



OLD MASTER &
BRITISH DRAWINGS &
WATERCOLOURS

INCLUDING WORKS FROM THE
COLLECTION OF JEAN BONNA

London 2 July 2019

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SOLD BY ORDER OF THE TRUSTEES
THE COLLECTION OF DRUE HEINZ
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KNOCKMORE, ENNISKERRY,
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THE LATE PROFESSOR
ERIC STANLEY
THE ESTATE OF ANTHONY WINGATE

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Tuesday 2 July 2019
at 1pm

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A scholar of Philology and Medieval Literature, Eric Stanley (1923-2018) became Rawlinson and Bosworth Professor of Anglo-Saxon at Oxford in 1977, a post he held until his retirement in 1991. So he returned to Oxford where in 1941 he had won a scholarship to University College from Queen Elizabeth's Grammar School in Blackburn, Lancashire, having arrived with his parents as a refugee from Nazi Germany in 1934. His first teaching post was at Birmingham University, from 1951. Here he was proud to become close friends with Ellis Waterhouse, Professor of Fine Art at the University and Director of the Barber Institute, an art historian of huge range and originality who helped develop Eric's burgeoning interest in art and influenced his decision to start a collection. Eric and his wife, Mary Bateman, a practising neurologist of distinction, had received a modest legacy which they put to good use.

A first-time visitor admitted to the Stanley houses in Oxford, one separated from the other by some distance in the same Walton Street terrace, was in for a very pleasant surprise, if he or she was responsive to prints and drawings. Here were displayed the fruits of some fifty years of collecting by husband and wife.

The earliest serious purchases seem to have been made in 1966, as attested by invoices and receipts from Colnaghi in Bond Street; two modestly priced drawings bought for them on commission at Sotheby's for £102-10, followed in November of that year by three drawings bought as Polidoro da Caravaggio at Christie's which are now identified in the current catalogue as by a quite different artist, Giulio Campi (lot 6). This would have tickled Eric, as evidence for his frequently aired – with a humorous look – suspicion that cataloguers, even respected art historians, were all too inclined to make ambitious or simply inaccurate claims for the works they were describing. The Stanleys wished to follow their own judgment and make their own choices, with an enthusiasm tempered by some of the scepticism which Eric brought to his own scholarly research.

In their earlier years as collectors they preferred to use dealers to bid for them at auction, and in particular Arthur Driver and Katharina Mayer at Colnaghi's who ran the print department there and became friends, and no doubt encouraged them to branch out into prints as well as drawings. While quite comfortably off, the Stanleys had severe limitations on their budget. They quickly realized that they could afford drawings of the middle rank but not by the great artists of the Italian Renaissance whom they most admired. They could, however, afford engravings after their work, often themselves of fine quality and usually signed in the plate, and this accounts for the large number of sheets they owned after Michelangelo, Raphael, Correggio and Parmigianino and other favourites. They also pursued etchings by the later painter/printmakers such as Testa, Castiglione, Maratti and the Tiepolos, to name a few.

For summer holidays they would drive in their comfortable car across Europe, to their favourite cities in Italy. They would explore less mainstream towns as well, discovering the art and architecture, and with luck and good judgment sometimes succeed in tracking down projects for which they already owned preliminary studies.

To the end of his life Eric retained the affection and respect of his fellow-scholars and a wide circle of friends, many of whom had begun as his students. Among his published works *The Search for Anglo-Saxon Paganism*, 1975 and *In the Foreground: Beowulf*, 1994, stand out, while he wrote hundreds of learned articles and was invited to present papers around the world. He never truly retired and indeed was reading draft entries for the revised *Oxford English Dictionary* just a month before he died.

As they broadened the scope of their collecting into prints, the Stanleys continued predominantly to buy Italian drawings and this is reflected in a first selection of some thirty lots offered here, including an important Ludovico Carracci from the Ellesmere sale of 1972 (lot 34). Further groups of drawings and of prints will appear during the forthcoming year.

Noël Annesley, Honorary Chairman



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY (LOTS 1, 5, 6, 33, 34, 36, 37, 38, 39, 49, 50, 53, 54, 55, 57, 60, 63, 68, 69, 74, 75, 88, 89, 98, 99, 102, 111, 114, 140, AND 200)

1

ITALIAN SCHOOL, 16TH CENTURY

Three witches, one seated on a pedestal in front of a cauldron

with crossed out inscription 'Balazzi (Marco)/ Born at Florence 1604/ Died - 1670./ 893' (verso)

red chalk, pen and brown ink
9¼ x 7 in. (23.5 x 17.6 cm)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Paul Sandby (1725-1809), London (L. 2112).
Sir John Charles Robinson (1824-1913), London (according to the 1976 catalogue).
John Malcolm of Poltalloch, to his son-in-law
The Hon. A.E. Gathorne-Hardy, and by descent to
Geoffrey Gathorne-Hardy, and to
The Hon. Robert Gathorne-Hardy; Sotheby's, London, 24 November 1976, lot 14.

EXHIBITED:

London, Colnaghi and Oxford, Ashmolean Museum, *Loan Exhibition of Drawings by Old Masters from the Collection of Mr. Geoffrey Gathorne-Hardy*, 1971, no. 66.

LITERATURE:

J.C. Robinson, *Descriptive Catalogue of Drawings by the Old Masters, forming the Collection of John Malcolm of Poltalloch, esq*, London, 1869, no. 112 (as attributed to Baccio Bandinelli).
A. Erskine, *Descriptive Catalogue of Drawings by the Old Masters in the Possession of the Hon. A.E. Gathorne-Hardy*, 1902, no. 15 (as Baccio Bandinelli).

2

RIDOLFO GHIRLANDAIO (FLORENCE 1483-1561)

The Virgin and Child

pen and brown ink, pricked for transfer, the corners cut
4¾ x 2¼ in. (11.1 x 5.6 cm)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

Jonathan Richardson Sr. (1665-1745), London (L. 2183), with his associated mount.

Probably his sale; Christopher Cock, London, 22 January to 8 February 1747.
Ray Livingston Murphy, New York; Christie's, London, 12 December 1985, lot 152 (as Fra Bartolommeo).

Anonymous sale; Christie's, London, 8 July 2008, lot 2 (as attributed to Ridolfo Ghirlandaio).

LITERATURE:

W.M. Griswold, 'Early Drawings by Ridolfo Ghirlandaio', *Master Drawings*, XXVII, no. 3, Fall 1989, pp. 218-219 and pl. 25b.

R.J.M. Olson, ed., *The Art of Drawing. Selections from the Wheaton College Collection*, exhib. cat., Norton, MA, 1997, p. 44, under no. 52.

Sotheby's, London, *Old Master & British Drawings*, 4 July 2012, p. 9, under lot 2.

According to his friend Giorgio Vasari, the young Ridolfo Ghirlandaio was first trained by his uncle Davide and then practised under the guidance of Fra Bartolomeo, whose graphic style is strongly referenced in this drawing, first identified by William Griswold (*op. cit.*). The sheet belongs to a core group of drawings (*circa* 1510-20) defined by a strong Neo-Quattrocento character, all executed in pen and ink with figures shaded with neat hatching and crosshatching, the closest in size being a study for a bishop and a saint in Wheaton College (*ibid.*, pl. 25a). A drawing by Fra Bartolommeo might have served as a model for this tall Virgin holding the Child (see Lehman Collection, The Metropolitan Museum of Art, New York, inv. 1975.1.271, and the Uffizi, GDSU inv. 489 E).

Following the initial selection of drawings from the collection of Jean Bonna in our auction in Paris on 27 March 2019, we are pleased to offer further works from the collection in the present sale.

FROM THE COLLECTION OF JEAN BONNA (LOTS 3, 9, 32, 35, 40, 62, 64, 72, 78, 80, 82, 83, 84, 101, 104, 106, 109, 113, 115, 116, 118, 119, 123, 127, 134 AND 148).

*3

LOMBARD SCHOOL, FIRST HALF 16TH CENTURY

An apostle

black chalk, point of the brush and grey wash heightened with white on grey
(formerly blue) paper
9¾ x 4¾ in. (25 x 11.8 cm)

£6,000-8,000

US\$7,600-10,000

€6,800-9,100

PROVENANCE:

with Trinity Fine Art, London.

LITERATURE:

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 35, ill.

This unattributed study, possibly portraying a standing apostle, has been associated with the archaic style of the Milanese Renaissance painter and architect Bartolomeo Suardi, il Bramantino (*circa* 14560-*circa* 1530), whose rare drawings show similar abbreviated facial features and use of brush with gouache. The precise description of the figure's drapery and hands, however, shows different qualities from Bramantino's nearly abstract vocabulary.



(actual size)





4

LOMBARD SCHOOL, 15TH CENTURY

Head study of an old man, after Leonardo da Vinci

metalpoint, pen and brown ink heightened with white on grey prepared paper
5 7/8 x 4 in. (13.5 x 10.3 cm)

£15,000-25,000

US\$20,000-32,000
€17,000-28,000

PROVENANCE:

Carl Robert Rudolf (1884-1974), London (L. 2811b, twice); Sotheby's, London, 4 July 1977, lot 59 (as Filippino Lippi).

This rare head study of an old man is based on a drawing by Leonardo da Vinci now in the Hamburger Kunsthalle (inv. 21482; D. Klemm, *Italienische Zeichnungen, 1450-1800*, Hamburg, 2009, I, no. 289, ill.). Dated between 1495 and 1499, during Leonardo's first Milanese stay, the Hamburg sheet is finely pricked along its contours and served as a kind of cartoon for at least three other copies: one in the Ambrosiana, Milan, attributed to Bernardino Luini or his circle (inv. F 263 inf. 19; see F. Rinaldi, 'Bernardino Luini Mediolanensis [...]', *Horti Hesperidum*, II, 2014, p. 21, fig. 18); one in Windsor, attributed to Giovan Francesco Melzi (inv. RCIN 912493; K. Clark, *A Catalogue of Drawings by Leonardo da Vinci*, Cambridge and New York, 1935, no. 12493, ill.); and one in the New York Public Library attributed to a late 16th Century Lombard artist (C.C. Bambach, *Leonardo da Vinci Master Draftsman*, exhib. cat., New York, The Metropolitan Museum of Art, 2003, p. 464, fig. 176). The Ambrosiana and Windsor copies are in red chalk, as is the original, and can be dated approximately to 1515-1520. The present sheet may be earlier: the use of metalpoint on colored or cream papers as in this case rapidly disappeared in Milan and Lombardy after Leonardo's departure in 1499 and only a few examples made by his pupils in this demanding technique survive today (for one, see L. Syson, *Leonardo da Vinci. Painter at the Court of Milan*, London, 2012, no. 60, ill.).

These rare copies fulfilled an essential role in the artistic practice developed by Leonardo in his Milanese workshop of the 1490s. In the *Libro di pittura*, written in the same years (circa 1490-92), Leonardo recommended that 'the painter first ought to discipline the hand by copying drawing by a good master' (*ibid.*, p. 231). The practice of Leonardo's pupils of reproducing drawings by the master was further recorded by Paolo Giovio circa 1528, with an emphasis on the use of metalpoint: 'until twenty years of age he [Leonardo] would forbid them to use a paintbrush or paint, making them work with metalpoint to choose and reproduce diligently the excellent models of earlier work' (C.J. Farago, *Leonardo da Vinci. Selected Scholarship*, New York and London, 1999, I, p. 72).

PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

5

GIOVANNI BATTISTA DELLA ROVERE (MILAN 1561-AFTER 1627)

Saint Anthony Abbot experiencing a vision

signed and dated 'J.B.R. 1596- 17 aprilo' and with inscription 'de la parte sinistra de lancona superiore' (verso)
traces of black chalk, pen and brown ink, grey wash
12 5/8 x 7 1/2 in. (32 x 18.9 cm)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Anonymous sale; Sotheby's, London, 21 November 1974, lot 8.



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

6

GIULIO CAMPI (CREMONA 1502-1573)

*A young warrior seated among pieces of armour and sculpture;
Two prisoners seated among pieces of armour; and Fame seated
among pieces of armour*

with numbers '6', '7' and '8' (on the old mounts)
traces of black chalk, pen and brown ink, brown wash heightened with white
(occasionally oxidized), squared in black chalk for transfer
6 x 5 $\frac{5}{8}$ in. (15.3 x 13.4 cm); 5 $\frac{7}{8}$ x 4 $\frac{1}{2}$ in. (14.9 x 11.3 cm); 6 $\frac{1}{4}$ x 5 $\frac{5}{8}$ in. (16 x 13.6 cm)
(3)

£6,000-8,000

US\$7,600-10,000
€6,800-9,100

PROVENANCE:

Maximiliaen Labbé (died 1675), Mechelen.
King Philip V of Spain (1683-1746).
Possibly Orléans Collection.
Horace Walpole, Earl of Orford (1717-1797), London and Strawberry Hill,
Twickenham; London, Robins, 8 June 1842, part of lot 1262 ('A folio containing
upwards of 100 drawings [...]; bought by Tiffin).
Anonymous sale; Christie's, London, 22 November 1966, lots 77-79
(as Polidoro da Caravaggio).

As narrated by Antonio Campi (*Cremona fedelissima*, 1585, pp. xxvii-xxviii),
when Emperor Charles V entered Cremona on 18 August 1541, he was
greeted with a series of triumphal arches and ephemeral decorations and
arches featuring motifs inspired by the antique and Imperial emblems.
Antonio's older brother, Giulio, and Camillo Boccaccino designed and
produced the display, but most of the drawings usually connected to the
entrata are Giulio's (see G. Bora, *I Campi*, Milan, 1985, p. 285; J. Bober,
'Cremonese Drawings for the Entry of Charles V', *Master Drawings*, XXIII,
no. 3, Fall 1988, pp. 219-32 and M. Tanzi, *Disegni cremonesi del Cinquecento*,
Florence, 1999, pp. 46-50). These newly attributed sheets bear the hallmarks
of Giulio's style and can be linked, too, to the *impresa* of 1541, as they closely
relate to the square panels designed for the commission now in the British
Museum and Budapest (G. Bora, *op. cit.*, no. 2.6.10, ill.; and D. Ekserdjian,
Treasures from Budapest, London, 2010, no. 41, ill.). Strongly influenced by
Parmigianino, Lelio Orsi and especially Giulio Romano – who executed the
triumphal arches for the Emperor's entrance in Milan – they reveal Campi's
decorative talent and ingenuity as a designer.

We are grateful to Giulio Bora for confirming the attribution to Giulio Campi
from digital photographs.





(recto)



(verso)

PROPERTY OF A FAMILY

7

STUDIO OF DOMENICO TINTORETTO (VENICE 1560-1635)

Study of a male torso (recto and verso)

black and white chalk on blue paper, watermark anchor in a circle
12³/₈ x 10¹/₈ in. (31.5 x 25.1 cm)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present owners.

Drawing after sculpture played a central role in the studio of Jacopo and Domenico Tintoretto and a large number of such drawings has survived. The casts that were copied were often after sculptures by Michelangelo and the largest group of such drawings, over sixty in total, shows *Samson and the Philistines* (for two examples, see C. Whistler *et al.*, *Drawing in Venice. Titian to Canaletto*, exhib. cat., Oxford, Ashmolean, nos. 53 and 54, ill.). The present sheet must have been drawn in the Tintoretto studio and it, too, must be a copy after a cast. While drawn by a confident artist, it appears to have been made by an assistant rather than by Jacopo or Domenico themselves.

We are grateful to John Marciari for his assistance in cataloguing this drawing.



8

PIETRO FACCINI (BOLOGNA 1560-1602)

A reclining male youth, his torso bare

with inscription 'Coreggio'

red chalk, the top corners cut, watermark shield with a flower (?)

9¼ x 13 in. (23.5 x 33 cm)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Sir Joshua Reynolds (1723-1792), London (L. 2364), and by descent to his niece, Mary Palmer, later Marchioness of Thomond
The posthumous Reynolds sales, London; A. C. de Poggi, 26 May 1794 *et seq.*, or London, H. Phillips, 5-26 March 1798.
Possibly Major H.E. Morritt, Rokeby Park, Barnard Castle, Yorkshire, England, and by descent to John Bacon Sawrey Morritt (*circa* 1772-1843), Rokeby Park, and (presumably) by descent to Robin Morritt.
Ian Woodner (1903-1990), New York; Christie's, London, 2 July 1991, lot 105. with Colnaghi, *An Exhibition of Master Drawings*, London, 1992, no. 18, where purchased by James Fairfax (1933-2017), Bowral, New South Wales.
Anonymous sale; Christie's, New York, 27 January 2010, lot 111.

EXHIBITED:

Sydney, Art Gallery of New South Wales, *The James Fairfax Collection of Old Master Paintings, Drawings, and Prints*, 2003, no. 21, ill.

LITERATURE:

C. Legrand, *Le Dessin à Bologne, 1580-1620. La réforme des trois Carracci*, exhib. cat., Paris, Louvre, 1994, p. 101, under no. 66.

J. Goldman, 'A new attribution to Faccini', *Antichità viva*, XXXV, 1996, nos. 2-3, pp. 27-30, ill.

D. Esposito *et al.*, *Sir Joshua Reynolds: The Acquisition of Genius*, exhib. cat., Plymouth, Plymouth City Museum and Art Gallery, 2009-2010, p. 129, under no. 55.

Sensitively drawn in red chalk, this seductive nude study is a characteristic sheet by the Bolognese artist Pietro Faccini. An early collector attributed the drawing to Correggio (see inscription) and the drawing indeed can be connected to that artist: Faccini took the figure from Correggio's fresco in the cupola at the cathedral of Parma showing the *Assumption of the Virgin*. The sheet is close to a drawing by Faccini showing a nude in a similar technique in the Ashmolean Museum, Oxford (D. DeGrazia, *Correggio and His Legacy. Sixteenth-Century Emilian Drawings*, exhib. cat., Washington, National Gallery of Art, under no. 128, fig. 128b).

