



OLD MASTERS

NEW SCHOLARS

WORKS OF ART SOLD TO
BENEFIT RUGBY SCHOOL

4 December 2018

CHRISTIE'S

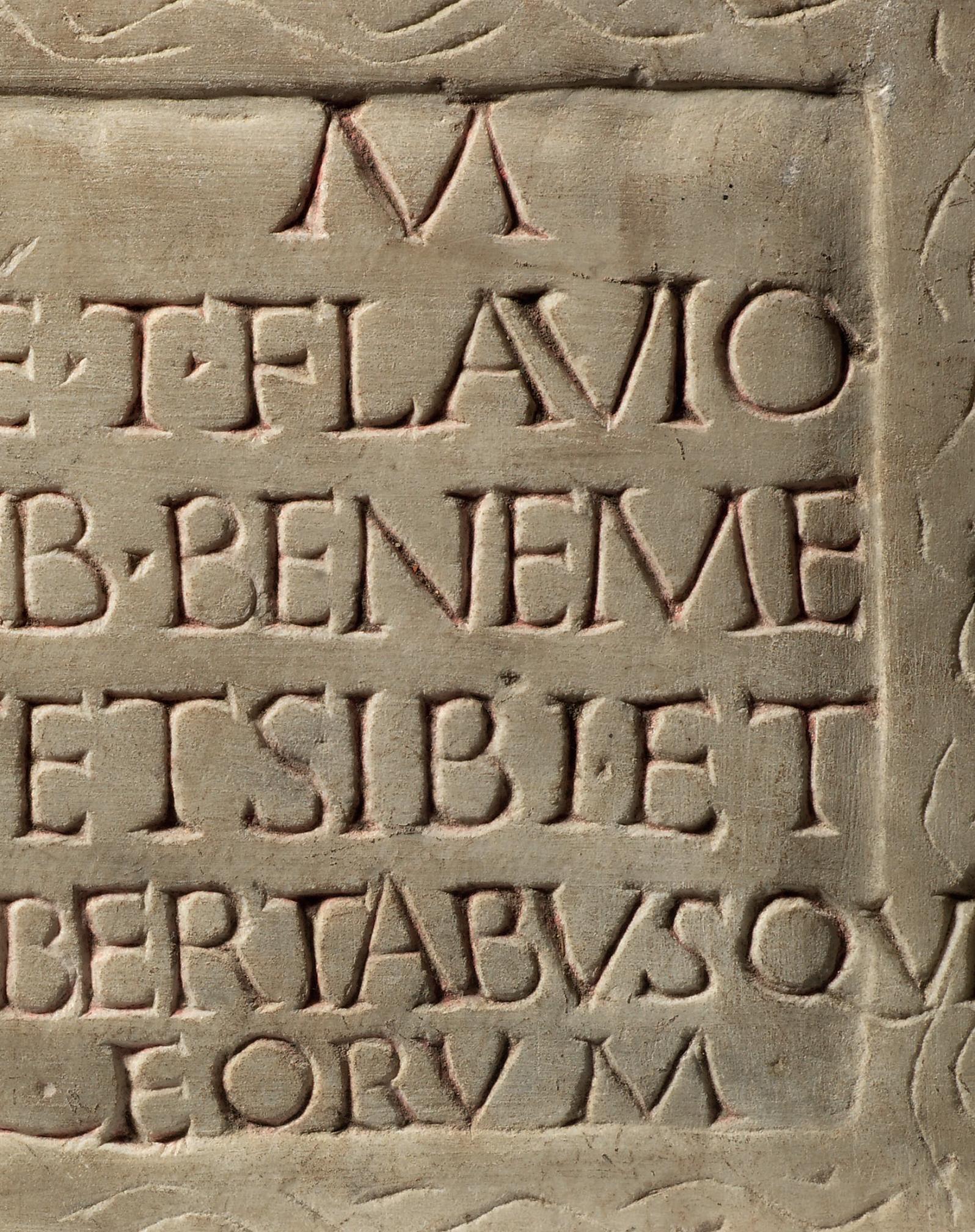
ad confirmandū pueros.

Dominus
Iesus
Christus
in
fronte
te
con-
firma-
re vo-
lens

paratus est am-
ictu. alba stola et
pluviali albi co-
loris et mitra. pre-
mittit admoniti-
onem que in titulo
de visitandis pa-
rochis continetur.
Deinde confirmandis
ante eum genua fle-
centibus. stans si-
ne mitra dicit
Admonitum nimum
noie dñi. Qui
fecit celum et terram.
Dñe exaudi
meam. Et clam-
mens ad te veniat.

Et
spū tuo. Et extendens
sup confirmandos dicit
orationem.

Omnipotens sempiternus deus
qui regenerare et
natus es. hos famulos
inulas tuas ex aqua et
scō. quique dedisti eis re-
missionem omnis peccatorum. emittit
per eos septiformem spū
pachitū de celis. Amen.
spū sapientie et intellectionis.
Amen. spū consilii et fortitudinis.
Amen. spū scientie et pietatis.
Amen. et imple eos spū timoris
tui. Amen. Et designat
eos signo sancte crucis. In
tas spiritus et eternas. Per
in unitate eius. Amen.
Tunc episcopus sedens cum mitra
faldistorium ante altare vel
ibi patrum. inquisito singulorum
noie cuiuslibet designando
ibi per patrum vel matrum
presentati. et similitate pollent.



M

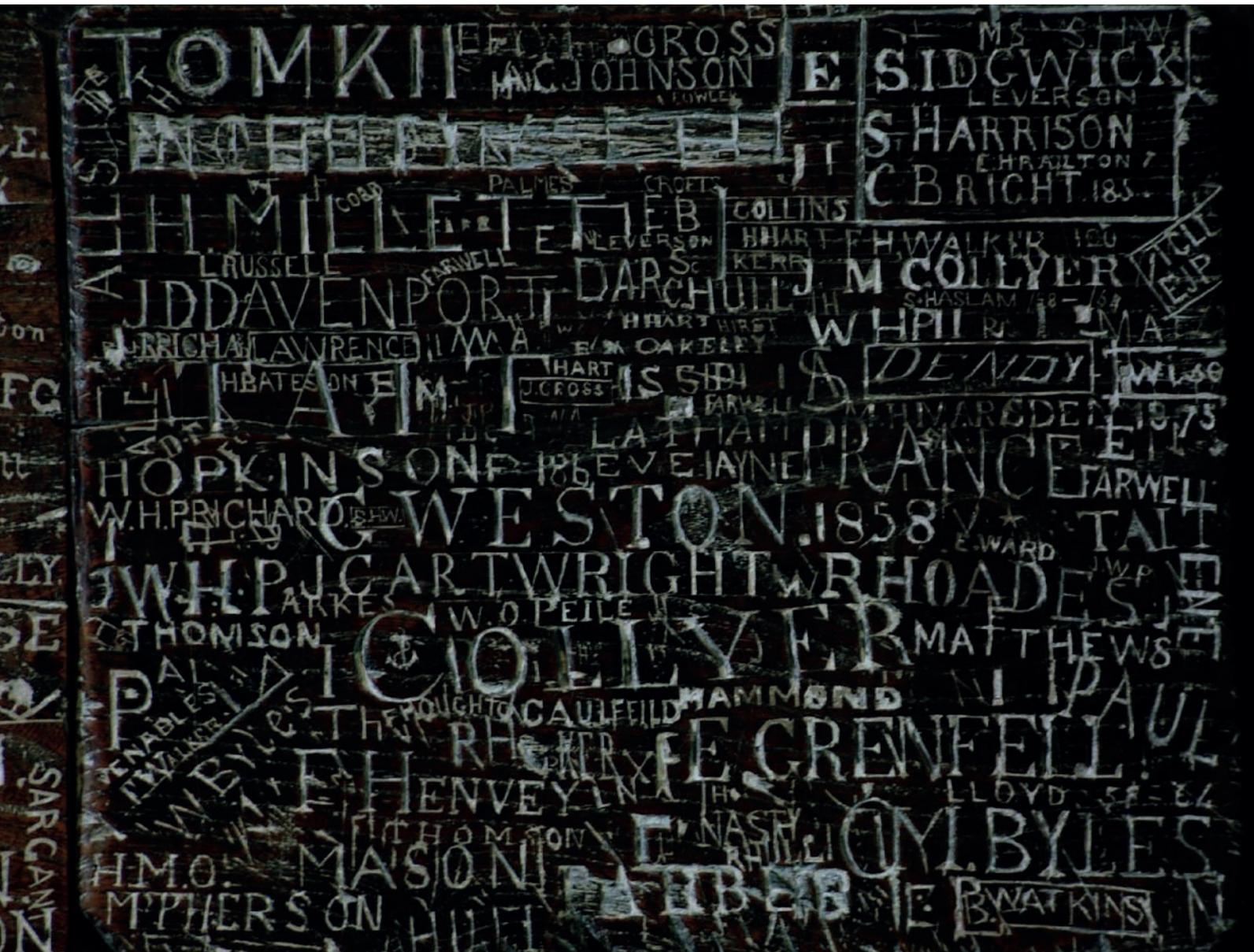
EPISTOLA

BENEDICERE

EANSIBI

BERNARDUS

EORUM



Desktops from Rugby School

OLD MASTERS

NEW SCHOLARS

WORKS OF ART SOLD TO BENEFIT RUGBY SCHOOL

Tuesday 4 December 2018

AUCTION

Tuesday 4 December 2018

at 2.00 pm Lots 1-192

8 King Street, St. James's

London SW1Y 6QT

VIEWING

Saturday	1 December	12.00pm - 5.00pm
Sunday	2 December	12.00pm - 5.00pm
Monday	3 December	9.00am - 4.30pm
Tuesday	4 December	9.00am - 12.00pm

AUCTIONEERS

Hugh Edmedes, Nick Martineau

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **RUGBY-17420**

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[25]

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All lots with a low estimate of £1,500 and below are offered without a reserve and are marked with a • beside the red lot number.

OLD MASTER DRAWINGS

Please note that the Old Master Drawings are sold unframed unless otherwise stated. For lots containing multiple drawings, only the primary work is illustrated beside the lot description. Additional images for these lots can be found in the appendix.

FRONT COVER:
Lot 60

BACK COVER:
Lots 80,11,91,20,151,86



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Since my arrival at Rugby School five years ago, I have found great pleasure in exploring the works of art which have been given to the School over its long history. During the last two years when Christie's helped provide a valuation of our collection, we have made many discoveries in our storerooms by our more famous 'Old Boys': photographs by Lewis Carroll (Rugby School, 1846-1849), an extensive collection of works by Richard Barrett Talbot Kelly (Rugby School, 1911-1914) and on a staircase behind the Geography classroom the largest known painting by Thomas Howard Somervell (Rugby School, 1904-09).

Somervell, a medical missionary in India and mountaineer, was a member of the 1922 and 1924 British Everest expeditions, climbing with E. F. Norton without supplementary oxygen to within a thousand feet of the summit in 1924. Our painting was painted from photographs taken on 2 June 1924 as he prepared for his own summit attempt with E.F. Norton. Mallory and Irvine were lost on 8 June. I am delighted that some of the proceeds from the sale will go to the restoration of this important work and others still in our collection.

The Governing Body will also consider using part of the proceeds from this sale to create a newly designated museum space, a heritage site, for the remaining works intrinsic to the history of the School. The works include the important collection of memorabilia relating to our most famous Head Master Dr. Thomas Arnold; items relating to the invention of rugby football including caps, early paintings of the game and signed shirts; several Shakespeare Folios produced within twenty years of his death; and a rare portrait of her son by the female artist Mary Beale, to name a few. A lot of these works have sadly been in storage but we hope that as a result of this sale we will be able to share the collection more widely.

The decision to sell this part of the collection is aligned with the School's commitment as a registered charity to use its resources to benefit current and future students. It also reflects the wishes of Matthew Holbeche Bloxam (Rugby School, 1813-1821), a distinguished antiquarian and himself a Rugbeian who so generously gave the majority of this sale to the School. So, once the sale has taken place, the Governing Body will be considering ways in which that can be done. Rugby School already operates a generous bursary system, with 40 per cent of our pupils receiving some form of scholarship remission or bursary support and our Arnold Foundation fully funds places for talented children who would benefit from a boarding education, but are without the means to fund it.

I hope that you enjoy this catalogue and perhaps the opportunity to have a part of Rugby School's history on your own walls.

A handwritten signature in black ink, appearing to read "Peter Green".

Peter Green, MA
Head Master

MATTHEW HOLBECHE BLOXAM

Old Rugbeian, Antiquarian, Collector and Philanthropist

By Noël Annesley, Honorary Chairman, Christie's

Matthew Holbeche Bloxam (1805-1888) (Fig. 1), whose collection dominates this sale, was the eighth of the ten children of the Reverend Richard Rouse Bloxam (1765-1840) and his wife Anne Lawrence, sister of the famous portrait painter Sir Thomas Lawrence who was to become President of the Royal Academy. Bloxam Senior had himself been to Rugby School and was at the time an assistant master there, and the family maintained a close connection with the School which became in the case of Matthew a lifelong attachment amounting to devotion. All six Bloxam boys became 'Foundationers' at Rugby, benefitting from the charity established by Lawrence Sheriff who founded the School in 1567. By his own account Matthew was not an outstanding pupil – indeed he described himself as a 'dull, plodding boy.' He cannot, however, have been averse to hard work. Leaving school at sixteen, he was articled to a Rugby solicitor. He qualified as an articled clerk and subsequently as an Attorney and a Solicitor. In 1832, at the age of 26, he was appointed Clerk to the Justice of the Petty Sessions held in Rugby and continued in office for forty years, resigning in 1871. He seems to have enjoyed a high reputation for both diligence and kindliness, but his duties, however onerous, left him time to develop what had early on become a consuming interest in architecture and antiquarian pursuits, which fanned out across the entire country from his permanent base in Rugby.

His passion for the past was apparently stimulated by a gift he received as a schoolboy of a few 'old coins'. These were subsequently pronounced to be valueless, but had already whetted his appetite for historical research, and what he termed 'the study of Archaeology'. While he was employed by the Rugby solicitor he contrived to include in any working excursion a visit to the church or any other significant buildings in the locality where he would make detailed notes of their individual characteristics and of any sculpture, plate, stained glass, memorials or other artefacts which he encountered. As time went by he extended these travels to every corner of England, and acquired a deep, even ground-breaking, knowledge of the subject. His first book *The Principles of Gothic Ecclesiastical Architecture* was originally published in 1829 as a slim volume of 79 pages, written in the form of question and answer. It became an unexpected popular success, and no fewer than nine more editions appeared during Bloxam's lifetime, as well as a German translation, each edition enlarged and improved, culminating in the final one in 1882 (Fig. 2), which had grown to three volumes liberally illustrated. He became a noted authority on archaeology as well as on Gothic architecture, he was in high demand as a speaker addressing learned societies, and a prolific author of specialized articles, more than two hundred of which were published.

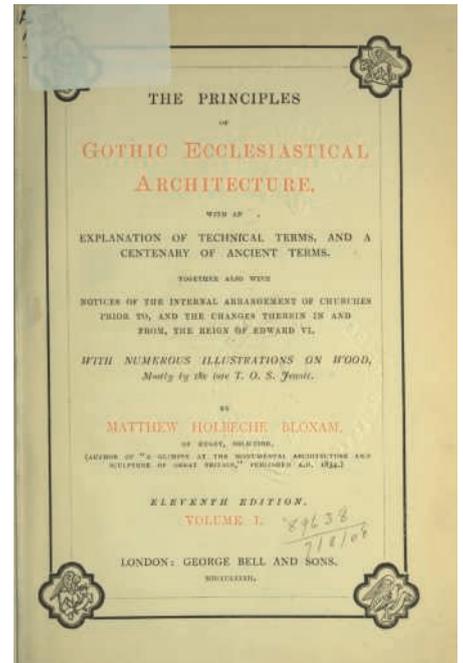


Fig. 2. *The Principles of Gothic Ecclesiastical Architecture*, Volume I, London: George Bell and Sons, 1882.

Opposite: Fig. 1. Portrait of Matthew Holbeche Bloxam.



Fig. 1.

103	0	15	London
104	2	11	201 Sp. T ₄
105	3	9	10
106	2		Bloxam
5	2	3	4

Fig. 3. Auctioneer's book, 4 June 1860, recording one of Bloxam's purchases in the Christie's sale of 'The valuable and important collection of Drawings by the Old Masters, formerly in the collection of Sir Thomas Lawrence, P. R. A.'

This side of Bloxam's activity is well documented as is his passionate commitment to Rugby School, where he lectured and published frequently on its history and surroundings – including its celebrated brand of football, now played over much of the world – and formed lasting friendships with both masters and pupils. Despite this, evidence of his approach to collecting is disappointingly sparse.

We had hoped to glean more details from Bloxam's autobiographical notes compiled about 1887, the unpublished manuscript of which we studied at Birmingham Reference Library. The work, entitled *Incidents in the life of an Octogenarian*, takes the form of selected diary entries recording, year by year from 1829, his more significant journeys, selected social encounters, and the subjects of the quantity of papers he delivered to Archaeological Associations up and down the country. According to this manuscript, on 5 January 1830 he 'Came down from London having on the 4th spent the evening, the last with my uncle Sir Thos. Lawrence,' but on the 8th he 'Received this evening intelligence of the sudden death on the 7th of Sir TL.' He returned immediately and 'stayed in London till the 21st at Russell Square [Sir Thomas's splendid house] as custode (*sic*) of the valuables there. On 21st attended funeral at S. Paul's Cathedral.'

The Bloxams were chief mourners at this national event. The pall-bearers included the Earls of Aberdeen, of Clanwilliam, and Gower, and Sir Robert Peel. Lawrence had no family of his own and remained on affectionate terms with his nephews and nieces, and indeed named them as beneficiaries in his Will. No oil paintings of them survive, but he made fine portrait drawings of several Bloxams. A large double portrait of Matthew's elder brothers Richard Roland and Andrew was sold at Christie's in 2008.

Matthew Bloxam himself was surely aware of his uncle's extraordinary prowess, both as an artist and as a passionate collector of drawings. Lawrence's unexpected death at the age of only sixty had left his estate with huge debts arising from his insatiable appetite for drawings, most of them owed to Samuel Woodburn, the brilliant art dealer who was also his personal friend and had acted as his buying agent for decades.

While the first series of Woodburn sales in 1854 at Christie's had featured drawings from his own stock, the second series in 1860 began with 'The valuable and important collection of Drawings by the Old Masters, formerly in the collection of Sir Thomas Lawrence, P. R. A.' This no doubt provided the spur for Bloxam to buy for himself drawings from his uncle's vast collection. His name appears in the auction book as the buyer of eight lots, and we

identify these in the present catalogue (Fig. 3). As will be seen in our descriptions, most of the lots contained several drawings, and were quite tersely catalogued. Those drawings that cannot be specifically identified no doubt fall into the 'and others' category and will probably remain unidentified, though all are likely to carry Lawrence's collector's stamp, applied lower left. Bloxam participated on 4 June, the first day of the sale. His diary entry is laconic: 'June 4 journey to London & back, paid for drawings from the Lawrence collection £7.'

In April 1864, again at Christie's, he was moved to bid for further drawings, this time in the sale of the famous overseas cable pioneer and inventor John Watkins Brett (1805-1863). Having lost to Brett in the Woodburn sale a group of architectural drawings then given to Michelangelo, Bloxam was able to buy them at under half the price four years later. The drawings are now considered to be by Raffaello da Montelupo, one of Michelangelo's more gifted assistants (lot 26). We have securely identified seven other Bloxam purchases in the sale, all for modest sums, and only one of them ex-Lawrence. Again, Bloxam gives this second saleroom adventure short shrift: 'April 8 & 9 Journey to London /& back. Paid for drawings by Old Masters at Mr Brett's sale £10.5.0.' (The next entry reads: 'May 9 to 11 Journey to London/ Lecture at South Kensington Museum').

These are the only references we have

517	37	12	-	Bloxam
18	1	8		Newbotham
9	4	2	6	Bloxam
520	1	1		Newbotham
1	14			Bloxam
2	1	11	6	Graus
3	5			Newbotham
4	7			Bloxam
5	18			Robinson
6	1			Bloxam
7	7			Daniel
8	3	5		Mealyng
9	10			Holby
	49	5		

Fig. 4. Auctioneer's book, 5-18 April 1864, recording Bloxam's purchases in Christie's sale of 'The Illustrated Catalogue of the Valuable Collection of Pictures and other Works of Art [...] of John Watkins Brett, Esq.'.



Fig. 5. Palma il Giovane, *The Last Judgment*, on Bloxam's original mount (lot 32).

been able to find to Bloxam's pursuit of drawings. Well over half the sheets in the collection as it stands must have come from the two sales mentioned above, but while he was careful to inscribe his drawings, or their mounts, with his name as owner, and in many cases with his own or traditional attributions, he seldom, if ever, recorded the circumstances of its purchase (Fig. 5). We have sought to record these ink inscriptions in meticulous detail, but at some stage many of the drawings have been remounted and inscriptions may have been lost in that process. The Lucas van Leyden drawing, to give an extreme example, has come down to us without any indication of its previous provenance. Fortunately, however, in several instances, the drawings' mounts display precious indications of their previous ownership, including a small group of sheets which belonged to the celebrated collector William Young Ottley (lots 23, 35, 38, 39, 96, 122 and 140) (Fig. 6). Six works by (or attributed to) Giuseppe Cades (lots 51, 52, 100, 101, 137, 138) are mounted in an identical way, evidence of a common source, possibly Italian.

The circumstances of his presenting the drawings to the School are not well

documented. We can surmise that after he retired from his post at the Rugby Petty Sessions in 1871, he had more time to consider the future of his drawings collection, and perhaps it was then that he embarked on the systematic labelling of the drawings as described above. The unveiling of the School's new Art Museum took place in 1879, and two of the drawings carry Bloxam's characteristic inscription 'Matt=H=Bloxam' with that specific date, leading us to suppose that Bloxam donated the drawings in commemoration of that event (as was the case with the magnificent Poynter drawing (lot 80), given by a certain W.F. Ecroyd). Bloxam went on to mark his 75th Birthday the following year, 1880, by presenting at least eight more drawings from his collection. He formed the habit of marking May 12 each year, his birthday, with further gifts of drawings, often with other works from his collection, including medieval manuscripts and classical antiquities. T. M. Lindsay wrote in his contribution to *The Art Journal*, new series, XLVII, 1885, 'Art Teaching at Rugby School': 'One venerable benefactor, Mr Matthew Bloxam, has enriched the collection by a hundred drawings by old masters, many of which once belonged to his uncle, Sir Thomas Lawrence.'

Before touching on other aspects of Bloxam's collecting - which are well represented in this sale - we should describe the critical fortunes of the drawings. They received early attention from the German art historian August Schmarsow, who seems to have been shown the drawings in 1888, the year of Bloxam's death, by the same T. M. Lindsay. It was Schmarsow's article, published in the foremost scholarly periodical that year, that brought wider notice to these treasures at Rugby, and among the drawings he singled out was the Correggio (lot 29), the group of architectural drawings which Bloxam had bought as by Michelangelo in the Brett sale (lot 26), the black chalk drawing of the Virgin walking with the Christ Child and the Infant Baptist, also then given to Michelangelo (lot 24), the beautiful study of an angel by Raffaellino dell Garbo, then thought to be by his mentor Filippino Lippi (lot 91), and the large copy of Saint Michael after Raphael (part of lot 89) as well as the exquisite little Holbein *Tantalus* which is now at the National Gallery of Art in Washington (Fig. 7). He also mentioned drawings then thought to be by Rubens (lot 104) and Rembrandt (lot 105).



Fig. 6. Part of a William Young Ottley mount, with his attribution, and additional inscriptions by Bloxam (lot 39).



Fig. 7. Hans Holbein the Younger, *Tantalus*, pen and black ink and watercolours heightened with gold, National Gallery of Art, Washington. (Illustrated larger than life size).

Other references followed in scattered scholarly publications but no attempt was made to produce a catalogue of the drawings until the youthful Anne Popham (1916-2018, who was to become the wife of Quentin Bell), an early graduate of the recently established Courtauld Institute, embarked on the task just before the outbreak of World War II. We may suppose that she was able to consult her father, A. E. Popham, the distinguished scholar who was for many years Keeper of Prints and Drawings at the British Museum, as well as the young art historian Anthony Blunt. The Correggio would have been of particular interest to Popham, a peerless specialist in Parmese art who went on to produce definitive catalogues of Correggio and Parmigianino drawings. Anne Popham's list has remained only in typescript form, but with the set of photographs preserved in the Witt Library it has proved a useful tool for the (comparatively few) visiting scholars, some of whose insights have been recorded on the mounts. Their names include Philip Pouncey, Julien Stock, Nicholas Turner and Paul Joannides.

Some drawings, notably that great rarity, the Lucas van Leyden (lot 60), the Correggio (lot 29), Raffaellino del Garbo (lot 91), Lelio Orsi (lot 33), Pietro Testa (lot 42), Sir Peter Lely (lot 73) and Claude Vignon (lot 108), are now quite well known, and have been lent to exhibitions, but overall the collection has been little studied, and we at Christie's have relished the challenge of testing old

attributions and making new ones. In this work we have received generous and much appreciated help from many scholars, and have recorded their contributions in the catalogue entries. It is exciting to be able to present to the market so many unfamiliar images, whether the unusually comprehensive range of works by Cades, the exuberant oil sketch on paper by Pietro Faccini (lot 38), a large study for a church ceiling in Naples by Beinaschi (lot 39), a previously unrecognized red chalk nude by Pietro da Cortona (lot 47), not to mention the complex group of drawings by artists under the spell of Michelangelo, a spell no doubt felt by Bloxam himself. But he responded to northern artists as well. While the Lucas van Leyden is the undoubted star among the northern drawings, it was formerly accompanied by the exquisite little roundel by Holbein (see above) which the School must have sold early in the last century, and he also owned the delicately drawn Jan Brueghel view of Tivoli (lot 54).

While the main focus here is on Bloxam's Old Master Drawings, his interest in the architecture and archaeology of Britain stretched back to Roman times, and the attractive ensemble of antiquities which begin the sale include his Attic and Apulian pottery and a fine Roman funerary tablet (lot 17), together with a noble Attic black-figured neck-amphora from the Castellani collection (lot 11) and an imposing Egyptian coffin lid (lot 20),

from another source. Bloxam also owned a number of pictures, Old Master, British and 19th Century, some of which feature in the sale and are joined by an attractive portrait by Sir Joshua Reynolds of Mrs Andrews (lot 110).

Bloxam also collected books. Most of these he left to the School in his Will – as a schoolboy he had deplored the paucity of literature available for pupils at the School aside from the Bible and Classical texts – the syllabus still laid heavy emphasis on Latin and Greek – and was always determined to strengthen and broaden the Library. Devout himself, he presented fine manuscript Bibles to the Library on his 75th birthday in 1883 (lots 145-7), as well as what may now be the last available copy of the popular 14th Century travel memoir *The Book of John Mandeville* (lot 150), which was especially precious to him. The sale also contains important books from other sources, including a large and magnificent illuminated Latin Missal from the third quarter of the 15th Century, still in its original wrap-around binding (lot 149), and interesting sections of sculpture (lots 81-87) and Chinese ceramics (lots 61-72).

Further research may reveal yet more about the sources of this fascinating collection and add to our understanding of the character of the benevolent and scholarly philanthropist that was Matthew Bloxam. We hope that this catalogue represents a good start.



BLOXHAM
DRAWINGS

BLOXHAM
DRAWINGS

BLOXHAM
DRAWINGS



•1

A DAUNIAN POTTERY STRAINER ASKOS
CIRCA 4TH CENTURY B.C.

The spherical body with two vertical spouts, one fitted with a concave strainer, a conjoined rib handle between, the body decorated in brown slip with parallel bands of linked chain, vines, wave patterns and other decorative elements, some details in added red
10½ in. (27 cm.) high

£1,500–2,500

\$2,000–3,300
€1,700–2,800

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.



1

•2

A DAUNIAN POTTERY ASKOS
APULIA, CIRCA 6TH CENTURY B.C.

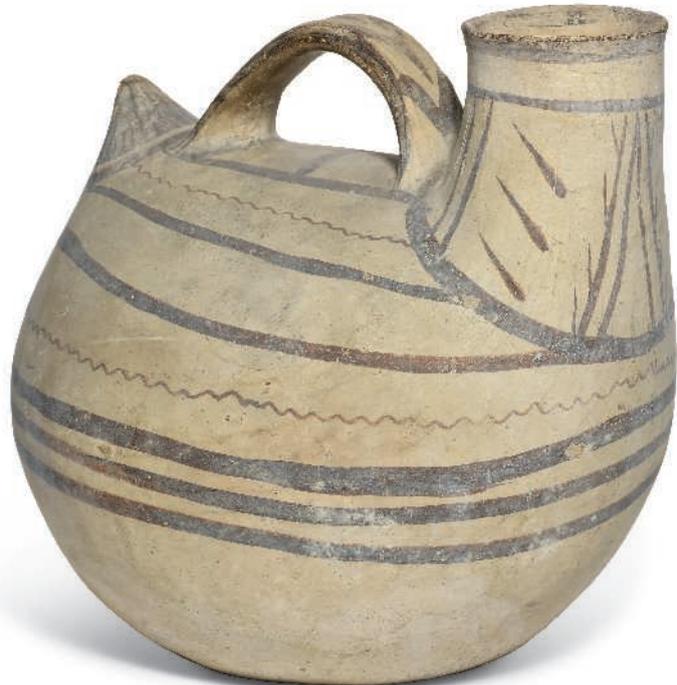
The globular body with a cylindrical neck, a flaring mouth and a wide strap handle, decorated with horizontal bands and waves, details in added brown
8¾ in. (21.3 cm.) high

£500–700

\$660–910
€570–790

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.



2



3

•3

FOUR CYPRIOT POTTERY VESSELS

CIRCA 8TH-4TH CENTURY B.C.

Including a bichrome ware amphora and a bichrome ware single-handled bowl, each decorated with black concentric circles and encircling bands; a plain pottery amphora; and a plain pottery juglet
6¾ in. (17 cm.) high. max.

£500-700

\$660-910
€570-790

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.

4

A GROUP OF CLASSICAL POTTERY VESSELS

CIRCA 6TH- 4TH CENTURY B.C.

Including an Attic red-figured pelike, the obverse with two draped figures and the reverse with one draped figure, both sides with band of ovolo to top and bottom of scene; an Attic black-figured white-ground lekythos, the body with a registers of conjoined palmettes, band of meander and net pattern above and below, rays around the shoulder; an Apulian Gnathian-ware lebes gamikos with arched handles, the obverse with Eros seated, the reverse with grape arbor, lid with central conical shaped knob; an Apulian trefoil oinochoe with ovolo, meander and grape vine; an Apulian Gnathian-ware black-glazed krater, with vertical ribbing on the body; a Campanian black-glazed squat lekythos, with stamped decoration to body
78 in. (20.1 cm.) high. max

£3,000-5,000

\$4,000-6,500
€3,400-5,700

(6)

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.



4



5

A CAMPANIAN RED-FIGURED BELL-KRATER

WORKSHOP OF THE PARRISH PAINTER, CIRCA 360-340 B.C.

Enlivened with white slip, depicting on side (a) Athena seated on a rock wearing the Corinthian helmet and holding the spear and shield, facing Herakles reclining nude on the lion skin holding his club, a quiver suspended between the two, the god Hermes standing behind him wearing the petasos; and on side (b) two nude seated youths in conversation, a band of laurel below the rim and a band of meanders as ground line, palmettes below the handles 12½ in. (32 cm.) high

£6,000–8,000

\$7,900–10,000
€6,800–9,100

PROVENANCE:

Samuel Rogers (1763-1855), London.
M.H. Bloxam, by whom given to Rugby School.

Samuel Rogers was a celebrated Romantic poet and prominent figure of London's literary circles in the 19th century. Born into a wealthy banking family he devoted himself to writing poetry and came close to being one of the most famous names of the time, alongside poets such as Wordsworth, Walter Scott and Byron.

It has been suggested that this bell-krater might be by the hand of the Io Painter, cf. A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily*, Oxford, 1967, p. 259, nos 219-221; and A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily*, Supplement 3, London, 1983, p. 125, no. 219a.



6

•6

AN APULIAN RED-FIGURED PELIKE

ATTRIBUTED TO THE FORLI PAINTER, CIRCA 340-310 B.C.

Obverse with two nude youths, cloaks draped over their arms, reverse with two draped youths, palmettes under the handles, rosettes and laurel around the neck, band of Greek key below the scenes, details in added white
14¼ in. (37.5 cm.) high

£800-1,200

\$1,100-1,600
€910-1,400

PROVENANCE:

Samuel Rogers (1763-1855), London.
M.H. Bloxam, by whom given to Rugby School.

For other vases attributed to the Forli Painter, cf. A. D. Trendall and A. Cambitoglou, *Second Supplement to the Red-Figured Vases of Apulia*, part III, London, 1992, p. 599, pl. 231:4.

•7

AN APULIAN 'NET' SQUAT LEKYTHOS

CIRCA 4TH CENTURY B.C.

The body decorated with a net-pattern, a band of scrolling tendrils on the shoulder, wave pattern above the foot, stripes on the neck, details in added white
94 in. (24 cm.) high

£500-800

\$660-1,000
€570-910

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.



7

•8

AN APULIAN GNATHIAN WARE STEMLESS KYLIX

CIRCA 4TH CENTURY B.C.

The tondo with a swan in profile, a band of laurel below the rim on the interior and exterior
7 in. (18 cm.) diam. excl. handles

£700-900

\$920-1,200
€800-1,000

PROVENANCE:

Samuel Rogers (1763-1855), London.
M.H. Bloxam, by whom given to Rugby School.



8



9

AN APULIAN RED-FIGURED ASKOS

ASSOCIATED TO THE 'STOKE ON TRENT' GROUP, CIRCA 340-320 B.C.

With a figure of Eros running to the left chasing a swan, scrolling palmette under the handle, band of dotted ovolo below the rim, details in added white and yellow
8.3/5 in. (21.8 cm.) high

£3,000-5,000

\$4,000-6,500
€3,400-5,700

PROVENANCE:

Castellani collection, Rome, gifted to the school prior to 1885.

LITERATURE:

T.M. Lindsay, 'Art teaching at Rugby School', in, *The Art Journal*, New Series, XLVII, London, 1885, p. 49.



10

AN APULIAN RED-FIGURED KANTHAROS

WORKSHOP OF THE BALTIMORE PAINTER, CIRCA 340-320 B.C.

On one side with a youth driving a biga to the right, wearing a belted chiton, holding the reins in their left hand, the other side with a bejeweled winged Eros seated, holding a patera; with columns flanking the scenes, the high loop handles with female mask protomes on the interior, details in added white, yellow and dark red
10 1/4 in. (26.3 cm.) high

£2,000-3,000

\$2,700-3,900
€2,300-3,400

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.



11

AN ATTIC BLACK-FIGURED NECK-AMPHORA

ATTRIBUTED TO THE THREE-LINE GROUP, CIRCA 520 B.C.

The obverse with the goddess Athena driving a chariot pulled by horses, the hero Herakles by her side, the reverse with Dionysus and Ariadne drinking, surrounded by satyrs, the main scene of the vase with the name of the goddess depicted (Athena) and with a dedication to 'Hipokrates Kalos' (Hipokrates is beautiful)

10½ in. (26.8 cm.) high

£40,000–60,000

\$53,000–78,000
€46,000–68,000

PROVENANCE:

Castellani collection, Rome, gifted to Rugby School prior to 1885.

LITERATURE:

T.M. Lindsay, 'Art teaching at Rugby School', in *The Art Journal, New Series*, XLVII, London, 1885, p. 49.

J.D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, p. 321, no. 9.

T.H. Carpenter (et. al.), *Beazley Addenda*, Oxford, 1989, p. 86.

Beazley Archive Pottery Database no. 301680.

According to Beazley, the Three-Line Group consists of neck-amphorae of relatively small size and of good quality. Like in this example, the decorative pattern below the figures is framed by groups of three lines.





12

AN ATTIC RED-FIGURED NOLAN AMPHORA

MANNER OF THE PAINTER OF LONDON E342, CIRCA 475-425 B.C.

The obverse with a woman seated on a stool facing a draped youth leaning on staff, with pseudo-inscription between them; the reverse with a draped youth leaning on staff; both sides with a band of meander below the scenes
11½ in. (28.4 cm.) high

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

J.D. Beazley, *Attic Red-Figure Vase-painters*, Oxford, 1963, p. 669, no. 3.
Beazley Archive Pottery Database no. 207849.

This type of vase is called a Nolan amphora, after the archaeological site at Nola, Italy, where the first examples of the shape were discovered. Nolan amphorae have a distinctive shape, which is characterized by an ovoid body, an elongated flaring neck, an inverted lip with grooves for a lid, and handles that rise from the shoulder and join the piece at the base of the neck. They were most likely used to store wine, olives, or oil.

For a Nolan amphora by the same painter, with a similar scene of a youth leaning on his stick, compare p. 670, nos. 11 and 12 in J.D. Beazley, *Attic Red-Figure Vase-painters*, Oxford, 1963.

13 No lot





14

• 14

THREE ROMAN GLASS VESSELS
CIRCA 1ST CENTURY A.D.

All colourless with a very pale green tinge, including a dish with flaring sides, a shallow central depression with a slightly concave centre; a beaker on a ring foot, with four indentations around the sides; the squat body with a tall cylindrical neck and outsplayed rim, on a flat base
7 1/8 in. (18 cm.) high max.

£800–1,200

\$1,100–1,600
€910–1,400

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

T.M. Lindsay, 'Art teaching at Rugby School', in *The Art Journal, New Series*, XLVII, London, 1885, p. 50.

• 15

**THREE 'GRAND TOUR' TANAGRA-STYLE FIGURES
AND A BRONZE STEELYARD**
19TH CENTURY

Each female figure wrapped tightly in her himation, one dancing, another holding a fan, another standing with hand held behind her back; and a steelyard with weight in the shape of a female bust
9 7/8 in. (25 cm.) high max.

(4)

£800–1,200

\$1,100–1,600
€910–1,400

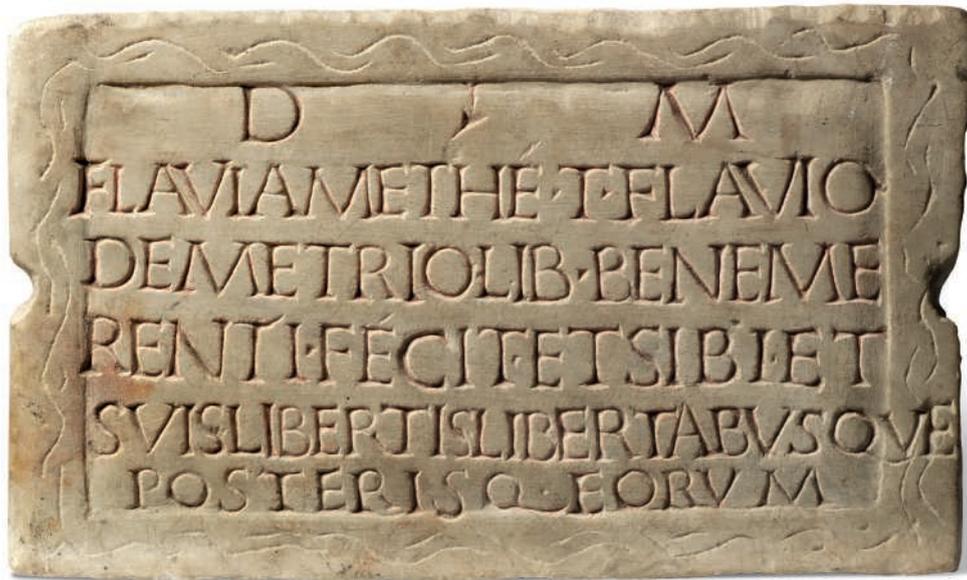
PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.



15





16

16

A ROMAN MARBLE FUNERARY TABLET

CIRCA 2ND CENTURY A.D.

The inscription enlivened in red pigment reading 'D. M. FLAVIA METHE T. FLAVIO DEMETRIO LIB. BENEMERENTI FECIT ET SIBI ET SVIS LIBERTIS LIBERTABVSQVE POSTERISQ. EORVM', framed by a raised border with incised waves

7½ in. x 12½ in. (19 cm. x 32 cm.)

£5,000–8,000

\$6,600–10,000

€5,700–9,100

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Corpus Inscriptionum Latinarum, Vol. VI, part II, Berlin, 1882, p. 967, no. 5765.

This funerary tablet was part of a large group likely collected from one of the many *columbaria* found along the roads leading out of the city of Rome towards the south. At the time of its recording in 1877 it was described as stored in the wine cellar of a vineyard called *vinea Codinia*. The Latin inscription reads: 'Flavia Methe did this for Titus Flavius Demetrius, freedman (and) well-deserving, and for herself, and for her freedmen and freedwomen and their descendants.' The cognomen *Methe* is fairly common in Latin inscriptions, particularly in Rome, and originates from the Greek word for alcohol.

With thanks to Dr. Roger Tomlin for his help in researching this lot.

• 17

A ROMAN POTTERY TRANSPORT AMPHORA

CIRCA 1ST-2ND CENTURY A.D.

With elongated cylindrical body tapering to a pointed end and angular handles

37¾ in. (96 cm.) high

£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.



17



18

AN EGYPTIAN POTTERY 'NET' JAR

PREDYNASTIC PERIOD, NAQADA III, CIRCA 3100-3000 B.C.

Of cylindrical form with rounded rim, painted with red criss-cross bands imitating a carrying net
13 in. (33 cm.) high

£3,000-5,000

\$4,000-6,500
€3,400-5,700

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.



19

AN EGYPTIAN LIMESTONE RELIEF WITH CARTOUCHES FOR RAMSESSES II

NEW KINGDOM, 19TH DYNASTY, CIRCA 1279-1213 B.C.

The two cartouches inscribed in sunken relief with the Pharaoh's throne name 'User-maat-Re Sotep-en-Re', and the personal name 'Ramessu mer-Amun'.
11¼ in. x 10 in. (30 cm. x 25.5 cm.)

£5,000-7,000

\$6,600-9,100
€5,700-7,900

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.



■ 20

**AN EGYPTIAN POLYCHROME PAINTED WOOD
COFFIN LID FOR KANEFER**

THIRD INTERMEDIATE PERIOD, 23RD-25TH DYNASTY,
CIRCA 818-656 B.C.

72 in. (183 cm.) high, 21 in. (53 cm.) wide

£50,000–80,000

\$66,000–100,000

€57,000–91,000

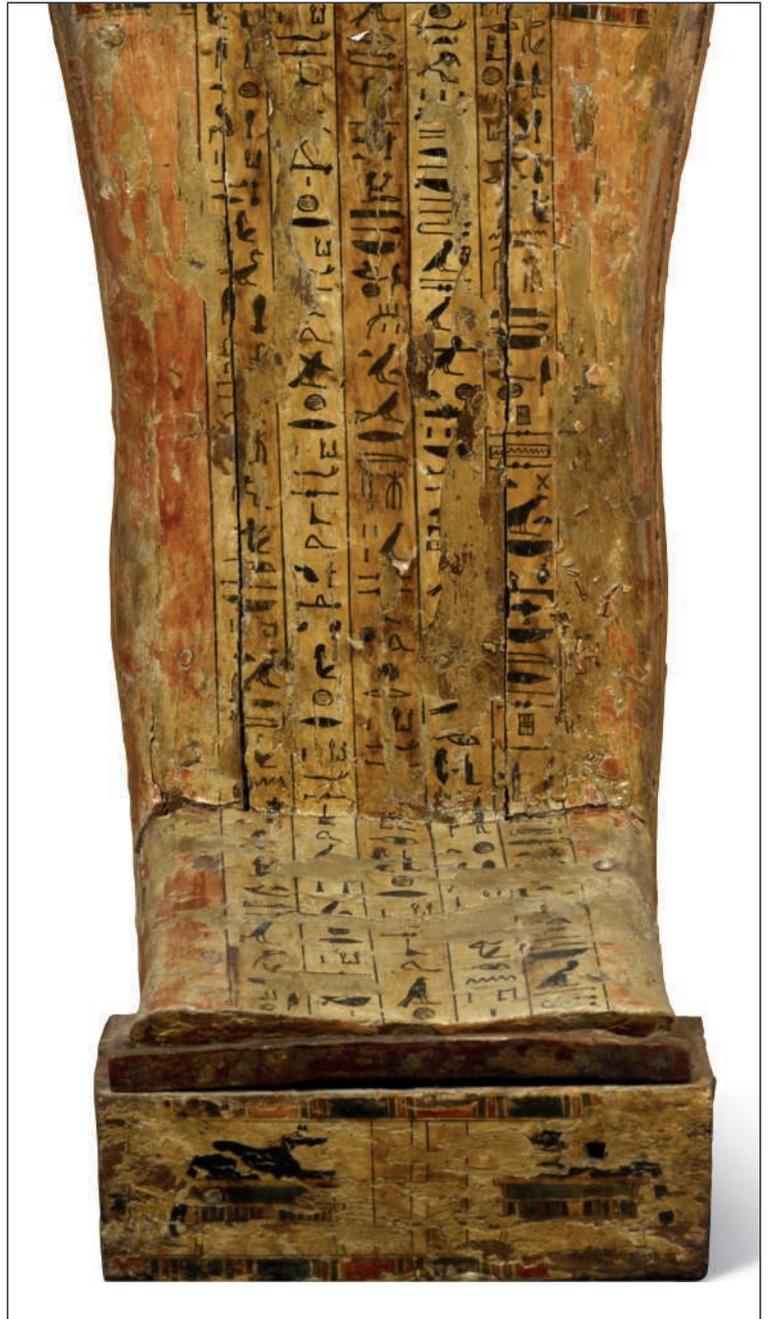
PROVENANCE:

Professor John Garstang (1876-1956), Blackburn.
Reputedly found at Beni Hasan during Garstang's excavation
campaign of 1902-1904.

The anthropoid lid decorated in polychrome with the Four Sons of Horus on the sides, wearing a broad beaded collar, winged Nut kneeling beneath holding feathers and wearing a sun-disc, and paired jackal deities couchant on shrines facing each other on the front of the pediment. With text preserved in five areas: on the upper left side, accompanying the baboon-headed Hapy, one of the Four Sons of Horus reading "Recitation by Hapy Justified. I am Hapy... in your face (?), that you may be concealed from your enemies"; on the lower left, accompanying the falcon-headed Qebah-senuf, another of the Four Sons of Horus reading "'I cause that ... come"; on the lower right, accompanying the jackal-headed Dua-mutef, the third Son of Horus, reading "'Dua-mutef, Oho! (?)"; on the front below the broad collar, in front of the goddess' face and behind her head reading "'Recitation by Nut the Great, Genetrix of the Gods" and "Osiris Ka-nefer, [I] spread [myself] over you... you, I am ... your ... [your] mother [Nut(?)]."; and the most substantial inscription, comprising five vertical columns on the front of the coffin, continuing from the front surface to the horizontal upper surface of the foot section reading "O Osiris, ... Ka-nefer, son of Ahmose, Justified, Possessor of Veneration: Your mother Nut spreads herself over you in that name of hers of "Mystery of [Heaven]," how you are is as a god/for (?) your enemies in your name of god (?), when she has joined [you] with everything ... the desert, the land and the sky (?), Osiris, the ... Ka-nefer, engendered of the Lady of the house/Ta-remetj-ne(t)-Bastet, Justified, Possessor of Veneration, complete and great with respect to her children; the High One (?) travels with his Ka, Osiris travels with his Ka, the Akh travels/ with his Ka, [Thoth] travels with his Ka, Sepa travels with his Ka, Mekhenty-irty travels with his Ka, We[ndj]ut (?) travels with [his] Ka, the Lord/ the Osiris, the ... Ka-nefer, son of ... Ah-mose, engendered of the Lady of the House Ta-remetj-ne(t)-Bastet, Justified, Possessor of Veneration."

Professor John Garstang is considered one of the pioneers of modern archaeology and travelled extensively through the Middle-East and Egypt carrying out numerous excavation campaigns. In 1904 he founded the Institute of Archaeology at the University of Liverpool and in 1919 became the first director of the British School of Archaeology in Palestine.

His excavations at the cemeteries of Beni Hasan, in Middle Egypt, were undertaken over two winter seasons in 1902-3 and 1903-4 and were sponsored by members of a special committee which included, amongst others, representatives for the Ashmolean Museum in Oxford and the Fitzwilliam in Cambridge. The burial sites at Beni Hasan included important administrators from the immediate area such as Khety, during the Middle Kingdom, and contains about 930 tombs.



(detail)





21

ATTRIBUTED TO PIETRO BUONACCORSI, CALLED PERINO DEL VAGA (FLORENCE 1501-1547 ROME)

An eagle

with attribution 'Rafaele.' (on the mount)

pen and brown ink, brown wash

8¾ x 6¾ in. (21.1 x 16.3 cm.)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

PROVENANCE:

John Bouverie, Delapré Abbey, near Northampton (1722/1723-1750) (L. 325).
M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby
School Art Museum e dono Matt: H: Bloxam' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 63, as possibly Peruzzi.
A. Schmarow, 'Aus dem Kunstmuseum der Schule zu Rugby', *Jahrbuch der
Königlich Preussischen Kunstsammlungen*, IX, 1888, no. 1, pp. 134 (as Giovanni
da Udine).

This powerful study of an eagle at rest can be compared with a double-
sided sheet at Chatsworth featuring similar birds and other rapidly sketched
studies (inv. 15050a-b; see M. Jaffé, *The Devonshire Collection of Italian
Drawings. Roman and Neapolitan Schools*, London, 1994, no. 360, ill.).
Particularly close to the Bloxam drawing is the application of the brown wash
as well as the fine cross-hatching seen on the claws, quite typical of the
young Perino.



22
AFTER BACCIO DELLA PORTA, CALLED FRA BARTOLOMMEO
(SAVIGNANO DI PRATO 1472-1517 FLORENCE), 16TH CENTURY

The Prophet Isaiah

black chalk
 11 x 7⁷/₈ in. (27.9 x 20 cm.)

£2,000–3,000

\$2,700–3,900
 €2,300–3,400

PROVENANCE:

Probably John Watkins Brett, London (1805-1863); Christie's, 8 April 1864, 'A. del Sarto - A man with a book, &c. chalk. 3' (8s to Bloxam).
 M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 1.
 A. Schmarsow, 'Aus dem Kunstmuseum der Schule zu Rugby', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, IX, 1888, no. 1, p. 133, as Fra Bartolommeo, retouched by a later hand.

This is a copy after Fra Bartolommeo's picture in the Accademia in Florence (A.J. Elen *et al.*, *Fra Bartolommeo. The Divine Renaissance*, exhib. cat., Rotterdam, Boijmans Van Beuningen, no. 12B, ill.), or after one of the studies for it. Along with a painting showing the *Salvator Mundi* and another of *Job*, the picture was commissioned by the merchant Salvatore Billi for the Santissima Annunziata, Florence. A number of studies by Fra Bartolommeo for the *Isaiah* are in the Museum Boijmans Van Beuningen, Rotterdam (*ibid.*, nos. 12B.2, 12B.3 and 12B.4, ill.).



23
AFTER BALDASSARE PERUZZI (ANCAIANO 1481-1536 ROME), 16TH
OR 17TH CENTURY

The Holy Family (recto); *The Holy Family and studies of a seated draped woman* (verso)

with inscription 'Pirro Ligorio' (recto and verso) and with number 'N° 198.'
 black chalk, pen and brown ink (recto); black chalk (verso)
 11 x 8³/₈ in. (27.7 x 21.4 cm.)

£2,000–3,000

\$2,700–3,900
 €2,300–3,400

PROVENANCE:

William Young Ottley, London (1771-1836), his mount and with his attribution 'Pirro Ligorio Nap.' / Pitt. ed Arch.; T. Philipe, London, 6-23 June 1814, lot 727, 'LIGORIO (Pirro), One - the holy family - free pen - studies on the back - very fine'.
 Sir Thomas Lawrence, London (1769-1830) (L. 2445).
 Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, lot 28, 'The Holy Family, LIGORIO; Virgin and Child, CIGNANI; The Feast at Cana, PAGANI, (5)' (13s. to Bloxam).
 M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum e dono Matt: H: Bloxam/ born 1686 died 1748 [crossed out]' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 16, as Pirro Ligorio.

This is a copy after a drawing by Peruzzi of about 1515 at the J. Paul Getty Museum, Los Angeles (inv. 87.GG.20; see G. Goldner in *European Drawings, 2. Catalogue of the collections*, Los Angeles, 1992, no. 31, ill.), which was possibly squared in black chalk to be copied in the present drawing. The sketches on the verso were likely copied from the same sheet (the Getty sheet is currently laid down). The Bloxam copy appears to be by the same hand as others after Peruzzi at the Biblioteca Comunale of Siena (F. Sodi, *Taccuino S IV 7 detto di Baldassarre Peruzzi della Biblioteca Comunale di Siena*, Siena 1981), some of which have now been attributed to the sculptor Prospero Antichi (d. 1599).



24

**CIRCLE OF MICHELANGELO BUONARROTI
(CAPRESE 1475-1564 ROME)**

The Virgin walking with the Christ Child and the Infant Saint John

black chalk
10⁷/₈ x 7³/₄ in. (27.6 x 19.9 cm.)

£3,000–5,000

\$4,000–6,500
€3,400–5,700

PROVENANCE:

Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, lot 106 'MICHAEL ANGELO BUONARROTI, THE VIRGIN LEADING THE INFANT JESUS, with a figure of St. John slightly indicated. An elegant composition in black chalk' (£2 to Bloxam).

M.H. Bloxam, by whom given to Rugby School; with his inscription and attribution 'Rugby School Art Museum e dono Matt: H: Bloxam/ Michael Angelo. B Virgin Infant Christ & Infant St. John' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 19, as possibly by Michelangelo Buonarroti.

