frac{1}{8}$ in. (28.9 x 20 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

The Parker Gallery, London.

This drawing echoes those by Gaetano's elder brother, Ubaldo, but in an updated mode. It may be compared, for example, to a drawing given to Ubaldo, showing seven studies of grotesque heads, sold at Christie's, New York, 9 January 1991, lot 6 and and it is particularly close to a drawing given to Gaetano, also showing grotesques and executed in the same technique, in the Minneapolis Institute of Arts (R.J. Campbell, *Master Drawings from the Collection of Alfred Moir*, exhib. cat., Minneapolis Institute of Arts and elsewhere, 2000-2002, no. 23, ill.).

We are grateful to Marco Riccòmini for his assistance in cataloguing this drawing and for suggesting the attribution on the basis of a digital photograph.



28



29
GIUSEPPE FAROLFI (ITALIAN, 19TH CENTURY)

Two trompe-l'œils with prints, drawings, a cameo, coins and writing material

signed 'Di Scuola Giuseppe Farolfi' (i)
 traces of black chalk, pen and black ink, gold (paint?), watercolour, gum Arabic,
 plaster (?)
 18 x 28¾ in. (45.7 x 73 cm) (2)

£12,000–16,000

\$17,000–21,000

€14,000–18,000

Hardly anything is known about Giuseppe Farolfi, an artist who seemed to have specialised in *trompe-l'œil* drawings (see for another example, Christie's, Monaco, 4 December 1994, lot 15). Interestingly, in both drawings the cameo and coins seem to have been executed in the materials that the originals would have been made of: the cameo are made from plaster and lead (?) and the coin appears to be painted with actual gold paint.



(i)



(ii)



(iii)



(iv)

30

GIACOMO GUARDI (VENICE 1764-1825)

Views in the Venetian lagoon: San Giorgio in Alga; The convent of S. Mattia di Murano; The Island of S. Servolo; and A view of dell'Isola della Certosa

all signed and inscribed with titles (according to the labels on the versos of the mount: the inscriptions are now mostly obscured as the drawings are (partially) laid down)

traces of black chalk, pen and brown ink, grey wash heightened with white
5 x 7 $\frac{7}{8}$ in. (12.6 x 20 cm)

(4)

£5,000–7,000

\$6,700–9,400

€5,700–8,000

PROVENANCE:

The Parker Gallery, London.

31

DOMENICO BERNARDO ZILOTTI (BORSO 1730-1795)

Three trees on a rocky outcrop

pen and brown ink
11 $\frac{1}{4}$ x 8 $\frac{1}{8}$ in. (28.5 x 20.7 cm)

£1,500–2,500

\$2,100–3,400

€1,800–2,800

The treatment of the trees and foliage is characteristic of Zilotti, and this sheet can be compared to a drawing of similar subject, size and technique which was sold in these Rooms, 5 July 1994, lot 56.



31

32

**AUGSBURG SCHOOL, LATE 15TH
CENTURY; AND GERMAN SCHOOL,
MID-15TH CENTURY**

The Nativity (recto); and *The Adoration of
the Magi* (recto), partial (cut) figure studies
on the versos

pen and black ink, grey wash, heightened with
white (ii)

7 $\frac{5}{8}$ x 7 $\frac{1}{2}$ in. (19.5 x 19.2 cm); 7 $\frac{1}{4}$ x 7 $\frac{1}{2}$ in.

(18.4 x 19.2 cm)

(2)

£5,000–7,000

\$6,700–9,400

€5,700–8,000

These two sheets, by considerably different hands, were united in album; fragments of other drawings (reproduced in this sale's online catalogue) still on the back of their secondary support indicate that the collection included more early Northern drawings.

Compositionally, the first drawing derives from Maertin Schongauer's engravings of the subject. In facial type, composition and drawing manner, however, it bears a closer resemblance with drawings such as those attributed to the Augsburg goldsmith Jörg Schweiger (died 1533 or 1534) at the Basel Kupferstichkabinett (see, for instance, T. Falk, *Katalog der Zeichnungen des 15. und 16. Jahrhunderts im Kupferstichkabinett Basel*, I, Basel and Stuttgart, 1979, nos. 275, 276, pls. 70, 71); another comparison can be made with a drawing in the same collection for which an attribution has been suggested to Martin Schaffner, another artist active in the circle of Hans Holbein the Elder (*ibid.*, no. 229, pl. 60). A third drawing, also representing the Nativity and given to an Augsburg master active circa 1480–1490 (Städel Museum, Frankfurt; see E. Schilling, *Städelsches Kunstinstitut, Frankfurt am Main. Katalog der deutschen Zeichnungen*, Munich, 1973, I, no. 187, II, pl. 50), equally points to an origin in that city at the end of the fifteenth century.

Wholly different is the lightly more painterly technique of the Adoration of the Magi, which must be an earlier hand.





PROPERTY FROM THE COLLECTION OF ERNST HOLZSCHEITER

~* 33

HANS BOL (MECHELEN 1534-1593 AMSTERDAM)

An extensive landscape with travellers in the foreground, a watermill and a town with a castle beyond

signed and dated 'HBol/ 1579' (the first two letters interlaced)

bodycolour on vellum, laid down on panel

5¼ x 7⅞ in. (13.5 x 18.3 cm)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

with Leo R. Schidlof (1886-1966), London, from whom acquired in 1952.

EXHIBITED:

Geneva, Musée d'Art et d'Histoire, *Chefs-d'œuvre de la miniature et de la gouache*, 1956, no. 47.

A prolific draughtsman, print designer and printmaker, Hans Bol was trained in the local tradition of miniature painting in gouache of his native Mechelen, and produced a substantial number of coloured landscapes on vellum. In contrast to other examples by the artist, like the one dated 1586 sold at Christie's, Paris, 21 March 2018 (lot 12), the present work is entirely free of religious staffage.



34

HENDRICK DE CLERCK (BRUSSELS CIRCA 1560-1630)

Pentecost

with inscription 'M. de Vos.' (verso)

black chalk, pen and two shades of brown ink, brown wash, the lower corners cut, watermark

coat of arms with letter N, partial brown ink framing lines

13½ x 10 in. (34.3 x 25.4 cm)

£3,000–4,000

\$4,100–5,400

€3,500–4,600

PROVENANCE:

Prof. Dr. Einar Perman, Stockholm (1893-1976) (as Hendrick van Cleve).

Saam (1922-2011) and Lily (1927-2016) Nijstad, The Hague (inv. N231).

Anonymous sale; Sotheby's, Amsterdam, 2 November 2004, lot 15.

This drawing is a good example of De Clerck's crowded compositional style and calligraphic drawing manner, inspired in part by the example of Maerten de Vos. The drawing may have been a study for an altarpiece or smaller painting by the artist in his characteristic refined technique and vivid colours.



35

CRISPIJN DE PASSE I (ARNEMUIDEN 1564-1637 UTRECHT)

A nocturnal serenade

pen and brown ink, blue wash, incised for transfer, brown ink framing lines
3 $\frac{3}{8}$ x 5 $\frac{5}{8}$ in. (8.6 x 13.9 cm)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

ENGRAVED:

in reverse and published in *Academia sive speculum vitae scolasticae*, Amsterdam, 1612.

This drawing is a study for a print from the series *Academia sive speculum vitae scolasticae*, also known as *The University or Mirror of Life*, published in Amsterdam in 1612 (Fig. 1; I.M. Veldman, *Profit and Pleasure. Print Books by Crispijn de Passe*, Rotterdam, 2001, p. 165, no. 14, fig. 51). The prints are very early illustrations of a university — it is not specified which — and the lives of students there. The purpose of the publication is explained by De Passe in a Latin poem on the title page: ‘Concerning study and the life of students [...], should any wish to know how they alternate seriousness with light-hearted play now and then, and how much toil the honour of a title demands, peruse these illustrations graven on copper plates to refresh your eyes and mind’ (translation *ibid.*, p. 34). He continues to describe that on the one hand he intends to whet the student’s appetite for ‘the laudable and necessary exercise of their studies’, but at the same time hopes to deter them from the more dubious pursuits indulged in by less virtuous students.

The title page of the series, for which the model is now at the Frits Lugt Collection, Paris (K.G. Boon, *The Netherlandish and German Drawings of the XVth and XVth Centuries of the Frits Lugt Collection*, Zwolle, 1992, I, no. 157, III, pl. 276), is devoted to the serious student. The following plate shows a young student leaving his parental home, the next a public lecture and the third the initiation of students, who are being spanked by whippets (and in one case one of the initiators is even holding an axe). The series ends on a light note with a game of football.

The present drawing shows what was certainly considered uncivilised behaviour: a student performs a serenade at night in front of a girl’s house. The funny hats and the masks that the students are wearing (more clearly visible in the print than in the drawing), stress their foolish behaviour. Joy does not last long; from the right a night-watchman approaches, and in the background the student is shown being beaten by the night-watchman, as is described in the Latin poem beneath the print. According to this poem, ‘the infatuated student who drunkenly stands playing music outside his girlfriend’s door will constantly be looking for new sweethearts, chasing his own misfortune like a fool’ (Veldman, *op. cit.*, p. 46).

Apart from this previously unidentified and unpublished drawing and the sheet at the Frits Lugt Collection, only one other drawing for the series is known, sold at Sotheby’s, Amsterdam, 22 November 1989, lot 3.



Fig. 1. Crispijn van de Passe, *Nocturnal serenade*, engraving, 1612.



36

36

JAN PEETERS (ANTWERP 1624-1678)

View of Villefranche on the Meuse, seen from the North

inscribed 'Ville Franche', 'Bastije' (?), and 'Weg naar Steneij'
traces of black chalk, pen and brown ink, grey wash
3⁷/₈ x 11³/₄ in. (9.8 x 29.8 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

Joseph Grote.
T.A.P. Stapley; Sotheby's, London, 29 November 1961, part of lot 9 (as
Abraham de Verwer).
with Gebr. Douwes Fine Art, Amsterdam, 1987.

EXHIBITED:

Amsterdam, Gebr. Douwes Fine Art, *Reisschetsen van Jan Peeters/ Travelling
sketches by Jan Peeters*, Amsterdam, 1987, no. 53 (erroneously as Villefranche-
sur-Saône), ill.

ENGRAVED:

Kaspar Merian for part 3 of Martin Zeiller's *Topographia Galliae*, first published
by the Merian firm in Frankfurt in 1655-1661 (L.H. Wüthrich,
Das druckgraphische Werk von Matthaeus Merian d. Ae., IV, Basel, 1996,
p. 574, no. 74).

Like the two sheets in the following lot, this drawing belongs to a series of
over sixty views, mainly depicting towns in France. Previously attributed to
the Dutchman Abraham de Verwer, by 1987 they were recognized as the
work of the Antwerp landscapist Jan Peeters, on the basis of his signature
on prints by the Cologne engraver Kaspar Merian. The prints after these
drawings were included in parts 3 and 8 of Martin Zeiller's *Topographia
Galliae*, first published by the Merian firm in Frankfurt in 1655-1661. It
appears that some of the towns of which Peeters provided views of were of
some importance in the military defence of France. Depicted in the present
sheet is Villefranche (now Saulmory-et-Villefranche) in the *département*
of the Meuse; in the following lot, Château-Renard in the Loiret, and L'Île-
Bouchard in the Indre-et-Loire. While it is not clear why and when Peeters
undertook the trip (or trips) during which he recorded the views depicted in
his drawings, the series is significant as it documents in a lively style a great
number of cities in the Northern half of France rarely, or never, depicted by
any artist before him.

37

JAN PEETERS (ANTWERP 1624-1678)

View of Château-Renard; and View of L'Île Bouchard

inscribed 'Chasteau Reynard' (i), and 'L'isle Bouchart', 'Tauante' (? for Tavant),
'Vienne Fl', 'hooft kerck', and 'Auon' (for Avon) (ii)
traces of black chalk, pen and brown ink, grey wash
4¹/₄ x 11³/₄ in. (10.7 x 29.7 cm); and 4 x 11¹/₂ in. (10 x 29.2 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

Joseph Grote.
T.A.P. Stapley; Sotheby's, London, 29 November 1961, part of lot 9 (as
Abraham de Verwer).
with Gebr. Douwes Fine Art, Amsterdam, 1987.

EXHIBITED:

Amsterdam, Gebr. Douwes Fine Art, *Reisschetsen van Jan Peeters/ Travelling
sketches by Jan Peeters*, 1987, no. 36 (erroneously as Château-Regnault),
no. 59, ill.

ENGRAVED:

Kaspar Merian for part 8 of Martin Zeiller's *Topographia Galliae*, first
published by the Merian firm in Frankfurt in 1655-1661 (L.H. Wüthrich, *Das
druckgraphische Werk von Matthaeus Merian d. Ae.*, IV, Basel, 1996, p. 586, nos.
8 and 11).

See note to previous lot.



37 (i)



37 (ii)



38

38

ATTRIBUTED TO GILLIS II PEETERS (ANTWERP 1645-1678 FORT GELDRIA) OR BONAVENTURA II PEETERS (ANTWERP 1648-1702)

View of a fortified port

with inscription 'Lisbonne'
pen and brown ink, grey wash, watermark IHS with a cross (cf. Heawood 2969), fragmentary brown ink framing lines
6 x 14 $\frac{3}{8}$ in. (15.1 x 36.7 cm)

£5,000–7,000

\$6,700–9,400

€5,700–8,000

The drawings by the various artists of the extensive Peeters family, mostly specializing in marines subjects, remain to be studied in depth (see S. Alsteens and H. Buijs, *Paysages de France dessinés par Lambert Doomer et les artistes hollandais et flamands des XVIe et XVIIe siècles*, Paris, 2008, p. 263). Those by Jan Peeters are perhaps most easily recognizable (see lots 36 and 37); by the best-known member of the family, the short-lived Bonaventura I, few signed drawings survive. The present drawing is certainly by the same hand as a view of Marseilles in the Frits Lugt Collection, Paris, traditionally given to the little-known Kaspar van Eyck, but for which more recently an attribution has been proposed to Bonaventura II or Gillis II Peeters, who seem to have travelled more widely than Bonaventura I or Jan (Alsteens and Buijs, *op. cit.*, p. 266, fig. b). Notwithstanding the inscription by a later hand, the drawing does not represent Lisbon, but perhaps a port in France.



PROPERTY OF A GENTLEMAN

39

JAN VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

Figures and skaters on a frozen river, a village beyond

signed with initials and dated 'VG 1653', with number 'No. 25'
 black chalk, grey wash, watermark Strasbourg lily (cf. Beck, *op. cit.*, I, fig. 39)
 black chalk framing lines
 8 x 11¹/₈ in. (20.3 x 30 cm)

£15,000-25,000

\$21,000-34,000

€18,000-28,000

PROVENANCE:

Jonkheer J.A. Repelaer; Venduehuis der Notarissen, The Hague, 7 November
 1967, lot 142 (to Brod).
 with Alfred Brod, London.
 Mr and Mrs Arthur L. Simon.

LITERATURE:

H.-U. Beck, *Jan van Goyen 1596-1656. Ein Œuvreverzeichnis*, Amsterdam, 1972,
 I, no. 357, ill.

Van Goyen was particularly active as a draughtsman in the 1650s, and specifically in the year 1653, from which *circa* 250 drawings survive. The drawings of the largest format from this year, of which the present drawing and the one in the next lot are particularly fine examples, show the artist's fully developed mature style. Both sheets were grouped by Beck together with six others of similar size and execution (H.-U. Beck, *op. cit.*, I, nos. Z 356, 372, 389, 434, 554 and 555). The large output of drawings in the 1650s might be explained by the artist's financial situation at the time: speculation in real estate resulted in debts, which forced him to sell his art collection in two auctions in 1652 and 1654. Van Goyen's production of finished drawings, offered directly to the market, may have given the artist a very welcome income at this difficult time. Despite his prolific and successful career as an artist, he died in poverty, at least 18,000 guilders in debt (*ibid.*, pp. 19-20).



PROPERTY OF A GENTLEMAN

40

JAN VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

Boats being unloaded in a town, a church beyond

signed with initials and dated 'VG 1653', with number 'No. 45'

black chalk, grey wash, black chalk framing lines

7 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (20.1 x 30.2 cm)

£15,000–25,000

\$21,000–34,000

€18,000–28,000

PROVENANCE:

Jonkheer J.A. Repelaer; Venduehuis der Notarissen, The Hague, 7 November 1967, lot 145 (to Brod).

with Alfred Brod, London.

Mr and Mrs Arthur L. Simon.

LITERATURE:

H.-U. Beck, *Jan van Goyen 1596-1656. Ein Œuvreverzeichnis*, Amsterdam, 1972, I, no. 390, ill.

See note to previous lot.



41

FRANÇOIS RYCKHALS (MIDDELBURG 1609-1647)

A forest border with a woman milking a cow

with attribution 'de Oude Vroom' (verso) and 'Albert Cuyp' (on the old mount)
black chalk, touches of grey wash, brown ink framing lines
6⁷/₈ x 8¹/₂ in. (17.5 x 21.5 cm)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

Count Jan Pieter van Suchtelen (1751-1836), Saint Petersburg (L. 2332, twice).
Yevgeny Grigoryevich Schwarz (1843-1932), Saint Petersburg (cf. L. 859).

The Middelburg artist François Ryckhals is primarily known for his still-life paintings, but a handful of surviving drawings attest to the artist's talents as a draughtsman. His known drawings show carefully observed landscapes, often depicting a dense forest border, with one gnarled tree standing out, as is the case in the present sheet. The treatment of the foliage and the strong outlines, combined with accents in chalk, seem characteristic of the artist's technique. It can be found in a number of Ryckhals's drawings published by Hans-Ulrich Beck (*Künstler um Jan van Goyen. Maler und Zeichner*, Augsburg, 1991, nos. 1037-1049, ill.). Two further drawings, both signed, are part of the so-called Abrams Album (W.W. Robinson, 'The Abrams Album: An *Album Amicorum* of Dutch Drawings from the Seventeenth Century', *Master Drawings*, LIII, no. 1, figs. 24 and 26), and a third is now in the Metropolitan Museum of Art (inv. 2004.300).

42

PIETER MOLYN (LONDON 1595-1661 HAARLEM)

Wayfarers in a dune landscape

signed 'PMolyn' (the first two letters interlaced)
black chalk, grey wash, pen and brown ink framing lines
5⁷/₈ x 7⁷/₈ in. (14.7 x 19.6 cm)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

Between 1654 and 1658, and to a lesser extent in later years, Molyn made duplicates of many of his drawings (H.-U. Beck, 'Pieter Molyn and his Duplicate Drawings', *Master Drawings*, 1997, XXXV, no. 4, p. 341). These versions, often only differing in small details from the prototypes, were probably intended to satisfy demand of collectors for certain images. Another version of this drawing is at the Albertina, Vienna (inv. 8692; see H.-U. Beck, *Pieter Molyn 1595-1661. Katalog der Handzeichnungen*, Doornspijk, 1998, no. 407, ill.).



42



43

43

CORNELIS SAFTLEVEN (GORCUM 1607-1681 ROTTERDAM)

A sleeping dog

signed with initials 'CSL' (interlaced)
black chalk, grey wash, partial black chalk framing lines

4 1/8 x 5 1/2 in. (10.3 x 14 cm)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

with C.G. Boerner, Dusseldorf, 1964 (*Neue Lagerliste* 38, no. 111).

Anonymous sale; Sotheby's, Amsterdam, 5 November 2002, lot 75.

LITERATURE:

W. Schulz, *Cornelis Saftleven, 1607-1781. Leben und Werke*, Berlin and New York, 1978, no. 370.



44



44

HERMAN SAFTLEVEN (ROTTERDAM 1609-1685 UTRECHT)

Two male pilgrims; and A female and child pilgrim

signed with initials 'HSL' (interlaced)
black chalk, brown wash, black ink framing lines (2)

4 1/2 x 3 3/8 in. (11.4 x 8.8 cm)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

with Brian Koetser, London.

LITERATURE:

W. Schulz, *Herman Saftleven, 1609-1685. Leben und Werke*, Berlin and New York 1982, nos. 1382, 1383.

These figure studies belong to a substantial group of similar drawings in the same technique (Schulz, *op. cit.*, nos. 1330-1403, figs. 166-170), the largest group of which is at the Rijksprentenkabinet, Amsterdam. As proposed by Wolfgang Schulz, they may have been made by Saftleven – from life, or after models by other artists – to improve his skills at drawing figures and to build a repertoire of figures to be used in his landscapes (*ibid.*, p. 82). Like the first sheet offered here, some are signed with the artist's monogram, suggesting they made their way onto the market early on as independent works of art.

45 No lot



(i)



(ii)

46

ROMEYN DE HOOGHE (AMSTERDAM 1645-1708 HAARLEM)

Joseph appointed overseer by Pharaoh; and Jacob blessing Joseph's sons Manasseh and Ephraim

black chalk, pen and brown ink, grey wash, pen and grey ink framing lines (ii)
 6 x 3⁷/₈ in. (15.1 x 9.8 cm)

(2)

£2,000-3,000

\$2,700-4,000

€2,300-3,400

PROVENANCE:

Sir Robert Mond (L. 2813a).
 Anonymous sale; Sotheby Mak van Waay, Amsterdam, 29 October 1979, lot 244.

LITERATURE:

T. Borenius and R. Wittkower, *Catalogue of the Collection of Drawings by the Old Masters formed by Sir Robert Mond*, London, 1937, no. 412.



(i)



(ii)



(iii)



(iv)



(v)



(vi)

47

JOHANNES BRONCKHORST (LEIDEN 1648-1726 HOORN)

Six birds in landscape settings: A grebe (?) (Podicipitidae); A brambling (Fringilla montifringilla); A corncrake (Crex crex); A snipe (Gallinago gallinago); A redwing (Turdus iliacus); and A turtle dove (Streptopelia turtur)

all signed with initials 'JB f. ad. viv.', ('JB' interlaced), three dated '1723' and two '1725'

bodycolour and gum Arabic

8 $\frac{3}{8}$ x 10 $\frac{5}{8}$ in. (22 x 26.9 cm)

(6)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

These sheets, drawn at the end of the artist's life, are typical of his late period and can be compared to a group of ten similarly executed and signed and dated drawings sold in these Rooms, 7 July 2015, lot 48. Bronckhorst took great care to identify and depict the precise habitat of each bird.