FROM THE COLLECTION OF JEAN BONNA

*9

**GIROLAMO DA TREVISO THE YOUNGER
(TREVISO CIRCA 1498-1544 BOULOGNE-SUR-MER)**

A woman playing a cittern

pen and brown ink, brown wash, heightened with white
9½ x 7⅝ in. (24.1 x 19.3 cm)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

Private Collection, France.
with Galerie De Bayser, Paris.
with Katrin Bellingier Kunsthandel, Munich.

LITERATURE:

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 36, ill.

A painter, draughtsman, and military architect active in Bologna, Mantua, Genoa and England, Girolamo da Treviso made his debut in 1515 as a print designer in Venice, working for the book publisher Bernardino Benali. This experience is evident in the contrasted ink technique of the present drawing, independently recognized as the artist's by Mario Di Giampaolo and William Rearick in 2002. The elegantly draped lute player, leaning against a ceiling, strongly resembles Raphael's frescoes at the Farnesina, where similar mythological figures inhabit a spandrel of the loggia of Psyche. Strasser (*op. cit.*) links the Bonna drawing to its companion featuring Apollo with Cupid playing a viola da braccia recently on the art market (Fig. 1; Galerie de Bayser, 23.5 x 18.7 cm). Similar in size, both works are possibly connected to Girolamo's lost decoration of the Venetian Palazzo of Andrea Odoni, where the artist frescoed the façade and courtyard between 1531 and 1532. Highly praised by Vasari and other early sources, the sophisticated cycle for Odoni was described later by Carlo Ridolfi, who explicitly mentioned the figures of Apollo, Pallas and other figures painted "in chiaro-scuro" in the area of the "pergolato" – likely the palace's internal balcony or courtyard (*Le maraviglie dell'arte*, 1648, VI, p. 153; see further M. Schmitter, 'Odoni's Façade: The House as Portrait in Renaissance Venice', *Journal of the Society of Architectural Historians*, LXVI, no. 3, 2007, pp. 294-315).



Fig. 1. Girolamo da Treviso the Younger, *Apollo with Cupid playing a viola da braccia*. Galerie de Bayser, Paris.

As this cycle no longer exists, a fitting stylistic comparison for the drawing can be found in the ceiling frescoes of the Sala dei Venti at Palazzo Te, Mantua, executed by Girolamo slightly earlier, in 1527, under the supervision of Giulio Romano: like the drawing, the vault features a series of slender figures contained in the ceiling's coffers. From a technical standpoint, the drawing's bold execution in brown ink, brush and white bodycolour is comparable to the *Sacra Conversazione* in the British Museum, a preparatory study for the painting in San Salvador, Venice, painted in 1531 (inv. Pp,2.100; see W.R. Rearick in *Dal Pordenone a Palma il Giovane*, Pordenone, 2000, no. 30, ill.).

Evidence of the artist's personal reflexion on the classicizing style of Raphael and Giulio Romano, the Bonna sheet demonstrates Girolamo's wide-ranging cultural references, from Correggio and Parmigianino to Pordenone.



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

10

**BARTOLOMEO CINCANI, IL MONTAGNA
(ORZINUOVI OR BIRON CIRCA 1450-1523 VICENZA)**

A woman standing on a grassy knoll, holding a fruit

with inscription 'Gaudencio' and 'Gaudenzio da [...]' and with illegible inscription (verso)
point of the brush and grey wash, pen and brown ink heightened with white, on blue paper
13% x 8% in. (33.8 x 22.5 cm)

£1,000,000-1,500,000

US\$1,300,000-1,900,000
€1,200,000-1,700,000

PROVENANCE:

William Mayor (d. 1874), London (L. 2799).
Sir Edward John Poynter, Bt., P.R.A. (1836-1919), London (L. 874); Sotheby's, London, 24 April 1918,
lot 93 (£960 to Agnews, for Viscount Lascelles).
Henry George Charles Lascelles, Viscount Lascelles, later 6th Earl of Harewood (1846-1929),
and by descent to the present owner.

EXHIBITED:

London, Royal Academy, *Exhibition of Italian Art*, 1930, no. 704.
Venice, Fondazione Cini, *Disegni veneti di collezioni inglesi*, 1980, no. 7 (catalogue by Julien Stock).

LITERATURE:

A Brief Chronological Description of a Collection of Original Drawings and Sketches by the Old Masters of the different Schools of Europe [...] formed by the late Mr. William Mayor of Bayswater Hill, London, 1875, no. 11 (as 'Donato Lazzari, detto Bramante d'Urbino').
T. Borenius, 'Two unpublished North Italian Drawings', *The Burlington Magazine*, XXIX, 1916, p. 271, fig. B.
F. Lugt, *Les Marques de collections de dessins et d'estampes*, Amsterdam, 1921, p. 155, under no. 874.
T. Borenius, *The Vasari Society. Second Series*, VII, 1926, no. 5, ill.
Lord Balniel and K. Clark, *A Commemorative Catalogue of the Exhibition of Art*, London, 1931, p. 247.
A.E. Popham, *Italian Drawings Exhibited at the Royal Academy, Burlington House, London, 1930*, London, 1931, no. 180, pl. CLIII.
L. Puppi, *Bartolomeo Montagna*, 1962, p. 147, fig. 166.
T. Pignatti, *I disegni dei maestri*, II, *La scuola veneta*, 1970, p. 67, fig. 9.
D. Cordellier in *L'Oeil du connaisseur. Hommage à Philip Pouncey. Dessins italiens du Louvre*, exhib. cat., Paris, Louvre, 1992, p. 40, under no. 1.
N. Schwed, *L'Oeil et la passion. Dessins italiens de la Renaissance dans les collections privées françaises*, exhib. cat., Musée des Beaux-Arts de Caen, 2011, p. 221, under no. 38, n. 7.



A younger contemporary of Giovanni Bellini and Andrea Mantegna, Bartolomeo Montagna became the leading painter in the north Italian town of Vicenza in the last decades of the 15th century, but also painted elsewhere the Veneto, including major commissions in Verona, Padua and Venice. Throughout his career, which lasted from the 1470s until the end of his life, he produced a substantial number of altarpieces, frescoes and smaller devotional pictures, remaining responsive to new artistic developments while retaining an atmospheric quality all of his own, which has been described as 'sombre, truthful and compassionate' (F. L. Richardson in *The Dictionary of Art*, London, 1996, XXI, p. 906).

As a draughtsman, Montagna left a corpus of about thirty works, most of them now in public collections (for a fairly complete overview, see Puppi, *op. cit.*, pp. 143-147, ill.). The Harewood sheet counts undoubtedly among his finest, and is moreover very well preserved. In its intricate technique – a combination of point of the brush, pen, and white bodycolour on blue paper – and its focus on a single, monumental figure, it is most closely related to a drawing of a semi-nude woman holding a small sphere and a caduceus, also standing on a little mound, at the Louvre (inv. 8258; see Cordellier, *op. cit.*, no. 1, ill.); and one, reproduced here as Fig. 1, of a nude man holding a cornucopia-like staff in New York (inv. 1974.1; see R. Eitel-Porter in *Italian Renaissance Drawings at the Morgan Library and Museum*, exhib. cat., New York, 2019, no. 12, ill.). Both have been dated *circa* 1515, making this a late work, but it should be noted that Montagna had been using a similar technique since at least the 1480s, as attested by a drawing of a King at the Ashmolean Museum, Oxford (M. Lucco, *Bartolomeo Cincani, detto Montagna. Dipinti*, Treviso, 2014, pp. 36-37, fig. 7). In the disciplined, tight hatching, the present drawing and those in Paris and New York achieve a Mantegnesque, sculpture-like quality of great refinement and three-dimensionality quite unsurpassed in Montagna's own *œuvre* or that of most of his contemporaries or predecessors.

The three drawings also stand out for their secular subject-matter: while nearly all surviving paintings of Montagna are religious, they seem to carry a mythological or allegorical meaning which cannot be fully clarified. It is tempting to associate them with the fresco paintings Montagna carried out for his main Vicentine patrons, the Gualdo family, as suggested by Genevieve Verdigel, to whom we are grateful. Little is known about the decorative scheme at the Gualdo house in the Borgo Pusterla neighbourhood of Vicenza, which does not survive; but speaking for the family's humanistic culture, it included several mythological or allegorical figures, described by a 17th Century descendant as 'full-length, in their appropriate poses, and life size' (G. Gualdo, Jr., 1650. *Giardino di Chà Gualdo*, L. Puppi, ed., Florence, 1973, p. 29: 'tutte queste figure sono in piedi con li loro moti adeguati e di naturale grandezza'; see also B. Morsolin, 'Il Museo Gualdo in Vicenza', *Nuovo archivio Veneto*, VIII, 1894, p. 188; and Lucco, *op. cit.*, pp. 394-395). Among these figures was Pomona, goddess of fruit and abundance. It is far from certain that the Harewood drawing relates to this particular painted figure, but at the same time very possible that it served for such a commission, either from the Gualdi or from another patron.



The drawing fetched the highest price for an Italian drawing at the 1918 sale of the very distinguished collection of the painter John Poynter. In a letter from the day of the sale, the art historian Tancred Borenius, who had published the drawing in 1916, informed the buyer, Viscount Lascelles, later Lord Harewood, that 'the superb Montagna [was run] up to £960 by a dealer called Daniels [?], acting, as generally assumed, for some American collector'. Lascelles expressed his surprise at the price, but added being 'very glad to have it. I was very anxious to get it.' (letter to Borenius of 1 May 1918; with thanks to Rebecca Burton, archivist at Harewood House). Whatever its precise subject, function and date, the drawing is not only an eloquent proof of the considerable personality and exceptional talent of its author, but also a rare, large and highly accomplished survival from one of the most exciting times in Italian art.

Fig. 1. Bartolomeo Montagna, *Nude man standing beside a high pedestal*. New York, The Morgan Library and Museum



Handwritten text, possibly a signature or date, located in the lower right corner of the drawing. The text is written in a cursive script and is partially obscured by the dark background of the drawing.



THE PROPERTY OF A EUROPEAN COLLECTOR (LOTS 11-31)

***11**

DOMENICO CAMPAGNOLA (PADUA 1500-1564)

Saint Michael and his angels fighting the angels of the dragon

pen and brown ink
15 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (40.5 x 24.2 cm)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:
with Colnaghi, *Old Master Drawings*, London, 1982, no. 12, pl. 11.

LITERATURE:
M. Clayton, 'Drawings by Domenico Campagnola after Giusto de Menabuoni's Apocalypse Frescoes,' *Master Drawings*, XLII, 2004, no. 4, pp. 315-332, fig. 19.

Martin Clayton observed that this drawing, a series of 22 in the Royal Collection, and a further five so far discovered elsewhere, are all closely based on the Apocalypse fresco cycle painted by the 14th-Century artist Giusto de' Menabuoni as part of his decoration of the Baptistry in the Duomo, Padua, around 1376-1378. There are 42 such scenes in Giusto's cycle, and Campagnola probably drew as many, perhaps in the 1550s. He may have hoped to capitalize on the great popularity of Dürer's Apocalypse woodcuts, first published in 1498 and subsequently made available in Venice in a series of crude copies to a Venetian text of 1516, but the engravings never materialised.



***12**

GHERARDO CIBO (GENOA 1512-1597 ROCCA CONTRADA)

A rocky arch with figures by a stream, and buildings in a hilly landscape beyond

with number '87' lower right

black chalk, pen and brown ink and watercolour heightened with white
9 1/8 x 12 7/8 in. (23 x 33 cm)

€15,000-25,000

US\$19,000-32,000

€17,000-28,000

PROVENANCE:

Johann Karl Philipp, Count von Cobenzl (1712-1770), Vienna and Brussels (L. 2858b, the cartouche attached to the mount, attribution 'Mompere' [for Joos de Momper] and inscription 'No 4783.' and 'Port. 3').

The State Hermitage Museum, Saint Petersburg (L. 2061); C.G. Boerner, Leipzig, 29 April 1931, lot 163 (as Joos de Momper).

with Herbert Feist, New York.

Anonymous sale; Sotheby's, New York, 23 January 2001, lot 176.

LITERATURE:

G. Mangani and L. Tongiorgi Tomasi, eds., *Gherardo Cibo. Dilettante di botanica e pittore di 'paesi'*. *Arte, scienza e illustrazione botanica nel XVI secolo*, Ancona, 2013, no. 274

Born into a wealthy and prominent family (among his forebears was Pope Innocent VIII) and gifted in many fields of study, Cibo is best remembered as a botanist and landscape draughtsman. The great majority of his works are landscapes, many done from life, in pen on blue paper, heightened with white (for an overview of his *œuvre*, see Mangani and Tongiorgi Tomasi, *op. cit.*). The colourfulness of the present sheet comes closer to the botanical illustrations Cibo produced, and in its ambition, finish and abundant use of watercolour, it can be compared with only a handful of his surviving landscape drawings, including one at the Biblioteca Civica Benedetto Passionei at Fossombrone and another at the State Hermitage Museum (*ibid.*, nos. 84, 240, figs. 66, 108). Of almost startling freshness, the present sheet also once was at the Hermitage until deaccessioned by the Soviet regime in 1931; it had been acquired by Catherine the Great in 1768, together with the major collection of drawings assembled by the Habsburg statesman Karl von Cobenzl (see Provenance).



***13**

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

A bearded man, seated, three-quarter length

black chalk, watermark pascal lamb in a circle
8 $\frac{3}{8}$ x 8 $\frac{1}{8}$ in. (22.4 x 20.5 cm)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

LITERATURE:

J. A. Gere, 'Taddeo Zuccaro: Addenda and Corrigenda', *Master Drawings*, XXXIII, 1995, p. 266, no. 124*-A, fig. 43.

The attribution to Taddeo Zuccaro, first made by the owner, was confirmed by John Gere, who described the drawing as an 'unusually free and lively example of Taddeo's use of the chalk medium' (*op. cit.*). The drawing possibly relates to the older crouching man at right in the scene of *Saint Paul healing the cripple*, frescoed by the artist in the Frangipani chapel at San Marcello al Corso, Rome, between 1558 and 1566 (*id.*, *Taddeo Zuccaro. His Development Studied in His Drawings*, London, 1969, pl. 91). This prestigious commission marked a crucial moment in Taddeo's Roman career, explaining why he produced an unparalleled number of drawings for the decoration and its figures in complex poses. Studies for single figures, as the present one, were mostly done only in black chalk, with a similar contrast between the sculptural solidity of the drapery and the sketchy indication of the body outlines and limbs (*ibid.*, nos. 88, 92-93, ill.).



***14**

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

Two allegorical figures below the papal arms

traces of black chalk, pen and brown ink, brown wash heightened with white
10½ x 7⅞ in. (26.5 x 20 cm)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 8 January 1991, lot 134.

LITERATURE:

C.A. Luchinat, *Taddeo e Federico Zuccari, fratelli pittori del Cinquecento*, Milan, 1999, II, p. 2, fig. 5.

This drawing is a design for a funeral monument for a pope which was apparently never realised (Luchinat, *op. cit.*). Luchinat has suggested (*ibid.*, p. 4, n. 7) that the allegorical figure to the left depicts Heaven, who will receive the deceased, while the figure on the right represents Earth, who is losing him. The drawing can be dated around 1590, which would mean the design could have been intended for one of several popes: Gregory XIII (died 1585), Sixtus V (died 1590), Urban VII (died 1590), Gregory XIV (died 1591) and Innocent IX (died 1591).



***15**

**JACOPO NEGRETTI, PALMA IL GIOVANE
(VENICE CIRCA 1550-1628)**

Saint Cecilia at the organ

with inscription 'No. 4' (verso) and an erased mark lower left (?)
black chalk, pen and brown ink, brown wash heightened with white on light brown paper
5½ x 4¼ in. (14.1 x 10.5 cm)

£5,000-8,000

US\$6,400-10,000
€5,700-9,100

PROVENANCE:

Prince Charles de Ligne,
Count Gustaf Adolf Sparre (1746-1794), château Kulla Gunnar Torp.
Count Jacob Gustaf de la Gardie (1768-1842), Löberöd.
Wachtmeister Collection.
The Stenman Collection, Stockholm; Christie's, London, 11-13 December 1985, lot 300.

The picture for which this drawing is a study does not seem to survive, but a copy after it was sold at Christie's, Castello di S. Sebastiano da Po, 21 September, 1985, lot 515.

We are grateful to Stefania Mason Rinaldi for confirming the attribution from a photograph.



***16**

GIULIO CAMPI (CREMONA 1502-1573)

A female figure holding a cup

pen and brown ink, brown wash heightened with white
7 x 2¾ in. (17.8 x 7.4 cm)

£6,000-8,000

US\$7,700-10,000
€6,800-9,000

PROVENANCE:

Jean-Luc Baroni at Douwes Fine Art, London, *Old Master Drawings*, 1981, no. 5, pl. XI (as Giulio or Antonio Campi).

Infused with the style of Parmigianino, this beautifully rendered figure is close to a drawing by Giulio Campi in the Uffizi, which is a study for the princess in the altarpiece *Saint George and the princess* in Sant'Agata, Cremona (inv. 13470 F; see M. Tanzi, *Disegni Cremonesi del Cinquecento*, exhib. cat., Florence, Gabinetto Disegni e Stampe degli Uffizi, no. 16, fig. 18).



***17**

PAOLO FARINATI (VERONA 1524-1606)

Four female figures about to flee from Pluto

with numbers '433' and '98.'

black chalk, pen and brown ink, brown wash, squared in black chalk

5½ x 10¾ in. (13 x 26.5 cm)

£7,000-10,000

US\$8,900-13,000

€8,000-11,000

PROVENANCE:

Dr. A. von Ritter van Wurzbach-Tonnenberg (1845-1915), Vienna (L. 2587 and L. 203, his inscription '613/ Paolo Farinati./ TH [? interlaced]/ K2/ aw 1903'.

Unidentified collector's mark, not in Lugt.

with Colnaghi, *Old Master Drawings*, London 1982, no. 19, pl. 6.