A. Schmarsow, 'Aus dem Kunstmuseum der Schule zu Rugby', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, IX, 1888, no. 1, p. 135, as Michelangelo, retouched by a later hand.

C. Lloyd, *A catalogue of earlier Italian paintings in the Ashmolean Museum*, Oxford, 1977, p. 117, under no. A55C.

P. Joannides, *The Drawings of Michelangelo and his Followers in the Ashmolean Museum, Oxford*, Cambridge and New York, 2007, p. 134, under no. 21, p. 446, under no. 106, p. 486, p. 426, Index I (under Rugby School, Bloxam Collection, Inv. 19, 'perhaps after Michelangelo, by an unidentified draughtsman, possibly Ascanio Condivi').

As first noted by Lloyd (*op. cit.*), this sheet relates closely to the motif of a woman leading two children treated by Michelangelo in a drawing on panel in the Ashmolean Museum, Oxford (inv. 1846.309) and in another, (now divided into two), in the Louvre (inv. 710 and 725); see P. Joannides, *Inventaire*, nos. 22 and 23), both of the 1520s. Sometimes identified as the *Return of the Holy Family from Egypt*, this subject is usually identified as that represented in Michelangelo's large cartoon of the *Epifania*, executed in the 1550s for his pupil and biographer Ascanio Condivi (1525-1574), whom Professor Paul Joannides put forward as a possible candidate for the authorship of the present drawing (Joannides, *op. cit.*, 2007, p. 134 and p. 486). While the Bloxam drawing is likely to be a derivation rather than a precise copy of the lost drawing by Michelangelo it nevertheless provides a significant insight into the development of an important invention of Michelangelo's late career.

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



25

ITALIAN SCHOOL, MID-16TH CENTURY

A male nude in a contorted pose

with inscription 'Il Ladron cativo/ di Michelagnolo Bonaroti in Mantua 1582'
black chalk, pen and brown ink, brown wash, the corners cut and the right edge
cut around the inscription
10⁷/₈ x 8¹/₄ in. (27.8 x 20.9 cm.)

£7,000–10,000

\$9,200–13,000
€8,000–11,000

PROVENANCE:

John Bouverie, Delapré Abbey, near Northampton (1722/1723-1750) (L. 325).
John Watkins Brett, London (1805-1863); Christie's, 8 April 1864, lot 526,
'M. Angelo. A falling figure, in the Last Judgment - Indian ink' (illustrated in the
catalogue, £1 to Bloxam).
M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 24, as after Michelangelo.

Perhaps a copy after one of the thieves in an unidentified Crucifixion scene, as the inscription suggests, the present drawing is characterised by a sculptural definition of the body, subtly modelled with passages of wash. The reference to a 'bad thief' by Michelangelo might refer to a bronze group in the Teylers Museum, alternatively attributed to Annibale Fontana or Guglielmo della Porta and based upon a drawing by Michelangelo.

26

RAFFAELLO DA MONTELUPO (FLORENCE 1504-1566 ORVIETO)

A set of twelve architectural drawings including: Design for the façade of San Lorenzo, Florence (i); Design for an entablature and the base of a pedestal (ii); The ground plan of a church (iii); A sketch of the main entablature of the Arch of Septimius Severus, Rome (iv); Sketches of various elements of the Arch of Titus, Rome (v); Design for a wall decoration (vi); A sketch of the Theatre of Marcellus, Rome (vii); A partial elevation of the Arch of Constantine, Rome (viii); A ground plan of Santa Maria degli Angeli, Florence (ix); Sketches of various elements of the Arch of Constantine, Rome (x); A sketch of a classical tri-column structure and a Greek decorative design (xi); and Two architectural fragments (xii)

inscribed 'primo disegno che se fa p la faciata/ di san lorenzo/ primo disegno p la/ faciata di s lorenzo' (i), and further extensive inscriptions
pen and brown ink, on oiled tracing paper
8 x 5½ in. (20.5 x 13.7 cm.) (the largest, vi); 5¼ x 2½ (13.4 x 5.3 cm.)
(the smallest, xii)

12, mounted on three sheets

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

Sir Thomas Lawrence, London (1769-1830) (L. 2445).
Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, lot 149, '[Michelangelo]: ARCHITECTURAL FRAGMENTS, with inscriptions - pen, curious 12 (£3-5s to Brett).
John Watkins Brett, London (1805-1863); Christie's, 8 April 1864, part of lot 503 'M. Angnolo - Designs for Architecture - bistre, From the Lawrence Collection (13)' (£1.8s to Bloxam).
M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, nos. 53-55, as Bastiano ('Aristotile') da Sangallo.
A. Schmarsow, 'Aus dem Kunstmuseum der Schule zu Rugby', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, IX, 1888, no. 1, pp. 135-136 (as attributed to Michelangelo).
Journal of Proceedings of the Royal Institute of British Architects, 1891, p. 133.
C. von Fabriczy, *Filippo Brunelleschi. Sein Leben und seine Werke*, Stuttgart, 1892, pp. 169-170, n. 2 (no. viii), p. 242, n. 1 (no. ix) (both as Michelangelo).
L. Beltrami, 'Alcune osservazioni sopra recenti studi intorno a Bramante e Michelangelo Buonarroti', *Rassegna d'arte*, I, no. 12, December 1901, p. 185 (no. viii).
V.C. von Stegmann and H. von Geymüller, *Die Architektur der Renaissance in Toscana*, Munich, 1908, VIII, p. 5, B39/31 (as Aristotile da Sangallo).
H. Thode, *Michelangelo. Kritische Untersuchungen über seine Werke*, Berlin, 1908, II, p. 91, no. III.a.
C. von Fabriczy, *Filippo Brunelleschi. La vita e le opere*, Florence, 1979, pp. 248, 267 (mentions a plan).

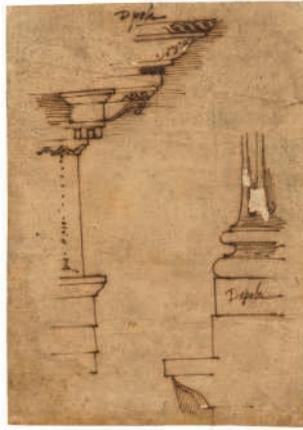
A. Nesselrath, 'I libri di disegni di antichità. Tentativo di una tipologia', in *Memoria dell'antico nell'arte italiana*, Turin, 1986, III, p. 129, n. 7, p. 135.
H.A. Millon and C.H. Smyth, *Michelangelo architetto. La facciata di San Lorenzo e la cupola di San Pietro*, Milan, 1988, pp. 28, 31, 78, fig. 7 (as Michelangelo).
H.A. Millon et al., eds., *The Renaissance from Brunelleschi to Michelangelo. The Representation of Architecture*, exhib. cat., Venice, Palazzo Grassi, Milan, 1994, p. 567, under no. 224, fig. 5 (as attributed to Montelupo) (no. i).
G. Scaglia, 'Drawings of "Roma Antica" in a Vitruvius edition of the Metropolitan Museum of Art', *Römisches Jahrbuch der Bibliotheca Hertziana*, XXX, 1995, no. 264.
R. Caltarossa, 'Il Codice di Oreste Vannucci Biringucci nel contest dei codici del Rinascimento', *Annali di Architettura*, VIII, 1996 (published 1997), pp. 45-46, 56.
F. Lemerle in B. Brejon de Lavergnée, *Catalogue des dessins italiens. Collections du Palais des Beaux-Arts de Lille*, Paris, 1997, pp. 287, 290, 292, 308, 310, 312, 314, under nos. 718 (no. viii), 720 (vii), 721 (ix), 724 (vi), 772 (i), 773 (xi), 778 (iv), 779 (x), 780 (v), 785 (xii).
D. Hemsoll, 'The Laurentian Library and Michelangelo's Architectural Method', *Journal of the Warburg and Courtauld Institutes*, LXVI, 2003, p. 31, n. 6 (no. viii).
C.C. Bambach, *Michelangelo. Divine Draftsman and Designer*, exhib. cat., New York, The Metropolitan Museum of Art, 2017, p. 327, n. 50 (no. viii).

A sculptor and architect, Raffaello collaborated on several important projects throughout his career, including the tomb of Julius II in San Pietro in Vincoli, Rome; his most famous work may be the statue of Saint Michael that graced the Castel Sant'Angelo after the Sack of Rome until the eighteenth century. His architectural interest resulted in several sketchbooks, of which the most complete is the so-called *Libro di schizzo* di Michelangelo of nearly a hundred pages at the Palais des Beaux-Arts de Lille. After the early rejection of the attribution to Michelangelo, the name of Battista (Aristotile) da Sangallo has been suggested, before modern scholarship rendered it mainly to Raffaello with a smaller number of sheets still credited to Aristotile. The sketchbook and related material is extensively discussed by Frédérique Lemerle (in Brejon de Lavergnée, *op. cit.*, pp. 283-322).

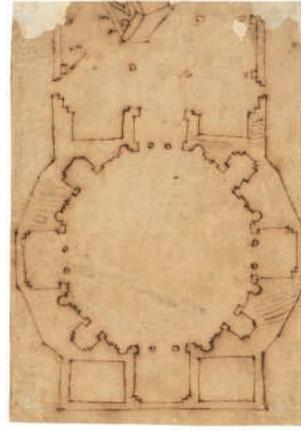
The identical style and handwriting on many of the Bloxam sheets make clear that they, too, must be attributed to Raffaello, and can also be dated to the 1530s. Like the Lille sketchbook, the *taccuino* to which those from the Bloxam collection must have belonged are a compilation of sketches based on drawings by architects and artists from the illustrious circles in which Raffaello was active – those of Bramante, Raphael, the Sangallo, and Michelangelo. As noted by Lemerle, the importance of such compilations resides in 'the precision of the plans' and in their recording of 'projects that would otherwise not, or only partially, be known' (*ibid.*, p. 286). Thus, both the Lille and Bloxam collections contain a record of a drawing by Michelangelo for the façade of San Lorenzo, Florence (drawing i in the present lot). The existence of more than one sketchbook by Raffaello with similar or identical material indicates that they circulated among and were meant to be studied and copied by his friends and colleagues (*ibid.*, p. 287). Although only preserved as a fragment, the Bloxam group is an important witness to the early study and dissemination of important examples of Renaissance architecture.



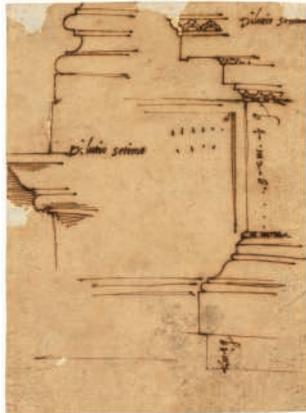
(i)



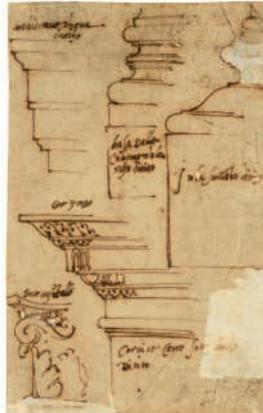
(ii)



(iii)



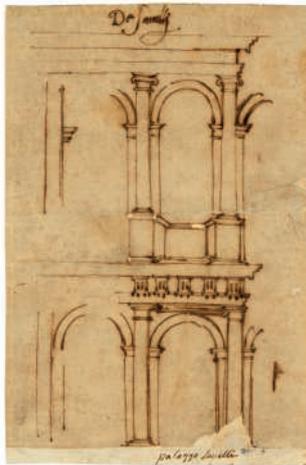
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(v)



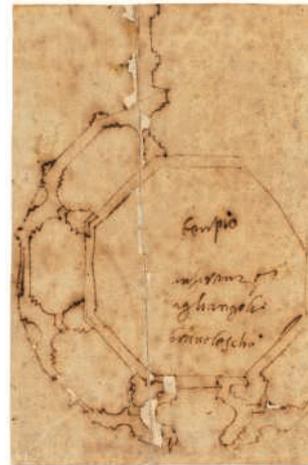
(vi)



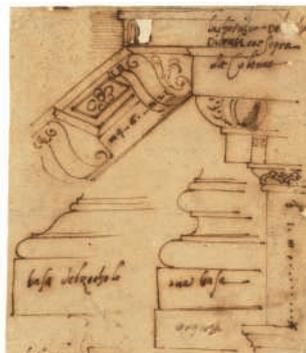
(vii)



(viii)



(ix)



(x)



(xi)



(xii)



27

**AFTER MICHELANGELO BUONARROTI (CAPRESE 1475-1564
ROME), LATE 16TH CENTURY**

Saint John the Baptist at the Last Judgement, after Michelangelo

black chalk

15½ x 9⅞ in. (39.3 x 25 cm.)

£7,000-10,000

\$9,200-13,000

€8,000-11,000

PROVENANCE:

Sir Thomas Lawrence, London (1769-1830) (L. 2445).

Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, lot 133 (one of three) (£1.5s. to Bloxam).

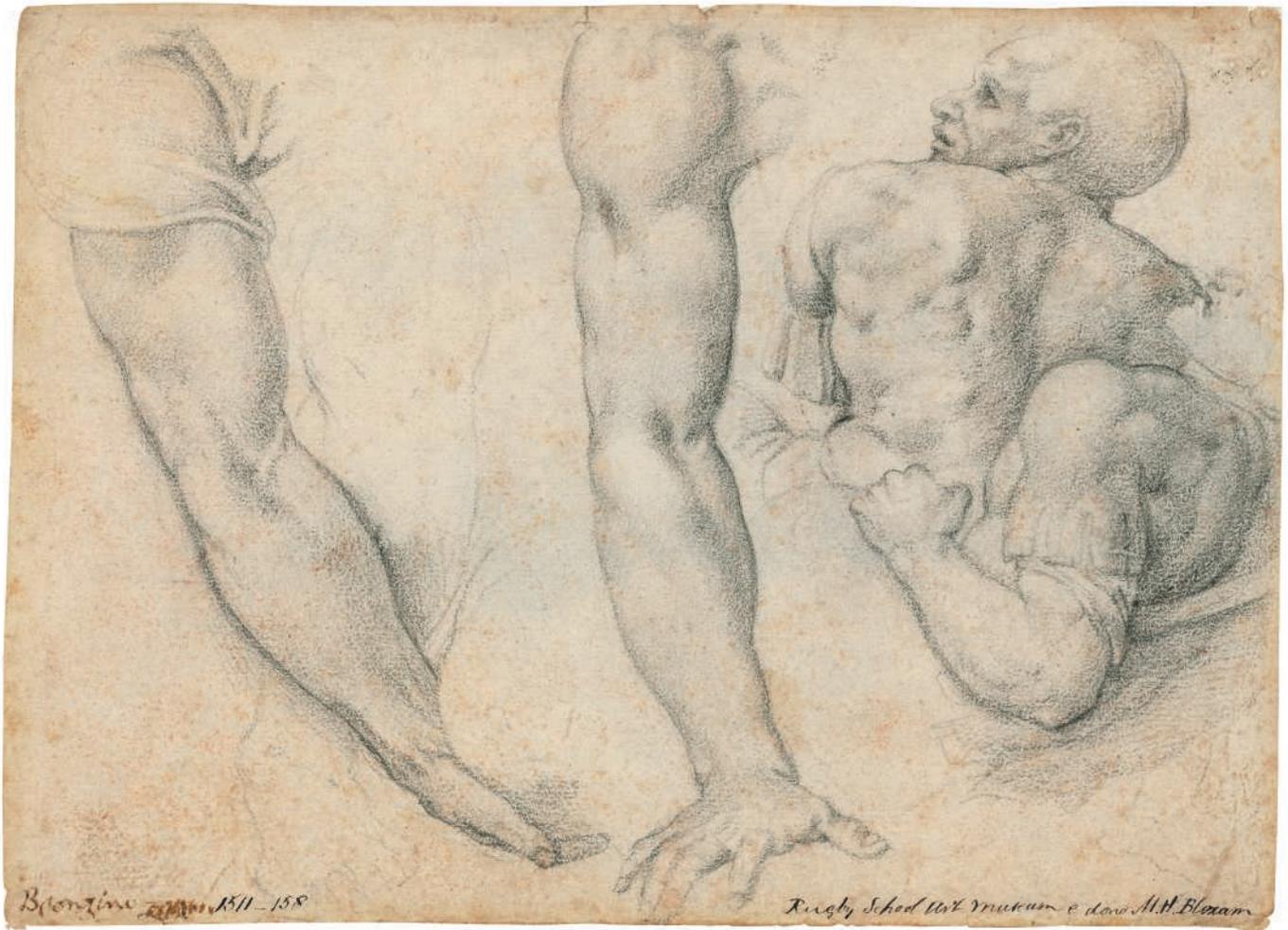
M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 22.

P. Joannides, *The Drawings of Michelangelo and his Followers in the Ashmolean Museum*, Cambridge and New York, 2007, p. 436, under no. 91, p. 447, under no. 133.

This drawing is a copy after Michelangelo's Saint John the Baptist (shown prior to Daniele da Volterra's censorship of 1564) and a young man flanking Christ to the left in the *Last Judgement*. The polished black-chalk technique is reminiscent of Daniele da Volterra and his Roman pupils, Michele Alberti and Jacopo Rocchetti.



28

AFTER MICHELANGELO BUONARROTI (CAPRESE 1475-1564 ROME), ITALIAN SCHOOL, 16TH CENTURY

Studies of arms, shoulders and a man seen from behind

with inscription 'Bronzino' and a crossed-out inscription
black chalk

6¾ x 8¾ in. (16.3 x 22.3 cm.)

£5,000-7,000

\$6,600-9,100
€5,700-7,900

PROVENANCE:

Sir Thomas Lawrence, London (1769-1830) (L. 2445).
M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum e dono Matt: H: Bloxam/ 1511-1518[.]'.

LITERATURE:

Anne Popham, typescript catalogue, no. 64, as Italian School, 16th Century.

This sheet of studies with copies after Michelangelo's *Conversion of Saul* in the Pauline Chapel shows a soft handling of the chalk that points to a Florentine hand, like Alessandro Allori (as suggested by Paul Joannides on a note on the mount), and as further indicated by an old attribution to 'Bronzino' at lower left.

ANTONIO ALLEGRI DA CORREGGIO
(CORREGGIO CIRCA 1489-1534)

Studies of three angels in flight

with inscription 'di Ant. da Coreggio' (verso)
 red chalk, fragmentary watermark of scales in a circle
 7 $\frac{3}{8}$ x 6 in. (18.8 x 15.1 cm.)

£80,000–120,000

\$110,000–160,000
 €91,000–140,000

PROVENANCE:

Richard Houlditch Junior, London (died 1760) (L. 2214).
 Sir Joshua Reynolds, London (1723-1792) (L. 2364); possibly Christie's,
 London, 17 May 1821, part of lot 13 ('Three. Correggio'), or part of lot 38
 ('Four. Correggio, Lanfranco &').
 M.H. Bloxam, by whom given to Rugby School.



Fig. 1. Correggio, *Madonna della Scodella*, oil on panel, Galleria Nazionale, Parma.

LITERATURE:

Anne Popham, typescript catalogue, no. 10.
 A. Schmarsow, 'Aus dem Kunstmuseum der Schule zu Rugby', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1888, p. 136.
 A.E. Popham, *Correggio's Drawings*, London, 1957, pp. 8, 165, no. 77, pl. XCIIIb.
 R. Hodge, 'Three Stages in the Genesis of Correggio's Madonna della Scodella', *The Burlington Magazine*, CXV, 1973, pp. 603-604.
 C. Gould, *The Paintings of Correggio*, London, 1976, fig. 171B.
 G. Ercoli, *Arte e fortuna del Correggio*, Modena, 1982, p. 216, under no. LXX.
 A. Muzzi and M. Di Giampaolo, *Correggio. I disegni*, Turin, 1988, no. 87, ill.
 P.P. Mendogni, *Il Correggio a Parma*, Parma, 1989, p. 104.
 D. Ekserdjian, *Correggio*, New Haven and London, 1997, pp. 229-230, fig. 231.
 G. Goldner in *Correggio and Parmigianino. Master draughtsmen of the Renaissance*, exhib. cat., London, British Museum, and New York, The Metropolitan Museum of Art, 2000-2001, p. 56, under no. 21.
 G. Agosti, *Disegni del Rinascimento in Valpadana*, exhib. cat., Florence, Gabinetto Disegni e Stampe degli Uffizi, Florence, 2001, p. 350, no. 80.

In this swiftly executed drawing, Correggio shows three angels in levitation, of which two, at left, were used in the so-called *Madonna della Scodella* ('Madonna with the bowl'), begun in 1522 and finished in 1530, now in the Galleria Nazionale, Parma (Fig. 1; D. Ekserdjian, *Correggio*, Yale, 1997, pp. 218-233, fig. 222). The altarpiece was painted for the church of San Sepolcro, Parma and is the artist's last altarpiece for the city. We are rather well-informed about the commission's history, from the artistic process to its patronage and its original location. Three studies for the picture have survived, making this the 'least incomplete sequence that survives for any of Correggio's altarpieces' (*ibid.*, p. 230). These drawings, with their many alterations, show the artist struggling to get to his final composition.

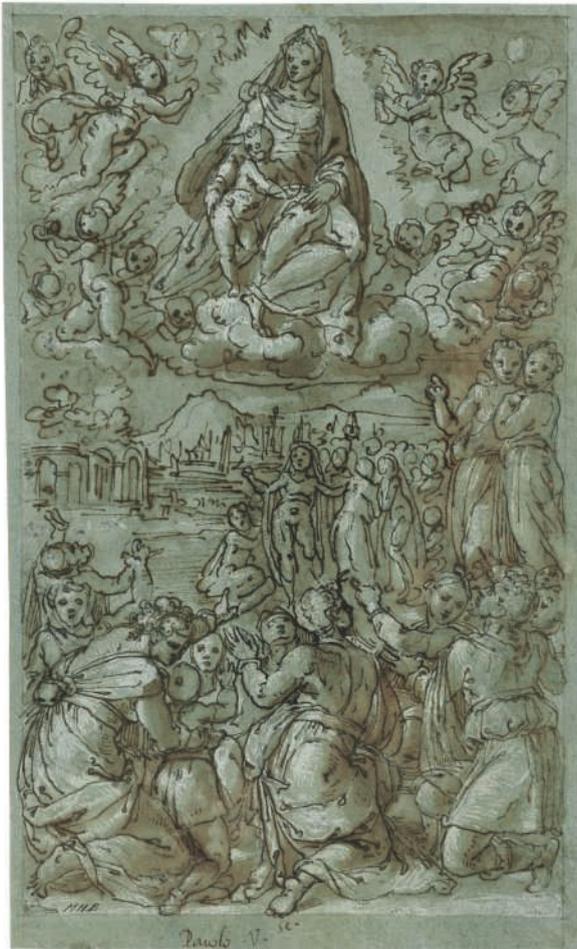
The earliest known study for the *Madonna della Scodella*, which broadly sets out the composition in red chalk worked up with spirited pen-work and wash, is now in the National Gallery of Art, Washington (inv. 1991.217.6.a; *ibid.*, fig. 228). The drawing is still unresolved in certain passages, most importantly in Joseph's pose. The next stage in the preparation for the picture is only known from a copy attributed to Vincenzo Meucci after a now lost drawing by Correggio, in the Royal Collection, Windsor Castle (inv. RCIN 990360; *ibid.*, fig. 226). The most important adjustment in that sheet is the addition of the figure between Joseph and the seated Virgin. A further copy, only showing the Virgin and Child, also has been related to the altarpiece on the basis of the similar composition, and in particular the distinctive right hand of the Virgin as she pulls up her sleeve (*ibid.*, fig. 229).

The second autograph drawing, which is damaged and has lost its upper half, is in the Galleria degli Uffizi, Florence (inv. 1956F; *ibid.*, fig. 230). The sheet is closer to the final picture and Ekserdjian has suggested that its rather crude quality might be explained by the fact that the drawing could be a tracing (*ibid.*, p. 228). The significant changes between the above-mentioned sheets, and the two known copies after lost drawings, indicate that there were a number of now unknown intermediate stages and that many more drawings related to the project must have existed.

The Bloxam sheet explores the positions of the angels that appear at the top of the picture. Their positions were dramatically changed; while they float above each other in the drawing, they embrace each other in the picture. The exact place of this drawing in the sequence is not clear, but both Ekserdjian and George Goldner suggest that it should be situated late in the project (G. Goldner, *op. cit.*, p. 56, under no. 21). Besides the altered position of the angels, there are some further differences between the Rugby sheet and the painting. As Ekserdjian has noted, the drawing is 'sparer and more conventional in its atonemy' and the angel top left lacks the 'fleshy thighs characteristic of Correggio of around 1530' (*op. cit.*, p. 230). Furthermore, the angels are partly covered by clouds in the picture. Ekserdjian has suggested that the third angel, while perhaps first intended for the picture, was later used in the fresco of the cupola of the cathedral of Parma where the angel is shown, in reverse, in the band below the Virgin (*ibid.*, p. 229).



(original size)



30

ROMAN SCHOOL, MID-16TH CENTURY

The Virgin Child in Glory adored by a crowd (recto); Partial study of a woman (verso)

with inscription 'Pauolo V. sc.'
 black chalk, pen and brown ink, brown wash, heightened with white, on blue paper (recto), black chalk (verso)
 11½ x 7 in. (29.6 x 17.8 cm.)

£6,000–8,000

\$7,900–10,000

€6,800–9,100

PROVENANCE:

Prince Golitsyn (according to Anne Popham's typescript).
 M.H. Bloxam, by whom given to Rugby School; with his initials 'M.H.B'.

LITERATURE:

Anne Popham, typescript catalogue, no. 13, as attributed to Paolo Farinati.



•31

ATTRIBUTED TO GIACOMO FRANCO (VENICE 1556-1620)

Three-quarter length portrait of a man standing by a table

with number '770 323'
 pen and brown ink, brown wash
 9 x 7¼ in. (22.7 x 18.5 cm.)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROVENANCE:

Jean-Marc Dupan, Geneva (1785-1838) (L. 1440).
 Prince Golitsyn (according to Anne Popham's typescript).
 M.H. Bloxam, by whom given to Rugby School; with his initials 'M:H:B' (in a box).

LITERATURE:

Anne Popham, typescript catalogue, no. 66, as Italian School, 16th Century.



32

**JACOPO NEGRETTI, PALMA IL GIOVANE
(VENICE CIRCA 1548-1628)**

The Last Judgment

with number '1655' (on the mount) and with inscription 'Palma' (verso)
black chalk, pen and brown ink, brown wash, heightened with white
(slightly oxidized)
3⁷/₈ x 9³/₄ in. (9.9 x 24.4 cm.)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

Sir Thomas Lawrence, London (1769-1830) (L. 2445).
M.H. Bloxam, by whom given to Rugby School; with his inscription and
attribution 'Rugby School Art Museum e dono Matt: H: Bloxam 1880/
Venetian School/ Lawrence Collection/ Palma' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 31.

This drawing is an early idea for the monumental canvas, measuring nearly 4 by 16 metre, showing *The Last Judgment* in the Sala dello Scrutinio, Palazzo Ducale, Venice (Fig. 1; S. Mason Rinaldi, *Palma il Giovane. L'opera completa*, Milan, 1984, no. 539, fig. 213). Other studies for the picture, which show Christ in a pose similar to that in the present sheet, are in the Kupferstichkabinett, Berlin and Universitätsbibliothek, Salzburg (*ibid.*, nos. D14 and D179, figs. 211-212). To judge from the complexity and importance of the project, many more studies for it must have existed.

The immense Sala dello Scrutinio, built from the 1520s to the 1540s, was initially used as a library. In 1532, however, it was decided that the hall should be used for electoral counting and political assemblies. The hall was destroyed by fire in 1577 and was rebuilt and decorated from 1578. For this ambitious decorative scheme a number of artists were employed, among them Andrea Vicentino, Pietro Liberi and Pietro Bellotti, as well as Palma, who painted his picture between 1594 and 1595.



Fig. 1. Palma il Giovane, *The Last Judgment*, oil on canvas, Palazzo Ducale, Venice.

33

LELIO ORSI (NOVELLARA 1508/1511-1587)

The Rest on the Flight into Egypt with Saint Anthony Abbot

with inscription 'Lelio Orsi da Novellara' and crossed out inscription
(on the mount)

pen and brown ink

14 x 10¼ in. (35.5 x 26 cm.)

£150,000-250,000

\$200,000-330,000

€170,000-280,000

PROVENANCE:

John Barnard, London (d. 1784) (L. 1419, twice on the *recto* of the mount (once scratched out), and on the *verso*, with his shelfmark 'N° 163./ 14 by 10¼').

Sir Thomas Lawrence, London (1769-1830) (L. 2445).

M.H. Bloxam, by whom given to Rugby School; with his inscription and attribution 'Rugby School Art Museum/ e dono Matt: H: Bloxam/ Orsi, Lelio da novellara/ a.d. 1511-1587' (on the mount).

EXHIBITED:

Reggio Emilia, Teatro Valli and elsewhere, *Lelio Orsi, 1511-1587. Dipinti e disegni*, exhib. cat., 1987-1988, no. 171, ill. (note by F. Frisoni).

LITERATURE:

Anne Popham, typescript catalogue, no. 28, as style of Lelio Orsi.

J.R. Hoffman, *Lelio Orsi da Novellara (1511 – 1587). A stylistic chronology*, Ph.D. dissertation, University of Wisconsin, 1975, p. 160, no. 4, fig. 6.

D. de Grazia et al., *Correggio and his Legacy: Sixteenth Century Emilian Drawings*, exhib. cat., Washington, National Gallery, 1984, under no. 83, p. 254, note 2 (dated 1535-1540 by H MacAndrew).

V. Romani, *Lelio Orsi*, Modena, 1984, p. 90, note 32, fig. 74.

Few drawings by the prolific and imaginative draughtsman Orsi speak as clearly of his admiration for Correggio. Directly inspired by his illustrious Emilian predecessor's celebrated Madonna della Scodella (Fig. 1; Galleria Nazionale, Parma; see lot 29), Orsi's composition, like that of Correggio, shows the Holy Family at the Rest on the Flight to Egypt, with Saint Joseph offering a handful of dates which the angels in the tree top have helped him harvest. At left in Orsi's drawing, Saint Anthony Abbot – with his attribute, the bell – admires the Christ Child, who smiles at the viewer.

Hailed as 'one of the most interesting recent additions to the corpus of drawings by the artist' when it was first exhibited in the 1980s (exhib. cat., Reggio Emilia, *op. cit.*, p. 196), the Bloxam sheet has been dated by Vittoria Romani to the first half of the 1570s, which makes it a work from the end of the artist's long career. The dense penwork, supple hatching and general horror vacui, although present in other works by him, here reach a level of exceptional sophistication and vigour. The drawing has not been connected with any painting or other finished work, and must have been made as an independent work of art.





34

34

LUCA CAMBIASO (MONEGLIA 1527-1585 MADRID)

The Virgin and Child with two putti

with illegible inscription on the verso (coming through to the recto) and attribution 'Lucas Cambiaso' (verso)
pen and brown ink, watermark crescents (cf. Heawood 861 and 862, datable 1554 and 1555)
11 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in. (30 x 21.2 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his initials 'MHB' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 5.

This sheet is drawn with particularly energetic and quick pen strokes; with a combination of economically drawn contours, and rapid hatching between the figures to suggest space and shadow, Cambiaso brings this touching scene alive. A date of the early 1550s has been suggested by Jonathan Bober and this date seems to be confirmed by the watermark, which is datable to 1554/1555.

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

35

GREGORIO PAGANI (FLORENCE 1558-1605)

The Marriage Feast at Cana

with attribution 'Gregorio Pagani' (verso)
black chalk, brush and brown ink, brown wash heightened with white
16 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in. (41 x 26.2 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

William Young Ottley, London (1771-1836), his mount and with his attribution 'Gregorio Pagani, Pitt. Fior.no'.
Sir Thomas Lawrence, London (1769-1830) (L. 2445).
Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, lot 28, 'the feast at Cana, PAGANI' (with four others) (13s. to Bloxam).
M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum, e dono Matt H Bloxam/ a.d 1661-1716/ marriage feast at Cana' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 30.
C. Thiem, *Gregorio Pagani. Ein Wegbereiter der Florentiner Barockmalerei*, Stuttgart, 1970, no. Z 41, ill., p. 52.
E. Pillsbury, 'Review of *Gregorio Pagani. Ein Wegbereiter der Florentiner Barockmalerei* by Christel Thiem', *The Art Bulletin*, LXI, 2, 1974, p. 287.
M.C. Mazzi, *Museo Civico di Pistoia. Catalogo delle collezioni*, Pistoia, 1982, p. 138, under no. 41.



35

Pagani executed the present drawing in preparation for a painting commissioned by the Franchini family for their altar in the church of San Francesco, Pistoia, now in the Museo Civico there (Mazzi, *op. cit.*, no. 41, ill.). He died before completing the commission, which was subsequently passed on to his student Matteo Rosselli. There are a number of differences between the drawing and the painting that Thieme ascribes to this change in hand (Thieme, *op. cit.*, p. 41). Despite the depth of the drawing filled with a great number of figures, Pagani's composition is wholly focused on Christ as he turns the wine into water; the faces of the guests are all turned towards

Christ's seated figure, momentarily suspending the festivities to watch the miraculous act. In contrast, the finished painting seems to depict the moment after the miracle has taken place: Christ's gesture is demonstrative rather than active. The focus of the seated guests is no longer as singular: faces turn to one another as if in discourse. The seated old man and his dog in the lower right of the drawing have been replaced with a youth who lifts a cup from one of the amphorae in awe. Furthermore, many of the background figures have been removed.



36

CESARE NEBBIA (ORVIETO CIRCA 1536-1613) OR STUDIO

Saints Peter and John healing the lame man

with inscription 'Nicolo Pomerancio [...]'
black chalk, pen and brown ink, brown wash
9 x 13 in. (23 x 33 cm.)

£3,000–5,000

\$4,000–6,500
€3,400–5,700

PROVENANCE:

Padre Sebastiano Resta, Rome (1635-1714).
John, Lord Somers, Oxford (1650-1716) (L. 2981, with his inscription 'l. 149', as Cesare Nebbia).
Sir Thomas Lawrence, London (1769-1830) (L. 2445).
M.H. Bloxam, by whom given to Rugby School; with his inscription and attribution 'Rugby School Art Museum e dono Matt: H: Bloxam/ 'Nic. Circignano detto il Pomarancio -/ a.d. 1516-1588/ Lawrence Collection' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 38, as Nicolo Circignano.
R. Eitel-Porter, *Der Zeichner und Maler Cesare Nebbia. 1536-1614*, Munich, 2009, p. 200 (as studio of Cesare Nebbia).

On the occasion of the Holy Year of 1575, Pope Gregory XIII commissioned the atrium vault of the Old Saint Peter's to be renewed and along with this, Nebbia and Raffaellino da Reggio were commissioned to redecorate the over-door frescoes. Karel van Mander, who was in Rome at the time of the execution of the frescoes, reported that Nebbia was responsible for *Peter Healing the Sick with His Shadow*, for which there is a preparatory drawing in the Louvre (inv. 1369; Eitel-Porter, *op. cit.*, fig. 27). As Eitel-Porter has observed, the stylistic and compositional similarities between the Louvre drawing and the present sheet suggest that the latter was also executed for the Saint Peter frescoes. Van Mander, however, named Raffaellino da Reggio as the artist of the final *Peter and John Healing the Lame Man*, but it is possible that Nebbia also executed a design for the scene that was ultimately set aside in favour of Raffaellino's composition.

The sheet is inscribed by Padre Resta ('L. 149'), and in the Resta-Somers inventory in the British Library it is given to Nebbia himself (fol. 45); a later collector gave the drawing to Niccolò Circignani, while John Gere, on a mount with a photo of the drawing in the Witt Library, has questioned the attribution to Nebbia. There is a second version of the drawing in the Kupferstichkabinett, Berlin (inv. KdZ 22192; *ibid.*, p. 234, fig. 29), with a number of differences, such as the position of Peter's right hand, the inclusion of a seated figure in the centre and a different arrangement of the group of figures to the right. Based on the fact that these drawings, like the one at the Louvre, may be designs for the frescoes at Saint Peter, Eitel-Porter has recently suggested (October 2018) that it should not be ruled out that the drawings are by Nebbia himself, rather than an artist from his studio (*ibid.*, p. 51). Furthermore, the chalk underdrawing could indicate that the artist was involved in designing the scene, rather than a workshop assistant copying it.

We are grateful to Rhoda Eitel-Porter for her assistance in cataloguing this drawing.



37

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

Christ handing the keys of the church to Saint Peter

with inscription 'de Bornardino Poccati fiorentino/ e collect. Ja Thornhill Eques: & Pict.' and with inscription 'N. 55' and 'MC' (verso)
pen and brown ink, brown wash, heightened with white, on blue paper (slightly faded), shaped as a lunette
6 $\frac{5}{8}$ x 12 $\frac{1}{2}$ in. (17.4 x 31 cm.)

£7,000–10,000

\$9,200–13,000
€8,000–11,000

PROVENANCE:

Sir James Thornhill, London (1675/1676-1734).
M.H. Bloxam, by whom given to Rugby School; with his inscription and attribution 'Rugby School Art Museum/ e dono Matt: H: Bloxam/ a d 1301-1350 Stefano il Fiorentino/ Disciple of Giotto' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 37, as Bernardo Poccetti.

In his native Florence, Balducci was involved in the decoration of Santa Maria Novella, but the present drawing must be related to his work for a much smaller Florentine church, the Oratorio dei Pretoni (or Oratorio di Gesù Pellegrino). Although the fresco in the chapel of the same subject (Fig. 1) differs in composition as well as in format, there are enough similarities to relate the two works and consider the drawing an early sketch for the final composition. A commission of Cardinal Alessandro de' Medici on which Balducci worked from 1588 until 1590, the cycle for the chapel has been called 'one of his finest works', possessing the 'simple devotional quality

typical of Florentine art of this period' (G. Toscano in *The Dictionary of Art*, III, London, 1996, p. 101).

As attested by the inscription below, the drawing belonged to the British painter Sir James Thornhill, who believed it to be by the older Florentine artist Bernardino Poccetti (1548-1612).



Fig. 1. Giovanni Balducci, *Christ handing the keys of the church to Saint Peter*, Oratorio dei Pretoni, Florence.



38

PIETRO FACCINI (BOLOGNA CIRCA 1562-1602)

Allegory of the Immaculate Conception

pen and brown ink, brown wash heightened with white on light brown prepared paper
22½ x 15½ in. (57.2 x 39.4 cm.)

£15,000-25,000

\$20,000-33,000

€17,000-28,000

PROVENANCE:

William Young Ottley, London (1771-1836), his mount and with his attribution 'Pietro Facini, Pittore Bolognese'; T. Philipe, London, 6-23 June 1814, lot 508, 'FACINI (*Pietro*), One - a design for an altar picture - pen and bistre, on brown paper, heightened-capital'.

Sir Thomas Lawrence, London (1769-1830) (L. 2445).

Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, lot 15, 'A scriptural subject, FACCINI', (with four others) (16s. to Bloxam).

M.H. Bloxam, by whom given to Rugby School; with his inscription and attribution 'Rugby School Art Museum/ e dono Matt: H: Bloxam/ Lawrence Collection' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 12.

Featured on the upper section are Anne and Joachim meeting at the Golden Gate, while God the Father is sending them the soul of the Virgin (the *animula*). The subject of this powerful, unpublished drawing is the Immaculate Conception, witnessed by the four prophets seated or standing right below. The attribution to the Bolognese Pietro Faccini recorded by Ottley is confirmed by the style of the drawing, characterized by the artist's vigour, bold brush technique and predilection for multi-leveled compositions.

As suggested by Michele Danieli, the present work is a finished *modello* for a lost painting once adorning the altar of Saint Anne in the church of San Giacomo, Bologna. Described by early sources, it was painted by Faccini's pupil Agostino Marcucci ('dipinse in S. Giacomo maggiore, dietro il Coro, la tavola dell'Altare de' Cantofoli, detto di S. Anna, dove sono alcuni profeti'; A. Masini, *Bologna perlustrata*, Bologna, 1650, p. 733). As the panel is now lost, the present sheet constitutes a crucial visual record of its original appearance. Although the painting appears to have been executed by Marcucci, the present drawing is clearly by the hand of the master, who supplied his pupils and younger assistants with his designs. The few surviving works by Marcucci - the *Death of the Virgin* in the Pinacoteca Nazionale of Bologna and the *Procession* at the Museo Civico of Siena - prove that the confidence and intelligence of this sheet are beyond his abilities.

We are grateful to Michele Danieli for his assistance in cataloguing this drawing and for confirming the attribution to Pietro Faccini on the basis of a digital photograph.



(recto)

39

**GIOVANNI BATTISTA BEINASCHI
(FOSSANO 1636-1688 NAPLES)**

The Madonna in Glory (recto); Studies of heads and drapery (verso)

brush and brown ink, brown wash, heightened with white (*recto*, an inscribed oval), watermark IHS in a circle surmounted by a cross
19 x 14 $\frac{1}{2}$ in. (48.3 x 37.6 cm.)

£7,000–10,000

\$9,200–13,000
€8,000–11,000

PROVENANCE:

William Young Ottley, London (1771-1836), his mount and with his attribution 'Cav. Gio. Lanfranco, Pittore Parmese.'; T. Philipe, London, 6-23 June 1814, lot 712 'LANFRANCHI (Cav. Giovanni), One—a Madonna, with angels, in the sky and saints beneath—*bistre—a capital ordonnance*' (£1.1s). 'Pseudo-Crozat' (L. 474, twice).

Sir Thomas Lawrence, London (1769-1830) (L. 2445).

M.H. Bloxam, by whom given to Rugby School; with his inscription and attribution 'Rugby School Art Museum/ e dono Matt: H: Bloxam/ a.d. 1581-1647/ Lawrence Collection' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 15, as Giovanni Lanfranco.

Traditionally attributed to Giovanni Lanfranco, this impressively large sheet was first given to Beinaschi by Nicholas Turner. More recently, Francesco Grisolia identified it as a preparatory study for the *Virgin and Child in Glory with Saints*, painted on the ceiling of Santa Maria del Rifugio, Naples. Heavily restored in recent times, this ceiling was completed by September 1665, as confirmed by records of payment recently published by Simona Carotenuto ('Una precisazione sul primo soggiorno napoletano del Beinaschi', *Cinquanta racconti per i dieci anni*, Catanzaro, 2013, pp. 311-16). The sheet is a new addition to Beinaschi's corpus of drawings dating to the beginning of his Neapolitan stay (he arrived there in 1663), and an eloquent example of his expressive brush technique, further attested by a similar ceiling design in the Albertina (inv. 1026).

We are grateful to Francesco Grisolia for his assistance in cataloguing this drawing.



(recto)



(verso)

40

ATTRIBUTED TO GIOVANNI BATTISTA CARACCILO, IL BATTISTELLO (NAPLES 1578-1635)

*A seated boy, his head on his arms, draped in a cloak (recto);
A reclining figure (verso)*

red chalk, watermark hand surmounted by a flower
7 $\frac{5}{8}$ x 5 $\frac{5}{8}$ in. (19.4 x 14.9 cm.)

£3,000–5,000

\$4,000–6,500
€3,400–5,700

PROVENANCE:

Sir Thomas Lawrence, London (1769-1830) (L. 2445).
M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 68, as Italian School, 17th Century.
A. Schmarsow, 'Aus dem Kunstmuseum der Schule zu Rugby', *Jahrbuch der
Königlich Preussischen Kunstsammlungen*, IX, 1888, no. 1, p. 136, as French
or Spanish.

M. Causa Picone, 'Corenzio e Battistello nel Monte di Pietà a Napoli', *Paragone*,
1989, no. 469, pp. 69-70, 76-77, n. 9, fig. 42.

S. Causa, *Battistello Caracciolo. L'opera completa*, Naples, 2000, pp. 153, 406,
no. G4, fig. 123.

Maria Causa Picone first connected the present sheet to the sleeping Saint John in *The Agony in the Garden*, frescoed in the chapel of the Monte di Pietà (Naples) by Belisario Corenzio with the possible assistance of the young Battistello, who was paid in 1601 for painting the chapel's façade, his first documented commission. She proposes the drawing is a work of Battistello, a Neapolitan follower of Caravaggio. Among the few drawings attributed to him, this sheet is charged with a delicate sense of naturalism, reminiscent of the manner of Ludovico and Annibale Carracci, whose frescoes in the Farnese Gallery he copied in a drawing in the Museo di San Martino (Causa, *op. cit.*, no. G24, ill.).



41

STEFANO DELLA BELLA (FLORENCE 1610-1664)

A costume study for a dancer in the Ballet 'Il Pazzo per Forza'

with attribution 'Stef. della Bella.' (on the late 18th Century mount)
 pen and brown ink, grey wash, countermark six mountains (cf. Gravel
 Watermark Archive, Eagle.287.1, datable, circa 1655)
 9% x 5% in. (24.5 x 14.4 cm.)

£6,000–8,000

\$7,900–10,000
 €6,800–9,100

PROVENANCE:

Unidentified written collector's mark (*verso* of the old mount).
 M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby
 School Art Museum e dono Matt: H: Bloxam/ florentine School/ Nat. 1610-
 Ob. 1664' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 2.

A closely related drawing showing a similarly dressed figure holding a
 wind toy, undoubtedly for the same ballet, is in the British Museum (inv.
 1887,0502.17; see P.D. Massar, 'Costume Drawings by Stefano della Bella
 for the Florentine Theater', *Master Drawings*, VIII, no. 3, 1970, pp. 243-266,
 pl. 8). That sheet is part of a group of 59 which came to the British Museum
 in an album sold in Florence in 1853. The drawings can be linked to theatre
 productions from the 1650s and 1660s and as many sheets bear inscriptions,
 many costumes can be identified with specific characters in these plays.

PIETRO TESTA (LUCCA 1611-1650 ROME)*The Prophecy of Basilides*

inscribed by the artist in black chalk 'palmo' (to the right of Christ's foot), and in pen and brown ink a line indicating the scale of 1:10 'palmi a basso nel' opera crescerò mezzo, sopra tre. slargherò per lunghezza/ tre due [crossed out] palmi le figure come + e così dalla testa/ slargherò quattro palmi si che le figure verranno 9 palmi' and in faint red chalk 'slarga' (on the figure of Justice), the squares at the top numbered '3' to '27', and with number '199', with a very faint cross in black chalk on the sole of Christ's foot and another on the drapery above black chalk and traces of red chalk, pen and brown ink, brown wash on grey-green prepared paper, on two sheets vertically joined at the centre, squared in red chalk
14% x 23% in. (36.7 x 59.5 cm.)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

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

Sir Thomas Lawrence, London (1769-1830) (L. 2445).

Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, lot 15 'death of a saint, P. TESTA'; and four others (16s. to Bloxam).

M.H. Bloxam, by whom given to Rugby School; with his initials 'M:H:B'; inscription and attribution 'Rugby School Art Museum e dono Matt: H: Bloxam/ Testa Pietro a.d. 1611-1650 Roman School/ Collections Sir J Reynolds - Sir T Lawrence' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 52.

T.S.R. Boase, 'A Seventeenth Century Carmelite Legend Based on Tacitus', *Journal of the Warburg and Courtauld Institutes*, III, (1939-1940), p. 111, note 3.

A. Sutherland Harris, 'The Decoration of San Martino ai Monti - I', *Burlington Magazine*, CVI, no. 731 (February 1964), p. 66.

E. Cropper, *Pietro Testa 1612-1650. Prints and Drawings*, exhib. cat., Philadelphia Museum of Art and Harvard, Arthur Sackler Museum, 1988-1989, no. 110, ill.

N. Turner and R. Eitel-Porter, *Italian Drawings in the Department of Prints and Drawings in the British Museum. Roman Baroque Drawings, c. 1620 to c. 1700*, I, London, 1999, p. 209, under no. 316.

E. Pagliano, *De Venise à Palerme: dessins italiens du Musée des beaux-arts d'Orléans, XVe-XVIIIe siècle*, exhib. cat., Musée des beaux-arts d'Orléans, 2003, p. 158, n. 220.

G. Fusconi & A. Canevari, *Pietro Testa e la nemica fortuna: Un artista filosofo (1612-1650) tra Lucca e Roma*, exhib. cat., Istituto Nazionale per la Grafica, Rome, 2014, p. 257, under no. IV.20.

ENGRAVED:

etched by Giovanni Cesare Testa (Cropper, *op. cit.*, no. 111, ill.).

This iconographically complex drawing relates to a painting by Testa, now in the Museo di Capodimonte, Naples; an etching in the same direction by Testa's nephew, Giovanni Cesare Testa (Fig. 1; Cropper, *op. cit.*, no. 111, ill.); and a fresco in the Carmelite Monastery of San Martino ai Monti, Rome, by Gaspard Dughet, completed in 1651 (E. Cropper, *op. cit.*).

According to Giovanni Passeri, Testa's biographer, Antonio Filippini, Prior of San Martino ai Monti, commissioned some 'little canvases' from the artist (Passeri, *Vite de pittori, scultori ed architetti*, 1679, p. 187; E. Cropper, *op. cit.*, p. 238). The picture now at Capodimonte, for which the present sheet is a compositional study, could be one of these 'little canvases'. Passeri's comment seems to imply that Filippini commissioned Testa to make small *ricordi*, or in fact *modelli*, for frescoes that the artist was supposed to execute. Owing to the artist's untimely death, however, the frescoes were finished by Dughet in 1651, and he may have based his *Prophecy of Basilides* on the painting made for Filippini.

The present drawing shows the figure of Justice appearing at the altar of Basilides on Mount Carmel. To her left is the priest, who is divining the fate of the Roman warrior, identified by the inscription on the print as Emperor Titus. Justice is shown pointing to a vision of the dead Christ, with God the Father above who reaches out to the torches that he will light against Jerusalem to bring divine Justice against the Jews in retribution for the death of Christ. The presence of Titus was of particular importance to Filippini, as the Monastery of San Martino ai Monti was built on the site of the Baths of Titus, who was thought to have been a Carmelite priest. As such, the story was a fitting addition to the frescoes that Filippini commissioned for San Martino ai Monti (*ibid.*, p. 241).

While Harris considered this sheet an early falsification of a Testa drawing (*op. cit.*), Cropper notes that it is 'unquestionably by Testa [...] and [that] the notes concerning the enlargement of the images are in his hand' (*op. cit.*, p. 238). The notes on the drawing provide instructions about how Testa wished to adjust the scale of the composition, probably with the fresco in mind. The soft use of the chalk which is reinforced with wash and the finely contoured figures are trademarks of the artist's later work. They can, for example, also be found in the study for *The Miracle of Saint Theodore*, at Chatsworth (inv. 604; *ibid.* no. 89). and in *The Education of Achilles*, also etched by Giovanni Cesare Testa, in the Louvre (inv. 1897; *ibid.* nos. 119, 120). Cropper dates that drawing to circa 1648-1650, close to the date of circa 1647-1648 that she suggests for the present drawing.

Cropper argues that the refinement seen both in the drawing and the print indicates that the latter was based on the former. The main difference is that the print extends to the right, suggesting that the drawing has been trimmed. There are two other drawings in red chalk relating to this composition; one in the British Museum (inv. T,11.13; *ibid.*, fig. 112a) that shows a study for the body of Christ, and the other is a study for the figure of Titus in Musée des beaux-arts, Orléans (inv. 1578; see Pagliano, *op. cit.*, no. 72, ill.).



Fig. 1. Giovanni Cesare Testa, *The Prophecy of Basilides*, etching, The Metropolitan Museum of Art, New York.





43

43

SPANISH SCHOOL, 17TH CENTURY

A saint in armour before a crucifix, holding a knotted cord, an angel above replacing his helmet with a laurel wreath, another holding a crown and regalia on a cushion

black chalk, pen and brown ink, grey-brown wash
11 $\frac{1}{8}$ x 6 $\frac{7}{8}$ in. (29.7 x 17.6 cm.)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 93, as Spanish School, possibly Alonso Cano.



44

44

ITALIAN SCHOOL, 17TH CENTURY

Trajan victorious over the Dacians

with illegible scratched out inscription (*recto*) and with inscription 'MC/ N° 44[crossed out]/ N° 71' (*verso* of the mount)

red chalk
11 $\frac{1}{4}$ x 8 $\frac{3}{4}$ in. (28.6 x 21.2 cm.)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum - e dono Matt: H: Bloxam' on the mount.

LITERATURE:

Anne Popham, typescript catalogue, no. 74, as Nicolas Poussin.

This drawing is a copy after part of the central portion of the Arch of Constantine, Rome (see P.P. Bober and R. Rubinstein, *Renaissance Artists and Antique Sculpture*, London, 1986, pp. 191-192, fig. 158aiii).



45

GIOVANNI BATTISTA PACE (ROME 1650-1699)

Saint Luke painting the Virgin

with inscription 'n.' (?) (*recto*) and with illegible inscription (*verso*, obscured by the old mount)

red chalk, lightly squared in black chalk
10 x 7¾ in. (25.3 x 19.7 cm.)

£6,000–8,000

\$7,900–10,000
€6,800–9,100

PROVENANCE:

John Barnard, London (died 1784) (L. 1420, 'N'. 641./ 10 by 7¾/ This Drawing is engraved by Bartolozzi.).

Sir Thomas Lawrence, London (1769-1830) (L. 2445).

Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, lot 22 'St Luke painting the Virgin, C MARATTE; the fall of Phaeton, D'ARPINO; and various 6' (15s. to Bloxam).

M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum/ e dono Matt: H: Bloxam' and attribution 'Carlo Maratti ad 1625-1713./ Lawrence Collection/ engraved by Bartolozzi' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 17, as Carlo Maratta.

ENGRAVED:

by the artist.