48
PIETER WITHOOS (AMERSFOORT 1654-1692 AMSTERDAM)

A common passion flower (Passiflora caerulea)

signed 'P: withoos: fe:'
 watercolour, watermark fleur-de-lys
 15 $\frac{7}{8}$ x 10 $\frac{3}{8}$ in. (40.4 x 26.5 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800



49
PIETER WITHOOS (AMERSFOORT 1654-1692 AMSTERDAM)

A white-flowered gourd (Lagenaria siceraria)

signed 'p: withoos: fe:'
 watercolour
 15 $\frac{7}{8}$ x 10 $\frac{3}{8}$ in. (40.4 x 26.4 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800



50

JAN LAURENSZ. VAN DER VINNE (HAARLEM 1699-1753)

A white hyacinth (Hyacinthus)

signed and inscribed 'Jan Van der Vinne, Pinxit./ Gloria Florium'
watercolour and gum Arabic
18 x 11¼ in. (45.8 x 28.7 cm)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

The Dutch 'tulip mania', during which individual flower bulbs made enormous sums, is a well-known episode in horticultural history. Less known, however, is that about a century later a similar mania developed, this time for hyacinths which in some cases changed hands for sums matching those for a house in Amsterdam (see E.H. Krelage, *Drie eeuwen bloembollenexport*, The Hague, 1946, p. 588; and P. Taylor, *Dutch Flower Painting 1600-1720*, New Haven and London, 1995, pp. 6-7). The appetite for these flowers is reflected in a number of albums (about forty have survived) with drawings showing flowers, often tulips, but also, though more rarely, hyacinths. The first album with hyacinth drawings from this period to be offered for sale was at Sotheby's, Amsterdam, 12 November 1996, lot 135. It consisted of thirty sheets by Hendrik Budde, twelve by Jan Laurensz. van der Vinne and one by his elder brother Vincent II van der Vinne. Jan Laurensz.'s drawings were made between 1723 and 1727, just before the peak of the hyacinth boom, and while the present drawing is undated, it most likely is from the same period.



51

JAN LAURENSZ. VAN DER VINNE (HAARLEM 1699-1753)

A blue hyacinth (Hyacinthus) (recto); A faint study of the same (verso)

signed and inscribed 'Jan Van der Vinne, Pinxit./ Golconda' (recto) and with inscription 'D:V' (verso)
watercolour and gum Arabic
16½ x 10½ in. (42.3 x 27 cm)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

The Collection of Dr. J.A.M. Smit

The following lots (52-71) represent the core of the collection of 17th and 18th Century drawings, brought together by Dr. J.A.M. Smit (1935-2006). A scientist by training, Dr. Smit had wide artistic and cultural interests, and started collecting antiques when still a chemistry student in Leiden, later focusing on Old Master Drawings in particular. His interest in 17th and 18th Century art stemmed from his love for Baroque and Early Classical music, which he played himself on the harpsichord and the piano; his predilection for Dutch art, in particular topographical drawings, was rooted in the rigour of his work as a scientist.

Part of the rest of the collection, reproduced in the back of this catalogue (pp. 130-133), will be sold online in December of this year.

Landscape and topography in Dutch drawing

Landscape and topography are central to Netherlandish art, and Netherlandish drawing in particular. In the sixteenth century, landscape is depicted as a backdrop for Biblical scenes or allegorical series such as those devoted to the months of the year. Such drawings were made from imagination, but based on the experience of drawing in nature, or from life ('naar het leven'). Accurate views were often those of cities used in representations of historic events or those decorating the borders of geographical maps. A prime example of the latter are the numerous cities and places illustrated in the monumental atlas by Frans Hogenberg and Gerard Braun, known as the *Civitates orbis terrarum*, published between 1572 and 1617.

From the beginning of the seventeenth century, there came an increased desire to depict not only cityscapes, but also other landscapes drawn from life, and critics such as Karel van Mander in his *Schilder-boeck* (1604) and Hendrik Laurenszoon Spiegel in *Hert-spiegel* (1599) debate the subject's importance. Claes Jansz. Visscher was among the first in the Northern Netherlands to draw landscapes from life for a series of twelve prints from circa 1612, published under the title *Plaisante plaetsen rondom Haarlem* ('Pleasant places around Haarlem'). As in the century before, landscape played a role as background for narrative scenes (see lot 54).

Landscape gained enormous popularity in the course of the seventeenth century, not only in drawing, but also in painting and prints. Although the rare surviving sketchbooks bear witness to the practice of studying nature from life, most landscape drawings were made in the artist's studio. Drawing 'naar het leven' was a critical step towards being able to draw from imagination, or based on memory. Jan van Goyen, by whom two intact sketchbooks are still known (for a loose sheet from a dismembered one, see lot 56), based some of his paintings or finished, independent drawings on these sketches from life. However, the majority of his hundreds of drawings were made from his imagination in the studio (see lots 55 and 57).

Some draughtsmen specialised in landscape, such as Simon de Vlioger (lot 52), Herman Saftleven (lot 53), and Abraham Rutgers (lot 59). Isaac de Moucheron (lot 60) and several other artists made the journey to Italy to depict the Southern landscape and antique ruins.

Also in the course of the seventeenth century, painted cityscapes emerged as a genre, of course based on drawings made on the spot. The most famous specialists in this field were Gerrit Berckheyde and Jan van der Heyden. The painter Jan Abrahamsz. Beerstraten was one of the few also to draw independent city views.

The eighteenth century saw the proliferation of decorative wall and ceiling paintings, which became the domain of specialized

artists. Coloured drawings of Arcadian landscapes served as models. At the same time, the interest in independent topographical drawings grew enormously in this period. More artists than ever explored their country, drawing cities, villages, castles, churches and the countryside, later using these sketches as models for often highly finished drawings, whether coloured or not, as well as for so-called atlases, in which publishers assembled series of topographical prints.

Cornelis Pronk is one of the first in the eighteenth century to draw topographical landscapes in a new, meticulous style, finished with delicately washes and colours (see lot 70). He travelled through the Netherlands, sometimes with his pupil Jan de Beijer (see lots 61 and 62), and filled his sketchbooks with drawings. Both artists supplied a large number of drawings to Isaac Trion, who used them as the basis for the prints in his ten-volume publication *Verheerlijkt Nederland* ('The Glorified Netherlands', 1745-1774).

A highpoint from the second half of the eighteenth century are the coloured drawings by Jacob Cats and Hermanus Petrus Schouten (lot 68). Their drawings are remarkable for their great detail and use of colour. Schouten, whose father Johannes was also an artist (see lot 63 and 64), not only made drawings for prominent collectors such as Cornelis Ploos van Amstel, but also for the publisher Pieter Fouquet and his *Atlas van Amsterdam*. Ploos himself was a draughtsman, as was the most important collector of his times, Johann Edler Goll van Frankenstein (see lot 71).

Peter Schatborn



Detail of lot 68.



52

SIMON DE VLIENER (ROTTERDAM 1600/01-1653 WEESP)

View of a village road with a well by a church

with number '80' (*recto*)

black chalk, grey wash, watermark fleur-de-lys, black chalk framing lines

8 x 12¼ in. (20.5 x 31.2 cm)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

The Duke of Gotha; C.G. Boerner, Leipzig, 27 November 1935, lot 527 (part lot).

Richard Holtkott (1866–1950), Bedburg (L. 4266).

Anonymous sale; Christie's, Amsterdam, 1 December 1986, lot 85.

with C.G. Boerner, Düsseldorf, 1987, no. 19, ill. and 1993, no. 99, ill.

Anonymous sale; Christie's, Amsterdam, 8 November 2000, lot 70.

The drawings of Simon de Vlieger, one of the most accomplished landscapists active in a country and a time where great landscapists abound, are still often confused with those of other artists, especially Anthonie Waterloo. His compositions are more structured, his style is more regular than Waterloo's, as can be seen in a sheet signed with De Vlieger's monogram at the Albertina (inv. 9168). The site represented in that drawing could be the same as the one in the drawing offered here, seen from a different direction; it has been proposed that the church is that of Eikenduinen, near The Hague, but that building was already a ruin by the time De Vlieger would have drawn it. A second version of the composition, of lesser quality but close in style to De Vlieger, was formerly with R.W.P. de Vries (*Dessins de maîtres anciens et modernes*, Amsterdam, 1929, no. 21, p. 215, ill., as Roelant Roghman); another version, probably the work of another hand, is at the Victoria & Albert Museum (inv. DYCE.547; see J. Shoaf Turner and C. White, *Dutch & Flemish drawings in the Victoria and Albert Museum*, London, 2014, I, no. 413, ill., as possibly by Simon de Vlieger). A drawing formerly with Theo Laurentius, representing a farm house with a bridge near a river, is of the same size and in the same style and technique as the present sheet, and is also framed by the artist with a chalk line, suggesting they were made at the same time, possibly as a kind of series.



53

HERMAN SAFTLEVEN (ROTTERDAM 1609-1685 UTRECHT)

The Rosande estate, with Arnhem in the background

signed with monogram 'HSL' (interlaced), inscribed 'het roosant', with number in red chalk '67'

black chalk, brown and grey wash, five-pointed foolscap with three circles, brown ink and partial black chalk framing lines

11 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in. (29.7 x 39 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

with Gebr. Douwes Fine Art, Amsterdam.

Anonymous sale; Sotheby's, Amsterdam, 9 November 1999, lot 93.

As Saftleven himself indicated in his inscription on the *verso* of this sheet, he depicts here the Rosande estate near Arnhem; the city — and the Rhine — are visible in the right background. A very similar drawing was sold at Christie's, Amsterdam, 15 November 1993, lot 83. Both drawings must have been made on a trip by the artist to Gelderland.



54

ESAIAS VAN DE VELDE (AMSTERDAM 1587-1630 THE HAGUE)

A wooded landscape with riders approaching a group of gypsies

with inscription 'Esaias van de Velde' (verso)

black chalk, brown wash, watermark crowned crest with Lion of the United Provinces with dangling PS, brown ink framing lines

9½ x 13¾ in. (24 x 33.8 cm)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

with C.G. Boerner, Dusseldorf.

Private collection, West Germany, *circa* 1984.

Anonymous sale; Sotheby's, Amsterdam, 16 November 2005, lot 15.

LITERATURE:

G. Keyes, *Esaias van de Velde 1587-1630*, Doornspijk, 1984, no. D 180, fig. 242.

The stylistic similarity to drawings from *circa* 1629-1630 (*cf.* Keyes, *op. cit.*, nos. D 23, D 132, D 152, figs. 262, 264, 320), especially in the way the trees are rendered, suggests the approximate date of this drawing combining some of the motifs most favoured by Van de Velde.

55

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

Figures at a well beside cottages

signed with initials and dated 'VG 1653'
black chalk, grey wash, black ink framing lines
4½ x 7½ in. (11.5 x 19.3 cm)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

with Alfred Brod, London (exhib. cat., 1962, no. 46).
Anonymous sale; Sotheby's, Amsterdam, 15
November 1995, lot 53.

LITERATURE:

H.-U. Beck, *Jan van Goyen, 1596-1656. Ein
Œuvreverzeichnis*, I, Amsterdam, 1972, p. 196, no.
584, ill.

This sketch belongs to the very large number
of drawings made by Van Goyen dated 1651
to 1653 (see note to lot 39). Similar scenes
with watermills can be found elsewhere in
his *œuvre*, for instance in a drawing in the
Kupferstichkabinett, Berlin, dated to the 1640s
(Beck, *op. cit.*, no. 586, ill.).



55

56

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

A road into a village

black chalk
4¾ x 8¾ in. (11.2 x 22.3 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

General George Catchmade Morgan, *circa* 1800,
part of an album of 67 drawings, and by descent to
his daughter
Sophia Pollard, and his grand-daughter Sophia (?)
Pollard, Hertford.
with P. & D. Colnaghi, London, 1976.
Anonymous sale; Sotheby's, Amsterdam, 8
November 2000, lot 84.

LITERATURE:

H.-U. Beck, *Jan van Goyen, 1596-1656. Ein
Œuvreverzeichnis. Ergänzungen zum Katalog der
Handzeichnungen und Ergänzungen zum Katalog
der Gemälde*, Amsterdam, 1987, I, p. 118, no.
844A/4, ill.



56

This drawing is one of almost seventy sheets
from a sketchbook datable to 1627-1629 (Beck,
op. cit., nos. 844A/1-67, ill.; see also C.P. van
Eeghen, 'Jan van Goyen's Early Chalk Landscapes
from Two Albums', *Master Drawings*, XXXV, no.
2 (Summer, 1997), pp. 155-181). Although no
longer in their original binding and separately
mounted, most drawings from the sketchbook
were still together in 1977 (Beck, *op. cit.*, p. 118),

after which they were dispersed. A substantial
number of Van Goyen's sketchbooks, either
intact or dismembered, survive; they provide an
invaluable insight into the working process of this
indefatigable draughtsman, the compositions of
whose paintings and independent drawings were
rooted in his constant observation of the Dutch
landscape.

57

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

Figures seated in the dunes, a tower to the right, awaiting the return of the fishing fleet

signed with monogram (?) (partially erased)
black chalk, grey wash, pen and brown ink
framing lines

4½ x 6½ in. (11.5 x 16.8 cm)

£7,000-10,000

\$9,400-13,000

€8,000-11,000

PROVENANCE:

Private collection, Utrecht.
Anonymous sale; Christie's, Amsterdam, 5
November 2003, lot 117.

LITERATURE:

H.-U. Beck, *Jan van Goyen 1596-1656. Ein
Œuvreverzeichnis*, I, Amsterdam, 1972, p. 252, no.
841, ill.



57

58

**CIRCLE OF AERT VAN DER NEER
(GORINCHEM 1603-1677 AMSTERDAM)**

View of Schoonhoven with the Vrouwepoort

with illegible inscription lower right edge
black and white chalk, grey wash on blue-grey
(formerly blue) paper, brown ink framing lines
5 x 10¼ in. (12.8 x 27.3 cm)

£3,000-5,000

\$4,100-6,700

€3,500-5,700

PROVENANCE:

Marquis de Valori (1820-1883), Paris (L. 2500);
Hôtel Drouot, Paris, 13-14 February 1908, lot 276.
Anonymous sale; R.W.P. de Vries, Amsterdam, 2-3
December 1913, lot 561 (as Aert van der Neer).
Anonymous sale; R.W.P. de Vries, Amsterdam, 9
March 1920, lot 374 (possibly sold to Houthakker,
his name crossed out).
Anonymous sale; Sotheby's, London, 15 February
1921, lot 89 (as Aert van der Neer).
Bernard Houthakker (1884-1963); Sotheby
Mak van Waay, 17-18 November 1975, lot 170 (as
attributed to Aert van der Neer); where acquired by
Dr Anton C.R. Dreesmann (inventory no. B-68);
Christie's, Amsterdam, 16 April 2002, lot 1208 (as
circle of Aert van der Neer).

EXHIBITED:

Amsterdam, *Dessins Anciens exposés chez
Bernard Houthakker*, 1952, no. 55.
Amsterdam, Rijksmuseum, *De verzameling
Houthakker*, 1964, no. 72.

LITERATURE:

D. Mentink, *Schoonhoven. Vier eeuwen gezien en
beschreven*, Alphen aan den Rijn, 1981, no. II.22,
fig. 45.
W. Schulz, *Aert van der Neer*, Alphen aan den Rijn,
2002, p. 494 (as not Van der Neer).



58



59

ABRAHAM RUTGERS (AMSTERDAM 1632-1699)

A river view with a figure looking out over a wall, houses and windmills beyond

traces of black and red chalk, pen and brown ink, fragmentary watermark, brown ink framing lines
 4¾ x 8⅞ in. (11.3 x 20.8 cm)

£7,000–10,000

\$9,400–13,000

€8,000–11,000

PROVENANCE:

Jacob de Vos Jacobsz. (1803-1882), Amsterdam (L. 1450); Frederik Muller, Amsterdam, 22-24 May 1883, part of lot 471 or 472.
 Pieter Langerhuizen Lzn. (1839-1918), Crailoo; Frederik Muller, Amsterdam, 29 April 1919, part of lot 671.
 Anonymous sale; Sotheby's, Amsterdam, 12 November 1996, lot 16.

An amateur artist, the merchant Abraham Rutgers produced a large number of landscape drawings, most in pen and wash or red chalk, of which this is a characteristic example. When identifiable, the locations depicted are around the city of Utrecht and the river the Vecht (for two examples, see M. van Berge-Gerbaud, *Rembrandt et son école. Dessins de la Collection Frits Lugt*, exhib. cat., Paris, Institut Néerlandais, and elsewhere, 1997-1998, nos. 96-97, ill.). At least some appear to be produced in the form of a bound series, as evident from surviving ones at the Huis Van Gijn, Dordrechts Museum, and offered at Bubb Kuyper, Haarlem, 28 May-1 June 2018, lot 68/5996.



60

ISAAC DE MOUCHERON (AMSTERDAM 1667-1744)

View of the Belvedere, Rome, with travellers and donkeys in the foreground

signed 'I Moucheron fecit bel federe a Roma' (verso)

black chalk, brown and grey wash, touches of brown wash, brown ink framing lines

8 7/8 x 10 5/8 in. (22 x 27.2 cm)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

Anonymous sale; Sotheby's, New York, 12 January 1990, lot 201.

with Galerie La Scala, Paris, 1992.

with Paul Drey Gallery, New York, 1994.

Anonymous sale; Sotheby's, Amsterdam, 16 November 2005, lot 101.

LITERATURE:

N. Wedde, *Isaac de Moucheron (1667-1744)*, Frankfurt, 1996, I, D11, II, fig. 7.

Enlivened by figures and animals, this unusual view of the Vatican focuses on the area surrounding the Vatican's walls, with the monumental exedra of the Cortile della Pigna just visible at upper left. The sheet is one of a number of drawings representing Rome, the Vatican, Tivoli, the Roman *campagna*, Bologna, and various other places in Italy, Austria and Germany (Wedde, *op. cit.*, I, nos. D2-D52, II, ill.). They must all relate to the artist's trip to Italy in 1694-1697, and some are assumed to have been made from life, including the present example, judging by the use of chalk instead of pen and its relatively loose technique. Few works by Moucheron can be dated earlier (for one, see S. Alsteens and H. Buijs, *Paysages de France dessinés par Lambert Doomer et les artistes hollandais et flamands des XVIIe et XVIIIe siècles*, Paris, 2008, no. 108, ill.), and the drawings made in Italy are among the first works fully to display the refinement of his mature style.



61

JAN DE BEIJER (AARAU 1703-1780 KLEEF)

A view of the Grote Markt, Haarlem, with the Town Hall in the background

signed and inscribed 'J. De Beijer ad viv : delin : 1746./ et fecit. 1750.' (verso)
traces of black chalk, pen and grey ink, grey wash, countermark VI, black ink
framing lines

9¼ x 14⅝ in. (23.5 x 37.1 cm)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

probably Johannes Baptista Josephus Achtienhoven (1751-1801), Amsterdam;
Van der Schley *et al.*, Amsterdam, 6 September 1802, album 2, lot 48 (sold to
Vliet for 2.75 guilders).

Anonymous sale; R.W.P. de Vries, Amsterdam, 11-13 March 1919, lot 716 (sold
for 150 guilders).

probably Dr. W.E. Merens, Haarlem.

Anonymous sale; Mak van Waay, Amsterdam, 1 May 1973, lot 972.

Anonymous sale; Christie's, Amsterdam, 26 September 2002, lot 492.

LITERATURE:

H. Romers, *Achttiende-eeuwse gezichten van steden, dorpen en huizen, naar het
leven getekend door J. de Beijer*, V, Alphen aan den Rijn, 1996, no. 884a, ill.

Around 1730-1735 Jan de Beijer left his native Switzerland for Amsterdam,
which he had visited many times during his youth. There he became a
pupil of Cornelis Pronk (for a drawing by the artist see lot 70), an already
established topographical artist whose influence is evident in De Beijer's
work. From 1736 De Beijer travelled through Holland documenting the towns
and cities that he visited in a large number of drawings. The present drawing,
unusual in its fine execution and detail, was made during one of these trips.
It depicts the Grote Markt (main square) of Haarlem, which has mostly
remained unchanged until today.

An almost identical version of this sheet is in the Gemeentearchief, Haarlem
(inv. 53-000488 M; see H. Romers, *op. cit.*, no. 884b), while another version,
with watercolour and dated 1746 and inscribed 'De Groote Markt te Haerlem
te sien uit het Hujs van Laurens Koster 1746 J: De Beyer ad viv:/ delin:.', was
sold at Christie's, Amsterdam, 30 June 2010, part of lot 313A. According to
the inscription, that drawing was made from the house of Laurens Janszoon
Coster, who allegedly invented printing at the same time as Johannes
Gutenberg. The present drawing is a later repetition, as confirmed by the
dating on the verso.



62

JAN DE BEIJER (AARAU 1703-1780 KLEEF)

A view of the Schans along the Singelgracht, Amsterdam,

signed with monogram and dated 'JDB/ 1756.' (the letters interlaced) (recto) and with inscriptions and numbers 'H.L.R.' and '75' and 'z 589' (verso) traces of black chalk, pen and brown ink and watercolour, with touches of gum Arabic, countermark VI, brown ink framing lines
9 x 15 5/8 in. (22.9 x 39.3 cm)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

Probably Daniel Stopendaal; Van der Schley *et al.*, 3 April 1797, album I, lot 7 (to Grimp, together with lot 8).
Johannes Hermanus Henricus Leonhardt (1833-1904), and by descent to George J.G. Leonhardt (1901-1981) (his stamp, not in Lugt) and Mrs G.E.A.M. Leonhardt-Pilz von Wernhof, Switzerland; Christie's, Amsterdam, 20 November 1989, lot 172.
A. Schwarz; Sotheby's, Amsterdam, 15 November 1994, lot 1.

EXHIBITED:

Amsterdam, Rijksmuseum and Koninklijk Oudheidkundig Genootschap, *Jan de Beyer en Amsterdam 1703-1785*, 1953, no. 158.

LITERATURE:

H. Romers, *J. de Beijer. Œuvre-catalogus*, The Hague, 1969, no. 941.
H. Romers, *Achttiende-eeuwse gezichten van steden, dorpen en huizen, naar het leven getekend door J. de Beijer*, IV, Alphen aan den Rijn, 2000, no. 941, ill.

The Haarlemmerpoort, shown in the centre of this sheet, was built between 1615-1618 after a design by Hendrick de Keyser. The gate stood on the road to Haarlem along the Singelgracht and it was one of many new city gates following the expansion of Amsterdam. By the 19th Century the gate had fallen into disrepair and was replaced by a neo-classical gate in 1837 that still stands today.

To the right of the Haarlemmerpoort, De Kraal mill on the Sloterdijk bastion is shown, and beyond that the De Beer mill on the Westerbeer bastion can be seen. Two other views of the Schans by Jan de Beijer, one signed and dated 1755, are in the Gemeentearchief, Amsterdam (B. Bakker *et al.*, *De verzameling Van Eeghen. Amsterdamse tekeningen 1600-1950*, Zwolle, 1988, nos. 99 and 109, ill.), and a drawing of the same view, by Dirk Verrijck, is in the collection of the Koninklijk Oudheidkundig Genootschap.