LITERATURE:

D. De Grazia Bohlin, 'Paolo Farinati in the Palazzo Giuliari: Frescoes and preparatory drawings', *Master Drawings*, XX, 1982, no. 4, pp. 347-69, pl. 7.

A study for the fresco at the South wall in the Sala di Persofene, at the Palazzo Giuliari in Verona, showing Persephone and her companions picking flowers before they flee to escape capture by Pluto (De Grazia Bohlin, *op. cit.*, fig. 12). In the drawing the artist closed the composition at the right with a decorative volute, behind which can be seen the legs of Pluto as he carries off a captive, leg again visible. Until they were published by De Grazia Bohlin in 1982, the frescoes were virtually unknown (although they are mentioned in the literature and 19th-Century guidebooks) due to the fact that they were only rediscovered in 1965. While no documentation for the commission survives, De Grazia Bohlin has argued that they can be dated before or around 1573.



(recto)

***18**

FRANCESCO VANNI (SIENA 1563-1610)

Saint Ansanus (recto); *Figure studies* (verso)
with inscription 'Pita/ Giovan/ Girolam/ [...]' (verso)
black chalk (recto), pen and brown and grey ink
(verso), circular illegible watermark
12½ x 7 in. (30.7 x 17.7 cm)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

This is a study for the youthful saint himself at the centre of *Saint Ansanus baptizing the people of Siena*, the very large altarpiece which still graces the transept of the Duomo in Siena, conceived as a pair with the equally large *Adoration of the Shepherds* painted by Vanni's brother-in-law Alessandro Casolani (Fig. 1; J. Marciari and S. Boorsch, *Francesco Vanni. Art in Late Renaissance Siena*, exhib. cat., New Haven, Yale University Art Gallery, 2013-2014, fig. 17-23a). That Vanni took great care in preparing this major painting (the contract for which is dated 15 June 1593) is attested by the large number of drawings (more than twenty-five) that he made

in preparation for it (see Marciari and Boorsch, *op. cit.*, nos. 18-23; and M. Ciampolini, *Pittori senesi del seicento*, Siena, 2010, III, pp. 943-945). The figure of the Saint holding the baptismal cup in his right hand is followed quite closely in the finished work and serves to emphasize his youthfulness. Most sources suggest that Ansanus was only twenty when he was beheaded by the Romans in about 304. The loose pen sketches on the verso, also in Vanni's hand, do not seem to correspond directly to the painting.

The owner's attribution and connection of the drawing were confirmed by Professor Peter Anselm Riedl in a letter dated 26 January 1983, and more recently, during the preparation of this entry, by John Marciari on the basis of a photograph, to whom we are grateful for his assistance.



Fig. 1. Francesco Vanni, *Saint Ansanus baptizing the people of Siena*. Duomo, Siena.



***19**

BIAGIO PUPINI DALLE LAME (BOLOGNA 1511-1575)

Pan playing his pipes and a nymph subduing a satyr, flanked by two other nymphs (recto); Decorative motifs (verso)

pen and brown ink, brown wash heightened with white (recto and verso),
 fragmentary indistinct watermark
 5 1/8 x 8 1/8 in. (13 x 20.5 cm)

£10,000-15,000

US\$13,000-19,000
 €12,000-17,000

PROVENANCE:

Henry Scipio Reitlinger (1882-1950), London (L. 2274a); Sotheby's, London,
 9 December 1953, lot 87 (£16 to Daan Cevat).
 with Colnaghi, London, 1986, where acquired by the present owner.

LITERATURE:

H.S. Reitlinger, *Old Master Drawings. A Handbook for Amateurs and Collectors*,
 London, 1922, p. 112, pl. 3 (as Perino del Vaga).

Given to Perino del Vaga by Reitlinger (*op. cit.*), this sheet is in fact a characteristic example of Pupini's draughtsmanship. Born in Bologna, Pupini was trained by the fellow Bolognese artist Francesco Francia, whose style had a profound influence on him. He was strongly influenced by Raphael and Giulio Romano, after whom he made copies. Furthermore he drew inspiration from the antique, as is the case here. The drawing's style and technique can be compared to a number of his drawings showing mythological scenes in the Louvre (inv. 3481, 3898, 6081 and 8873).



***20**

**DANIELE CRESPI, IL CERANO
(BUSTO ARSIZIO 1598 - 1630 MILAN)**

An old man addressing a younger man, a soldier behind

with inscription 'N.5.'

pen and brown and grey ink on blue paper
11¼ x 7¾ in. (28.4 x 19.2 cm)

£7,000-10,000

US\$8,900-13,000

€8,000-11,000

A leading exponent of the renaissance of the arts carried out in Milan by Federico Borromeo, Crespi lived a successful but short life, dying very young during the plague epidemic of 1630. This forceful drawing might relate to the upper left quadrant of his *Flagellation of Christ with Saint Charles Borromeo, Francis and Maurus* painted circa 1625 for the Cathedral of Modena (N. Ward-Neilson, *Daniele Crespi*, Milan, 1996, no. 41, ill.). Seen in the drawing are a Roman soldier, followed, possibly, by a flogger and the elderly Saint Maurus, in his Benedictine attire. Executed in ink, the artist's preferred medium, the sheet relates to other drawings, like the kneeling man in the Biblioteca Ambrosiana, Milan (G. Bora in *Seicento Lombardo. Catalogo dei disegni, libri e stampe*, Milan, 1973, no. 109, ill.).

The attribution to Crespi has been confirmed by Nancy Ward Neilson in a letter from 1995.



***21**

**CIRCLE OF FRIEDRICH SUSTRIS
(PADUA? CIRCA 1540-1599 MUNICH)**

An allegorical figure of Hope, seated on a rock, holding an anchor with a rope and a spray of flowers

black chalk, pen and brown ink, brown wash heightened with white (slightly oxidized)
12½ x 8⅝ in. (30.7 x 20.7 cm)

£15,000-25,000

US\$19,000-32,000
€17,000-28,000

PROVENANCE:

with Colnaghi, London, 1986, where acquired by the present owner.

Previously attributed to his father Lambert Sustris, this highly attractive drawing has more in common with the supremely elegant manner of his son, born Federico in the Veneto, trained in Florence, where he became a valued assistant of Giorgio Vasari, before moving to the North, where he eventually – as Friedrich – did as superintendent in charge of the arts at the ducal court in Munich. Comparable in many ways is the drawing *Allegory of Painting* at the Hessisches Landesmuseum, Darmstadt (T. Vignau-Wilberg, *In Europa zu Hause. Niederländer in München um 1600/ Citizens of Europe. Dutch and Flemish artists in Munich c. 1600*, exhib. cat., Munich, Staatliche Graphische Sammlung, 2005-2006, no. G8, ill.), but there are too many differences in style and technique to allow a full attribution to him. The author of the drawing should probably be sought in the group of gifted artists active in Bavaria who collaborated with Sustris or followed his example.



***22**

**GIUSEPPE CALETTI, IL CREMONESE
(CREMONA CIRCA 1595-1660 FERRARA)**

A boy next to a pony in a hilly landscape

with crossed out inscription '534 Fiamingo h12 [?]' and number '49' and with illegible inscription (*verso*)

pen and brown ink

7 $\frac{3}{8}$ x 10 $\frac{5}{8}$ in. (18.6 x 26.7 cm)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

Drawings by the Cremonese artist Caletti, best known for his small etched *œuvre*, are rare, and this relatively large and accomplished sheet stands out in the artist's drawn body of works. The feathery hatching seen in the figure and horse in the foreground, combined with a more rapidly drawn landscape in the background, are characteristic of the artist's style (for a similarly executed landscape, see the Royal Collection, Windsor, inv. 990236, discussed in N. Turner, 'Some drawings by Giuseppe Calletti, called il Cremonese', in *Scritti in onore di Federico Zeri*, II, Turin, 1984, pp. 685, 687, fig. 675). As is the case here, Caletti's drawings display the strong influence of Guercino, both in technique and style.

Most of Caletti's known sheets are studies for prints, as for example *Three men, each on a donkey, one holding a flag* in the British Museum (inv. 1980,1011.5; see *ibid.*, p. 681, fig. 667), and a drawing showing *Saint Roch* in the Royal Collection, Windsor (inv. 990180; see *ibid.*, p. 684, fig. 669). The present work, however, does not seem to correspond to any known etching by the artist.



***23**

SINIBALDO SCORZA (VOLTAGGIO 1589-1631 GENOA)

Studies of animals: a wolf, two guinea pigs, a cat, a grasshopper and two cockerels

with faint inscription 'No 4'
pen and brown ink, brown wash
7 1/8 x 11 1/8 in. (18.1 x 28.3 cm)

£7,000-10,000

US\$8,900-13,000
€8,000-11,000

Born into a wealthy aristocratic family (Sinibaldo's father was the count Scorza di Voltaggio), the artist was trained in his native Voltaggio by Giovanni Battista Carosio. In 1604 the artist moved to Genoa where he was trained by Giovanni Battista Paggi in painting flowers, landscapes and animals. Paggi's large collection of Northern prints proved to be an important source for Scorza who made numerous copies after them, 400 of which are kept in an album in the Muzeum Książąt Czartoryskich, Kraków (see J.K. Ostrowski, 'Studi sui disegni di Sinibaldo Scorza al museo Czartoryski di Cracovia. Serie di Allegorie dei mesi', *Disegni genovesi dal cinquecento al settecento*, Genoa, 1992, pp. 117-161). Both in technique and subject matter, Scorza's drawings reveal his interest in Northern art and the present very finely drawn sheet is no exception. The various animals and the insect are carefully laid out on the sheet and they are drawn with meticulous pen work and occasional wash. Two other drawings, also showing guinea pigs, were recently on the market (New York, Adelson Galleries, Flavia Ormond Fine Arts Limited, London, *Italian Old Master Drawings, 1500-1850*, 1997, no. 6 and Sotheby's, New York, 25 January 2011, lot 160).



24

***24**

EDUARD DUBOIS (ANTWERP 1619-1696 LONDON)

Six studies of the heads of Michelangelo's slaves

with illegible inscription (verso)

brown oil paint heightened with white on dark brown prepared paper

4¾ x 6¼ in. (10.9 x 15.8 cm)

£3,000-4,000

US\$3,800-5,100

€3,400-4,500

Eduard Dubois was a son of the painter Hendrick du Bois and elder brother of Simon. Several drawings very similar to the present one survive and have been alternatively attributed to Eduard or Simon, but it seems the latter should be preferred. One example at The Metropolitan Museum of Art (inv. 80.3.299) is inscribed 'Dubois'; another, at Christ Church, Oxford, is inscribed 'Du Boise', as well as (on the mount) 'Edward' (J. Byam Shaw, *Drawings by Old Masters at Christ Church, Oxford*, Oxford, 1976, I, no. 1483, II, pl. 885). Both brothers spent time in Italy, staying in Venice in 1657, before settling in England.

***25**

MARCANTONIO BASSETTI (VERONA 1586-1630)

The Martyrdom of the Ten Thousand

brush and brown oil, heightened with white, on light brown prepared paper

8 x 5¾ in. (20.3 x 13.6 cm)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

Domenico Vantini (1764-1821), Brescia (L. 797).

with Baskett & Day, London, 1986, from whom acquired by the current owner.

A different treatment of the same subject, of similar size and in the artist's idiosyncratic technique, is at the Princeton University Art Museum (inv. x1947-124; see F. Gibbons, *Catalogue of Italian Drawings in the Art Museum, Princeton University*, Princeton, 1977, I, no. 37, II, ill.).



25

30

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



***26**

SIMONE CANTARINI (PESARO 1612-1648 VERONA)

Studies of the Holy Family

with number '4'

pen and brown ink

11½ x 7⅞ in. (28.2 x 19.9 cm)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

with Jean-Luc Baroni, London.

Cantarini treated the Holy Family in a large number of paintings, drawings and prints. While this sheet does not seem to correspond to any known painting, the Virgin holding the Christ Child and the putto upper left are close to those seen in *The Virgin with the Christ Child with Saint Thomas and Jerome*, a painting which is in the Menghi Collection, Rimini (M. Mancigotti, *Simone Cantarini, il Pesarese*, Pesaro, 1975, no. 11, pl. II, fig. 11). Closely comparable drawings showing studies of the Virgin with the Christ Child are in the Art Institute of Chicago and the Courtauld Gallery (*ibid.*, nos. 145 and 177, ill.).



***27**

FRANCESCO ALLEGRINI (CANTIANO 1615-AFTER 1679 GUBBIO)

Saints Abdon and Sennen yoked to the triumphal chariot of the Emperor Decius (recto); Study of a male nude (verso)

black chalk, pen, brush and brown ink, brown wash (recto); red chalk (verso)
8 7/8 x 15 1/2 in. (20.7 x 39.5 cm)

£12,000-15,000

US\$16,000-19,000
€14,000-17,000

PROVENANCE:

with Colnaghi, *Master Drawings presented by Jean-Luc Baroni*, New York and London, 1991, no. 22.

LITERATURE:

E. Fumagalli, *Paragone (Arte)*, L, no. 2, Nov. 1999, pl. 22.

A study for the fresco, datable circa 1659 in San Marco, Rome (H. Voss, *Die Malerei des Barock in Rom*, Berlin, 1924, p. 554, ill. p. 272). A black chalk study of two men, perhaps for the captive saints, is at the National Galleries of Scotland (K. Andrews, *Catalogue of Italian Drawings*, Edinburgh, 1968, I, no. D.1903, II, pl. 65). A comparable large brown wash drawing was formerly at Holkham Hall (sold at Christie's, London, 2 July 1991, lot 55).

***28**

**CARLO FRANCESCO NUVOLONE,
IL PANFILO (MILAN 1608-1661)**

Jason with the Golden Fleece after killing the dragon

black and red chalk
9 7/8 x 15 3/4 in. (25.3 x 39.9 cm)

£6,000-10,000

US\$7,700-13,000
€6,800-11,000

LITERATURE:

F.M. Ferro, *Nuvolone, una familia di pittori nella Milano del 1600*, Soncino, 2003, pp. 313 and 331, fig. 13b.





***29**

GREGORIO DE FERRARI (PORTO MAURIZIO 1647-1726 GENOA)

The Virgin in Glory (design for the decoration of a dome)

with inscription 'Domenico Piola/ ou Gregorio da Ferrari/ DP [interlaced]' and L. 900_or_28.' (verso)

black chalk, pen and brown ink, grey wash, circular
8½ in. (22 cm) diam.

£5,000-8,000

US\$6,400-10,000
€5,700-9,100

PROVENANCE:

Unidentified collector's mark (L. 3520).

Gregorio de Ferrari moved to Genoa to study law, but entered the studio of Domenico Fiasella to become a painter instead. He established himself as a highly successful ceiling painter, and together with his friend, the fellow Genoese artist Domenico Piola, he was responsible for some of Genoa's major ceiling decorations. Many of his drawings are studies for such commissions, and although the present sheet is not related to any known composition, its shape and viewpoint make clear that it was made with one in mind. As is the case in this sheet, figures in de Ferrari's drawings are often seen from below with their facial features compressed and only rendered with a few lines or touches of wash, as seen in a drawing in the Kunsthalle, Bremen (see M. Newcome, 'Notes on Gregorio de Ferrari and the Genoese Baroque', *Pantheon*, XXXVII, 1979, no. 11, ill.), and in a sheet in the Metropolitan Museum of Art (inv. 67.205; see M. Newcome, *Genoese Baroque Drawings*, exhib. cat., Binghamton, University Art Gallery and Worcester Art Museum, 1972, no. 100, ill.).



***30**

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Heads of four satyrs, a young woman and a female sphinx

pen and black ink, grey wash
7¼ x 5⅝ in. (18.4 x 14.1 cm)

£15,000-20,000

US\$19,000-25,000
€17,000-23,000

PROVENANCE:

with Annamaria Edelstein, 1985, no. 21, where acquired by the present owner.

Drawings with groups of heads are relatively rare in Giovanni Battista's drawn oeuvre, although a small number has survived (see, for example, Christie's, London, 2 July 1996, lot 165 and Sotheby's, London, 4 July 2012, lot 46). Rarer still are those drawn in pen and black ink and grey wash, as is the case here. In a letter to the owner dated 29 July 1987 George Knox connected two of the heads seen in this drawing to those on Flora's chariot in *The Triumph of Flora*, datable 1743-1744, a picture in the Fine Arts Museums of San Francisco (M. Gemin and F. Pedrocco, *Giambattista Tiepolo*, Venice, 1993, no. 307, ill.). Knox also pointed out that similar heads also appear in the *Scherzi* etchings.



***31**

PIETRO ANTONIO NOVELLI (VENICE 1729-1804)

A young couple by a well, the woman feeding their child, and a donkey approaching

with inscription 'MATTIA/ DE/ PITOCHI' (*recto*) and with inscription 'Di Mattia de Pittochi/ Campagna [...] and 'No 36. 53.7.' (*verso*)
pen and brown ink and watercolour
19¾ x 13⅞ in. (50.3 x 35.5 cm)

£12,000-15,000

US\$16,000-19,000
€14,000-17,000

PROVENANCE:

Heli de Talleyrand, Duke de Talleyrand; Christie's, Paris, 26 November 2005, lot 29.

This particularly large and powerful drawing stands out in Novelli's oeuvre for both its quality and subject; the majority of the artist's paintings, prints and drawings show religious and mythological subjects, rather than genre scenes. It must have been the subject matter that led a previous collector who owned the drawing to suggest an attribution to Matteo de' Pitocchi, an Italian Baroque genre painter, as indicated by the inscriptions on both *recto* and *verso*.

FROM THE COLLECTION OF JEAN BONNA

***32**

ANDREA DEL SARTO (FLORENCE 1486-1531)

*Study of a semi-nude man seen from the back (recto);
Partial study of an infant (verso)*

red chalk (recto), black chalk (verso)
6¾ x 5¾ in. (16.3 x 13.8 cm)

£250,000-350,000

US\$320,000-440,000
€290,000-400,000

PROVENANCE:

with Edoardo Testori, Switzerland, bought through Richard Day, London, in 1995.