Illustrating Raphael witnessing Saint Luke painting the Virgin, this highly finished drawing is for Pace's only known print, an etching signed 'Gio. Battista Pace' and dedicated to Cardinal Francesco Barberini, thus executed before his death in 1679 (M. Epifani, *Giovan Battista Pace (1650-1699)*, in *Mola e il suo tempo*, ed. F. Petrucci, Milan, 2005, p. 95, fig. 10; see also P. Bellini and R.W. Wallace, *The Illustrated Bartsch, XLV, Commentary*, New York, 1990, pp. 458-450; British Museum, inv. 1873,0510.3562). Pace possibly reworked with a higher level of finish an idea developed by his master Pier Francesco Mola, as attested by a drawing in the Louvre (inv. 8428; M. Epifani, 'Giovanni Battista Pace e il disegno [...]', *Proporzioni*, V, 2004, pp. 130, 142). A print by Bartolozzi published in 1777, with a misattribution to Simone Cantarini, shows the same composition (see for an impression; British Museum, inv. U,3.31).

We are grateful to Mario Epifani and Simonetta Prosperi Valenti Rodinò for their assistance in cataloguing this drawing and for confirming the attribution to Pace.



46

46

ATTRIBUTED TO CARLO CIGNANI (BOLOGNA 1628-1719 FORLÌ)

The Virgin and Child

with attribution 'Carlo Cignani' (on the old mount)
red and black chalk, stumping, on grey (formerly blue) paper
12¼ x 10⅝ in. (31.2 x 26.3 cm.)

£4,000–6,000

\$5,300–7,800

€4,600–6,800

PROVENANCE:

Robert Udny, London (1722-1802) (L. 2248).
Sir Thomas Lawrence, London (1769-1830) (L. 2445).
Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, lot 28, 'Virgin and Child, CIGNANI'; and four others (13s. to Bloxam).
M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum e dono Matt: H: Bloxam/ a.d. 1628-169[...]/ Lawrence Collection' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 9, as Carlo Cignani.

47

**PIETRO BERRETTINI, CALLED PIETRO DA CORTONA
(CORTONA 1596-1669 ROME)**

A nude youth kneeling before an altar

red chalk, top corners cut
14¼ x 10⅝ in. (36.2 x 25.8 cm.)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

Jonathan Richardson Sen., London (1665-1747) (L. 2983, with his shelf mark Lh. 7).
John Bouverie, Delaprè Abbey, near Northampton (1722/1723-1750) (L. 325).
M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum - e dono Matt: H: Bloxam' and date 1880 (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 47, as attributed to Guido Reni.

Before being adopted by the first academies in Italy, life drawing classes were common practice in artist's studios and in informal groups. From the late sixteenth century onwards, however, it became part of the curriculum at the academies in Florence and Rome. Life drawing was considered an important part of the artistic training, and the foundation of Guercino's *Accademia del Nudo* in the Casa Fabri in Bologna is testimony to this, as are the countless male nude drawings from this period that are known today.

Pietro da Cortona seems not to have been an exception among his contemporaries when it came to life drawing; a fair number of red chalk male academy nudes by his hand are known. They were first studied as a whole by Jörg Martin Merz in his 2005 article on the subject ('Life Drawings by Pietro da Cortona', *Master Drawings*, XLIII, no. 4, 2005, pp. 457-487). On the basis of two securely attributed drawings (both related to prints), Merz identified 24 nude studies which can be given to Cortona. These drawings, all in red chalk, display clearly defined contours, sometimes re-drawn several times, and smoothly rendered skin and muscles. They are often placed in a setting with a background that consist of subtle parallel hatching. As the drawings are stylistically so close, Merz has suggested that they were probably made around the same time, in the early 1630s (*ibid.*, p. 468).

Cautiously attributed to Guido Reni by Anne Popham (*op. cit.*), the present drawing was recently connected to this group by Nicholas Turner, to whom we are very grateful, on the basis of its stylistic and technical similarities. Like the drawings published by Merz, this red chalk nude is carefully defined with clear outlines and the muscles are modelled with soft chalk in Cortona's characteristic style. This sheet is particularly close to a drawing showing *Pan* in a private collection and a nude study in the Albertina, Vienna (Merz, *op. cit.*, no. A17, fig. 9 and no. A22, fig. 7). It is furthermore of similar size to most of Cortona's nude studies, which usually measure around 40 x 26 cm.

We are grateful to Jörg Merz for endorsing the attribution on the basis of a digital photograph.





48

• 48

SANTO PIATTI (VENICE CIRCA 1687-1747)

Design for a sculptured group representing a triumph with prisoners and trophies

pen and brown ink
16 $\frac{3}{8}$ x 11 $\frac{3}{8}$ in. (41.5 x 29 cm.)

£1,500-2,500

\$2,000-3,300
€1,700-2,800

PROVENANCE:

The Reliable Venetian Collector (L. 3005c) (as 'Santo Piatti Venez.º').
Sir Thomas Lawrence, London (1769-1830) (L. 2445).
M.H. Bloxam, by whom given to Rugby School.

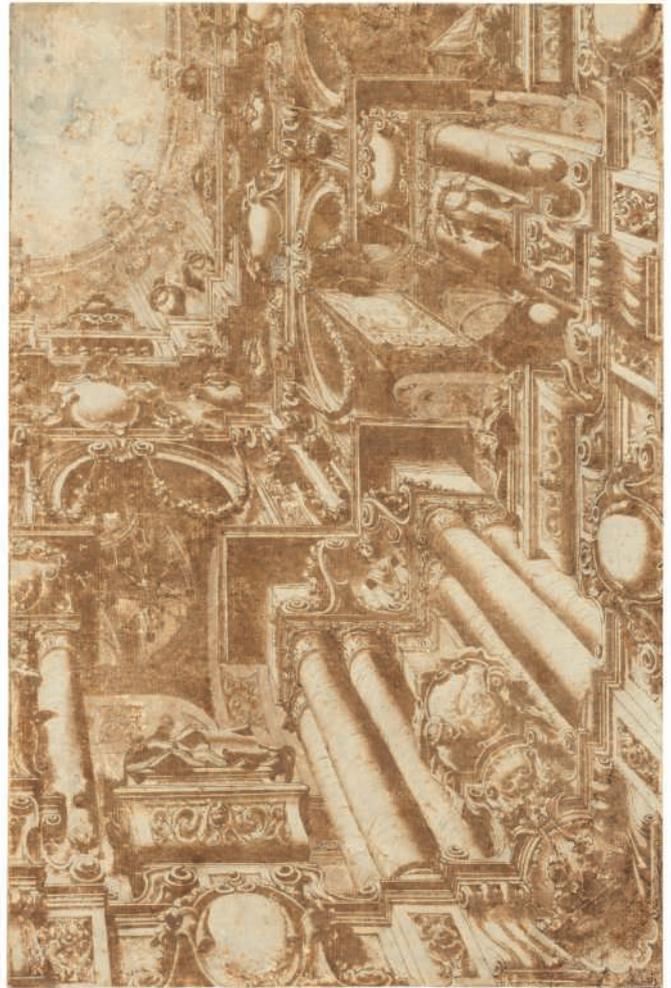
EXHIBITED:

Venice, Fondazione Giorgio Cini, *Disegni veneti di collezioni inglesi*, 1980, no. 60 (catalogue by J. Stock).

LITERATURE:

Anne Popham, typescript catalogue, no. 35.

For a similarly executed drawing of almost the same size, see A. Bettagno, *Disegni di una collezione veneziana del Settecento*, exhib. cat., Fondazione Cini, Venice, 1966, no. 78, ill.



49

49

ATTRIBUTED TO ANDREA POZZO (TRENTO 1642-1709 VIENNA)

Design for a ceiling decoration

with inscription 'Autor[...]' (verso, visible through the old mount)
pen and brown ink, brown wash, the cartouche on the right corrected by the artist on an overlaid piece of paper, watermark anchor in a circle surmounted by a star
15 x 10 in. (38.2 x 25.2 cm.)

£4,000-6,000

\$5,300-7,800
€4,600-6,800

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 42.



50

DOMENICO PIOLA (GENOA 1627-1703)

Christ as the Good Shepherd

black chalk, pen and brown ink, brown wash
8 $\frac{3}{8}$ x 12 in. (21.3 x 30.4 cm.)

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

John Watkins Brett, London (1805–1863); Christie's, 8 April 1864, lot 521,
'Murillo - The Good Shepherd, &c. 3', (14s to Bloxam)
M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 119, as anonymous.

51

GIUSEPPE CADES (ROME 1750-1799)

Three bishop Saints

signed and dated 'G. Cades. 1778'
black and touches of red chalk, stumping
14¾ x 10⅞ in. (37.3 x 26.3 cm.)

£15,000–25,000

\$20,000–33,000
€17,000–28,000

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum/ e dono Matt: H: Bloxam' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 90.

Drawn with black chalk, and extensively stumped and worked up with wash, this sheet is a rare early drawing by Cades that treats a religious subject. It can be compared to one from 1779 that is equally original in its composition and technique, *The Virgin and the Christ Child with three Saints* in the National Gallery of Ontario, Toronto (inv. 70/137; see M.T. Caracciolo,

Giuseppe Cades, 1750-1799, et la Rome de son temps, Paris, 1992, no. 38, ill.). Both the Toronto and the Bloxam drawings do not relate to any known pictures, and Maria Teresa Caracciolo has suggested, on the basis of the finished quality, that the Toronto drawing was made to be sold directly on the market. Both drawings show the influence of Old Masters and drawings like these were highly sought after by collectors. Another drawing that is close in execution to the present sheet, showing portraits of the Princes Camillo and Francesco Borghese as young boys, and made in the same year, was sold in these rooms on 5 July 2017, lot 47 (acquired by the Metropolitan Museum of Art, New York, inv. 2017.346). Executed in a different technique, but also showing three saints, is a drawing in the Szépművészeti Múzeum, Budapest (inv. 2506; *ibid.*, no. 149, ill.).

The mount on which this drawing is laid down is the same as five other drawings from the Rugby collection by, or attributed to, Cades (see lots 52, 100, 101, 137 and 138). The mounts appear to be from the early 19th Century, and they seem to indicate that the drawings were acquired as one group, possibly from Cades's studio.

We are grateful to Maria Teresa Caracciolo for her assistance in cataloguing this drawing.





52

ATTRIBUTED TO GIUSEPPE CADES (ROME 1750-1799)

Studies of reclining male nudes

pen and brown ink

9 3/8 x 6 3/4 in. (23.8 x 17.2 cm.)

£3,000–5,000

\$4,000–6,500

€3,400–5,700

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum/ e dono Matt: H: Bloxam' and attribution 'School of Michael Angelo' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 41, as Guglielmo della Porta.

The figures in this drawing are loosely derived from the tombs designed by Michelangelo in the Medici Chapel, San Lorenzo, Florence. The mount on which this drawing is laid down is the same as that of five other drawings from the Rugby collection by, or attributed to, Cades (see lots 51, 100, 101, 137 and 138), and its style does indeed suggest that it is by Cades. This attribution, however, has not been endorsed by Maria Teresa Caracciolo on the basis of a digital photograph.



53

SALVATOR ROSA (NAPLES 1615-1673)

Figures on a rocky coastal inlet

black chalk, pen and brown ink, grey wash
 7 $\frac{1}{8}$ x 13 $\frac{3}{8}$ in. (20.1 x 33.9 cm.)

£4,000–6,000

\$5,300–7,800
 €4,600–6,800

PROVENANCE:

Count Moritz von Fries, Vienna (1777-1826) (L. 2903).
 Sir Thomas Lawrence, London (1769-1830) (L. 2445).
 John Watkins Brett, London (1805-1863); Christie's, 8 April 1864, lot 498,
 'S. Rosa - A rocky scene &c. - pen and ink. 3' (8s to Bloxam).
 M.H. Bloxam, by whom given to Rugby School; with his inscription, date and
 attribution 'Rugby School Art Museum/ e dono Matt H Bloxam 1880/ Salvator
 Rosa?/ From the collection of Sir Thomas Lawrence' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 116, as Anonymous, 18th Century.

For landscape drawings by Rosa executed in a similarly loose and mixed technique, see M. Mahoney, *The Drawings of Salvator Rosa*, New York and London, 1977, I, nos. 55.1, 55.11, 76.4 and 76.7, ill. The latter drawing shows freely drawn figures which are particularly close to those in the present sheet.

JAN BRUEGHEL THE ELDER (BRUSSELS 1568-1625 ANTWERP)*The Temple of Vesta, Tivoli*

with inscription and number 'Carats/ 5' (*recto*, trimmed) and 'Carats/ 1-10/ bruegel' (*verso*)

pen and brown ink, touches of blue wash, pencil and brown and ink framing lines

11 $\frac{3}{8}$ x 8 $\frac{1}{8}$ in. (28.9 x 20.6 cm.)

£60,000–80,000

\$79,000–100,000

€68,000–91,000

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his inscription 'e.d. Matt: H: Bloxam'.

LITERATURE:

Anne Popham, typescript catalogue, no. 95.

Jan Brueghel the Elder may have been the first artist to understand the picturesque beauty of the town of Tivoli, east of Rome, and celebrate it in his drawings, print designs and paintings. The sketches on which he continued basing himself throughout his career were made during his Italian years, between 1589 and 1596. While many copies of them survive, very few originals are still known today, the most famous being the study dated 1593 of the temple known as the Temple of Vesta, also depicted in the present drawing (Frits Lugt Collection, Paris, inv. 6599; see *Flemish drawings of the seventeenth century from the collection of Frits Lugt, Institut Néerlandais, Paris*, exhib. cat. London, Victoria and Albert Museum, etc., 1972-1973, no. 11, pl. 20, entry by C. van Hasselt).

The only signed example of a drawing from these years is a Roman view after Matthijs Brill at Chatsworth (*The Devonshire collection of Northern European drawings*, II, *Flemish artists, Turin and elsewhere*, 2002, no. 1166, ill., catalogue

by M. Jaffé). Although not accepted on the basis of a photograph as an autograph work by Teréz Gerszi and Louisa Wood Ruby, in its supremely refined style, use of controlled but subtly varied parallel hatching, and the depiction of foliage, the Bloxam and Chatsworth sheets are very similar, and must, in our view, be by the same hand, a view also shared by Martin Royalton-Kisch. The rock formation on which the temple and town rest and the composition find a close parallel in a drawing at the Louvre, which Frits Lugt published as a major Italian work by the artist (*Musée du Louvre. Inventaire general des dessins des écoles du Nord. École flamande*, Paris, 1949, I, no. 472, pl. XXXV). The previously unpublished drawing from the Bloxam collection deserves to join the view at the Louvre as one of Brueghel's most ambitious early landscapes.

We are grateful to Teréz Gerszi and Louisa Wood Ruby and to Martin Royalton-Kisch for discussing the drawing and sharing their opinions.





55

55

**TOBIAS VERHAECHT
(ANTWERP 1561-1631)**

A rocky wooded river landscape with a distant town

pen and brown ink, brown wash
10½ x 16¾ in. (26.8 x 41.7 cm.)

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

Nathaniel Hone, London (1718-1784) (L. 2793).
Paul Sandby, London (1725-1809) (L. 2112).
M.H. Bloxam, by whom given to Rugby School;
with his inscription, date and attribution 'Rugby
School Art Museum e dono Matt: H: Bloxam nov. r
1879/ Paul Brill a.d. 1554-1626' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 108.



56

56

DUTCH SCHOOL, EARLY 17TH CENTURY

A rocky wooded landscape with a village and seated figures in the foreground

with attribution 'Bruegel' (verso of the mount)
pen and brown ink, traces of chalk framing lines
6¾ x 8¼ in. (16.1 x 20.9 cm.)

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School;
with his inscription and attribution 'Rugby School
Art Museum/ e dono Matt: H: Bloxam/ Breughel,
Peter the elder/ a d 1510. to' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 96, as
attributed to Hendrick Goudt.



57

JAN WILDENS (1584/6-1653)

Pan and Syrinx in a wooded lake landscape

traces of black chalk, pen and brown ink, brown and grey-blue wash, partial chalk and black ink framing lines

8½ x 11¼ in. (21.7 x 29.9 cm.)

£6,000–8,000

\$7,900–10,000
€6,800–9,100

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his inscription and attribution 'Rugby School Art Museum e dono Matt: H: Bloxam/ Paul Brill a d 1554 1626' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 94, as Paul Brill.

Although not related to any of the engravings after Wildens, this unpublished sheet is executed in the same style and technique as his print models (W. Adler, *Jan Wildens. Der Landschaftsmitarbeiter des Rubens*, Fridingen, 1980, nos. Z 2-Z 6, Z 10, Z 11, Z 12, figs. 172-177, 180-182). Very similar in subject-matter and composition, but lacking the staffage, is a drawing at the Louvre (inv. 20646; see Adler, *op. cit.*, no. Z 15, fig. 185). Wildens, who is best known as a collaborator of Peter Paul Rubens, pursued a successful independent career as a landscapist both before and after his activity in the master's studio in 1616-1620. The present drawing must date from a few years before, around the same time as the print models, *i.e.* around 1614.



58

MAERTEN DE VOS (ANTWERP 1532-1603)

Abigail asking David's forgiveness

signed 'M.D. VOS F. 1585' and numbered '4'
pen and brown ink, brown wash, the outlines incised, brown ink framing lines
7 $\frac{3}{4}$ x 10 $\frac{1}{4}$ in. (19.4 x 26.1 cm.)

£7,000-10,000

\$9,200-13,000
€8,000-11,000

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 109.

ENGRAVED:

by the artist, in reverse, published in 1584-1585 (Hollstein 116)

This drawing served as the model, in reverse, for an engraving in a series of four illustrating the story of David and Abigail (1 Sam. 25: 23-35), published in 1584-1585 (Fig. 1). A picture, which shows the same subject but with compositional differences, is in the Musée des Beaux-Arts, Rouen (inv. 53-10; A. Zweite, *Marten de Vos als Maler*, Berlin, 1980, no. 60, fig. 74). Zweite relates that picture to a painting signed and dated 1575 (*ibid.*, no. 59, fig. 73) and suggests that the Rouen picture can likewise be dated to the mid 1570s. The similarities between the composition of the Rouen picture and the present sheet seem to indicate that De Vos might have had the composition of the painting in mind when he made the present design.



Fig. 1. Maerten de Vos, *Abigail asking David's forgiveness*, engraving, Rijksprentenkabinet, Rijksmuseum, Amsterdam.



59 (i)

59

FLEMISH SCHOOL, 17TH CENTURY

Triumph of the Fine and Liberal Arts

extensively inscribed in Dutch

brush and brown ink, brown wash, heightened with white, squared in black chalk, brown ink and red chalk framing lines

9½ x 15½ in. (23 x 40.5 cm.); and two further drawings:

(ii) Flemish School, 17th Century, *The Prodigal Son*, pen and brown ink, grey wash, 8¼ x 10½ in. (21 x 25.6 cm.)

(iii) Flemish School, 17th Century, *Noli Me Tangere: Christ the Gardener appearing to Mary Magdalene*, point of the brush and grey wash, 6½ x 8¾ in. (15.5 x 21.1 cm.)

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

(i) M.H. Bloxam, by whom given to Rugby School; with his inscription and attribution 'Rugby School Art Museum e dono Matt: H: Bloxam/ Decr 1879/ Salvator Rosa/ n. 1615-1673' (on the mount).

(ii) M.H. Bloxam, by whom given to Rugby School.

(iii) M.H. Bloxam, by whom given to Rugby School; with his inscription and attribution 'Rugby School Art Museum e dono Matt: H: Bloxam/ Rembrandt/ a d 1638' (verso).

LITERATURE:

(i) Anne Popham, typescript catalogue, no. 113, as Dutch school, early 18th Century.

(ii) Anne Popham, typescript catalogue, no. 106.

(iii) Anne Popham, typescript catalogue, no. 105, as School of Rubens.

60

LUCAS VAN LEYDEN (LEIDEN 1489/1494-1533)

A young man standing

with inscription 'L: van leyden'

black chalk, watermark pot with two handles, above crown (Piccard-online, no. 31808, etc.), cut out and laid down, framed
11 x 5½ in. (27.9 x 13.2 cm.)

Estimate on request

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.

EXHIBITED:

Amsterdam, Rijksmuseum, *Middeleeuwse kunst der noordelijke Nederlanden*, 1958, no. 199, fig. 103.
Washington, National Gallery of Art, and New York, Pierpont Morgan Library, 1986-1987, *The Age of Bruegel*, no. 78, ill. (catalogue entry by J.R. Judson).

LITERATURE:

Anne Popham, typescript catalogue, no. 98.
I.Q. van Regteren Altena, *Dutch drawings. Masterpieces of five centuries*, exhib. cat., Washington, D.C., National Gallery of Art, and other cities, 1958-1959, p. 17, under no. 13.
C. Müller Hofstede, 'Das Selbstbildnis des Lucas van Leyden im Herzog Anton Ulrich-Museum zu Braunschweig', in *Festschrift Friedrich Winkler*, Berlin, 1959, p. 232, fig. 7.
M. J. Friedländer, *Lucas van Leyden*, F. Winkler, ed., Berlin, 1963, p. 74, note 40a, fig. 62.
K.G. Boon, *Selected Drawings from the Printroom*, Amsterdam, Rijksmuseum, exhib. cat., 1965, p. 21, under no. 16.

E.I. Reznicek-Buriks, review of Friedländer, *op. cit.*, *Oud Holland*, LXXX, 1965, p. 246.

Ju. [Yu.] Kuznetsov, *Capolavori fiamminghi e olandesi*, Milan, 1970, p. 9, fig. 3.

Yu. [Ju.] Kuznetsov, *Shedevry Flandrii i Gollandii/ Capolavori fiamminghi e olandesi*, Moscow and Milan, 1970, p. 11, fig. 3.

K.G. Boon, *Netherlandish Drawings of the Fifteenth and Sixteenth Century*, The Hague, 1978 (*Catalogue of the Dutch and Flemish Drawings in the Rijksmuseum*), I, p. 122, under no. 339 (as ca. 1515-1520).

W. Kloek, 'The drawings of Lucas van Leyden', in *Lucas van Leyden Studies*, Haarlem, 1979 (*Nederlands kunsthistorisch jaarboek 1978*), pp. 427, 429, 430, 432, 440, no. 4, fig. 7.

R. Vos, *Lucas van Leyden*, Bentveld and Maarssen, 1978, p. 192, fig. 217 (as ca. 1510).

E. Lawton Smith, *The Paintings of Lucas van Leyden. A New Appraisal, with Catalogue Raisonné*, Missouri, 1992, p. 342, note 17.

W. Kloek in *Lucas van Leyden en de Renaissance*, exhib. cat. Leiden, Museum De Lakenhal, 2011, p. 154, fig. 6.7, p. 267, under no. 66 (as ca. 1509).

Lucas van Leyden may be called the first North Netherlandish artist to achieve wide international fame. More than on his rare paintings, his reputation was based on his prolific work as a printmaker, and this extensive graphic *œuvre* – the Netherlandish counterpart to that of Albrecht Dürer – remains one of the highpoints of Dutch art, setting in several ways its tone and themes for the next century or two. A child prodigy like Dürer, Lucas must have been as productive and accomplished as a draughtsman as he was as an engraver, but very few of his drawings survive today. The largest group is now held at the British Museum, and none remains fully in private hands. Only two additions to the group of twenty-six catalogued by Wouter Kloek in 1978 (see Literature) can be mentioned: a drawing acquired by the Rijksmuseum in 1982 (exhib. cat. Leiden, 2011, *op. cit.*, no. 134, ill., entry by W. Kloek), and one that surfaced in 2005, and was subsequently acquired by the Metropolitan Museum of Art (*ibid.*, no. 85.a, ill., entry by Kloek).





Fig. 1. Lucas van Leyden, *Standing boy with a sword*, black chalk, Rijksprentenkabinet Rijksmuseum, Amsterdam.

The Bloxam drawing entered scholarly literature as late as 1958, when it was shown at the Rijksmuseum's seminal exhibition of Medieval art from the Northern Netherlands, and published by Karel G. Boon in its catalogue (exhib. cat., Amsterdam, 1958, *op. cit.*, no. 199; see also Müller Hofstede, *op. cit.*, p. 232). Boon and all later authors were surely correct in connecting it with another figure study in black chalk at the Rijksmuseum, depicting a boy who seems to be posing with a sword and a stone (Fig. 1; see exhib. cat., Leiden, 2011, *op. cit.*, no. 66, ill., entry by Kloek). Both drawings are cut out of a larger sheet and pasted onto a seventeenth-century album sheet, making one wonder whether they could have come from the same sheet (as also suggested *ibid.*, p. 267). However, a confrontation of the two drawings at the Rijksprentenkabinet on 8 October 2018 made clear the softer and more blunted quality of the piece of chalk used in the Amsterdam sheet; and the relative proportions of the figures do not seem to match, the boy in Amsterdam being closer in height to the young man in Rugby than his age suggests. Moreover, both sheets have differing watermarks, a flower pot in the case of the Bloxam drawing (Fig. 2; for a discussion, see below). The watermarks in the secondary supports also do not match, suggesting the drawings led a separate life since at least the seventeenth century.

While most scholars have also pointed out that the Bloxam drawing is overall more detailed and accomplished, with the intricate folds of the youth's cloak more convincingly modelled, this does not, in our view, mean it must be of later date (*pace* Kloek, 1978, *op. cit.*, p. 429; and Leiden, 2011, *op. cit.*, p. 267, under no. 66, entry by Kloek). Possibly inspired by the traditional (and long-rejected) identification of the Amsterdam drawing as an early self-portrait, both drawings have usually been dated to the first half of Lucas' short career, and related to engravings from around 1510, such as *The Return*

of the Prodigal Son (Fig. 3; J.P. Filedt Kok, *The New Hollstein Dutch and Flemish etchings, engravings and woodcuts, 1450-1700. Lucas van Leyden*, Rotterdam, 1996, no. 78, ill.). The suggestion that both figure studies may have been made in preparation for a composition intended to be engraved is understandable, given the number of men in similar contemporary dress that appear in Lucas's prints. The drawing in Amsterdam in particular, in which the young model seems to pose as King David about to confront Goliath, brings to mind Lucas's gift for narration which is such a hallmark of his graphic work. There are, however, no prints known for which either figure was used, and they could as well be studies for paintings – or indeed, sketches made from life made without any specific purpose in mind. It could also be argued that the more rounded style and natural poses evident in the drawings point to a later date, as was also the opinion of Boon (*op. cit.*, I, p. 122, suggesting ca. 1515-1525). Plenty of similar figures can be found in prints such as *The dance of the Magdalen* from 1519 (Filedt Kok, *op. cit.*, no. 122, ill.) or *Virgil in the basket*, dated 1525 (Fig. 4; *ibid.*, no. 136, ill.), or even works from the very end of the artist's life, around the time of the large, colourful composition of a painting in Saint Petersburg

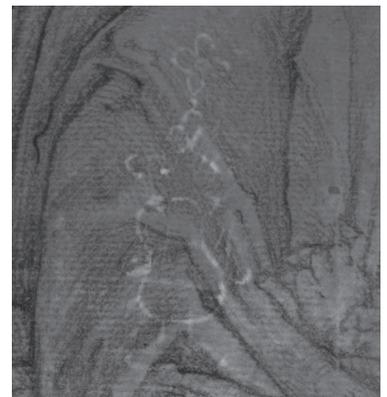


Fig. 2. Lucas van Leyden, *Standing youth, facing right* (watermark showing a pot with cover).



Fig. 3. Lucas van Leyden, *The Return of the Prodigal Son*, engraving, Rijksprentenkabinet Rijksmuseum, Amsterdam.

from 1531 (Fig. 5; see exhib. cat., Leiden, 2011, *op. cit.*, no. 117a, fig. 1.26b, note by C. Vogelaar). A late dating could recently be confirmed on the basis of the Bloxam drawing's watermark, unrecorded until now, which is similar to watermarks found in paper used in the 1520s and 1530s in the Northern Netherlands and Germany.

Although very small, the surviving corpus of drawings by Lucas displays most media available to artists at the time – metalpoint, pen and brush and brown ink, brush, white gouache, as well as black chalk. (One exception is red chalk, which in the Netherlands only found wide use from the second half of the sixteenth century.) In about ten sheets from different stages of his career, Lucas shows a predilection for black chalk, a medium that seems to have been favoured by few of his predecessors or contemporaries (for an example by Jan Gossaert from the early 1510s, see *Man, Myth and Sensual Pleasures. Jan Gossaert's Renaissance. The Complete Works*, New York and New Haven, 2010, p. 97, no. 72, ill., note by S. Alsteens). In a group of independent portrait drawings from around 1521, inspired by Dürer's example, Lucas applied the chalk in a regular manner, marrying the controlled technique of the printmaker with the more subtle modelling apt for the portrait genre. In late drawings such as one of Adam and Eve in Hamburg, and especially one at the British Museum, a study for a painting of the Virgin and Child, Lucas handled the chalk in certain passages much more freely, equalling the bravura of some of the best of his Italian contemporaries (see exhib. cat., Leiden, 2011, *op. cit.*, nos. 100, 96b, ill., note by Kloek). The Rugby drawing is again different in character: here, the chalk may have been chosen as the most appropriate medium to work from life, achieving at the same time a great level of detail, a natural rendition of the light falling on the rich drapery, and a speed of execution that shows



Fig. 4. Lucas van Leyden, *Virgil in the basket*, engraving, Rijksprentenkabinet Rijksmuseum, Amsterdam.

the artist in full command of his art. Darker accents, perhaps obtained by moistening the chalk, add even greater depth and tone, for instance in the young man's proper left shoulder, the drapery, and his heels. Above all, the drawing brings alive the distinguished-looking youth and his proud pose in a manner that prefigures the gift for direct observation that characterizes much of later Dutch art.



Fig. 5. Lucas van Leyden, *The Healing of the Blind Man of Jericho* (central panel of a triptych), oil on panel, transferred to canvas, 115.5 x 150.5 cm, Saint Petersburg, State Hermitage Museum, inv. GE-407.



61

A CHINESE SANCAI-GLAZED FIGURAL ROOF TILE
MING DYNASTY (1368-1644)

Modelled as a standing demon guardian with a sharp beak-like mouth
16¼ in. (41 cm.) high

£2,000–3,000

\$2,700–3,900
€2,300–3,400



• 62

A CHINESE SANCAI-GLAZED 'HORSE AND RIDER' ROOF TILE
MING DYNASTY (1368-1644)

Decorated in shades of yellow, green and dark brown
15 in. (38 cm.) diam.

£800–1,200

\$1,100–1,600
€910–1,400



• 63

A CHINESE WUCAI FLORAL VASE
17TH CENTURY

Decorated with three panels enclosing large branches of flowers,
set within stylised borders
7½ in. (19 cm.) high

£600–800

\$790–1,000
€680–910

•64

A CHINESE BLUE-GLAZED 'FISH' JAR
MING DYNASTY (1368-1644)

Covered in a dark blue glaze and decorated with fish and auspicious emblems
5¾ in. (14.5 cm.) high

£800-1,200

\$1,100-1,600
€910-1,400



65

A CHINESE MING-STYLE RESERVE-DECORATED BLUE AND WHITE 'FISH' DISH
18TH CENTURY

Decorated with fish in a lotus pond, the base with an apocryphal Xuande mark within double circles
7¾ in. (18.5 cm.) diam.

£5,000-8,000

\$6,600-10,000
€5,700-9,100



•66

A CHINESE DEHUA RHINOCEROS HORN-FORM LIBATION CUP
17TH CENTURY

Moulded and applied with deer, crane, crouching beast, dragon and flowering branches, all decorated with a cream glaze
5¾ in. (13.5 cm.) wide

£1,000-1,500

\$1,400-2,000
€1,200-1,700





67

A CHINESE FLAMBE-GLAZED BOTTLE VASE
18TH CENTURY

Covered in a bright red glaze which thins to a cream tone at the neck, with areas of lavender purple to the top and interior of the mouth rim
15¼ in. (38.5 cm.) high

£4,000–6,000

\$5,300–7,800
€4,600–6,800



• 68

A CHINESE FAMILLE VERTE 'FISH' DISH
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1662-
1722)

Decorated with five fish in various colours
13½ in. (34.5 cm.) diam.

£1,500–2,000

\$2,000–2,600
€1,700–2,300



69 No lot

70

A CHINESE BLUE AND WHITE 'LANDSCAPE' VASE
18TH-19TH CENTURY

Painted with figures in a continuous landscape scene
17 in. (43 cm.) high

£4,000–6,000

\$5,300–7,800
€4,600–6,800

71

A CHINESE FAMILLE ROSE 'MELONS' BOWL

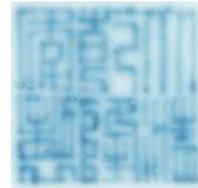
QIANLONG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1736)

Decorated to the exterior with fruiting and flowering melon branches and bamboo which continue over the rim into the interior
4¾ in. (12 cm. diam.)

£2,000-3,000

\$2,700-3,900

€2,300-3,400



72

A CHINESE LARGE BLUE AND WHITE 'LANCA' STEM CUP

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Painted in bright shades of blue to depict *lanca* characters amongst a leafy meander of scrolling lotus, above beaded tassels around the stem foot
5¼ in. (13.5 cm.) high

£3,000-5,000

\$4,000-6,500

€3,400-5,700



73

SIR PETER LELY (SOEST 1618-1680 LONDON)

Study for a seated female portrait

with the artist's studio stamp (lower right)
black, white and sanguine chalk on grey paper
15½ x 11¼ in. (39.4 x 29.8 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

Sir Peter Lely (1618-1630) (L. 2092); his studio sale.
M.H. Bloxam, by whom given to Rugby School; with his inscription 'Sir Godfrey Kneller/ Portrait sketch. Sarah Duchess of Marlborough' (on the mount).

EXHIBITED:

London, National Portrait Gallery (at Carlton House Terrace), *Sir Peter Lely 1618-80*, 1978-9, no. 63, ill.

LITERATURE:

Anne Popham, typescript catalogue, no. 82.

Sir Peter Lely, born in Soest, Westphalia, became the most celebrated and in demand portrait painter in 17th Century London, working both within and outside the court. He also became a great collector of old master paintings, drawings, prints and sculpture, in part because his success left him without the time to travel to Italy on a Grand Tour. His collection of prints and drawings was perhaps the most impressive part of this project, numbering over 10,000 sheets, all identifiable from his 'PL' stamp applied posthumously by his executors, as on the present drawing.

Lely's drawings occupy a key role in his artistic process, and he was a prolific draughtsman, although relatively few examples are still extant. He would first sketch the posture in chalk, in part for discussion with the patron, before making further sketches of the drapery to aid his studio assistants who would help with parts of the painting. He often re-used poses or ideas,

and kept many of these drawings, including the present sheet, in his studio until his death. The focus of his draughtsmanship was very much pose and drapery, and he did not make preparatory drawings from life of the heads of his sitters, preferring to paint them directly onto the canvas.

While Matthew Bloxam identified the sitter here as Sarah, Duchess of Marlborough, Sir Oliver Millar described it as: 'a study for a portrait of *circa* 1665; and a good example of the type of drawing by which a design could be submitted to a patron. In the general disposition of costume, arms and hands, the drawing is preparatory to a three-quarter-length design used for Lady Elizabeth Carey, the Countess of Sutherland, and Miss Brown (a studio piece). In all three the dress has been enriched with pearls and more luxuriant drapery' (O. Millar, *op. cit.*, p. 74).



Jonathan Richardson Senior was known as a great portrait painter and it was only during his retirement that he began drawing solely for personal pleasure. Differing from his interest in Old Master Drawings which he studied, collected, and admired academically, his own portraits of friends and family were much more an exercise in conviviality.

Done neither as preparatory drawings for paintings nor as works to be sold, these portrait drawings are a testament to Richardson's pleasure in creation for its own sake. They were made to be retained by the artist (and then his family after his death), or given as gifts to his friends. This lack of market constraint during his later years allowed Richardson to far surpass his technical training and meticulous academia, and instead be free to create purely for the joy of sharing his talent sociably as well as explore his own philosophical ideas through his drawings.

The intimacy of Richardson's drawn portraits and their strong personal connection to the artist can be seen through his choice of sitter; all portrayed subjects holding significant roles in the artist's life. As well as close friends and family, he drew from earlier portraits of dead thinkers, philosophers and academics who he admired. As such we can use these portrait works not only as insights into the sitters' lives but also as a reflection of the artist himself; the people he surrounded himself with, and the English Enlightenment ideals he revered and chose to commemorate.

Though not all these intimate portraits were drawn *ad vivum*, they are no less touching or immediate for that. Even after his wife's death in 1725 Richardson continued to draw her portrait from works completed while she was still alive. For Richardson it was the act of creation that was the declaration of devotion. As he explored in his respected art-theoretical writings, preserving the likeness of a person is what keeps their memory alive.



74

**JONATHAN RICHARDSON, SEN.
(LONDON 1667-1745)**

Portrait of Sir Hans Sloane (1660-1753)

graphite on vellum
5 $\frac{3}{8}$ x 4 in. (14.4 x 10.2 cm.)

£3,000–5,000

\$4,000–6,500
€3,400–5,700

PROVENANCE:

Jonathan Richardson, Jun. (1694-1771) (L. 2170).
M.H. Bloxam, by whom given to Rugby School; with his inscriptions 'Sr. Hans Sloane' and 'Richardson del' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 83.

Sir Hans Sloane was a doctor and traveller, and later president of the Royal College of Physicians and the Royal Society. He was also a voracious collector across a wide range of fields, and an early instigator of the modern cataloguing system, working closely with Linnaeus. His collection was left to the nation and formed the basis of the British Museum. Richardson and Sloane were contemporaries, and the present drawing relates to a pen and ink study in the British Museum of Sloane wearing a nightcap, which is dated 10 September 1740 (1888,0619.90), and another graphite on vellum drawing at the Yale Center for British Art, New Haven. Susan Owens has written on Richardson's working methods (S. Owens, 'A note on Jonathan Richardson's working methods', *The Burlington Magazine*, CLVII, July 2015, pp. 457-459), and describes how the somewhat heavy-handed pen and ink studies (such as that in the British Museum) were taken from life, with the graphite on vellum sheets, such as the present drawing and the Yale study, worked up from the pen.

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



75

**JONATHAN RICHARDSON, SEN.
(LONDON 1667-1745)**

Portrait of Sir Isaac Newton (1642-1727)

graphite on vellum
6¼ x 5¾ in. (17.2 x 14.6 cm.)

£2,000-3,000

\$2,700-3,900
€2,300-3,400

PROVENANCE:

Jonathan Richardson, Jun. (1694-1771) (L. 2170).
M.H. Bloxam, by whom given to Rugby School; with his inscriptions 'Sr. Isack
Newton' and 'Richardson del.' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 85.

The present drawing relates to a 1702 portrait of Newton by Sir Godfrey Kneller, now in the National Portrait Gallery, London. Richardson has swapped the open collar of Kneller's portrait for a more formal cravat, and the eyes look to the right rather than directly out at the viewer as Kneller portrayed. Newton had been living in London since leaving Cambridge in 1695, and by 1702 was master of the mint, responsible for currency throughout England. In 1703 he was elected President of the Royal Society, cementing his role in London life, and his celebrity. Notoriously tricky, there are very few *ad vivum* portraits of Newton, and it seems likely that the present drawing, and a related study in the British Museum (Gg.1.483), were made from the Kneller portrait owing to Newton's reluctance to sit to an artist.

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



76

**JONATHAN RICHARDSON, SEN.
(LONDON 1667-1745)**

Portrait of John Locke (1632-1704)

graphite on vellum
5⁷/₈ x 4¹/₂ in. (14.9 x 11.5 cm.)

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

Jonathan Richardson, Jun. (1694-1771) (L. 2170).
M.H. Bloxam, by whom given to Rugby School; with his with inscriptions
'Lock.' and 'Richardson del.' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 86.

Relating to a portrait by Godfrey Kneller, executed in 1697 and now in the Hermitage Museum, St Petersburg, the present drawing depicts Locke as an old man. Kneller's portrait hung at Houghton Hall, the Norfolk home of Sir Robert Walpole, who Richardson painted twice, as the two men moved in the same circles. Reproduced in a number of prints, Kneller's image was extremely well-known, and the present drawing seems to sit between the painting and the prints by Francis Kyte and John Smith in the slight angling of the head, and the engagement of the eyes. By this date Locke had all but retired from public life and was living with his friend Sir Francis Masham at his house, Oates, in north Essex. Richardson had drawn another portrait, probably several years earlier, after Michael Dahl (British Museum, 1902,0822.23).

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



• 77

**JONATHAN RICHARDSON, SEN.
(LONDON 1667-1745)**

Portrait of John Milton (1608-1674)

inscribed '29 May 1735' (lower right)

graphite on vellum

5¼ x 4¾ in. (14.6 x 11.1 cm.)

£1,500-2,000

\$2,000-2,600

€1,700-2,300

PROVENANCE:

Jonathan Richardson, Jun. (1694-1771) (L. 2170).

M.H. Bloxam, by whom given to Rugby School; with his inscriptions 'Milton' and 'Richardson del' on the mount.

LITERATURE:

Anne Popham, typescript catalogue, no. 84.

Although John Milton, the poet and writer best-known for *Paradise Lost*, died when Richardson was a child, his extraordinary popularity meant that images of him were in demand throughout the 18th Century. The present drawing is after a pastel attributed to William Faithorne. Another version is in the British Museum (Gg.1.503), as is another drawing by Richardson of Milton, after a terracotta bust by Edward Pierce II (Gg.1.503). Richardson adored *Paradise Lost* and, partly in response to Richard Bentley's 1732 edition, published *Explanatory Notes and Remarks on Milton's Paradise Lost* in 1734, written with his son, Jonathan Richardson the younger.

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



(i)



(ii)

•78

**CIRCLE OF FRANCIS WHEATLEY, R.A.
(LONDON 1747-1801 MIDDLESEX)**

Anglers disembarking from a boat on a lake

pencil, pen and grey ink, grey wash

10¾ x 15½ in. (27.3 x 39.7 cm.); and one other drawing:

(ii) William Hamilton, R.A. (1751-1801), *Macbeth and the Three Witches*, signed

'W. Hamilton' (lower left), and with inscription 'A Scene in Macbeth/ by W.

Hamilton' (*verso* of the mount), pencil and red chalk on buff paper, 9½ x 13½ in.

(24.2 x 33.3 cm.)

(2)

£500-700

\$660-910

€570-790

PROVENANCE:

(i) Sir Thomas Lawrence, and by descent to M.H. Bloxam, by whom given to Rugby School; with his with inscriptions 'from Sir T Lawrence's/ collection' and 'e dono Matt H Bloxam' (lower left), 'Sir T.L. coll.' (lower centre) and 'Wilson' (lower right).

(ii) M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

(i) Anne Popham, typescript catalogue, no. 87, as attributed to Thomas Sunderland.

(ii) Anne Popham, typescript catalogue, no. 81.

The present drawing relates to a painting by Wheatley, *The Angler's Return*, dated by Mary Webster to *circa* 1790. (M. Webster, *Francis Wheatley*, New Haven and London, 1970, p. 142, no. 77. There are some alterations to the staffage, but the drawing appears to be after the painting.



79

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

Lake Como

with inscription 'Lago di Como/ J M Turner' (*verso*)

pencil and grey and blue wash

9½ x 15 in. (24.1 x 38.1 cm.)

£5,000–8,000

\$6,600–10,000
€5,700–9,100

PROVENANCE:

possibly Charles Sackville Bale; Christie's, London, 14 May 1881, lot 169 or 170 (both bt. Agnew's).

Sir William Agnew, Bt., by whom given to Rugby School Art Museum, 1881.

LITERATURE:

Anne Popham, typescript catalogue, no. 120.

The present drawing dates to the mid to late 1790s and was executed at Dr Thomas Monro's Academy in the Adelphi. It is likely to be a copy from a work by John Robert Cozens (1752-1797), who had long been a patient of Monro's, and whose work Monro collected and used for teaching younger artists.

Turner and his contemporary Thomas Girtin (1775-1802) were both pupils of the academy, and whilst the present drawing is in Turner's hand, they often worked together on drawings after Cozens, with Girtin drawing the outlines and Turner adding the washes.

William Agnew, who gave this drawing to Rugby, was the second generation of the eponymous dealers, and with his brother, Thomas, founded its London branch in 1860.

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

80

**SIR EDWARD JOHN POYNTER, BT., P.R.A., R.W.S.
(PARIS 1836-1919 LONDON)**

Perseus and Andromeda

signed with initials and dated '18 EJP 72' (lower centre)
charcoal and coloured chalks heightened with touches of white and with
scratching out on three joined sheets of buff paper, laid on canvas
19 x 54 in. (38.3 x 137.5 cm.)

£120,000–180,000

\$160,000–240,000

€140,000–200,000

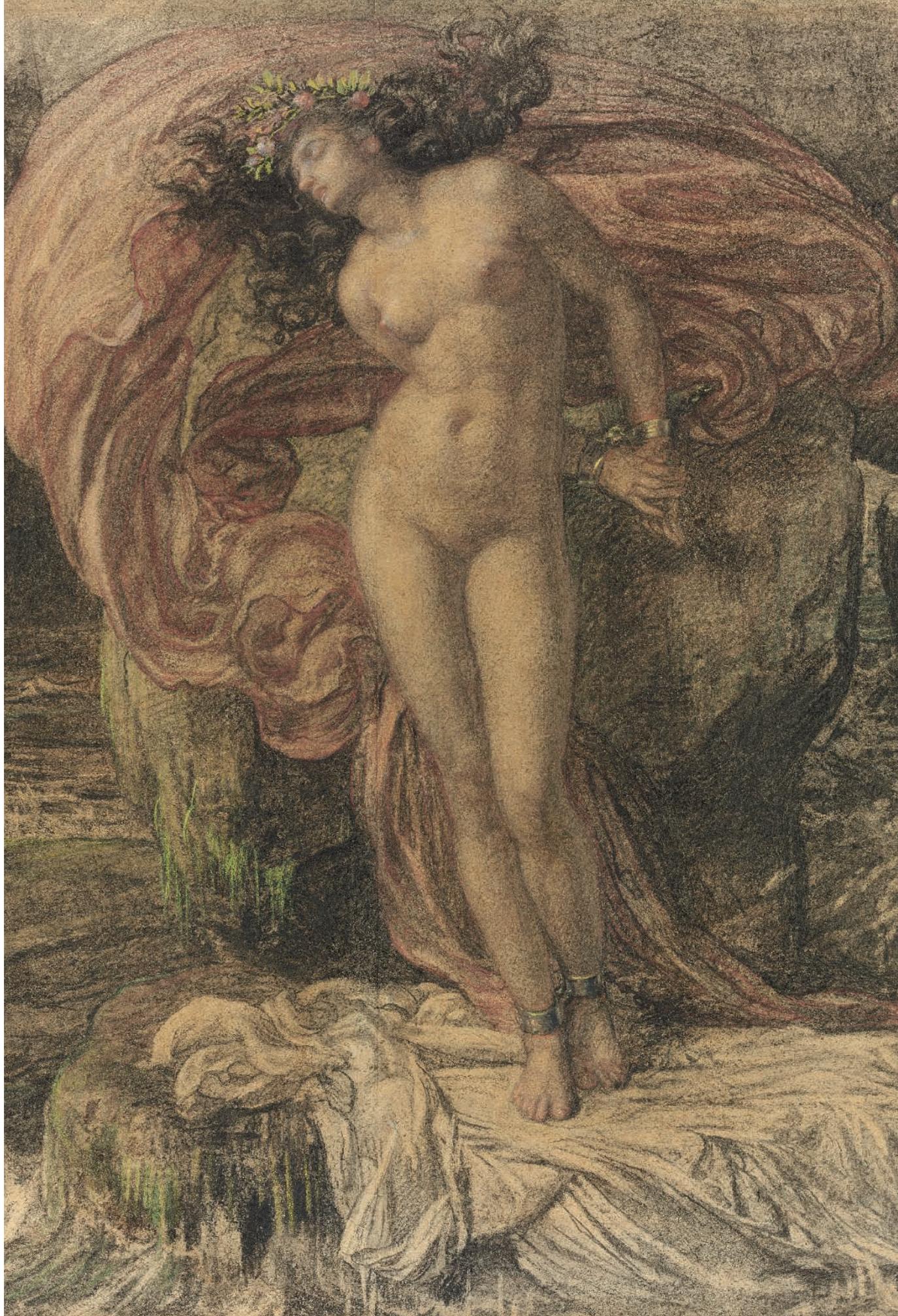
PROVENANCE:

W.F. Ecroyd, by whom given to Rugby School Art Museum, 1879.

LITERATURE:

A. Inglis, 'Sir Edward Poynter and The Earl of Wharnccliffe's Billiard Room',
Apollo, October 1987, p. 249.





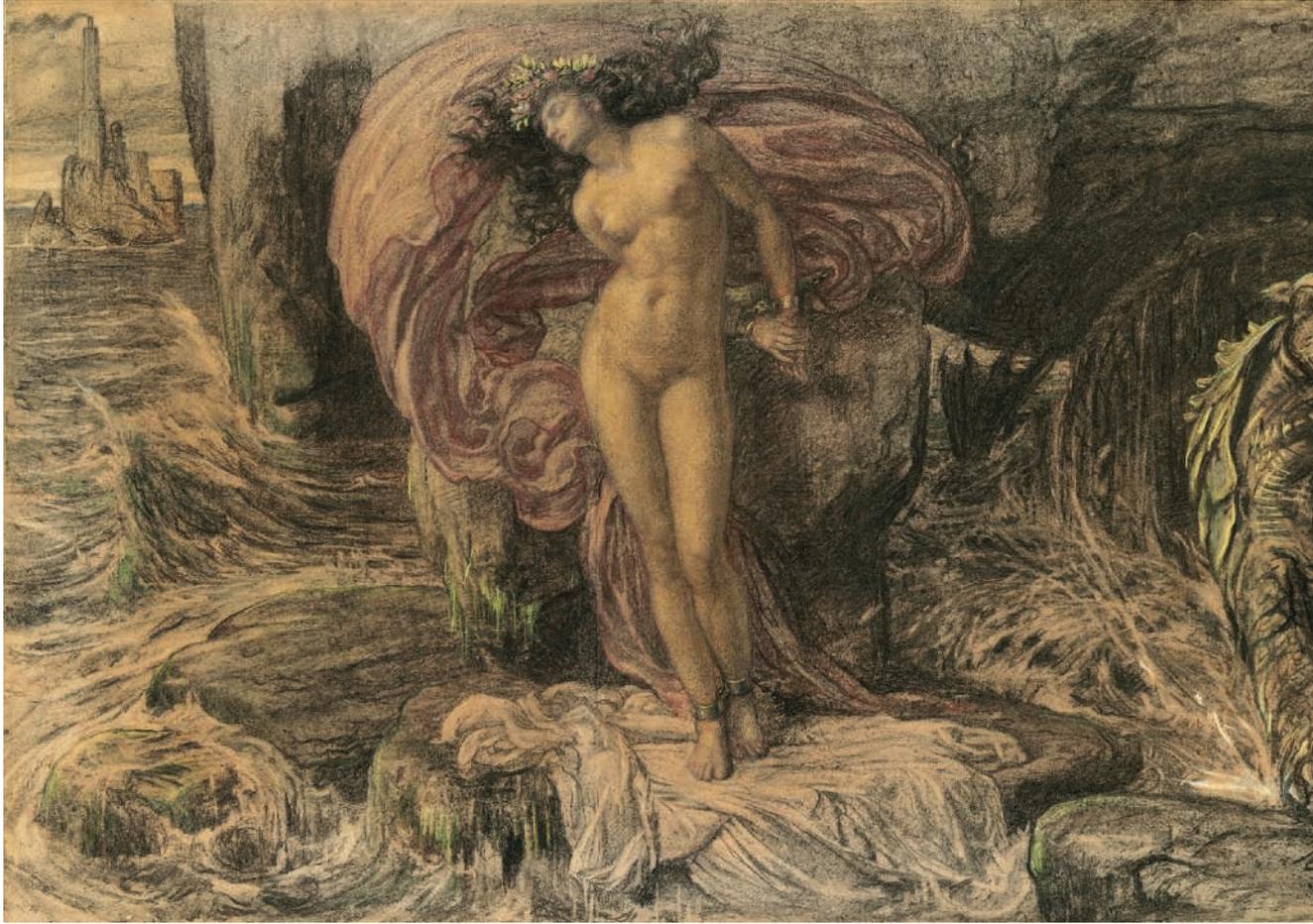






Fig. 1. *The Fight between More of More Hall and the Dragon of Wantley and Perseus and Andromeda*, both in Wortley Hall, Sheffield, now lost.

This sheet is the full compositional sketch for Poynter's *Perseus and Andromeda*, which was exhibited at the Royal Academy in 1872 (no. 505), receiving extremely positive reviews, with *The Art Journal* noting that 'The applause which greets Mr. Poynter on the score of this performance will resound through a long hereafter' (*Art Journal*, 1872, p. 182). The magnificent finished painting, five feet by thirteen feet, was the first of a series of four commissioned by the first Earl of Wharnccliffe for the billiard room at Wortley Hall, near Sheffield, which was undergoing a major redecoration project.

In 1870 Wharnccliffe had approached his friend Sir John Everett Millais for advice on the colour schemes of some of the ground floor rooms, and a year later he sought his advice again in finding an artist to undertake two pictures of heroes fighting dragons for the billiard room.

Millais recommended the young Poynter, who started work almost immediately on *Perseus and Andromeda*, hurrying to finish it in time for the 1872 Summer Exhibition. This was followed a year later by *The Fight between More of More Hall and the Dragon of Wantley*, a subject taken from an old English ballad, with links to the Wortley family. Once these two were completed and hung opposing each other at each end of the billiard room, Wharnccliffe felt that another pair was needed to finish the room, and although further dragon legends were discussed, eventually *Atalanta's Race* (1876) and *Nausicaa and her Maidens Playing at Ball* (1879) were chosen as the final two subjects. Poynter also painted a large full-length portrait of the Earl of Wharnccliffe for the room, finished in 1881.

Poynter had established his reputation in the mid-1860s, cementing it with his 1867 Royal Academy exhibit, *Israel in Egypt*, a large and

elaborate rendering of a biblical subject. He was elected as an A.R.A. in 1869, and became the first Slade professor of fine art at University College, London, in 1871, but spent the years between 1868 and 1870 very much involved with the decoration of the South Kensington Museum and the Houses of Parliament, and so had only exhibited smaller works at the Royal Academy. The Wortley Hall group, widely regarded as Poynter's greatest achievement in 'high art', were a key contribution to his election as an Academician in 1876.