63

63

JOHANNES SCHOUTEN (AMSTERDAM 1716-1792)

A view of the Singel with the Oude Lutherse Kerk, Amsterdam, the Spui beyond

signed 'J Schoute del ad viv'
traces of black chalk, grey wash, grey ink framing lines
9 x 13 $\frac{3}{8}$ in. (22.8 x 33.8 cm)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

probably J.W. Wurf bain, part of his *Atlas of Amsterdam*, and by descent to his nephew C.L. Wurf bain; Frederik Muller, Amsterdam, 20 November 1899, lot 65 (20 guilders to Gijselman). Anonymous sale; Christie's, Amsterdam, 15 November 1993, lot 143.

The same view, with some differences and in winter, appears in an etching by Johannes' son, Hermanus Petrus, which was first published in Pieter Fouquet's *Nieuwe atlas, van de voornaamste gebouwen en gezigten der stad Amsterdam*, in Amsterdam in 1778 (see lot 65 for a drawing by Hermanus Petrus which was the basis of a print published in Fouquet's atlas). The Lutherse Kerk still stands today, but the Spui was filled in in 1882.



64

64

JOHANNES SCHOUTEN (AMSTERDAM 1716-1792)

A view of the Singel with the Munttoren, Amsterdam

indistinctly signed 'J Schoute del ad viv'
black chalk, watercolour, watermark Strasbourg Lily
7 x 14 $\frac{1}{8}$ in. (18 x 35.8 cm)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

Robert W. Reford, Montreal, Canada; Christie's, London, 26 November 1968, lot 42 (as attributed to Johann Heinrich Prins; 400 gns. to Agnew's). with Agnew's. Anonymous sale; Christie's, London, 16 April 1991, lot 256.

65

**HERMANUS PETRUS SCHOUTEN
(AMSTERDAM 1747-1822 HAARLEM)**

A view of the Nieuwe Korenbeurs on the Damrak, Amsterdam, the tower of the Oude Kerk beyond

inscribed 'de Nieuwe koren beurs tot amsterdam' (verso)

black chalk, pen and black and grey ink, grey wash heightened with white, watermark fleur-de-lys in a crowned shield, grey ink framing lines

9¾ x 13¼ in. (24.8 x 33.8 cm)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

S. Sarphati; Frederik Muller, Amsterdam, 19 November 1866, lot 1579.

Johannes Hermanus Henricus Leonhardt (1833-1904), and by descent to George J.G. Leonhardt (1901-1981) (his stamp, not in Lugt), and Mrs G. E. A. M. Leonhardt-Pilz von Wernhof, Switzerland; Christie's, Amsterdam, 20 November 1989, lot 238.

with Ariëns Kappers, Amsterdam.

EXHIBITED:

Amsterdam, Rijksmuseum and Koninklijk Oudheidkundig Genootschap, *Amsterdam in tekening/ Verzameling Leonhardt*, 1962, no. 20.

ENGRAVED:

in the same direction by an anonymous printmaker (possibly the draughtsman himself), and first

66

**HERMANUS PETRUS SCHOUTEN
(AMSTERDAM 1747-1822 HAARLEM)**

A view of the Waag on the Dam, Amsterdam

inscribed 'de Waagh op den dam tot amsterdam' (verso)

traces of black chalk, pen and grey ink, grey wash, watermark fleur-de-lys, grey ink framing lines

8¾ x 12¾ in. (21.2 x 31.5 cm)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

D.C. Meijer Jr.; R.W.P. de Vries, Amsterdam, 17-20 March 1910, lot 483.

Louis August Weinrich (1864-1926), Amsterdam (L. 1713a); R.W.P. de Vries, Amsterdam, 13-14 December 1926, lot 119.

P. Schmidt van Gelder, Vogelenzang.

Anonymous sale; Christie's, Amsterdam, 10 November 1997, lot 223.

The Waag on the Dam square was built in 1565 and was the first monumental building in the Renaissance style in Amsterdam. This view shows the building before its reconstruction in 1770-75 because of subsidence. A drawing by Schouten with a comparable view of the reconstructed Waag was used for Pieter Fouquet's *Atlas of Amsterdam*, first published in 1778. In 1808 the Waag was demolished by order of King Louis Bonaparte, Napoleon's brother, whose view was obscured by the building. A drawing by Gerrit Lamberts showing this event was sold at Christie's, Amsterdam, 16 April 2002, lot 1205.



65

published in Pierre Fouquet, *Nieuwe atlas, van de voornaamste gebouwen en gezigten der stad Amsterdam*, Amsterdam, 1778.

The son of Johannes Schouten (see previous two lots), Hermanus Petrus was himself a gifted artist specialising in topographical views of Amsterdam like his father. Hermanus' highly finished watercolours showing views of Amsterdam were made directly for the market and are among the most accomplished Dutch topographical drawings from the 18th Century. Besides these, the artist made less worked-out pen and grey wash drawings, which often served as designs

for prints. The present sheet is such a drawing, made for Pieter Fouquet's *Atlas of Amsterdam*, first published in 1778. The print follows the drawing closely overall, but there are some differences in the figures, like the knife-grinder which was added to the composition in the print. For the hundred views of Amsterdam published in the atlas, Hermanus provided no fewer than 65 designs. For more on Hermanus' drawings, see B. Gerlagh *et al.*, *Kijk Amsterdam 1700-1800. De mooiste stadsgezichten*, exhib. cat., Amsterdam, Stadsarchief, 2017, nos. 102-171, ill.



66



67

**JAN ANTHONIE LANGENDIJK (ROTTERDAM 1780-1818
AMSTERDAM)**

A market scene near the Laurenskerk, Rotterdam

signed and dated 'J: A: Langendyk Dzn. inv. et fecit 1805'
black chalk, pen and brown ink, grey wash, black ink framing lines
8¾ x 13¼ in. (22.3 x 33.7 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

Anonymous sale; Christie's, London, 2 July 1991, lot 359.

Jan Anthonie was trained by his father, Dirk Langendijk, who specialised in battle scenes. The drawings by father and son are so close in execution that they are often only distinguishable by their signatures. The present sheet is a particularly nice example of the son's work, showing a market in Rotterdam with the Laurenskerk to the left. A comparable view showing the Laurenskerk, executed in watercolour, is in Museum Boijmans Van Beuningen, and two further views of Rotterdam were sold at Christie's, New York, 15 January 1992, lots 163-164.



68

REINIER VINKELES (AMSTERDAM 1741-1816)

A view of the Oude Kerk, Amsterdam, seen from the Oudezijds Voorburgwal

signed and inscribed 'R Vinkeles del:/ De ou'de Kerk, van Achteren te zien' (verso)

black chalk, grey wash, grey ink framing lines
8¾ x 11 in. (22.2 x 27.8 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

Johannes Hermanus Henricus Leonhardt (1833-1904), and by descent to George J.G. Leonhardt (1901-1981) (his stamp, not in Lugt), and Mrs G.E.A.M. Leonhardt-Pilz von Wernhof, Switzerland; Christie's, Amsterdam, 20 November 1989, lot 225. with Gebr. Douwes Fine Art, Amsterdam, 1992.

EXHIBITED:

Amsterdam, Rijksmuseum and Koninklijk Oudheidkundig Genootschap, *Amsterdam in tekening/ Verzameling Leonhardt*, 1962, no. 31.

Reinier Vinkeles' artistic talents were recognized early on, and instead of being trained as a merchant (as his father initially planned), he was sent to the artist Jan Punt for drawing lessons. In 1762, aged 21, he became an independent artist and a member of the Amsterdam Stadsacademie. Vinkeles specialised in drawing city views 'naer het leven' (from life). Part of the charm of Vinkeles' townscapes lies in the staffage; here, two men are looking at the Oude Kerk (which still stands today) in admiration, a motif which also can be seen in a view of the *Potasbranderij at the Anjelijsgracht, Amsterdam*, a drawing in the Stadsarchief, Amsterdam, which was, like the present drawing, previously in the collection of J.H.H. Leonhardt (see *Kijk Amsterdam 1700-1800. De mooiste stadsgezichten*, exhib. cat., Amsterdam, Stadsarchief, 2017, no. 183, ill).

69

**HERMANUS NUMAN
(EZINGE 1744-1820 AMSTERDAM)**

*The ruins at the Steenschuur, Leiden, after
the gunpowder disaster of 12 January 1807*

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

13 $\frac{1}{8}$ x 17 $\frac{7}{8}$ in. (33.4 x 45.5 cm)

£2,500–3,500

\$3,400–4,700

€2,900–4,000

PROVENANCE:

Anonymous sale; Leiden, Onder de Boompjes, 21
November 2001, lot 84.

ENGRAVED:

Reinier Vinkeles

The destruction shown in this sheet was caused
by the explosion of a ship, loaded with almost 18
tons of gun powder, on 12 January 1807. A large
number of houses were destroyed and 151 people
were killed. King Louis visited the site right after



69



70

the disaster and made available the enormous
sum of 30,000 guilders (from his own fortune)
to rebuild the area. The so-called 'small ruin',
seen here at right, gave way for a park, and at
the site of the 'large ruin' seen at left, the Kamerling
Onnes Laboratory (now the Law faculty of Leiden
University), was built. There seems to have
been a strong market for works of art depicting
the disaster; Numan made replicas of his two
drawings of the site, see Gemeentearchief Leiden
(inv. PV46167 and PV46182) and Rijksmuseum
(inv. RP-T-00-3822 and RP-T-00-3823), and
to reach an even greater audience the present
composition was also engraved by Reinier
Vinkeles.

70

**CORNELIS PRONK
(AMSTERDAM 1691-1759)**

*View of the Buitenhof, The Hague, the
Hofvijver and the left part of the Binnenhof
beyond*

with number '71'
traces of black chalk, pen and grey ink, grey wash,
countermark IV
11 $\frac{1}{8}$ x 17 $\frac{7}{8}$ in. (28.3 x 45.2 cm)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Isaac Tirion (1705-1765), Amsterdam; H. de Winter
et al., Amsterdam, 18 September 1769, album A,
lot 3.

Anonymous sale; Glerum, The Hague, 31 January
1994, lot 95.

ENGRAVED:

Hendrik Spilman, Amsterdam, *circa* 1770.

Originally trained as a portrait painter, Cornelis
Pronk became one of the leading topographical
artists of his generation. He travelled through
Holland, documenting sites of architectural
interest in quick sketches, on which he would
base more worked-out versions that were often
translated in prints. The sketch on which this
composition is based is in the Gemeentearchief,
The Hague (inv. KLA 120), and the present
drawing was engraved by Hendrik Spilman.



71

71

**JOHANN EDLER GOLL VAN FRANKENSTEIN
(FRANKFURT 1722-1785 VELSEN)**

Travellers in a wood

black chalk, point of the brush and grey wash, partial black ink framing lines
14 x 17 $\frac{1}{2}$ in. (35.4 x 44.8 cm)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

probably Cornelis Ploos van Amstel; Van der Schley *et al.*, Amsterdam, 3 March 1800, album F, lot 57 (39,10 guilders to De Bosch, together with lot 58). Christiaan Pieter van Eeghen (1816-1889) (his mark with initials 'CPvE', not in Lugt), Amsterdam and by descent to Eberhard Korthals Altes.

EXHIBITED:

Velsen, Museum Beekstein, *Is getekend J. Goll van Frankenstein, tekeningen van een 18de-eeuwse heer*, 1997, no. 43, ill. (catalogue by J.J.H. Polak and J. Peeters).

The Amsterdam banker Johan Edler Goll van Frankenstein was one of the greatest collectors of drawings of his time and one of the most gifted amateur draughtsmen of his generation. His drawings clearly show the influence of the art of the Dutch Golden Age, which proved to be an inspiration for so many 18th Century Dutch artists, but at the same time they foreshadow the art of the Romantic era to come.

Substantial in size, but refined in execution and composition, this sheet ranks among the artist's most accomplished drawings. While the view has not been identified with certainty, it has been suggested that it may depict a wood near Roosendaal (Polak and Peeters, *op. cit.*).



72

CHARLES MELLIN (NANCY CIRCA 1597-1647 OR 1649 ROME)

The Funeral of the Virgin

with crossed out inscriptions (verso)
 traces of black chalk, pen and grey ink, grey-brown wash, watermark flower (?)
 in a circle
 7¼ x 9½ in. (18.5 x 23.3 cm)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

PROVENANCE:

Michael Bryan (1757-1821), and by descent to the present owner.

LITERATURE:

P. Malgouyres, 'Charles Mellin dessinateur', in *Dessin français du XVIIe et XVIIIe siècles. Actes du colloque de l'École du Louvre*, Paris, 2003, pp. 134-137, fig. 5.

P. Malgouyres, *Charles Mellin. Un Lorrain entre Rome et Naples*, exhib. cat., Nancy, Musée des Beaux-Arts, and Caen, Musée des Beaux-Arts, 2007, no. D 66, ill.

In two nearly identical drawings, the Lorraine artist Charles Mellin depicted the Funeral of the Virgin (for the second drawing, see exhib. cat., Nancy and Caen, *op. cit.*, no. D 67, ill.). While the apostles carry the body of the Virgin, the Jewish High priest commits sacrilege by touching her bier. He is punished by an angel who with a sword of fire cuts his hands off, which miraculously are turned to stone and remain fixed to the bier. Of the two versions, the present one is of higher quality, but both display Mellin's characteristic functional drawing style, reminiscent of Nicolas Poussin's. Given the rare iconography, the composition probably relates to a particular commission, perhaps the decoration of the cloister of Santa Maria degli Angeli alle Croci in Naples, the architectural elements of which appear with correspond to those seen in Mellin's drawing. Mellin was active in the city in the mid-1640s, but in the end the subject was treated in the cloister by a Neapolitan artist of Greek descent, Belisario Corenzio.



***73**

ISRAËL SILVESTRE (NANCY 1621-1691 PARIS)

View of the Tour de Nesle, Paris, seen from the East

black chalk, pen and brown ink, brown and grey wash
4¾ x 8½ in. (12 x 21 cm)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

with Herbert E. Feist, New York, 1966 (*European Master Drawings* no. 26).
Private collection, United States.

Without doubt the most prolific French topographical artist of the seventeenth century, Israël Silvestre left an extensive *œuvre* consisting of prints and drawings that document in an unprecedented way many of his country's most important cities and sites, and in particular Paris (see B. Gady and J. Trey, *La France vue du Grand Siècle. Dessins d'Israël Silvestre (1621-1691)*, exhib. cat., Paris, Musée du Louvre, 2018). The present drawing represents the Tour de Nesle on the Seine's left bank, approximately where the Institut de France is located now, as shown in numerous contemporary views of Paris. The drawing seems to date after 1641, when the Hôtel de Nevers adjoining the tower was demolished; in the background, the Porte de la Conférence and the wooden Pont Rouge, later replaced by the Pont Royal.

74-75 No lot



76

JOSEPH DUCREUX (NANCY 1735-1802 PARIS)

Portrait of a young woman, at bust-length

black, white and blue chalk, stumping
22 $\frac{1}{8}$ x 17 $\frac{1}{8}$ in. (56.4 x 43.5 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

The attribution of this striking portrait is confirmed by the comparison with a signed drawing, representing a slightly older-looking woman, recently with the Galerie Michel Descours, Lyons. Ducreux is primarily known as a fashionable oil painter and pastellist with an aristocratic clientèle (see N. Jeffares, *Dictionary of Pastellists Before 1800*, online edition, consulted 13 May 2018), whereas chalk drawings are less often found. As in the one mentioned above and a portrait of King Louis XVI made shortly before his execution (Musée Carnavalet, Paris), the artist seems to have favoured black and white chalk on light-brown paper. Unusual in the present example is the addition by the artist of a blue background.

We are grateful to Neil Jeffares for his assistance in preparing this catalogue note.

77

HUBERT ROBERT (PARIS 1733-1808)

Women washing at the fountain of the Villa Aldobrandini, Frascati

signed and dated 'H. Robert/ 1761'

red chalk

17 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in. (44.7 x 33.3 cm)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous sale; Paris, Palais Galliera, 5 December 1964, lot 4.

LITERATURE:

J. de Cayeux, *Les Hubert Robert de la Collection Veyrene au Musée de Valence*, Valence, 1985, fig. 101.

S. Catala, *Les Hubert Robert de Besançon*, exhib. cat., Besançon, Musée des Beaux-Arts et d'Archéologie, 2013-2014, under no. 42.

As was customary for art students at the time, Robert went to Rome as part of his artistic training. He arrived there, along with the vast retinue of the French ambassador to the court of Pope Benedict XIV, Étienne-François de Choiseul, in 1754. In his drawings made in Rome, the young Robert already shows a masterly use of his favoured medium, red chalk. Many of the drawings depict Roman monuments from highly original and dramatic viewpoints, as is the case in this sheet. It shows the fountain at the Villa Aldobrandini, Frascati, as is indicated by an inscription on a counterproof of this drawing in the Musée des Beaux-Arts et d'Archéologie, Besançon (see Catala, *op. cit.*, no. 42). Variants of the drawing are in Musée de Valence, the Musée des Beaux-Arts et d'Archéologie, Besançon, and the Louvre, and a copy by Pierre-Adrien Pâris, probably made after the present drawing, is in the Bibliothèque Municipale, Besançon (*ibid.*, under no. 42).



77



PROPERTY FROM A FRENCH PRIVATE COLLECTION

78

JEAN-BAPTISTE GREUZE (TOURNUS 1725-1805 PARIS)

Study of three hands, one holding a basket handle

with pencil inscriptions 'Greuze'

red chalk

12 $\frac{3}{8}$ x 19 $\frac{3}{8}$ in. (31.5 x 49.3 cm)

£15,000-20,000

\$21,000-27,000

€18,000-23,000

PROVENANCE:

Jean Masson (1856-1933), Amiens and Paris (L. 1494a); Hôtel Drouot, Paris, 6 December 1923, lot 57.

Boldly modeled in the artist's characteristic technique when working with red chalk, this drawing belongs to a group of studies of arms and hands in the same medium (Jean Martin, *Œuvre de J.-B. Greuze*, Paris, 1908, nos. 1421-1429, 1434, 1439, 1441). They were likely all made as studies for figures in Greuze's paintings, but none corresponding to the present sketches have been identified.



79

JACOB PHILIPP HACKERT (PRENZLAU 1737-1807 SAN PIETRO DI CAREGGI)

A view of the Temple of Concordia at Agrigento, with two figures and goats in the foreground

inscribed and dated 'Le Temple de la Concorde a Girgente du cote du Nord 1777' (top left)
traces of black chalk, pen and black ink,
watercolour and bodycolour
13 $\frac{3}{8}$ x 18 in. (34.6 x 45.6 cm)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

In 1777 Hackert undertook a journey to Sicily with the Englishmen Charles Gore and Richard Payne Knight. During this journey Payne Knight kept a travel journal and both Gore and Hackert documented the landscapes and antique monuments they encountered in a number of drawings. It was Payne Knight's intention to publish the tour based on his writing and illustrations after Gore's and Hackert's drawings. Payne Knight was keen on describing the manners and morals of inhabitants of the places that he visited 'in search for a reflection of ancient customs but also in order to point out lessons

that might be learnt from past history.' (K. Sloan, 'A Noble Art' in *Grand Tour. Il fascino dell'Italia nel XVIII secolo*, exhib. cat., Rome, Palazzo delle Esposizioni, 1997, no. 127). Unfortunately the publication was never realized, but many of the beautiful watercolours, often highly finished like the present one, have been preserved.

Thirty-nine of them, all from Payne Knight's collection, and made during the expedition are now in the British Museum. Among these is a finished drawing by Gore, also depicting the Temple of Concordia at Agrigento (one of the best

preserved Greek temples; for another drawing of the Temple of Concordia see lot 124), but he chose a viewpoint from further away, allowing the landscape to play a more prominent role (inv. Oo,4.26). Another drawing by Hackert belonging to this group, and closely comparable to the present one, shows the Temple of Segesta, also in Sicily (inv. Oo,4.7; see C. Nordhoff and H. Reimer, *Jakob Philipp Hackert. 1737-1807. Verzeichnis seiner Werke*, Berlin, 1994, I, fig. 344, II, no. 715). For another view of the Temple of Segesta, seen from a distance, see lot 80.



80

JAKOB PHILIPP HACKERT (PRENZLAU 1737-1807 SAN PIETRO DI CAREGGI)

A distant view of the Temple of Segesta surrounded by hills

signed, dated and inscribed 'Le Temple à Segeste en Sicile Ph. Hackert. 1777.'
black chalk, pen and black ink, watercolour
9 $\frac{3}{8}$ x 14 $\frac{3}{8}$ in. (12.7 x 37.8 cm)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

See note to previous lot.



81

**ABRAHAM-LOUIS-RODOLPHE DUCROS
(YVERDON 1748-1810 LAUSANNE)**

A capriccio with Roman architecture

inscribed 'London/ à Monsieur Fischer a Vinsor/ Le Forum Romanum
Composé/ avec les principe aux monuments/ de Rome.' and with a printed
label with instructions on hanging and preserving pictures and additional
hand-written notes on hanging and preserving drawings
traces of black chalk, pen and brown ink, watercolour, gum Arabic
27 $\frac{3}{8}$ x 40 in. (69.3 x 101.7 cm)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

From 1784 Ducros produced large scale drawings of which the present capriccio is a particularly large and accomplished example. These works were intended to be hung, like oil pictures, and were often laid down on canvas by the artist and framed. Such is also the case for the present drawing, which interestingly retains the original label with Ducros' printed instructions how to hang and preserve the work (see *Images of the Grand Tour. Louis Ducros 1748-1810*, exhib. cat., Kenwood House and elsewhere, 1985-1986, appendix 3). These large and decorative works were in high demand by English collectors and the present drawing was bought by an Englishman too (see Fig. 1). Another *capriccio* with an inscription with the buyer's name is in the Victoria & Albert Museum (*ibid.*, no. 24).