EXHIBITED:

New York, The Metropolitan Museum, *Raphael to Renoir. Drawings from the Collection of Jean Bonna*, 2009, no. 9, ill.

LITERATURE:

G.R. Goldner, 'Two New Drawings by Andrea del Sarto', *Master Drawings*, XXXVI, 1998, no. 1, pp. 29, 31-32, figs. 4 and 6.
L. Whitaker and M. Clayton, *The Art of Italy in the Royal Collection. Renaissance & Baroque*, London, 2007, under no. 14.
N. Strasser, *Dessins Italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 15, ill.

First identified and published in 1998 by George Goldner (*op. cit.*), the two sides of the present sheet relate to works executed by Andrea del Sarto around 1518, at the peak of his highly successful career. Drawn in red chalk, the recto of the sheet features a partially draped young man shown from the back with his head in profile. Broadly outlined, the figure's musculature and his drapery are lightly rendered

through a soft network of short chalk strokes. It served as a study for the figure of Saint Sebastian seen kneeling while holding arrows in the left foreground of the artist's *Dispute on the Holy Trinity with Saints Sebastian, Augustine, Lawrence, Peter, Francis and Mary Magdalen*, painted circa 1517-1518 for the church of San Gallo, Florence, and now in the Galleria Palatina, Palazzo Pitti (Fig. 1; inv. 1912, no. 172; see A. Natali and A. Cecchi, *Andrea del Sarto. Catalogo completo dei dipinti*, Florence, 1989, no. 32, ill.).

The Bonna sheet belongs to a group of lively chalk drawings executed for the panel's six figures and immediately follows a study in the Uffizi for the same Saint, clearly drawn from a nude studio model (inv. 6918F; see A. Petrioli Tofani, *Andrea del Sarto (1486-1530). Dipinti e disegni a Firenze*, Florence, 1986, no. 23, ill.). Whereas in the Uffizi sheet del Sarto worked out the figure's overall position and anatomy, in the Bonna drawing he mostly focused on the model's back muscles, added drapery around the body and tilted the angle of the figure's head upward, getting closer to the final painting. A similarly abbreviated profile and rendering of the anatomy can be found a drawing at the J. Paul Getty Museum, Los Angeles, also showing a kneeling man seen from the back (inv. 84.GB.7; J. Brooks, *Andrea del Sarto. The Renaissance Workshop in Action*, exhib. cat., Los Angeles, The Paul Getty Museum, and New York, The Frick Collection, 2015, no. 26, ill.).

On the verso of this sheet is a slight sketch in black chalk, showing the upper half of a child reaching to the right. Goldner has tentatively connected the figure with the putto at the upper left of Sarto's *Charity* (Paris, Louvre), a painting datable to circa 1518, i.e. around the same date as the main study on the recto.



Fig. 1. Andrea del Sarto, *Dispute on the Holy Trinity with Saints Sebastian, Augustine, Lawrence, Peter, Francis and Mary Magdalen*, painted circa 1517-1518. Palazzo Pitti, Florence.



(verso)





PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

33

**JACOPO NEGRETTI, PALMA IL GIOVANE
(VENICE CIRCA 1550-1628)**

Angels escorting souls to heaven, with the Holy Trinity above

black chalk, pen and brown ink, brown wash heightened with white on buff paper, an arch indicated at the top, the corners cut
11 x 6¾ in. (28.1 x 17.1 cm)

£4,000-6,000

US\$5,100-7,600
€4,600-6,800

PROVENANCE:

Doge Dandolo, Venice (according to the 1972 auction catalogue).
Richard Duncan Beresford-Jones (1903-2000), Essex.
with Colnaghi, *Exhibition of Old Master Drawings*, London, 1965, no. 4.
Anonymous sale; Sotheby's, London, 16 November 1972, lot 91.
with Colnaghi, *Exhibition of Old Master Drawings*, London, 1974, no. 42.

LITERATURE:

S.M. Rinaldi, 'Disegni preparatori per dipinti di Jacopo Palma il Giovane',
Arte Veneta, XXV, 1972, pp. 105-107, 110.
S.M. Rinaldi, *Palma il Giovane: L'opera completa*, Milan, 1984, no. D 55, fig. 640.

This is a study for the large canvas (measuring 250 x 180 cm) of the same subject, and of only slightly altered composition, in *Santa Maria Assunta*, Venice (Rinaldi, *op. cit.*, no. 436, fig. 639). The main difference between the picture and the drawing is the absence of The Holy Trinity in the picture and the addition of a tree trunk lower left. A study for the angel and boy in the foreground was sold at Sotheby's, London, 25 June 1970, lot 30.

We are grateful to Stefania Mason Rinaldi for her assistance in cataloguing this drawing.



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

34

LUDOVICO CARRACCI (BOLOGNA 1555-1619)

Christ carrying the Cross

with inscription 'L Caratio' (*recto*) and with inscription 'Lodovico Caratio 60' (*verso*, visible through the backing sheet)
black chalk, pen and brown ink, brown wash, the figure of Christ incised
13 $\frac{1}{2}$ x 9 in. (34.5 x 23 cm)

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

PROVENANCE:

Jean-Denis Lempereur (1726-1796), Paris.
Sir Thomas Lawrence, London (1769-1830)
Lord Francis Egerton, 1st Earl of Ellesmere (1800-1857; L. 2710b), 1836,
and by descent
to the Duke of Sutherland; Sotheby's, London, 11 July 1972, lot 4 (£750 to
Colnaghi, probably for Eric Stanley).

EXHIBITED:

London, Lawrence Gallery, *A Catalogue of One Hundred Original Drawings by Ludovico, Agostino, & Annibale Carracci*, collected by Sir Thomas Lawrence, Late President of the Royal Academy, 1836, no. 19.

LITERATURE:

Catalogue of the Ellesmere Collection of Drawings at Bridgewater House, London, 1898, no. 96.
H. Bodmer, *Ludovico Carracci*, Burg bei Magdeburg, 1939, pp. 46, 150, pl. 114.
P.A. Tomory, *The Ellesmere Collection of Old Master Drawings*, Leicester, 1954, no. 3.
B. Bohn, *Ludovico Carracci and the Art of Drawing*, Oostkamp, 2004, no. 54, ill.

According to Babette Bohn (*op. cit.*), this is probably the final study for Ludovico's fresco in San Girolamo della Certosa, Bologna. An earlier study for the fresco is in the Devonshire Collection, Chatsworth (*ibid.*, no. 53, ill.). The fresco, which was originally part of a larger cycle, has variously been dated to *circa* 1593-95 by Bodmer, 1589 by Street, *circa* 1590 by Feigenbaum, and *circa* 1588-1590 by Bohn (see *ibid.*).



(part lot)

FROM THE COLLECTION OF JEAN BONNA

***35**

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

Studies of three heads (recto); Fragmentary study (verso)

with number '201.'

black chalk

3½ x 3¼ in. (9 x 8.3 cm); together with

Italian School, 17th Century, *A putto*, black and red chalk on blue paper

(2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

(i): Anonymous sale; Christie's, London, 15 April 1980, part of lot 69 (from an album, probably compiled in the 17th Century).

(ii): Anonymous sale; Christie's, London, 20 April 1993, lot 23.

LITERATURE:

(i) N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 75, ill.

M.S. Bolzoni, *Il Cavaliere Giuseppe Cesari d'Arpino. Maestro del disegno. Catalogo ragionato dell'opera grafica*, Rome, 2013, no. B25 (as circle or workshop of Arpino).

Lively sketched in black chalk, the present sheet was originally part of an album of drawings assembled in the 17th Century and dispersed in these Rooms in 1980. In the sale catalogue, Herwarth Röttgen argued that this drawing and its companion portraying a young princess with an attendant (sold in the same lot in 1980) were drawn *ad vivum* by Cesari in Ferrara during the 1598 double wedding celebrations of King Philip III of Spain with Margaret of Austria and Archduke Albert of Austria with Isabella, daughter of King Philip II. The marriages were officiated by Pope Clement VIII, and Cesari followed his most important patron to Ferrara together with a group of artists from Rome, Giovanni Guerra, Ludovico Lanzi, Paolo Monferrato and the sculptor Ludovico Lanzi (B. Mitchell, *1598: a Year of Pageantry in Late Renaissance Ferrara*, London, 1990, p. 61).



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

36

**GIOVANNI BATTISTA TROTTI, IL MALOSSO
(CREMONA 1555-1619 PARMA)**

The Flagellation

pen and brown ink, brown wash, squared in black chalk

8½ x 9½ in. (21.2 x 24.2 cm)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

with Colnaghi, London (with their label on the back of the frame).

An entirely characteristic sheet by the prolific Malosso, one of the last exponents of the Cremonese *Maniera*, this sheet is squared for transfer or enlargement as often in the artist's drawings, however, it cannot be linked to any of his surviving works.



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

37

CAMILLO PROCACCINI (BOLOGNA 1555-1629 MILAN)

God the Father with two angels: study for a lunette

black chalk, brown and red wash, heightened with white, squared in black chalk
6½ x 15 in. (16.3 x 38.1 cm)

£5,000-7,000

US\$6,400-8,900

€5,700-7,900

PROVENANCE:

Anonymous sale; Christie's, Paris, 21 November 2007, lot 6.

Descended from a dynasty of Bolognese painters, Camillo Procaccini was the most prolific of the family and trained in Emilia Romagna. He interpreted the theme of God the Father in the clouds in two frescoes: one in the Basilica of San Prospero, Reggio Emilia from 1587, the other in the Church of the Madonna di Campagna in Pallanza (N. Ward Neilson, *Camillo Procaccini. Paintings and Drawings*, New York, London, 1979, nos. 95 and 69). A drawing of the same subject and pricked for transfer is held at the Teylers Museum in Haarlem (inv. no. B/82; *op. cit.*, no. 291). The present drawing, squared and shaped as a lunette, is also most likely a preparatory study for a fresco.

The attribution has been confirmed by Nancy Ward Neilson at the time of the previous Christie's sale.



38

PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

38
JACOPO NEGRETTI, PALMA IL GIOVANE
(VENICE CIRCA 1550-1628)
The Judgement of Solomon

with inscription 'Palma' (on the mount) and 'No. 20' (on the verso of the mount)
 black chalk, pen and brown ink, brown wash
 5 7/8 x 5 7/8 in. (14.8 x 14.8 cm)

£2,500-3,500

US\$3,200-4,400
 €2,900-4,000

PROVENANCE:

Probably Pseudo Crozat (L. 474, the mark erased and with associated inscription '3. D. L. 73' on the verso of the mount).
 Anonymous sale; Sotheby's, London, 18 April 1996, lot 122.

This vibrant drawing is a study for a picture sold at Dorotheum, Vienna, 10-12 October 1929, lot 141 (present whereabouts unknown). This painting follows the drawing closely overall, but with differences: the man at upper left is absent and the position of the man at far right has been altered. Another drawing by Palma showing the same subject, from the collection of Jonathan Richardson Sr., is now in the National Galleries of Scotland (see *The Age of Titian. Venetian Renaissance Art from Scottish Collections*, exhib. cat., Edinburgh, Royal Scottish Academy, 2004, no. 113, ill.) and a further sheet of the subject is in the Moravská Galerie in Brno (see H. Kusáková-Knozová, *Italská renesanční a barokní kresba, ze sbírek Moravské galerie*, Brno, 1969, no. 88).

We are grateful to Stefania Mason Rinaldi for her assistance in cataloguing this drawing and for confirming the attribution.



39

PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

39
JACOPO NEGRETTI, PALMA IL GIOVANE
(VENICE CIRCA 1550-1628)
The apotheosis of a monk

with inscription 'Palma'
 black chalk, pen and brown ink, brown wash heightened with white on brown paper, with pen lines indicating an octagon
 9 1/4 x 9 7/8 in. (23.5 x 25.1 cm)

£3,000-5,000

US\$3,800-6,300
 €3,400-5,700

PROVENANCE:

Anonymous sale; Christie's, Paris, 17 March 2005, lot 16.

A similar group with the apotheosis of a saint surrounded by putti can be found in a picture showing Saint Zechariah, executed in 1599 for San Zaccaria, Venice (S.M. Rinaldi, *Palma il Giovane: L'opera completa*, Milan, 1984, no. 486, fig. 284).

We are grateful to Stefania Mason Rinaldi for her assistance in cataloguing this drawing and for confirming the attribution.



FROM THE COLLECTION OF JEAN BONNA

***40**

BERNARDO STROZZI (GENOA 1581-1644 VENICE)

Head of a bearded man

with inscription 'P-G-No 72' (verso, possibly recording the inscription of Zaccaria Sagredo; see Provenance)
 black and white chalk on grey-brown paper, watermark crossbow in a circle surmounted by a clover
 7½ x 6½ in. (19 x 16.5 cm)

£20,000-30,000

US\$26,000-38,000
 €23,000-34,000

PROVENANCE:

possibly Zaccaria Sagredo (1653-1729), Venice (his inscription possibly transcribed from his mount on the verso).
 with Hazlitt, Gooden & Fox, London, *Italian Drawings*, 1991, no. 13.
 Private Collection, London.
 with Flavia Ormond, London, 2003 (exhib. cat., no. 6)
 Private Collection, United States.
 with Kristin Gary, New York.

LITERATURE:

M. Newcome, 'Oil Sketches and Drawings by Strozzi', *Antichità viva*, XXXII, 1993, no. 6, p. 21.
 L. Mortari, *Bernardo Strozzi*, Rome, 1995, no. 31, ill.
 N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 90, ill.

A substantial part of Strozzi's drawn *œuvre* consists of forcefully executed studies of bearded men, some of which are preparatory for paintings. The present sheet is not directly related to any known painting, but it is close to a head seen in a picture known in several versions showing two men making music (L. Mortari, *Bernardo Strozzi*, Rome, 1995, nos. 399-416, ill.). It may be compared to an equally expressive head study, which is preparatory for a picture showing Saint Paul in Palazzo Rosso, Genoa, sold at Christie's, Monaco, 2 July 1993, lot 41. The inscription on the verso of the present sheet 'P-G-No 72' might be a transcription from a now lost mount from the Venetian collector Zaccaria Sagredo.



(recto)



(verso)

41

CARLO MARATTI (CAMERANO 1625-1713 ROME)

A heavily robed figure (recto and verso)

with inscription 'Carlo Maratti'
red chalk on (formerly) blue paper
15½ x 9 in. (39.3 x 23 cm)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

This drawing was made in preparation for the altarpiece commissioned in 1676 and executed between 1686 and 1687 for the Montioni Chapel in S. Maria in Montesanto in the Piazza del Popolo, Rome.

We are grateful to Dario Beccarini for confirming the attribution to Maratti from digital photographs.



42

AURELIO LUINI (LUINO CIRCA 1530-1593 MILAN)

*Studies of legs, lower torsos, arms and a shoulder (recto);
Faint study of a torso and legs (verso)*

pen and brown ink on buff paper
9¾ x 6¾ in. (24.6 x 17 cm)

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

Displaying the enduring influence of Leonardo da Vinci's teachings in 16th-Century Lombardy, this sheet presents a sequence of four studies executed with a fine use of the pen in Aurelio's entirely characteristic technique.

As reported by Lomazzo (1584), Aurelio knew and collected drawings by Leonardo, whose anatomical studies are initiated in the *mise en page* and tight succession of leg studies of this sheet (see, for instance, K. Clark, *A Catalogue of Drawings by Leonardo da Vinci* [...], Cambridge and New York, 1935, no. 12695, ill.). Aurelio was an accomplished draftsman and the son of Bernardino Luini, a follower of Leonardo. His interest in anatomy was certainly fostered in the late 1570s by his friendship and collaboration with Carlo Urbino, author of a manual on anatomy and proportion *Le Regole del Disegno* (New York, Morgan Library, inv. 2006.14).



PROPERTY OF A FAMILY

43

ITALIAN SCHOOL, 17TH CENTURY

Drapery study of a martyred prelate

point of the brush, brown wash heightened with white on grey-blue paper,
shaped
13 x 10¼ in. (32.9 x 26 cm)

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

with Agnews, London (according to a label on the verso).
Professor Michael Jaffé, and by inheritance to the present owners.

A 17th Century copy of this drawing is in the Gallerie dell' Accademia, Venice (inv. 1027).

THE COLLECTION OF DRUE HEINZ

44

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

Venus reclining, with Cupid and a satyr

red chalk, the outlines incised for transfer
9½ x 14 in. (24 x 35.5 cm.)

£50,000-70,000

US\$64,000-89,000
€57,000-79,000

PROVENANCE:

By descent in the family of the artist's nephews Carlo and Benedetto Gennari, Bologna, until after 1719.

Probably Francesco Forni, Bologna.

John Bouverie, Delapré Abbey, near Northampton (1722/1723-1750)

(L. 325, with associated number (trimmed) lower left), and by descent to his sister

Anne Bouverie (d. 1757), to her husband

John Hervey (d. 1764), to their son

Christopher Hervey (d. 1786), to his aunt Elizabeth Bouverie (d. 1798), surviving sister of John Bouverie, to

Sir Charles Middleton, later 1st Baron Barham (1726-1813), husband of Elizabeth Bouverie's childhood friend Margaret

Gambier, to his son-in-law

Sir Gerard Noel, 2nd Baron Barham (1759-1838), to his son

Sir Charles Noel, 3rd Baron Barham and later 1st Earl of Gainsborough (1781-1866).

Possibly The Earl of Gainsborough; Christie's, London, 20 July 1859, (sold in one of the grouped lots) or

Possibly The Earl of Gainsborough; Christie's, London, 27 July 1922, (sold in one of the grouped lots).