In Greek mythology, Andromeda was the daughter of the Ethiopian King Cepheus and Queen Cassiopeia. She was extremely beautiful – her mother claimed more beautiful than the sea nymphs, who, enraged, complained to Poseidon. He unleashed the sea monster Cetus to ravage the coast of Ethiopia, and eventually the king suggested the sacrifice of

Andromeda to appease him. Perseus, returning home from slaying Medusa, found her chained to the rocks and slayed the monster Cetus, before asking for her hand in marriage. The subject was popular with artists throughout the Victorian period, with its nudity and eroticism vindicated by the classical story. In 1870, when Millais's *The Knight Errant*, also depicting a bound, nude woman, was exhibited at the Royal Academy, it was widely condemned as degenerate, but a classical subject matter allowed much greater moral leniency. Poynter was cautious about Andromeda's nudity and wrote to Wharnccliffe, 'One point I should like to make sure of... whether you think you will have an objection to the naked figure of Andromeda,' (A. Inglis, *op. cit.*, p. 250), but neither Wharnccliffe or the Academy showed any great concern.

Wortley Hall was bombed during the Second World War and all the paintings in the billiard room were destroyed. Today they are only known from photographs (fig. 1) and a handful of preparatory sketches. A smaller (6 ¼ x 18 in.) oil sketch of *Perseus and Andromeda* was with the Fine Art Society in 1977. A more finished black chalk figure study of *Andromeda* was sold in these Rooms, 13 June 2001, lot 14 (fig. 2), and a study for the head of Perseus was with Stephen Ongpin Fine Art, 2013 (fig. 3). An *Andromeda* in oils was sold at Sotheby's, London, 17 May 2011, lot 17: dated 1869, this was exhibited at the R.A. in 1870, and was probably the starting point for Wharnccliffe's commission.



Fig. 2. *Andromeda*, signed with monogram and dated '1872' (lower left), black chalk, sold Christie's, London, 13 June 2001, lot 14.



Fig. 3. *Study for the head of Perseus*, signed, inscribed and dated 'Study for a head of Perseus / Edward Poynter 1872' (lower left), black chalk, with Stephen Ongpin Fine Art, 2013.

A chalk study for the head of *Andromeda* is in the British Museum, London, where the sitter has been identified as Antonia Caiva, a celebrated Italian model who also sat for Sir Edward Burne-Jones, Frederic, Lord Leighton, and William Blake Richmond. The sharing of models demonstrates the close relationships between these late Pre-Raphaelite followers, but Poynter's emphasis on narrative and dramatic action distinguishes his classical pictures from those of his contemporaries. The swirling fabrics and crashing waves of the present drawing give a remarkable sense of movement and drama, aided by the richly dense chalks.



• ■ 81

FRENCH, CIRCA 1900

Faun of Praxiteles

After the Antique; inscribed 'MONi iGENTiA S.S. DNi/'P. XIV. A.D. MDC.' and 'GIVEN BY S. RATHBONE', with foundry inscription 'F. BARBEDIENNE. Fondeur' and stamped with two variant 'A. COLLAS REDUCTION MECHANIQUE' cachets
bronze, patinated
28 in. (71 cm.) high

£1,500-2,500

\$2,000-3,300
€1,700-2,800



• ■ 83

FRENCH, CIRCA 1900

Seated Mercury

After the Antique; signed 'F. BARBEDIENNE. Fondeur.', stamped with 'A. COLLAS REDUCTION MECHANIQUE' cachet, and inscribed 'GIVEN BY T. BROCKLEBANK'
bronze, patinated
18¾ in. (47.5 cm.) high; 11½ in. (29.3 cm.) wide; 15¼ in. (39 cm.) deep

£1,500-2,500

\$2,000-3,300
€1,700-2,800



• ■ 82

NEAPOLITAN, 19TH CENTURY

Bust of Archytas

After the Antique; on a red marble socle
bronze, patinated
24½ in. (62.5 cm.) high overall

£1,500-2,500

\$2,000-3,300
€1,700-2,800



■ 84

NEAPOLITAN, 19TH CENTURY

Bust of Plato

After the Antique; on a red marble socle
bronze, patinated
27 in. (68.5 cm.) high overall

£2,000-3,000

\$2,700-3,900
€2,300-3,400

■ 85

FRENCH, CIRCA 1900

Laocoon

After the Antique; signed 'F. BABEDIENNE, Fondeur. Paris.' stamped with 'A. COLLAS REDUCTION MECHANIQUE' cachet
bronze, dark brown patina

36½ in. (93 cm.) high; 25¼ in. (64 cm.) wide; 12¼ in. (31 cm.) deep

£8,000–10,000

\$11,000–13,000

€9,100–11,000



■ 86

ITALIAN, LATE 18TH/ EARLY 19TH CENTURY

Head of Aphrodite of Knidos

After the Antique; on a white marble socle and green veined-marble base
marble

21½ in. (54.5 cm.) high, with socle

27¼ in. (69.5 cm.) high overall

£4,000–6,000

\$5,300–7,800

€4,600–6,800



■ 87

FRENCH, CIRCA 1900

La Pietà

After Michelangelo; with foundry inscription 'F. BARBEDIENNE. Fondeur. Paris' and stamped with 'A. COLLAS REDUCTION MECHANIQUE' cachet
bronze, patinated

27 in. (68.5 cm.) high; 27½ in. (70 cm.) wide; 14 in. (35.5 cm.) deep

£4,000–6,000

\$5,300–7,800

€4,600–6,800





88

88
ITALIAN SCHOOL, 16TH CENTURY
Head of a bearded man

with inscription 'Volterra' and 'Daniele da Volterra' (verso, visible through the mount)
 red chalk on pink prepared paper
 7 $\frac{3}{8}$ x 4 $\frac{1}{2}$ in. (18.7 x 11.5 cm.)

£2,000–3,000

\$2,700–3,900
 €2,300–3,400

PROVENANCE:
 M.H. Bloxam, by whom given to Rugby School.

LITERATURE:
 Anne Popham, typescript catalogue, no. 58, as Daniele da Volterra.



89

• 89
AFTER RAFFAELLO SANZIO, CALLED RAPHAEL (URBINO 1483-1520 ROME), ITALIAN SCHOOL, FIRST HALF 16TH CENTURY
Saint Michael triumphing over the devil

with inscription '# 1' (verso)
 pen and brown ink, brown wash, heightened with white
 16 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in. (42.8 x 28.4 cm.); and two further drawings:
 (ii) Italian School, 17th Century, *Figures from the Disputa, after Raphael*, red chalk, 16 $\frac{1}{8}$ x 10 $\frac{1}{2}$ in. (41.1 x 26.8 cm.)
 (iii) Italian School, 16th Century, *Figures from the Transfiguration, after Raphael*, pen and brown ink, red wash, on two sheets of paper, 12 $\frac{1}{2}$ x 7 in. (31.8 x 17.8 cm.) (3)

£1,500–2,500

\$2,000–3,300
 €1,700–2,800

PROVENANCE:
 (i) Possibly Pierre Crozat, Paris (1665-1740) (his number '56'). John Watkins Brett, London (1805-1863); Christie's, 8 April 1864, lot 493, 'Raffaello - St. Michael - Indian ink' (Ign. to Bloxam). M.H. Bloxam, by whom given to Rugby School.
 (ii) John Watkins Brett, London (1805-1863); Christie's, 8 April 1864, lot 517, 'Raffaello - A group of figures, &c. - red chalk 2' (£1.8s to Bloxam). M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby



School Art Museum e dono Matt: H: Bloxam/ May. 1880' (on the mount).
 (iii) M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

- (i) Anne Popham, typescript catalogue, no. 44, as After Raphael.
- A. Schmarsow, 'Aus dem Kunstmuseum der Schule zu Rugby', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, IX, 1888, no. 1, pp. 133-134, as attributed to Raphael and Giulio Romano.
- (ii) Anne Popham, typescript catalogue, no. 45, as after Raphael.
- (iii) Anne Popham, typescript catalogue, no. 39, as possibly Nicolo Circignano, Il Pomarancio.

This large and detailed drawing copies Raphael's picture, commissioned by the Duke of Urbino, Lorenzo de' Medici, as a diplomatic gift to King Francis I of France, which is now in the Louvre (inv. 610; J. Meyer zur Capellen, *Raphael. A Critical Catalogue of his Paintings. The Roman Religious Paintings*, II, ca. 1508-1520, Landshut, 2005, no. 61, ill.). The painting was finished in May 1518 and presented to the King in Nantes on 10 August of that year. The present drawing shows a number of subtle differences from the painting, like the landscape in the background, which might be explained by the fact that the painting was already restored in 1540 by Primaticcio. It is also possible that this sheet copies a *ricordo* of the painting. Three studies for the picture and a large number of drawn and printed copies after the painting survive (*ibid.*, p. 166).

90

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

A sacrifice to Jupiter

pen and brown ink, brown wash, losses
 8 x 10⁷/₈ in. (20.4 x 27.7 cm.)

£4,000-6,000

\$5,300-7,800
 €4,600-6,800

PROVENANCE:

Jonathan Richardson, Sen., London (1665-1745) (L. 2183).
 M.H. Bloxam, by whom given to Rugby School; with his inscription
 'From Richardson's collection' (*verso*).

LITERATURE:

Anne Popham, typescript catalogue, no. 49, as Giulio Romano.

RAFFAELLINO DEL GARBO (FLORENCE CIRCA 1466-1524)*The angel of the Annunciation*

with illegible inscription (*verso*)

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

pricked for transfer, irregular and partly made up

4½ x 5¼ in. (11.4 x 13.4 cm.)

£50,000–70,000

\$66,000–91,000

€57,000–79,000

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his inscription and attribution 'Rugby School Art Museum e dono Matt: H: Bloxam/ Fillipino Lippi/ a d 1460-1505/ pupil of Botticelli' (on the mount).

EXHIBITED:

Nottingham, University Art Gallery, and London, Victoria and Albert Museum, *Drawings in the Italian Renaissance Workshop. An Exhibition of Early Renaissance Drawings from Collections in Great Britain*, 1983, no. 11, both sides illustrated (catalogue by F. Ames-Lewis and J. Wright).

LITERATURE:

Anne Popham, typescript catalogue, no. 14.

A. Schmarsow, 'Aus dem Kunstmuseum der Schule zu Rugby', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, IX, 1888, no. 1, p. 133.

C. Bambach (Cappel), *The Tradition of Pouncing Drawings in the Italian Renaissance Workshop*, Ph.D. Thesis, Yale University, New Haven, 1988, I, no. 101 (as Raffaellino del Garbo?).

N. Baker, H. Brigstocke, T. Clifford and A. Weston-Lewis, *A Poet in Paradise. Lord Lindsay and Christian Art*, exhib. cat., Edinburgh, National Gallery of Scotland, 2000, p. 138.

Born in Florence, Raffaellino del Garbo – named after the street (via del Garbo) where the artist maintained a workshop from 1499 –, trained in the studio of Filippino Lippi (A. Cecchi, 'Filippino and His Circle, Designers for the Decorative Arts', in *the Drawings of Filippino Lippi and His Circle*, exhib. cat., New York, The Metropolitan Museum of Art, 1997, p. 40). According to Vasari, Raffaellino's later paintings failed to live up to the promise of his youth, and the author suggested that the artist had been distracted from his art by the pressure of his large family. Vasari, however, does note the quality of the artist's embroidery designs stating that there, 'issued from his hand most beautiful designs and fancies [...] for patrons] who used them for embroidery [...] that show how able he was in draughtsmanship. [...] Wherefore, in return for this benefit, although poverty caused him misery and hardship during his lifetime, he deserves to have honour and glory for his talents after his death.'

The present drawing, which is pricked for transfer and worked up with pen, wash and heightening, is such an embroidery design (Ames-Lewis and Wright, *op. cit.*, p. 82). Ames-Lewis and Wright have suggested that the drawing was probably used as a cartoon while still only a chalk drawing, as the wings continue beyond the original framing and are not pricked. Raffaellino might have worked up the pure chalk drawing after the transfer process, possibly to provide the embroiderers with a more finished and clear design which would allow them to follow the

artist's instructions more closely (*ibid.*, p. 82). These observations have been accepted with some reservation by Carmen Bambach, although she has suggested that the arch might not be an original element (as Raffaellino was in the habit of pricking his frames for compositions) and the overlapping wing was later completed (Bambach, *op. cit.*, p. 133).

Few of Raffaellino's embroidery studies have survived, and fewer still can be connected to surviving embroideries. An exception to this are four drawings in the Uffizi that are related to Raffaellino's most ambitious commission, the so-called Passerini ceremonial vestments, ordered by the Cortonese Cardinal Silvio Passerini (1470-1529), now in the Museo Diocesano, Cortona (Cecchi, *op. cit.*, p. 41). Another drawing, which can loosely be connected to an embroidery fragment showing the *Archangel of the Annunciation* in the Collegiate church of San Martin, Pietrasanta, is in the Metropolitan Museum of Art, New York (inv. 1912.12.56.5a; C.C. Bambach in *The Drawings of Filippino Lippi and His Circle*, no. 116). That sheet is particularly close to the present drawing: Raffaellino also went over the pricked drawing with pen and ink and heightened the sheet with white bodycolour. They are closely related in style too, and they clearly display Filippino Lippi's influence, depending on figures, for example, in Filippino's tondos from 1483-1484 in the Museo Civico, San Gimignano (*ibid.*, p. 116, pls. 13 and 14).





92

92

GIACOMO CAVEDONE (SASSUOLO 1577-1660 BOLOGNA)

A kneeling saint, his arms outspread

black and white chalk on blue paper (discoloured), squared in black chalk
14 x 10¾ in. (35.9 x 27.1 cm.) (silhouetted at top and right, the saint's right hand cut and re-attached)

£5,000–8,000

\$6,600–10,000
€5,700–9,100

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his inscription and attribution 'Rugby School Art Museum e dono Matt: H: Bloxam/ Carracci/ 1880' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 7, as style of Annibale Carracci.

First attributed to Cavedone by Paul Joannides (see note on the mount), this is a study for the saint in the lower right of the now lost *Ascension of Christ*, commissioned for San Salvatore, Bologna and executed circa 1622-1624 (E. Negro, *Giacomo Cavedone. 1577-1660*, Modena, 1996, no. 310, ill.). Instead of being installed in San Salvatore, the picture went to the church of San Martino, Bologna where it remained until 1943, when the bombardment of the city led to its removal. The work has not appeared since, and is now only known through a black-and-white reproduction. Apart from the present drawing, seven studies for the picture are known; one in the Museum Boijmans Van Beuningen, Rotterdam (inv. I/338), two in the Sammlung Schloss Fachsenfeld, Stuttgart (inv. II/575 and II/579), one in the Rijksmuseum, Amsterdam (inv. RP-T-1958-63), two in the Musée des Beaux-Arts, Besançon (inv. D. 1487 and D. 1488), and one sold in these Rooms on 25 June 1974, lot 6 (*ibid.*, p. 183).

93

GIUSEPPE CESARI, IL CAVALIERE D'ARPINO (ARPINO 1568-1640 ROME)

A study of a nude man, running towards the left

with illegible, crossed out inscriptions (verso) and attribution 'Cav. Giuseppe d'Arpino.' (on the old mount)
red and black chalk, the corners cut and made up
10¼ x 8 in. (26 x 20.3 cm.)

£20,000–30,000

\$27,000–39,000
€23,000–34,000

PROVENANCE:

William Gibson, London (1644-1703) (L. 5216, [illegible attribution] and his price code '1.3/ 3.2').
Sir Thomas Lawrence, London (1769-1830) (L. 2445).
Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, part of lot 22 'the fall of Phaeton, D'ARPINO' (15s. to Bloxam).
M.H. Bloxam, by whom given to Rugby School; with his initials 'M:H:B'; inscription and attribution 'Rugby School Art Museum - e dono Matt: H: Bloxam 1880/ Cesari, Cavaliere Guiseppe, called D'Arpino. ad 1560[later changed to '8']-1640/ Fall of Phaeton/ Lawrence Collection' (on the mount).

EXHIBITED:

Rome, Palazzo Venezia, *Il Cavaliere D'Arpino*, 1973, no. 122, ill., p. 92.

LITERATURE:

Anne Popham, typescript catalogue, no. 8.
S. Prosperi Valenti Rodinò, *Gallerie dell'Accademia di Venezia. Disegni romani*, Milan, 1989, p. 79, under no. 54.
G. Nepi Scirà, *Old Master Drawings from the Gallerie dell'Accademia Venice*, Milan, 1990, p. 48, under no. 13.
L. Wolk-Simon, *Italian Old Master Drawings from the Collection of Jeffrey E. Horvitz*, exhib. cat., Samuel P. Harn Museum of Art, University of Florida, 1991, p. 68 under no. 17.
H. Röttgen, *Il cavalier. Giuseppe Cesare D'Arpino. Un grande pittore nello splendore della fama e nell'incostanza della fortuna*, Rome, 2002, pp. 308-309, fig. 68a.
H. Röttgen, *Cavalier Giuseppe Cesare d'Arpino, Die Zeichnungen. I disegni, 1587/93-1605*, Stuttgart, 2013, no. 347, ill.
M.S. Bolzoni, *Il Cavaliere Giuseppe Cesari d'Arpino. Maestro del disegno. Catalogo ragionato dell'opera grafica*, Rome, 2013, no. D9 (as doubtful).



Fig. 1. Giuseppe Cesari, Cavaliere d'Arpino, *The Betrayal of Christ*, c. 1596/97, oil on copper, 79 x 58 cm., Galleria Borghese, Rome (inv. 596)



93

Executed in black and red chalk, this dramatic life study was made for the fleeing apostle at left in *The Betrayal of Christ* in the Galleria Borghese (Fig. 1), painted by Arpino circa 1596/97 and praised by Giovanni Pietro Bellori as his best painting ('la più bella opera che facesse il Cavaliere è la Presa di Christo nell'orto in casa Borghese', Röttgen, *op. cit.*, 2013, no. 347, ill.).

Arpino defined both the sinuous outlines of the man's body and its sculptural volumes with confidence and particular attention to light and shadow, like that cast on the figure's chest by his raised arm. Consistent with the artist's method, while drawing inspiration from the great draughtsman of the Renaissance, Raphael and Michelangelo, Arpino verified the anatomical

accuracy of this figure by using a live model, who posed by resting his left leg on a support. The studio prop is also observed in a closely comparable red chalk drawing in the Art Gallery of Ontario, Toronto (M.S. Bolzoni, 'Cavaliere d'Arpino: omaggio a Michelangelo', in *After 1564. Michelangelo's Legacy in Late Cinquecento Rome*, 2016, p. 131, fig. 13).

Within the design process of *The Betrayal*, the present sheet follows the rapid compositional sketch in the Kunsthaus Zurich (inv. A.B. 954). A companion is found in a nude study at Gallerie dell'Accademia, Venice (inv. 1142; Prosperi Valenti Rodinò, *op. cit.*, no. 54), for a figure ultimately not included in the painting.



• 94

**NICCOLÒ CIRCIGNANI, IL POMARANCIO
(POMARANCIO 1517-AFTER 1596)**

The Conversion of Saul

with inscription 'Pomerancio' (*verso*, only visible through the old mount)
red chalk, pen and brown ink, brown wash
10¼ x 6⅞ in. (26.1 x 15.4 cm.)

£1,500–2,500

\$2,000–3,300
€1,700–2,800

PROVENANCE:

John Thane, London (1748-1818) (L. 1544).
Sir Thomas Lawrence, London (1769-1830) (L. 2445).
M.H. Bloxam, by whom given to Rugby School; with his inscription 'e dono
Matt H Bloxam Rugby School Art Museum and attribution '1516-1588
Pomerance [in another hand?]' 1552-1626' [the latter dates crossed out] (on the
mount) and 'Niccolo Circignani dit Dalle Pomerance 1516-1588' (on the *verso* of
the old mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 40, as possibly Nicolo Circignano.

As attested by the few sheets securely connected to his frescoes, Niccolò Circignani's drawing style in pen is rather dry, focused mainly on the outline of the figures, as shown in this drawing. The work can be tentatively connected here to a fresco of the subject in the chapel of Saint Paul in the Duomo of Città di Castello, similarly developed in a narrow vertical format. Circignani completed the fresco *circa* 1570, before moving to Rome.



• 95

ITALIAN (?) SCHOOL, CIRCA 1600

Figures in Purgatory with a bishop saint admiring the Eucharist

pen and brown ink, brown and red wash, the lower right corner made up
10⅞ x 6⅞ in. (25.7 x 17.5 cm.)

£1,000–1,500

\$1,400–2,000
€1,200–1,700

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby
School Art Museum e dono Matt: H: Bloxam' (on the *verso*).

LITERATURE:

Anne Popham, typescript catalogue, no. 111.

96

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

*Saints Dominic and Vincent Ferrer receiving the Rosary from
the Virgin*

with inscription 'Passignano' (partly erased) (*recto*) and 'Disegno stato della
rinomata collezione del fu Sig.r Ignazio Hugford adesso di me/ Lamberto
Cristiano Gori suo discepolo, che compriai gran parte di detta ra/ccolta di
pitture modelli disegni stampe ecc. 16 Gennaio 1786' (*verso*)
black chalk, pen and brown ink, brown wash, watermark anchor in a circle
surmounted by a star and letters MP
11½ x 7⅞ in. (29.3 x 19.3 cm.)

£3,000–5,000

\$4,000–6,500
€3,400–5,700



96

PROVENANCE:

Ignazio Enrico Hugford, Pisa (1703-1778).
 Lamberto Cristiano Gori, Livorno (1730-1801).
 William Young Ottley, London (1771-1836), his mount and with his attribution 'Cav. Dom. da Passignano.'
 Sir Thomas Lawrence, London (1769-1830) (L. 2445).
 Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, lot 29 'The Virgin and Saints, PROCACCINI; a similar subject, by PASSIGNANO; (and five others) 16s. to Bloxam.
 M.H. Bloxam, by whom given to Rugby School; with his initials 'M.H.B' and inscription 'Rugby School Art Museum e dono Matt: H: Bloxam/ ad. 1558-1638 florentine/ Lawrence Collection' (on the mount).



97

The inscription on the verso is by the painter and collector Lamberto Cristiano Gori. As the inscription states, Gori bought a large part of Ignazio Enrico Hugford's collection. A drawing by Giovanni Fratellini, showing a portrait of Hugford and bearing an extensive inscription by Gori, is in the British Museum (inv. 1972,0513.13; see F. Grisolia, 'Disegni oltremontani nella collezione di Ignazio Enrico Hugford', *Proporzioni. Annali della Fondazione Roberto Longhi*, VII-VIII, 2006-2007, fig. 136).

.97

ATTRIBUTED TO PIER FRANCESCO MOLA (COLDREIRO 1612-1666 ROME)

Saint Bernardino appearing to two priests on a crusade

with inscription 'Rembt' and with inscription 'N' 25 [crossed out]/ MC' and with an erased inscription (*verso*)
 traces of black chalk, pen and brown ink, brown wash
 6 7/8 x 4 1/8 in. (16.8 x 10.8 cm.)

£1,000-1,500

\$1,400-2,000
 €1,200-1,700

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum/ e dono Matt: H: Bloxam' (on the mount) and 'Matt: H: Bloxam (*verso*)'.

LITERATURE:

Anne Popham, typescript catalogue, no. 26, as attributed to Pietro Francesco Mola.



LITERATURE:

Anne Popham, typescript catalogue, no. 34, as Domenico da Passignano.

This is a study, with differences, for the picture, variously dated 1773 and 1776, in the Museo di San Domenico, Bologna (Fig. 1; see P. Bagni, *I Gandolfi. Affreschi, dipinti, bozzetti, disegni*, Padua, 1992, no. 139, ill.). The painting was commissioned by the marchese Muzio Spada Bonaccorsi (1716-1800) for the church of San Domenico, Bologna, after recovering from a dangerous illness. Another study, closer to the picture and probably the final design for it, is in the Louvre (inv. 12580; *ibid.*, no. 142, ill.).

Fig. 1. Ubaldo Gandolfi, *Saints Dominic and Vincent Ferrer receiving the Rosary from the Virgin*, oil on canvas, Museo di San Domenico, Bologna.



98 (i)

• 98

ITALIAN SCHOOL, CIRCA 1700

Faith pointing out a monstrosity to the Five Senses

with attribution 'Guido Cagnacci' (twice, verso) and price '£1-1-0' (verso) pen and brown ink, red wash

16 7/8 x 11 in. (41.5 x 27.9 cm.); and two further drawings:

(ii) Italian School, 17th Century, *An angel seated on a cloud*, black chalk, pen and brown ink, brown wash, 6 7/8 x 5 3/4 in. (15.7 x 14.6 cm.)

(iii) Italian School, 16th Century, *The Descent from the Cross* (recto); *Studies of seated and kneeling figures* (verso), black chalk, pen and brown ink, brown wash, on blue paper (recto), black chalk (verso), 8 x 6 5/8 in. (20.5 x 16.8 cm.) (3)

£1,500-2,500

\$2,000-3,300
€1,700-2,800

PROVENANCE:

(i) M.H. Bloxam, by whom given to Rugby School; with his initials 'MHB'; inscription 'Rugby School Art Museum, e dono Matt: H: Bloxam' and attribution 'Guido Cagnacci ad 1600/1680'.

(ii) M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum e dono Matt H Bloxam and attribution 'Corr': (on the mount).

(iii) M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum/ e dono Matt: H: Bloxam' (verso)

LITERATURE:

(i) Anne Popham, typescript catalogue, no. 4, as Guido Cagnacci.

(ii) Anne Popham, typescript catalogue, no. 11, as Correggio.

A. Schmarsow, 'Aus dem Kunstmuseum der Schule zu Rugby', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, IX, 1888, no. 1, p. 136.

(iii) Anne Popham, typescript catalogue, no. 65.

As Philip Pouncey observed (note on the mount), the composition shown in the third drawing in this lot derives from the fresco by Francesco Salviati, datable 1549-1550, S. Maria dell' Anima, Cappella della Pietà, Rome (L. Mortari, *Francesco Salviati*, Rome, 1992, no. 27, ill.).



99 (i)

• 99

FRANCESCO MONTI, IL BRESCIANINO (BRESCIA 1646-1712 PARMA)

A cavalry encounter

(i) with attribution 'di Fran.co Monti' (verso)

traces of black chalk, pen and brown ink, grey wash 14 3/4 x 10 1/4 in. (37.5 x 26 cm.); and one other drawing:

(ii) Neapolitan (?) School, 17th Century, *Head of Perseus*, red chalk, 6 3/4 x 5 1/2 in. (17 x 13 cm.) (2)

£1,000-1,500

\$1,400-2,000
€1,200-1,700

PROVENANCE:

(i) John Mcgoan, Edinburgh (d. 1803) (L. 1496).

Sir Thomas Lawrence, London (1769-1830) (L. 2445).

Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, lot 29, 'a battle, BRESCIANO'; and six others (16s. to Bloxam).

M.H. Bloxam, by whom given to Rugby School.

(ii) M.H. Bloxam, by whom given to Rugby School.

EXHIBITED:

(i) Venice, Fondazione Giorgio Cini, *Disegni veneti di collezioni inglesi*, 1980, no. 62 (catalogue by J. Stock).

LITERATURE:

(i) Anne Popham, typescript catalogue, no. 27.

(ii) Anne Popham, typescript catalogue, no. 61, as Italian School, 16th Century.

Two drawings by Monti, bearing the same inscription as the present one are in the Musée Atger, Montpellier (see exhib. cat., Venice, *op. cit.*, no. 62).



100

GIUSEPPE CADES (ROME 1750-1799)

The Virgin and Child seated on a plinth supported by angels, Saint Michael and other saints below

signed 'Giuseppe Cades. 1780'
pen and brown ink, brown wash
12¼ x 8½ in. (30.9 x 21.6 cm.)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum/ e dono Matt: H: Bloxam' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 89.

This well-preserved sheet brilliantly displays the evolution of Cades's drawing style from the late 1770s/early 1780s; the artist now favours the pen, which he uses with a perfectly controlled, but at the same time free and swirly manner. It may be compared to *The Virgin, the infant Saint Marcus and another Saint*, which displays a very similar style and dated 1779, in the Philadelphia Museum of Art (Inv. 1978-70-210; see M.T. Caracciolo, *Giuseppe Cades, 1750-1799, et la Rome de son temps*, Paris, 1992, no. 39, ill.) and furthermore to a drawing in the Szépművészeti Múzeum, Budapest (inv. 2506; *ibid.*, no. 149, ill.). For more on the mount of this drawing, see note to lot 51.

We are grateful to Maria Teresa Caracciolo for her assistance in cataloguing this drawing.



101

101

GIUSEPPE CADES (ROME 1750-1799)

Penelope recognizing Ulysses Odysseus

with illegible inscription (*verso* of the mount)
traces of black chalk, pen and brown ink, brown wash
9 7/8 x 18 5/8 in. (25.1 x 47.5 cm.)

£7,000-10,000

\$9,200-13,000
€8,000-11,000

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum e dono Matt: H: Bloxam' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 91, as attributed to Giuseppe Cades.

Maria Teresa Caracciolo has suggested that this sheet shows Penelope recognizing Odysseus at his return from the Trojan war. At the beginning of the *Odyssey*, Homer tells us that due to Ulysses' absence after the end of the Trojan war, he was presumed to be dead. Penelope therefore was asked for her hand by numerous suitors, but she put them off, saying that she first had to finish weaving a winding sheet for her father-in-law, which she undid secretly every night. For stylistically similar drawings, see M.T. Caracciolo, 'Giuseppe Cades (Rome, 1750-1799) et son imitateur. Complément au catalogue raisonné' *Les Cahiers d'Histoire de l'Art*, VI, 2008, pp. 122-153, nos. 2, 5, 6, 13. For more on the mount of this drawing, see note to lot 51.

• 102

FLEMISH (?) SCHOOL, CIRCA 1700

Minerva restraining Achilles (?)

with attribution 'Pontormo' (on the mount).
pen and two shades of brown ink, brown wash
6 1/2 x 8 1/2 in. (16.6 x 21.8 cm.)

£1,500-2,500

\$2,000-3,300
€1,700-2,800

PROVENANCE:

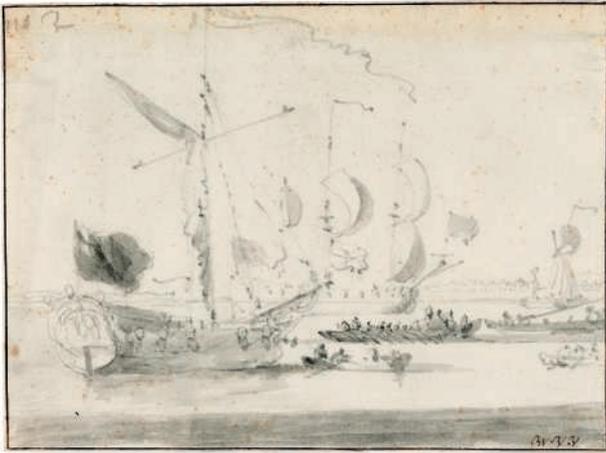
Count Moritz von Fries, Vienna (1777-1826) (L. 2903).
M.H. Bloxam, by whom given to Rugby School; with his inscription and 'Rugby School Art Museum e dono Matt: H: Bloxam/ a d 1493-1556' (on the mount).

LITERATURE:

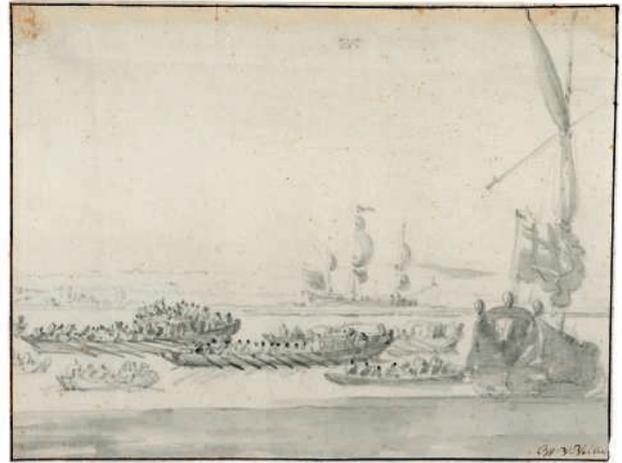
Anne Popham, typescript catalogue, no. 115, as anonymous 17th Century.



102



103 (i)



103 (ii)

103

WILLEM VAN DE VELDE II (LEIDEN 1633-1707 GREENWICH)

A royal yacht at anchor on the Thames or Medway with state barges passing; and A royal yacht at anchor on the Thames or Medway with a state barge and a ship passing

respectively signed or inscribed 'W. V. V.' and 'W. v. Velde' black chalk, grey wash, brown ink framing lines, partial watermark three circles with letters I and CTB (i)
6 x 7 $\frac{7}{8}$ in. (15.3 x 20 cm.) (2)

£7,000-10,000

\$9,200-13,000

€8,000-11,000

PROVENANCE:

Thomas Thane, London (1782-1846) (L. 2420).
Probably John Watkins Brett, London (1805-1863); Christie's, 5 April 1864, lot 470 'W.v.Velde Sea-pieces, with vessels - Indian ink (4) (8s to Bloxam).
M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 107.

These two sheets were once one, until they were cut, presumably done to enhance their saleability. Judging from the brown ink framing lines, this was done fairly soon after the drawing was made. What is now the first drawing, shows a gaff-sloop Royal yacht with what appear to be wreathed gunports. The wind is blowing from the left, as evident from the swollen sails, and the absence of a Royal Standard suggests that there are no royals present. The barges crowded with spectators in the second sheet, however, do suggest that a high ranking official is on the scene. The Royal Navy warship in the background of the second sheet is hidden behind a low island, suggesting that the river shown is the Medway, rather than the Thames.

We are grateful to Pieter van der Merwe for his assistance in cataloguing these drawings.

•104

AFTER OF PETER PAUL RUBENS (SIEGEN 1577-1640 ANTWERP), FLEMISH SCHOOL, 17TH CENTURY

A boar hunt; and A deer hunt

with inscription 'Snijders/ 2 13-' (ii)
black and coloured chalks, pen and brown ink, touches of bodycolour, on three joined sheets, watermark Arms of Amsterdam and name LEONARD and letter B; point of the brush and watercolour
8 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in. (22.4 x 54.5 cm.); 9 $\frac{3}{8}$ x 24 $\frac{5}{8}$ in. (24 x 62.3 cm.)

£800-1,200

\$1,100-1,600

€910-1,400

PROVENANCE:

John Watkins Brett, London (1805-1863); Christie's, 8 April 1864, lot 474, 'Rubens and Snyders - A boar hunt and a stag hunt - Indian ink and colours (2)' (9s to Bloxam).
M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 103 and 104, as Peter Paul Rubens and Frans Snyders.

This pair, which can be dated to the seventeenth century, copies two hunting scenes by Rubens known in several autograph and later works in oil and on paper (for these numerous versions, see *Rubens. Hunting scenes*, Oxford and New York, 1986, nos. 13-13b, 20, 20a, figs. 86, 87, 89, 104, 105, cat. by A. Balis).



104 (i)



105

105

**ATTRIBUTED TO GERBRAND VAN DEN EECKHOUT
(AMSTERDAM 1621-1674)**

Saint John preaching in the wilderness

pen and brown ink, brown wash heightened with white, watermark bird in a circle, framing lines, the upper left corner made up
6¼ x 8¼ in. (15.8 x 20.9 cm.)

£7,000–10,000

\$9,200–13,000
€8,000–11,000

PROVENANCE:

John Watkins Brett, London (1805-1863); Christie's, 8 April 1864, lot 479, 'Rembrandt - St. John preaching' (7s to Bloxam).
M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 101, as pupil of Rembrandt, possibly Jan Victors.

A. Schmarsow, 'Aus dem Kunstmuseum der Schule zu Rugby', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, IX, 1888, no. 1, p. 136.

As suggested by Martin Royalton-Kisch, the drawing shares many characteristics, such as the extensive wash and the geometric forms of the faces, with a drawing at the British Museum of *Saint Paul preaching at Athens*, which is now widely accepted as a work by Gerbrand van den Eeckhout (inv. T,14.7; see *Drawings by Rembrandt and his Pupils. Telling the Difference*, exhib. cat., Los Angeles, The J Paul Getty Museum, 2009-2010, no. 14.2, entry by H. Bevers). He and Peter Schatborn, to whom we are grateful for assistance, share the opinion that this could be an early work by Van den Eeckhout from the time he was a pupil of Rembrandt (circa 1635-1640).

106

ATTRIBUTED TO LOUIS LAGUERRE (PARIS 1663-1721 LONDON)

An allegory: Time unveiling Truth and Justice - design for a lunette

with inscription 'N° 57' (crossed out) and 'n° 51' (verso)
traces of black chalk, pen and brown ink, grey wash, inscribed in an arch
6¼ x 10¾ in. (15.9 x 26.5 cm.)

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum e dono Matt: H: Bloxam' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 88, as Sir James Thornhill.



106



(recto)

107

**ATTRIBUTED TO JACOB DE HEUSCH
(UTRECHT 1656-1701 AMSTERDAM)**

An Italianate river landscape (recto); A seated male nude (verso)

with inscription 'Poussin'
black chalk, pen and brown ink, grey wash, pen and brown ink framing lines
(recto); red chalk (verso)
10½ x 14¾ in. (26.9 x 37.6 cm.)

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 72, as Gaspard Dughet.

A drawing by the same hand, signed and dated 'De Heus/ 1700' – just one year before the artist's death – was offered at Koller Auktionen, Zurich, 28 September 2018, lot 3426. The technique and style that both sheets display is not usually associated with De Heusch's drawings; this might, however, be explained by the late date of both sheets. That they were made shortly after each other is confirmed by the drawings on the *versos*; both show studies of the same male nude which were surely made during the same session.



(verso)

CLAUDE VIGNON (TOURS 1593-1670 PARIS)*Princess Camma*

inscribed 'cama' (*recto*) and with inscription 'CAMA' and with attribution 'Claude Vignon 1630' (on the mount)

red and black chalk

12½ x 8¾ in. (31.9 x 21.2 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his initials 'M:H:B' and inscription 'Rugby School Art Museum e.d. Matt: H: Bloxam' and 'French/ A. D. 1590-1670' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 76.

J. Lejeaux, 'Charles Poëron, 1609-1667, and the Tapestries of the Life of the Virgin in the Strasbourg Cathedral', *Gazette des Beaux-Arts*, sixth series, XXX, July 1946, pp. 24-26, figs. 5, 6.

P. Rosenberg, 'Some drawings by Claude Vignon', *Master Drawings*, IV, 1966, p. 290.

D. Sutton, *Drawings from the National Gallery of Ireland*, exhib. cat., London, Wildenstein, 1967, p. 16, under no. 25.

P. Ramade, 'Une source d'inspiration du XVIIe siècle, La Galerie des femmes fortes de Claude Vignon', *Bulletin des amis du Musée des Beaux-Arts de Rennes*, no. 3, 1980, p. 25.

P. Pacht-Bassani, 'A proposito di alcuni disegni di Claude Vignon', *Paragone*, 377, July 1981, p. 18, fig. 27a.

H.T. Goldfarb, *From Fontainebleau to the Louvre: French Drawings from the Seventeenth Century*, exhib. cat., Cleveland Museum of Art, and elsewhere, 1989-1990, p. 136, under no. 66.

P. Pacht-Bassani, *Claude Vignon, 1593-1670*, Paris, 1992, no. 440.

C. Mignot and P. Bassani, eds. *Claude Vignon en son temps. Actes du colloque international de l'Université de Tours (28-29 Janvier 1994)*, Paris, 1998, pp. 193, 205 (n. 17)

B. Brejon de Lavergnée, ed., *Dessins français du XVIIe siècle. Inventaire de la collection de la Réserve du département des Estampes et de la Photographie*, Paris, 2014, p. 232, under no. 289.

ENGRAVED:

Gilles Rousselet and Abraham Bosse, as part of the *Galerie des Femmes fortes* (Pacht-Bassani, *op. cit.*, no. 440 G, ill.).



Fig. 1. Gilles Rousselet and Abraham Bosse, *Princess Camma*, engraving and etching.

Claude Vignon, one of the most original painters active in seventeenth-century France, was also a prolific designer of prints (for a complete overview of his career, see Pacht Bassani, *op. cit.*). He and his public seem to have been especially fond of series representing monumental standing figures, with smaller scenes illustrating episodes from the subject's life depicted in the background, as in his series of Sibyls (*ibid.*, nos. 184-195, ill.), the Seven Sages of Greece (nos. 294-300), and the builders of the Seven Wonders of the World (nos. 301-307).

In 1647, Vignon added to these series a 'Galerie des Femmes fortes', depicting twenty-one remarkable women from ancient, Jewish and Christian history (*ibid.*, 434-454, ill.). The prints were executed by Gilles Rousselet (for the main figure) and Abraham Bosse (for the background), and published by Pierre I Mariette. Among the women features Camma, the Galatian Princess mentioned by Plutarch. When the tetrarch Sinorix, having killed her husband Sinatus, wanted to marry her, she poisoned both him and herself, and died as a model of virtue and courage. In Vignon's composition Camma's death is illustrated in the background, set in a temple, while in the foreground she is seen pointing to heaven and holding the cup in which the poisoned drink was served.

As with the other drawings for the series and for models for similar series, Vignon used red chalk for the large figures and black chalk for the background scenes (see *ibid.*, passim; and *In Arte Venustas. Studies on Drawings in Honour of Teréz Gerszi*, Budapest, 2007, pp. 142-147, under no. 45, text by S. Folds McCullagh). Several of the drawings for the 'Femmes fortes' survive, but the Bloxam sheet, which was the first drawing by the artist ever to be published (Lejeaux, *op. cit.*; see also Rosenberg, *op. cit.*), is the last remaining in private hands (the one representing Cleopatra (Pacht-Bassani, *op. cit.*, no. 454, ill.) was recently acquired for the Metropolitan Museum of Art, inv. 2010.158). Paula Pacht-Bassani praises the Bloxam drawing as an outstanding example of the artist's mature style, characterized by 'volume and stability of form; a strong, thick and broad handling of the red chalk, lighter and more nervous in the use of the black chalk' (*ibid.*, p. 440).



110

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

Portrait of Mrs. Anne Andrews (d. 1785) of Shaw House, née Penrose, bust-length

oil on canvas, unlined
25½ x 20⅞ in. (64.2 x 51.5 cm.)
in original English Maratti frame

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

H.J.A. Eyre, Wellington Club, Grosvenor Place SW; his sale [property from Shaw House], Christie's, London, 9 December 1905, lot 22 (200 gns. to Leggatt).

LITERATURE:

A. Graves & W. V. Cronin, *A History of the Works of Sir Joshua Reynolds P.R.A.* London, 1899-1901, I, p. 23

D. Mannings, *Sir Joshua Reynolds: A Complete Catalogue of his Paintings*, New Haven and London, 2000, I, pp. 61-62, no. 60, II, fig. 175.

Anne was the daughter of Thomas Penrose, Rector of Newbury, and sister of the poet Thomas Penrose. She married James Pettit Andrews (1737-1797) of Shaw House, a magistrate and renowned historian and antiquarian. Both Mr and Mrs Andrews sat to Reynolds for their portraits, probably to commemorate their wedding. David Mannings (*loc. cit.*) dates the portrait to 1756, a year for which the artist's Pocket Book does not survive, and compares the dress and hair style to that of *Susannah Beckford* (London, Tate Gallery, n.5799), who sat to the artist in the same year.

The thick black paint of the hooded cape, through which evidence of red pigment is visible, suggests that the darker garment might have been painted over a red dress at a later date, most probably to indicate that the sitter was in mourning. This was not atypical in the practice of Eighteenth Century portrait painters such as Gainsborough or Reynolds, whose portraits would sometimes be returned to the artist's studio for minor adjustments. This was often due to embellish the sitter in more up-to-date fashion (such as Gainsborough's *Elizabeth and Mary Linley*; London, Dulwich Picture Gallery, DPG320), or, as is more likely in this case, to commemorate an event in the family's history.





111

JOHN THOMAS SERRES (1759-1825)

Santa Maria della Salute, Venice

signed and dated 'John T. Serres/1799' (on the stern of the ship, lower left)

oil on canvas

15½ x 24 in. (39.4 x 61 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000



112

J. VAN HAECKEN (FL. EARLY 18TH CENTURY)

Ships of the fleet in a stiff breeze off a fortified headland

indistinctly signed 'J. V. Haeckent' (lower left)

oil on canvas

24¼ x 44⅞ in. (62.3 x 113.3 cm.)

£6,000–8,000

\$7,900–10,000
€6,800–9,100



113



114

113

JOHN VARLEY THE YOUNGER (1850-1933)

A market scene at the entrance to a town

indistinctly signed and dated 'John Varley 1882' (lower left);
and signed again and dated 'John Varley 1882/85' (lower left)
oil on canvas
39⁷/₈ x 50 in. (101 x 127 cm.)

£4,000-6,000

\$5,300-7,800
€4,600-6,800

114

JOHN VARLEY THE YOUNGER (1850-1933)

The street procession

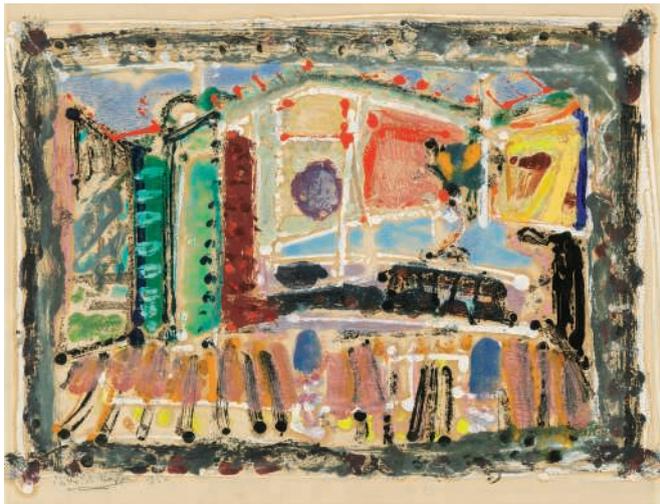
signed and dated 'John Varley/ 85' (lower left)
oil on canvas
40 x 50¹/₄ in. (102 x 127.5 cm.)

£4,000-6,000

\$5,300-7,800
€4,600-6,800



115



116

λ 115

JOHN PIPER, C.H. (1903-1992)

Dorchester Abbey from the East

signed 'John Piper' (lower right)
ink, watercolour, gouache and pastel on paper
21½ x 29½ in. (54.6 x 74.9 cm.)
Executed in 1964.

£5,000–8,000

\$6,600–10,000
€5,700–9,100

PROVENANCE:

Gifted in memory of Charles E. Mansell, 1972.

Dorchester Abbey was, in 1970, the venue for a performance of *The Jesse Tree - a Masque* by the poet Anne Ridler, featuring a stage construction designed by John Piper. In 1973 John Piper delivered a large, mixed media drawing of this Oxfordshire church as part of a fund-raising initiative which included a reproduction print (see P.J. Evans and J. Cartwright, *John Piper and the Church*, Dorchester, 2012, p 4, where it is illustrated). The present lot is a smaller, perhaps preliminary, version of the better known work.

We are very grateful to Rev. Dr Stephen Laird FSA for his assistance in preparing this catalogue entry.

λ 116

PATRICK HERON (1920-1999)

Interior with Grand Piano

signed and dated 'Patrick Heron 1950' (lower left) and inscribed 'Interior with Grand Piano' (lower left underneath the mount)
monotype with oil and gouache on paper
13½ x 17¼ in. (34.3 x 43.8 cm.)
Executed in 1950.

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

with Bear Lane Gallery, Oxford, where purchased by Philip Parks in November 1958.



117
CIRCLE OF BERNARDINO LICINIO
(VENICE C.1490 - AFTER 1549)

Portrait of a man, bust-length
oil on panel
13½ x 10⅞ in. (34.2 x 25.5 cm.)

£5,000–10,000

\$6,600–13,000
€5,700–11,000

PROVENANCE:

(Traditionally) Samuel Rogers (1763-1855), London.
M.H. Bloxam, by whom given to Rugby School.

This picture is referenced in Matthew Bloxam's last will as 'The Portrait Head sold to me as that of Lorenzo de Medici by Andrea del Sarto hanging against the North Wall of my Dining Room.'



118

JACOB HENDRICUS MARIS (DUTCH, 1837-1899)

Farewell

signed and dated 'J.H. Maris 1855' (lower right)

oil on canvas

23½ x 28¾ in. (60 x 73 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–23,000

PROVENANCE:

Gifted to Rugby School in memory of Charles F.J. van den Arend (1901-1942).



119

**AFTER MICHELANGELO BUONARROTI
(CAPRESE 1475-1564 ROME), ITALIAN SCHOOL, 16TH CENTURY**

The Prophet Jonah

pen and brown ink, brown wash, heightened with white (oxidized in places)
10⁷/₈ x 8¹/₄ in. (27.5 x 21 cm.)

£4,000–6,000

\$5,300–7,800
€4,600–6,800

PROVENANCE:

Unidentified mark (not in Lugt).
M.H. Bloxam, by whom given to Rugby School; with his inscription, attribution and date 'Rugby School Art Museum e dono Matt: H: Bloxam/ 1880/ Michael Angelo' (on the mount).

EXHIBITED:

Vatican City, Biblioteca Apostolica Vaticana, *Michelangelo e la Sistina. La tecnica, il restauro, il mito*, 1990, no. 30, ill., p. 157, under no. 32 (entry by A. Nesselrath; as Giulio Clovio).

LITERATURE:

Anne Popham, typescript catalogue, no. 20.
M. Winner, 'Giona: il linguaggio del corpo', in *La Cappella Sistina. La volta restaurata. Il trionfo del colore*, Novara, 1992, p. 110, ill. p. 111, p. 268, n. 14 (as attributed to Giulio Clovio).
P. Costamagna, 'A propos du séjour Florentin de Giulio Clovio (1498 - 1578)', *Kunst des Cinquecento in der Toskana*, M. Cammerer ed., Florence and Munich, 1992, p. 175, n. 17 (as Giulio Clovio).
P. Joannides, 'More on Rubens' interest in Michelangelo and Raphael', *Paragone*, LVIII, 2006, pp. 32-33 (as retouched by Rubens).

This is an early copy after part of the Sistine Chapel ceiling, Rome.



120

ATTRIBUTED TO LELIO ORSI (NOVELLARA 1508/1511-1587)

A male nude, crouching

with inscription '22 luglio 1583. [...] Giulio da Carriobbi' (recto and verso)
the latter with additional inscription 'saldo et comi[...]'
pen and brown ink
11 x 8 in. (28 x 20.4 cm.)

£6,000–8,000

\$7,900–10,000
€6,800–9,100

PROVENANCE:

Gilbert Paignon-Dijonval, Paris (1708-1792), no. 873 (see below).
Sir Thomas Lawrence, London (1769-1830) (L. 2445).
Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, probably from lot 133 (£1.5s. to Bloxam) or lot 158 (8s. to Bloxam).
M.H. Bloxam, by whom given to Rugby School; with his initials 'M H B' inscription and attribution 'Rugby School Art Museum e. d Matt: H: Bloxam/ michael Angelo/ Lawrence Collection' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 21.
M. Bérnard, *Cabinet de M. Paignon Dijonval* [...], Paris, 1810, no. 873 (as 'Une figure académique d'homme, assis et supportant un fardeau: d.[essin] à la plume sur papier blanc... Il est signé Giulio da Carriobbi, 22 juillet 1583').
A. Schmarsow, 'Aus dem Kunstmuseum der Schule zu Rugby', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, IX, 1888, no. 1, pp. 134-135 (as Michelangelo).
Possibly, P. Joannides, *The Drawings of Michelangelo and his Followers in the Ashmolean Museum*, Cambridge and New York, 2007, pp. 427, 429 and 436.

This copy after Michelangelo's *ignudo*, that appears below the Separation of Light and Darkness on the Sistine ceiling, displays a strongly marked stylistic character and a qualitative level far superior to most of the numerous copies drawn after Michelangelo's celebrated frescoes. Characterised by a tight cross-hatching, this drawing appears to be close to several early studies by Lelio Orsi, as first advanced by Professor Paul Joannides on a note on the mount, recently reconfirmed by him (October 2018). The extremely fine pen work shows striking similarities to two sheets with male nudes holding scrolls in the Galleria Estense, Modena (inv. nos. 7377a-b), drawings usually connected with the decoration of the Casino di Sopra, Lelio's most important task in his native Novellara, circa 1558-60 (F. Frisoni in Monducci, *Lelio Orsi*, Milan, 1987, nos. 117-118, ill.). The complex pose of this *ignudo* would certainly have appealed to Orsi, and prefigures a recurring type in his *œuvre*, appearing in various transformations in many of his designs related to the project of the Casino (*op. cit.*, nos. 98, 106-117, ill.). The sixteenth century inscription with the date 1583 and name 'Giulio da Carriobbi' (Carrobbio is an old district of Milan) – repeated at top right on the *recto* – might be a reference to an early owner of the sheet.

We are grateful to Professor Paul Joannides for suggesting and confirming the attribution to Lelio Orsi after direct inspection of the drawing.



121 (i)



122 (i)

• 121

**ATTRIBUTED TO FRANCESCO SALVIATI
(FLORENCE 1510-1563 ROME)**

A battle between warriors and a unicorn

black chalk, pen and brown ink, brown and grey wash, heightened with white, trimmed as an oval

10 1/8 x 12 3/8 in. (25.7 x 31.5 cm.); and one other drawing:

(ii) Italian School, 16th (?) Century, *The death of Niobe's children*, black, red and white chalk on (formerly) blue paper

(2)

£1,500–2,500

\$2,000–3,300
€1,700–2,800

PROVENANCE:

(i) John Watkins Brett, London (1805-1863); Christie's, 8 April 1864, lot 519, 'G. Romano – Figures attacked by a unicorn' (for 2s 6d to Bloxam).