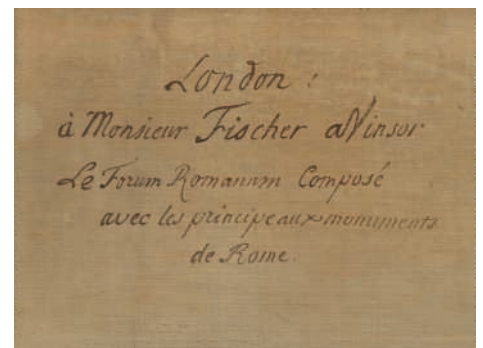


Fig. 1. Inscription by the artist (verso)



82

82

GIOVANNI VOLPATO (BASSANO 1735-1803 ROME)

The Villa Montalto-Negroni, Rome

signed 'G. Volpato a Roma' and inscribed 'Veduta della Villa Negroni' (on the recto of the original mount) and with inscription 'View of the villa Negroni' (verso)

watercolour, over etched outlines
20 1/8 x 29 in. (51 x 73.8 cm)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

This elegant view of the garden of the Villa Negroni is one of seven views of celebrated Roman gardens which were etched, hand-coloured and published by Volpato in collaboration with Abraham-Louis-Rodolphe Ducros in the early 1780s (although the absence of the latter's signature on this sheet could indicate that it was made by Volpato alone). As noted by Pierre Chessex, these views are 'among the most decorative examples of such

large-scale prints, this view in particular echoing something of the mood of Hubert Robert's drawings and etchings of Italian scenes' (*Images of the Grand Tour. Louis Ducros 1748-1810*, exhib. cat., London, The Iveagh Bequest, Kenwood House, and elsewhere, 1985-1986, no. 66, ill.). These views were particularly popular among English Grand Tourists, as is attested by the early English inscription on the verso of this sheet. Another version of the present composition is in the Metropolitan Museum of Art, New York (inv. 2009.384), and a watercolour by Ducros with the same view is in the Musée des Beaux-Arts, Lausanne (inv. D-877; see *ibid.*, no. 12, ill.).

The Villa Montalto-Negroni was the largest and most sumptuous Roman residence ever constructed within the city walls. Built in the 16th Century, it was the city residence of Felice Peretti, Cardinal of Montalto, elected as Pope Sixtus V in 1585. The villa was sold in 1784 to a speculator who sold off all the contents, and it was eventually demolished to make room for Rome's central railway station, Roma Termini.



83 (i)



(ii)



84

83

LUIGI MAYER (ITALIAN, 1755-1803)

A street in Istanbul with a mosque behind; and A house and a city gate near Istanbul

signed 'L. Mayer dipinse' (i and ii) and inscribed 'MOSCHEA, E FONTANA ESISTENTE NEL VILLAGGIO DI ESKI-ESTAMBOL NELLA ROMELIA.' (i) and 'RUINE DI UN'ANTICO CASTELLO ALL'INGRESSO DEL VILLAGGIO DI ESCHI-STAMBOL NELLA ROMELIA.' (ii) and 'Tavola N° XX. del viaggio pittoresco del Sig^r. Cav^o. Roberto Ainslie' (i and ii)

black chalk, watercolour and pastel, gum Arabic, on a feigned mount
16½ x 22½ in. (42.1 x 56.4 cm)

(2)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

ENGRAVED:

William Watts (1752-1851) and published in *Views in the Ottoman Dominions, in Europe, in Asia, and some of the Mediterranean islands, from the original drawings taken for Sir Robert Ainslie, by Luigi Mayer*, London, 1810, pl. 15 (i).

The publication in which the first drawing is published is dedicated to Sir Robert Ainslie, 1st Baronet (circa 1730-1812), who was the Scottish ambassador to the Ottoman Empire. Ainslie financed Mayer's journeys on which he depicted sites in the Ottoman empire and in particular the antiquities.

84

PETER BIRMANN (BASEL 1758-1844)

A view of Villa Pliniana, Lake Como

signed and inscribed 'La Villa Pliniana. aux (?) Lac de Como. P. Birmann. ad. nat. fecit.'

traces of graphite, watercolour and scratching out
19⅞ x 26⅞ in. (49.9 x 68.3 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

Birmann initially followed in his father's footsteps working as a stonecutter, until he started painting in 1771. After working in that capacity in Switzerland for a decade, he travelled to Rome in 1781 where he stayed until 1790. Besides producing his own drawings he ran a printing workshop for Giovanni Volpato and Abraham-Louis-Rodolphe Ducros (see lots 81 and 82). Returning to Basel in 1790, Birmann opened his own publishing workshop which specialised in landscape prints. In 1815 he started to deal in art together with the printmaker Friedrich Huber. Birmann also trained his son, Samuel, who became a successful artist in his own right, specialising in mountain and glacial landscapes (see K. Katz *et al.*, *Peter und Samuel Birmann. Künstler, Sammler, Händler, Stifter*, exhib. cat., Basel, Kunstmuseum Basel, 1997-8).

This splendid view of Villa Pliniana possibly dates from the artist's Southern journey. The villa, built in 1573, takes its name from a nearby spring which was first described by Pliny the Elder (23-79). It has attracted many famous guests, among them Percy Bysshe Shelley, Gioacchino Rossini, who composed his opera *Tancredi* in the villa itself, and even Napoleon, who is thought to have played on the billiard table which still survives.

Born in Braunschweig in 1881, Dr. Heinrich Becker studied languages and history of art in Leipzig and Göttingen. In 1908 he settled in Bielefeld in Westphalia, Germany, where he taught German, French, English and history of art until his retirement in 1947. In his spare time, he began to organise art exhibitions, at first of local painters but soon also of famous artists such as Emil Nolde and Käthe Kollwitz. Becker befriended many of the artists he worked with, and the archives of the Munchmuseet in Oslo hold a total of 17 letters from Becker to Munch, beginning in 1930, when Becker first proposed to hold an exhibition of the artist's work. Alongside his curatorial activities, Becker also privately collected works of art on paper, focusing on modern artists. A number of prints from Becker's collection were offered in these Rooms, 19 September 2017, lots 33-37, 50, and 28 March 2018, lots 40, 66-78.

85

CASPAR DAVID FRIEDRICH (GREIFSWALD 1774-1840 DRESDEN)

A Gothic brick building and two studies of trees

inscribed 'den 18t Aprill/ 1809/ Greifswald' and 'Breesen/ den 14t Juni/ 1809' and 'den 14t Juni' and with number '37.' (*recto*) and with illegible trimmed inscription (*verso*)

graphite, grey and brown wash

12½ x 9⅞ in. (30.9 x 25.2 cm)

£70,000-100,000

\$94,000-130,000

€80,000-110,000

PROVENANCE:

Johan Christian Dahl (1788-1854) (with his inscription 'Caspar David Friedrich/ + zu Dresden d 7 May 1840.').

The estate sale of Karl Heinrich Beichling [date and place unknown], where apparently acquired by Dr. C. Jessen (according to Dr. Heinrich Becker's inventory).

Bethel Institution, Bethel (near Bielefeld) from whom acquired in 1936 by Dr. Heinrich Becker (1881-1972), (according to Dr. Heinrich Becker's inventory), and by descent to the present owners.

The towering figure in 19th Century German painting, Friedrich was also a prolific draughtsman, by whom a very substantial number of sheets

survive. Few important drawings remain in private hands, however, and the rediscovery of this unpublished example is a valuable addition to his *œuvre*. The drawing belongs to a group of nearly twenty studies on loose sheets (*Loseblattsammlung*), in which Friedrich focuses on trees and Gothic architecture in the surroundings of his birthplace Greifswald, in Northern Germany (C. Grummt, *Caspar David Friedrich. Die Zeichnungen*, Munich, 2011, II, nos. 579-595, ill.). All are dated between April and July 1809, when the artist visited his family, mainly to see his father, who had been ill for more than a year. As the artist's own inscriptions indicate, the studies of trees were made on 14 June, the day of his father's recovery, in Breesen, near Neubrandenburg, where (as a family letter informs us) his father had retired 'to become healthy again by taking walks' (*ibid.*, p. 546). Nearly two months before, on 18 April, shortly after arriving at Greifswald, Friedrich made the study of a building in the upper half of the sheet, probably a house, characteristic for the region's Gothic architecture. Drawing carefully from life, he subtly clarified its structure and materials by adding light brown washes, probably at home. (At upper right he had first tried out his brush after dipping it in the ink). The inscription at lower right is due to the great Norwegian painter Johan Christian Dahl, a friend of Friedrich who owned a large number of his works. Although not made as independent works of art, studies such as these, like Friedrich's best pictures, show him both as an artist capable of close observation, and one finding a spiritual quality in the beauty of the world surrounding him.



Den 18. April
1809
Sprengel



Den 14. Juni
1809



Den 14. Juni

Caspar David Friedrich
+ zu Dresden d. 7. May 1840. 37.



86

PROPERTY FROM A PARISIAN PRIVATE COLLECTION

87

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

A rearing horse with an horseman

pencil, touches of grey wash
9 1/8 x 7 1/4 in. (23.1 x 18.6 cm)

£3,000–4,000

\$4,100–5,400

€3,500–4,600

PROVENANCE:

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

This rearing horse with a faintly visible horseman brandishing a lance can be related to a decorative project for the library of the Chambre des Députés of the Assemblée nationale, Paris, representing *Atila and his hordes overrunning Italy* (L. Johnson, *The Paintings of Eugène Delacroix. A Critical Catalogue*, Oxford, 1989, V, no. 541, VI, pls. 25, 27). Delacroix worked on this important project from 1841 until 1847, and the drawing can be dated accordingly.

*** 86**

JEAN-FRANÇOIS MILLET (GRUCHY 1814-1875 BARBIZON)

A woman shearing a sheep

charcoal
9 1/8 x 6 3/8 in. (23.1 x 16.3 cm)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

The artist's studio stamp (L. 1815).

Madame Veuve Millet; Hôtel Drouot, Paris, 24-25 April 1894, lot 159.

Anonymous sale; Hôtel Drouot, Paris, 8 April 1987, lot 14.

A study for the famous painting of the same subject from early 1860 (Galerie Millet, Toyama, Japan; see R. Cotentin *et al.*, *Millet*, exhib. cat., Lille, Palais des Beaux-Arts, 2018, p. 34, fig. 1), this drawing is striking for its contrast between the dark background upper left and the sheep barely outlined in the opposite corner. The man present in the completed picture is not included in this sketch. Although criticized when first exhibited at the Brussels Salon in 1860, the painting's reputation grew, especially when it was shown at the Salon in Bordeaux in 1865. Two more finished drawings, which situate the scene outdoors, are at the Metropolitan Museum of Art (inv. 40.12.3, 50.130.143b).



87

James Oswald Fairfax AC (1933-2017) was a passionate and discerning connoisseur whose interest in the fine and decorative arts spanned eras, cultures and continents. The art he collected over the years reflects both his eye for beauty and also his love of travel, and was acquired to adorn the beautiful homes that he created for himself both in Australia and the United Kingdom. The great-grandson of the founder of the Sydney Morning Herald and Chairman, from 1977 to 1987, of publishers John Fairfax Ltd., James was educated in Sydney, Melbourne and then at Balliol College, Oxford. His kindness and generosity extended to artists, collectors and amateurs, and not least to public institutions: among his many generous bequests to Australian galleries, were important works by Rubens, Ingres, Canaletto and Watteau, given to the Art Gallery of New South Wales; the National Gallery of Australia; the National Gallery of Victoria; Gallery of Modern Art, Brisbane and the Art Gallery of South Australia, ensuring that his taste will be shared with a wide public. Christie's is delighted to be offering works from this fascinating and varied collection in a series of sales in London.



* 88

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

Studies of a cat and two lions, with two subsidiary studies of a lion's head

graphite, brush and brown wash
9½ x 12½ in. (23.3 x 31.6 cm)

£15,000-25,000

\$21,000-34,000

€18,000-28,000

PROVENANCE:

The artist's studio stamp (L. 838a).
Robert von Hirsch (1883-1977); Sotheby's, London, 25-27 June 1978, lot 807.
Anonymous sale; Versailles, 9 June 1982, lot 30.
Nelly Batache, Paris, by 1999, from whom acquired by James Fairfax, Bowral, New South Wales.

EXHIBITED:

Paris, Quatre Chemins, *Eugène Delacroix Aquarelles*, 1946, no. 22.
Paris, Galerie Dina Vierny, *Cent aquarelles du XIXe siècle*, 1947.
Sydney, Art Gallery of New South Wales, *The James Fairfax Collection*, 2003, no. 16.

LITERATURE:

R. Huyghe, *Delacroix*, London, 1963, no. 323.
E. Batache, 'Delacroix in Australia', *Art in Australia*, XXIV, no. 2, 1986, pp. 235-8.

Drawings of large cats make up an important part of Delacroix' *œuvre*: the Louvre alone owns more than sixty sheets by the artist on the subject (M. Sérullaz et al., *Inventaire général des dessins. École française. Dessins d'Eugène Delacroix. 1798-1863*, Paris, 1984, I, nos. 1045-1107, ill.). In the years 1828-1830 Delacroix and the sculptor Antoine-Louis Barye regularly visited the menagerie of the Paris Muséum national d'histoire naturelle in order to draw live and dead animals, even obtaining special permission to work during the animals' feeding times. The subject, composition, technique and size of this drawing connect it with it to one of the study sheets at the Louvre (inv. RF 10605; *ibid.*, no. 1055).



* 89

JEAN-FRANÇOIS MILLET (GRUCHY 1814-1875 BARBIZON)

Two men digging

charcoal and white chalk
12 x 12³/₈ in. (30.3 x 31.3 cm)

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

The artist's studio stamp (L. 1815).
Madame Veuve Millet; Hôtel Drouot, Paris, 24-25 April 1894, possibly lot 85.
Anonymous sale; Hôtel Drouot, Paris, 26 March 1973 (lot number unknown).
André Bromberg, Paris, acquired at the above sale.
Anonymous sale; Sotheby's, London, 27 November 1984, lot 16.

EXHIBITED:

Paris, Grand Palais, *Jean-François Millet*, 1975, no. 120.
Tokyo, Okayama, Kanasawa, Tokushima, Kumamoto, *L'École de Barbizon*,
Millet, Corot, Courbet, 1982-83, no. 28.

LITERATURE:

A.R. Murphy, *Jean-François Millet*, exhib. cat., Museum of Fine Arts, Boston, 1984, p. 175.

Between 1855 and 1869 Millet made numerous drawings representing two men digging. Among the first sketches by the artist is a sheet at the British Museum (exhib. cat., Paris, *op. cit.*, 1975, no. 116, ill.), while a print reproduces the composition of the present drawing in reverse (impression at the Institut National d'Histoire de l'Art, Paris; see R. Cotentin *et al.*, *Millet*, exhib. cat., Lille, Palais des Beaux-Arts, 2018, no. 26, ill.). A much more finished pastel probably dates from 1866 and is at the Museum of Fine Arts, Boston (*op. cit.*, 1975, no. 124). Like his famous *Glaneuses*, these two digging peasants are represented as 'human machines' occupied with hard field work, which Millet saw in contrast to the real machines of the upcoming Industrial Revolution (*ibid.*, p. 159).



*** 90**

JEAN-FRANÇOIS MILLET (GRUCHY 1814-1875 BARBIZON)

The return of the shepherdess

charcoal, touches of white chalk, on purple prepared canvas
16¾ x 20¾ in. (42.7 x 52.7 cm)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

The artist's studio stamp (L. 1460 or 3727).
James Staats Forbes (1823-1904), London, before 1906.
Fritz Meyer, Zurich; Frederik Muller., Amsterdam, 13 July 1926, lot 23.
Anonymous sale; Sotheby's, London, 21 June 1988, lot 35.

LITERATURE:

L. Bénédite, *The Drawings of Jean François Millet*, London and Philadelphia, 1906, pl. 41.

The art critic Octave Mirbeau described Millet in 1885 as a ‘wonderful poet of nature, who has shown the moral grandeur of the “small people”’ (*La France*, 9 April 1885; quoted in R. Cotentin *et al.*, *Millet*, exhib. cat., Lille, Palais des Beaux-Arts, 2018, p. 30). Peasant life and especially that of shepherds with their flock was one of Millet’s favourite subjects during the years 1850-1870, in drawing as well as painting.

Three other works are known which depict a shepherdess walking with a staff and followed by sheep and protective sheepdog: at the Museum of Fine Arts, Boston (dated *circa* 1863-1864); and the Frick Art and Historical Center, Pittsburgh (*circa* 1863-1866; see A.R. Murphy *et al.*, *Jean-François Millet. Drawn into the Light*, exhib. cat., Williamstown, Sterling and Francine Clark Art Institute and elsewhere, 1999, nos. 62, 73, ill.); and a third, sold at Christie’s, Paris, 22 March 2017, lot 66. The latter is executed in pastel, but is of identical composition, characterized by the difference in level, with the sheep walking down as they follow the woman while the dog stands still at a higher point to the right. While all four drawings can be related to a painting known as *La Grande bergère* at the Musée d’Orsay, in the latter work Millet chose to depict the scene on ground level (inv. RF 1877; see *op. cit.*, 2018, no. 73)



*** 91**

THÉODORE CHASSÉRIAU (SAINTE-BARBE-DE-SAMANA, SAN DOMINGO 1819-1856 PARIS)

A young woman reaching towards a mother and her baby, seated in a landscape

signed and dated 'th. Chasséri[au]/ 1839'
pencil and white chalk on light brown paper
9 5/8 x 7 1/4 in. (24.4 x 18.5 cm.)

£15,000-20,000

\$21,000-27,000

€18,000-23,000

PROVENANCE:

Paul Chevandier de Valdrôme (1817-1877).
Anonymous sale; Christie's, New York, 24 January 2008, lot 120.

LITERATURE:

M. Sandoz, *Théodore Chassériau. Catalogue raisonné des peintures et estampes*, Paris, 1974, pp. 11 and 20, fig. 2.

M. Sandoz, *Portraits et visages dessinés par Théodore Chassériau*, Paris, 1986, no. 140.

L.-A. Prat, *Théodore Chassériau 1819-1856. Dessins conservés en dehors du Louvre*, Paris, 1988, no. 35.

This drawing is part of a group of drawings by Théodore Chassériau, dated between 1839 and 1841, at the outset of the artist's career, depicting a woman or women with a child in a landscape (Sandoz, *op. cit.*, 1986, nos. 140-150, ill.). Most of these seem to have been made as gifts to friends; indeed, the present sheet was offered by Chassériau to the landscapist Paul Chevandier de Valdrôme. The drawing is a good example of the lyrical and vaguely brooding atmosphere with which the artist infused his most memorable compositions.



92

WILLIAM-ADOLPHE BOUGUEREAU (LA ROCHELLE 1825-1905)

Study of a seated woman

inscribed 'CAPRI'

graphite, watercolour

10% x 8½ in. (27.1 x 21.5 cm)

£15,000–20,000

\$21,000–27,000

€18,000–23,000

PROVENANCE:

The artist's studio stamp (L. 3838).

A native of La Rochelle, Bouguereau first studied in Bordeaux but soon moved to Paris to complete his academic training at the École des Beaux-Arts. Having come second in the Prix de Rome, he travelled to Rome in 1850, and stayed in Italy for four years. The present drawing, inscribed 'Capri' in graphite, must date from these early years. His diary records his enchantment at discovering the island in July 1851: 'Capri is still the most beautiful place in the Gulf of Naples' (quoted from D. Bartholdi, *William Bouguereau. His Life and Works*, New York, 2010, p. 96). A comparable drawing in graphite, representing a young Italian woman in traditional clothes playing a tambourine, is inscribed 'Capri 4 July/ 1851' (collection of the artist's descendants; see *op. cit.*, p. 96, fig. 55).



93

FRANZ VON STUCK (TETTENWEIS 1863-1928 MUNICH)

Portrait of the artist's daughter Mary

signed 'FRANZ/ VON/ STUCK'

black and white chalk, pastel, watercolour and bodycolour on cardboard
24 $\frac{1}{8}$ x 18 in. (61.4 x 45.9 cm)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Auctionata, Berlin, 21 June 2013, lot 53.

This engaging portrait shows Mary Stuck, the artist's only child, glancing sideways and wearing a bonnet and a striking blue ribbon. Mary was the result of an affair between the artist and Anna Maria Brandmaier. After von Stuck married the American Mary Lindpainter, the couple decided formally to adopt the young girl in 1904. She is the subject of many portraits, much sought-after by collectors. A more finished version of this one is in a private collection, while Mary is shown full face in two paintings in which she wears the same bonnet (H. Voss, *Franz von Stuck 1863-1928. Werkkatalog der Gemälde mit einer Einführung in seinen Symbolismus*, Munich, 1973, no. 362/582, ill. p. 179 and nos. 363/567 and 364/568, ill. p. 180). Voss dates these works around 1910, also probable for the present work.



(i)



(ii)

94

GABRIELE CARELLI, R.A. (NAPLES 1820-1900 LONDON)

Two views of the river Nile, Egypt

both signed and inscribed 'Gab Carelli/ Nile'

black chalk, watercolour, scratching out

4¾ x 10⅞ in. (10.7 x 25.8 cm)

a pair (2)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

Another view of the river Nile by Carelli was sold in these Rooms, 5 July 2017, lot 83.



95

OZIAS HUMPHRY, R.A. (HONITON 1742-1810 LONDON)

Portrait of a gentleman, half-length, in a black coat and white stock
pastel on buff paper, on the original canvas support and stretcher
23¼ x 19¼ in. (59 x 49 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

Humphry was elected to the Royal Academy in 1791 and in 1792 he was appointed 'Portrait Painter in Crayons to the King'. Most of his portraits of the Royal Family are still in the Royal Collection. He studied in Bath and London where he was encouraged by both Gainsborough and Reynolds. In 1773 he travelled to Italy with George Romney where he remained until 1777, and from 1785 until 1787 he was in India. The present work with its loosely applied or flicked brush strokes is characteristic of his style of the late 1780s, when he was considered at the height of his powers.

We are grateful to Neil Jeffares for confirming the attribution to Ozias Humphry.



96

96

JOHN VANDERBANK (LONDON 1694-1739)

Portrait head study of Don Quixote

signed 'Jn V 1739' (lower right) and with inscription '...bank/ Study for Portrait of Done Quixot' (lower centre, on the mount, in the hand of Horace Walpole according to a later inscription) and with further inscription 'Dr. Oldfield/ An Ideal Study for the Portrait of Don Quixot. by John Vanderbank' (verso) pen and brown ink
8½ x 6¾ in. (21.5 x 17.2 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Willam Bates (L.2604).

John Vanderbank's 68 illustrations for Lord Carteret's edition of Cervantes *Don Quixote*, first published in 1605 and quickly translated into English and French, represent his main occupation during the last decade of his life. Commissioned in 1723, Vanderbank completed his designs, a finished set of which is in the Pierpont Morgan Library, by December 1729 and they were engraved by Gerard Van der Gucht (1696-1776) for publication in 1738. This drawing, made in the last year of his life, appears to follow that group. Its bold, swirling penwork and elaborately scrawled signature and date are highly comparable to a self-portrait of 1738 in the National Portrait Gallery, London.