Once part of the celebrated collection of John Bouverie, this well-preserved sheet is a fine addition to Guercino's *œuvre*. It shows a reclining Venus, with Cupid to her left and a satyr to her right lifting the drapery covering her body. Nicholas Turner has dated the sheet to around 1615-1617. He points out that in handling, and indeed in the pose of Venus, it may be compared to a drawing of *The dead Christ with an angel*, dated around 1617-1618, in the Royal Collection, Windsor (inv. 902755; see D. Mahon and N. Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge, 1989, no. 3, pl. 3). Guercino often reused the pose of a figure, regardless of sex; another instance may be the female nude seen in another drawing at the Royal Collection, which is again rather close, especially in the crossed legs (inv. 902413; see *ibid.*, no. 232, pl. 216).

Turner furthermore suggests that the present sheet could have been an early compositional sketch for a fresco at the Casa Pannini in Cento showing *Venus nursing Cupid with Mars in a Chariot*, now in the Pinacoteca Civica, Cento (see P. Bagni, *Guercino a Cento. Le decorazioni di Casa Pannini*, Bologna, 1984, p. 143, pl. 115). In the process of developing the composition, Guercino has shaded out the satyr in the background, possibly to replace him with Mars, as seen in the fresco. The drawing may have previously been closer in shape to the final fresco and Turner has also pointed out that the loosely indicated ledge along the lower edge might have been drawn with the fresco in mind. Interestingly, the sheet is incised for transfer suggesting that the drawing was intended to be engraved, possibly by Guercino's in-house engraver Giovanni Battista Pasqualini. However, no print corresponding to the drawing has yet been identified.

Relatively little is known about the short-lived John Bouverie (he died aged about 28), who was one of the greatest collectors of his time. He is known to have been a widely travelled antiquarian and collector, and besides multiple journeys to Italy he travelled to Turkey in what would turn out to be a fatal journey (N. Turner, 'John Bouverie as a collector of drawings', *The Burlington Magazine*, XCCCVI, 1994, no. 1091, pp. 90-9). His first Grand Tour to Italy took place at the age of only 17 or 19, and during this journey he bought his first group of Guercino drawings which were bound in an album and came from the Gennari family, descendants of Guercino's nephews (*ibid.*, p. 95). Through his extensive network, Bouverie continued buying old master drawings in Italy, and also in England, most notably at the sale of the collection of Jonathan Richardson Sr. in 1747. Bouverie's collection passed by descent to the Earl of Gainsborough and the first group of drawings from the collection was offered at Christie's in 1859 (see Provenance). Drawings offered in this sale carry the distinctive stamp 'B', probably applied by the cataloguer in charge of this sale. A further group of drawings from the collection was offered, again at Christie's, in 1922.

We are very grateful to Nicholas Turner for his assistance in cataloguing this drawing and for confirming the attribution to Guercino.





PROPERTY OF A GENTLEMAN

45

ITALIAN SCHOOL, 18TH CENTURY

Lot and his daughters

red chalk

9 $\frac{7}{8}$ x 12 $\frac{5}{8}$ in. (25 x 32 cm)

£2,500-3,500

US\$3,200-4,400

€2,900-4,000

PROVENANCE:

Count E.R. Lamponi-Leopardi (fl. 19th Century)
(L. 1760).

Vicomte Jean de La Motte de Broöns and
Roswitha Erbslöh, Rennes and Paris (L. 4055).



PROPERTY OF A FAMILY

46

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

A bearded male nude, half-length

red chalk

10 $\frac{1}{2}$ x 7 $\frac{1}{4}$ in. (26.5 x 18.3 cm)

£5,000-8,000

US\$6,400-10,000

€5,700-9,100

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the
present owners.

This swiftly drawn sheet is an early study for Guercino's painting of 1645 showing Hercules with his lion skin, in the Museo Storico della Caccia e del Territorio di Cerreto Guidi (N. Turner, *The Paintings of Guercino*, Rome, 2017, no. 316, ill.). Three other drawings related to the picture are known: one in the Nationalmuseum, Stockholm (inv. NMH 1124/1863) and two retouched counterproofs in the Royal Collection, Windsor (inv. RCIN 903026 and 903100; see D. Mahon and N. Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge, 1989, nos. 717-718, ill.).

We are grateful to Nicholas Turner for his assistance in cataloguing this drawing and for confirming the attribution to Guercino from a photograph.

47

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

Head of a youth, looking up

red chalk, stumping
13¾ x 9½ in. (35 x 24.4 cm)

£6,000-8,000

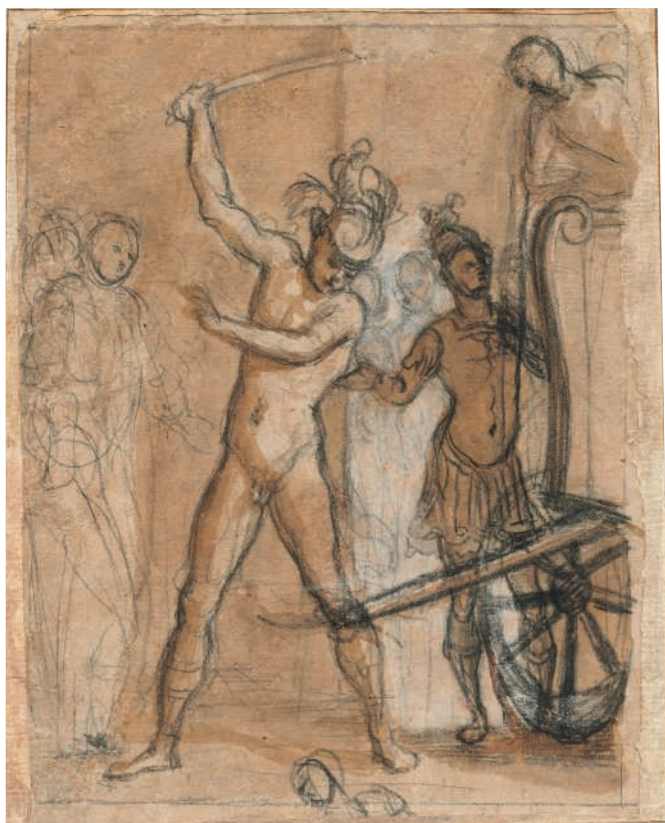
US\$7,600-10,000
€6,800-9,100



Fig. 1. Guercino, *The prophet Zechariah*. Duomo, Piacenza.

This large, newly attributed drawing is a preparatory study for the head of the youthful Prophet Zechariah, painted by Guercino in the *cupola* of Piacenza cathedral in the summer of 1626. The sheet was preceded by a study for the entire figure, also in red chalk, showing a model with the same tilted head (private collection; see N. Turner, *The Paintings of Guercino*, Rome, 2017, p. 427, fig. 148.3.a). As further attested by a drawing in the Uffizi for the head of Haggai, also in red chalk (inv. 12471 F), Guercino prepared carefully executed, large studies for the heads of each of the six Prophets, but only these two examples have survived (N. Turner, *Guercino, la scuola, la maniera. I disegni agli Uffizi*, exhib. cat., Florence, Uffizi, 2008, no. 20, ill.). The artist adopted a similar pose before for the head of *Aurora*, painted in 1621 in the Casino Ludovisi, Rome, his most important fresco commission before the one for Piacenza.

We are grateful to Nicholas Turner for confirming the attribution to Guercino on the basis of a digital photograph.



48

48
GIOVANNI BILIVERTI (MAASTRICHT 1576-1666 FLORENCE)

Alexander the Great cutting the Gordian knot
 with inscription 'Cristoforo Allori' (on the old mount)
 black chalk, brown wash, partly heightened with white
 9 x 6¾ in. (22.8 x 17.1 cm)

£5,000-7,000

US\$6,400-8,900
 €5,700-7,900

According to a Phrygian legend, Alexander the Great became ruler of all Asia by brutally cutting with his sword the intricate knot of cornel bark tied to an oxcart in the town of Gordium. The story's topical moment is effectively conveyed by Biliverti with a mix of chalk and wash, adopting a technique developed in Florence by his master Cigoli. The same technique together with the typically elongated figural types appear in other drawings by Biliverti, like the *Ecce Homo*, the *Death of a saint* and *Christ carrying the Cross*, all in the Uffizi (inv. nos. 976F, 981F and 1000F).



49

PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

49
GIOVANNI BATTISTA GAULLI, IL BACICCIO
(GENOA 1639-1709 ROME)

Allegory of Papacy
 with inscription 'OTTAVIO LEONI/ EX COLL. AOSTA' and number '44' (verso)
 pen and brown ink, brown wash heightened with white on blue paper
 7½ x 6½ in. (19.4 x 15.5 cm)

£3,000-5,000

US\$3,800-6,300
 €3,400-5,700

PROVENANCE:

Anonymous sale; Christie's, London, 26 November 1974, lot 46.

This drawing, dated by Petrucci between 1680 and 1690 who identifies this as an allegory of Papacy, was possibly executed by Gaulli for a printed illustration. Alternatively, it could illustrate the Roman soldier Longinus, portrayed here on a horseback, against a landscape with the temple of Jerusalem. Longinus' veneration revived in Rome during the *Seicento*, as testified by the 1628 monumental sculpture in the crossing of Saint Peter's executed by Bernini, Gaulli's mentor and main champion.

We are grateful to Francesco Petrucci for confirming the attribution to Gaulli from a digital photograph.



50

PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

50
SPANISH SCHOOL, 17TH CENTURY

Study for an Annunciation (recto); Study of a hand and a table (verso)
with inscription 'MCAad deperiva...[?]' (lower centre, 'MCA' in ligature) and in graphite 'Guido [?]' and '60' (*recto*) and with inscription 'Madrid' (*verso*)
black chalk, pen and brown ink, watermark three circles crowned by a cross
9¾ x 7⅞ in. (24.8 x 19.9 cm)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

This sheet may be compared to a drawing by Pedro Atanasio Bocanegra (1638–1689) showing Saint Jerome and the Angel of Judgement, executed in a somewhat similar technique, in the Uffizi, Florence (inv. 10103 S; see B. Navarrete Prieto, *I segni nel tempo. Dibujos españoles de los Uffizi*, Madrid, 2016, no. 25, ill.).



51

51
FRANCESCO MONTELATICI, IL CECCO BRAVO
(FLORENCE 1600-1661 INNSBRUCK)

Saint Agatha

with inscription 'Montelatici Francesco, detto Cecco Bravo-/ fiorentino - m 1661/
ved: Orlandi 1.195.' (on the verso)
black and red chalk
9¾ x 7½ in. (24.7 x 19.2 cm)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 July 2008, lot 101.

Swiftly drawn in red and black chalk, the artist's signature technique, the sheet shows a taste for elongated figural types that Cecco learned from his master, Giovanni Biliverti. Nevertheless, this depiction of the tall figure of Saint Agatha presenting her attributes – the severed breast and the palm of martyrdom – dates later in Cecco's career, as suggested by the confident use of chalks and abbreviated style. As further recorded by archival sources, on 29 May 1655 the artist was commissioned by the friars of the Sanctuary of the Virgin in San Romano (Pisa) to paint an altarpiece with the Virgin flanked on the side walls of the chapel by two panels depicting Saints Lucy and Agatha. While the main altarpiece survives *in situ*, the lateral saints have been removed and lost since 1887 (A. Bersanti, *Cecco Bravo. Pittore senza regola*, exhib. cat., Florence, Casa Buonarroti, 1999, p. 92). The present sheet could possibly relate to this lost work.

52

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

A seated prophet

black chalk, touches of white chalk on grey paper
12 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in. (32.5 x 26 cm)

£25,000-35,000

US\$32,000-44,000
€29,000-40,000

PROVENANCE:

possibly Hugh Howard of Shelton (1675-1737).
by descent to Ralph Howard (1726-1789), 1st Earl of Wicklow, and to
The Countess of Wicklow; Christie's, New York, 13 January 1987, lot 9.

This large study was first recognized as Pietro da Cortona in 1987 and belongs to a group of late figure studies, all expansively drawn in soft black chalk, and usually related to his ceiling projects. While the pose of the figure is a recurring one in the artist's *œuvre*, this figure could not be linked to any specific commission. Fitting comparisons, however, can be established with various studies for heavily draped figures at Palazzo Barberini, Rome and Palazzo Pitti, Florence (see S. Prosperi Valenti Rodinò, *Pietro da Cortona e il disegno*, Rome, 1997, nos. 6.23, 6.25, 8.14, ill.), as well as with studies now in London and elsewhere for the Prophets frescoed in the pendentives of the Chiesa Nuova, circa 1659-1660 (N. Turner, *Italian Drawings in the British Museum. Roman Baroque Drawings*, London, 1999, I, nos. 78-80, ill.). On these studies and the present sheet, Cortona conveyed the massive draperies by creating stark, isolated areas of shading in black chalk while defining the entire figure by broad and loose lines.

We are grateful to Simonetta Prosperi Valenti Rodinò and Nicholas Turner for confirming the attribution to Pietro da Cortona based on photographs.





PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

53

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

*Studies of hands, feet and a head (recto);
Study of a bearded man and a hand (verso)*

black (recto) and red chalk (recto and verso),
watermark eagle in a circle surmounted by a crown
9¾ x 14⅝ in. (24.6 x 37.1 cm)

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

Anonymous sale; Sotheby's, 3 July 1980, lot 38b
(*An Important Group of Drawings by Baldassare
Franceschini, called Volterrano*, catalogue by
Charles McCorquodale).

This is a typical example of a study sheet by
Volterrano in which several anatomical studies
are arranged in juxtaposition on the same sheet,
often including drapery or a section of an entire
composition. This drawing can be compared
to another showing the same foot (Sotheby's,
London, 3 July 1980, lot 38a). There are many
altarpieces by the artist which depict a bare-
footed saint in the foreground. The present sheet
may be a preparatory study for the *repoussoir*
figure on the left side of his *Assumption of the
Virgin* (Firenze, Collection Giovanni Pratesi;
see M. Gregori, *et al.*, *Volterrano. Baldassare
Franceschini (1611-1690)*, Florence, 2013, no. 95c).



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

54

GENOESE SCHOOL, 17TH CENTURY

Cain and Abel

black chalk, pen and brown ink, brown wash,
heightened with white on (formerly) blue paper,
oval
10½ x 9¼ in. (26.6 x 23.5 cm)

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

Sir George Clausen (1852-1944), London
(L. 539); Sotheby's, London, 2 June 1943, lot 57
(as Paolo Veronese).
Anonymous sale; Christie's, London, 12 April 1983,
lot 29b.



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

55

LUCA GIORDANO (NAPLES 1632-1706)

Study of the Apostles in an Assumption of the Virgin (recto); Head of a woman (verso)

with inscription in ink 'd 15.' (verso)

black chalk, pen and brown ink, brown wash, lower left corner made up (recto); red chalk (verso)

12 x 13 $\frac{3}{8}$ in. (30.4 x 35.3 cm)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 June 1983, lot 58.

LITERATURE:

M. Jaffé, *The Devonshire Collection of Italian Drawings. Roman and Neapolitan Schools*, London, 1994, p. 251, under no. 404, ill.

This sheet can be related to a drawing by Giordano of the *Assumption of the Virgin*, showing the apostles in similar poses, in the collection of the Duke of Devonshire, Chatsworth (Jaffé, *op. cit.*, no. 404, ill.). Two altarpieces showing the *Assumption of the Virgin* by Giordano are known: one, from 1667, is in Santa Maria della Salute, Venice, and shows the Apostle lower left in the same pose, the other a fresco in the El Escorial.



***56**

ATTRIBUTED TO CARLO MARATTI (CAMERANO 1625-1713 ROME)

Portrait of Pope Innocent XII in profile

black, red and white chalk on buff paper; sold together with the related medal
8¼ in. (20.8 cm) (diam.)

(2)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

Pope Innocent XII, born Antonio Pignatelli (1615-1700), was known for his strict morals and staunch battle against nepotism in the Church. The sheet resembles closely his portrait on a medal cast in 1695 signed by the Roman goldsmith Giovanni Martino Hamerano (Fig. 1). While Stella Rudolph attributed the present drawing to Carlo Maratti (letter to the owner, dated 20 November 2009), Simonetta Proserpi Valenti Rodinò believes it is the work of an anonymous Roman artist active in the late 18th Century, suggesting for comparison the works of Guido Ubaldo Abbatini and Giovanni Maria Morandi, who both worked in black and red chalk.



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

57

ROMAN OR BOLOGNESE SCHOOL, LATE 16TH CENTURY

Study of a standing man

black chalk, squared in red chalk on blue paper, watermark star in a circle
10½ x 6½ in. (26.5 x 15.6 cm)

£4,000-6,000

US\$5,100-7,600
€4,600-6,800

PROVENANCE:

John Evelyn (1620-1706), London (with his inscription '1645/ Coll: Romae: Evelynus:/ Domina: provident./'), and by descent to J.H.C. Evelyn and Major Peter Evelyn; Christie's, London, 6 July 1977, lot 10 (as attributed to Carlo Maratta).

This drawing squared for transfer must represent Saint John and is likely preparatory for a Crucifixion scene. It can be compared to the expansive volumes and figural types of Bartolomeo Cesi, Baldassarre Croce, Scipione Pulzone and other artists working in Rome in the Late *Cinquecento*. The English diarist John Evelyn's rare annotation of ownership at left can be found, in the same script, on a copy of Giacomo Carissimi's motets which the



English writer bought in Rome in 1645 (British Library, MS 78416C). His signature 'Evelynus Romae' appears on an early drawing by Carlo Maratti he commissioned in 1645 (see S. Prosperi Valenti Rodinò, 'Carlo Maratti 1640-1650', *Römisches Jahrbuch der Bibliotheca Hertziana*, 42, 2015, pp. 248-49, fig. 2).

58

CIRO FERRI (ROME 1634-1689)

An Allegory of Knowledge

with inscription 'Di Ciro Ferri'
black and white chalk on grey-brown buff paper
11¼ x 7 in. (29.9 x 29.4 cm)

£3,000-5,000

US\$3,900-6,300
€3,400-5,700

PROVENANCE:

Richard Houlditch Jr (died 1760), London (L. 2214).
Sir Thomas Lawrence (1769-1830), London (L. 2445).
with Norman Leitman.

Anonymous sale; Freeman Fine Arts, Philadelphia, 18 June 2013, lot 15.