M.H. Bloxam, by whom given to Rugby School.

(ii) William Mayor (died 1874) (L. 2766), no. 108, as Perino del Vaga.

Unidentified collector's mark, initials 'C.M.' (L. 598a).

Partial unidentified mark (not in Lugt).

M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School art museum e dono Matt: H: Bloxam' (on the mount).

LITERATURE:

(i) Anne Popham, typescript catalogue, no. 50, as school of Giulio Romano, possibly Perino del Vaga.

(ii) Anne Popham, typescript catalogue, no. 57, as attributed Perino del Vaga.

Previously associated with Giulio Romano and Perino del Vaga, this sheet was attributed to Salviati many years ago by Professor Paul Joannides in an annotation on the mount. While the drawing is now hard to read due to its extensive tears and losses, the technique in which it is made is entirely

characteristic of Salviati's drawings. The fine but confidently drawn contours in pen and brown ink in combination with wash and delicately applied strokes of white heightening can be seen, for example, in Salviati's drawing of a *Lamentation* in the Art Gallery of Ontario, Toronto (inv. 8¼) and in one in the Albertina (inv. 491), showing a *Roman triumph* with in the centre a horse that is close to the unicorn in the present sheet (L. Mortari, *Francesco Salviati*, Rome, 1992, nos. 547 and 558, ill.). The size and format of the drawing suggest that it was made in preparation for a small relief, perhaps in rock crystal, or in metal – silver or bronze – to be set into a casket or piece of furniture. Several drawings made with this purpose by Perino are known, which may account for the earlier attribution to him of the present drawing.

We are grateful to Professor Paul Joannides for his assistance in cataloguing this drawing and for suggesting the attribution to Francesco Salviati.

• 122

AFTER LELIO ORSI (NOVELLARA 1508/1511-1587)

The Martyrdom of Saint Catherine

with attribution 'Marco da Pino, da Siena' (twice, on the old mount) and with inscription '[...]555' (verso) (i)

black chalk, pen and brown ink, brown wash, heightened with white, on (formerly) blue paper

16 5/8 x 11 1/4 in. (41.7 x 30 cm.); and one other drawing:

Italian School, 16th Century, *The Virgin and Child with the Infant Saint John*, after Parmigianino, red chalk, the corners cut, 7 x 9 1/8 in. (17.7 x 25.1 cm.)

(2)

£1,000–1,500

\$1,400–2,000
€1,200–1,700



123

PROVENANCE:

(i) Sir Joshua Reynolds, London (1723-1792) (L. 2364).
William Young Ottley, London (1771-1836), on his mount; T. Philipe, London,
6-23 June 1814, lot 972 'PINO (Marco del, detto Marco da Siena) One - the
martyrdom of St. Catherine - pen and bistre, on grey paper, pencil- heightened-
capital'.

Sir Thomas Lawrence, London (1769-1830) (L. 2445).
M.H. Bloxam, by whom given to Rugby School; with his inscription and
attribution 'Rugby School Art Museum/ e dono Matt: H: Bloxam/ Pino, Marco
da Sienna/ a.d 1520/ 1587' (on the mount).

(ii) Sir Thomas Lawrence, London (1769-1830) (according to a modern
inscription on the mount).

M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

(i) Anne Popham, typescript catalogue, no. 29.
N. Clerici Bagozzi et al., *Leio Orsi. 1511-1587. Dipinti e disegni*, exhib. cat.,
Reggio Emilia, Teatro Valli, 1987- 1988, no. 143c, pp. 168-169, ill.
(entry by F. Frisoni).

(ii) Anne Popham, typescript catalogue, no. 33, as Francesco Mazzola,
il Parmigianino.

The first drawing in this lot is one of several copies after Orsi's final model
in the British Museum (inv. T,11.43) for the painting, which differs in some
details from the drawing, in the Galleria Estense, Modena (inv. 126; see
Clerici Bagozzi, *op. cit.*, no. 142 and 143, ill.).

The second sheet is after a drawing by Parmigianino thought to have been
lost during the World War II, which was the basis for a woodcut now given to
Antonio da Trento (Bartsch XII.56.12).

123

**ATTRIBUTED TO BIAGIO PUPINI DALLE LAME
(BOLOGNA 1511-1575)**

Christ and Saint Thomas

with inscription 'Da quello che ho uisto in una Pietà mandatami molti anni
sono/ dal Pre Gio fr°. Morelli di Perugia io zaccolgo che guesta istoria sia/
[...] Raffaello. ad eseguirsi à Gerol°. da Cosignola suo descepolo/ [...] (partially
trimmed) (verso)

black chalk, grey wash, heightened with white, on blue paper
16 x 21½ in. (40.5 x 53.5 cm.)

£7,000-10,000

\$9,200-13,000
€8,000-11,000

PROVENANCE:

Sir Thomas Lawrence, London (1769-1830) (L. 2445).
Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, lot 31, 'The
incredulity of Saint Thomas, MELDOLLA; (and six others) (£1 to Bloxam).
M.H. Bloxam, by whom given to Rugby School; with his initials, attribution
and number 'M H B/ meldolla/ 31' (recto) and inscription 'From the Lawrence
Collection/ Rugby School Art Museum e dono Matt: H: Bloxam' (verso)

LITERATURE:

Anne Popham, typescript catalogue, no. 18, as attributed to Schiavone.

This drawing was previously attributed to Andrea Meldolla, called Schiavone,
but is closer in style and scale to drawings by Biagio Pupini, such as the one
at the Fogg Museum, Harvard (inv. 2006. 334).



124

**CIRCLE OF PELLEGRINO TIBALDI
(VALSOLDA 1527-1596 MILAN)**

A seated nude youth

pen and brown ink over stylus indications
8 x 4½ in. (20.5 x 11.4 cm.)

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 56, as attributed to Pellegrino Tibaldi.



•125

**WORKSHOP OF FEDERICO ZUCCARO
(SANT'ANGELO IN VADO 1540-1609 ANCONA)**

Portrait of a man wearing a hat

with inscription 'Federigo Zuccaro/ son portrait par lui meme/ nat. 1543 ob. 1609' and with number 'E 542.' (on the old mount) and with number '109[or 4]7' (*verso* of the old mount) and with inscription 'Federico Zuccaro' (*verso*, visible through the *recto*)
red and black chalk
5¾ x 4¾ in. (14.6 x 11.3 cm.)

£800–1,200

\$1,100–1,600
€910–1,400

PROVENANCE:

Jonathan Richardson Sen., London (1665-1745) (L. 2983) (with his shelfmarks 'CC. 71.' and 'k.', on the back of the mount).
Prince Golitsyn (according to Anne Popham's typescript catalogue).
M.H. Bloxam, by whom given to Rugby School; with his initials 'M:H:B' and inscription 'From the Cabinet of Prince Golitzin' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 59, as Federico Zuccaro.



126

FILIPPO BELLINI (URBINO CIRCA 1550-1604)

A lady kneeling before the Pope, who presents a scroll

with inscriptions 'di tadeo zucaro D 4/ Taddeo Zuccharo' and '[.]10-' (verso)
traces of black chalk, pen and brown ink, brown wash, squared in black chalk
14⁷/₈ x 11¹/₄ in. (37.7 x 28.5 cm.)

£7,000-10,000

\$9,200-13,000
€8,000-11,000

PROVENANCE:

Possibly Pierre Crozat, Paris (1665-1740) (with number '24').
M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby
School Art Museum e dono Matt: H: Bloxam' and attribution 't.z 1529-1566'
(verso).

LITERATURE:

Anne Popham, typescript catalogue, no. 60, as style of Federico Zuccaro.

As demonstrated by Catherine Monbeig Goguel in 1975, the style of Bellini is deeply rooted in Urbino, influenced by Barocci and his pupil Antonio Viviani, while his Counter Reformation themes and narratives are aligned with what Vanni and Cigoli were producing at the same time in Siena and Florence ('Filippo Bellini da Urbino della Scuola del Barocci', *Master Drawings*, XIII, 4, 1975). Possibly showing the approval of a religious order advocated by a noblewoman, the subject of this drawing has yet to be identified. Bellini, however, did experiment with strikingly similar arrangements in his *Circumcision*, painted in 1595 for the Basilica of Loreto, studied on a drawing in the Accademia di San Fernando, Madrid, and this serves as a close stylistic comparison to the present sheet (Goguel, *op. cit.*, pl. 3)

We are grateful to Catherine Monbeig Goguel for her assistance in cataloguing this drawing and for confirming the attribution to Filippo Bellini.



127

CAMILLO PROCACCINI (BOLOGNA 1555-1629 MILAN)

The Virgin and Child with three Saints

red chalk, the male saint's left hand replaced on an entablatured piece of paper, squared in black chalk
12 x 8⁷/₈ in. (30.4 x 22.4 cm.)

£5,000-7,000

\$6,600-9,100
€5,700-7,900

PROVENANCE:

John Barnard, London (died 1784) (according to an inscription on the verso).
Jonathan Richardson Sen., London (1665-1745) (L. 2183).
Sir Thomas Lawrence, London (1769-1830) (L. 2445).
Samuel Woodburn (1786-1853); Christie's, 4 June 1860, lot 29 'The Virgin and Saints, PROCACCINI' (and six others) (16s. to Bloxam).
M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 43.

Squared for enlargement, this finished design with the Holy Family, Saint Catherine and an unidentified nun (possibly Saint Catherine of Siena) can be tentatively connected to *The Mystic Marriage of Saint Catherine*, signed and dated by Camillo in 1606 and still *in situ* in the Church of Castiglione delle Stiviere, Mantua. The drawing is defined by the artist's typically angular style and expanded volumes and exhibits the devotional clarity promoted in Lombardy by Cardinal Federico Borromeo, Camillo's most prominent supporter.

We are grateful to Nancy Ward Neilson for confirming the attribution to Camillo Procaccini based on a photograph.



128

**GIOVANNI MAURO DELLA ROVERE, IL FIAMMINGHINO
(MILAN CIRCA 1575-1640)**

An angel playing the lute, with two putti

with inscription 'Giulio Cesare Procaccini' (lower left, partially cut off) and with attribution 'Albane' (on the old mount)

black chalk, pen and brown ink, brown wash, heightened with white on grey-green paper

12 x 10 in. (30.5 x 25.3 cm.)

£4,000–6,000

\$5,300–7,800

€4,600–6,800

Drawn on blue paper in Fiamminghino's typical technique, fine pen lines and broad passages of white gouache, this sheet was recognized by Ugo Ruggeri through a photograph in the Witt Library as a preparatory drawing for one of the three roundels frescoed on the vault of the chapel of Sacred Heart in Sant'Alessandro, Milan (Fig. 1). Completed by 1613, the decoration of the chapel was carried out by Moncalvo with Fiamminghino, as first recorded by Torre (1674) and later confirmed by modern scholars, who attributed to the latter the series of angels with putti playing music on the vault (M.C. Terzaghi, in M. Gregori, ed., *Pittura a Milano dal Seicento al Neoclassicismo*, Milan, 1999, p. 220). Notable differences between the drawing and the final fresco include the position of the angel's wings and the legs of the putto at right. The artist is responding here to the robust style of Pier Francesco Mazzucchelli, calle Morazzone and the illustrious Lombard model of Gaudenzio Ferrari.

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his initials 'M:H:B'; inscription and attribution 'Rugby School Art Museum e dono Matt: H: Bloxam/ Albano 1578-1660/ Roman School' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 3, as Guglielmo Caccia, Il Moncalvo. F. Valancover, *Gallerie dell'Accademia di Venezia. Catalogo dei disegni antichi. Disegni lombardi*, Milan, 1982, p. 105, under no. 91.



Fig. 1. Giovanni Mauro della Rovere, il Fiamminghino and Guglielmo Caccia, il Moncalvo, Angels and putti playing music, 1613, Sant'Alessandro, Milan.



129

ATTRIBUTED TO GIOVANNI FRANCESCO GRIMALDI, CALLED IL BOLOGNESE (BOLOGNA 1606-1680 ROME)

A coastal landscape with trees to the left and a village beyond

pen and brown ink
9 x 6⁷/₈ in. (23 x 17.4 cm.)

£4,000–6,000

\$5,300–7,800
€4,600–6,800

PROVENANCE:

Unidentified collector's stamp (partially cut off).
M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 6.
A. Schmarsow, 'Aus dem Kunstmuseum der Schule zu Rugby', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, IX, 1888, no. 1, p. 136, as circle of (or attributed to?) Titian, previously as Domenichino.

For this drawing, previously situated in the circles of Titian and Domenichino, an attribution to Agostino Carracci has been proposed, but it appears to be closer to Grimaldi.



130

ATTRIBUTED TO GIUSEPPE CESARI, CAVALIERE D'ARPINO
(ARPINO 1568-1640 ROME)

Studies of six heads, and a grotesque

black and red chalk, pen and brown ink
5¼ x 8¼ in. (14.7 x 21 cm.)

£3,000–5,000

\$4,000–6,500
€3,400–5,700

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 62, as Italian School, 17th Century.

Gathered on this unpublished sheet are sketches and ideas drawn by Arpino possibly in connection with the decoration of the great hall in the Palazzo dei Conservatori, Rome. The grotesque mascarón at right closely relates to those featured in the decorative frieze below his *Fight between the Horatii and Curiatii*. The veiled woman at left resembles the crying woman in the same fresco. The sequence of five figures in profile at the top does not connect with any known work by the artist.



131 (i)

•131

ITALIAN SCHOOL, 17TH CENTURY

A seated female figure holding a jug on a tray

with inscription 'Guido' (lower left) and 'Carlo Marats' (on the mount) and 'C' (on the verso of the old mount)

black and white chalk on blue paper

7 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in. (20 x 18 cm.); and one other drawing:

(ii) Italian School, 18th Century, *The Virgin and Child*, black chalk, pen and brown ink, grey wash, 6 $\frac{1}{8}$ x 5 $\frac{1}{8}$ in. (15.6 x 14.9 cm.) (2)

£800–1,200

\$1,100–1,600
€910–1,400

PROVENANCE:

(i) Jonathan Richardson Jun., London (1694-1771) (L. 2170).

Unidentified collector's mark, stamped 'C.M' (L. 598a).

M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum e dono Matt: H. Bloxam' and attribution 'Guido Reni' (on the mount).

(ii) M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum/ e dono Matt: H: Bloxam' and attribution 'Corregio/ or of his School ?' (on the mount).

LITERATURE:

(i) Anne Popham, typescript catalogue, no. 46, as Guido Reni?

(ii) Anne Popham, typescript catalogue, no. 71.



132

132

ITALIAN SCHOOL, 17TH CENTURY

The departure of the angel from Tobit and Tobias (?)

with inscription 'And^a Sacchi' and with illegible inscription and with inscription 'ZD/ Z 36[?]' (verso)

pen and brown ink, brown wash

8 $\frac{3}{4}$ x 7 $\frac{1}{8}$ in. (22.3 x 20 cm.)

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

Possibly unidentified mark 'BB' (L. 346b).

Paul Sandby, London (1725-1809) (L. 2112).

M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum/ e dono Matt: H: Bloxam' and attribution and inscription 'Andrea Sacchi/ AD 1594-1661/ from the collection/ of Paul Sandby' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 51, as attributed to Andrea Sacchi.

• 133

FLEMISH (?) SCHOOL, CIRCA 1700

An allegory: the inspiration of Painting

with inscription 'Vandyck' (lower right)

red and white chalk, red chalk framing lines, on buff paper

15¼ x 10¼ in. (38.8 x 26.9 cm.); and two further drawings:

(ii) Italian (?) School, 18th Century, *A wooded landscape with*

travellers nearing buildings, red chalk, 10¼ x 7¾ in. (26 x 19.6 cm.)

(iii) French (?) School, 17th-18th Century, *The Farnese Hercules* red

chalk, arched top, 15 x 7 in. (38 x 17.7 cm.)

(3)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROVENANCE:

(i and ii) M.H. Bloxam, by whom given to Rugby School.

(iii) M.H. Bloxam, by whom given to Rugby School; with his

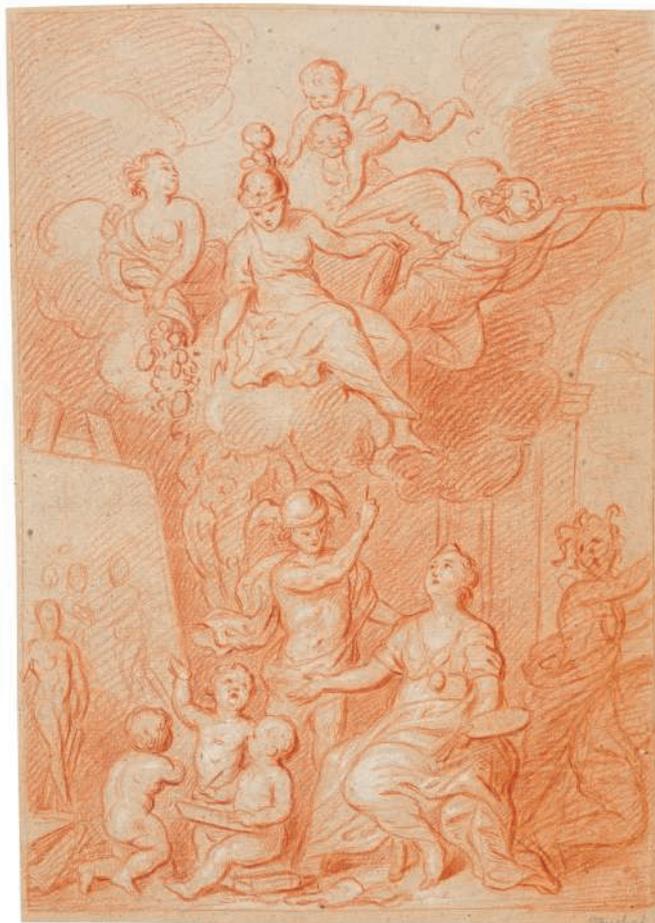
inscription 'Rugby School Art Museum/ e dono Matt: H: Bloxam'
(on the mount).

LITERATURE:

(i) Anne Popham, typescript catalogue, no. 77, as French School,
17th Century.

(ii) Anne Popham, typescript catalogue, no. 78, as French School,
18th Century.

(iii) Anne Popham, typescript catalogue, no. 80.



133 (i)

• 134

FLORENTINE SCHOOL, 17TH CENTURY

A king with other horsemen (recto); Faint studies of same and buildings (verso)

signed with initials (?) 'JP' (?) (i) and with illegible attribution '[...]

oanino' (iii, on the mount)

black chalk, pen and brown ink, squared in black chalk (*recto*), black

chalk (*verso*) octagonal, armorial watermark

7¾ x 12 in. (18.6 x 30.5 cm.); and two further drawings:

(ii) Italian School, 17th Century, *Preparations for a feast (recto);*

Studies of a dog and a horse's head (verso), traces of black chalk, pen
and brown ink, brown wash heightened with white, 8 x 12½ (20.3 x
32.2 cm.)

(iii) Italian School, 17th Century, *A sleeping child with a skull and an
hourglass*, red chalk on (formerly) blue paper, 10¾ x 16¼ in. (27.7 x
41.2 cm.)

(3)

£1,500–2,500

\$2,000–3,300

€1,700–2,800

PROVENANCE:

(i and ii) M.H. Bloxam, by whom given to Rugby School.

(iii) Sir Thomas Lawrence, London (1769-1830) (L. 2445).

M.H. Bloxam, by whom given to Rugby School; with his initials

'M:H:B' and inscription 'Rugby School Art Museum e dono Matt H
Bloxam/ Lawrence Collection' (on the mount)

LITERATURE:

(i) Anne Popham, typescript catalogue, no. 67, as Italian School, 17th
Century, with a reference to Baldassare Franceschini.

(ii) Anne Popham, typescript catalogue, no. 70.

(iii) Anne Popham, typescript catalogue, no. 69.



134 (i)



135

ANTON KERN (BOHEMIA 1709-1747 DRESDEN)

The Virgin and Charity

with attribution 'Pittoni' and with lot number (from Woodburn sale, see provenance) '31' (on the old mount)

black chalk, red wash, heightened with white

17 x 12½ in. (43.3 x 31.9 cm.)

£3,000-5,000

\$4,000-6,500

€3,400-5,700

PROVENANCE:

Sir Thomas Lawrence, London (1769-1830) (L. 2445).
 Samuel Woodburn, London (1786-1853); Christie's, 4 June 1860, lot 31, 'an allegorical subject, PITTONI'; and five others (£1 to Bloxam).
 M.H. Bloxam, by whom given to Rugby School; with his initials 'M: H: B'; inscription and attribution 'Rugby School Art Museum e dono Matt: H: Bloxam/ [Pittoni], Giovanni Battista a d 1690-1767 Vincenza/ Lawrence Collection' (on the mount).

EXHIBITED:

Venice, Fondazione Giorgio Cini, *Disegni veneti di collezioni inglesi*, 1980, no. 71 (as attributed to Anton Kern; catalogue by J. Stock).

LITERATURE:

Anne Popham, typescript catalogue, no. 36, as Giovanni Battista Pittoni.

Kern has taken this composition from a detail in a painting by Giovanni Battista Pittoni and others showing *The allegorical tomb of the archbishop Tillotson*, which exists in a number of versions and in a print after one of these paintings (F. Zava Boccazzi, *Pittoni*, Venice, 1979, nos. 83, 92, I.19, ill). Kern's early work especially displays a strong dependence on Pittoni, of whose work he made numerous copies. Kern's drawings and paintings are often so close to those by his master that they have been wrongly attributed to him.



136

ITALIAN SCHOOL, 18TH CENTURY

The Judgement of Paris

pen and red ink, red wash, heightened with white
16 $\frac{1}{8}$ x 10 $\frac{7}{8}$ in. (41 x 27.6 cm.)

£3,000–5,000

\$4,000–6,500
€3,400–5,700

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum e dono Matt: H: Bloxam' and attribution 'Rubens?/ The Judgment of Paris' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 79, as French School, 18th Century.

137

GIUSEPPE CADES (ROME 1750-1799)

Christ on the Cross, with Saint John, Saint Mary Magdalene and the Virgin

pen and grey ink, brown wash
11¾ x 7¾ in. (29.7 x 19.4 cm.)

£5,000–8,000

\$6,600–10,000
€5,700–9,100

PROVENANCE:

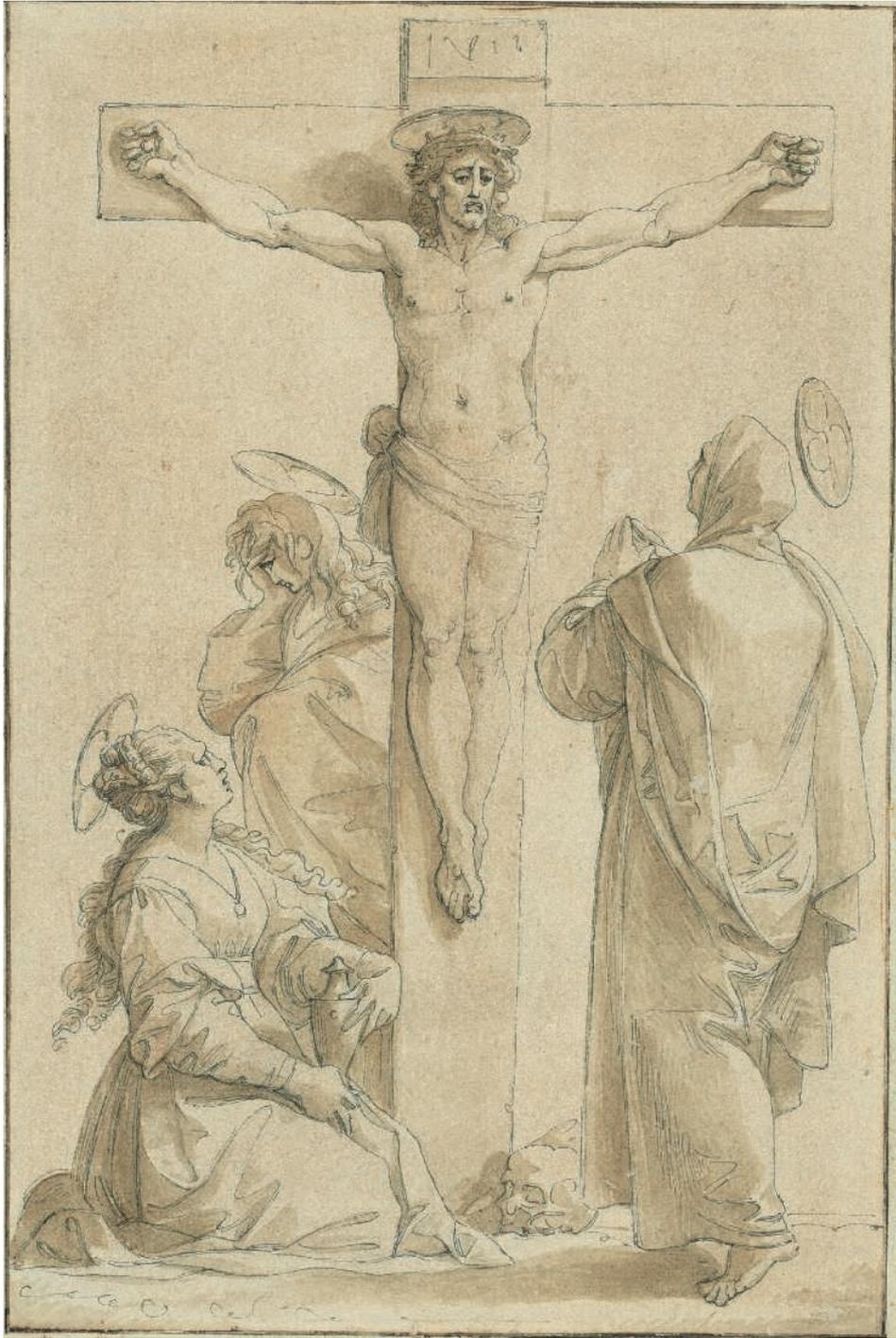
M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum/ e dono Matt: H: Bloxam' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 92, as style of Giuseppe Cades.

Drawn with particularly fine pen work and subtly applied wash, this sheet is a prime example of Cades's more finished and neo-classical drawing style which forms a contrast with his more free and swirly drawings (see, for example, lot 101). Two drawings that show the same figure as the Virgin visible in the background here, but in reverse, are known; one is in a private collection, while the current location of the other is unknown (M.T. Caracciolo, *Giuseppe Cades, 1750-1799, et la Rome de son temps*, Paris, 1992, nos. 148 D and 148 E, ill.). The figure of the Virgin seems to display the influence on Cades of Michelangelo's work; it is particularly close to Michelangelo's *Mourning woman*, previously at Castle Howard (sold at Sotheby's, London, 11 July 2001, lot 81). A drawing by Cades that copies figures from Michelangelo's Sistine Chapel ceiling is in the Kupferstichkabinett, Berlin (*op. cit.*, no. 185, ill.). For more on the mount of the present drawing, see the note for lot 51.

We are grateful to Maria Teresa Caracciolo for her assistance in cataloguing this drawing and for confirming the attribution to Giuseppe Cades.





• 138

ATTRIBUTED TO GIUSEPPE CADES (ROME 1750-1799)

Christ in a mandorla flanked by two angels

pen and brown ink on light brown prepared paper
11½ x 9¼ in. (28.7 x 23.5 cm.)

£1,500-2,000

\$2,000-2,600
€1,700-2,300

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum, - e dono Matt: H: Bloxam 1880' (on the mount).

LITERATURE:

Anne Popham, typescript catalogue, no. 117, as anonymous.

The mount of this drawing is the same as that of five other drawings from the Rugby collection by, or attributed to, Cades (see lots 51, 52, 100, 101 and 137). It seems particularly close to Cades's drawing in lot 100, which shows similarly curved lines which are so characteristic of the artist. An attribution to Cades, however, has not been supported by Maria Teresa Caracciolo on the basis of a digital photograph.



139 (i)

• 139

AFTER MAERTEN DE VOS (ANTWERP 1532-1603), FLEMISH SCHOOL, 16TH CENTURY

The Resurrection of Christ

black chalk, pen and brown ink, brown wash, brown ink framing lines
13 x 10½ in. (33 x 26.6 cm.); and two further drawings:

(ii) After Lucas van Leyden (Leiden 1489/1494-1533), *The Daughters of Israel singing in praise of David*

after his victory over Goliath, red chalk on vellum, 14¼ x 10½ in. (36.2 x 26.5 cm.);

(iii) Flemish School, *Portrait of a Lord at the Court of King Henry VIII*, black chalk, pen and brown ink, grey wash, the corners made up, 7¼ x 5½ in. (17.8 x 13.9 cm.)

(3)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

PROVENANCE:

(i) M.H. Bloxam, by whom given to Rugby School; with his inscription and attribution 'Rugby School Art Museum e dono Matt: H: Bloxam/ German School?' (on the verso)

(ii) M.H. Bloxam, by whom given to Rugby School; with his inscription and attribution 'e dono Matt: H: Bloxam Rugby School Art Museum/ albert Durer?'

(iii) Prince Golitsyn (according an inscription on the mount).
M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

(i) Anne Popham, typescript catalogue, no. 110, as School of Martin de Vos.

(ii) Anne Popham, typescript catalogue, no. 99.

(iii) Anne Popham, typescript catalogue, no. 97, as Style of Holbein.

The first drawing in this lot is a copy after a signed drawing by Maerten de Vos of almost the same size (32 x 25.8 cm.), sold at Sotheby's, New York, 21 January 2004, lot 58.



140 (i)

140

FRENCH SCHOOL, 17TH (?) CENTURY

A classical landscape with ruins, a pyramid and two figures

black chalk, pen and brown ink, brown wash (outlines incised)
8 x 12½ in. (20.5 x 30.8 cm.); and three further drawings:

- (ii) Italian School, 18th Century, *An extensive landscape with an imaginary view of Rome*, black chalk, pen and brown ink, grey wash, 8½ x 15½ in. (21.6 x 39 cm.)
- (iii) Circle of Gaspard Dughet, called Gaspard Poussin (Rome 1615-1675), *An extensive mountain landscape, trees in the foreground*, black and red chalk, grey wash on (formerly) blue paper, 9¾ x 14½ in. (24.4 x 36.9 cm.)
- (iv) After Marco Ricci (Belluno 1676-1729 Venice), *A wooded landscape with robbers attacking travellers*, pen and brown ink, brown and grey wash, 14½ x 21 in. (36 x 53.4 cm.)

(4)

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

- (i) Thomas Dimsdale, London (1758-1823) (L. 2426).
M.H. Bloxam, by whom given to Rugby School.
- (ii)
Unidentified collector's mark in brown ink 'S' (not in Lugt).
M.H. Bloxam, by whom given to Rugby School.
- (iii)
Antoine-Joseph Dezallier d'Argenville (1680-1765) (L. 2951, his paraphe and his number '179').
Perhaps Richard Cosway (L. 628, damaged mark)
Sir Thomas Lawrence, London (1769-1830) (according Popham's typescript catalogue).
John Watkins Brett, London (1805-1863); Christie's, 8 April 1864, lot 489 'G. Poussin - A landscape - *bistre*' (7s to Bloxam).
M.H. Bloxam, by whom given to Rugby School.
- (iv)
William Young Ottley, London (1771-1836) (his mount and L. 2663); T. Philipe, London, 6-23 June 1814, lot 1102, 'RICCI (Marco), One - a grand landschape, with banditti attaching two travellers - *pen and bistre-wash - full of character and expression*'.
Sir Thomas Lawrence, London (1769-1830) (L. 2445).
M.H. Bloxam, by whom given to Rugby School; with his inscription and attribution 'Rugby School Art Museum e dono Matt: H: Bloxam/ Ricci, marco./ a.d 1680-1730/ Wm Young Ottley's Collection/ Lawrence Collection' (on the mount).



141

LITERATURE:

- (i) Anne Popham, typescript catalogue, no. 32, as Giovanni Paolo Panini.
P. Rosenberg and L.-A. Prat, *Nicolas Poussin, 1594-1665. Catalogue raisonné des dessins*, II, Milan, 1994, no. R 1097, ill. (as French School, 17th century).
- (ii) Anne Popham, typescript catalogue, no. 75, as style of Nicolas Poussin.
P. Rosenberg and L.-A. Prat, *Nicolas Poussin, 1594-1665. Catalogue raisonné des dessins*, II, Milan, 1994, no. R 1098, ill. (as Italian School, 17th century).
- (iii) Anne Popham, typescript catalogue, no. 73, as Gaspar Dughet.
- (iv) Anne Popham, typescript catalogue, no. 48, as Marco Ricci.
J. Byam Shaw and G. Knox, *The Robert Lehman Collection, VI, Italian Eighteenth-Century Drawings*, New York, 1987, p. 88, under no. 69 (as M. Ricci, entry by G. Knox).
M. Nadali, 'Del disegno di Marco Ricci', *Arte Documento*, XVI, 2002, p. 173, note 11.

The fourth drawing in this lot is a copy of a drawing of the same size in the Morgan Library and Museum, New York, from the Janos Scholz Collection (A. Scarpa Sonnino, *Marco Ricci*, Milan, 1992, fig. 232).

141

PIETER JANSZ. (AMSTERDAM 1602-1672)

The Holy Family with Saint Elizabeth and the Infant Saint John

pen and brown ink, brown wash
6 x 8¾ in. (15.3 x 20.5 cm.), the right corner cut

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 102, as follower of Rembrandt.



142 (i)

•142

DUTCH SCHOOL, 17TH CENTURY

A cavalry battle on a bridge

pen and brown ink, brown wash

11 x 15½ in. (27.8 x 39.8 cm.); and three further drawings:

(ii) Dutch School, 18th Century, *Peasants outside a cottage (recto)*; *Study of a soldier (verso)*, black chalk, pen and brown ink, grey wash, 9½ x 11½ in. (23.1 x 29.3 cm.)

(iii) Dutch School, 18th Century, *A shepherd and a boat on a river in a hilly landscape*, point of the brush and brown-red ink, 4¼ x 6½ in. (10.4 x 16.5 cm.)

(iv) Ignace-Joseph de Claussin (Lunéville 1795-1844 Paris), *Jacob listening to the story of his sons on their return from Egypt*, etching, 7½ x 10½ in. (19 x 26.8 cm.) (4)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

PROVENANCE:

(i) Sir Thomas Lawrence, London (1769-1830) (according to Popham's manuscript and an inscription on the mount).

M.H. Bloxam, by whom given to Rugby School; with his attribution 'Nicholas Berghem 1624-1683?' (*recto*) and inscription and attribution 'Rugby School Art Museum e dono Matt: H: Bloxam/ Huchtenberg?' (*verso*).

(ii) M.H. Bloxam, by whom given to Rugby School; with his inscription 'Rugby School Art Museum e dono Matt: H: Bloxam'.

(iii and iv) M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

(i) Anne Popham, typescript catalogue, no. 112.

(ii) Anne Popham, typescript catalogue, no. 114.

(iii) Anne Popham, typescript catalogue, no. 118, as anonymous.

(iv) Anne Popham, typescript catalogue, no. 100.

The etching in this lot reproduces a drawing by Rembrandt, in the same direction, in the Louvre (inv. RF4703).



143

•143

AFTER MICHELANGELO BUONARROTI (CAPRESE 1475-1564 ROME), FRENCH SCHOOL, 1801/1802

Torso of a grinning man

inscribed 'dessin fait d'apres celui que legd. michel-ange Buonarrotti dessina au/ crayon charbonné sur la muraille de la cuisine de sa maison de Settignano/ a trois mille de Florence./ L'an 10 de la Repque francaise' [1801-1802] and with number '3381'

black chalk, stumping
7¾ x 8¼ in. (18.5 x 20.9 cm.)

£500-700

\$660-910

€570-790

PROVENANCE:

Sir Thomas Lawrence, London (1769-1830) (L. 2445).

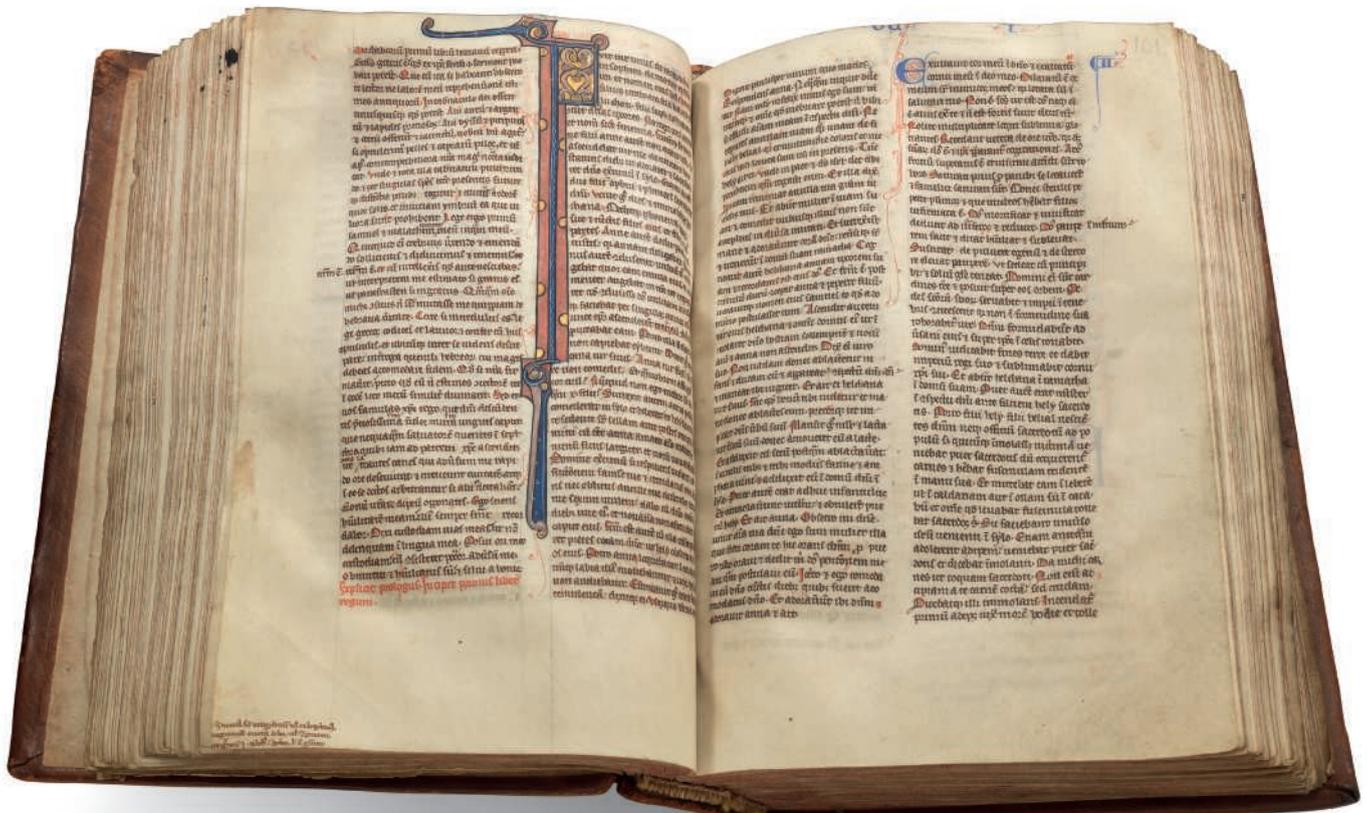
M.H. Bloxam, by whom given to Rugby School.

LITERATURE:

Anne Popham, typescript catalogue, no. 25.

This is a copy after Michelangelo's charcoal drawing of about 1503, in the Villa Michelangelo, Settignano near Florence, and which was detached from the wall in 1979 (see New York, Metropolitan Museum, *Michelangelo, Divine Draftsman & Designer*, exhib. cat., 2017-2018, no. 37, ill.).

144 No lot



0145

BIBLE, with prologues, in Latin, illuminated manuscript on vellum [England, third quarter 13th century]

An example of the quintessential manuscript of 13th-century Europe: a single volume Bible with the Latin translation of Saint Jerome, the so-called Vulgate, arranged according to the chapter divisions attributed to Stephen Langton, Archbishop of Canterbury (1207-28). An affordable example of one of the major milestones of European Christian culture.

195 x 140mm. iii + 455 + iii ff., foliated 1-456 onto first paper endleaf, collation not possible, partly in gatherings of 24 leaves, two columns of 42-44 lines in black ink in a small gothic bookhand, written space 148 x 98mm. Books of the Bible open with illuminated initials, some with birds, beasts or grotesques, Prologues open with large decorated initials of blue patterned with white and flourished with red, chapter initials of blue flourished red (defective, lacking leaves throughout – see *Content* – and with many illuminated initials removed or partly excised, some staining spotting and tears). 18th-century calf, black spine lettered in gold: THE.OLD.AND.NEW.TEST.AN.OLD.MSS: (extremities rubbed, splits in joints).

Provenance: (1) Inscription in English in a 16th-century hand opening 'Thomas...' on f. 397v. (2) Signatures of various 18th- and 19th-century owners on front pastedown and first endleaf: S. Smallbroke, 1769 with extensive notes in Latin, including the information that the initials were mutilated when he bought it; J. Middleton Charterhouse 1804; Thomas Meggison E Dono Johani Middleton 1804; James Hearn, Rectory, Halford near Great Faringdon, Berks, December 28 1850; inscription of 23 Jan 1851 on f.i, attributing a date of no

later than 1300, the opinion of both the editor of the *Gentleman Magazine* and the author of the *Beauties of Scotland*. (3) M.H. Bloxam, by whom given to Rugby School Library; inscription dated 12 May 1883 on f.iii.

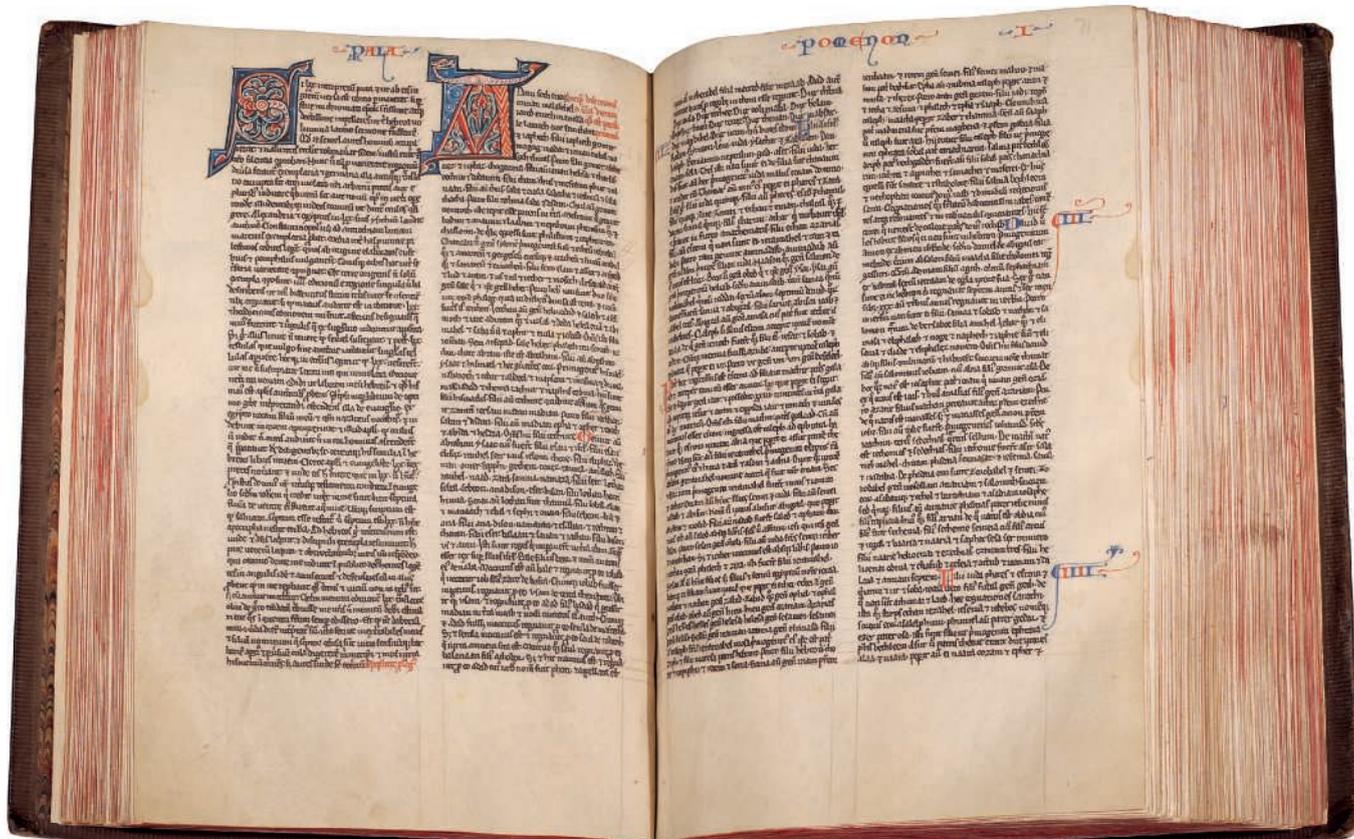
Content: Vulgate Bible with Prologues, end of Prologue to Pentateuch f.1, then opening in Genesis Ch.3 and ending at Apocalypse Ch.21 ff.2-455, also missing leaves from Leviticus, Numbers, Tobit, Judith, Esther, the Prologue of Job, Proverbs, Jeremiah, Baruch, and the Epistles to the Corinthians and Galatians. Apocalypse Ch.21 and 22 completed in a 19th-century hand on first paper endleaf f.456. For precise contents contact the Book Department.

In contrast to those produced more commonly in France, pocket Bibles produced in England in the 13th-century often, as in this example, omitted the Book of Psalms.

Illumination: The initials opening the Books of the Bible have staves of curling blue tendrils set against cusped pink grounds, with burnished gold terminals, disks and infills. Birds, small grotesque figures or beasts often perch in the margins. Many of these have been partially or totally excised but 19 leaves with illuminated initials remain intact. Smallbroke's 1769 note that the initials were cut when he bought the book is fascinating evidence of an early instance of the practice of culling illuminations from manuscripts, a practice that is more generally associated with the 19th century, and is exemplified by John Ruskin's notorious diary entry, 'cut missal up this evening: hard work'. Earlier instances of such handiwork were the nuns at the Brigettine Abbey of Syon and the Dominican nuns of Poissy who cut initials from Bibles in the 16th century to decorate their own books.

£5,000-8,000

\$6,600-10,000
€5,700-9,100



0146

BIBLE, with Prologues and Interpretation of Hebrew names, in Latin, decorated manuscript on vellum [England, third quarter 13th century]

A handsome 13th-century single-volume English Bible with wide margins, written in a fine calligraphic hand and decorated with bright and unusual initials often inhabited by winged dragons, beasts and grotesques.

258 x 178mm. ii + 275 + iii leaves, modern foliation in pencil 1-275 followed here. Two columns of 51-3 lines, ruled space: 186 x 125mm. Running headers and chapter numbers in red and blue, penwork initials throughout, decorated initials to books, prologues and main divisions of the Psalms (lacking Genesis and Exodus up to 35:34, Isaiah 9:17 - Jeremiah 3:7 after f.144, a single leaf after f.9 [Numbers 4:9 - 7:13] and two leaves after f.243 [I Tim. Prolog. - Hebrews 2:17], initials excised on ff.107, 109, 112, 120, 133, 143, 174, 179, 180, 240, margin on f.1 torn and repaired, margin on f.2 torn, upper margin of f.173 sliced, occasional marginal staining). 19th-century calf (edges lightly scuffed).

Provenance: (1) Several 16th-century scribbles, penials and inscriptions in various English hands including 'Iohn Shurley' (f.150v) and 'Yvane Fairburn of madibe?' (f.275v). (2) John Bowen: his inscription on f.1 'Johannes Bowen Anna Aetat 70. Annoque Domini 1826'. (3) M.H. Bloxam, by whom given to Rugby School Library; inscription dated 12 May 1883 on f.ii. (4) Bookplate of Rugby School Library.

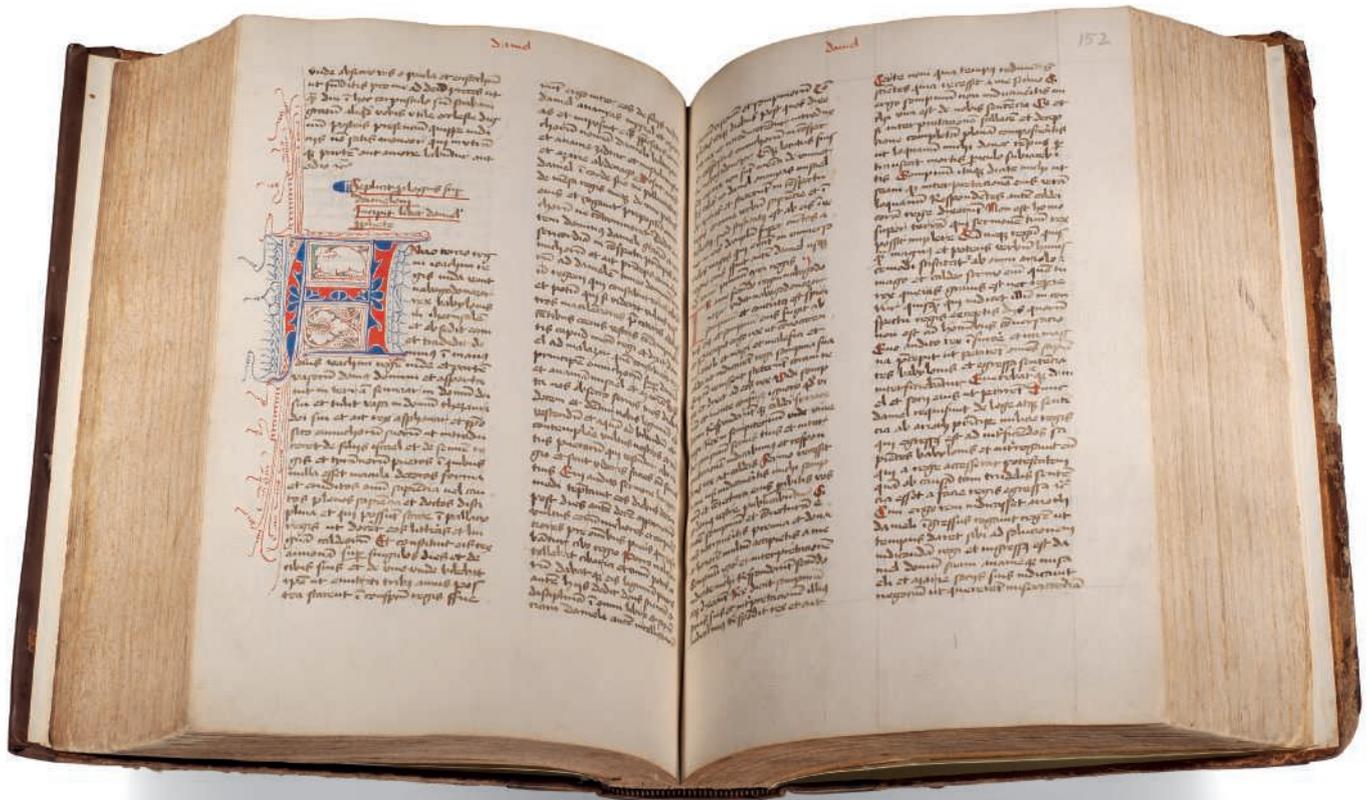
Content: Bible, beginning in Exodus 35:34, ff.1-249; Interpretation of Hebrew names ff.250-275.

Unusually for an English Bible, this manuscript contains a Psalter (ff.107-122v).

Decoration: The present manuscript displays a lively and distinctive programme of decoration, with penwork flourishing often extending to the height of text or even page in alternating red and blue ink - the blue the bright pale shade that is a quintessential feature of English manuscript decoration. The foliate scrolling pattern to staves and palette are consistent with features of English illumination in the third quarter of the 13th century, and the initials are often elaborately enlivened by contorted beasts forming the body of - or devouring - the staves.

£12,000-18,000

\$16,000-24,000
€14,000-20,000



0147

BIBLE, with prologues, in Latin, decorated manuscript on paper, Utrecht, 1463.

A product of the scriptorium of Utrecht's Mariakerk, this Bible exemplifies the lively Dutch style of manuscript decoration in the 15th century.

283 x 205mm. ii + 349 + ii, modern pencil foliation 1-327 followed here, 39-47 lines, ruled space: 210 x 150mm, running titles in red, decorated and flourished initials in red, blue and green opening books and prologues, capitals in red and blue throughout (originally the second of two volumes, lacking at least one gathering and four leaves, waterstaining at vertical margin beginning to touch the text from c.f.293, single insect hole from f.246-end). 18th-century boards (rebacked and restored).

Provenance: (1) St Mary's Church, Utrecht: Written in 1463 at the Mariakerk – one of the five collegiate churches of Utrecht, known throughout the Middle Ages for its architectural grandeur – by a scribe who identifies himself as 'Iohannis de Tremonia' in the colophon to the Old Testament on f.221v. (2) Reverend John Cohen Jackson (c. 1827-95, schoolmaster and antiquarian book collector; his ownership inscription on f.iii). (3) M.H. Bloxam, by whom given to Rugby School Library; ownership inscription dated 1857 on f.iii; and gift inscription dated 12 May 1883 on f.xxiv. (4) Bookplate of Arnold Library; Rugby school on f.iii.