97

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

* 97

ATTRIBUTED TO JOHN HENDERSON (1747- 1785)

A caricature portrait of Henry Fuseli before Michelangelo's statue of Moses; and three further caricature portraits of Fuseli

one inscribed 'H. Fuzeli contemplating Mich. Angelo's statue/ of Moses' (lower centre); one inscribed 'Portrait of Mr. Fuseli/ W Henderson Delt.' (lower right); and one inscribed 'H. ØYZEAL' in Greek (lower centre) one pencil, one red chalk, two pencil, pen and brown ink, one with grey wash and white chalk
12⅞ x 10¼ in. (32.7 x 26 cm.); and smaller (4)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

Prof. Paul Ganz, from whom purchased by The father of the present owners.

EXHIBITED:

New York, Pierpont Morgan Library, *Fuseli Drawings*, 1954, according to a note kept with the drawings.

John Henderson was an actor and amateur artist, as well as a collector, who met with an informal club of artists, writers and actors in the back parlour of The Feathers public house near Leicester House. Having begun his career in Bath, he counted Thomas Gainsborough as a good friend before arriving in London, and it was perhaps inevitable that his circle would grow to include Henry Fuseli and John Hamilton Mortimer among others. A portrait of him by Gainsborough is in the National Portrait Gallery, London, and his library and collection were sold in 1786. The use of the Greek version of Fuseli's name reflects on the artist's pride in his knowledge of the classics.

PROPERTY FROM THE ESTATE OF ANTHONY WINGATE

This pair of drawings count as one of the most remarkable Romney rediscoveries of recent years. On the one hand they are spectacular examples of the artist's graphic mastery, classic in their deployment of line and wash to create atmospheric tableaux; on the other they are the proverbial riddle wrapped within a mystery, puzzling in almost every aspect of their existence.

What we see is two distinct treatments of – apparently – a single theme: a dramatic (somewhat Rubensian) fight between two classical warriors on horseback, but in the presence of variant supporting casts and set against strikingly different backgrounds. Can they really be alternative ideas for the combat between Ajax and Hector, an episode in the fourth act of Shakespeare's play *Troilus and Cressida*? This play, increasingly prized in the 20th Century by connoisseurs of the Bard, was obscure in the 18th Century, and not otherwise mined by Romney. That he knew anything of the play is uncertain: in 1792 he wrote to Lady Hamilton that his portrait of her as Cassandra had been accepted for display in Boydell's Shakespeare Gallery because it had turned out to suit a moment in the play, but it is as easy to interpret this as proof of his previous ignorance of it as of his awareness of it. Moreover, neither drawing closely follows the action in Shakespeare's play, in which the fight takes place in the camp of the Greeks and ends almost before it has begun, with the warriors discovering that they are cousins and embracing in friendship. Romney was never a slave to the literary episodes that he depicted, and yet his historical compositions usually did display more sensitivity to the source than this. It is tempting to speculate that the traditional title is the clever invention of a twentieth-century owner, perhaps Hugh Walpole, a famous literary figure and also a great connoisseur. As a resident of the Lake District, Romney's own homeland, Walpole would have been familiar with the artist's love of Shakespeare and his many compositions from Shakespeare's plays.

Taking a broader view of these drawings, it remains perfectly conceivable that they do depict a scene from a Shakespeare play (Macbeth fighting Macduff, say). This type of panoramic scene, executed in black wash, in which Romney reduces the scale of his figures and dwarfs them against a sublime landscape, is characteristic of the late 1780s and early 1790s, and many of them embody exploration of Shakespearean subjects in connection with the Boydell Shakespeare Gallery, of which he was one of the founders. The best known of their kind are the series of virtuosic studies for the Cavern Scene in Act 4 of *Macbeth* in the Fitzwilliam Museum, Cambridge; the same compositional principle recurs in the sequence of remarkable late paintings depicting Titania and her fairies in *A Midsummer Night's Dream*.

The most puzzling feature of these drawings, however, is not that their literary source is elusive but that their subject appears to be unique within the whole corpus of Romney's vast output of drawings. The subjects of many Romney drawings remain unidentified and yet one finds that they are studied over and over, with little variation, in different scales and formats, in sketchbooks and on loose sheets, sometimes over long periods. This is one of the fundamental aspects of Romney's creativity, but it is not the case here. These are fully-formed pendants treating the same scene quite differently, without the familiar shoal of recognisable related studies in sketchbooks. It is as if they are set pieces, *tours de force* carried out almost as a public exercise, or for a special, demanding client who needed them at once and kept them together always.

Sir Hugh Seymour Walpole, celebrated novelist, was described by Sir Kenneth Clark as 'one of the three or four real patrons of art in this country, and of that small body he was perhaps the most generous and the most discriminating.' He left paintings to the Tate Gallery, London and the Fitzwilliam Museum, including works by Renoir, Manet and Augustus John.

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

98

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

Troilus and Cressida, Act IV, Scene V - 'The Fight Between Hector and Ajax I'

pencil, pen and grey ink, grey wash
16½ x 21½ in. (41 x 54.9 cm.)

\$10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Sir Hugh Walpole (1884-1941) (†); Christie's, London, 10 January 1947, lot 106 (part) (38 gns to Wingate).

99

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

Troilus and Cressida, Act IV, Scene V - 'The Fight Between Hector and Ajax II'

pencil, pen and grey ink, grey wash
15¾ x 21½ in. (40 x 54.6 cm.)

\$10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Sir Hugh Walpole (1884-1941) (†); Christie's, London, 10 January 1947, lot 106 (part) (38 gns to Wingate).



98



99

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*** 100**

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

The Faerie Queene appears to Prince Arthur, from Edmund Spenser's 'The Faerie Queene' (recto); and A sketch for the Faerie Queene and Prince Arthur (verso)

pen and black ink, black and grey wash
15¼ x 20 in. (38.7 x 50.8 cm.)

£150,000–250,000

\$210,000–330,000

€180,000–280,000

PROVENANCE:

?Susan, Countess of Guilford (d. 1837), and by descent to her daughter

?Susan, Baroness North (1797-1884).

Prof. Paul Ganz, Oberhofen, Bern (1872-1954), and by descent until 1975, when purchased by the father of the present owners.

EXHIBITED:

Zurich, Kunsthaus, *Johann Heinrich Füssli*, 1926, no. 93.

Zurich, Kunsthaus, *J. H. Füssli*, 1969, no. 120.

Cologne, Schneggenbühl.

Hamburg, Kunsthalle, *Johann Heinrich Füssli, 1741-1825*, 1974-5, number untraced.

London, Tate Gallery, *Fuseli*, 19 February - 31 March 1975, no. 149.

Paris, Petit Palais, *Johann Heinrich Füssli*, 21 April - 20 July 1975, no. 145.

LITERATURE:

P. Ganz, *The Drawings of Henry Fuseli*, Bern, 1947, p. 9 and London, 1949, p. 62, no. 9.

F. Antal, *Fuseli Studies*, London, 1956, pp. 20 & 140.

G. Schiff, *Johann Heinrich Füssli*, Zurich, 1973, pp. 68, 97, 140, 220, 313, 325, 432, no. 337, ill.

N.L. Pressly, *The Fuseli Circle in Rome: Early Romantic Art of the 1770s*, New Haven, 1979, pp. 28-9.



This large, magnificent drawing from Fuseli's early years in England (from 1764-70) has been described by Nancy Pressly, together with its near companion *The Cave of Despair* (Schiff 338, fig. 1), as 'perhaps Fuseli's finest works from the 1760s'. However, she also tells us that a large number of works from this period were destroyed by a fire at the house of his friend the radical publisher and bookseller Joseph Johnson in January 1770 (Pressly, pp. 28-9). Moreover, although Fuseli had arrived in London in 1764 he had only become a fully professional artist some time later, in part encouraged by Joshua Reynolds, following a period when he had concentrated more on his translation of Winkelmann's *Reflections on the Paintings and Sculpture of the Greeks*, published in 1765, and on his own *Remarks on the Writings and Conduct of J.J. Rousseau*, 1767. He left for Italy in the spring of 1770, not returning to England, after a stay of a few months in Zurich, until 1778. Works of the later 1760s are exceedingly rare. Moreover, it is perhaps the earliest surviving demonstration of Fuseli's abilities as a draughtsman and inventor of striking imagery.

The drawing illustrates the passage from Edmund Spenser's (1552-1599) patriotic verse allegory *The Faerie Queene*, Book I, Canto IX, verse 13, in which Prince Arthur, the future King of that name, tells Una and the Red Cross Knight how, exhausted from hunting in the forest, he had dismounted and fallen asleep, only to dream of the Faerie Queene:

*'Forwearied with my sportes, I did alight
From loftie steed, and downe to sleepe me layd:
The verdant gras my couch did goodly dight,
And pillow was my helmetts fayre displayd:
Whiles every sence the humour sweet embayd,
And slombring soft my hart did steale away,
Me seemed, by my side a royall mayd
Her daintie limbes full softly down did lay:
So fayre a creature yet saw never sunny day.'*

After she had told him of her love and given him her name, she vanished and he awoke alone and bereft (verses 14-15):

*'Most goodly glee and lovely blandishment
She to me made, and badd me love her deare.
For dearly sure her love was to me bent,
As, when just time expired, should appeare.
But, whether dreames delude, or true it were,
Was never hart so ravisht with delight,
Ne living man like wordes did ever heare,
As she to me delivered all that night;
And at her parting said, she Queene of Faries hight.
When I awoke, and found her place devoyd,
And nought but pressed gras where she had lyen,
I sorrowed all so much, as earst I joy'd,
And washed all her place with watry eyen.
From that day forth I lov'd this face divyne;
From that day forth I cast in carefull mynd,
To seek her out with labor and long tyne,
And never vowd to rest till her I fynd:
Nyne monethes I seek in vain, yet ni'll that vow unbynd.'*

Only the inclusion of the horse's head, looming into the space of the drawing from the right, upsets the equilibrium of the scene, anticipating as it does the horse's head in *The Nightmare* of 1781 (Schiff 757-9); surely Prince Arthur's dream had not been a nightmare! However, at this early point in Fuseli's developing imagery, it could perhaps reflect the more neutral significance of the lines about Queen Mab in Shakespeare's *Romeo and Juliet*, Act I, Scene 4:

*And in this state she gallops night by night
Through lovers' brains, and then they dream of love.*

(For the significance of horses and nightmares in Fuseli's art see Christopher Frayling, 'Fuseli's *The Nightmare*: Somewhere between the Sublime and the Ridiculous' in Martin Myrone, ed., exh. cat., *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination*, London, Tate Britain, 15 February - 1 May 2006, pp. 9-20). The illuminated form behind the horse's head is presumably Arthur's spear, its presence a flash of light adding to the drama of the horse's impact.



Fig. 1: Henry Fuseli, *The Cave of Despair*, Pen and black ink, with brush and brown and gray wash and touches of red gouache, over graphite and touches of charcoal, 33.1 x 50.4 cm. © 2018. The Art Institute of Chicago/ Art Resource, NY/ Scala, Florence



Fig. 2: Henry Fuseli, *The Faerie Queene appearing to Prince Arthur*, oil on canvas, Öffentliche Kunstsammlung, Basel/ Bridgeman Images

In addition Fuseli adds a whole troupe of fairy-like figures including the gnome on the left holding a whip with serrated tooth-like edges culminating in a cat-of-nine-tails ending in flowers. These anticipate Titania's attendants in the great canvases illustrating *A Midsummer Night's Dream* – painted for Boydell's Shakespeare Gallery in the 1780s (Schiff 753-4).

Fuseli's first illustrations to the world of English literature draw on elements from a wider circle than Spenser's Elizabethan epic. Fuseli, despite his foreign background, was one of the pioneers in illustrating *The Faerie Queene*, a genre of literature coming into fashion in the later 18th Century at the same time as Ossian and the 'Gothic'. The only important precedents were William Kent's 32 engravings for the three-volume edition of Spenser's text published in 1751 and four drawings by Mortimer dating to the mid-1760s, though not engraved and published by John Hall until 1777 (J. Sunderland, 'John Hamilton Mortimer, his Life and Works', *Walpole Society*, LII, 1986-8, pp. 180-1, nos. 132, 13-16, illustrated); his grand full-length painting of *Sir Arthegal, the Knight of Justice, with Talus, the Iron Man* at Tate Britain was not exhibited until 1778 (Sunderland, *op.cit.*, p. 185, no. 136, illustrated). Alexander Runciman also illustrated four episodes in 1776 (Pressly, *loc. cit.*).

It was perhaps Fuseli's Continental background that lead him to go back to further international sources in the story of the enchantress Armida and the crusader knight Rinaldo in Tasso's *Jerusalem Liberata* and Van Dyck's paintings of the same subject of 1627 in the Baltimore Museum and the Royal Collection (S.J. Barnes, N. de Poorter, O. Millar and H. Vey, *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, pp. 296-7, illustrated; both paintings were in England in the 18th Century). These were part of a tradition derived in their turn from Antique sarcophagi of Semele and Endymion. (For this tradition see Schiff, p. 68).

Some twenty years after the present drawing Fuseli painted a later version of *The Faerie Queene appearing to Prince Arthur* in oils for the first volume of Thomas Macklin's *Poet's Gallery*, 1780 (Schiff 721, Öffentliche Kunstsammlung, Basel, fig. 2); this was engraved by Peltro W. Tomkins (D.H. Weinglass, *Prints and Engraved Illustrations by and after Henry Fuseli*, Aldershot and Brookfield, VA, 1994, p. 88, no. 78, fig. 3). Whereas the painting measures 102.5 x 109 cm (40 ½ x 43 in.) the engraving is an upright, 42.5 x 35.4 cm. (17 ¾ x 13 7/8 in.); this was perhaps to make it conform to a standard book format, but in the event Macklin published his work as an oblong folio (H. Hammelmann with T.S.R. Boase, *Book Illustration in Eighteenth-Century England*, New Haven and London, 1975, pp. 34-5).

Both painting and engraving share a more disciplined, neo-classical composition. The two main figures are less subtle in their articulation, the Queene standing rather than tripping forward as in the present drawing. The dominating, enveloping form of the Queene's veil is tamed. The much clearer, more semi-circular form of Arthur's body is now balanced by the largest of the attendant fairies. The horse's head is still shown, largely invisible save for the eyes in the now bituminous background of the picture (see Schiff, p. 140) and even in the engraving is nearly lost against the dark background; the eyes are seen more from the front, closer to *The Nightmare* than to the present drawing.

Weinglass points out that Fuseli's undated letter of about 1800 suggests that verses 34 and 35 provide 'soul, action, passion' (Weinglass, *ibid.*), and quotes Laurel Bradley as suggesting that Fuseli is ironically deflating a lofty subject: the 'powerful figure [of Gloriana, in Spenser equated with the Queene of the Faeries and Queen Elizabeth I] in a clinging garment and fashionable hat gestures imperiously towards the passive Knight and then becomes 'a materialisation of Arthur's erotic dreams rather than a spirit inspiring virtuous action' (L. Bradley, 'Eighteenth Century Paintings and Illustrations of Spenser's *Faerie Queene: A Study in Taste*' in *Marsyas: Studies in the History of Art*, XX, 1979-80, pp. 31-91).

Although the Zurich exhibition catalogue of 1969 gives the lender as anonymous, a label on the back of the drawing gives the source as Professor Paul Ganz (1872-1954). He was a distinguished Swiss art historian, specialising in Holbein and Fuseli, publishing books on the latter's drawings in 1948 and 1959. He was also closely involved in the Art Council exhibition of Fuseli's works in 1950.

A pencilled inscription on the back of the frame reading 'From the collection of Baroness North' suggests a possible earlier provenance though this has not yet been proven. Susan, Baroness North was the daughter of Susan, Countess of Guilford, one of Fuseli's most important patrons in his later years; he died in her house on Putney Hill, in the presence of the Countess and her daughter, who inherited her collection of works by the artist.

We are grateful to Martin Butlin, C.B.E. for his help in preparing this catalogue entry.



Fig. 3: Peltro Tomkins after Henry Fuseli, *Prince Arthur's Vision*, stipple engraving, 1788, 45.4 x 35.4 cm, Art Gallery of New South Wales



101

ALEXANDER COZENS (RUSSIA 1717-1786 LONDON)

A coastal landscape with a tower, a sail on the horizon

signed 'Alex'. Cozens' (lower right, and lower left on the mount)

pencil and brown ink and wash on tinted paper

3 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in. (9.9 x 15.9 cm.)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

John Clermont Witt (L.646a) (*); Sotheby's, London, 19 February 1987, lot 65.

Anonymous sale; Sotheby's, London, 30 January 1991, lot 92.

with Spink-Leger, London.

Towards the later stages of his career, Cozens adopted the practice of signing his name on the mount as with the present watercolour. There are comparable examples in the British Museum, London (see nos. 1928,0417.3 and 1941,1213.716, both dated *circa* 1746-1786).



102



120 (part)



120 (part)



120 (part)

102

An album of drawings compiled by William Mason (1725-1797), including sixteen sheets by The Reverend William Gilpin, one by Alexander Cozens, and two papercuts by Mrs Siddons, in a morocco leather binding tooled in gilt

most pencil, pen, ink and wash, some pencil, some with watercolour, some on tinted paper

6 $\frac{5}{8}$ x 9 $\frac{1}{8}$ cm. (16.8 x 23.2 cm.) and smaller; the album 11 $\frac{1}{8}$ x 10 in. (30.1 x 24.5 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

William Mason.

William Mason (1725-1797), poet, priest and garden designer, was also an accomplished amateur musician and painter, exhibiting at the Royal Academy between 1782 and 1786. Much influenced by Milton, he wrote one of the best-selling poems of the 18th Century, the *Heroic Epistle*, and mixed

in literary and artistic circles which included Dr Johnson, Horace Walpole, Thomas Gray and William Gilpin. His debates within this group were crucial in the development of the idea of the Picturesque. As a garden designer, his most important and spectacular work was for his close friend Lord Harcourt at Nuneham Courtenay, Oxfordshire, and it must have been during one of his regular stays there that he acquired the papercuts by the famous actress Sarah Siddons in this album.

The Reverend William Gilpin (1724-1804) contributed sixteen drawings to the present album. The son of an accomplished amateur painter, he became a schoolmaster, before publishing his *Observations on [various regions of Britain] relative chiefly to picturesque beauty* between 1782 and 1809, setting out the practice of 'not merely describing; but of adapting the description of natural scenery to the principles of artificial landscape'. In these books, Gilpin's own landscape drawings were reproduced in aquatint by his nephew William Sawrey Gilpin, demonstrating his ideas. The drawings included here typify his picturesque ideals and are testament to his close friendship with Mason.

**DRAWINGS BY THOMAS ROWLANDSON FROM THE COLLECTION OF THE LATE
BARON ALAIN DE ROTHSCHILD (1910-1982) (LOTS 103-116)**

Sir Osbert Sitwell described Rowlandson as 'the greatest master of pure line that England has had the good fortune to produce' (O. Sitwell, *Famous Watercolour Painters, VI - Thomas Rowlandson*, London, 1929, p. 7). The son of a wool and silk merchant, he was a student at the Royal Academy Schools from 1772 to 1778. Unusually for an Academy student at that time, he never worked in oil, but developed purely as a draughtsman. As he concentrated on the more popular forms of art, it is not surprising that so many of his drawings, including several of the present group, would be engraved and printed.

He was well travelled, and certainly visited France in 1785, 1786 and 1787, from which country several of this group take their subject matter. He was influenced by French artistic practice to begin using watercolour from 1783, and he in turn came to influence French narrative artists. Thus it seems appropriate that this impressive group, covering a wide range of Rowlandson's best known subjects and styles, should come from an eminent French collection.

This is arguably the finest collection of drawings by Thomas Rowlandson to appear at auction since the collection of Major Leonard Dent was sold in these Rooms, 10 July 1984.



103

THOMAS ROWLANDSON (LONDON 1756-1827)

Dressing for a birthday

signed and dated 'T. Rowlandson 1788.' (lower right)

pencil, pen and grey ink and watercolour

11¼ x 17 in. (29.8 x 43.3 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

LITERATURE:

J. Hayes, *Rowlandson Watercolours and Drawings*, London, 1972, pls. 61 and 62.

ENGRAVED:

Etched by the artist and published by S.W. Fores, 3 March 1789.

In this satirical scene, two women are dressing for a royal birthday party. On the left, a bald-headed lady admires her reflection in a mirror supported by a boy who plays with a dog. A vast wig with a feather plume is being placed upon her head. On the right, the other lady is having her hair dressed whilst being shown a new dress by an older woman wearing wide brimmed hat. Similar etchings derived from the present work are in the National Gallery of Art, Washington, and the Royal Collection Trust, London.



104

THOMAS ROWLANDSON (LONDON 1756-1827)

Dressing for the Masquerade

signed and dated 'Rowlandson. 1790-' (lower right) and inscribed 'masque[rade] ticke[t]' (lower right)
pencil, pen and grey ink and watercolour
13 $\frac{1}{8}$ x 17 $\frac{1}{2}$ in. (33.4 x 44.7 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

with Agnew's, London.

LITERATURE:

J. Grego, *Rowlandson the Caricaturist*, London, 1880, vol. I, p. 272.

ENGRAVED:

Etched by the artist and published by S.W. Fores, 1 April 1790.

Four women dress for a masquerade ball. Two of them admire their fashionable and exotic costumes in mirrors, while another is clothed in male attire, complete with a tricorne hat. These women are attended by the old and the ugly. The overturned chair in the foreground is a symbol of the confused and disorderly nature of the masquerade and the transgressive possibilities of costume. Another version, also signed and dated 1790, with only small differences, and of similar dimensions, is at the Barber Institute of Fine Arts, Birmingham (J. Hayes, *Rowlandson Watercolours and Drawings*, London, 1972, no. 72). In this, the girl whose hair is being combed at the right holds an invitation to a masquerade at the Pantheon in Oxford Street, which was destroyed by fire only two years later.



105

THOMAS ROWLANDSON (LONDON 1756-1827)

The enraged husband and the extravagant wife

pencil, pen and grey ink and watercolour
11½ x 14⅞ in. (29.2 x 37.8 cm.)

£3,000-5,000

\$4,100-6,700

€3,500-5,700

PROVENANCE:

Mrs C.W. Dyson Perrins; Sotheby's, London, 24 February 1960, lot 51 (£200 to S. & R. Rosenberg).

LITERATURE:

A.P. Oppé, *Thomas Rowlandson, his drawings and watercolours*, London, 1923, pl. 7.

A satirical scene of an enraged man reproaching his wife for her spendthrift ways. He stands, clutching the bill which reveals her latest extravagant purchases, and gesticulates furiously. In comical contrast, his wife is seated calmly in her chair, wearing an expression of nonchalance, patently unperturbed by her husband's outburst. She is clothed in ostentatious and clearly expensive finery.



106

THOMAS ROWLANDSON (LONDON 1756-1827)

A French barracks with soldiers preparing for a parade (recto); and Study of a woman wearing an elaborate bonnet (verso)

pencil, pen and black ink and watercolour (*recto*) and pencil (*verso*) on Whatman paper
9 x 14¼ in. (22.9 x 36.2 cm.)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

Sir Eldridge Hitchcock (!); Sotheby's, London, 24 February 1960, lot 16 (£350 to S. & R. Rosenberg).