•59

**POMPEO GIROLAMO BATONI
(LUCCA 1708-1787 ROME)**

Studies of a child, standing and kneeling on one knee, and a further study of his left foot

red chalk, squared in red chalk
5 3/8 x 7 7/8 in. (14.6 x 20.2 cm)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

From an album of drawings compiled in the eighteenth century.
Madame Veuve Galippe, 1923, part of lot 156 (an album of 170 drawings, as by Mengs).
Dr. Fritz Haussmann, Berlin.
Countess Finckenstein (according to an inscription on the mount).
Anonymous sale; Christie's, London, 4 July 1978, lot 61.

The present work is being offered for sale pursuant to an agreement between the consignor and the heir of Dr Fritz Haussmann. This resolves any dispute over ownership of the work and title will pass to the buyer.

LITERATURE:

A.M. Clark, *Pompeo Batoni. A Complete Catalogue of his Works with an Introductory Text*, Oxford, 1985, no. D 97.
E.P. Bowron, *Pompeo Batoni. A Complete Catalogue of his Paintings*, New Haven and London, 2016, II, no. D 82.

A study for the two children at lower left in *The Virgin and Child with Saint John Nepomuk*, a painting datable circa 1743, in the Pinacoteca, Musei Vaticani, Vatican City (E.P. Bowron, *Pompeo Batoni. A Complete Catalogue of his Paintings*, New Haven and London, 2016, I, no. 84, ill.). Edgar Peters Bowron has suggested that the 'finish and precision' of the painting means it served as a *modello* for the altarpiece in Santa Maria della Pace, Brescia (*ibid.*, no. 85, ill.). A more detailed drawing of the standing boy, now holding the banner as in the painting, was sold at Farsettiarte, Prato, 21 November 2009, lot 284, and a study of Saint John Nepomuk is in the Musée des Beaux-Arts et d'Archéologie, Besançon (inv. D 1014; A.M. Clark, *op. cit.*, no. D 35). The figure of the Christ Child is studied in a sheet which was, like the present one, formerly in the collection of the Countess Finckenstein (*ibid.*, no. D 321).



59

PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

60

**GIACINTO CALANDRUCCI
(PALERMO 1646-1707)**

The Virgin, the Magdalen and Saint John mourning the dead Christ

with inscription 'Carlo. marati' and number '32009'
red chalk, pen and brown ink
9 3/8 x 14 1/2 in. (23.9 x 37 cm)

£6,000-8,000

US\$7,700-10,000
€6,800-9,000

PROVENANCE:

Possibly Pierre Crozat (1665-1740), Paris (L. 3612).
with Colnaghi, London (with their label on the back of the frame and their number 'D31256'; as Carlo Maratti).

Portrayed in tight sequence are Saint John the Baptist, the Virgin and Mary Magdalen grieving over Christ's dead body on the sepulchre. Rendered in flowing pen lines over red chalk, Calandrucci's characteristic technique, the sheet displays two different levels of finish: visibly sketchier with *pentimenti* at left, smoothly rendered in red chalk to the right. This composition cannot be linked to any known painting or engraving designed by Calandrucci – Maratti's prominent pupil in Rome – but, this dramatic close-up might have been inspired by the similar *Pietà* painted in Rome by Annibale Carracci, whose works Calandrucci often copied.



60

58

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

61

FERRAÙ FENZONI (FAENZA 1562-1645)

The Death of Lucretia

with inscription 'R (?) Iulio Romano fecit inv.'

black chalk, pen and brown ink, brown wash, pricked for transfer

9 7/8 x 9 7/8 in. (25 x 25 cm)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Francesco Dubini (1848-1932), Milan.
Hoepli Collection, Milan; Finarte, Milan, 27-28 November 1974, lot 91,
where acquired by the present owner.

Portraying the suicide of the noblewoman Lucretia as recounted by Livy, this rediscovered sheet is an addition to the corpus of Fenzoni and an unusual detour from the master's religious subjects. Set in an interior, the scene is witnessed at left by a young boy and centres on the tragic act of the Roman heroine which followed her infamous rape by Sextus Tarquinius. Fenzoni conveyed the scene within a nearly perfect square and through a dense system of crosshatching, emphasizing Lucretia's elegant pose and the ornamental quality of her abundant draperies. This powerful sheet fits into a limited group of highly-finished drawings, all rendered with a painstaking technique of short strokes of pen and ink, executed by Fenzoni from about 1614 to 1622 and possibly conceived as gifts or as preparatory designs for prints (G. Scavizzi and N. Schwed, *Ferraù Fenzoni*, Todi, 2006, nos. D114, D132-33, ill.). Notably, the present sheet relates to the Mary Magdalen in the Louvre, similarly emphasizing a single female figure and drawn in the same highly-finished technique (inv. 21371; see *ibid.*, no. D135, ill.). The fine pricking, limited to the main figure's outlines, indicates its use as a small cartoon.

FROM THE COLLECTION OF JEAN BONNA

***62**

**GIOVANNI BENEDETTO CASTIGLIONE, IL GRECHETTO
(GENOA 1609-1664 MANTUA)**

The Nativity

with number '6'

brush and brown ink and ochre, blue, pink and white oil, made up upper left

17¾ x 12¾ in. (44.1 x 32.5 cm)

£60,000-80,000

US\$76,000-100,000

€68,000-91,000

PROVENANCE:

Jules Bache, New York.
with Galerie de Bayser, Paris.

EXHIBITED:

Paris, École nationale supérieure des Beaux-Arts, *Dessins italiens de la collection Jean Bonna*, 2006-2007, no. 24, ill.

LITERATURE:

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 97, ill.

Castiglione, who was born in Genoa, had a rather restless career largely due to his character. He had several artistic disputes with his enemies, resulting in the artist travelling to Rome, Naples, Parma, Florence and Mantua among other cities. Early biographers record that his masters were Anthony van Dyck, Giovanni Andrea de Ferrari, Giovanni Battista Paggi and Sinibaldo Scorza (A. Percy, *Giovanni Benedetto Castiglione. Master Draughtsman of the Italian Baroque*, exhib. cat., Philadelphia Museum of Art, 1971, p. 21). None of his paintings can be dated before the mid-1640s, but Ann Percy has argued that the artist started producing his trademark drawings, drawn with the brush and oil paint, from the 1630s (*ibid.*, p. 24). These works are greatly indebted to drawings and oil sketches by Van Dyck and Rubens; the latter visited Genoa several times between 1606-1608. By the 1650s Castiglione had fully developed the highly-original drawing technique for which he is now so well-known.

The present drawing must have been made after 1645, the year in which Castiglione made a large painting showing *The Nativity* for the S. Luca in Genoa (*ibid.*, fig. 3). This is among the artist's first dated works and it established Castiglione as an important painter. In the fifteen years or so after he finished it, he produced a large number of drawings and etchings of the subject, among which is this characteristic and powerful example. The Holy Family, and the angels swirling down from above, are all drawn in very swift, loose brushwork and the scene is set against a subtle, but intense blue background. Characteristic, too, are the empty spaces that surround the composition which increase the emphasize on the central scene. Drawings like these were made for the market, and their large number and studio versions suggest that they were indeed in great demand. The present composition can be found in a studio work with variations in the Royal Collection, Windsor (inv. 3964; A. Blunt, *The Drawings of G.B. Castiglione and Stefano della Bella in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1954, no. 238; N. Strasser, *op. cit.*, p. 220, ill.). Another drawing by Castiglione of the subject is in the Nationalmuseum, Stockholm (Percy, *op. cit.*, no. 48, ill.).





PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

63

**DOMENICO ANTONIO VACCARO
(NAPLES 1678/1680-1745/1750)**

Saint Januarius

with inscription 'A. Vaccaro'
black and white chalk on blue paper, the upper left corner made up
16 $\frac{1}{2}$ x 9 in. (42.7 x 22.6 cm)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Anonymous sale; Christie's, London, 7 April 1981, lot 90.

Correctly identified by an early collector as a work by the Neapolitan artist Domenico Antonio Vaccaro, this sheet is a study for a painting of Saint Januarius, now in the collection of the Soprintendenza per i beni Artistici e Storici della Campania, Naples (see 'La Chronique des Arts, Principales Acquisitions des Musées en 1979', *Gazette des Beaux Art*, XCV, March 1980, no. 323, ill.).



FROM THE COLLECTION OF JEAN BONNA

***64**

**ATTRIBUTED TO SEBASTIANO CONCA (GAETA 1680-1764
NAPLES)**

Saint Francis consoled by the music-playing angel

black chalk, pen and brown ink, brown wash, lightly squared in black chalk
9 $\frac{1}{2}$ x 7 $\frac{3}{4}$ in. (24.5 x 18.7 cm)

£1,500-2,500

US\$2,000-3,200
€1,700-2,800

PROVENANCE:

Unidentified collector's mark (L. 2859d).
with Pietro Scarpa, Venice (as by Francesco Solimena).

LITERATURE:

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 105, ill.



65

GIOVANNI ANTONIO GUARDI (VENICE 1699-1760)

An angel holding a palm

black and white chalk on blue paper
10¾ x 15½ in. (27.4 x 39.4 cm)

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

This dynamic study is a new addition to the limited corpus of drawings by Antonio Guardi, here effectively using a rare combination of black and white chalk. Executed with what Morassi vividly described as 'rapid and abruptly interrupted lines, like hit by an electric shock' (*Guardi. Tutti i disegni di Antonio, Francesco e Giacomo*, Venice, 1975, p. 13), the present sheet can be compared to a core group of chalk studies, all dating to the early phase of the artist's career to circa 1720 (*op. cit.*, nos. 1, 2, 34, ill.). A similar angel, holding the palm of martyrdom, appears in *The Death of Saint Clement* at The Morgan Library and Museum (inv. 1977.1), an early copy by Antonio after a lost picture by Giovanni Battista Pittoni (J. Scholz in *Drawings from New York Collections*, III, *The Eighteenth Century in Italy*, New York, 1971, no. 167, ill.).

We are grateful to Andrew Robison for suggesting the attribution to Antonio Guardi on the basis of digital photographs.



66

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Caricature of a corpulent man seen from behind, wearing a hat

black chalk, pen and brown ink, brown wash, the corners cut, watermark fleur-de-lys with letters ABP

5½ x 3¾ in. (14.2 x 8.6 cm)

£5,000-7,000

US\$6,400-8,900

€5,700-7,900

PROVENANCE:

Probably the Conti Sacchetto, Padua.

The Conti Valmarana, Vicenza.

Paul Wallraf, Paris and London.

Galerie Pardo, Paris; purchased from them in 1972 by Eileen and Herbert C. Bernard, New York.

Giovanni Battista Tiepolo's *œuvre* comprises of a large number of caricatures, often humorous in nature, yet simultaneously sympathetic to their subjects, as is the case in this drawing and the following lot. The drawings occasionally depict specific individuals, but more frequently represent types, such as noblemen or priests, with the subject often seen from behind. Most of the artist's caricatures have cut corners, as is the case here, indicating they were removed from albums. One such album, *Tomo terzo de caricature* (third volume of caricatures) containing 107 drawings, was sold in these Rooms, Christie's London, 9 April 1943, lot 244. The title of this album indicates that at least another two preceding albums must have existed. George Knox has dated these drawings to 1754-1762 (*Tiepolo. A Bicentenary Exhibition*, exhib. cat., Cambridge, Fogg Art Museum, 1970, under no. 87).

Giovanni Battista's son, Domenico, often used these figures in his drawings and an almost identical figure, although dressed as a woman, appears as an onlooker in Domenico's drawing of *The Donkey Stable*, a drawing signed and dated 1791, in the Muzeum Narodowe, Szczecin (A. Mariuz, *Giandomenico Tiepolo*, Venice, 1971, p. 101, fig. 22).



67

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Caricature of a man seen from behind, with a cane and holding a tricorne hat

black chalk, pen and brown ink, brown wash, the corners cut

6 x 4¼ in. (15.4 x 10.6 cm)

£5,000-7,000

US\$6,400-8,900

€5,700-7,900

PROVENANCE:

Probably the Conti Sacchetto, Padua.

The Conti Valmarana, Vicenza.

Paul Wallraf, Paris and London.

Galerie Pardo, Paris; purchased from them in 1972 by Eileen and Herbert C. Bernard, New York.



68

PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

68

FRANCESCO SALVATOR FONTEBASSO (VENICE 1707-1769)

Saint Jerome

black chalk, pen and brown ink, watermark three crescents, on ledger paper
14 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (37.7 x 24.9 cm)

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

PROVENANCE:

Anonymous sale; Christie's, London, 8 July 2003, lot 54.

This sheet relates to a series of pictures depicting variations on the *Virgin appearing to Saint Jerome*, of which eleven different versions are in Brescia, Budapest, Cres, London, Milan, Munich, Padua, Paris, Trieste and Venice (see M. Magrini, *Francesco Fontebasso*, Vicenza, 1988, nos. 18, 28, 39, 75-6, 92, 99, 118, 123, 160 and 167, figs. 32-8). The Venice picture, the largest of all, was commissioned for the New Sacristy of the Scuola di San Girolamo in Venice, today the Ateneo Veneto. The other ten pictures, of the size of *bozzetti*, were probably painted in 1740-1750 for the rooms of the monks.

PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

69

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Saint Michael and the Rebel Angels

with inscription 'hi34' (?) (verso)

black chalk, watermark lion

12 $\frac{1}{4}$ x 9 $\frac{1}{2}$ in. (31 x 24.3 cm)

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

PROVENANCE:

Alberto Sichel Morales; Christie's, London, 26 June 1974, lot 61.

The youthful Tiepolo is better known for his studies in pen and ink and grey wash. This drawing in black chalk can be compared to one of the first frescoes by the artist. In 1726, he was commissioned by the brotherhood of the Most Holy Sacrament to decorate the Palazzo del' Archivescovado at Udine. The fresco of *The Fall of the Rebel Angels* has a less dense composition depicting fewer figures than in the present drawing, and adorns the stairwell of the Palazzo del' Arcivescovado (M. Levey, *Giambattista Tiepolo, His life and Art*, New Haven, London, 1986, p. 32, fig. 38).



69



70

ROSALBA CARRIERA (VENICE 1675-1757)

The Virgin in Prayer

pastel on paper laid down on canvas
9 $\frac{7}{8}$ x 7 $\frac{3}{4}$ in. (25.1 x 19.8 cm)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

LITERATURE:

Annalisa Scarpa, *Omaggio a Rosalba Carriera: Miniature e Pastelli nelle collezioni private*, Venice, 1997, p. 34.

N. Jeffares, *Dictionary of Pastellists Before 1800*, online edition [accessed May 2019], no. J.21.2137.

Besides producing portraits (see previous lot), Rosalba made pastels with mythological subjects and a smaller number of religious ones. She received commissions from the King of Poland for depictions of the Virgin and Mary Magdelene, several of which are now in the collection of the Gemäldegalerie, Dresden (see B. Sani, *Rosalba Carriera*, Turin, 2007, nos. 237-247, ill.). As observed by Scarpa, these works display the influence of 16th Century artists such as Correggio. Scarpa dates the present pastel to 1723, after Carriera's trip to Modena (*op cit.*, p. 34).



PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

71

ROSALBA CARRIERA (VENICE 1675-1757)

Portrait of a lady at three-quarter length

pastel

22 x 17¼ in. (56 x 44 cm)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

Rosalba began her artistic career by making lace patterns for her mother, who was active in that trade, but as the market for lace declined, she began painting miniatures for snuff boxes instead. She later gradually moved towards making larger paintings and pastels, specializing in portraits which became highly sought-after by the Venetian elite and by Grand Tourists. In

1721 Rosalba left Venice for Paris where her portraits were in great demand. To satisfy her clientèle Rosalba often re-used compositions for different sitters. The present pastel, executed with Rosalba's characteristic soft touch with sharp highlights in the lace, appears to be such an example as it closely relates to a portrait of Enrichetta d'Este in the Uffizi (inv. 1890; see N. Jeffares, *Dictionary of pastellists before 1800*, online edition [accessed May 2019], no. J.21.0488).

We are grateful to Neil Jeffares for his assistance in cataloguing this pastel and for confirming the attribution to Rosalba after examination of the original.



FROM THE COLLECTION OF JEAN BONNA

***72**

FRANCESCO NOVELLI (VENICE 1767-1836)

A crowd scene

pen and brown and grey ink and watercolour
7½ x 10⅝ in. (19 x 27 cm)

£800-1,200

US\$1,100-1,500
€910-1,400

Francesco Novelli was the son and pupil of Pietro Antonio Novelli (see lot 31). Instead of following in his father's footsteps as a painter of religious paintings and altarpieces, Francesco specialized in print making. His prints after the Old Masters, particularly those after Rembrandt, were so successful that they have often been mistaken for the original.



73

**CARLO ANTONIO TAVELLA
(MILAN 1668-1738 GENOA)**

*A coastal river landscape with shepherds
and their cattle*

pen and brown ink, brown-red wash
10⅝ x 16 in. (27.1 x 40.6 cm)

£2,500-3,500

US\$3,200-4,400
€2,900-4,000

PROVENANCE:

Alfredo Viggiano (1884-1948), Venice (L. 191a).

This large sheet exemplifies Tavella's wide-ranging cultural references, where the classicizing rendering of the Roman *campagna*, much indebted to Dughet and Claude, is energized by an exuberant draughtsmanship learnt from his master, the Dutchman Pieter Mulier, il Tempesta. The artist's style as a draughtsman altered little throughout his career, making his drawings difficult to date, but the extensive and painterly use of red wash in the present work points to a Roman rather than Genoese date of execution. While this composition cannot be linked to any of the artist's paintings, the setting, with a tower and mountain to the right, is similar to a *Landscape with shepherds and a tower* recently on the art market (Il Ponte, Milan, 13 April 2017, lot 1420).