Content: Blanks, ff.iii-xxiv; Psalms (opening imperfectly, lacking at least one gathering before f.1), ff.1-3v; Prologue to Proverbs, ff.3v-4; Proverbs, ff.4-16; Prologue to Ecclesiastes, ff.16-16v; Ecclesiastes (ending imperfectly, lacking a leaf after f.19), ff.16v-19; Song of Solomon (opening imperfectly), ff.20-22; Prologue to Wisdom, f.22; Wisdom (ending imperfectly, lacking a leaf after f.29 with the Prologue for Ecclesiasticus), ff.22-29; Ecclesiasticus (ending imperfectly, lacking a leaf after f.52), ff.30-52v; Isaiah, ff.53-81v; Prologue to Jeremiah, f.81v; Jeremiah, ff.82-113v; Lamentations, ff.114-116v; Baruch, ff.116-120v; Prologue to Ezekiel, f.120v; Ezekiel, f.121-150v; Prologue to Daniel, ff.150v-151v; Daniel, ff.151v-163v; Prologue to Minor Prophets, ff.163v-164; Minor Prophets, ff.164-191; Maccabees (lacking a leaf after f.209), ff.191-221v; Gospels, ff.222-266v; Pauline Epistles, ff.267-298; Catholic Epistles, ff.299-305; Prologue to Acts, f.305; Acts, ff.305-320; Apocalypse, ff.320-327.

£7,000-10,000

\$9,200-13,000
€8,000-11,000



0148

MISSAL, use of Sarum, in Latin, illuminated manuscript on vellum [England, first quarter 15th century]

A rare Sarum missal and a charming example of English manuscript illumination in the first decades of the 15th century, with contemporary inscriptions localising it to the church of St Mary's of Wallington, in Surrey.

216 x 148mm. iv + 151, modern foliation in pencil 1-151 followed here. Two columns of 24 lines ff.7-142, one column of 23 lines ff.143-151, ruled space: 118 x 85mm. Sixteen large illuminated initials with scrolling acanthus borders, penwork initials throughout (lacking 4 leaves after ff.40, 63 [likely the Canon Miniature], 85 and 107, first gathering detached, some water damage to lower margins, initial on f.47 excised, initials occasionally smudged, 'pape' erased throughout). 17th-century white leather over wooden boards stamped with the coat of arms of Ralph Sheldon (1623-1684), *sable* a fess between three sheldrakes *argent*, two strap-and-pin fastenings (straps missing, upper board detached, leather peeling from spine, rubbed and stained).

Provenance: (1) The Missal was produced in England, and a contemporary inscription dated 1423 on f.iv localises it to the church of St Mary's of Wallington, Surrey: 'Memorandum quod xiiij^o die lunii anno domini millesimo ccccxiij [...] capella beate Marie de Waliton infra parochiam de Bedyngton [...] dedicata fuerat per reuerendum patrem Iohannem Episcopum Enachdunen et suffraganeum reuerendi in Christo patris et domini domini Henrici Wynton episcopi et Anno regni regis henrici sexti primo'. (2) Francis Walker: his 16th-century inscriptions on ff.iiiv and 151v. (3) John Gregory Mallett OSB (1604-1681), chaplain at Ralph Sheldon's seat at Weston in Warwickshire from 1653 until his death: inscription on f.iv. (4) Ralph Sheldon (1623-1684), Roman Catholic Royalist and antiquary: his coat of arms on the binding. (5) M.H. Bloxam, by whom given to Rugby School Library; inscription dated January 1888 on f.i.

Content: Calendar ff.1-6v; Holy water service ff.7-9v; Temporal from Advent to Corpus Christi ff.10-54; Dedication of a Church ff.54-56v; Mass against the fever ff.56v-57v; Ordinary and Canon of mass ff.59-79; Mass against the pestilence ff.79v-81v; Sanctoral from St Andrew to St Catherine ff.82-117; Votive masses ff.117-133; Mass for the Dead ff.133-138; 'In commemoratione sancti Thome martiris' ff.138-139v; 'O bone ihesu' ff.139v; Mass for the remission of sins ff.139v-141v; prayers to St Godric and for Trental Masses ff.141v-142; Masses of the Five Wounds and of the Name of Jesus ff.143-151.

Illumination: The sparkling initials of gold, rose and blue, extending into the margins with sprigs composed of gold balls and trefoils, sprays with acanthus leaves with lobes outlined in black are reminiscent of the illumination in a British Library manuscript of Thomas Hoccleve, *Regiment of Princes* (London, BL Arundel MS 38) and are datable to the second and third decades of the 15th century (see K. Scott, *Dated and Datable English manuscript Borders c.1395-1499*, 2002, pp.42-43).

£10,000-15,000

\$14,000-20,000
€12,000-17,000



0149

MISSAL, use of Sarum, in Latin, illuminated manuscript on vellum [eastern England, third quarter 15th century]

A magnificent 15th-century Sarum Missal: a glowing example of medieval English illumination preserved in a contemporary chemise binding.

410 x 270mm. 204 leaves, later ink pagination 1-408, 39 lines, ruled space: 280 x 170mm, preserving original prickings (visible to f.58) and catchwords along with some gathering signatures, vellum page markers, eleven 4- to 6-line illuminated initials with marginal sprays, two 6-line penwork initials, flourished initials throughout (lacking Canon miniature and further single leaves and quires, an illuminated initial excised from f.107). Contemporary thick leather chemise over wooden boards, metal bosses (lacking fastenings and two bosses on upper cover).

Provenance: (1) Apparently originally produced for use in the diocese of Lincoln; the unusual sequence ('Spirat odor renouatus') in the Sanctoral for the translation of St Hugh of Lincoln is otherwise only known from a textually-close missal at the Spalding Gentlemen's Society, Lincoln (M.J.II). (2) Chaunterell and Saunders families of Northamptonshire; in his will of 1509, a John Chaunterell of Westcheap, London leaves 'my fayre mas booke written by hand' to: (3) the church of St Giles, Northampton, in whose Lady Chapel are buried further members of the Chaunterell family, including William Chaunterell (d.c.1521). A 1525 inscription on f.84 - 'ora tu pro me peccatore Wylllelmo aliquando existanti presbetero istius capelle anno domini millesimo quengentesimo vicesimo quinto' - identifies an erstwhile presbyter of a

chapel by the name of William, while the names of members of the extended Chaunterell and Saunders families have been added on f.80v in a fine 16th-century hand: 'Roborte Chauntrell Margere Chauntrell Arture Chauntrell Marke Saunders Anne Saunders'.

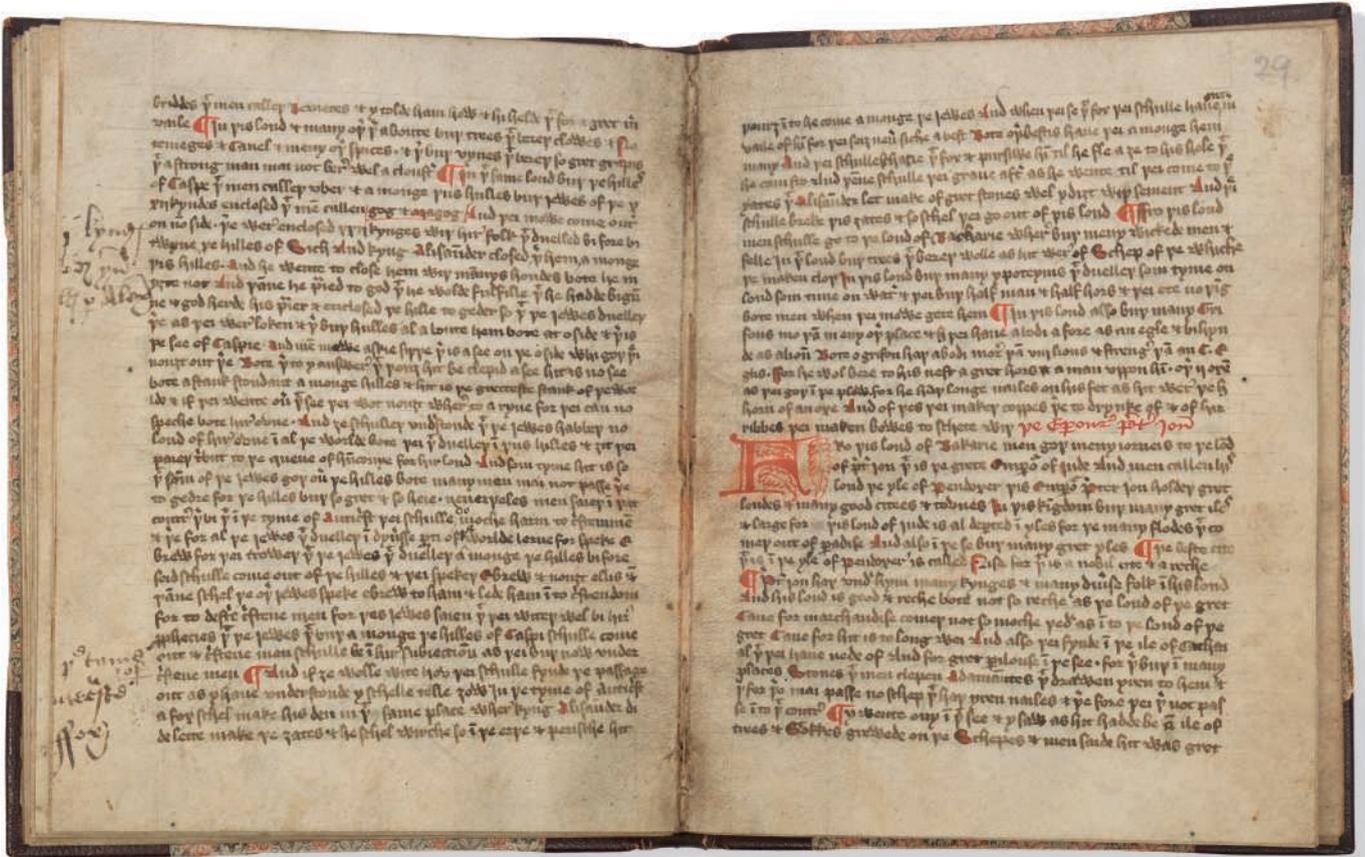
Contents: Holy water service (ending imperfectly, leaf lacking after f.2), ff.1-2v; Temporal, Advent - Easter Eve (opening imperfectly and lacking a gathering after ff. 39 and 63), ff.3-80; Ordinary and Canon of the Mass (lacking single leaves after ff. 84 and 86), ff.80-90v; Mass of the Name of Jesus, ff.91; Temporal, Easter - 25 Sunday after Trinity and September Ember days (lacking a gathering after f.107), ff.92-126; Dedication of a church, ff.126-127v; Sanctoral, vigil of St Andrew - Faith (lacking a leaf after ff.136), ff.128-166v; Common of Saints (opening imperfectly, lacking a leaf before f.167), ff.167-182; Votive masses, ff.182-192; Mass of the dead, ff.192-197; 'Ordo triginalis institutus per quendam apostolicum', f.197v; 'Ordo ad faciendum sponsalia', ff.198-202; 'Ordo ad seruiciu[m] peregrinorum', ff.202-203v; Benedictions, including of a new knight's sword (ending imperfectly, lacking a leaf after f.204), ff.203v-204v.

The style of the illuminated initials suggests the present missal was produced in the third quarter of the 15th century, perhaps in a workshop in eastern England.

£40,000-60,000

\$53,000-78,000
€46,000-68,000





0150

The Book of John Mandeville, in Middle English, decorated manuscript on vellum [England, second half 15th century]

A contemporary bestseller and a thread in the fabric of both English literature and of travel literature: this is likely the last of the known copies to be available for purchase.

180 x 142mm. ii + 38 + ii leaves: 1-48, 56 (lacking a gathering, likely of 8 leaves, after f.8), 33 lines in brown to black ink in an *anglicana* hand, written space 145 x 108mm. Two- and three-line initials, some with pen-work flourishing, paraphs and side-notes in red (vellum darkened, especially in gutters, many folios with some staining and spotting, especially in the gutters but not affecting legibility, all but one sewing-string broken). 19th-century half-morocco, patterned paper over pasteboard (extremities rubbed).

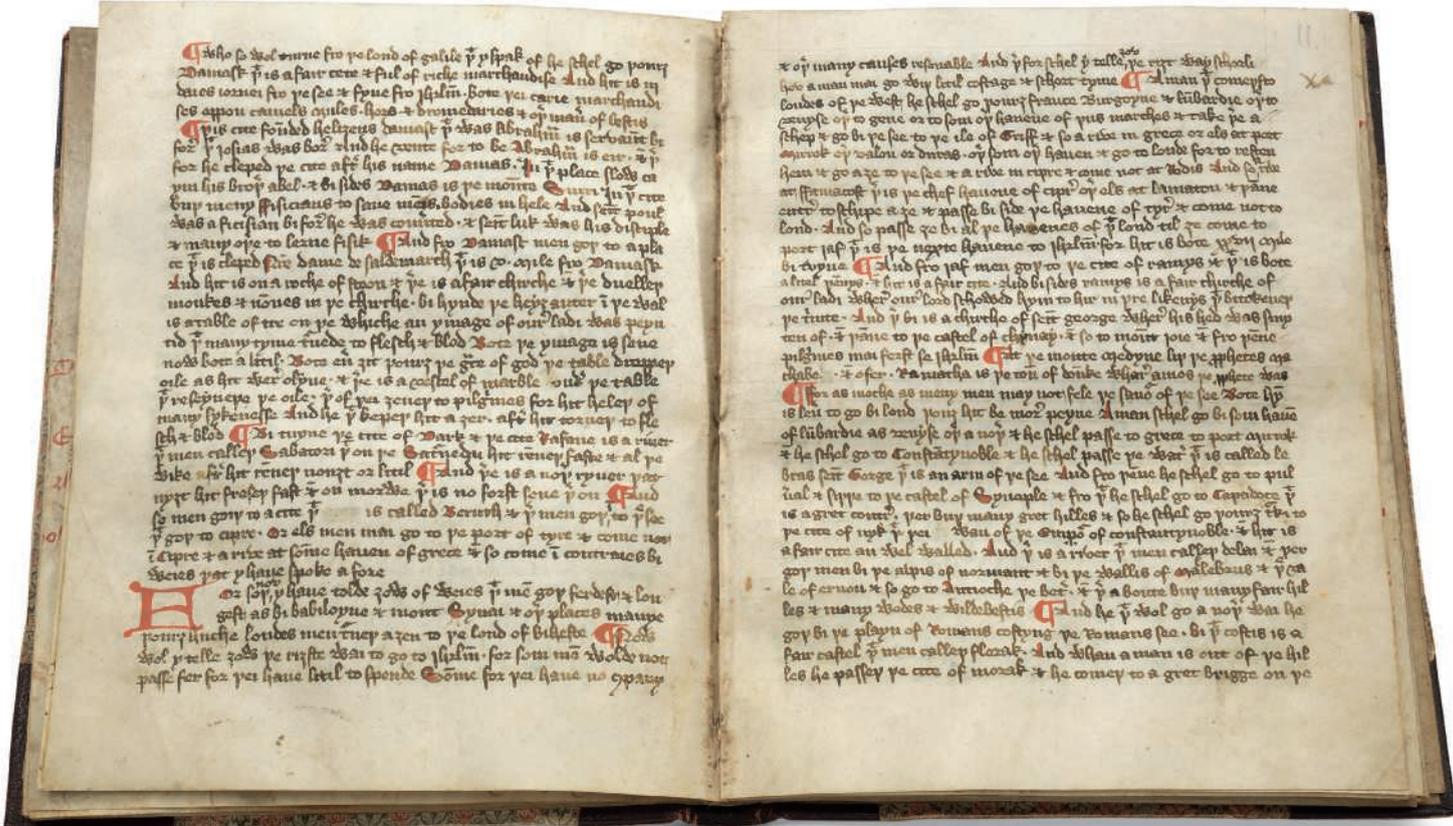
Provenance: (1) Leveriche Forster, his ownership inscription dated 1555 – the year in which he was appointed clerk to the Company of Mercers – on f.38v. (2) Various other 16th-century owners’ or readers’ signatures: John Almon of Puckeridge, Oxford on f.38, John Anthoine on ff.1, 8 and 13, John Offlye on ff.9, 11 and 12, Robert Abraham f.15v. (3) M.H. Bloxam, by whom given to Rugby School Library; inscription dated 12 May 1883. (4) Bookplate of Rugby School Library.

Content: The Book of John Mandeville, in Middle English, lacking all but the first

41 lines of chapter 5 and all but the final 13 lines of chapter 6; *Lilium regnans*, opening ‘Historia hermeti ab origine mundi...Signum mirabile signum crucis’, Prophecy of the Lily and the Lion and its key, in Latin f.37v; verse prophecy on the reign of William the Conqueror’s descendants lasting as many years as the length in feet of Battle Abbey, opening ‘Anglorum regimine bastard bello... et sic prophescia terminator’ (H. Walther, *Initia carminum ac versum Medii posterioris Latinorum*, 1969, no 1041) ff37v-38.

This copy opens in the Prologue, in others this is preceded by a Preface where the author claims he is a knight from St Albans and the following text is an account of his journey to the Holy Land and beyond. *The Book of John Mandeville*, or the *Travels of Sir John Mandeville* as it was later known, is now believed to have originally been written in French in the middle of the 14th century. The immediacy of its style and the colourful and exotic information it offered led to a speedy, widespread and enduring popularity: within fifty years *The Book* was circulating on both sides of the Channel and was known in eight languages. Its appeal persisted – it was consulted by Columbus and Raleigh, and Dr Johnson praised it for its ‘force of thought and beauty of expression’: T. Kohanski & C.D. Benson, *The Book of John Mandeville*, 2007.

The Book was, in fact, a compilation made from multiple sources – around 30 have been identified – of which the principal are William of Bodensee’s *Liber de quibusdam ultramarinis partibus* of 1336 and Oderic of Pordenone’s *Relatio* of 1330: the first a narrative of the author’s pilgrimage to Egypt and the Holy Land, and the second an account of the wonders seen during the friar’s



decade-long mission to India and China. Both of these works were translated into French in 1351 by Jean le Long of Ypres, monk of St Bertin at Saint Omer, and these were the versions drawn upon for *The Book*: I.M. Higgins, *Writing East: the 'Travels' of Sir John Mandeville*, 1997. Higgins characterises *The Book* as a 'compelling account of matters pious and profane, historical and scientific, mundane and marvellous'.

The earliest version of Mandeville's *Travels* to circulate in England was written in Anglo-French. Its first translation into Middle English appears to have been made from a copy that was lacking the second gathering containing part of the description of Egypt. This Middle English version, often referred to as the 'Defective Version' because of this missing section, became the dominant form of the *Travels* in England: *The Defective Version of Mandeville's Travels*, ed. M.C. Seymour, The Early English Text Society, 2002. This 'Defective Version' has been deemed worthy of 'a place with the English poetic masterpieces that were soon to follow ... especially *The Canterbury Tales* and *Piers Plowman*' (Kohanski and Benson, 2007). It was the basis for the first printed text of *The Book* in English (published by Richard Pynson in 1496: ed. T. Kohanski, 2001), and of every other English edition until 1725.

The present manuscript belongs to this Middle English version. The journey starts from the 'West side of the world as Engelond, Irlond, Scotlond, Norway' and ends with the information that he, 'Jon Manndevile knygt' crossed the sea in 1332, compiled the book 24 years after his departure, travelled for 34 years and that on his homeward journey he visited the Pope in Rome, where the

Holy Father and his counsel confirmed the authenticity of all he had written, by comparison with 'a book on latyn ...after whiche book the mapa mundi was ymad'. The lacking gathering from this manuscript means that Mandeville's journey is interrupted before reaching Jerusalem, the account leaving off in Hebron and resuming in Samaria. The continued interest that this copy held for readers is shown by ownership or readers' signatures and marginal annotations in hands of the 15th to 17th centuries.

Seymour lists 33 surviving manuscripts of the 'Defective Version', including the present manuscript, which he includes in his Subgroup 3, a subgroup which is not homogeneous. He points out that the present manuscript only partly reflects the characteristics of this subgroup and suggests that it derives from a copy earlier in the scribal tradition than other members of the group. Furthermore the text is unique in being conflated with subgroup 1 for its final four leaves. This manuscript provides an exceptional opportunity for new research into the transmission of the Middle English text.

For *The Prophecy of the Lily and the Lion* and its explanation see L.A. Coote, *Prophecy and Public Affairs in Later Medieval England*, (2000), pp.96-8. No copy of the Middle English version cited by Seymour remains in private hands.

£100,000-150,000 \$140,000-200,000
 €120,000-170,000



0151

PONTIFICAL, in Latin, illuminated manuscript on vellum [Italy, probably Ferrara, c.1460]

A finely produced manual for the use of a Bishop officiating at Masses, Ordinations, Confirmations and Blessings. The refined, detailed and profuse illumination of the opening folio is by an artist who worked for the Este court in Ferrara at the period of Borso d'Este's Bible – one of the great masterpieces of Renaissance illumination.

235 x 174mm. 123ff., 15th-century foliation 1-120 starting on fourth folio: 14, 2-1210, 139(of 10, final leaf a cancelled blank), complete, two columns of 27 lines in a gothic bookhand in black ink rubrics in red, written space 145 x 112mm. Historiated initial and full-page border with roundels of Sts Peter and Paul and corner- and centre-pieces with St Andrew, animals and birds. One- to three-line initials of gold on blue, green and red grounds with purple flourishing alternating with blue initials with red flourishing throughout (ink fading on some leaves, oxidization of lead white and a few tiny pigment losses on opening folio, darkening of upper outer corner of final four leaves and final blank verso). 19th-century half-calf (minor scuffing of edges).

Provenance: (1) Illuminated, likely in Ferrara, for the bishop whose coat of arms topped by a mitre were included in the lower border of the opening folio. (2) A member of the Rota family, while the mitre is part of the original border the present coat of arms is a later overpainting. (3) Rev. Charles Girdlestone (1797-1881), his bookplate as a fellow at Balliol College inside front cover: Girdlestone

de tre manus crismate in
tincta facit cruce isonte
cuiuslibet vicens lobes
ul' man a. ul' quoms alio
nomine.

Confirmate signo r
cruce. **C**onfirmate
te crismate saluta. In noie
pa. **C**onfirmate. **C**onfirmate
sca. Amen. **C**onfirmate
vate sibi leni alapa dicit
Pactens. **C**onfirmate
Omny itaqz ofignate fo
tate lauati pollice cu mca
pans r aqua. que pntur
spicms. qz interz cantat a
C onfirma hoc rous qd qz
tues es inob ateplo sco tuo
qd e herbn. **C**onfirmate
cuz r repedit aut. **C**onfirmate
epi surgas r posita mitra
dicit. **C**onfirmate
Dat n: Et ne ned. **C**onfirmate
nos fac fines tuos. **C**onfirmate
mens spante sit. **C**onfirmate
te es auclit r r sco. **C**onfirmate
re sion tuere ex. **C**onfirmate

and of one mss. **C**onfirmate
mor mene a ote uclit. **C**onfirmate
Dne noie. **C**onfirmate
C onfirmate gemma
flectentibz dicit oio.

Confirmate signo r
cruce. **C**onfirmate
te crismate saluta. In noie
pa. **C**onfirmate. **C**onfirmate
sca. Amen. **C**onfirmate
vate sibi leni alapa dicit
Pactens. **C**onfirmate
Omny itaqz ofignate fo
tate lauati pollice cu mca
pans r aqua. que pntur
spicms. qz interz cantat a
C onfirma hoc rous qd qz
tues es inob ateplo sco tuo
qd e herbn. **C**onfirmate
cuz r repedit aut. **C**onfirmate
epi surgas r posita mitra
dicit. **C**onfirmate
Dat n: Et ne ned. **C**onfirmate
nos fac fines tuos. **C**onfirmate
mens spante sit. **C**onfirmate
te es auclit r r sco. **C**onfirmate
re sion tuere ex. **C**onfirmate

was a biblical commentator and from 1843 one of the earliest campaigners for the improvement of the living conditions of the poor. (4) P. Elmsley's sale, note inside front endpaper. (5) M.H. Bloxam, by whom given to Rugby School Library; inscription dated 30 August 1837 on 2nd flyleaf.

Content: List of contents, with folio numbers added in a 15th-century hand, ff.i-ii; Orders of service, opening with the Confirmation of Boys and ending with Absolution in the Office of the Dead ff.iii verso-117; Litanies (two) ff.117v-119v; prayers for the dead added in a 15th-century hand on a folio originally left blank f.120.

Illumination: The multiple inclusions in the opening border – finch, monkey, duck, deer, swag-holding putti, coloured column and flower forms are all recognizably from the repertoire of the illuminators of the Bible of Borso d'Este, Duke of Ferrara and it seems likely that the illuminator was part of the team that brought its 1200 illuminated pages to completion. The Bible was produced in Ferrara between 1455 and 1461. Two of the principal artists responsible for its illustration and decoration were Taddeo Crivelli and Giorgio d'Alemagna, whose style the present manuscript most closely resembles. It is likely to have been produced in that city at around the same date and by a close associate of these artists. It is a work of great elegance and svelte finish.

£18,000–25,000

\$24,000–33,000
€21,000–28,000



0152

LACTANTIUS, Lucius Coelius Firmianus (c.250-c.325). *Opera*. Rome: Conradus Sweynheym and Arnoldus Pannartz, 1468.

An elegantly illuminated copy of the first Roman edition of Lactantius, from the second press of Conradus Sweynheym and Arnoldus Pannartz. The Greek type used in this edition differs from their Subiaco edition of 1465, and diacritics have been added in manuscript to some of the Greek quotations. Additionally, this edition has Lactantius's poem on the phoenix at the end, together with extracts from Ovid's *Metamorphoses* and Dante's *Commedia* on the same subject (which is the **earliest appearance of Dante in print**). HC *9807; GW M-16542; BMC IV 4; Bod-inc L-003; BSB-Ink L-3; ISTC iI00002000; Goff L-2.

Chancery folio (299 x 211mm). 215 leaves (of 220, without blanks, lacks last errata leaf *12 and text leaves 167 and 213). With 9 illuminated opening initials with white vine interlace on pink, blue and green, other initials and rubrication in red and blue (last quarter of the leaves with tiny hole in bottom margin sometimes repaired, light staining and browning and spotting). Early 19th-century russia gilt, gilt edges (lightly rubbed, spine a little faded).

Provenance: contemporary coat-of-arms on 21r – early marginalia in several hands – Bernardinus Martinengus, 'at present living in Cyprus' (inscription recording bequest to:) – Stephanus de Perarie, a Dominican professor of theology – another hand (maybe Stephanus himself?) notes that the gift was made at Nicosia on 3 'Madii' [?March? or May?] 1482, 'after lunch' – Salomon Crubelerius, minister in holy orders, recording the gift to him of the book by 'the noble Lord of Malmont, doctor of laws' (inscription dated 27 March 1612) – J. H. Burn O. R. (book label dated 1931 recording bequest to:) – Bookplate of Rugby School Library.

£30,000–40,000

\$40,000–52,000

€34,000–45,000

SECUNDVM MEMBRVM SECUNDE PARTIS PRIME PARTIS PRINCIPALIS CONTINENS CASVS RESERVATOS SE-
DI APOSTOLICE ET ORDINARIO

Vnc ad secundū membrū seu articulum huius
secunde p̄ticle scz ad explicandē casū se-
di aplice et dyocesanis locor̄ reservatorum
et ex scriptis C. vtil. in repto. f. de. pe. et.
re. trahi possunt certe regule Vna quo ad
p̄tā publicā et Quā q̄tū ad occulta Prima est ista q̄
p̄nā oīm publicor̄ criminū p̄ q̄bus est publica et so-
lemnis p̄nā imponenda est Ep̄o reservata Alie quicq̄
q̄tum ad occulta sūt iste Prima q̄ sacerdos omnia po-
rest in occultis quo ad forū p̄nā que specialit̄ nō sunt
in iure sup̄ioribus reservata aut sibi directe vel p̄ q̄ā
cōsequētia interdicta Ista tamen modificacōnem recipit
per leges Secūda q̄ vbiq̄q̄ delictū graue fuerit vel
enorme superior est iudiciū regendū Tercia vbiq̄q̄
incidit difficultas vel ambiguitas p̄ter impiciam Sa-
cerdotis vel casus nouitatem Quarta in omnibus casi-
bus in quibus sic in q̄libet dyocesi fieri est consuetum
Quinta vbiq̄q̄ disp̄sacō sup̄iori est reservata Sexta
reservati Casus reservati Ep̄is recitantur p̄ doctores
videlicet Ran. in sūma de. pe. et. re. §. Item nū q̄ p̄
rochialis p̄ archi. post eum in ros. suo. De. pe. di. vi.
c. ul. p̄ glo. in. c. Si ep̄us. de. pe. et. re. li. vi. p̄. lo.
monachi in constitucōe sup̄ cathedrā. §. Statū. v. v.
p̄ huius hodie innouata in clem. dudū de sepul. Et ydē
casus ep̄ales et etiam sedi aplice reservari Referuntur
plene p̄ ostiē. in sūma. de. pe. et. re. §. Qui cōstitū
infi. secūde calūp. Et per g. vtil. in reptorio. e. ti. §.

Segrur vide pro q̄bus culpīs Casus ep̄ales sunt isti
Coyens cum mortali consecrata vel virgine vel non vel
mulier cum religioso Coyens cum iudea vel saracena
Item coyens cum ista quā baptisauit vel cui⁹ cōfessi-
onez audiuit Verberas p̄re. vel m̄re. Deflorator vir-
ginis vi oppressor vel seducte Qui in morte cōiugis est
machinatus scz cū effectu Abutens crismate vel re sa-
crata Aut furrū in ecclia faciens Et clericus cuius ne-
glectu hoc contingit Baptisans p̄riū filiū sine neces-
sitate vel eum ad baptismū vel ad confirmacōem tenēs
Fractor voti et post votum castitatis contrahens Ite
continens vel religioz intrans in vita uxore post co-
pulam subsecutam maleficus Confessus se credidisse
hereticar̄ prauitatem Symoniacus quocūq̄ genere Co-
lebrans excomunicatus alius addit quo ad peccatū sed
quo ad irregu. ad Papā solē p̄nter in ecclia per saltum
promotus Ordinarius ab alieno Ep̄o sine licencia p̄ry
Homicida facto verbo vel consensu nisi in casibus de
q̄bus in cle. Si furiosus de homicidiū cōmitteret Item
dormiens vel se defendens homicidiū cōmitteret Item
in ecclia maxime consecrata luxuriar̄ cōmitens Conci-
piens filiū a non viro q̄ vit credens filiū in piudictum
alioz heredem instituit Procurans abortum vel steri-
litate in se vel in alio Cōtrahēs m̄rimoniu post sp̄o-
salia cum alio interposito iuramento contracta Excom-
unicatus a iudice volens exire eccliaz Dinū officium
p̄urbans Sciēter celebrans in ecclia interdicta Addit
alter quo ad peccatū sed quo ad disp̄sacōem siue ir-
regularitate ad papam Sortilegus demones inuocans
p̄ furris vel mulieribus vel quocūq̄ modo Quidam ta-
men hoc restringūt ad existentes in sacris tantū Sciē
corpus excomunicari cymiterio sepeliens Excomunicat⁹

0153

AURBACH, Johannes de (fl.15th-century). *Summa de sacramentis*. Speyer: [Printer of the 'Postilla Scolastica super Apocalypsin', c.1471].

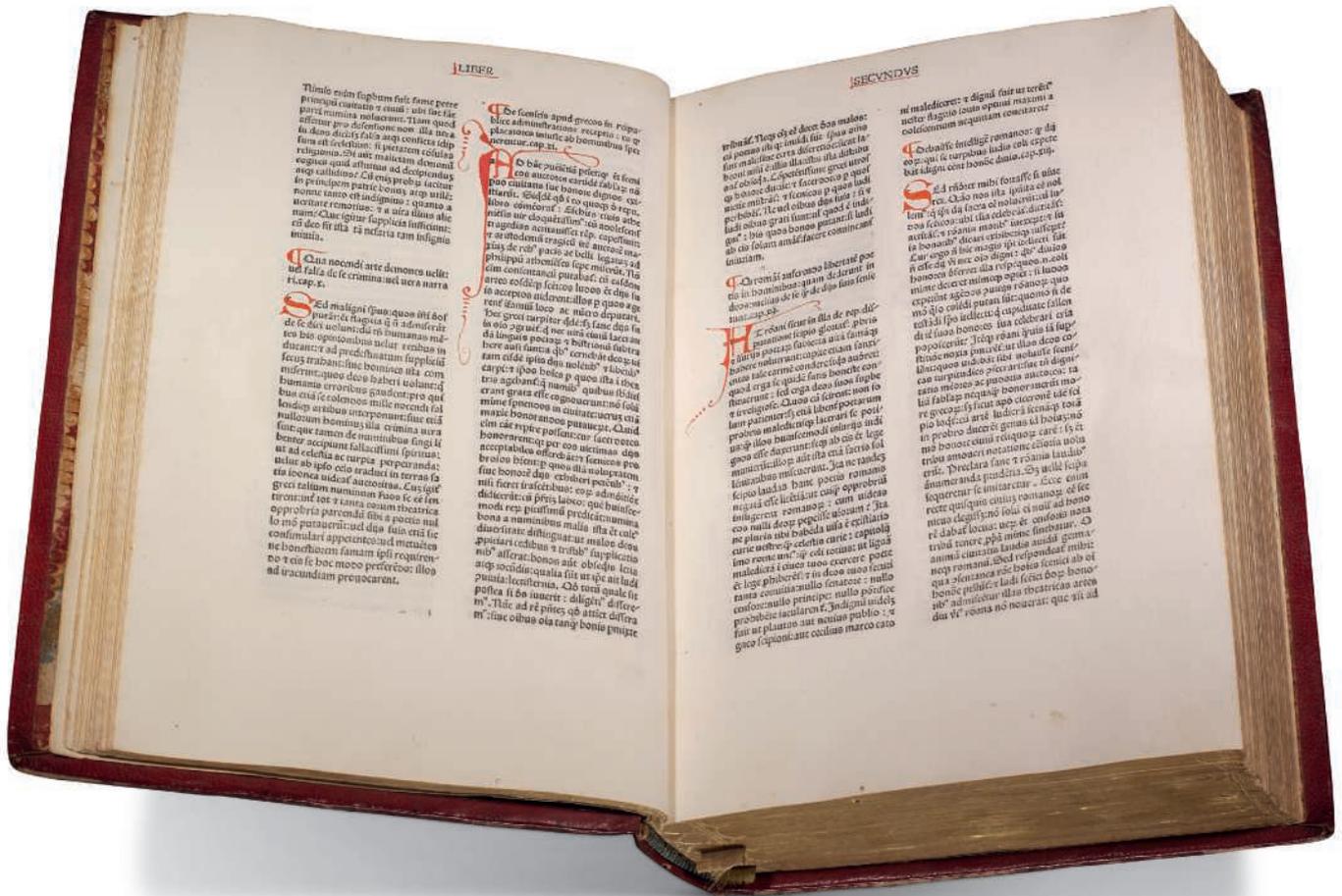
The second of three incunable editions, first printed in Augsburg in 1469. The *Summa* is one of just 6 works from the printing house of the Printer of the *Postilla Scolastica super Apocalypsin*. Rare: RBH/ABPC show no copies of this edition appearing at auction; this copy is one of 17 recorded by ISTC. H *2125; GW 2853; BMC II 481; Bod-inc A-614; BSB-Ink I-535; ISTC ia01381500.

Chancery quarto (199 x 141mm). 65 leaves (of 66, lacking the preface leaf), with the final blank (one corner repaired, a few leaves with small wormholes). 19th-century boards, all edges gilt.

Provenance: M.H. Bloxam, by whom given to Rugby School Library – Bookplate of Rugby School Library.

£4,000–6,000

\$5,300–7,800
€4,600–6,800



θ 154

AUGUSTINUS, Aurelius (Saint, 354-430). *De civitate dei*. Venice: Nicolaus Jenson, 2 October 1475.

A beautifully bound copy of the second Venetian edition. This copy's colophon reads *'mozechino prin/cipe'* which agrees with BMC V 175 (IB 19686). Loosely inserted is a tailor's bill addressed to one Mychell Constable by Thomas Clarke, dated January 1624. HC *2051; GW 2879; BMC V 175; Bodinc A-522; BSB-Ink A-858; ISTC ia01235000; Goff A-1235.

Chancery folio (271 x 180mm). 302 leaves (of 306, without blanks). Initials supplied in red, rubricated, silk bookmarks (very occasional and light marginal soiling and worming). Late 18th-century red morocco richly gilt, gauffered gilt edges (extremities lightly rubbed).

Provenance: Germany (early monastic inscription from the order of St Paul the First Hermit in Wiener Neustadt – William Constable Maxwell (armorial bookplate) – J. H. Burn O.R (book label dated 1931 recording bequest to) – Bookplate of Rugby School Library.

£4,000–6,000

\$5,300–7,800
€4,600–6,800

PAVLI OROSII VIRI DOCTISSIMI HISTORIA
RVM INITIVM AD AVRELIVM AVGVSTINVM.

PRAECEPTIS tuis parvi beatissime pater Au-
gustine, atque utinam ita efficaciter quam libeter,
quancquam ego in utranvis parte parvi de explicito
mouear: tractetenean secus egeri. Tu enim ia isto
iudicio laborasti: utriusque hoc: quod praeciperes
possem. Ego aut folius obedientia: si tamen eam
uoluntate conatuque decorauit: et limioio cõtetus
sum. Na & i magna magni patris familias domo
cum sint multa diuersi generis aialia adiumento
familiaris rei commoda: non est tamen canis cura postrema:
quibus solis natura insitum est uoluntarie ad id quo praeparan-
tur:urgeris: & p ingenta quada obedientia: formula sola discipli-
nati treoris expectatioe suspedi: donec ad pagedi licetia nutu
signoue mittatur. Habet emi proprios appetitus: quatu
excellitiores: tati rationabilibus: ppiquates: hoc e discernere
amare seruire. Na discernetes inter dominos atq extraneos non eos: quos inle-
ctat: irto derunt: sed p his: quos amant: zelant. & amates dominu ac domu no
qsi ex natura apti corporis uigilates: sed ex cõscientia solliciti amoris inuigilat.
Vnde etiam mystico sacramento in euangelis: quod edant micas catelli sub
mensa dominorum & Chanana mulier non erubuit dicere: & dominus non
fastidiuit audire. Beatus etiam Tobias ducem agelum sequens canem comite
habere non spreuit. Igitur generali amori tuo speciali amore cõnexus uoluntati
tuae uoles parui. Nam: cum subiectio mea pracepto paternitatis tuae factum
debeat: totumque tuum sit: quod ex te ad te redit: opus meum hoc solo cumula-
tius reddidi: quod libens feci. Praecepas mibi: uti aduersus uaniloqua prauit-
tatem eorum: qui alieni a ciuitate dei ex locoru agrestium compitis & pagis
pagani uocatur: siue gentiles: quia terrena sapiunt: qui cum futura no quarat:
praeterita aut obliuiscantur: aut nesciant: praesentia tamen tepora: ueluti malis
extra solitum infestatissima: ob hoc solum: quod creditur christus: & colitur
deus: idola autem minus coluntur: infamant. praecepas ergo: ut ex omnibus:
quae haberi ad praesens possunt: historiarum atque annalium fastis: quae unq
aut bellis grauiant: corrupta morbis: aut fame tristia: aut terraru motibus
terribilia: aut inundationibus aquar: insolita: aut eruptionibus igniu metuenda:
aut ictibus fulminum: plagisque grandinum: seu: uel etia parricidiis: flagitiisq
mifera p trãfacta retro secula repperiffem: ordinato breuiter uoluminis textu

0155

OROSIUS, Paulus (385-420 AD). *Historiae aduersus paganos*, edited by Aeneas Vulpes. [Vicenza]: Hermannus Liechtenstein, [c.1475].

Second edition of Orosius's universal history, written to counter the prevailing belief among non-Christians that disasters which had befallen civilisation were the result of the pagan gods, angry with worshippers turning to Christianity. H *12099; GW M28420; BMC VII 1035; Bod-inc O-027; BSB-Ink O-82; ISTC io00097000; Goff O-97.

Chancery folio (287 x 200mm). 100 leaves, large opening initial in green, red, blue, and yellow, with floral extensions in the margin, other initials in red, some in blue, initial spaces, most with guide letters, rubricated (a few leaves with minor wormholes in gutter). Late 19th-century library cloth.

Provenance: M.H. Bloxam, by whom given to Rugby School Library; ownership and gift inscription. Bookplate of Rugby School Library.

£3,000-5,000

\$4,000-6,500

€3,400-5,700

PAULI OROSII VIRI DOCTISSIMI HISTORIARVM
INITIVM AD AVRELIVM AVGVSTINVM.

Praeceptis tuis parvi beatissime pater Augusti
neatq; utinam tā efficaciter q̄ libēter: q̄q̄ ego
in utranvis partē par: de explicito moucar: re
ctene: an secus egerim. Tu enī iam isto iudicio
laborasti: utrūne hoc: quod praecipēs possēm.
Ego autē solius obedientia: si tamen ea uolun
tate conatuq; decorau: testimonio contentus
sū. Nā & ī magna magni patris familias domo
cū sint multa diuersi generis aialia adiumento familia
ris rei cōmoda: nō ē tamē canū cura postrema: q̄b̄ solis
natura insitū est: uolūtariae ad id quo praeparantur ur
geri: & p̄ ingenitā quandā obediētia: formulā sola disci
plinati tremoris expectatiōe suspendi: donec ad pagē
di licentiā nutu signoue mittant. Hābēt. n. p̄ prios appetit̄ q̄tū brutis
excellētiōres: tantū rōnabilibus p̄pinquātes: hoc ē discernere: amare:
seruire. Nam discernētes inter dominos atq; extraneos nō eos quos ī se
ctant: soderūt. sed p̄ his quos amant zelant: & amantes dominū ac do
mū nō quasi ex natura apti corporis uigilantes: sed ex conscia sollici
ti amoris iugilant. Vnde & mystico sacro ī euangeliis: quod edant mi
cas catelli sub mēsa dn̄y: & Chananea mulier nō erubuit dicere: & do
min̄ nō fastidiuit audire. Brū̄s & Tobias ducē angelū sequens canem
comitē h̄c nō spreuit. Igif generali amori tuo speciali amore cōnex̄
uolūtati tuā uolens parui. Nam cū subiectio mea praeepto p̄nitatis
tuā factū debeat: totūq; tuū sit: quod ex te ad te redit: op̄ meū hoc so
lo cumlati⁹ reddidi: quod libens feci. Praecepas mihi uti aduersis ua
niloquā prauitatē eorū: q̄ alieni a ciuitate dei ex locorū agrestiu cōpitis
& pagis pagani uocant siue gētiles: q̄a terrena sapiūt: q̄ cū futura non
quarant: praeterita aut obliuiscant: aut nesciāt: praesentia tamē ep̄a ue
luti malis extra solitū infestatissima: ob hoc solū: quod credid xp̄us: &
colif deus: idola aut min̄ colunt: infamat. Praecepas ergo ut ex oibus
quā h̄i ad praesens possunt historiae atq; annaliū fastis quacūq; aut
bellis grauias: aut corrupta morbis: aut fame tristia: aut terrarū motib⁹
terribilia: aut iundatōib⁹ aquarū insolita: aut eruptionib⁹ igniū metue
da: aut i&ib⁹ fulminū plagisq; grandinū saeua: uel etia; parricidiis fla
gitiisq; misera p̄transacta retro saecula repperissem: ordinato breuiter

0156

OROSIUS, Paulus (fl. 414-417). *Historiae aduersos paganos*. Edited by Aeneas
Vulpes. [Vicenza]: Leonardus Achates de Basilea, [c. 1482] [c. 1489].

Fourth edition of Orosius' universal history, written to counter the prevailing
belief among non-Christians of the time that disasters which had befallen
civilisation were the result of the pagan gods, angry with worshippers turning
to Christianity. It is **printed at the first press at Vicenza**. A copy in Munich
has a purchase date of 1482. HC *12100; GW M28419; BMC VII 1032; Bod-inc
O-028; BSB-Ink O-83; ISTC io00097500; Goff O-99.

Chancery folio (290 x 203mm). 104 leaves (of 106, without first blank, lacks
h6). Initials and rubrication supplied in red and blue, (h4 and h5 transposed
with k4 and k5, repaired mould stain to gutters, a few stains and repairs). 19th-
century blindstamped calf (rebacked).

Provenance: Ferrando ?Doube, Dominican friar (early inscription).

£2,000-3,000

\$2,700-3,900

€2,300-3,400

Wraſtil he ferry force and ferry myght
 With ony pony man were he neuer ſo wight
 There myghte nothing in her armys ſtonde
 She kepte her maydenhode from euery wight
 To no man wynded ſhe to be honde
 But atte laſt her frendis haue her marped
 To Ouedak a prince of a cite
 Al were it ſo, that ſhe hem longe tarped
 And ye ſhul vnderſtonde how that he
 Hadde ſuche fantaſies as had ſhe
 But natheles when they were knet in fere
 They luyd in ioye and in felicie
 For ech of theym hadde other leef and were
 Saue o thing that ſhe nolde neuer aſſent
 He no way that he ſholde be her ly
 But onys for it was her pleynt entent
 To haue a child the worlde to multiplye
 And alſo ſone as ſhe myghte aſpye
 That ſhe was not with child with that dede
 Thanne wolde ſhe ſuffir hym to his fantaſie
 Eft ſonys and nat but onys oute of drede
 And yf ſhe were with child at that caſt
 Nomore ſhulde he pleye that game
 Til fully .xl. daies were y paſt
 Thanne wolde ſhe onys ſuffir hym the ſame
 Al were this Ouedak wilde or tame
 He gat nomore of here for thus ſhe ſayde
 It was to wypps lecherie and ſhame
 In other caas yf men with hem playde

0157

CHAUCER, Geoffrey (c.1345-1400). [*Canterbury Tales*. Westminster: William Caxton, c.1476-1477].

A leaf from the first edition of the *Canterbury Tales*, one of the most important poetic works in the English language. This section of the 'Monk's Tale' is concerned with the marriage of Zenobia to Odenathus. William Caxton, England's first printer, set up his printing shop within the precincts of Westminster Abbey in 1476, and Chaucer's *Canterbury Tales* was his first substantial book. HC 4921; GW 6585; BMC XI 103; Bod-inc C-172; BSB-Ink C-258; ISTC ic00431000; Goff C-431.

Single leaf, chancery folio (201 x 131 mm), window-mounted on 19th-century paper (sheet size 278 x 192mm). Folio 300, containing 58 lines of the 'Monk's Tale' (lightly browned, some spots to mount). Modern cloth binding.

£2,000-3,000

\$2,700-3,900

€2,300-3,400



0158

BIBLE, Latin. With additions by Menardus Monachus. Nuremberg: Anton Koberger, 30 July 1477.

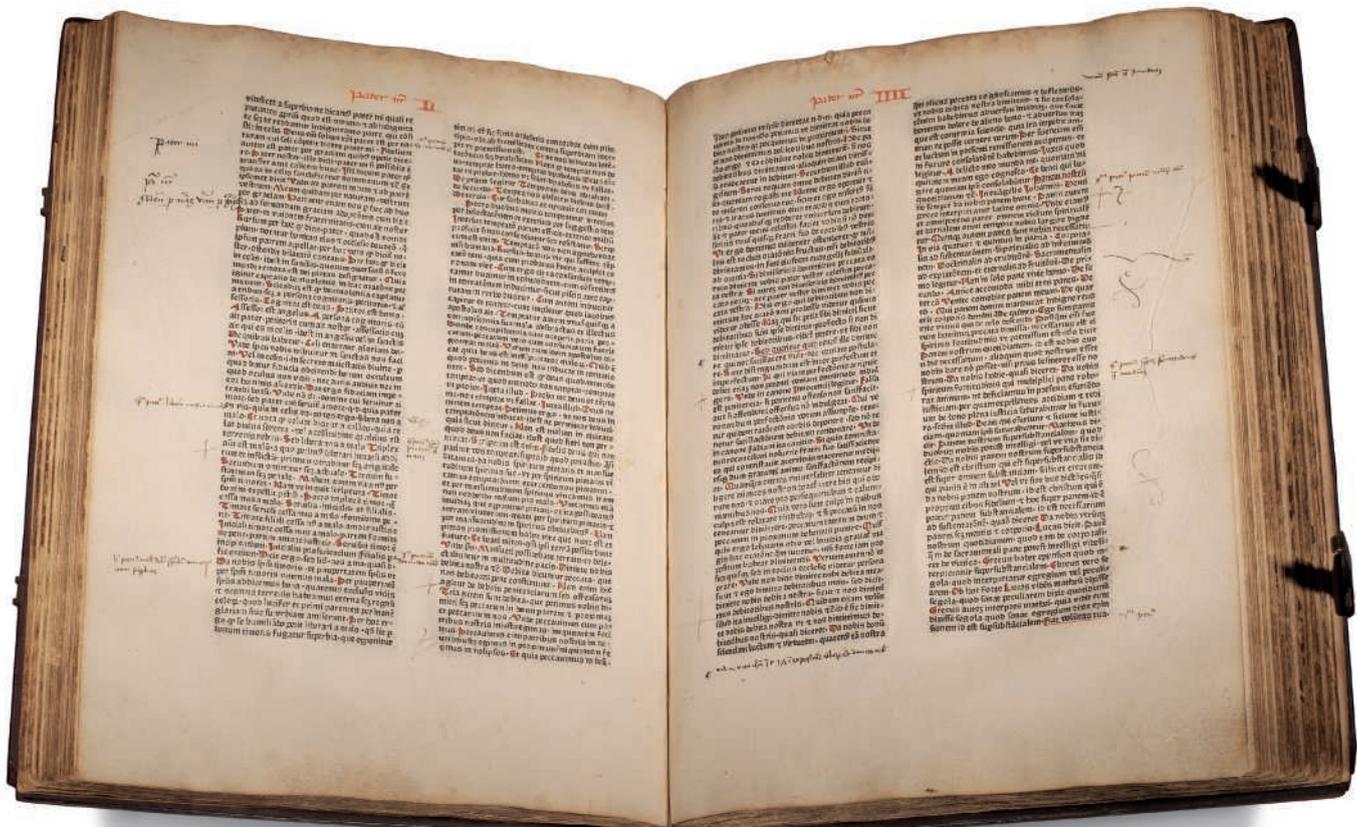
Koberger's second Latin Bible, attractively decorated with 3 illuminated initials. This edition is a page-for-page reprint of the Bible printed in Basel by Bernhard Richel not later than 1474 (Goff B-537). HC *3065; GW 4227 (+ var); BMC II 414; Bod-inc B-261; BSB-Ink B-425; ISTC ib00552000; Goff B-552.

Royal folio (390 x 270mm). 468 leaves, with the opening blank, first 3 initials by a contemporary German artist on punched gold ground with marginal extensions comprising intertwining sprays and flowers in green, blue, red, pink and yellow, other initials in red, early foliation, contemporary manuscript table of contents on vellum leaf (a few leaves in opening quire mounted on stubs, one splitting from stub, last c.30 leaves strengthened in gutter, the final 4 more extensively restored with some loss, a few leaves waterstained, minor wormhole in 4 margins). Modern half morocco.

Provenance: some contemporary annotations – 18th-century German bibliographic note on endpaper – William Constable-Maxwell, 10th Lord Herries of Terregles (1804–1876; bookplate) – J. H. Burn (label dated 1931, recording gift to) – Bookplate of Rugby School Library.

£8,000–12,000

\$11,000–16,000
€9,100–14,000



0159

DURANTI, Guillelmus (1237-1296). *Rationale divinarum officiorum*. [Basel: Berthold Ruppel and Michael Wenssler, not after 1477].

A handsome copy. Part is printed in Ruppel's type, and part in Wenssler's. Copies in München BSB and Bamberg have rubricator's dates of 1477. Collates like BMC III 725. HC *6463; GW 9111; BMC III 716 and 725; BSB-Ink D-331; ISTC id00415000; Goff D-415. Not in Bod-inc.

Royal folio (385 x 285mm). 205 (of 206 leaves, without first blank). Initials in red, rubricated, occasional early quiring (damp staining on upper margins, light soiling, leaves 151 and 205 with lower margin tear affecting text, a few others only marginal). Contemporary blindstamped calf over wooden boards (rebacked, clasps renewed, extremities rubbed, spine ends defective)

Provenance: M.H. Bloxam, by whom given to Rugby School Library; inscription dated 1842. - Bookplate of Rugby School Library.

£4,000-6,000

\$5,300-7,800
€4,600-6,800



0160

DURANTI, Guillelmus (1237-1296). *Rationale divinarum officiorum*. Strasbourg: Printer of the 1483 Jordanus de Quedlinburg (Georg Husner), not after 1483].

The *Rationale divinarum officiorum* describes the sources, forms, and symbols of Christian ritual. Originally published in 1459, it was very popular in the 15th century and was published in numerous incunable editions. This edition is dated from an MS in the Utrecht UB copy. H *6469 = 6470 = 6488; GW 9125; BMC I 130; Bod-inc D-189; BSB-Ink D-344; ISTC id00427000; Goff D-427.