Rowlandson presents the interior of a busy French barracks with soldiers who are purportedly preparing for morning parade. Weapons and other military paraphernalia are depicted on the walls and in the room, yet the scene appears to be more of a domestic one: one woman nurses her baby, another trims a soldier's toenails while sitting on a bed, a child eats from a bowl, and a dog and cat enjoy the bustling activity. Rowlandson's composition presents a satire of the French military and is in marked contrast to the simplicity of his 'English Barracks' (Grego I, p. 295; II, p. 393). Two engravings based on the present work are owned by the Lewis Walpole Library and the Metropolitan Museum of Art, USA. Depicted on the *verso* is a seated young girl wearing an elaborate bonnet.



107

THOMAS ROWLANDSON (LONDON 1756-1827)

The sculptor Joseph Nollekens (1737-1823) and his 'Venus' in his studio

pencil, pen and grey ink and watercolour
11¼ x 9 in. (29.9 x 22.9 cm.)

£5,000-8,000

\$6,700-11,000

€5,700-9,100

PROVENANCE:

Mrs C.W. Dyson Perrins; Sotheby's, London, 24 February 1960, lot 57 (£220 to S. & R. Rosenberg).

LITERATURE:

J. Grego, *Rowlandson the Caricaturist*, London, 1880, II., pp. 16-19, 396, ill. p. 18.
A.P. Oppé, *Thomas Rowlandson, his drawings and watercolours*, London, 1923, pl. 58.

ENGRAVED:

Etched by the artist, circa 1800.

In this caricature, Rowlandson depicts the eminent sculptor Sir Joseph Nollekens (1737-1823) working on a clay model of Venus. The pose of the model doesn't exactly match either his 1773 *Venus tying her Sandal*, commissioned by the second Marquis of Rockingham (Getty Museum, Los Angeles), or the 1778 *Venus chiding Cupid*, which was commissioned by Charles Anderson-Pelham, 1st Baron Yarborough in 1778 (now Usher Art Gallery, Lincoln). Nollekens' sculptures of classical gods and contemporary busts were celebrated in England and contributed to the popularisation of the Neoclassical taste. In his studio, we are shown his collection of terracotta casts and antique works of art, brought back by the artist from Rome. Depicted in his sixties, Nollekens requires spectacles for his work. His lascivious expression and flushed cheeks suggest a lack of professionalism and ability to appreciate the nude. Close by, a large sculpted head of Jupiter, a God who was infamous for his many affairs, eyes the nude and the caricature suggests the impairment of virtuous aesthetic pursuits when confronted by the model of feminine beauty. Two engravings based on the present work are in the Metropolitan Museum of Art and the Dallas Museum of Art, USA.



108

THOMAS ROWLANDSON (LONDON 1756-1827)

Italian picture dealers humbugging my Lord Anglaise

pencil, pen and ink and watercolour
11¼ x 9¾ in. (30.2 x 23.8 cm.)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

with Scott and Fowles, New York.

LITERATURE:

J. Grego, *Rowlandson the Caricaturist*, London, 1880, II., pp. 229-230.

ENGRAVED:

Etched by the artist, 30 May 1812, in reverse.

In this satirical scene, a young and handsome Englishman is introduced to a disreputable Italian art dealer by an obese Italian nobleman. Potentially on the Grand Tour, the Englishman is being shown a painting purportedly by Guido Reni depicting Mary Magdalene. Other framed paintings hang on the wall behind the three gentlemen. The gestures and demeanour of the two Italian men suggest that they are attempting to con or 'humbug' the English tourist. In 1812, the year that this engraving was published, Britain and France had been at war for two years and Englishmen were not permitted to visit Italy. This engraving, therefore, suggests a certain nostalgia for a time when Italy remained accessible for Grand Tourists. A similar engraving, formerly in the collection of George Francis Child Villiers, 9th Earl of Jersey, is housed by Osterley Park, London.



109

109

THOMAS ROWLANDSON (LONDON 1756-1827)

A Dutch Packet in a Rising Breeze

pen and grey ink and watercolour
7⁷/₈ x 10¹/₈ in. (20 x 27.7 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:
Simon Berry.

The present work was conceived and executed during Rowlandson's visit to Holland and Germany in 1791. The Dutch packet-boat is depicted on its route across the channel, and the artist has successfully conveyed a sense of both the pleasures and hardships of sea voyaging. Whilst the helmsman controls the rudder, passengers either relax upon the deck, or, conversely, appear decidedly unwell, no doubt due to the turbulent seas depicted in the background. Another version of similar dimensions is at the Yale Center for British Art, Paul Mellon Collection, USA [B2001.2.1150].

110

THOMAS ROWLANDSON (LONDON 1756-1827)

French prisoners coming ashore at Portsmouth, June 1794

pencil, pen and grey ink, grey wash
9 x 13³/₈ in. (22.8 x 34.6 cm.)

£1,500–2,000

\$2,100–2,700

€1,800–2,300

PROVENANCE:
Lord Farnham.
Mrs C.W. Dyson Perrins; Sotheby's, London, 24 February 1960, lot 53 (£220 to S. & R. Rosenberg).

LITERATURE:
H. Angelo, *Reminiscences*, II., p.20.
J. Grego, *Rowlandson the Caricaturist*, London, 1880, I., p. 67.

The present work was drawn in early June of 1794, in the aftermath of Lord Howe's successful direction of the British Fleet on the 'Glorious First of June' during the French Revolutionary Wars. Rowlandson had visited Portsmouth with Angelo, the fencing master: 'The morning following we saw, on the Gosport side, the landing of the French prisoners, numbers of different divisions filing off to the different stations allotted them. As for the wounded, previous to their quitting the boats, carts were placed alongside, and when filled, on the smack of the whip, were ordered to proceed. The sudden jolting made their groans appalling, and must have occasioned the wounds of many to produce an immediate haemorrhage...' (H. Angelo, *Reminiscences*, II., p.20).



110



111

111

THOMAS ROWLANDSON (LONDON 1756-1827)

Watching the coast

with inscription 'original drawing by Rowlandson' (lower right)
pencil, pen and grey ink and watercolour
10 $\frac{5}{8}$ x 17 $\frac{1}{4}$ in. (27 x 43.8 cm.)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

Rev. Canon J.J. Shirley; Sotheby's, London, 24 February 1960, lot 20 (£380 to S. & R. Rosenberg).

LITERATURE:

B. Falk, *Thomas Rowlandson: His life and Art*, London, 1949, p. 165, ill.

Soldiers situated on the shore keep watch for an approaching enemy. The atmosphere is at odds with the possibility of an impending invasion as the majority of the soldiers are relaxing and enjoying playing games, music, conversing, sleeping, and engaging with female company.



112

112

THOMAS ROWLANDSON (LONDON 1756-1827)

Landing at Greenwich, Easter Monday; the 'Salutation' inn

inscribed 'Landing at Greenwich Easter Monday' (lower left)
pen and brown ink and watercolour
15 $\frac{1}{4}$ x 22 $\frac{5}{8}$ in. (38.7 x 57.5 cm.)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

A bustling crowd of holidaymakers arrives at Greenwich by ferryboat and ascends the steps between the Salutation Inn and another building to the left. Both buildings are crowded with couples spectating from the windows. The scene is quite bawdy with numerous men grabbing at partially naked women. Another version of this drawing, inscribed 'Landing at Greenwich' is in the Victoria and Albert Museum, London (P.120-1931). The Seaman's Hospital, now the Royal College, is behind the riverside inn and the hordes of bawdy visitors landing. The inn sign reads 'Letton's Salutation an Ordinary': the 'Salutation' was a pub on the Thames, next to Garden Stairs, Fisher's Lane, Greenwich. The landlord from 1804-1818 was John Letton, who was succeeded by his wife and then their son.



113

113

THOMAS ROWLANDSON (LONDON 1756-1827)

Couples promenading in the Tuilleries Gardens, Paris

with inscription 'The Tuilleries' (lower right)

pencil, pen and brown ink, brown wash

7 x 11½ in. (17.8 x 28.3 cm.)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

Sir Eldred Hitchcock (*); Sotheby's, London, 24 February 1960, lot 7 (£130 to S. & R. Rosenberg).

A convivial and large gathering of couples promenading in the celebrated Tuilleries Gardens of Paris in the summer. A larger watercolour of this subject, unfinished, is in the Huntington Museum, San Marino, California (R. Wark, *Drawings by Thomas Rowlandson*, San Marino, 1975, no. 192.) Another more finished version is illustrated in F.G. Roe, 'Rowlandson and Landscape', *Old Water-Colour Society Club Annual*, XXV, 1947, pp. 21-30.

114

THOMAS ROWLANDSON (LONDON 1756-1827)

A Catamaran, or an Old Maid's Nursery

inscribed 'Cat Lap' and 'Essay/ on Old Maids' (on the bowl and manuscript on the table)

pencil, pen and grey ink and watercolour

11¾ x 9 in. (30.2 x 22.9 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

with Marcel Toupillier, Paris.



114



115

LITERATURE:

J. Grego, *Rowlandson the Caricaturist*, London 1880, II., p. 42.

ENGRAVED:

Etched by the artist, 1 March 1803, in reverse.

An old hag leans back in an armchair in a household interior. She is surrounded by large and muscular cats, and she turns her head to the left in order to kiss one of them on the mouth, revealing a rather macabre expression. Her right hand rests on a cat standing atop the table beside her. Two cats fight on her chair-back, two sit on her lap, while another attempts to scramble up her skirt. Seated on a cushion on the floor are two large cats and two kittens. On the left hand side of the composition, two further cats are lapping from a bowl. In marked contrast to the old woman, a pretty girl stands behind feeding a tightly swaddled cat from a spoon. On the table are a decanter, glass, and small bowl, as well as a large bowl of 'Cat Lap', and a paper entitled 'Essay on Maids'. An engraving with differences, but which is clearly based on the present work, is housed in the British Museum, London [dated 1 March 1811, museum number 1937,0719.12].

115

THOMAS ROWLANDSON (LONDON 1756-1827)

Girls watching a monkey preening itself in a mirror, with a young man under the chair

pencil, pen and grey ink and watercolour
10¼ x 8⅝ in. (27.3 x 22 cm.)

£2,500–3,500

\$3,400–4,700

€2,900–4,000



116

116

THOMAS ROWLANDSON (LONDON 1756-1827)

Who's mistress now?

signed and dated 'Rowlandson 1801' (lower right)

pencil, pen and grey ink and watercolour

11¼ x 8⅝ in. (28.6 x 22.2 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

LITERATURE:

J. Grego, *Rowlandson the Caricaturist*, London, 1880, II., p. 41, 206, 402.

ENGRAVED:

Etched by the artist and published by S. Howitt, Panton Street, Haymarket, 1 July 1802.

A servant, situated in the kitchen, is depicted gazing at herself in a large mirror whilst wearing elaborate clothes and flourishing a fan, presumably belonging to her mistress, over her own cap and petticoat. Three amused female spectators are looking in behind the kitchen door, whilst a cat is happily eating a fish from a broken plate on the ground. Similar etchings which are clearly derived from the present work are in the Fine Arts Museum of San Francisco, the Lewis Walpole Library, The Metropolitan Museum of Art, USA, and the British Museum, London.



PROPERTY FROM THE ESTATE OF GWENDOLYN VAN NORDEN

*** 117**

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

Portrait of Lady Frances Hamilton (1795-1860), small half-length

signed with initials and dated 'T.L. delt./ 1804' (lower left)

black and red chalk

21½ x 12¾ in. (55.6 x 32.1 cm)

£6,000-10,000

\$8,100-13,000

€6,900-11,000

PROVENANCE:

The sitter, and by descent to her daughter Anne, Lady Midford, by whom bequeathed to Sir William Baillie Hamilton, and by descent to Major W.S. Baillie Hamilton; Sotheby's, London, 18 November 1953, lot 121, with Spink, London 1957, where purchased by the father of the present owner.

EXHIBITED:

London, National Portrait Gallery, *Sir Thomas Lawrence*, 1979, no. 70.

LITERATURE:

K. Garlick, 'A Catalogue of the Paintings, Drawings and Pastels of Sir Thomas Lawrence', *Walpole Society*, no. 39, 1964, p. 229.

Lady Cecil Frances Hamilton was the fourth daughter of John Hamilton, 1st Marquess of Abercorn, and the only child of his second marriage to his cousin Cecil Hamilton. She married William Howard, Lord Clonmore, later 4th Earl of Wicklow, in 1816. He was elected as an Irish representative peer in 1821 and sat in the House of Lords as a Tory. From 1831 he served as Lord Lieutenant of Co. Wicklow. Little is known about his wife, and it seems that she was the only member of her family drawn by Lawrence.



PROPERTY FROM THE ESTATE OF GWENDOLYN VAN NORDEN

*** 118**

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

Portrait of Miss Semple, half-length, in a white dress and red sash and bow

signed with initials and dated 'TL/ 1798.' (lower left)

black and red chalk

9 x 7 in. (22.5 x 17.9 cm)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

J. Pierpoint Morgan; Christie's, London, 31 March 1944, lot 102 (75 gns to Freeman).
Anonymous sale [W. Freeman & Sons Ltd.]; Christie's, London, 29 January 1954, lot 119
(55 gns to Agnew's).
with Agnew's, London 1956, where purchased by the father of the present owner.

LITERATURE:

K. Garlick, 'A Catalogue of the Paintings, Drawings and Pastels of Sir Thomas Lawrence', *Walpole Society*,
vol. 39, 1964, p. 242.



119



119 (part)



119 (part)

119

WILLIAM HAMILTON, R.A. (LONDON 1751-1801)

Four classical composition studies

one signed 'Hamilton' (lower right)
one pencil, pen and brown ink, two pencil, pen and grey ink, one pencil
7 $\frac{5}{8}$ x 10 $\frac{1}{8}$ in. (19.4 x 25.8 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

William Hamilton's origins were firmly rooted in the field of the decorative interior. He developed a distinctive style which has been described as 'soft' neo-classicism. His father was an assistant to the Scottish architect Robert Adam (1728-92), who helped the son, still in his teens, to study in Rome under the decorative painter Antonio Zucchi (1728-95). Returning to England, perhaps with Zucchi, Hamilton worked with him at Kedleston, newly built to designs by Robert Adam, in the later 1760s. He followed this period with Zucchi by studying at the newly established Royal Academy Schools from 1769. He first exhibited, with a subject taken from early English history, in 1774, though most of his exhibits in the 1780s were portraits, particularly theatrical portraits. In 1784 he became an Associate, and in 1789 a full member, after which he exhibited mainly historical and literary subjects. One consequence of his close association with the Academy was contact with Henry Fuseli (1741-1825), whose influence can be seen in his works from early in the 1790s onwards.

120

THOMAS GIRTIN (LONDON 1775-1802)

The bridge at Kirkby, near Malham, Yorkshire

inscribed 'Kirkby near Malham' (lower left)

pencil

6½ x 8½ in. (15.6 x 20.6 cm.)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

with Leger Galleries, London.



120

121

**FREDERICK RICHARD LEE, R.A. (BARNSTAPLE 1798-1879
WESTERN CAPE, SOUTH AFRICA)**

*A sketchbook predominantly of landscape views, some maritime,
including of the Mediterranean and Malta*

a few inscribed with subjects and locations and variously dated
the majority pen and brown ink, brown wash, some pencil, one with
watercolour

8 x 10½ in. (20.2 x 26.4 cm.), and smaller; the album overall 11¼ x 10 in. (30 x
25.4 cm.)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

Frederick Richard Lee began his career in the army, but left after a campaign in the Netherlands owing to poor health. In 1818 he enrolled as a student at the Royal Academy, and he exhibited 171 pictures there between 1824 and 1870. Much of his early work focused on Devon landscapes, but later in life he spent much of his time on his yacht *Kingfisher*, sailing around Europe, the Baltic, and to Africa and Australia. The drawings in the present sketchbook appear to be a mixture of English and European subjects and views taken at sea. John Ruskin described his work as 'well intentioned, simple, free from affectation or imitation, and evidently painted with constant reference to nature' (*Art Journal*, 1908, p. 376). His sketches of the effect of wind and light on water are particularly accomplished. He collaborated with both Thomas Sidney Cooper (1803-1902) and Sir Edwin Landseer (1802-1873) on large-scale oil paintings, in which he would paint the landscape and Cooper or Landseer would add the figures or animals.



121



121 (part)



122

122

HUBERT CORNISH (TEIGNMOUTH 1757-1823)

Washerman's Tank on the Russapuglah Road, Calcutta

inscribed with title (lower centre)
pencil and watercolour, watermark Strasbourg lily
10¾ x 16¾ in. (27.4 x 41.6 cm.)

£800-1,200

\$1,100-1,600

€910-1,400

PROVENANCE:

with Spink, London.

Hubert Cornish was a talented musician and artist, whose sister Charlotte married Sir John Shore, first Baron Teignmouth (1751-1834). On Shore's appointment as Governor-General of India, Cornish accompanied him as Private Secretary and recorded in watercolour their travels together. Sir John only served for five years, between 1793 and 1798, but Cornish continued to travel extensively in India.

123

GEORGE CHINNERY (LONDON 1774-1852 MACAO)

A sheet of studies of figures and cows

inscribed throughout with the artist's shorthand
pencil
4¾ x 3½ in. (12 x 8.9 cm.)

£4,000-6,000

\$5,400-8,000

€4,600-6,800

Chinnery marked each individual sketch on a sheet such as this one with his distinctive shorthand, using a cross (+) to mark those works he liked and wished to use again, and an 'X' to identify those in which he was less pleased. He adhered to the common 18th-century system of shorthand devised by Thomas Gurney (1705-1770). The costume here suggests that the figures are Chinese - Chinnery was based in Macau from 1825 until his death in 1852.



123



124

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

The Temple of Concordia, Agrigento, Sicily

pencil and watercolour heightened with touches of bodycolour and with scratching out
15½ x 24½ in. (39.4 x 62.3 cm.)

£7,000–10,000

\$9,400–13,000

€8,000–11,000

The Temple of Concordia is a Doric temple built *circa* 440-430 BC in the Valley of the Temples, Agrigento. Of the seven Doric temples standing there, this is the best preserved. The Temple became a Christian basilica in the 6th Century and was restored in 1785, shortly before Williams visited. Another drawing of this subject is in the Scottish National Gallery, Edinburgh.

125

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

Amalfi, on the Gulf of Salerno, Italy

with inscription 'Amalfi. Gulf of Salerno' (lower right on the mount, overmounted)
pencil and watercolour
7¾ x 12¾ in. (19.6 x 31.7 cm.)

£1,500–2,000

\$2,100–2,700

€1,800–2,300

PROVENANCE:

Dr Thomas Monro, and by descent.
Anonymous sale; Sotheby's, London, 12 July 1984, lot 106.
Anonymous sale; Christie's, London, 15 November 1988, lot 85.
with Abbott and Holder, London.





126

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

St Augustine's Abbey and the Cathedral, Canterbury

pencil and watercolour on paper watermark WHATMAN and with a fleur-de-lis, on the original wash-line mount
13 $\frac{3}{8}$ x 20 $\frac{3}{8}$ in. (34 x 51.7 cm.)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

with Fine Art Society, London, 1972 (as Sandby).

EXHIBITED:

London, Fine Art Society, *Early English Watercolours*, 1963.

ENGRAVED:

By the artist in etching and aquatint, 1782.

Sandby exhibited two views of Canterbury at the Royal Academy in 1786: *The Cemetery Gate at Canterbury, a view of St. Augustine's* (Tate Britain) and *St. George's Gate, Canterbury*, sold in these Rooms, 11 November 1997, lot 9. The present subject is the Great Gate of St Augustine's Abbey, and it was first published as an etching by Sandby in 1782. The present drawing has traditionally been attributed to Sandby, but the handling seems more typical of a younger artist working in his circle than of Sandby himself.

• 127

SAMUEL FREDERICK BROCAS (DUBLIN C. 1792-1847)

The Post Office, Dublin

signed and dated 'S.F. BROCAS. delt. Dublin.. 1818' (lower right)
pencil, pen and grey ink and watercolour within a pen and ink border
14 $\frac{5}{8}$ x 22 $\frac{1}{8}$ in. (37.2 x 56.2 cm.)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

LITERATURE:

J.R. Abbey, *Scenery of Great Britain and Ireland in aquatint and lithography 1770-1860*, London, 1952, p. 318, no. 476.

ENGRAVED:

Henry Brocas, published by J. Le Petit, 10 Capel Street, Dublin.

Samuel Frederick Brocas was the second son of Henry Brocas (1762-1837), a painter and engraver who exhibited frequently in Dublin, and who was Master of the Landscape and Ornament School of the Royal Dublin Society. Samuel was a successful student at the Dublin Society School, and contributed to the exhibitions of the Dublin Society, the Royal Hibernian Academy, and the Society of Irish Artists.

The present drawing was executed by Brocas for a series of views of Dublin, published as coloured etchings made by his brother, Henry Brocas Jun. (circa 1798-1873). The intention was to create a book series of the topography of Ireland, but this was never realised. Of the 21 views of Dublin originally promised, only 10 were actually engraved, over a period of ten years, 1820 - circa 1830, and were published individually. Examples of his watercolours are held by the National Gallery of Ireland, the Victoria and Albert Museum, and the British Museum, and a group from the same series as this one were sold in these Rooms, 5 July 2017.



127

*** 128**

JAMES MILLER (FL. 1773-1791)

View of Whitehall, looking south towards Westminster Abbey

signed with initials 'JM' (on a carriage door, lower right)
pencil, pen and grey ink and watercolour heightened with touches of
bodycolour
18½ x 22½ in. (47 x 57.5 cm.)

£6,000–10,000

\$8,100–13,000

€6,900–11,000

Miller specialised in views of London, and exhibited between 1773 and 1791. Interested in the life of the city as well as its topography and buildings, here he depicts Whitehall, with the Banqueting House to the left, and the carriage to the right turning into Horse Guards. The tennis court to the right has now been subsumed into the Old Treasury and Old Cabinet Office. The building facing is a block of houses which divided Parliament Street on the left from King Street on the right. These were demolished from the late 1860s onwards and King Street no longer exists.

We are grateful to Charles Hind for his help in identifying this view.