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

74

TOMMASO MARIA CONCA (ROME 1734-1822)

A classical female figure bearing a crown of laurel and an olive branch

signed (?) 'T. Conca'

graphite and white chalk, squared in graphite on grey prepared paper, partially incised with a circle,

watermark fleur-de-lys in a circle surmounted by letters OMA

12 $\frac{7}{8}$ x 11 $\frac{5}{8}$ in. (32.7 x 29.6 cm)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

William J. Hassett, Jr.; Christie's, London, 26 November 1974, lot 282



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

75

PIETRO FANCELLI (BOLOGNA 1764-1850)

The Martyrdom of Saints Peter and Paul

inscribed 'Piedi 6. 1/2' (i)

black chalk, pen and brown ink, brown wash, proprietary watermark GB (ii)

17 $\frac{5}{8}$ x 12 $\frac{1}{2}$ in. (44.9 x 31.8 cm)

(2)

£3,000-5,000

US\$3,900-6,300

€3,400-5,700

PROVENANCE:

La Société historique et littéraire polonaise de Paris; Christie's, London, 4 July 1972, lot 44.

Trained at the Accademia Clementina as a painter and set designer, Fancelli decorated the most important palaces of Bologna. His typical combination of a fine parallel hatching and gray wash is seen in the study for Saint John the Baptist in the Minneapolis Institute of Art (Inv. 2012.58.58).



76

LUIGI SABATELLI (FLORENCE 1772-1850 MILAN)

Christ wearing the Crown of Thorns (i); and The Head of Andromache, mourning over the foot of Hector (ii)

with inscription 'Sabatelli' and 'ECCE HOMO' and illegible inscription (i), inscribed 'Questa dona a Durelli il professore Sabatelli per Sua memoria' (*recto*) and with inscription 'Luigi' (on the mount) (ii)

pen and brown ink

10¼ x 7½ in. (26 x 19.1 cm); 11⅝ x 8½ in. (29.4 x 21.3 cm)

(2)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

These two drawings exemplify Sabatelli's sophisticated graphic style and flair for dramatic subjects. Executed with tight penwork, much indebted to his training as a printmaker, the powerful head of Christ is probably preparatory for the same figure featured in the ninth scene of the *Via Crucis*, representing *Jesus falling for the third time*. The suite was designed by Sabatelli in 1795 and engraved by Giovanni Battista Cecci in 1800. The study of Andromache's head, caught in profile while mourning the dead body of Hector, was executed later and with looser penwork. As indicated by the inscription at bottom, it was presented by Sabatelli to a pupil at the Brera Academy called 'Durelli', possibly the Milanese painter Gaetano Durelli (b. 1789).



(part lot)



77

LUIGI MAYER (? ROME CIRCA 1755-1803 ? LONDON)

31 Views in or near Wallachia (modern Romania), including views of Constantinople, Pisenza and Bucharest

variously signed, inscribed and numbered, one dated '4 July 1794'
black and red chalk, grey wash, variously heightened with gum Arabic,
watercolour, pen and black ink, heightened with white, squared for transfer
10½ x 15½ in. (26.5 x 38.2 cm) and smaller; sold together with the 19th (?)
Century cover which contained them (31)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Anne Ainslie (possibly Anne Penelope Ainslie 1786-1887) (according to an inscription on the album 'Anne Ainslie/M.C.A. 1863').

Possibly Mrs A. Murton (according to a label on the album 'Prières à: Mrs A. Murton/ 1 Grimston Gardens. Angleterre Folkestone').

Sir Francis Sandilands, CBE, acquired in the 1970s (according to family tradition), and by descent to the present owner.

ENGRAVED:

William Watts (1752-1851) and published in *Views in the Ottoman Dominions, in Europe, in Asia, and some of the Mediterranean Islands, from the Original Drawings taken for Sir Robert Ainslie, by Luigi Mayer*, London, 1810, pls. 16, 18, 22 and 24.

These drawings provide a rare and important record of Luigi Mayer's travels through the Ottoman Empire between 1776 and 1794. The artist was commissioned by his close friend, Sir Robert Ainslie (circa 1730-1812), the Scottish ambassador to the Ottoman Empire. During these extensive journeys, Mayer produced drawings in which he carefully depicted towns and cities in the Empire, as well as its inhabitants. A number of these were used for publications in the early 1800s with prints made by William Watts and Thomas Milton. From the present group, four drawings were used as illustrations in *Views in the Ottoman Dominions* [...], published in 1810 (*Kircklisia, Road over the Balkan Mountain, Church and Convent of St. Mary and Pitesti*). Most of the sheets were executed rapidly with chalk and loose brushwork, suggesting that they were made from life and that Mayer must have made more finished drawings to instruct the engravers basing himself on these sketches.

The drawings appear to have been made in the final year of Mayer's stay in the Ottoman Empire, as one of them, showing a meeting of the Turkish Ambassador and Ainslie, is dated '4 Guglio 1794'. The majority of the drawings show views and local people in their daily pursuits in Wallachia, now Romania; a smaller number shows views of Istanbul.

72

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



Uccisione di un Reo nel Balakrishna - presso la Città di Bencanese in Balakrishna

R. Maggi del.

N. 57



Paesaggio del Balakrishna - presso la Città di Bencanese in Balakrishna

R. Maggi del.

N. 58



Uccisione di una persona nella Città di Balakrishna - presso la Città di Bencanese in Balakrishna

R. Maggi del.

N. 59



Paesaggio sopra un ponte di Balakrishna nella Montagna di Balakrishna

R. Maggi del.

N. 60



Uccisione del secondo Reo con la Chiesa del Contado
presso la Città di Balakrishna

R. Maggi del.

N. 61



Paesaggio sopra un ponte di Balakrishna nella Montagna di Balakrishna
il 4 Aprile 1799

N. 62



FROM THE COLLECTION OF JEAN BONNA

***78**

**CIRCLE OF PIETER COECKE VAN AELST
(AALST 1502-1550 BRUSSELS)**

Landscape with Jupiter and Io

with inscription 'Julio Romano' (*recto*) and 'Jules Romain/ Coll. Andréossy' (*verso*)
black chalk, pen and brown ink, brown wash heightened with white on pink-
brown prepared paper
8¼ x 10¾ in. (20.8 x 27.3 cm)

£6,000-8,000

US\$7,600-10,000
€6,800-9,100

PROVENANCE:

Antoine-François, comte Andréossy (1761-1828), Paris; Laneuville *et al.*,
Paris, 13-16 April 1864, lot 645 or 646 (as Giulio Romano).
Charles Cousin (1822-1894), Paris (L. 512).
Carl Robert Rudolf (1884-1975), London; Sotheby's Mak van Waay,
Amsterdam, 6 June 1977, lot 30 (as Netherlandish School).
with Richard Day, London.

LITERATURE:

N. Strasser, *Dessins des écoles du nord du XVe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2013, no. 9, ill.

Although most of the drawings by Pieter Coecke van Aelst (many of them designs for tapestries) are executed in a more firmly delineated, less pictorial manner, some of his looser sketches or background scenes are quite comparable to the present work, among them a sheet at the Frits Lugt Collection, Paris, and one in a private collection (S. Alsteens, 'The drawings of Pieter Coecke van Aelst', *Master Drawings*, LII, no. 3, Fall 2014, nos. A3, A24, A27, figs. 65, 7, 12, 12a). There are too many differences in style to allow an attribution of the Bonna drawing to him, but it seems quite certain that the author should be looked for in the circle of artists who were inspired by him and his direct exposure to Italian art. The drawing can be dated to the 1530s or 1540s, when Netherlandish artists first started depicting classic texts, in this case Ovid's *Metamorphoses*. Particularly appealing and innovative in the North is also the combination of the swirly penmanship and the painterly use of bodycolour.



79

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

Saint John the Evangelist

signed, dated and inscribed 'ioan stradanus Achademio -/ di florentia 1595' and with inscription 'L. H. Stradanus' (*recto*) and 'Johannes Evangelista', '82' [crossed out], '5' (on the mount) and 'num. 11' (on the verso of the mount) black chalk, pen and brown ink, brown wash, touches of white heightening, inscribed oval
7½ x 5 in. (18 x 12.6 cm)

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

PROVENANCE:

Victor Sordan, New York; Parke-Bernet Galleries, New York, 22 October 1970, lot 34.

Anonymous sale; Bassenge, Berlin, 29 May 2015, lot 6288.

EXHIBITED:

London, Yvonne Tan Bunzl at Faerber and Maison Ltd., *Old Master Drawings and Paintings*, 1971, no. 49.

LITERATURE:

E. Morris and M. Hopkinson, *Foreign Catalogue*, exhib. cat., Liverpool, Walker Art Gallery, 1977, I, p. 277, note 7, under no. 6312.
K.G. Boon, *The Netherlandish and German Drawings of the XVth and XVIth Centuries of the Frits Lugt Collection*, Paris, 1992, I, pp. 355-356, under no. 201, note 19.

A.B. Vannucci, *Jan Van Der Straet detto Giovanni Stradano. Flandrus pictor et inventor*, Milan, 1997, pp. 330-331, no. 662 (as location unknown).
S. Hautekeete, ed., *From Floris to Rubens: Master Drawings from a Belgian Private Collection*, exhib. cat., Brussels and Maastricht, 2016, p. 112, under nos. 38-39.

This sheet is one of around thirty drawings similar in size and technique and all inscribed in an oval, showing prophets or other biblical figures (see A. Baroni Vannucci, *Jan Van Der Straet detto Giovanni Stradano, Flandrus pictor et inventor*, Milan, 1997, nos. 648-665, ill.). Nineteen of these, as well as a title page, were engraved by Cornelis Galle in *Icones Prophetarum Veteris Testamenti*, published by his elder brother Theodoor in 1613 in Antwerp (M. Leesberg, *Johannes Stradanus, I, The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts. 1450-1700*, Ouderkerk aan den IJssel, 2008, nos. 4-30, ill.). The series was republished with an additional seven prints in *Icones Prophetarum Veteris Testamenti à Ioanne Stradano delineatae* after 1636 by Theodoor's son Johannes. The present drawing, along with several others from the group, however, never seem to have been realised as prints. Some of the sheets from the group bear dates in the 1590s. Other examples from the series can be found in the Art Institute of Chicago, the National Galleries of Scotland in Edinburgh, the Walker Art Gallery in Liverpool, the Courtauld Institute Gallery in London, the Pierpont Morgan Library and Museum in New York, the National Gallery of Canada in Ottawa, the Collection Frits Lugt in Paris and the National Gallery of Art in Washington, DC., as well as in several private collections.



FROM THE COLLECTION OF JEAN BONNA

***80**

LOUIS DE CAULLERY (CAULLERY CIRCA 1585-1622 ANTWERP)

A banquet with an elegant company

pen and brown ink and watercolour

7½ x 12 in. (18.9 x 30.6 cm)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

with Kurt Meissner, Zurich (until 1984).

Anonymous sale; Sotheby's, Amsterdam, 26 November 1984, lot 9.

Private collection, Switzerland.

with Thomas Williams Fine Art, London.

LITERATURE:

D. Beaujean, 'Louis de Caullery as a Draftsman', *Master Drawings*, XXXVI, no. 4, Winter 1998, pp. 403-404, fig. 8.

N. Strasser, *Dessins des écoles du nord du XVe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2013, no. 33, ill.

By the same hand as the present sheet, but less fresh and lacking the touches of watercolour, is a depiction of two couples at a picnic (most recently at Sotheby's, Amsterdam, 9 November 1999, lot 41, as by Van Breen). While these drawings have been variously given to David Vinckboons, the Dutchman Adam van Breen and de Caullery, it is clearly the attribution to the latter that must be preferred, as argued by Dieter Beaujean (*op. cit.*). The artist's paintings show similarly slim and elegant figures – dressed in a Flemish, not a Dutch manner – enjoying themselves in luxury interiors or lush parks.



81

MARTEN VAN CLEVE (ANTWERP CIRCA 1527-1581)

Soldiers raiding a peasant's home

with inscriptions 'Marten Van Klev [K replaced by a C]' (recto, lower right) and 'n° 1: Marten de/ Vos' (verso, upper right corner) and 'de Vo, Mart.' (on the old mount)

pen and brown ink, brown wash, pen and brown ink framing lines
6 7/8 x 9 1/8 in. (17.4 x 23.4 cm)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

This is a new addition to the small and still ill-defined corpus of drawings by Van Cleve, a contemporary of Pieter Bruegel the Elder, and like him best known for his paintings depicting peasant life. Stylistically, the drawing can be compared to two of the very few securely attributed drawings by the artist, one of which is signed (K. Ertz and C. Nitze-Ertz, *Marten van Cleve, 1524- 1581. Kritischer Katalog der Gemälde und Zeichnungen*, Lingen, 2014, nos. Z 7, Z 10, ill.). Moreover, its composition corresponds closely to a painting by Van Cleve at the State Hermitage Museum, dated to the 1570s (Fig. 1; inv. GE-3376; see Ertz and Nitze-Ertz, *op. cit.*, no. 123, ill.). In its finish and fine detailing, the drawing is superior to all other known ones by or attributed to Van Cleve, including a group of three at the Albertina (inv. 7870, 7990, 13282; see *ibid.*, nos. Z 15, Z 2, Z 1, ill.).



Fig. 1. Marten van Cleve, *Soldiers raiding a peasant's home*. State Hermitage Museum, Saint Petersburg.



82

FROM THE COLLECTION OF JEAN BONNA

***82**

AFTER JORIS HOEFNAGEL (ANTWERP 1542-1600 VIENNA)

Studies of a gourd and various animals

bodycolour and oil on grey-green prepared paper, pen and brown ink framing lines
7 x 11½ in. (17.7 x 28.8 cm)

£6,000-8,000

US\$7,600-10,000
€6,800-9,100

PROVENANCE:

Dr and Mrs Francis Springell; Sotheby's, London, 30 June, 1986, lot 34
(as North European, Early 17th Century).
with Richard Day, London.

LITERATURE:

N. Strasser, *Dessins des écoles du nord du XVe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2013, no. 26, ill.

These carefully arranged animal studies are taken from Joris Hoefnagel's four books, datable 1591-1599, containing highly finished drawings showing animal life divided in the four elements. Animals in these sheet can be identified in Terra, fol. XXIX, LIII, and LV, Ignis, fol. XI (see T. Vignau-Wilberg, *Joris and Jacob Hoefnagel. Art and Science around 1600*, Munich, 2017, A6, figs. 8 and 22).



83

FROM THE COLLECTION OF JEAN BONNA

***83**

FLEMISH (?) SCHOOL, 16TH CENTURY

Study of a tree on a rock

with inscription 'Sauery'
pen and brown ink, the corners cut
7⅞ x 5⅝ in. (20.1 x 14.2 cm)

£6,000-8,000

US\$5,100-7,600
€4,600-6,800

PROVENANCE:

with Galerie de Bayser, Paris.

LITERATURE:

N. Strasser, *Dessins des écoles du nord du XVe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2013, no. 11, ill.

This drawing was previously given to Girolamo Muziano and carries an old attribution to Roelandt Savery, but its style and technique do not correspond to those of either artist.



FROM THE COLLECTION OF JEAN BONNA

***84**

JOHANNES WIERIX (ANTWERP 1549-CIRCA 1620 BRUSSELS)

The Fall of Man

with inscription 'Jurgen [/] Savonit' (verso)
pen and brown ink on vellum
3½ x 4¾ in. (9 x 11.9 cm)

£25,000-35,000

US\$32,000-44,000
€29,000-40,000

PROVENANCE:

Possibly Adalbert von Lanna (1836-1909), Prague.
Paul J. Sachs (1878-1965), Cambridge, Massachusetts (L. 2091).
Anonymous sale; Sotheby's, Amsterdam, 21-22 November 1989, lot 2.
with Richard Day, London.

LITERATURE:

C. van de Velde, *Jan Wierix. The Creation and the Early History of Man 1607-1608*, London, 1990, no. 8a.
K. Bellinger and H. Weinhold, *Jan Wierix. Nine Drawings from 'The Creation and the Early History of Man*, London, 1993, p. 5, n. 18.
C. Kruyfhoof in *European Master Drawings Unveiled*, exhib. cat., Rotterdam, Kunsthal, 2002, under no. 18, n. 6.
N. Strasser, *Dessins des écoles du nord du XVe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2013, no. 20, ill.

Besides being one of the most prolific printmakers of his time, Johannes Wierix was also an exceptionally gifted draughtsman. His drawings are often made on vellum, allowing the artist to draw with the greatest precision. While these miniature-like drawings would have been detailed enough to be translated into prints, most of them were made as works of art in their own right. As with his engravings, the artist often worked in series and he sometimes repeated the same theme in several works.

The Fall of Man was treated in three distinct sets by Wierix: one of 20 sheets, datable to 1607-1609, from the collection of Richard Feigen, exhibited in 1990; a second of 19 sheets, two of which are dated 1606, in the British Museum; and a third group, datable around 1606, which has been dispersed. Dispersed by 1835, six are now in the Berlin Kupferstichkabinett, one is in the Klassik Stiftung Weimar (inv. KK 4615), and nine were with Katrin Bellinger, London, in 1993. These last drawings come from a group of thirteen sheets from the Adalbert von Lanna collection, sold at Cassirer, Berlin, 25-26 November 1930, lots 106-118. It has been suggested that the present sheet corresponds with lot 113 in that sale, although it does not carry von Lanna's collectors mark.

The drawings from the various series often differ only in details, and the present drawing is indeed particularly close to the corresponding scene in the British Museum (inv. 1848,0212.94). That sheet is signed on a tablet at the bottom of the page and the Bonna sheet has a similar tablet, but does not carry the artist's signature (it appears that there was once an inscription which has been erased). Other closely related sheets are in a Belgian private collection (C. Kruyfhoof, *op. cit.*, no. 18, ill.), and the Muzeum Książąt Czartoryskich, Cracow (inv. MNK XV-Rr. 1936).

For these series, Wierix drew inspiration from a wealth of Northern and Italian prints. He was familiar with Albrecht Dürer's engraving of the subject (of which he made a copy when only 17 years old), but prints by Hans Baldung Grien and Lucas van Leyden may also have served as an inspiration.