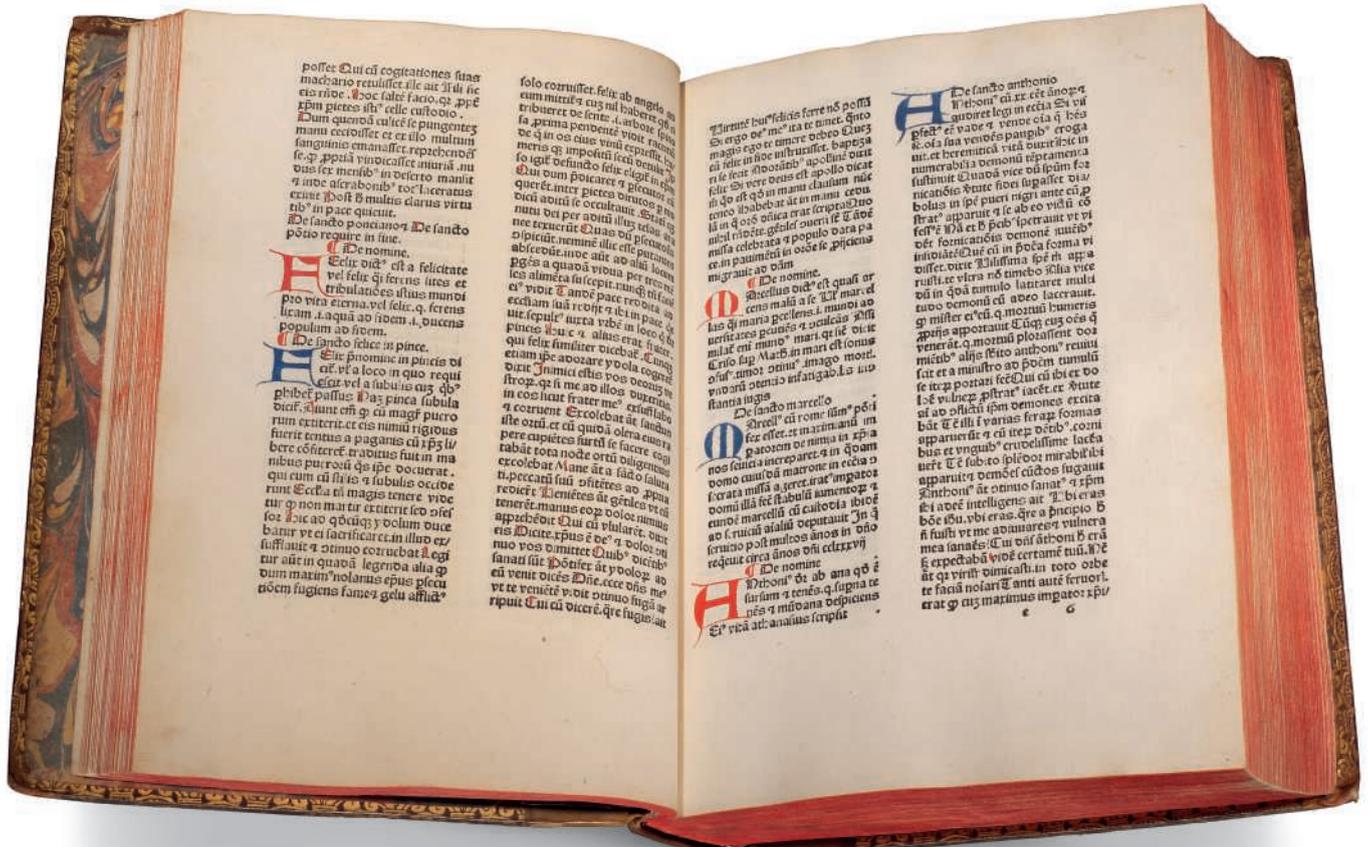
Chancery folio (295 x 208mm). 314 leaves, initials in red, rubricated (some marginal spotting, faint unobtrusive waterstains in last few quires, a1 with two marginal chips and repaired not affecting text). Contemporary blindstamped pigskin over wooden boards, metal corner- and centrepieces, two metal catches, 15th-century German manuscript rubricated list of apostles used as front pastedown, rear pastedown a manuscript fragment of a saint's life (lacking clasps, rebacked preserving backstrip).

Provenance: Petrus ?Rasinus, pastor of M[?] (inscription dated ?1617) – Pastor Johannes ?Sch of Staucha (purchase note dated 1667) – early manuscript annotations on a1v including a list in Latin and German of books of the Bible (Hebrew Bible and New Testament), and an epitaph for Duranti – M.H. Bloxam, by whom given to Rugby School Library; inscription dated 1831. – Bookplate of Rugby School Library.

£2,000–3,000

\$2,700–3,900
€2,300–3,400





0161

JACOBUS DE VORAGINE (1230?-1298?). *Legenda aurea sanctorum, sive Lombardica historia*. Cologne: Johann Koelhoff, the Elder, 1479.

The first Koelhoff edition of the hugely popular and influential *Golden Legend*, Jacopo de Voragine's collection of legendary lives of the saints. It was first printed at Strasbourg by Heinrich Eggstein, c.1472-74, twice printed by Caxton in 1483-84 and 1493, printed again by Koelhoff in 1490, and in total went through close to 70 editions by the end of the 15th century. GW M11187; CIBN J-72; ISTC ij00093000; Goff J-93.

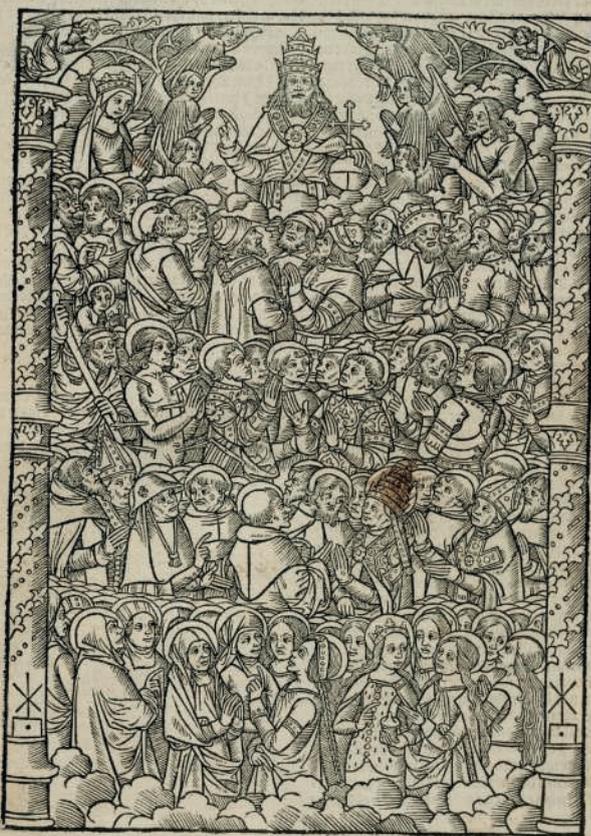
Chancery folio (267 x 192mm). 363 leaves (of 364, lacking the blank A1), with the blank qq8, opening initial in blue with red penwork, other initials in blue and red, partly rubricated (marginal repair in bb1, mm3-8 with small hole just touching text, some faint waterstaining heavier in quire t). 18th-century mottled calf (rebacked preserving part of the original spine).

Provenance: a few contemporary marginal annotations - 18th-century bibliographic notes on endpaper - M.H. Bloxam, by whom given to Rugby School Library; inscription dated 1844. - Bookplate of Rugby School Library.

£4,000-6,000

\$5,300-7,800
€4,600-6,800

W. Herbert
1780.
 Here beynneth the legende named in latyn legenda aurea That is to saye in
 Englyshe the golden legende. for: lyke as passeth golde vale we all other metal
 lya. So thys legende excelleth all other bookes.



Imprinted by Iulian Notary - 1503.

0162

VORAGINE, Jacobus de (1230-1298). *Legenda aurea*, in English: *The golden legende*. [London:] Notary, [1504].

A rare early English edition of *The Golden Legend*. Some of the woodcuts were previously used by Caxton and Wynkyn de Worde, but of special interest are the five crible metal engravings, probably of French origin, and some unusual initials after the style of Andre Bocard. Only 2 auctions records for this edition both in the 1980s (RBH/ABPC), and only 8 copies held in institutions according to ESTC. ESTC S101014; STC 24877.

Folio (303 x 220mm). Full page woodcut illustration, numerous historiated woodcut initials and small illustrations, gilt edges (lacks last leaf, front hinge broken, first leaf with central fold, light staining and soiling, first 2 quires and some leaves shorter sometimes just shaving the headline, possibly supplied, L9 repaired with loss of a few words, text on O7 partly crossed out, a few repairs). 19th-century blindstamped russia (upper joint starting, lightly rubbed).

Provenance: W. Herbert, 1780 (inscription) - Sotheby's, London, 11 August, 1857, lot 222 (purchase record inscription).

£5,000-8,000

\$6,600-10,000
€5,700-9,100

In principio c. d. e. Non videtur in principio videtur non fiat quodam...

Inhabitat oca huius dicit. Altra matutina eorum angelos y filios dei vocat...

Deus dicitur deus fiat intelligitur ad se inspectione creatur...

Et tunc e f f a. Ang. quia fno dicitur qd si est in sapientia...

In principio creavit spiritus sanctus qui est deus et deus...

Deus dicitur deus fiat intelligitur ad se inspectione creatur...

Et tunc e f f a. Ang. quia fno dicitur qd si est in sapientia...

In principio creavit spiritus sanctus qui est deus et deus...

In principio creavit spiritus sanctus qui est deus et deus...

Et tunc e f f a. Ang. quia fno dicitur qd si est in sapientia...

In principio creavit spiritus sanctus qui est deus et deus...

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In principio creavit spiritus sanctus qui est deus et deus...

0164

BIBLE, Latin. With the Glossa ordinaria attributed to Walafrid Strabo and others...

First edition of the Latin Bible with the Glossa ordinaria, the standard Bible commentary of the later eleventh and early twelfth century...

3 volumes, royal folio (440 x 295mm). 870 leaves (of 1211, with 2 of 3 blanks, wanting ff.581-920).

printed columns, chapters introduced by initials in red and blue, rubricated throughout (small wormholes in last 2 quires of vol. 2, faint staining and marginal wormholes towards end of vol. 3, blank corners of last two leaves of vol. 3 repaired).

Provenance: contemporary annotations, some just trimmed by the binder - M.H. Bloxam, by whom given to Rugby School Library; ownership inscription dated 1851; and gift inscription dated 1887.

£7,000-10,000

\$9,200-13,000

€8,000-11,000



• 0165

DUNS SCOTUS, Johannes (1265?-1308?). *Quaestiones in quattuor libros Sententiarum Petri Lombardi*. Edited by Thomas Penketh and Bartholomaeus Bellatus. Venice: Johannes Herbort, de Seligenstadt, for Johannes de Colonia, Nicolaus Jenson et Socii, 1481.

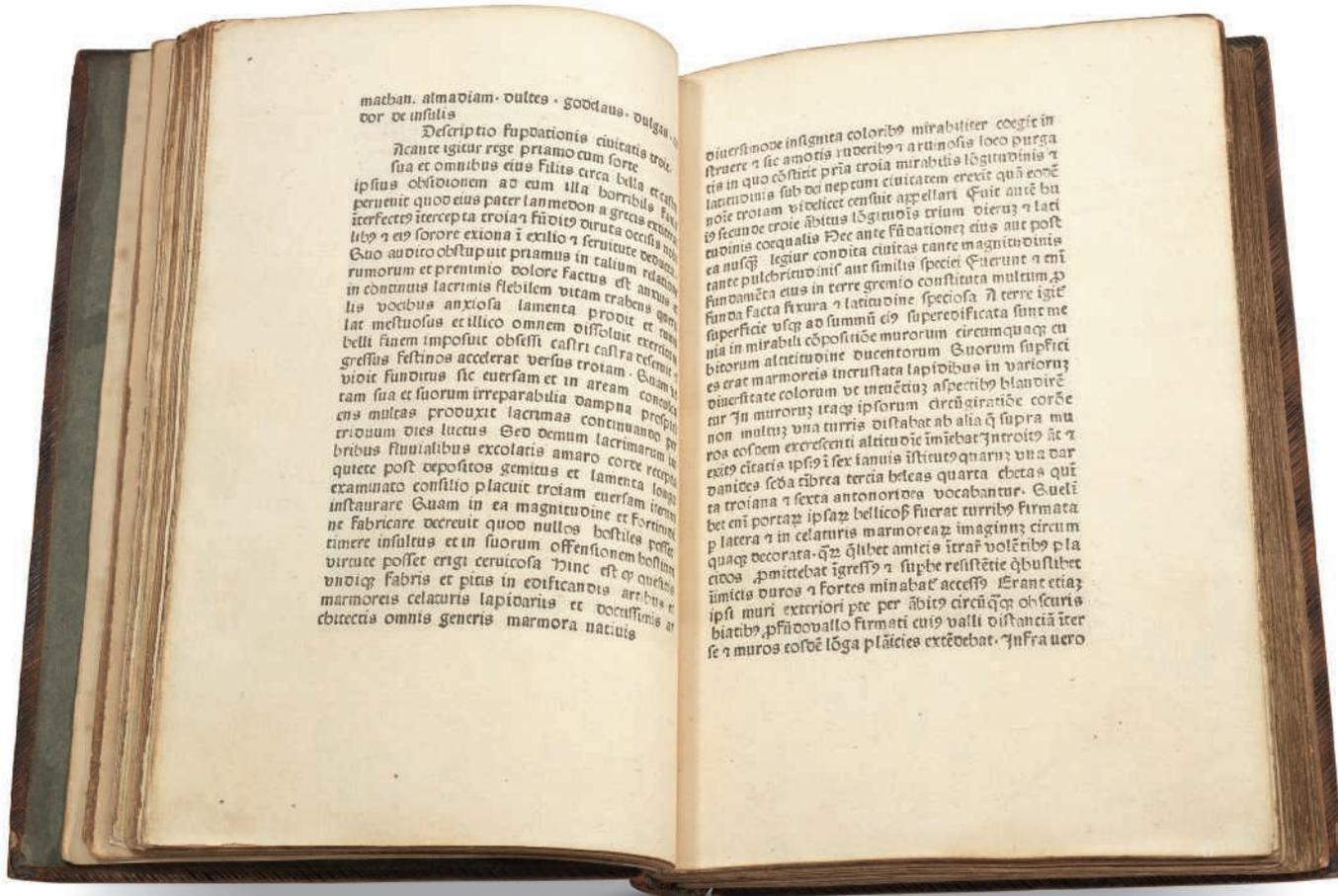
A copy in a superbly preserved contemporary binding. Scotus's commentary on the Sentences of Peter Lombard was the standard textbook of Catholic theology during the middle ages. This handsome edition is printed in the Jenson type which Johannes Herbort used at the start of the Venetian period of his typographical career, working as printer to the recently constituted firm of Johannes de Colonia et Nicolaus Jenson et Socii. It was, however, the last book he produced in connection with the Jenson company. HC(+Add) *6418 = H 6421; GW 9075; BMC V 302; Bod-inc D-168; BSB-Ink D-305; ISTC id00381000; Goff D-381.

Part IV only (of 4) quarto (233 x 159mm). 300 leaves (of 300). Initials in red, rubricated, device printed in red (upper hinge split, light marginal spotting). Contemporary Erfurt blindstamped pigskin over wooden boards [EBDB w000958; Schwenke-Sammlung Herz 44, 47 and Hund 42, 44], contemporary manuscript title on vellum label, with all metal furniture, hole from chain hasp in lower board (lacks one clasp, somewhat darkened).

Provenance: rubricated by Johannes Ulner in his study at Erfurt in 1481 – Fr Johannes Kriemseer of Munich (inscription recording his purchase from the theologian Peter Piscatorides [Fischer?], dated 1493) – Francis G. Waugh (book label dated 1860 recording bequest to:) – Rugby School.

£1,200–1,800

\$1,600–2,400
€1,400–2,000



macban. almadiam. vultes. goddaus. oulga.
 cor de insulis

Descriptio supraditionis civitatis troiae
 suae et omnibus eius filijs circa bella et castro
 ipsius obsequionem ad eum illa horribilis facta
 peruenit quod eius pater lanmedon a grecis ex
 terfectis intercepta troia et fuditur diruta grecis
 liby et eius sorore exiona i exilio et seruitute de
 rumorum et peruenit dolore factus est talium relatu
 in continuis lacrimis flebiliter vitam trahens quoniam
 illis vocibus anxiosa lamenta vitam trahens quoniam
 lac meluosus et illico omnem dissoluit exercitum
 belli finem imposuit obfessi castri castra deseruit
 gressus festinos accedat versus troiam. Quam
 vidit funditus sic eversam et in aream conuersam
 tam sua et suorum irreparabilia dampna conspiciens
 eius multas produxit lacrimas continuans presens
 triduum dies luctus Sed demum lacrimarum pro
 bibus fluuiatibus excolaris amaro coree receptis
 quiete post depositos gemitus et lamenta longum
 examinato consilio placuit troiam eversam iterum
 instaurare suam in ea magnitudine et fortitudine
 ne fabricare decreuit quod nullos hostiles posse
 timere insultus et in suorum offensionem hostium
 virtute posset erigi ceruicosa hinc est quod quatuor
 marmoreis celaturis lapideis et voculosis et
 eburecia omnis generis marmora natiuis

diversis more insignita coloribus mirabiliter coegit in
 struere et sic amotis in veribus et a ruinosis loco purga
 tis in quo consistit praeter troia mirabilis longitudinis et
 latitudinis sub dei nepem et civitatem crevit quae eorum
 noie troiam videlicet censuit appellari. Quae autem bu
 id fecum de eroie abitus longioris etiam. dierum et lati
 tudinis coequalis. Nec ante fundationem eius aut post
 ea nusquam legiur condita civitas tantae magnitudinis
 tantae pulchritudinis aut similis speciei. Paucum autem
 fundameta eius in terre gremio constituta multum pro
 funda facta fixura et latitudine speciosa. A terre igitur
 superficie usque ad summum eius superedificata sunt me
 nia in mirabili edpositude murorum circumquaque cu
 bitorum altitudine ducentorum suorum sufficiens
 ea erat marmoreis incrustata lapideis in variorum
 diversitate colorum ut inuentum aspectibus blandire
 tur. In murorum itaque ipsorum circumgirante corde
 non inlevis una turris distabat ab alia quae supra mu
 ros eodem excrecenti altitudine imiebat. In troia autem
 ex eis citatis ipsorum sex tanuis istius quarum una dar
 danices sed a fibrea tertia beles quarta cheta qui
 ta troiana et sexta antonortora vocabantur. Quae
 bet enim portae ipsarum bellicos fuerat turribus firmata
 pro latera et in celaturis marmorearum imaginum circum
 quaque decorata. Quae habet amictus itrae volentibus pla
 tidos. Per mittebat ingressum et superbe resistente quibuslibet
 iunctis duris et fortes minabatur accessum. Erant etiam
 ipsi muri exteriori parte per abitus circumquaque obscuris
 biatibus. profundo vallo firmati cuius vasti distantia iter
 se et muros eorum longa plateas extendebat. Infra vero

0166

COLUMNNA, Guido de (c.1210-after 1280). *Historia destructionis Troiae*.
 [Louvain: Johannes de Westfalia, c.1481-83].

A rare edition of Guido de Columnna's famous work on the fall of Troy.

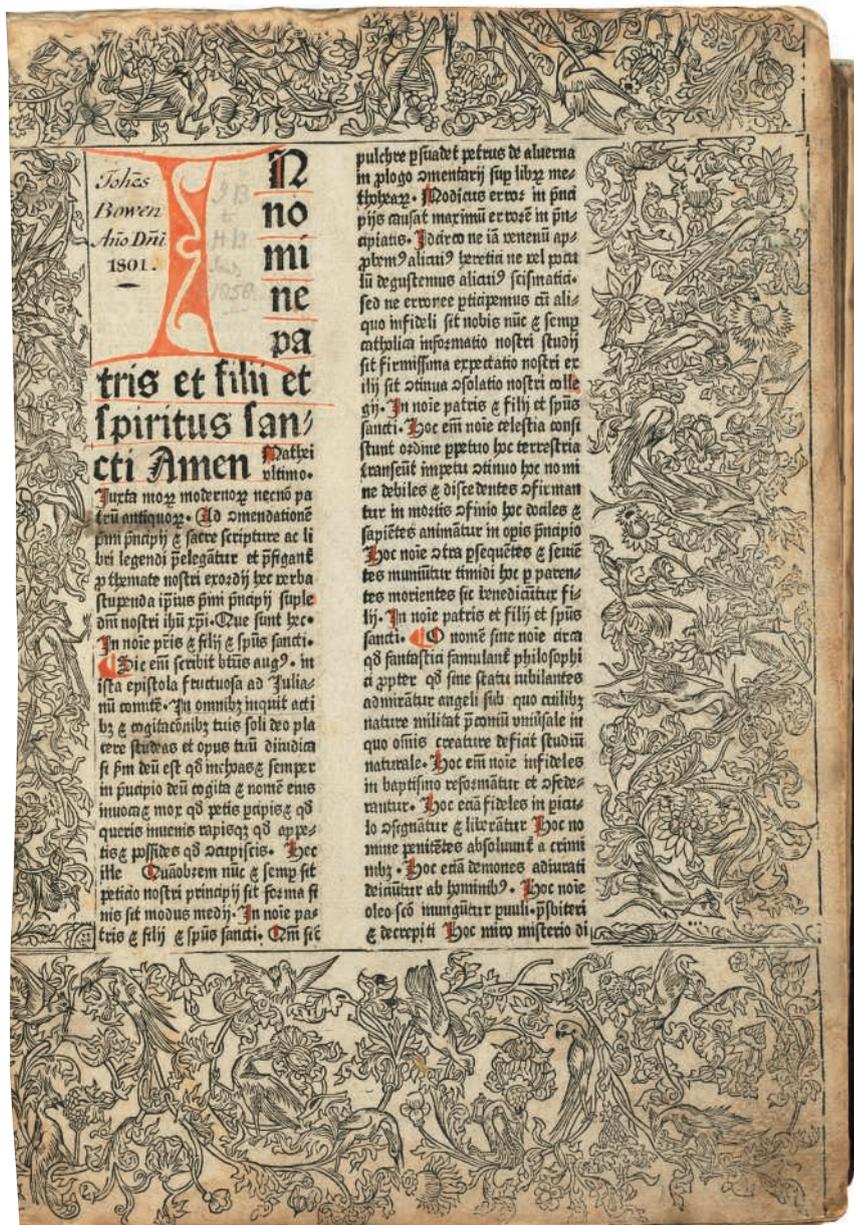
From its composition in the 13th century into the Renaissance, it remained one of the main sources for the history of Troy. Its popularity is attested by the 28 editions in 7 languages produced in the first 50 years of printing. ISTC suggests a date for this edition of 1481-1483 based on paper evidence, with some bibliographers suggesting publication dates ranging from 1476-1496. RBH/ABPC show no copies of this edition appearing at auction. HC(Add) *5502 = HC 5504; GW 7228; BMC IX 153; Bod-inc C-394; BSB-Ink G-432; ISTC ic00771000; Goff C-771.

Chancery quarto (205 x 140mm). 178 (of 180 leaves, lacking both blanks). (Two corners repaired, a few faint stains, gently washed.) 19th-century straight-grained morocco, decorated in blind and gilt (upper board detached, lower starting).

Provenance: traces of early marginal annotations – M.H. Bloxam, by whom given to Rugby School Library; inscription and short note on endpaper. – Bookplate of Rugby School Library.

£7,000-10,000

\$9,200-13,000
 €8,000-11,000



0167

LATTEBURY, Johannes (d.1362). *Liber moralium super threnis ieremieae*. [Oxford: Theodoricus Rood], 31 July 1482.

First edition, a large copy in a contemporary English binding, preserving numerous deckle edges. John Lathbury was a Franciscan friar and theologian who studied at Oxford during the 1330s and 1340s. 'His most influential, and probably his only completed work' was the present 'commentary on the Lamentations of Jeremiah' (ODNB), printed at Oxford by Theodoricus Rood. Originally from Cologne, Rood settled in Oxford, bringing type and possibly a press and printing several works between 1481 and 1484. HC(+Add) 9928; GW M17160; BMC XI 236; Bod-inc L-043; ISTC il00075000; Goff L-75; not in BSB.

Chancery folio (292 x 207mm). 290 leaves (of 292, wanting 2 of 3 blanks), four-piece woodcut border on a2r, initials in red, rubricated (some marginal dampstaining leading to minuscule loss at extreme upper edge of first and last few leaves, short marginal tear just into text at q8, small hole touching a few words on y3, occasional faint finger-soiling, final blank restored). Contemporary English blindstamped calf (rebacked and restored, new endpapers).

Provenance: contemporary marginal annotations – John Bowen (ownership inscription dated 1801) – M.H. Bloxam, by whom given to Rugby School Library. – Bookplate of Rugby School Library.

£25,000–35,000

\$33,000–46,000
€29,000–40,000

Prohemium huius libri.

Prohemium de proprietatibus rerum fratris Bartholomei anglici de ordine fratrum minorum incipit.

Lum proprietates rerum se-
quar substantias secundum distin-
ctionem et ordinem sub-
stantiarum. Critico ordo et distin-
ctio prebetur de quibus adiutorio diuino presens
opusculum compilatum. vtile mihi et forsitan
alijs que naturas rerum et proprietates per scripturam liberos
necnon et philosophorum diuersas non cognouerit ad in-
telligenda enigmata scripturarum que sub symbolis
et figuris proprietatum rerum naturalium et artificialium
a spiritu sancto sunt tradite et velate quemad-
modum ostendit beatus Dionysius in hierarchia an-
gelica circa principium dicentis. Non est aliter nobis
possibile lucere diuini radii nisi varietate
sacrorum velaminum anagogice circumelatum.
quoniam impossibile est animo nostro ad immateria-
lem celestium hierarchiarum ascendere preteritum
nisi ea que secundum ipsum est materiali inductione
vras. et cetera. que si diceret. Non per animum nostrum
ad inuisibilem preteritum ascendere nisi per visibi-
lium considerationem dirigat. Inuisibilia enim dei
per ea que facta sunt intellecta percipiuntur. ut dicit
apostolus. Et ideo theologia prouide sacris et poe-
ticiis informatio vras est. vix rerum visibilibus
similitudine allegorice locutiones et mystici
tellectus transumptos formentur sic carnalibus
et visibilibus spiritualia et inuisibilia coaptentur.
Huius rei gratia presens officio opusculum ad edi-
ficationem domini dei que est deus gloriosus subli-
mus et benedictus in secula seculorum. In que agit de qui-
busdam proprietatibus rerum naturalium quarum alia
est incorporea alia corporea. Et primo de pro-
prietatibus substantie incorporee secundum sui dis-
tinctiones quarum alia est corpori visibilis ut aia
rationalis sensibilis et vegetabilis. alia non visibilis
corpori ut angelus. Et angelorum alij sunt boni.
alij mali. In bonis vero angelis est ordo secundum
trinitatis multiplicationem et trinitatem. vnde a beato
Dionysio distinguunt tres hierarchie cele-
stes quarum quilibet trinitatis ordinem continet dispo-
sitiones. Non decem itaque sunt de quibus in hoc
opusculo adiuvante deo per ordinem est agendum.
et huiusmodi in comuni que in specialibus. Primo igitur
agitur de deo et nominis diuinitatis que dicitur de
deo vel quo ad essentiam vel personam siue que ad

effectum siue appropriationem. Secundo de pro-
prietatibus angelorum tam bonorum quam malorum in ge-
nerali et speciali. Tertio de proprietatibus anime
rationalis quo ad nature sue simplicitates. et que
ad virtutum suarum diuersitates. et de eius unione et
operatione in corpore puri spiritus et forma et perfe-
ctione. Quarto de proprietatibus substantie cor-
poris. scilicet de elementis et elementaribus qualita-
tibus. et quibus componitur omne corpus. et de quat-
tuor humoribus et quibus componitur corpus tam
hominum quam brutorum. Quinto de hominis corpore et sit-
tulis eius partibus. de quibus sacra scriptura facit me-
tionem. Sexto de etantibus. Septimo de infir-
mitatibus et venenis. Octauo de mundo et cor-
poribus celestibus. Nono de re et partibus temporis.
Decimo de materia et forma et earum proprietati-
bus et elementis. Undecimo de aere et passionibus
eius. Duodecimo de auro in generali et in
speciali. Tertiodecimo de aquis et eius differ-
tibus et ornatibus scilicet de piscibus. Quartodecimo
de terra et eius partibus. Quintodecimo de pro-
uinitibus. Decimosexto de lapidibus et metallis.
Decimosextimo de herbis et plantis. Decimo
octauo de animalibus. Decimonono de acci-
dentibus scilicet de coloribus saporibus et ceteris.
In istis
libellulis rerum naturalium proprietates sum-
mam et breuiter continent prout ad manus meas
spice que effugerunt manus mentium pingere po-
tuerunt. In quibus de meo pauca vel quasi
nulla apponuntur. sed omnia que dicuntur de libris au-
tentice sanctorum et philosophorum excipitur sub breui
compendio pariter compilauimus per singulos ti-
tulos poterit legentium industria experiri.

Incipit liber primus de proprietatibus re-
rum venerabilis fratris Bartholomei an-
glici.

De proprietatibus

bus itaque et naturis rerum tam
spiritualium quam corporalium elucida-
re alij cupientes ab illo sum-
mus et ordinis que est alpha et o.
principium et finis omnium bonorum. In principio pa-
trium luminis a quo procedit omne clarum optimum et
omne donum perfectum implorantes auxilium. ut ille
que illuminat omnes homines venientem in hunc mundum
deum et reuelat profunda de tenebris et abscondita
prodat in lucem. Huic opusculo quod ad ipsum lau-
de et legitimum utilitate de diuersis et seculorum philosophorum
dicitur non sine labore recolligere iam incipit se
licet dignetur impedire summationem.

0168

BARTHOLOMAEUS ANGLICUS (fl. 1230-50). *De proprietatibus rerum*.

Strasbourg; [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)], 11 August 1491.

A **compendium of medieval knowledge** covering such subjects as theology, natural history, and astrology. Proof of its great popularity is that it was first printed at Basle about 1470, and went through fourteen or more editions before 1500. HC *2509; GW 3412; BMC I142; Bod-inc B-065; BSB-Ink B-98; ISTC ib00140000; Goff B-140.

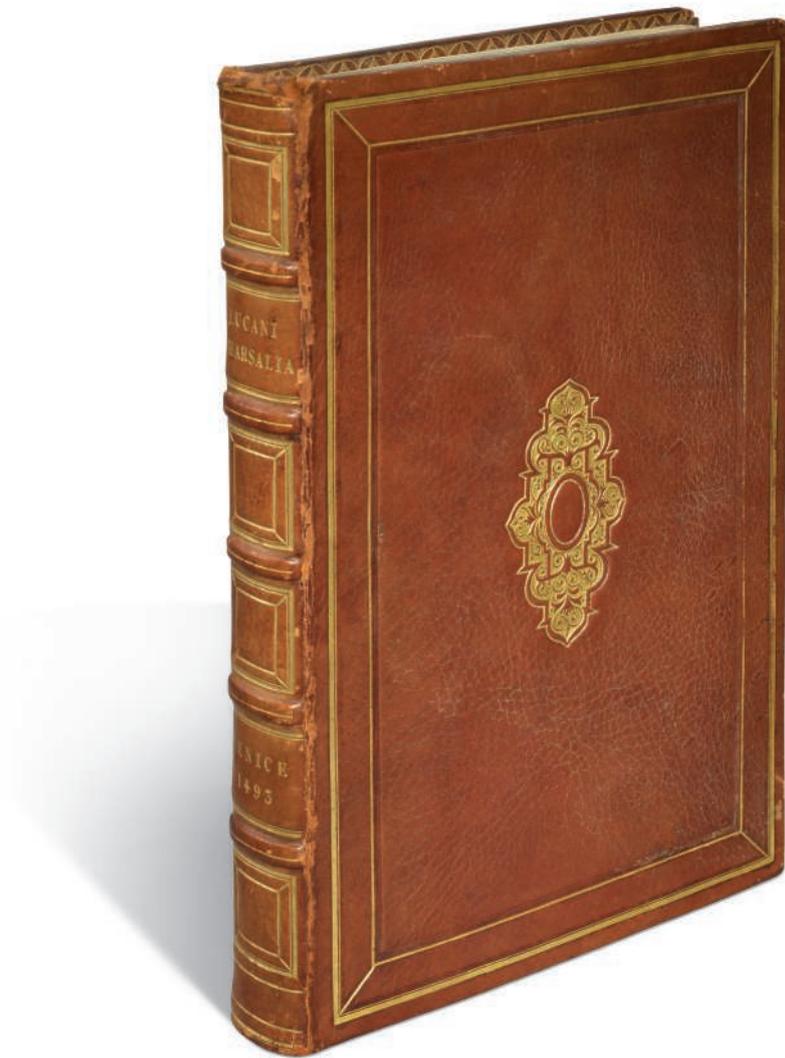
Chancery folio (266 x 195mm). 257 leaves (of 258, without last blank). (Lightly soiled). 18th-century half vellum (rubbed).

Provenance: inscription removed from title - M.H. Bloxam, by whom given to Rugby School Library. - Bookplate of Rugby School Library.

£8,000-12,000

\$11,000-16,000

€9,100-14,000



0169

LUCANUS, Marcus Annaeus (39-65). *Pharsalia*. Commentary by Omnibonus Leonicensus and Johannes Sulpitius Verulanus. Venice: Simon Bevilacqua, 31 January 1493.

First edition with commentary by Johannes Sulpitius. The reputation of the *Pharsalia*, written during the reign of Nero and recounting the civil war between Julius Caesar and Pompey the Great in the previous century, has risen and fallen over the years: in his dedicatory letter, Sulpitius argues for Lucan's greatness to rival Virgil's. Title with lines 4-5 reading '*Vincentini in to/tum*'; this typesetting of the title agrees with BMC's first entry (IB. 23926). HC *10241; GW M18859; BMC V 517; Bod-inc L-163; BSB-Ink L-235; ISTC il00305000; Goff L-305.

Super chancery folio (312 x 206mm). 219 leaves (of 220, without last blank). The register on last leaf appears to have been printed separately (a few stains, mostly marginal mildew damage to fore-edge). 19th-century morocco gilt, gilt edges (extremities rubbed).

Provenance: John Darcy ('Joannis Darse'; 16th-century ownership inscriptions) – J. H. Burn O.R. (book label recording bequest to:) – Bookplate of Rugby School Library.

£3,000–4,000

\$4,000–5,200

€3,400–4,500



0170

HIERONYMUS (Saint, c. 340-420). *Vitae sanctorum patrum, sive Vitas patrum*, in English: *The lyff of the faders*, translated by William Caxton. Westminster: Wynkyn de Worde, [before 21 August] 1495.

First edition in English of a popular collection of the lives of the Desert Fathers, translated into English by William Caxton. First published in Latin in 1475, Caxton's translation was based on a French edition printed at Lyon in 1486/7 by Nicolaus Philippi and Jean du Pré. According to the colophon, Caxton completed this translation on the last day of his life. The numerous woodcuts in this edition were also based on those in the Lyon edition. GW M50906; BMC XI 197; Bod-inc H-116; ISTC ih00213000; Goff H-213.

Chancery folio (264 x 195mm). 353 leaves (of 356), woodcut title, 5 full-page woodcuts, 154 column-width woodcuts, many repeats, woodcut initials (lacking vv5-6 and xx6, Aa1 remargined at fore-edge, one marginal repair and repaired tear into text, some faint waterstaining in upper margin, gently washed and pressed). 19th-century blue straight-grained morocco, floral decoration to corners gilt, spine gilt; modern cloth solander box.

Provenance: Johanna Regnas (early ownership inscription with Latin motto in red ink on title) – inscriptions erased from r6-7 – inscription recording purchase from Thorpe's catalogue in 1826, at a price of £59 – Rev. J.F. Russell (inscription).

£12,000-18,000

\$16,000-24,000
€14,000-20,000





Roberti Gaguini ordinis sancte trinitatis ministri generalis de origine et gestis francoꝝ perꝑertile compediũ.

Eiusdem ad librum suum carmen.

In quo quisq; tui dilector et aura vocabit.
 Gratus eris forte: damnabere forte: sed omni
 Parte nihil resonum cui non obmurmuret eger
 Semper in alterius felici liuor honore:
 Sis licet auritus: audi furdaster inertes
 Quos prius haud vincas: q̄ rudere cesset a sellus.
 Si minus es comptus: aut verbi examine comis:
 Te satis ornabunt francoꝝum illustra regum
 Et gesta et virtus. his iam defensus abito.



0171

GAGUINUS, Robertus (1433?-1501). *Compendium de origine et gestis Francoꝝum*. Edited by Jodocus Badius Ascensius, with additional material by Cornelius Gerardus. Paris: André Bocard, for Durand Gerlier, 31 March 1497/1498.

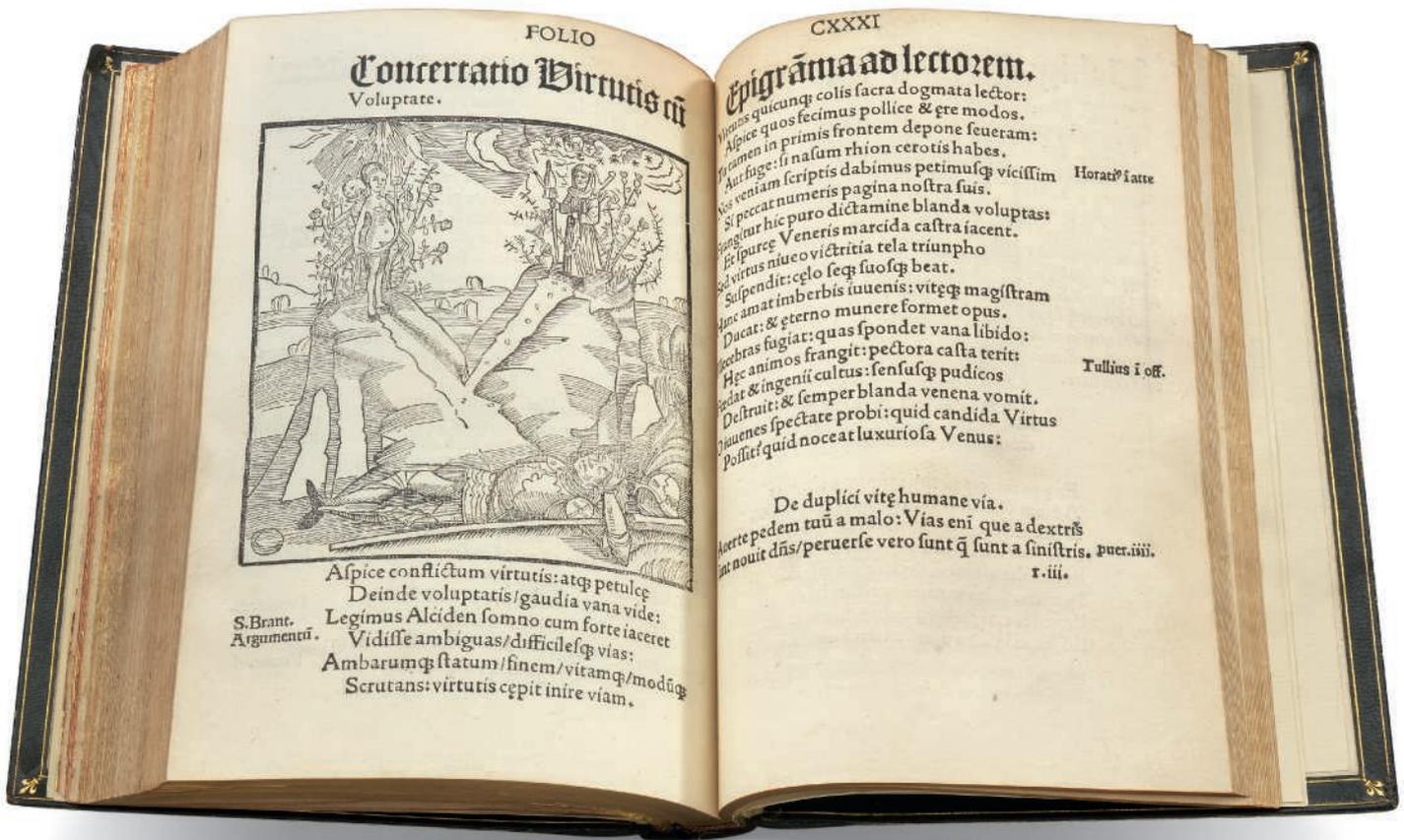
Third edition of Gaguin's important chronicle of French history, reprinted from the second edition with the addition of Gerardus's material at the end. Gaguin, who had complained of the many printing errors in the first edition, printed by Pierre Le Dru in '1499' (i.e. 1495), remained involved with the production of the subsequent editions, for each of which he brought his chronicle up to date. HC 7411; GW 10453; BMC VIII 156; Bod-inc G-008; ISTC ig00013000; Goff G-13.

Chancery folio (275 x 200mm). 114 leaves, with the last blank, woodcut device on title printed in red, numerous woodcut initials, one in red (a few words erased from a3 with two tiny associated holes, minor marginal wormhole, some faint marginal stains). 19th-century roan-backed boards, spine lettered in gilt, library spine label (lightly rubbed).

Provenance: early manuscript annotations – Albertus Pellanas (ownership inscription) – M.H. Bloxam, by whom given to Rugby School Library. – Bookplate of Rugby School Library.

£4,000–6,000

\$5,300–7,800
€4,600–6,800



0172

BRANT, Sebastian (1457-1521). *Stultifera navis*. Translated from German into Latin by Jacobus Locher Philomusus (1471-1528), in collaboration with the author, with additional material by Thomas Beccadelli and woodcut illustrations by Albrecht Dürer (1471-1528). Basel: Johann Bergmann, de Olpe, 1 August 1497.

The first enlarged Latin edition of *Das Narrenschiff*. The 'Ship of Fools' was 'the most important of a long line of moralizing works in which the weaknesses and vices of mankind are satirized as follies' (PMM 37). Brant populated a ship bound for the fools' paradise of Narragonia with 100 fools representing all positions and levels of society, including his own occupation as a writer – his opening chapter is 'on the uselessness of books'. The fine woodcut illustrations are those commissioned for the first edition (in German) of 1494, also printed by Bergmann at Basel, at least 70 of which are now attributed to Durer. Bergmann was also responsible for the first Latin edition, which appeared

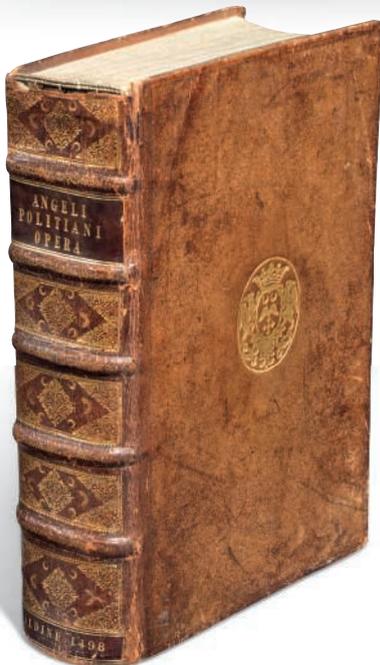
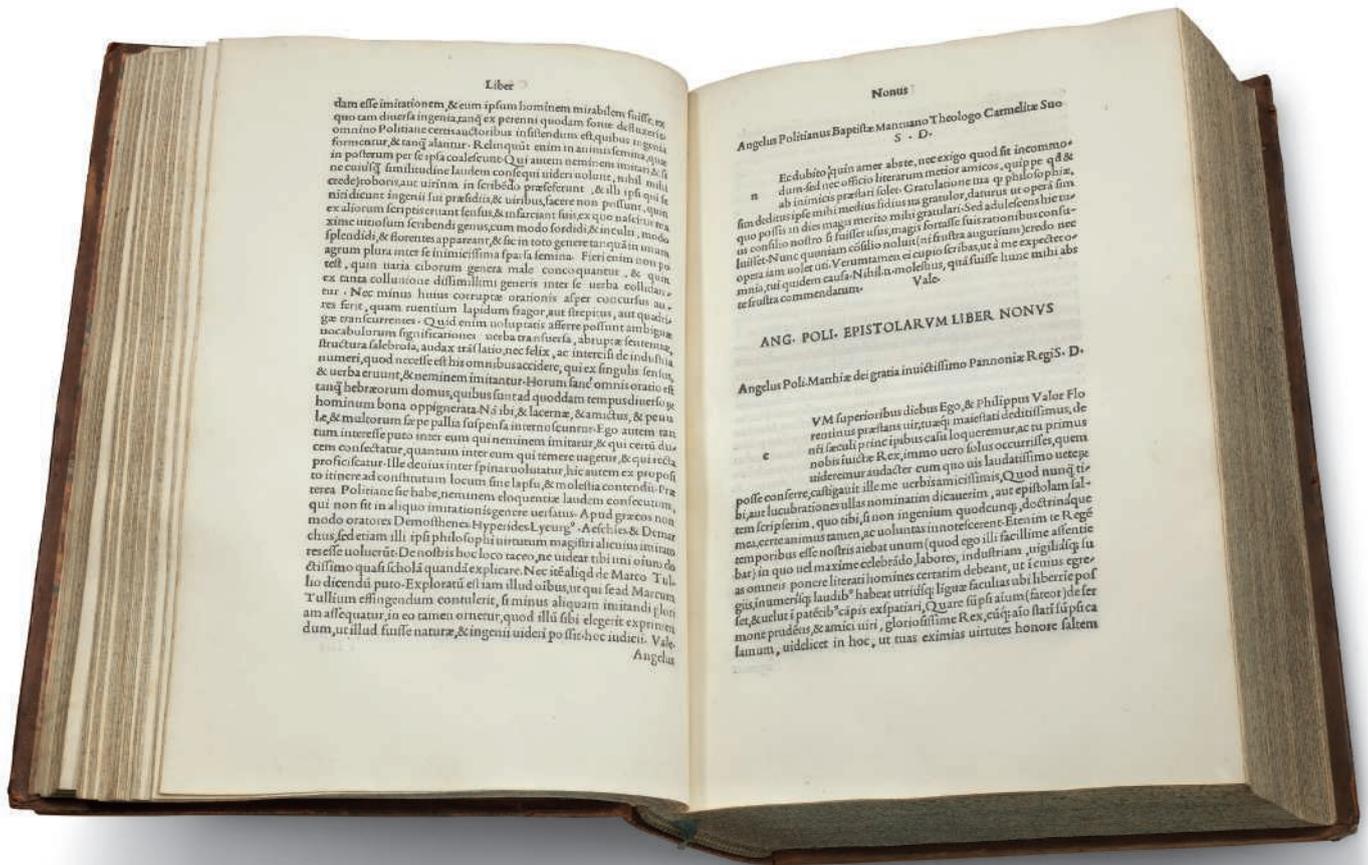
in March 1497. HC *3750; GW 5061; Bod-inc B-512; BSB-Ink B-820; ISTC ib01090000; Goff B-1090.

Chancery quarto (199 x 140mm). 159 leaves (of 160, lacking the final blank), 117 woodcuts, many by Dürer, woodcut printer's device (gently washed, occasional marginal waterstaining and associated repairs, a couple of headlines just shaved, one tear into text). 19th-century green blindstamped morocco, titled in gilt, all edges gilt (neatly rebacked preserving spine).

Provenance: erased marginal annotation – Shadworth H. Hodgson (1832-1912; bookplate) – Rugby School (library label recording Hodgson bequest).

£10,000–15,000

\$14,000–20,000
€12,000–17,000



0173

POLITIANUS, Angelus (1454-94). *Opera*. Edited by Alexander Sartius. Venice: Aldus Manutius, July 1498.

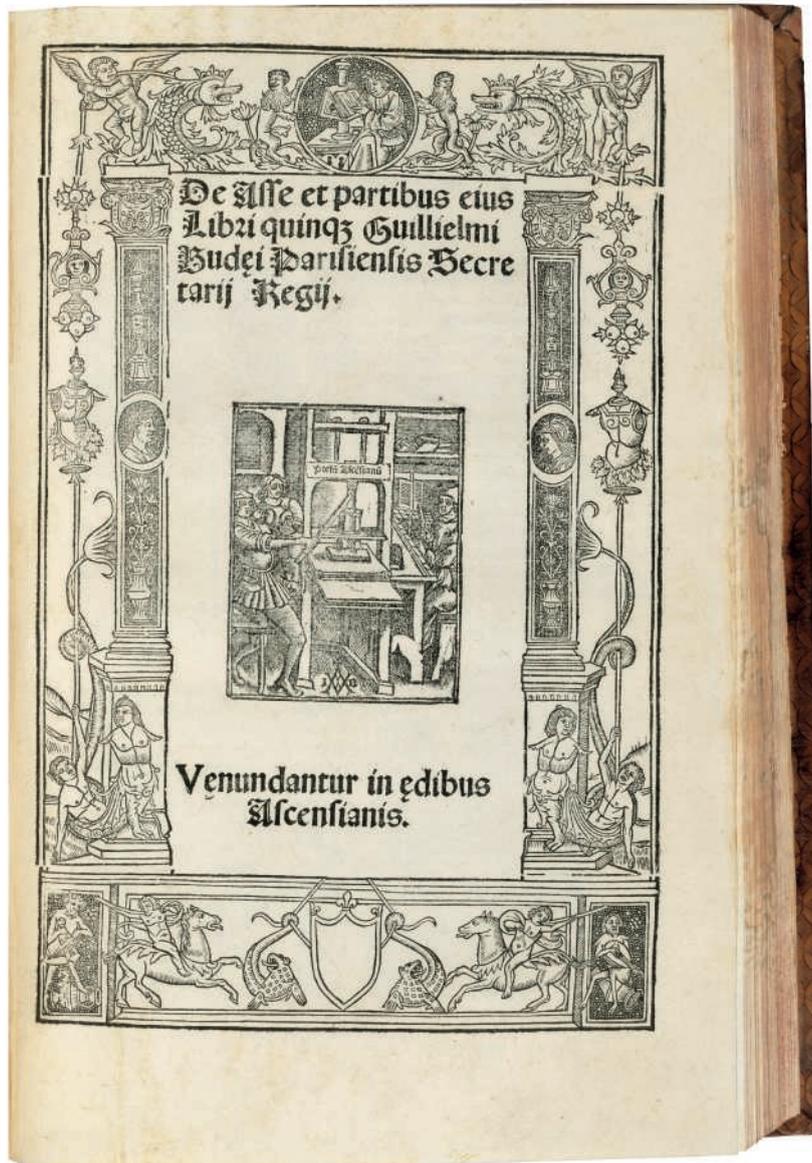
First edition of the collected works of Politian, classical scholar and poet, and a leading figure of Renaissance humanism. To Politian's already published works and translations Aldus added his letters, Latin and Greek poems, and several short treatises. The square unpointed Hebrew type on H8r is the first use of Hebrew type at Venice. HC *13218; BMC V, 559; Bod-Inc P-422; BSB-Ink P-663; ISTC ip00886000; Goff P-886.

Chancery folio (295 x 193mm). 452 leaves, initial spaces with guide-letters (first and last leaves and two others lightly soiled). 18th-century calf gilt with arms of Voisin de Saint Paul (headcap lightly worn).

Provenance: a few contemporary annotations – Louis Charles Voisin de Saint-Paul (d.1708; binding, inscription identifying author) – J.H. Burn (label dated 1931 recording gift to): – Bookplate of Rugby School Library.

£10,000–15,000

\$14,000–20,000
€12,000–17,000



• 0174

BUDE, Guillaume (1467-1540). *De Asse et partibus eius Libri quinque*. Paris: Josse Bade, 1514. [Bound after:] – *Annotationes in quatuor et viginti pandectarum libros*. [Paris]: Josse Bade, [1519?].

First edition of a rare and important numismatic treatise, the first printed book on the subject. This copy is bound with the probable third edition of Bude's first great work, the *Annotationes*. Adams B-3098; USTC 183526, 144987.

Folio (318 x 208mm). Titles within printed woodcut borders, woodcut devices (some waterstaining at fore-edge, heavier in final quires). 19th-century calf gilt preserving panels of a contemporary Italian calf binding, manuscript table of contents in a near-contemporary Italian hand (a few chips to leather, faint stains on lower board).

Provenance: a few early marginal annotations – J. H. Burn (later 'Burn bequest' inscription on endpaper).

£1,500–2,500

\$2,000–3,300
€1,700–2,800



175

0175

SAINT GERMAN, Christopher (1460?-1540). *The fyrste dialoge in Englysshe, wyth newe addycyons*. London: R. Wyer, [1531]. [Bound with:] – *The secunde dialogue i[n] englysshe wyth new addycyons*. London: P. Treveris, 1531. [And:] – *Here after foloweth a lytell treatise called the newe addicions*. London: T. Bertheletus, 1531.

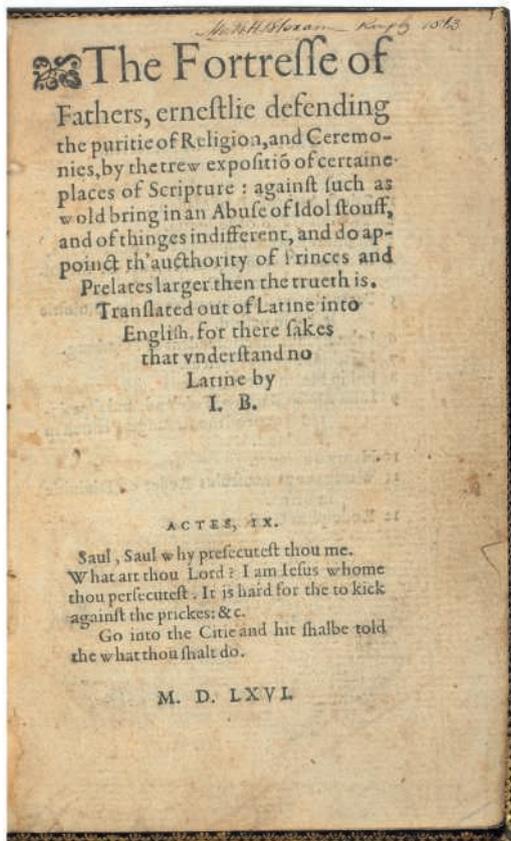
Rare second edition in English of an extremely important work in the history of English law. First published in 1528 as *Dialogus de fundamentis legum Anglie et de conscientia*, St German's influential dialogue between a Doctor of Law and a student was first published in English in 1530 and is here revised and enlarged. It is bound in this copy with the revised second edition of the *Secunde dialogue*, and the first edition of the *lytell treatise*. ESTC S104738; ESTC S104655; ESTC S110793.

3 works in one volume, octavo (131 x 85mm). First work: woodcut device on title and colophon, woodcut initials; third work: title within decorative woodcut border (title of third work lightly soiled). 17th-century half leather over marbled boards (lightly rubbed, hinges just starting).

Provenance: a few contemporary annotations – Edward Chester (inscription on verso of last leaf in third work) – 'WH' inscriptions with page references on each title – pencil annotation erased from endpaper – M.H. Bloxam, by whom given to Rugby School Library. – Bookplate of Rugby School Library.