128

PROPERTY FROM A PRIVATE COLLECTION

129

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

Two views of the North Terrace of Windsor Castle: Looking east at sunrise; and Looking west at sunset

pencil, watercolour, and bodycolour heightened with gum arabic

18 x 25 in. (45.7 x 63.5 cm.) each (2)

£40,000–60,000

\$54,000–80,000

€46,000–68,000

The North Terrace at Windsor Castle was the most popular of Paul Sandby's subjects: versions of these two views exist in oil, bodycolour, watercolour, pencil and aquatint, ranging in date from an exhibit at the Society of Artists in 1766 by way of the aquatints of 1776 to signed and dated bodycolours of 1800 and 1803 (the fullest listing is in R. Dormont, *British Painting at the Philadelphia Museum of Art*, Philadelphia, 1986, pp. 357-62, under no. 100, the painting and several other versions illustrated; see also J. Roberts, *Views of Windsor: Watercolours by Thomas and Paul Sandby from the Collection of Her Majesty Queen Elizabeth II*, London, 1995, pp. 64-7, six versions illustrated).

The views from the North Terrace looking east and west were often paired, as at the Royal Academy in 1774 and with the aquatints of 1776 (illustrated Dormont, *loc.cit.*, figs. 100-1 and 100-2); there is a pair of circa 1765-70 in the Yale Center for British Art, New Haven (illustrated Roberts, *op.cit.*, pls.

17.2 and 17.3), while the pair in the Buccleuch Collection, Drumlanrig Castle provide another example and are possibly those exhibited at the Royal Academy in 1774. The North Terrace was also depicted in a set of three works, showing Morning, Afternoon and Sunset, of which *Sunset* is now in the Victoria and Albert Museum (P.7-1945).

The North Terrace was originally laid out under King Henry VIII in 1533-5 and repaired and enlarged under Queen Elizabeth I and King Charles I. By the 18th Century, it extended 1,870 feet and was open to the public, being particularly popular during the years 1776 to 1789 when George III used Windsor as his summer residence. During Sir Jeffry Wyatville's remodelling of the Castle in the 1820s the round-topped turret of the Queen Elizabeth Gallery shown in the present watercolour was 'medievalised'. In the distance is the Winchester Tower, and a crenellated turret flanks one of the two archways on the extreme left.





130

Born in London, Payne worked for the Board of Ordnance where he developed his characteristic careful pen, ink and watercolour technique. He was posted to Plymouth in 1782, where he remained until 1790, travelling regularly through Devon and Cornwall 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.

130

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

Below Stoke Damerel Church, Plymouth

signed 'W. Payne' (lower left) and signed again with initials on the wagon
pencil, pen and grey ink and watercolour
7 $\frac{7}{8}$ x 10 $\frac{3}{8}$ in. (20 x 26.3 cm.)

£800-1,200

\$1,100-1,600

€910-1,400

PROVENANCE:

with Abbott and Holder, London.

Payne was married at Stoke Damerel Church, just outside Plymouth, on 5 February 1785 and here depicts the road down from the church to the Tamar estuary.



131

131

WILLIAM PAYNE, O.W.S. (LONDON 1760-1830)

Looe Island from Whitsand Bay, Cornwall

signed 'W. Payne' (lower right)

pencil, pen and brown and grey ink and watercolour

11¼ x 15⅞ in. (29.9 x 40.3 cm.)

£1,500–2,000

\$2,100–2,700

€1,800–2,300

132

WILLIAM PAYNE, O.W.S. (LONDON 1760-1830)

The ruins of St Germans, Port Eliot, Cornwall

signed and dated 'W: Payne. 1790' (lower left)

pencil, pen and grey ink and watercolour

15¼ x 22 in. (40 x 55.9 cm.)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

with Abbott and Holder, London.



132



133

**GEORGE FENNEL ROBSON, P.O.W.S.
(DURHAM 1788-1833 STOCKTON-ON-TEES)**

A cattle drover by a loch

pencil and watercolour heightened with touches of bodycolour and with scratching out
12 x 17¾ in. (30.5 x 45 cm.)

£1,500–2,000

\$2,100–2,700

€1,800–2,300

PROVENANCE:
with Spink, London.



134

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

*Dunster, looking towards Minehead and
North Hill, Somerset*

signed 'Copley Fielding' (lower left)
pencil and watercolour heightened with touches of
bodycolour and with scratching out
22½ x 32¼ in. (57.1 x 81.9 cm.)

£1,500–2,000

\$2,100–2,700

€1,800–2,300

PROVENANCE:
Anonymous sale; Sotheby's, London, 10 July 1986,
lot 129.
with Abbott and Holder, London.

EXHIBITED:
London, Old Watercolour Society, 1826, no. 260.

135

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

Fonthill Abbey, Wiltshire

pencil and watercolour heightened with gum
arabic and with scratching out
9 7/8 x 12 3/8 in. (23.8 x 31.5 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Baron Dimsdale.

Anonymous sale; Sotheby's, London, 15 March
1984, lot 54 (as John 'Warwick' Smith),
with Maclean Gallery, London.



136

**JOHN GLOVER, O.W.S. (HOUGHTON-
ON-THE-HILL 1767-1849 DEDINGTON,
TASMANIA)**

*A farmhouse with outbuildings beside a
stream at sunset*

signed and dated 'J Glover 1794' (lower left)

pencil and watercolour
6 1/8 x 8 1/2 in. (15.6 x 21.6 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

with Spink-Leger, London.





137

**WILLIAM CLARKSON STANFIELD, R.A.
(SUNDERLAND 1793-1867 LONDON)**

Vallée d'Ossau, Pyrenees, France

inscribed and dated 'Val D'Ossau / Oct 19th' (lower right) and with inscription 'This drawing was made by my late father Clarkson Stanfield R.A./ from nature Subject Val D'Ossau. Pyrenees./ George C Stanfield. (verso)

pencil and watercolour heightened with
bodycolour on blue-grey paper
9¼ x 13½ in. (23.5 x 34.3 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400



138

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

A mountain landscape in North Wales

signed 'David Cox' (lower left)

pencil, black chalk and watercolour heightened
with bodycolour

22¼ x 30 in. (56.5 x 76.2 cm.)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

with Colnaghi, London.

EXHIBITED:

Birmingham Museum and Art Gallery, *David Cox Exhibition*, 1890, no number.

David Cox made many sketching tours to Wales from the 1830s onwards, and provided illustrations for Thomas Roscoe's *Wanderings and Excursions in North Wales* (1836) and a later companion volume on South Wales. He was drawn particularly to the mountainous landscape of North Wales, and between 1844 and 1856 he made yearly visits to the area in the vicinity of Bettws-y-Coed, where the present drawing was probably made.



139

WILLIAM DANIELL, R.A. (KINGSTON-UPON-THAMES 1769-1837 LONDON)

The Prince of Wales laying the foundation stone of the Theatre Royal, Covent Garden, 31 December 1808

signed 'W. Daniell del' (lower right)
pencil, pen and brown ink and watercolour heightened with touches of
bodycolour and with scratching out
14 $\frac{3}{8}$ x 24 $\frac{7}{8}$ in. (36.5 x 63.2 cm.)

£3,000-5,000

\$4,100-6,700

€3,500-5,700

At 4 a.m. on the morning of 21 September 1808, fire broke out at the Theatre Royal, Covent Garden, now known as the Royal Opera House. Within three hours the whole theatre was destroyed but the books, accounts, deeds and cash were saved owing to the intervention of the treasurer Mr Hughes. The present drawing shows the Prince of Wales (the future King George IV) ceremonially laying the first Portland stone for the new building which was said to weigh one ton. Once workmen had lowered it into place, His Majesty gave it three strokes with a mallet. The Prince of Wales was accompanied

by Sir Robert Smirke, architect, who showed him the proposed Greek revival design for the theatre. Following the ceremony all the dignitaries, including the Prince who was still wearing his Freemason regalia, went to the Freemasons Tavern for a meal. On 18 September 1809, the new Theatre Royal reopened with a performance of *Macbeth* starring Sarah Siddons. The theatre only lasted until 1856 when it again burned down and the present building was opened in 1858.

This drawing depicts the site of the Royal Opera House from Floral Street to the north. To the left is Bow Street where the sign of Garricks Head Tavern is visible. It had opened in 1805 at no. 27 to serve the theatre's audience. The large building behind Bow Street is the Theatre Royal, Drury Lane which had been rebuilt by Richard Brinsley Sheridan in 1794 and was to burn down in 1809. Behind Drury Lane, the spire of the church of St Mary-le-Strand is visible.

From 1802 to 1813 Daniell was working on a series of London views and it could be that he intended an engraving of this subject. It never materialised but he did publish an engraving of the east front of the new theatre on 1 September 1809.



140

THOMAS SHOTTER BOYS, N.W.S. (LONDON 1803-1874)

Carlton Terrace, St James's Park, looking west towards The Mall

inscribed 'Carlton Terrace S James's Park' (upper right)

pencil and watercolour

10% x 16 in. (27 x 40.7 cm.)

£5,000-8,000

\$6,700-11,000

€5,700-9,100

This drawing and the following two lots probably date from the early 1830s, a period when Thomas Shotter Boys was living in Paris but visiting London frequently. He was particularly fascinated by the parks and their rôle as a microcosm of London life, and this resulted in his 1842 series of lithographs *London as it is*. Boys was at the height of his powers in the early 1830s and his watercolours of this period are among the finest works he produced, combining a feeling of romanticism with careful detailing and a strong sense

of place. Boys was clearly engaged by St. James's Park at this time as he exhibited a watercolour of *Horse Guards, St. James's Park* at the Society of British Artists in 1830, no. 730. He may well have been working on a series of views of the Park as another watercolour of it was with Walker's Galleries in 1935.

Other London subjects from this time include *Greenwich Hospital from the Park*, signed and dated 1830, and *St. Alphage from the Park, Greenwich*, signed and dated 1831 (J. Roundell, *Thomas Shotter Boys 1803-1874*, London, 1972, pls. 34 and 33 respectively). Boys also exhibited a view of Greenwich at the Society of British Artists in 1838, no. 739.

We are grateful to Charles Hind for his help in identifying the locations of this group.



141



141

141

THOMAS SHOTTER BOYS, N.W.S. (LONDON 1803-1874)

A view of St Katherine's Hospital, Regent's Park; and Highgate Arch, North London

pencil and watercolour
8¾ x 11½ in. (22.2 x 29.2 cm.); and smaller

(2)

£3,000–5,000

\$4,100–6,700

€3,500–5,700

142

THOMAS SHOTTER BOYS, N.W.S. (LONDON 1803-1874)

Sussex Place, Regent's Park, seen from across the lake

pencil and watercolour
9⅞ x 14½ in. (23.2 x 36.8 cm.)

(2)

£3,000–5,000

\$4,100–6,700

€3,500–5,700



142



143

143

THOMAS SHOTTER BOYS, N.W.S. (LONDON 1803-1874)

Castletown, Isle of Man; and an unidentified pedimented English mansion, probably Chester Terrace, Regent's Park, under construction

the first inscribed 'Castletown. Guernsey. Isle Man' (upper right)

pencil and watercolour, the first heightened with bodycolour

7 $\frac{1}{2}$ x 10 $\frac{3}{4}$ in. (19.4 x 27.3 cm.); and smaller

(2)

£3,000-5,000

\$4,100-6,700

€3,500-5,700



143 (part)



144 (part)

144

THOMAS SHOTTER BOYS, N.W.S (LONDON 1803-1874)

An extensive landscape; Cattle wading in a broad river; and A river winding through a hilly landscape

pencil and watercolour
10 x 14 in. (25.4 x 35.3 cm.); and smaller

£2,000–3,000

(3)

\$2,700–4,000

€2,300–3,400

145

THOMAS SHOTTER BOYS, N.W.S. (LONDON 1803-1874)

A view of Crystal Palace, Hyde Park, 1851; and A garden folly in the gothic style

pencil and watercolour
7 x 9 7/8 in. (17.8 x 25.1 cm.)

£2,000–3,000

(2)

\$2,700–4,000

€2,300–3,400



145 (part)



146

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

*The 'Zwei Bruder' on the Rhine: Sterrenberg
and Liebenstein castles above Kamp-
Bornhofen, Germany*

signed and dated 'D Roberts 1831' (lower right)
pencil and watercolour heightened with touches
of bodycolour and gum arabic and with scratching
out

9¼ x 12¾ in. (23.5 x 31.4 cm.)

£2,500–3,500

\$3,400–4,700

€2,900–4,000

PROVENANCE:

with Colnaghi, London.
with Davis Galleries, New York.

Although best known for his extensive series
of prints of Egypt and the Middle East, Roberts
spent much of the 1830s and 1850s travelling
in Northern Europe. His only sketching tour
to Germany was in the summer of 1830 when
he journeyed down the Rhine, although he
also passed through the country on his way
to and from Venice in 1851. A watercolour of
Kurfürstliche Burg, Eltville, on the Rhine, Germany
was sold in these Rooms, 10 December 2008, lot
47. The 'Zwei Bruder', or 'Enemy Brothers' are the
two immediately adjacent castles of Sterrenberg
and Liebenstien, separated by two shield walls.
Their proximity and fortifications gave rise to a
16th Century legend about the enmity of the two
families who lived there.



*** 147**

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

Jedburgh Abbey, Scottish Borders

pencil, pen and brown ink and watercolour
heightened with gum arabic and with scratching out
8 x 12 in. (20.3 x 30.5 cm.)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

W.A. Little.
W.H. Behren; James R. Lawson, Sydney,
23 November 1926, lot 18.

ENGRAVED:

by W. Floyd, published by Simpkin & Marshall,
1834.



148

148
WILLIAM CALLOW, R.W.S. (GREENWICH 1812-1908 GREAT MISSENDEN)

View of Dover harbour, Kent

signed and dated 'W. Callow 1862' (lower right)
 pencil and watercolour on oatmeal paper
 8½ x 19½ in. (21.6 x 49.8 cm.)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

with Richard Ivor, London, 1990.
 with Abbott and Holder, London.

149

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

The Belfry of Bruges, Belgium

signed 'W. Callow.' (lower right)
 pencil and watercolour heightened with bodycolour
 8½ x 12½ in. (21.3 x 31.5 cm.)

£2,500–3,500

\$3,400–4,700

€2,900–4,000

PROVENANCE:

with Davis Galleries, New York.

EXHIBITED:

London, Walker's Galleries, April 1927.



149

150

JOHN FREDERICK LEWIS, R.A. (LONDON 1804-1876 WALTON-ON-THAMES)

A young woman from Bursa, Northern Turkey

signed and inscribed 'J.F. Lewis / Brus[sa]' (lower right)

pencil, black chalk and watercolour heightened with touches of bodycolour, on buff paper

16% x 10% in. (41.8 x 27.1 cm.)

£12,000–18,000

\$17,000–24,000

€14,000–20,000

PROVENANCE:

Carl Winter, and to his wife

Theodora Gertrude Winter, and by descent.

LITERATURE:

Maj. Gen. M. Lewis, *John Frederick Lewis, R.A. 1805-1876*, Leigh-on-Sea, 1978, p. 100, no. 650 ('*A Turkish Lady, Brussa*').

B. Llewellyn, 'Drawing from Life', *Cornucopia: Turkey for Connoisseurs*, no. 45, 2011, illustrated p. 66.

Lewis had travelled to Turkey via Greece in October 1840: his arrival in Istanbul was recorded by his fellow artist, David Wilkie, who wrote to his brother: 'We have encountered John Lewis - from Greece and Smyrna. He is making numbers of drawings'. The following day Wilkie reported in another letter, 'He has been making most clever drawings, as usual'. Both artists lodged at the 'Casa di Giuseppina', whose Greek landlady was 'a celebrated beauty', and whom Wilkie, and perhaps Lewis, sketched. At some point in 1841, Lewis made a trip to Bursa (then called 'Brussa' or 'Broussa') where he made some exceptionally fine drawings of both local people and the principal Islamic monuments - the Yesil Tribe and the Ulu Cami. As Briony Llewellyn has noted, chief among Lewis's reasons for travelling to the Near East in 1840 following time in Spain, Italy and Greece, was 'a desire for novelty, a need to infuse his art with exotic and colourful subjects that represented a culture other than European.' (B. Llewellyn, 'David Wilkie and John Frederick Lewis in Constantinople, 1840: an artistic dialogue', *The Burlington Magazine*, no. 1206, vol. 145, September 2003, pp. 629-630).

The woman depicted in this drawing is not veiled, suggesting that she was not Muslim but rather a Christian of an Eastern denomination, probably from an Armenian merchant family in Bursa. It seems likely that, during his stay in Bursa, Lewis gained access to the home of a wealthy local Armenian family, to judge from the handful of drawings he produced of female members of the same family in the interior of what appears to be their home. The same beautiful young woman, for example, is seen at the left of a larger, finished watercolour by Lewis depicting four women in an interior, also signed and dated 'Brussa 1841', sold in these Rooms 15 June 2010, lot 10 (fig. 1). The same model also appears in another of Lewis's Bursa drawings of 1841; a study of two women today in the collection of the Whitworth Art Gallery of the University of Manchester, of which a second version was sold in these Rooms 12 June 2012, lot 70. A larger, unsigned autograph replica of the present sheet is in the collection of the British Museum (1953.1211.11).

Carl Winter (1906-1966) was Assistant Keeper and then Deputy Keeper at the Victoria and Albert Museum between 1931 and 1946, when he moved to become Director of the Fitzwilliam Museum, Cambridge.

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



Fig. 1. John Frederick, *Four women in an interior, Brussa, Turkey*, signed, pencil and watercolour, heightened with bodycolour, 14½ x 20¾ in., Christie's, London, 15 June 2010, lot 10



PROPERTY FROM A PRIVATE BRITISH COLLECTION

151

JOHN FREDERICK LEWIS, R.A., P.O.W.S. (LONDON 1804-1876 WALTON-ON-THAMES)

Camels in the Desert near Edfou, Upper Egypt

signed with initials and dated 'J.F.L . ARA/1859' (lower left)
pencil and watercolour heightened with bodycolour
9 $\frac{3}{8}$ x 18 $\frac{1}{2}$ in. (24.5 x 47 cm.)

£150,000–250,000

\$210,000–330,000

€180,000–280,000

PROVENANCE:

John Galsworthy Esq.
with Thomas Agnew & Sons, London.
where purchased by the ancestors of the present owner.

LITERATURE:

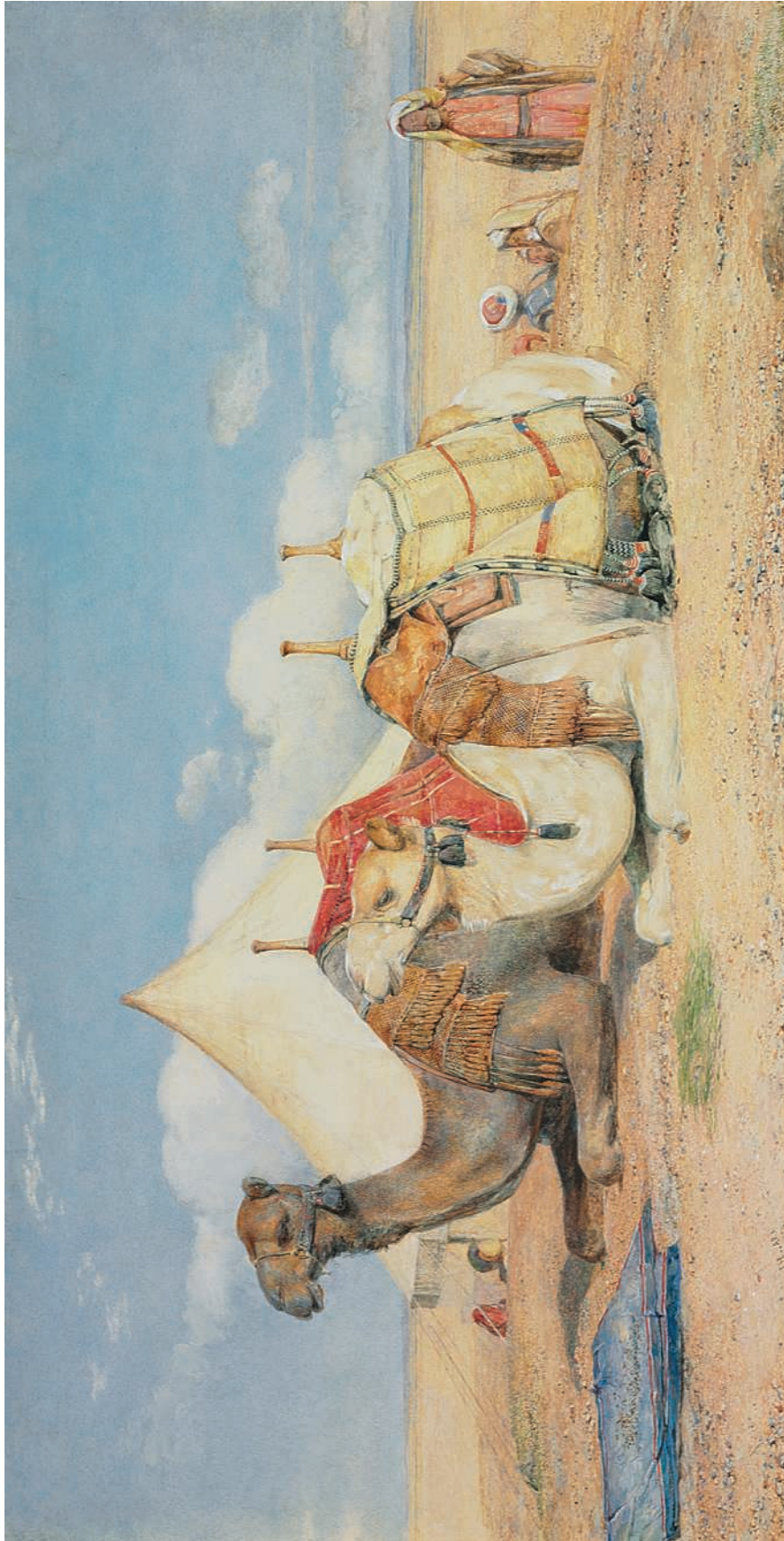
Maj-Gen. M. Lewis, *John Frederick Lewis, R.A. 1805-1876*, Leigh-on-Sea, 1978, p. 94, no. 577.

A precursor to Lewis' larger oil painting, entitled *Edfou, Upper Egypt*, painted a year later, and today in Tate Britain, London (fig. 1), the present work focuses on the camels and figures in the right half of the composition. By excluding both the architectural ruins and the town of Edfou, Lewis centres attention on the intense light of the stark desert environment and its contemporary inhabitants, in which different shades of yellow -- sand, camel and canvas -- are dotted with splashes of red, and set against the bright blue of a hot sky.

This representation of a desert landscape and the Bedouin who live in it reflects Lewis' greater interest in local colour and culture than in the historical ruins which provide the nominal setting for the later oil and its almost identical watercolour counterpart. Camels, drawn with an intricacy of execution that uniquely renders every tuft of hair and fold of leathery skin, and a tent, its size suggesting that it has been put up for European travellers rather than the local Bedouin, dominate the composition. Indeed when Lewis, exhibited desert scenes at the Society for Painters in Watercolour earlier in the 1850s, his rendition of camels and other desert animals, brought him immense critical praise, notably from the Victorian sage, John Ruskin.

As is so often the case with Lewis, there is a strongly autobiographical element to the present work. Not only does the figure on the extreme right show a striking similarity to the artist's features, but the work reflects Lewis's oft-stated preference for the nomadic life of the Bedouin compared to the more jostled existence he led in Cairo.

We are grateful to Briony Llewlyn for her assistance in the preparation of this catalogue entry.





152

152

EDWARD LEAR (HOLLOWAY 1812-1888 SAN REMO)

The Pontine marshes above Terracina, Italy

pencil, black chalk, pen and grey ink and grey wash heightened with white
6½ x 11½ in. (16.5 x 29.4 cm.)

£2,500–3,500

\$3,400–4,700

€2,900–4,000

This drawing was intended to be engraved as part of a series of illustrations to the poems of Alfred Lord Tennyson (1809-1892). Lear first met Tennyson in 1851 and over many years worked on selecting drawings from his sketches which would fit with lines from Tennyson's work. In 1878 he began to concentrate on the project and decided to produce 200 images which he had achieved in sketch form by 1885.

This image illustrates lines from Tennyson's *Ode to Memory* (1830): 'Stretched wild and wide the waste enormous marsh.' The pen and ink sketch for this work is in the Yale Center for British Art (see Scott Wilcox, *The Art of Travel*, 2000, p. 114, no. 132, ill.) and is inscribed on the border with the lines from Tennyson. Lear died before he completed the series but in this instance got as far as the finished drawing ready to be engraved.

The Pontine Marshes were an area of marsh extending on the coast south of Rome from Anzio in the north to Terracina in the south. This is a view of the marshes from Terracina with the promontory of Monte Circeo or Cape Circeo on the horizon above the town of San Felice Circeo.



153 (part)



154

153

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

The pass of Monte d'Oro, Corsica; Tor San Eusebio; Figures loading a barge; A tower in the campagna, Rome; and A coastal hilltop castle

- i) signed with monogram (lower left) and inscribed 'Snow peaks exact & sharp off cloud/ Foliage all Beech. on turf/ small stream in foreground (verso)
 - ii) inscribed and dated 'Tor San . Eusebio./ 13th. February 1845.' (lower left) and further inscribed with colour notes
 - iii) signed 'Edward Lear del' (lower left), dated 'Oct. 1837' (lower right) and numbered 53.W. (lower right)
 - iv) signed and dated 'Edward Lear. del./ 1846.' (lower right)
 - v) numbered '59.W.' (lower right)
- pencil, two heightened with white, two with pen and brown ink and wash, one on blue paper and one on buff paper
 7½ x 10¾ in., and smaller

(5)

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

- i) Frances, Countess Waldegrave and her husband, Chichester Fortescue. Anonymous sale; Christie's, London, 12 November 1996, lot 96.
- Anonymous sale; Christie's, London, 9 June 2005, lot 101.

ENGRAVED:

- i) engraved E. Lear, *Journal of a Landscape Painter in Corsica*, 1870, p. 161.

The Pass of Monte D'Oro was engraved and published in Lear's *Journal of a Landscape Painter in Corsica* in 1870, based on a visit he made in 1868. It was the last of Lear's travel books and the only one illustrated with wood engravings. The other drawings in this group are earlier: the two Roman subjects dating from his time based in the city between 1841 and 1845 working on his book *Excursions in Italy* (*Tower in the campagna*, dated 1846, must have been worked up once he returned to England), and *Figures loading a barge* from his tour of Europe in 1837, during which he spent September and October in the Italian Lakes.

154

EDWARD LEAR (HOLLOWAY 1812-1888 SAN REMO)

Ponte Rotto, Rome

indistinctly inscribed (lower left) and further inscribed 'The sketch/ on the other side/ taken from below the Ponte Rotto - a bit/ of which is on the left corner.' (verso)
 pencil, pen and brown ink and watercolour, heightened with bodycolour on pale blue paper
 5⅞ x 9¼ in. (14.7 x 23.5 cm.)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

155 No lot

125

PROPERTY OF A GENTLEMAN

156

EDWARD LEAR (HOLLOWAY 1812-1888 SAN REMO)

Mount Parnes from Varnava, Greece

inscribed, dated and numbered 'Mt. Parnes, from Varnava./ 16. June. 1868/ (39.)' (lower right) and further inscribed with the artist's colour notes throughout
pencil, pen and brown ink and watercolour
10¼ x 18½ in. (26 x 47 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

with Leger Galleries, London, June 1971.
Sir Clifford Norton (?); Christie's, London, 9 April 1991, lot 176.

Lear left Athens with Charles Church on 13 June 1848 for a tour in Attica and Boeotia. Three days later on 16 June he records in his journal, '9 a.m. came in sight of Port of Rhamnus. Drew, while C.M.C. bathed. Tremendous heat. Then, at last with great pain, mounted and rode up to the foundations of Temple (the ancient Temple of Nemesis). On by ravines, with wood and grey rocks. By 1 p.m. at Varnava, a pretty village, with noble views. Dinner in tent - excellent. Directly afterwards drew - great heat.'





157

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

Masada from the Dead Sea, Jordan

signed with monogram (lower right)
pencil, pen and brown and blue ink and watercolour, heightened with
bodycolour
7½ x 15 in. (18.1 x 38.1 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

with the Redfern Gallery, London, where purchased by
Norman Bentwich (†); Sotheby's, London, 22 March 1979, lot 110.
with Martyn Gregory, London.
with Davis and Langdale, New York, where purchased by
Mrs Vincent Astor.
Anonymous sale; Sotheby's, London, 3 July 2013, lot 190.

EXHIBITED:

London, Martyn Gregory Gallery, An Exhibition of 18th and 19th Century
British Paintings and Watercolours, 1979, no. 24.

Lear travelled to Masada, the fortress town discussed by Josephus as the last stronghold of the Jews against the Romans, in April 1858 while travelling from Jerusalem to Petra. By 1858 he was a seasoned traveller, having journeyed extensively through Italy, Greece, Turkey, Albania and Egypt. He had tried to visit the Holy Land on two previous occasions, both of which had to be abandoned, so this was his first visit to the region. Arriving in Jerusalem in Holy Week, he was surprised by the 'hubbub' and decided to move on and visit the rest of the area, before returning to Jerusalem when the city was quieter. He left Jerusalem on 2nd April travelling south to Bethlehem and Hebron and then on to Petra and the Dead Sea, through some of the hottest driest regions on earth. During this journey he made several drawings of Masada from different viewpoints, including one seen from the south sold in these Rooms, 7 July 2015, lot 106.



158

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Venice: Santa Maria del Salute, seen from the Riva degli Schiavoni, sunset

inscribed and dated 'Venice. 16th. Nov. sunset. 1865. (28)' (lower centre) and with colour notes

pencil and watercolour on blue-grey paper

4 7/8 x 7 in. (12.4 x 17.8 cm.)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

Although Lear spent ten years in Italy from 1832 until 1842, largely based in Rome, he did not visit Venice until 1857. He returned in November 1865 on a commission for Countess Waldegrave (*Venice*; see V. Noakes, *Edward Lear 1812-1828*, exh. cat., London, Royal Academy, 1985, p. 152, no. 59, illustrated) and in a letter to Edward Drummond, wrote that 'this city of palaces, pigeons, poodles and pumpkins...is a wonder and a pleasure' (A. Davidson, *Edward Lear*, 2nd ed., Harmondsworth, 1950, p. 159). Nevertheless, Lear's depictions of Venice are relatively few in number.

The drawings executed on this visit date from between 10 and 24 November. Lear took gondolas out into the canals and lagoon in order to capture the interplay of water and architecture unique to Venice. While there he made much of his work in flowing washes of watercolour, such as in the present drawing, capturing the ever-changing light of the city which so fascinated artists such as J.M.W. Turner and Whistler. Another watercolour of this view at sunset was sold in these Rooms, 5 June 2007, lot 132, and two other related watercolours are known.

END OF SALE

In addition to the drawings from the Dr. J.A.M Smit Collection offered in this auction (lots 52-71), the following sheets from the collection will be included in our online sale of Old Master Works on Paper in December of this year. They can be viewed at the same time as the other drawings from this collection.



GABRIEL WEYER (1576-1632)

Allegory of Winter: A traveller making a fire in a landscape



ATTRIBUTED TO GILLIS NEYTS (1623-1687)

A view of Antwerp with the Rode Poort (Porta Rubra)



PAULUS CONSTANTIJN LA FARGUE (1729-1782)

A canal scene: A gazebo to the left, a ferry in the foreground, peasants to the right



PAULUS CONSTANTIJN LA FARGUE (1729-1782)

View of the Rijnsburg, seen coming from Valkenburg



JAN DE BEIJER (1703-1775)

A view of the Grimburgwal with the Oudezijds Herenlogement and two Stadspakhuizen to the right, the Gate of the Binnengasthuis beyond, Amsterdam



HENDRIK KEUN (1738-1788)

The IJ in winter with skaters near the Nieuwe Stadsherberg, the Harinpakkerstoren and the City of Amsterdam beyond



JURRIAAN ANDRIESSEN (1742-1819)

A wooded path at Treslong, near Hillegom



PAULUS VAN LIENDER (1731-1797)

A canal, a church in the background



ATTRIBUTED TO ABRAHAM RADEMAKER (1675-1735)

The ruins of the Karthuyser church near Delft



JAN BULTHUIS (1750-1801)

A view of the Hoogesluis on the Buitenamstel with the Amsteljachthaven and the Mill De Groen on the Bastion Westerblokhuis, the Utrechtsepoort and the Mill De Rode Haan on the Bastion Ouderkerk beyond, Amsterdam



JAN TEN COMPE (1713-1761) AND JACOB BUYS (1724-1801)

View of the Haarlemmerpoort with the Haarlemmerplein, Amsterdam



ATTRIBUTED TO JOHANNES SCHOUTEN (1716-1792)

Figures on the Nieuwezijds Voorburgwal, the Koninklijk Paleis to the left, the old post office to the right, Amsterdam



DIRCK VERRIJK (1734-1786)

A view along the Singelgracht with the Utrechtsepoort



HEINRICH WILHELM SCHWEICKHARDT (1746-1797)

Skaters on the ice by a village in winter



JAN ARENDS (1738-1805)

View of a formal garden with an avenue, and a couple playing with a dog



JAKOB KOSTER

The Lutheran Church, Rotterdam



JACOBUS LUBERTI AUGUSTINI (1748-1822)

The beach at Scheveningen



CIRCLE OF JAN DE BEIJER (1703-1775)

The Nieuwezijds Voorburgwal near the Koninklijke Paleis, Amsterdam

In addition to the drawings from the Dr. J.A.M Smit Collection offered in this auction (lots 52-71), the following sheets from the collection will be included in our online sale of Old Master Works on Paper in December of this year. They can be viewed at the same time as the other drawings from this collection.



HENDRIK TAVENIER (1734-1807)
The 'Oude Stuthuyste', Amsterdam



HENDRIK TAVENIER (1734-1807)
The 'Newenbrugte', Amsterdam



HENDRIK TAVENIER (1734-1807)
St. Maria Monastery



CORNELIS VAN NOORDE (1731-1795)
Dutch canal scene



DUTCH SCHOOL, CIRCA 1800
A seated man sleeping



DUTCH SCHOOL, CIRCA 1800
A seated woman eating



PAULUS VAN LIENDER (1731-1797)
A view of the beach at Katwijk aan Zee



JEAN JACQUES DE LORME
The Weertpoort, Utrecht



DIRK VERRIJK (1734-1786)
View of Mechelen(?)



JAN HENDRIK WEISSENBRUCH (1824-1903)
Panoramic view of a dune landscape, traversed by water



ANDREAS SCHELFHOUT (1787-1870)
An extensive rocky landscape with sailing boats on a river



DUTCH SCHOOL, 18TH CENTURY
Woesdrecht near Antwerp



WARNAAR HORSTINK (1756-1815)
Fishermen and promenaders on the beach at Katijk aan Zee



HENDRIK GERRIT TEN CATE (1803-1856)
A village kermesse in the Haarlemmerhout



BAREND CORNELIS KOEKKOEK (1803-1862)
Riverlandscape in Zeeland



JAN WILLEM VAN BORSELEN (1825-1892)
A farmyard scene

WILLIAM DRUMMOND, F.S.A.

(died 1st April 2018)

Known to his friends as 'Bill', he was a much liked and much admired adornment of the London Art scene for most of his 84 years. Brought up in Dulwich he became a Friend of The Dulwich Picture Gallery while a teenager and remained involved, becoming Chairman of the Friends in 1971 and playing his part in the expansion of the Gallery into the thriving institution that it is today.

In 1956 Bill joined the well-known picture gallery Sydney Sabin of Cork Street and remained there for 20 years, acquiring a reputation for a good eye and rapidly developing knowledge. Disappointed at not being made a partner in 1978, Bill left to set up on his own and founded The Covent Garden Gallery, in the shadow of The Royal Opera House, close to The Garrick.

Bill had a knack for discovering things and early on he found a Goya print in a one shilling box in the King's Road. He showed it to his friend Richard Day who recognised its extraordinary rarity and entered it into a print sale where it realised £20,000, an extraordinary sum back in 1964. This enabled Bill to return to Dulwich and buy a charming house, appropriately enough the one David Cox had lived in during his Dulwich years.

This was not the only masterpiece Bill found. The celebrated 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 beautiful conversation piece by Arthur Devis of *The Atherton Family* which has graced many of the 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 *Sin, Satan and Death*. Sensibly the export licence was not granted, and it stayed in Tate Britain.

Bill 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 specially 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 ever 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 waned, Bill teamed up with other dealers to launch the annual *World of Drawings & Watercolours*, devoted to works on paper, which began in 1986. Bill was both founding member and chairman of the vetting committee and was involved in its successor *The Works on Paper Fair*, which began as the *Watercolours and Drawing Fair* and prospers to this day.

All his friends at Christie's and in the Art World generally will miss him enormously.

Noël Annesley

(adapted from an article first published in 2016)



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can act 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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 reclaims are dealt with on 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price
(in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(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:

- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots sold without a printed estimate;

(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 sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(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: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable

to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department 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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 due;

(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 which you 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 do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. 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 any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots 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 thus into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 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

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○
Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ
Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +
See VAT Symbols and Explanation.

■
See Storage and Collection Page.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **Minimum Price Guarantees**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.
**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

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NORTHERN FOLLOWER OF MICHELANGELO MERISI DA CARAVAGGIO, 17TH CENTURY

A concert

oil on canvas

30 $\frac{3}{8}$ x 45 $\frac{3}{4}$ in. (77.7 x 116.1 cm.)

£40,000-60,000

OLD MASTERS DAY SALE

London, 6 July 2018

VIEWING

30 June - 5 July 2018

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CHRISTIE'S



The Lovers' Pledge

illuminated vellum leaf with a double full-length portrait miniature within a border of pansies (thoughts) and daisies (probably for the name Marguerite) containing verses in French [France, c.1555]

A RARE SURVIVAL OF AN INDEPENDENT ILLUMINATION MADE AS A LOVER'S GIFT WITH APPARENTLY UNIQUE VERSES

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Estimate £7,000-10,000

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DANTE GABRIEL ROSSETTI (1828-1882)
Head study of Marie Spartali Stillman (1844-1927) for 'Dante's Dream'
signed with monogram and dated '1870' (on the reverse) on a folded portion of the sheet
Pencil and coloured chinks, on duck-egg blue paper
1¼ x 11½ in. (36.2 by 29.5 cm.) (folded)
£200,000 – 300,000

VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

London, 11 July 2018

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CHRISTIE'S



Property from the Collection of Elizabeth Stafford
JEAN-AUGUSTE-DOMINIQUE INGRES (FRENCH, 1780-1867)
Portrait of Marie Jeanne-Catherine Delaigle (Mme. Jean-Pierre Granger)
signed and dated in graphite 'Ingres/ à Rome 1811' (lower right)
graphite
10 x 7¾ in. (25.4 x 19 cm)
Estimate: \$200,000-300,000

A LOVE AFFAIR WITH FRANCE
THE COLLECTION OF ELIZABETH STAFFORD
New York, 1 November 2018

VIEWING
20 Rockefeller Plaza
New York, NY 10020

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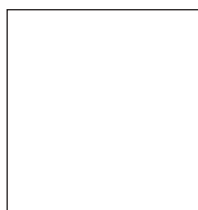
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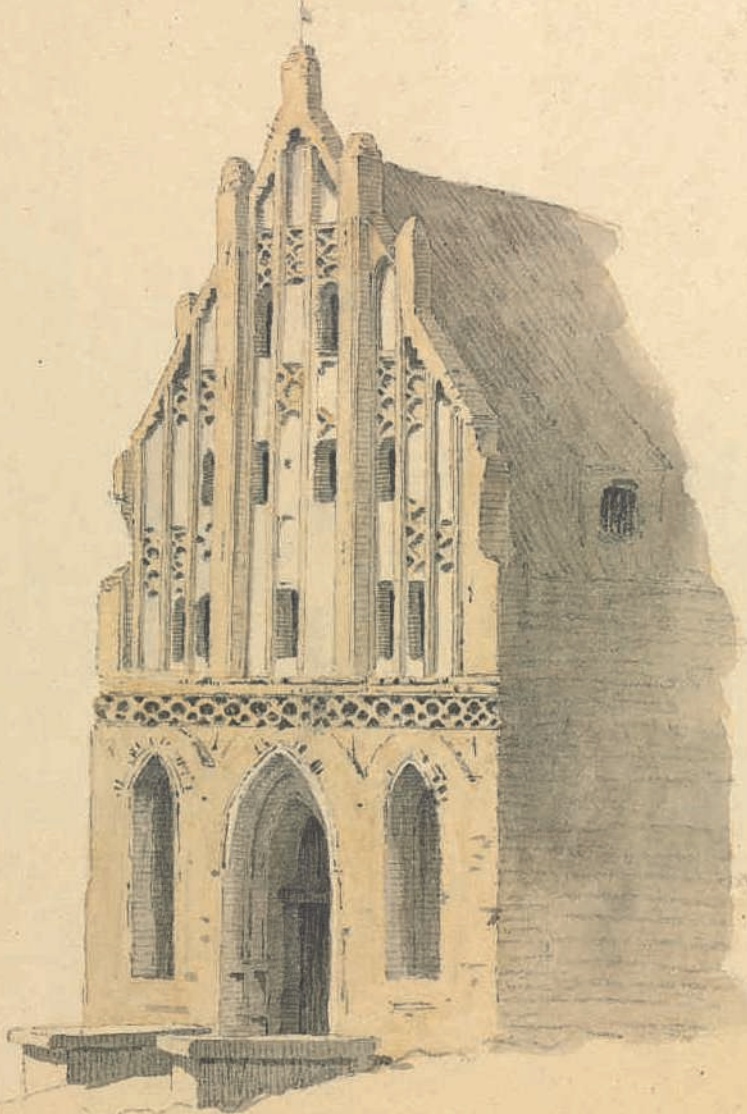


Index

- A**
Amalteo, P., 5
Anselmi, M., 6
Augsburg School., 32
- B**
Balducci, 13
Barbieri, G.F., 17
Bazzi, G.A., 2
Beijer, J. de, 61, 62
Bella, S. della, 22
Birmann, P., 84
Bocciardo, C., 21
Bol, H., 33
Bouguereau, W.-A., 92
Boys, T.S., 140-145
Brocas, S.F., 127
Bronckhorst, J., 47
- C**
Caliari, P., 3
Canaletto, 24
Callow, W., 148, 149
Carelli, G., 94
Castello, B., 16
Cavedone, G., 19
Chasseriau, T., 91
Chimenti, J., 12
Clementone., 21
Chinnery, G., 123
Clerck, H. de, 34
Coccapani, S., 20
Copley Fielding, A., 134
Cornish, H., 122
Cosci, 13
Cox, D., 138
Cozens, A., 101-102
- D**
Daniell, W., 139
Delacroix, F.-V.-E.,
87, 88
De' Rossi, F., 7
- Ducreux, J., 76
Ducros, A.-L.-R., 81
- E**
Empoli, 12
- F**
Farolfi, G., 29
Foggini, G.B., 27
Franceschini, B., 9
Franco, B., 1
Friedrich, C.D., 85
Fuseli, J.H., 100
- G**
Galli da Bibiena, G., 23
Gandolfi, G., 28
German School, 32
Gilpin, W., 102
Girtin, T., 120
Glover, J., 136
Goll van
Frankenstein, J.E.,
71
Goyen, J. van, 39, 40,
55-57
Greuze, J.-B., 78
Guardi, G., 30
Guercino, 17
- H**
Hackert, J.P., 79, 80
Hamilton, W., 119
Henderson, W., 97
Hooghe, R. de, 46
Humphry, O., 95
- I**
Italian School, 10
- L**
Langendijk, J.A., 67
Lawrence, T., 117-118
Lear, E., 152-158
Lee, F.R., 121
Lewis, J.F., 150-151
- Lomi, A., 15
- M**
Mason, W., 102
Mayer, L., 83
Mellin, C., 74
Millet, J.-F., 86, 89, 90, 92
Miller, J., 128
Molyn, P., 42
Moucheron, I. de, 62
- N**
Numan, H., 69
Neer, A. van der, 58
- P**
Parmese School, 4
Passe I, C. de, 35
Payne, W., 130-132
Peeters, II, B., 38
Peeters, J., 36, 37
Pronk, C., 70
- R**
Robert, H., 77
Roberts, D., 146, 147
Robson, G.F., 133
Romney, G., 98-99
Rosselli, M., 11
Rowlandson, T.,
103-116
Rutgers, A., 59
Ryckhals, F., 41
- S**
Saftleven, C., 43
Saftleven, H., 44, 53
Salimbeni, V., 18
Salmeggia, E., 14
Salviati, 7
Sandby, P., 126, 129
Schouten, H.P., 65,
66
Schouten, J., 63, 64
Semolei, II, 1
- Siddons, S., 102
Silvestre, I., 73
Smith, J., 125, 135
Sodoma, 2
Stanfield, W.C., 137
Stuck, F. von, 93
- T**
Talpino, 14
Tiepolo, G.B., 25, 26
- V**
Vanderbank, J., 96
Vasari, G., 8
Velde, E. van de, 54
Veronese, 3
Vinkeles, R., 68
Vinne, J.L. van der, 50, 51
Vlieger, S.J. de, 52
Volpato, G., 82
Volterrano, 9
- W**
Williams, H.W., 124
Withoos, P., 48, 49
- Z**
Zilotti, D.B., 31







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