£2,000–3,000

\$2,700–3,900
€2,300–3,400



176

•0176

REFORMATION, THE VESTMENTS CONTROVERSY – *The Fortresse of Fathers*. [Emden: Egidius van der Erve], 1566.

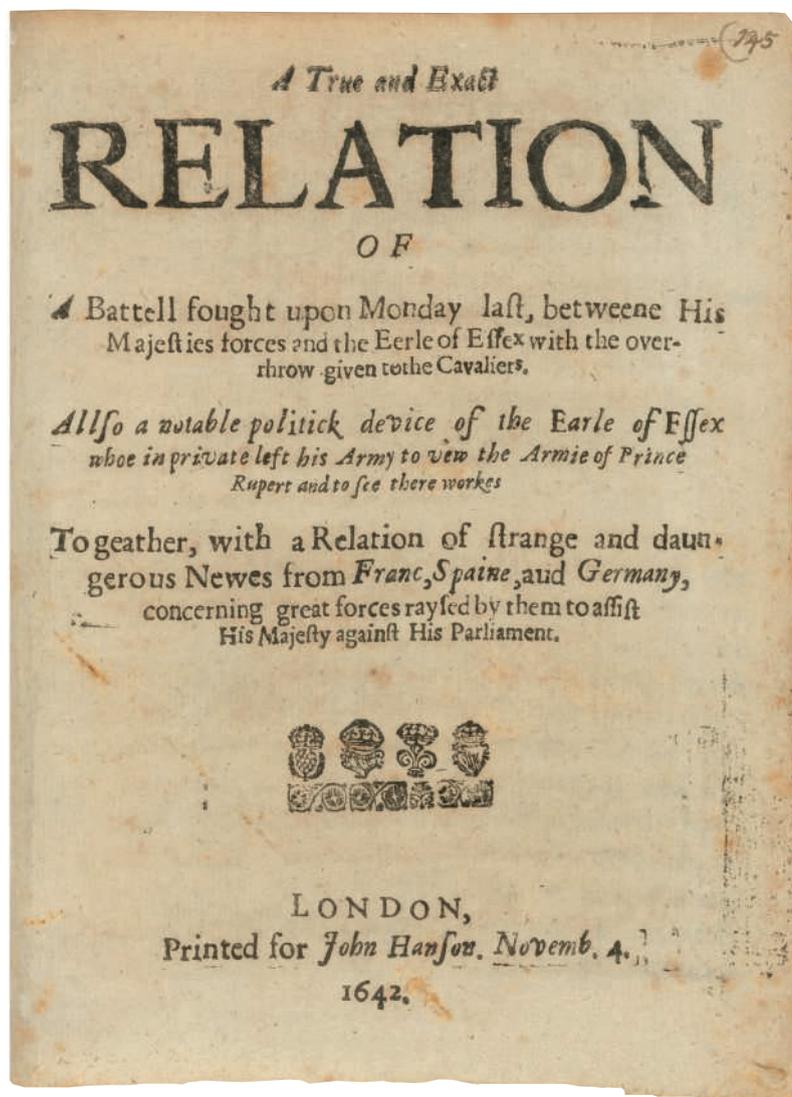
First and only edition of 'probably the most aggressive published piece of nonconformist polemic elicited by the vestiarian controversy' (Gunther, *Reformation Unbound*). ESTC S101361; Karl Gunter. *Reformation Unbound: Protestant Visions of Reform in England, 1525–1590*. Cambridge: CUP, 2014.

Octavo (141 x 189mm). (Title lightly browned, lacking the probable blank E2). 19th-century blue morocco.

Provenance: M.H. Bloxam, by whom given to Rugby School Library; inscription dated 1863. – Bookplate of Rugby School Library.

£1,000–1,500

\$1,400–2,000
€1,200–1,700



0177

CIVIL WAR – A collection of 17th-century tracts, most from the Civil War period, many relating to Warwickshire, including:

1. *A true and exact relation of a battell fought upon Monday last, betweene His Majesties forces and the Earle of Essex with the overthrow given to the Cavaliers.* London: Printed for John Hanson, 4 November 1642. An unrecorded work: ESTC/WorldCat list no copies in institutions, RBH/ABPC record no copies at auction.

2. PORTER, Robert. *A true relation of Prince Ruperts barbarous cruelty against the towne of Brumingham.* London: John Wright, 1642 [i.e. 1643]. Only edition. ESTC R1407; Wing P-2987A.

3. *An Apologie and vindication (from all false and malignant aspersion) for his excellencie, the right honourable, and most noble, Robert D'Evreux, Earle of Essex.* London: Thomas Harper, 1644. Only edition. ESTC R12626; Wing A-3541.

4. *A letter written from VValshall, by a vvorthy gentleman to his friend in Oxford, concerning Burmingham.* [Oxford: H. Hall], 1643. Only edition. ESTC R8177 (6 copies listed); Madan 1308; Wing L1764.

5. *The last weeks proceedings of the Lord Brooke.* London: Printed by R.O and G.D, 1642. Woodcut coat-of-arms on A4v. Only edition. ESTC R1931 (5 copies listed); Wing L-513.

A collection of 17 Civil War-period pamphlets in 16 volumes, including an apparently unrecorded description of the Battle of Edgehill, the first battle of the English Civil War. A full list and condition report is available upon request.

Together 16 volumes, quarto (most c.200 x 150mm). Various bindings, most in 19th-century half morocco or calf (a few boards detached).

Provenance: M.H. Bloxam, by whom given to Rugby School Library; occasional annotations, label in each volume. – Bookplate of Rugby School Library.

[Sold with:] *Two Copies of Verses, on the Meeting of King Charles the First and his Queen Henrietta-Maria.* Birmingham: William Hodgetts, 1822. (17)

£3,000–5,000

\$4,000–6,500
 €3,400–5,700



0178

GASSENDI, Pierre (1592-1655). *Institutio astronomica: juxta hypotheses tam veterum quam recentiorum.* – Galileo GALILEI (1564-1642). *Sidereus nuncius.* – Johannes KEPLER (1571-1630). *Dioptrice.* London: Jacob Flesher for William Morden, 1653.

Second edition of an important collection of scientific writings. Gassendi's *Institutio astronomica*, first published in 1647, outlines the various competing models of the cosmos, notably the Ptolemaic, the Copernican, and the intermediate system invented by Tycho Brahe. This is followed by Galileo's *Sidereus nuncius*, the third edition of this seminal work, first published in 1610, in which he describes his observations made by telescope. The volume is completed by Kepler's *Dioptrice*, first published in 1611. Kepler had been researching optics since 1600 but it was the publication of Galileo's *Sidereus nuncius* which spurred him to complete his treatise on lenses. It contains the first explanation of myopia and the first design for an inverted astronomical telescope. ESTC R27380; Houzeau and Lancaster I: 9225.

Octavo (180 x 110mm). General title printed in red and black, separate title-pages for other works, drophead-title for *Dioptrice*, 4 plates in *Institutio*, numerous woodcut diagrams in text (one diagram closely trimmed slightly affecting image). 18th-century calf, later Rugby School 'Temple Observatory' label on upper cover (rebacked and extremities restored).

Provenance: Triboulet de Mainbray (doctor of civil and canon law and a lecturer in scientific disciplines, fl. 18th-century; ownership inscription, short biographical note on Gassendi) – Rugby School (binding).

£2,000–3,000

\$2,700–3,900

€2,300–3,400

0179

MILTON, John (1608-1674). *Poems, &c. upon Several Occasions*. London: T. Dring, 1673.

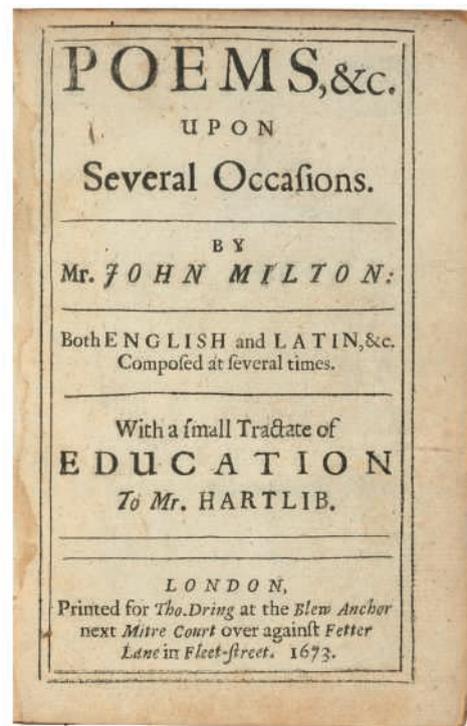
Second edition, second state with 'Blew Anchor' imprint on title. This edition, which was doubtless authorized by Milton, contains besides all that was included with one or two exceptions in the first edition, 1645, a number of poems here printed for the first time' (Pforzheimer). ESTC R42174; Pforzheimer 724.

Octavo (158 x 104mm). With the 5pp. advertisements (title splitting at gutter due to old repair, two minor tears). Contemporary speckled calf, spine label gilt (rebacked preserving original spine, corners worn).

Provenance: 'Mrs Melleton's Sale' (inscription dated 28 April 1746) – Shadworth H. Hodgson (1832-1912; bookplate) – Rugby School (library label recording Hodgson bequest).

£2,000–3,000

\$2,700–3,900
€2,300–3,400



179



180

0180

CERVANTES SAAVEDRA, Miguel de (1547-1616). *The History of the most Renowned Don Quixote of Mancha And his Trusty Squire Sancho Pancha*. London: Thomas Hodgkin for John Newton, 1687.

First illustrated edition in English of the novel 'which is to Spanish literature what Shakespeare is to English' (Bloom). ESTC R25756; Wing C-1774A.

Folio (307 x 190mm). Engraved frontispiece and 8 full-page engraved plates, one further full-page engraving integral to the collation (lacking the 3pp. verses and errata at end, a few faint stains and short tears, frontispiece laid down). Contemporary calf (rebacked, head of spine worn).

Provenance: 'Phillis Cull her Book January 18 1805' (inscriptions) – W.C. L.I.B (priked inscription on title) – M.H. Bloxam, by whom given to Rugby School Library. – Bookplate of Rugby School Library.

£2,000–3,000

\$2,700–3,900
€2,300–3,400



0181

PIRANESI, Giovanni Battista (1720-1778). *Vedute di Roma*. [Rome and Paris: c.1748-1807].

A fine set of 101 plates from Piranesi's famous *Vedute di Roma* series, including many first or early Roman states. Piranesi started to issue the plates for the *Vedute* in 1748, with various combinations of plates issued over the following thirty years until his death in 1778, and then by his son Francesco in Paris from 1800-1807. The plates contained here are, from contemporary Roman issues: H.1-12, 14-60; from the first Paris edition: H.119, 64, 125, 106, 71, 79, 82, 86, 74, 111, 109, 100, 114, 95, 78, 137, 76, 77, 115, 123, 67, 72, 68, 83, 69, 70, 65, 73, 84, 61, 62, 63, 75, 92, 112, 132, 133, 113, 90, 131, 93, 85. A full condition report is available upon request.

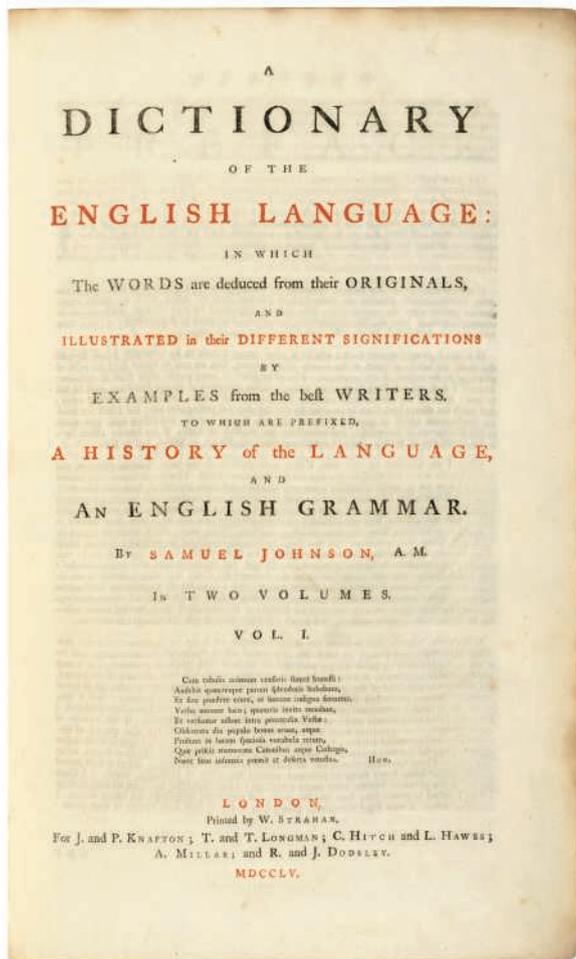
Folio (525 x 388mm). 101 full sheet etched plates mounted on stubs, including 59 contemporary Roman edition plates, 42 from the first Paris edition, and 1 single-page 'Catalogo delle opere' plate listing the artist's works (some margins faintly spotted, occasional repaired marginal tears with a few affecting the etched surface). 19th-century mottled calf (rebacked, lower board detached).

Provenance: Bookplate of Rugby School Library.

£30,000-50,000

\$40,000-65,000

€34,000-57,000



182

0182

JOHNSON, Samuel (1709-1784). *A Dictionary of the English Language in which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers*. London: W. Strahan for J. and P. Knapton; T. and T. Longman; C. Hitch and L. Hawes; A. Millar; and R. and J. Dodsley, 1755.

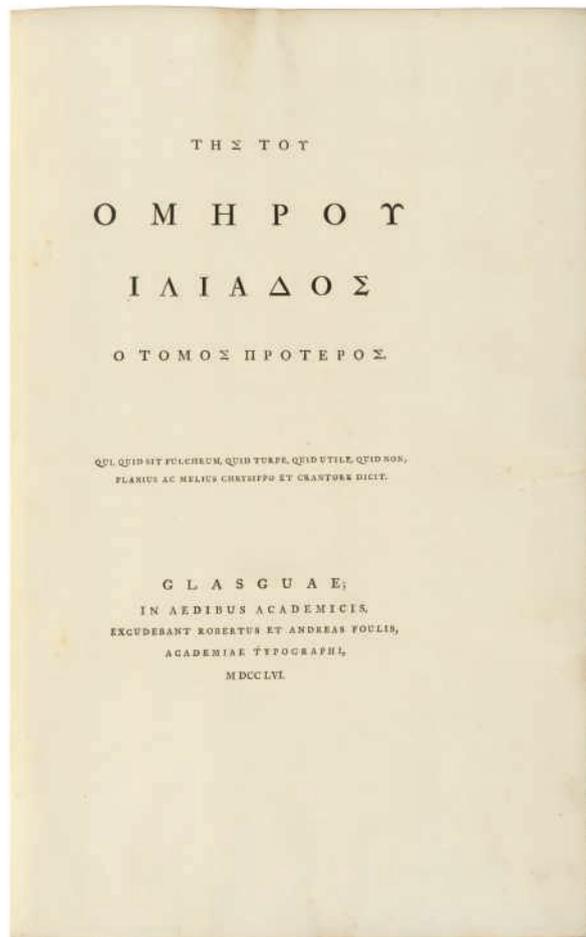
First edition of Dr Johnson's greatest literary achievement and 'the most amazing, enduring and endearing one-man feat in the field of lexicography' (PMM). Johnson and his successive amanuenses took just over eight years to list the 40,000 words found in the *Dictionary*. He illustrated his definitions with over 114,000 quotations garnered from the classics of English literature, even rewriting some to fit his purposes. This first edition of the complete *Dictionary* was published on 15 April, 1755, in a print run of 2000 copies. Chapman and Hazen p.137; Fleeman I, p.410; PMM 201; Rothschild 1237.

2 volumes, folio (413 x 252mm). Titles printed in red and black, woodcut tailpieces (some scattered spots, a few faint marginal stains, repaired tear to 27D2). Contemporary calf (rubbed, rebacked and recorned with brown morocco).

Provenance: George Wingrove Cooke (British lawyer and historian, 1814-1865; bookplate) – Rev. A.L. Cohen (label, dated 1937, recording gift to:) – Bookplate of Rugby School Library. (2)

£6,000–8,000

\$7,900–10,000
€6,800–9,100



183

0183

HOMER (?8th century B.C.). *Opera*, in Greek. Edited by James Moor and George Muirhead. Glasgow: Robert and Andrew Foulis, 1756-1758.

Large-paper issue, in a contemporary red morocco binding, of one of the most celebrated and attractive editions of Homer's works. Gaskell 319.

4 volumes in 2, folio (380 x 240mm). Half-titles to first work in each volume (without the half-titles to second work in each volume, as usual without the blanks and general title in volume 1, scattered spotting, corners of 3 leaves faintly waterstained). Contemporary red morocco, circular armorial gilt stamp of 'The Trustees of the Rugby Charity', borders decoratively gilt (extremities lightly worn, a few chips to spines, upper hinge of vol. 2 starting).

Provenance: Rugby School (binding).

(2)

£3,000–5,000

\$4,000–6,500
€3,400–5,700



0184

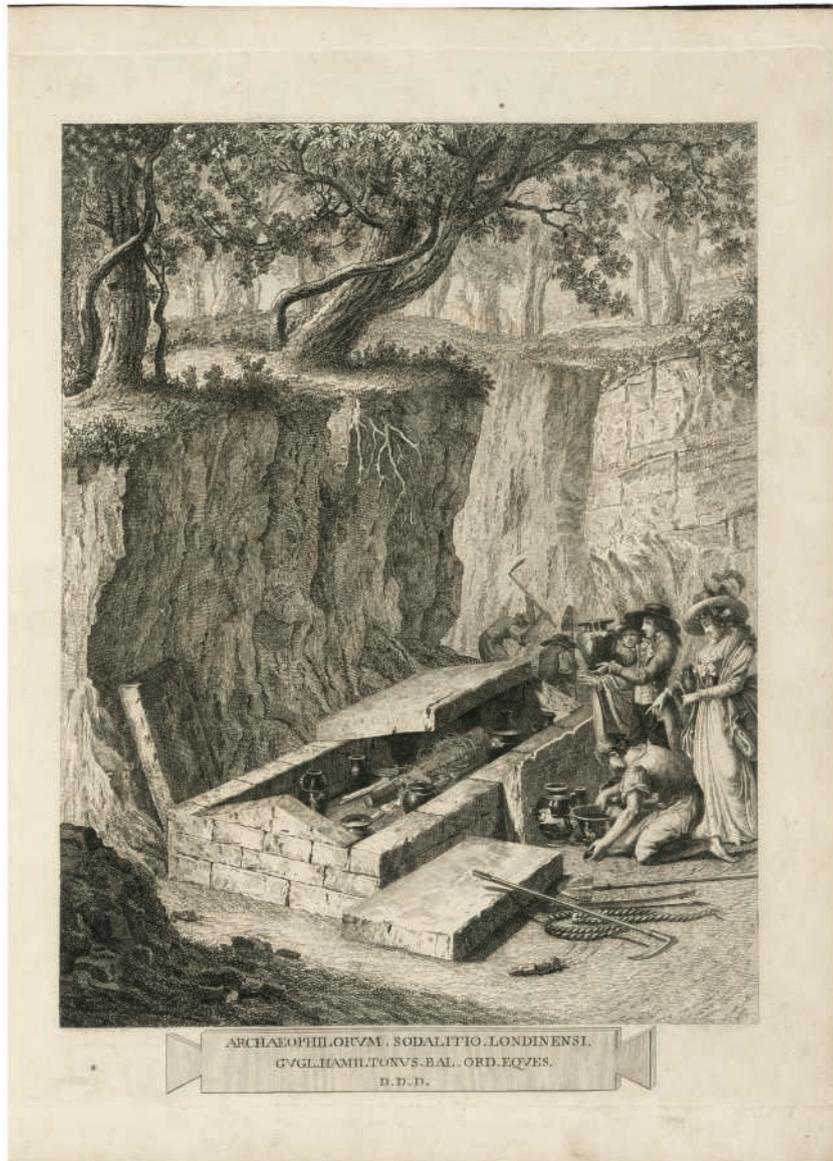
HAMILTON, Sir William (1730-1803) – HUGUES, Pierre-François, called d'Hancarville (1719-1805). *Collection of Etruscan, Greek and Roman Antiquities from the Cabinet of the Hon. W. Hamilton*. Naples: 1766-1767.

'Edition splendide et de grand luxe' (Cohen-de Ricci) of this catalogue of the first collection of vases formed by Sir William Hamilton while British Plenipotentiary to Naples. Having purchased in 1766 the Porcinari collection of Greek (then considered Etruscan) vases, Hamilton quickly added to it other important specimens of ancient vases, coins, bronzes, glass and terracotta. The British Museum's Department of Greek and Roman Antiquities then acquired the collection in 1772 for £8,400. Although the first two volumes are dated 1766 and 1767 respectively, these dates are now thought to have been falsified in order to hide d'Hancarville's plagiarism of Octavian Guasco, whose own work was published in 1768 (see I. Jenkins & K. Sloan, *Vases and Volcanoes, Sir William Hamilton and his Collection*, London: British Museum, 1996, pp. 51 and 99). Publication of volumes III-IV was interrupted when d'Hancarville was expelled from Naples, and the plates seized by his creditors. Blackmer 845; Brunet I, 321; Cohen-de Ricci 474; Berlin Kat. 890; RIBA 1568; Vinet 1528.

Volumes I-II only (of 4), large folio (480 x 358mm). Parallel text in French and English, 2 hand-coloured engraved titles in each volume, 2 engraved dedications, 212 (of 219) etched and engraved plates by Lamberti and Pignatari after Beaulieu, Bracci, Cardon, Nolli and Tierce, many hand-coloured, some double-page, engraved head-pieces and initials (lacking 7 plates; vol. I pl. 119 rubbed, pl. 53 in vol. I with 160mm tear into image, and tiny marginal hole in plate mark to pl. 127; vol. II leaves g2-h1 with some nicks and dust-soiling to fore-edges, pl. 39 with tiny hole in middle of plate but not affecting image, pl. 50 with 30mm hole in middle of image, p. 72 with pencil juvenilia to image; both vols with occasional light spotting and marginal finger-soiling). 19th-century red half morocco, gilt edges (extremities rubbed, corners lightly bumped). (2)

£7,000-10,000

\$9,200-13,000
€8,000-11,000



0185

HAMILTON, Sir William (1730-1803) – *Collection of Engravings from Ancient Vases Mostly of Pure Greek Workmanship*. Naples: Tischbein, 1791-1795.

This lavishly-illustrated work records Hamilton's second collection and is particularly valuable because one-third of the collection was lost when the ship transporting it to England sank off the Isles of Scilly. The use of simple outline, rather than the elaborate coloured engravings of the first collection catalogue, was in keeping with Hamilton's original intention for the first catalogue: to be affordable to contemporary artists and manufacturers for use as a pattern book. A fourth volume was published some time after Hamilton's death. Blackmer 778; Brunet V, 866; RIBA 3319.

3 volumes bound in 2, folio (484 x 363mm). Engraved frontispiece, English and French engraved titles in each volume, and 194 engraved plates on 191 sheets, all on laid paper watermarked 'M', plates in vol. III in a later state with plate numbers and letters top-right (some plates in all vols trimmed close by the binder; vol. I: first 2 plates lightly creased, marginal soiling to L1, occasional light scattered spotting, soiling and browning, more heavily affecting pls 17, 34, 38-41 and towards end; vol. II: pl. 31 highly defective with only small left-hand portion remaining, occasional light scattered spotting and browning, heavily affecting pl. 56; vol. III: dampstain affecting pls 45-48). 19th-century half red morocco, gilt edges (extremities rubbed, corners lightly bumped, head- and tail-bands loose in vol. II). Sold with all faults, not subject to return. (2)

£2,000–3,000

\$2,700–3,900
€2,300–3,400



0186

JEFFERSON, Thomas (1743-1826). *Notes on the State of Virginia... Illustrated with A Map, including... Virginia, Maryland, Delaware and Pennsylvania.* London: Printed for John Stockdale, 1787.

First London edition, following the privately printed, virtually unobtainable first edition (Paris, 1782 [i.e. 1785]) and a poor French translation (Paris, 1786). This edition contains new accounts of events during and since the Revolution, and features the map engraved at Jefferson's request to incorporate the most up-to-date topographical data on the soon-to-be-opened Ohio Valley. Two of the three appendices are of considerable significance; these were issued as supplements with a few copies of the original edition, but are integral to this edition. Appendix II contains the full text of the proposed Virginia constitution, while Appendix III contains the Virginia act for establishing religious freedom, passed in 1786. This act was entirely drafted by Jefferson, who 'rated it as second in importance only to the Declaration of Independence in such lists of his own achievements as he afterwards drew up' (Dumas Malone, *Jefferson the Virginian*, pp. 279-280). ESTC T147402; Sabin 35896.

Octavo (210 x 130 mm). Full-page woodcut of 'Madison's cave' at C8v, several printed tables in the text, large folding table of Indian Tribes, large folding engraved map (see below), (lacking the final blank, a few stains heaviest in quire F). Contemporary calf (rebacked, portion of leather chipped from lower spine, boards detached).

Provenance: contemporary marginal annotations on two leaves.

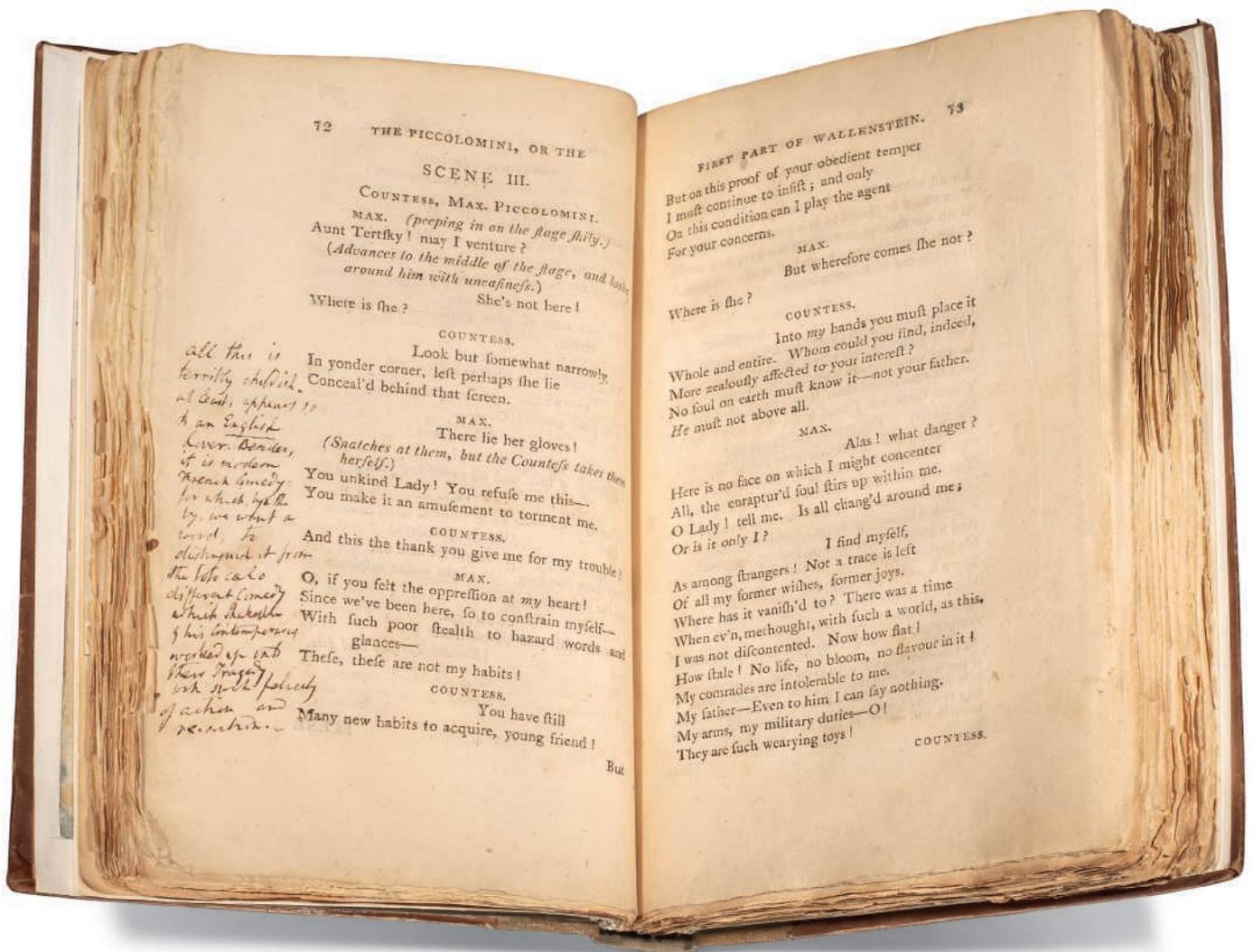
[With:]

A Map of the Country Between Albemarle Sound and Lake Erie, Comprehending the Whole of Virginia, Maryland, Delaware and Pennsylvania Engraved for the Notes on Virginia. London: Engraved by S.J. Neele, No.352 Strand, London, Published as the Act directs July 13th, 1787 by John Stockdale. Sheet size 630 x 600 mm., hand-coloured in outline in four colours (2cm tear along fold at centre).

An important post-Revolutionary map of Virginia, first issued with the 1786 French edition of the Notes, derived from Fry and Jefferson's key map of Virginia (1751, additions in 1755), Nicholas Scull's of Pennsylvania, and Thomas Hitchens' of Virginia (1778). Jefferson was quite aware of the cartographic importance of the composite map: 'When Jefferson, then minister to France, decided to publish his Notes on the State of Virginia, first in a French and then in an English edition of 1787, he had the [Fry & Jefferson] map re-engraved, for the occasion, speaking of it with justifiable pride as more valuable than the book in which it was to appear' (*The Eye of Thomas Jefferson*, ed. W. H. Adams, p. 4). Phillips, p. 984.

£12,000-18,000

\$16,000-24,000
€14,000-20,000



0187

COLERIDGE, Samuel Taylor (1772-1834). *Wallenstein. A Drama in two parts, Translated from the German of Frederick Schiller*. London: T. N. Longman and O. Rees, 1800; signed by Coleridge, and containing autograph poetic drafts, notes on the text, and annotations throughout.

2 works in one volume, octavo (229 x 144mm). Engraved frontispiece, general title, half-title in first work, title in second work, with the advertisement leaves (lacking title in first work), autograph notes on three pages. 19th-century boards (rebacked in cloth); untrimmed.

Provenance: Samuel Taylor Coleridge – Sadworth H. Hodgson, O.R. (1832-1912; bookplate, two presentation notes) – Rugby School, Temple Reading Room (ink stamp, library label on upper cover).

Coleridge's own copy of his translation of *Wallenstein*, containing his autograph notes – mostly critical – on Schiller's text, as well as autograph poetry: a draft for *Pysche* (c.1808), showing divergence from the final version of 1830, and two untitled lines for an unknown work. Coleridge opens by summing up his thoughts on Schiller's work – 'These Dramas have had grievous faults: they are prolix in the particular parts, and slow in the general movement. But they have passion, distinct & diversified characters, & they abound in passages of great moral & poetic beauty' – and signs his copy of *Wallenstein*, before going on to list in more detail the 'defects [...] which are all of an instructive character; for tho' not the product of genius, like those of Shakspeare, they result from an energetic and thinking mind'. Briefly, these

comprise 'speeches seldom suited to the characters'; the weight given by the author to astrology; his failure in tragicomedy, which Shakespeare perfected; the character of Thekla; and that of Wallenstein ('Shakespeare draws strength as in Richard the third [...] when he blends weakness, as in Macbeth, yet it is weakness of a specific kind', which Schiller fails to achieve). On the final blank flyleaf, two untitled lines of poetry – 'Or like the Swallow, I by instinct taught/ Could track the sun, & still find Summer food!' – appear above a draft for *Pysche* ('The Butterfly the ancient Grecians made...').

In 1784 Coleridge wrote breathlessly to Robert Southey after reading a translation of Schiller's first play, *Die Räuber* (1782): 'My God! Southey! Who is this Schiller? This Convulser of the Heart?'. This early ardour apparently did not preclude a critical reading of Schiller's *Wallenstein* – sent to him for translation in manuscript copies personally checked by the author himself – as his notes accompanying this first edition in English clearly attest, but Coleridge 'later considered [his translation] one of his finest achievements' (Holmes). Coleridge's autograph draft for *Pysche*, added at the end of the volume, is one of a number of recorded versions committed to paper across the decades: variations between the texts suggest that it may have been composed and held in his head, written down only as occasion called for it.

£7,000–10,000

\$9,200–13,000

€8,000–11,000



0188

TWINING, Elizabeth (1805-1889). *Illustrations of the Natural Order of Plants*. London: Joseph Cundall, and Day and Son, 1849-1855.

First edition, presentation copy, of the most remarkable of Twining's works. Elizabeth Twining, a member of the Royal Institution and of the famous tea-merchant family, was an accomplished botanist, as well as a philanthropist and educator. The fine plates in this work depict plants arranged by botanical families using de Candolle's classification; where a family is known to include a British member this is included, and each plate includes between two and seven members of each family. This method produces fascinating groupings of plants seldom seen together: British with Amazonian, Italian with Himalayan, etc. The plants are generally arranged with a fine artistic sensibility on the plate, but clearly retain a careful regard for scientific accuracy. *Great Flower Books* (1990) p.145; Nissen *BB* 2018; Pritzel 9591; Stafleu & Cowan 15.410.

2 volumes, folio (485 x 333mm). 160 hand-coloured lithographic plates, heightened with gum arabic, by and after Twining (short marginal tear to first title and text-leaf 44, occasional marginal finger-soiling, text leaf 22 in vol. I and title to vol. II lightly creased). Contemporary green half morocco, gilt edges (spines rubbed, and faded to browned, extremities rubbed and scuffed).

Provenance: Elizabeth Twining (presentation inscription by the author to Rugby School). (2)

£8,000-12,000

\$11,000-16,000
€9,100-14,000



0189

OAKELEY, Richard Banner (mid 19th century). *The Pagoda of Hallibeed, Illustrated by Fifty-Six Photographic Views, With descriptive Letter-Press*. London: Published by Thomas M'Lean, 1859.

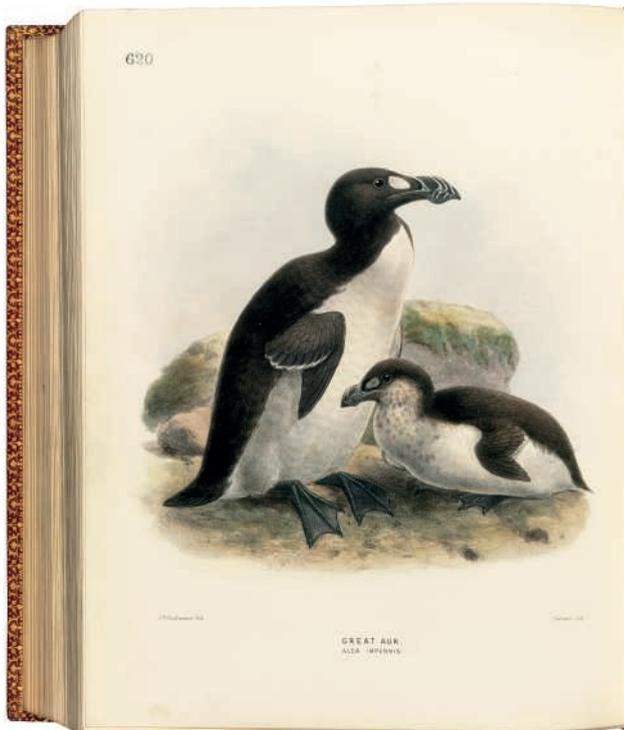
Authorial presentation copy, one of only twenty-five copies of this very scarce photographically illustrated book. Oakeley worked with waxed paper negatives in order to produce this magnificent book of albumen prints. Gernsheim 104.

Folio (489 x 310 mm). Letterpress title, 2pp. Introduction, and descriptions of plates; errata slip tipped to verso of Introduction. 56 albumen photographs (each approximately 255/280 x 205 mm), each mounted on card, on guards (some scattered spotting to mounts and text leaves, more heavily affecting first and last plates). Original panelled morocco, title gilt-lettered on front board and Rugby School on lower board, edges gilt (rubbed and scuffed).

Provenance: authorial presentation inscription on front free endpaper.

£15,000–20,000

\$20,000–26,000
€17,000–23,000



190

0190

DRESSER, Henry Eeles (1838-1915). *A History of the Birds of Europe, including all the species inhabiting the Western Palaearctic Region*. London: Taylor and Francis for the author, 1871-1896.

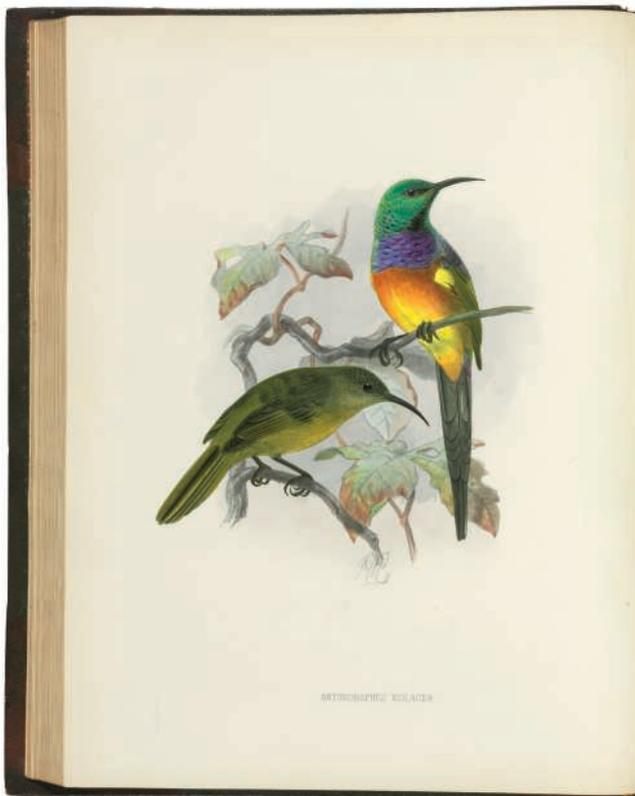
An extremely handsome set of the first edition, based by the author on his collection of 12,000 bird skins. Originally published in 84 parts between 1871 and 1882, a further 9 supplementary parts appeared between 1895 and 1896, which are complete in this set. At the outset, Dresser collaborated on *The History of the Birds of Europe* with noted ornithologist Richard Bowdler Sharpe, and the first few parts were issued in their joint name. On Sharpe's appointment to the British Museum (Natural History), where he ultimately became the curator of the bird collection, Dresser took on the task of completing the work himself. Dresser was elected as a member to the British Ornithologists' Union in 1865, and served as the secretary of the Union from 1882-1888. He authored over 100 scientific papers on birds, many of which described new species and illustrated the eggs of many species of birds for the first time. Anker 120; Ayer/Zimmer p.177; *Fine Bird Books* (1990) p.72; Nissen IVB 267.

9 volumes including index (volume I) and supplement (volume IX), large quarto (311 x 245mm). 9 lithographic titles, 723 lithographic plates (721 hand-coloured) by M. & N. Hanhart, Walter and the Mintern Brothers after J. G. Keulemans, Joseph Wolf and E. Neale, plates numbered consecutively throughout and text paginated within each volume with neat stamps (occasional faint insignificant spotting affecting about 15 plates and associated text-leaves only, front free endpaper in vol. VI torn). Contemporary red morocco, gilt borders to covers, spines, turn-ins and edges (extremities faintly rubbed).

Provenance: T. M. Pike (donative bookplates) – Temple Reading Room (small stamps on lithographic titles and small gilt classmarks on spines). (9)

£4,000–6,000

\$5,300–7,800
€4,600–6,800



191

0191

SHELLEY, George Ernest (1840-1910). *A Monograph of the Nectariniidae or Family of Sun-Birds*. London: published by the author, 1876-1880.

First edition with 'excellent hand-coloured plates' (Zimmer), limited to 250 copies. Writing in his introduction, Shelley acknowledges Keuleman's contribution and praises his illustrations for their accuracy and artistry. Shelley also incorporates Keuleman's notes on sunbirds at Prince's Island into his text. *Fine Bird Books* (1990) p.142; Nissen IVB 873; Zimmer p.588.

Quarto (315 x 240mm). 121 hand-coloured lithographic plates by J.G. Keulemans (title and endmatter lightly spotted, one plate torn in margin). Contemporary half morocco, edges gilt.

Provenance: T.M. Pike (label dated 1920 recording gift to:) – Bookplate of Rugby School.

£2,000–3,000

\$2,700–3,900
€2,300–3,400



0192

LEGGÉ, William Vincent (1841-1918). *A History of the Birds of Ceylon*. London: Published by the author, 1880 [-1881].

Fine hand-coloured ornithological illustrations from drawings by John Gerard Keulemans. The text covers 371 species, including 24 newly described and 47 peculiar to the island. This is the second edition, with appendix III comprising an after-note dated February 1881. Anker 284; *Fine Bird Books* (1990) p.115; Nissen *IVB* 539.

3 volumes, quarto (321 x 251 mm). Hand-coloured engraved map, 34 hand-coloured lithographic plates, one full-page wood-engraved plate (a few insignificant spots on a few leaves at beginning and end of volumes). Contemporary green half morocco (rubbed, but sometime neatly refurbished).

Provenance: T.M. Pike (donative bookplate).

£2,000–3,000

\$2,700–3,900

€2,300–3,400

END OF SALE

APPENDIX: ADDITIONAL ILLUSTRATIONS OF DRAWINGS FROM LOTS CONTAINING MULTIPLE WORKS



59 (ii)



59 (iii)



89 (ii)



89 (iii)



98 (ii)



98 (iii)



104 (ii)



99 (ii)



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122 (ii)



131 (ii)



133 (ii)



133 (iii)



134 (ii)



134 (iii)



139 (ii)



139 (iii)



140 (ii)



140 (iii)



140 (iv)



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142 (iii)



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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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.

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(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.

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(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).

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1 NEW BIDDERS

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

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

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

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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.

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(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, 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written

Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) 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 **A** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives **no warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you 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 Practices'. 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:

(i) 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;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. 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 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) to make 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) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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 within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the lot in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

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@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@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, walrus, 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: carpets, 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 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 to import 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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.
† θ	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. 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.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

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.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

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 **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

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 **authenticity 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 (■) will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within seven days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

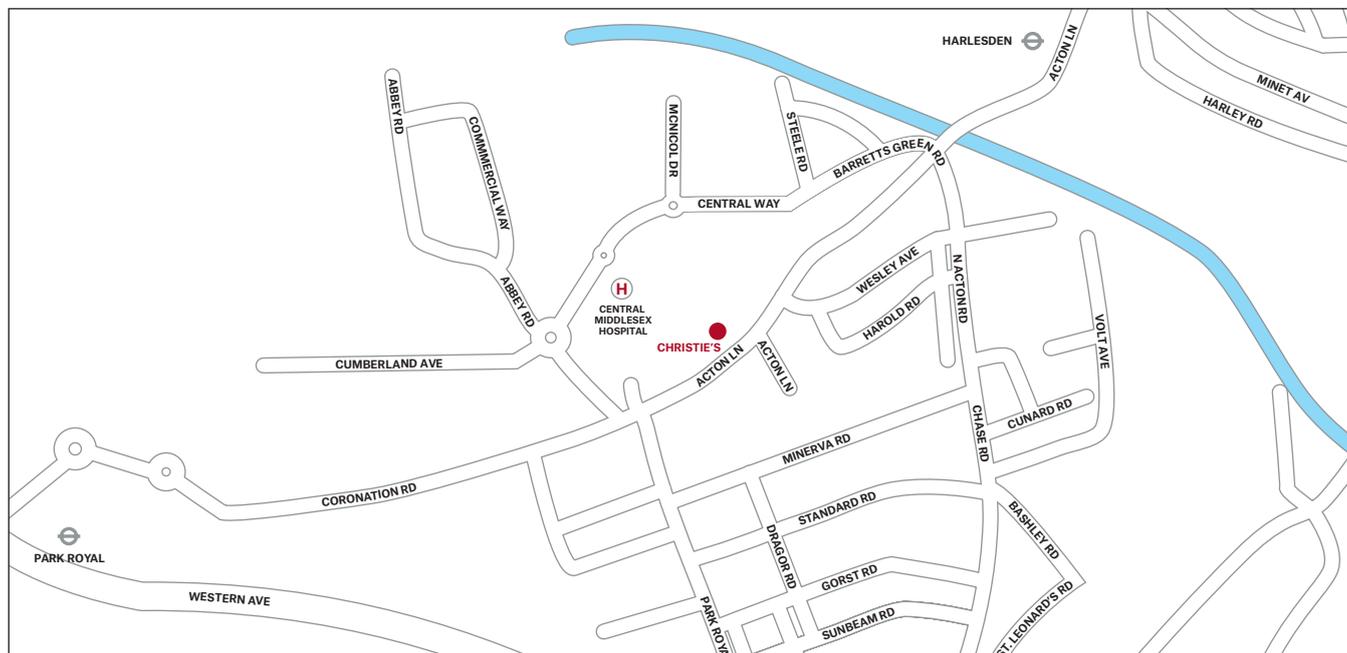
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S. (1833 - 1898)
The Wood Nymph
pencil, watercolour and bodycolour heightened with gold and touches of gum arabic on paper
signed with initials 'EBJ' (lower right)
14 $\frac{3}{8}$ × 15 $\frac{1}{8}$ in. (36.5 × 39.7 cm.)
£50,000 - 80,000

VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

London, 11 December 2018

VIEWING

8-11 December 2018
8 King Street
London SW1Y 6QT

CONTACT

Harriet Drummond
hdrummond@christies.com
+44 (0)20 7389 2278

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



FRANCESCO PRIMATICCIO (BOLOGNA 1504-1570 PARIS)

Polymnestor killing Polydorus

inscribed 'Bologne' (upper right)

black chalk, pen and brown ink, brown wash heightened with white on light brown paper, squared with red chalk

10 x 6½ in. (25.3 x 16.4 cm.)

\$100,000-150,000

OLD MASTER & BRITISH DRAWINGS

New York, 31 January 2019

VIEWING

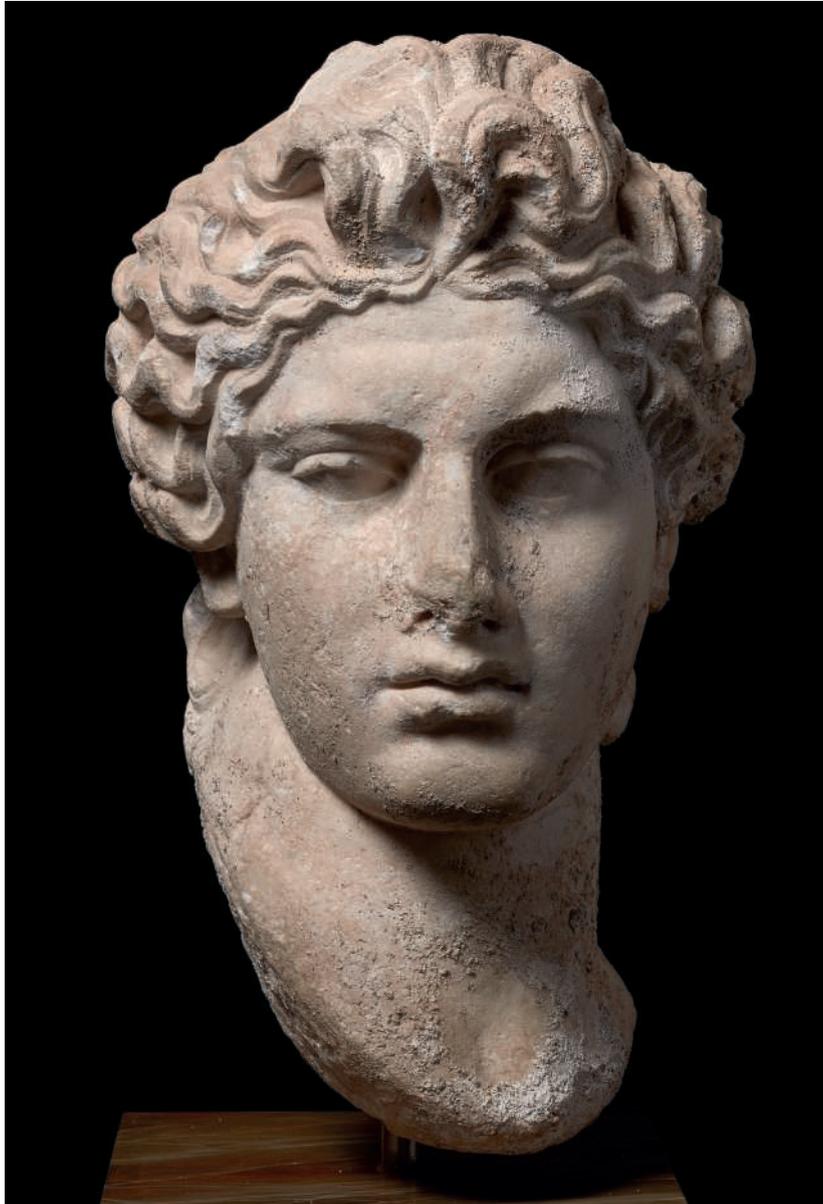
26-30 January 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Stijn Alsteens	Furio Rinaldi
salsteens@christies.com	frinaldi@christies.com
+33 1 40 76 83 59	+1 212 636 2328

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



A ROMAN MARBLE HEAD OF APOLLO
CIRCA 2ND CENTURY A.D.
17¼ in. (44 cm.) high
£200,000-300,000

ANTIQUITIES

London, 5 December 2018

VIEWING

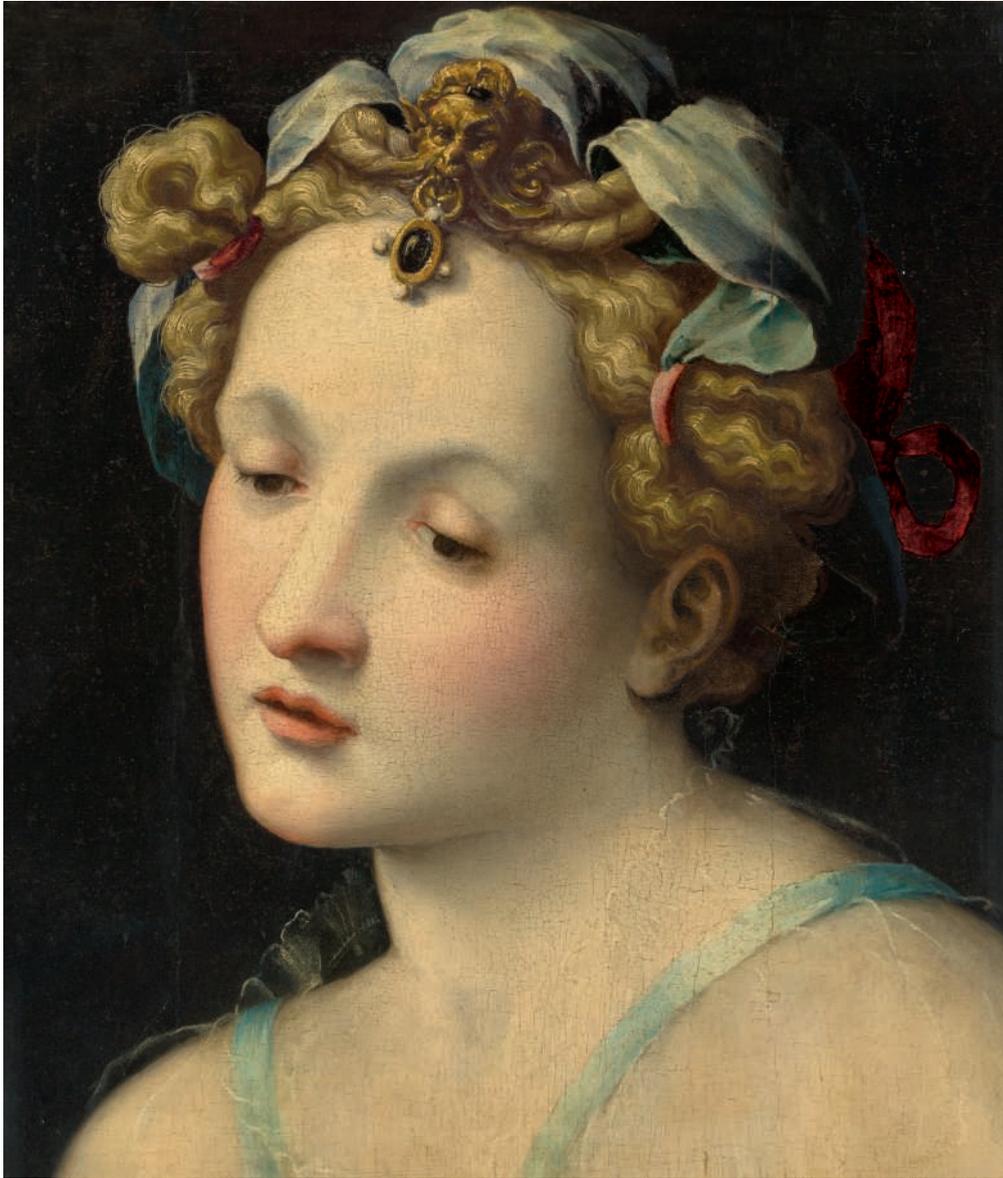
1-4 December 2018
8 King Street
London SW1Y 6QT

CONTACT

Laetitia Delaloye
ldelaloye@christies.com
+44 (0)20 7752 3018

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



MICHELE TOSINI, CALLED MICHELE DI RODOLFO DEL GHIRLANDAIO (FLORENCE 1503-1577)

Head of a young woman

oil on panel

15 $\frac{5}{8}$ x 13 $\frac{1}{4}$ in. (39.7 x 33.7 cm.)

£30,000-50,000

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