85
ABRAHAM BLOEMAERT (GORINCHEM 1564/66-1651 UTRECHT)

A kneeling monk in prayer and a seated monk holding a cross
 with inscription 'Bloemart' (on the mount)
 black chalk, brown wash heightened with white (slightly oxidized in places),
 partial brown ink framing lines
 5¼ x 2½ in. (13.2 x 5.5 cm)

£3,000-5,000

US\$3,800-6,300
 €3,400-5,700

PROVENANCE:

John, Earl Spencer (1708-1746), Althorp (L. 1530) (with associated inscription 'A/No. 19' on the verso of the mount); T. Philipe, London, 10 June 1811, part of lot 49.

This sheet is very close to a drawing also showing two monks which was sold in the same lot as the present drawing in the Spencer sale (see Provenance), and which was with Richard Day in 1988 (see J. Bolten, *Abraham Bloemaert, c. 1565-1651. The Drawings*, Amsterdam, 2007, I, no. 959, II, fig. 959).

We are grateful to Professor Jaap Bolten for confirming the attribution to Abraham Bloemaert. The drawing will be published in Jaap Bolten's forthcoming second supplement on Bloemaert's drawings.



86
ABRAHAM BLOEMAERT (UTRECHT 1601-1672)

A kneeling saint with studies of hands holding a stick
 red and white chalk, pen and brown ink, pen and brown ink framing lines,
 watermark coat of arms with initial 'B'
 10¼ x 6¾ in. (26.2 x 16.8 cm)

£4,000-6,000

US\$5,100-7,600
 €4,600-6,800

The man kneeling in prayer is close to the figure of Ignatius of Loyola in *Christ and God the Father, appearing in a Vision to Ignatius of Loyola*, a drawing datable to 1629-1630 in the Rijksprentenkabinet, Amsterdam (inv. RP-T-1883-A-255; see J. Bolten, *Abraham Bloemaert, c. 1565-1651. The Drawings*, Leiden, 2007, I, no. 285, II, fig. 285). That composition was engraved in the same direction by Cornelis Bloemaert the Younger (*ibid.*, fig. 285a), and Abraham is known to have made a painting of the same subject for the Jesuits church in 's-Hertogenbosch in 1622 (*ibid.*, under no. 285). The hand at lower left holding a staff can be found in a drawing from the so-called Cambridge album (*ibid.*, no. 1296, ill.) which was engraved in reverse by Bloemaert's son Frederick for his *Tekenboek* (see M.G. Roethlisberger, *Abraham Bloemaert and his Sons. Paintings and Prints*, Ghent, 1993, no. T 20, ill.).

We are grateful to Professor Jaap Bolten for confirming the attribution to Abraham Bloemaert. The drawing will be published in Jaap Bolten's forthcoming second supplement on Bloemaert's drawings.



87

HENDRICK AVERCAMP (AMSTERDAM 1585-1634 KAMPEN)

Three figure studies

black chalk (i and ii), pen and brown (i and iii) and grey (ii) ink, watercolour,
brown ink framing lines

3 $\frac{5}{8}$ x 1 $\frac{3}{4}$ in. (9.4 x 4.5 cm); 4 x 2 $\frac{3}{4}$ (10.2 x 7.1 cm); and 3 $\frac{7}{8}$ x 1 $\frac{1}{8}$ (9.8 x 4.9 cm)

(three on one mount) (3)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

Hendrick Avercamp's output as a draughtsman largely consists of finished landscape drawings directly made for the art market. Many of them showing winter scenes, these drawings were worked up with watercolour and often carry Avercamp's monogram. In contrast to these finished works, a number of often smaller figure drawings survive. The largest group of such drawings, over forty in total, is in the Royal Collection, Windsor (inv. 6465, 6466, 6468-6513; see C. White and C. Crawley, *The Dutch and Flemish Drawings of the Fifteenth to the Early Nineteenth Centuries in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge, 1994, nos. 240-286, ill.). Probably drawn from life, these sheets were kept in the artist's studio to serve as models for staffage in paintings.



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

88

JAN PHILIPSZ. VAN BOUCKHORST (HAARLEM CIRCA 1588-1631)

Two figures in conversation

pen and brown ink, brown wash, fragmentary watermark fleur-de-lys, the upper corners cut
6 $\frac{7}{8}$ x 5 $\frac{1}{4}$ in. (17.5 x 13.3 cm)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 1 December 1986, lot 23.
Anonymous sale; Christie's, Paris, 21 March 2002, lot 99.

This drawing is a characteristic example of the artist's expressive penwork and compositional style, known from numerous signed drawings (for examples at the Rijksprentenkabinet, Amsterdam, see M. Schapelhouman and P. Schatborn, *Dutch Drawings of the Seventeenth Century in the Rijksmuseum, Amsterdam. Artists born between 1580 and 1600*, Amsterdam, 1998, I, nos. 32, 33, 38, II, ill.).



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

89

LEONAERT BRAMER (DELFT 1596-1674)

A group of flying angels pouring liquid from vessels

with number '71'
point of the brush and black ink, grey wash on blue-grey paper
14 $\frac{5}{8}$ x 11 $\frac{1}{4}$ in. (37.1 x 29.9 cm)

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

with Matthiesen, London (according to a label on the back of the frame).
Sir John Clermont Witt (1907-1982), and Lady Margaret Witt; London (L. 646a., on the mount); Sotheby's, London, 19 February 1987, lot 289.

Bramer worked in a wide variety of techniques, producing works ranging from small scale drawings to paintings on slate, copper and panel to, unusually in Holland, frescoes. He received a number of important commissions, among which were the decorations for stadtholder Frederik Hendrik's palaces Ter Nieuburgh and Honselaersdijk. While the present drawing is apparently not connected to any extant painting, the arched shape and composition of the sheet suggest that it was made in connection to a decorative scheme.



~90

**CIRCLE OF REMBRANDT HARMENSZ. VAN RIJN
(LEIDEN 1606-1669 AMSTERDAM)**

A view of a town along a river, a boat in the foreground

pen and brown ink, brown wash on light brown washed paper
3 x 6 $\frac{1}{8}$ in. (7.7 x 17.5 cm)

£7,000-10,000

US\$8,900-13,000
€8,000-11,000

PROVENANCE:

Mr and Mrs Edward Speelman, London, by 1948.

EXHIBITED:

Basel, *Rembrandt-Ausstellung zu Ehren Ihrer Majestät Königin Wilhelmine der Niederlande, anlässlich des Jubiläums ihrer fünfzigjährigen Regierungszeit*, Katz Galerie, 1948, no. 28.

London, Royal Academy of Arts, *Drawings by Old Masters*, 1953, no. 41 (as Rembrandt; catalogue by J. Byam Shaw and K.T. Parker) (with the exhibition label on the back of the frame).

LITERATURE:

O. Benesch, *The Drawings of Rembrandt*, London, 1954, VI, no. 1357, fig. 1592 (as Rembrandt).

O. Benesch, *The Drawings of Rembrandt*, E. Benesch, ed., London, 1973, VI, no. 1357, fig. 1663 (as Rembrandt).

As noted by Otto Benesch, the rather calligraphic and schematic rendering of the landscape is close to that in a drawing by Rembrandt at the Albertina, Vienna (Benesch, *op. cit.*, no. 1354, fig. 1668). Recently, Martin Royalton-Kisch observed that these drawings are rather closely related indeed, and that the present sheet can also be compared to a drawing in the Ashmolean Museum, Oxford (*ibid.*, no. 1355, fig. 1669) which shows a similarly schematic approach to the architecture (written communication May 2019). He furthermore notes that the wash in the present sheet lacks the subtlety of that in those drawings, ruling out an attribution to Rembrandt.

We are grateful to Peter Schatborn and Martin Royalton-Kisch for their assistance in cataloguing this drawing.



~91

**CIRCLE OF REMBRANDT HARMENSZ. VAN RIJN
(LEIDEN 1606-1669 AMSTERDAM)**

A seated lion licking himself

with partially illegible pencil inscription along the lower edge
pen and brown ink, touches of brown wash, pen and brown ink framing lines
3 x 5 $\frac{1}{2}$ in. (7.6 x 13.6 cm)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

Mr and Mrs Edward Speelman, London.

LITERATURE:

O. Benesch, *The Drawings of Rembrandt*, London, 1954, VI, no. C 58, fig. 1620 (as after Rembrandt).

O. Benesch, *The Drawings of Rembrandt*, E. Benesch, ed., London, 1973, VI, no. C 58, fig. 1699 (as after Rembrandt).

Otto Benesch has suggested that this swiftly drawn lion is a copy after an unknown Rembrandt drawing from 1650-1652 and he links it to two other copies of the subject after Rembrandt: one in the Kupferstichkabinett, Dresden and one from the collection of Sir Edmund Davies (*op. cit.*, no. C 58). A further drawing with the same composition was sold in these Rooms, 26-27 March 1974, lot 219. Recently, Martin Royalton-Kisch has suggested that the drawing might not be a copy, but an independent invention by an as yet unidentified Rembrandt pupil (written communication, May 2019). He furthermore notes that the date suggested by Benesch is plausible and that Rembrandt also seems to have made studies of lions at that time.

We are grateful to Peter Schatborn and Martin Royalton-Kisch for their assistance in cataloguing this drawing.



92

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

A river landscape with a ferry and other boats

signed and dated 'VG 1653'
black chalk, grey wash, pen and brown ink framing lines, watermark posthorn
4 $\frac{3}{4}$ x 8 $\frac{1}{2}$ in. (12 x 21.5 cm)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

Jacques Bacri, Paris; Sotheby's, Paris, 30 March 2017, lot 85.



~93

**CIRCLE OF REMBRANDT HARMENSZ. VAN RIJN
(LEIDEN 1606-1669 AMSTERDAM)**

A carriage on a road flanked by trees

pen and brown ink, brown wash, on ledger paper, pen and brown ink framing lines, fragmentary watermark with letters WR
5½ x 7⅞ in. (13.9 x 20.1 cm)

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

Sir Henry Streathfield.
Mr and Mrs Edward Speelman, London, by 1948.

EXHIBITED:

Basel, *Rembrandt-Ausstellung*, Katz Galerie, 1948, no. 22.

LITERATURE:

O. Benesch, *The Drawings of Rembrandt*, London, 1954, VI, no. 1332, fig. 1566 (as Rembrandt).
O. Benesch, *The Drawings of Rembrandt*, Eva Benesch, ed., London, 1973, VI, no. 1332, fig. 1644 (as Rembrandt).

Benesch considered this loosely drawn landscape to be by Rembrandt, noting the 'intensive suggestion of spatial and atmospheric depth achieved in a manner as rhapsodic as it is monumental' (*op. cit.*, no. 1332). Peter Schatborn recently suggested that the drawing can be compared to a sheet attributed to Heyman Dullaert showing a landscape with a road, executed in a similar technique, in the *Kupferstichkabinett*, Berlin (H. Bevers, *Zeichnungen der Rembrandtschule Im Berliner Kupferstichkabinett. Kritischer Katalog*, Dresden, 2018, no. 52, ill).

We are grateful to Peter Schatborn and Martin Royalton-Kisch for their assistance in cataloguing this drawing.



PROPERTY OF A FAMILY

94

WILLEM SCHELLINKS (AMSTERDAM 1627-1678)

A donkey laden with baskets, seen from behind

with inscription 'J. de Gheyn' (verso)

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

6¼ x 6¾ in. (15.5 x 17.1 cm)

£4,000-6,000

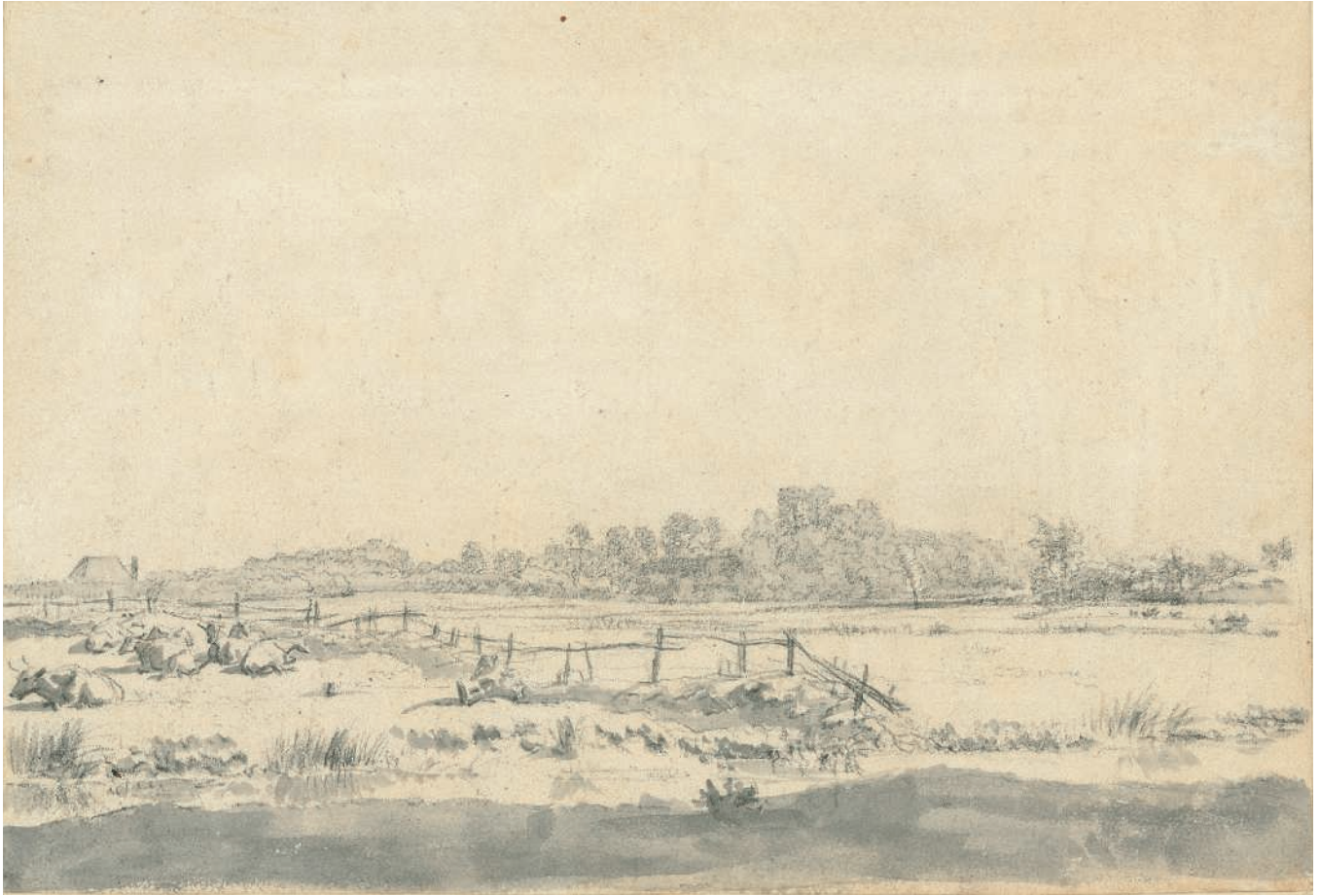
US\$5,100-7,600

€4,600-6,800

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present owners.

Basing himself on sketches he made during his travels to France and Italy in the mid-1660s, the Amsterdam artist Willem Schellinks made many large landscapes in pen in the same style as the present sheet, including several with donkeys (for examples from the collection of topographical views assembled by Laurens Van der Hem and held at the Österreichische Nationalbibliothek, Vienna, see B. Aikema *et al.*, *W. Schellinkx. Viaggio al Sud, 1664-1665* / *W. Schellinkx. Journey to the South, 1664-1665*, Rome, 1983, nos. 4, 54, ill.). The drawing was previously attributed to Lambert Doomer, with whom Schellinks travelled two decades before to the Loire valley; their drawings have often been confused (see S. Alsteens, [review of E. de Groot and P. van der Krogt, *The Atlas Blaeu-van der Hem of the Austrian National Library*, 6 vol., 't Goy-Houten 1996-2008], *Master Drawings*, XLVIII, no. 1, Spring 2010, p. 111, under no. 6:83, p. 112, under no. 13:10).



95

ADRIAEN VAN DE VELDE (AMSTERDAM 1636-1672)

Cattle by a fence in a water meadow

with inscription 'V: VELDE:' (on the mount)
black chalk, grey wash, watermark fleur-de-lys
8¼ x 12 in. (20.8 x 30.5 cm)

£4,000-6,000

US\$5,100-7,600
€4,600-6,800

PROVENANCE:

Sir Francis Mackenzie, 5th Bt. of Gairloch (1798-1843) and by descent to
Madam Mackenzie of Gairloch; Christie's, London, 19 March 1975, lot 82,
where acquired by the present owner.

Most of Adriaen van de Velde's landscape drawings were made from imagination in the artist's studio, but a small number of them, showing the Dutch countryside, are an exception to this. In these, the artist carefully rendered the tranquil landscapes with grainy and carefully applied black chalk which he worked up with grey wash to infuse the scenes with light and shadow. The present view must be one of these sheets drawn *en plein air* and it can be compared to drawings in the Rijksmuseum, Amsterdam (inv. RP-T-1886-A-622), the Graphische Sammlung München (inv. 2034 Z) and the Amsterdam Museum (inv. 10349) (see M. Schapelhouman, in *Adriaen van de Velde. Dutch Master of Landscape*, exhib. cat., Amsterdam, Rijksmuseum and London, Dulwich Picture Gallery, 2016, no. 43, ill., figs. 161-162).

96

**ADRIAEN VAN DE VELDE
(AMSTERDAM 1636-1672)**

*A herdsman with cattle and goats on
a river bank*

signed 'A v: d: Velde'

black chalk, grey wash, the upper right corner cut,
pen and brown ink framing lines
6½ x 11½ in. (17.4 x 29.3 cm)

£3,000-5,000

US\$3,900-6,300
€3,400-5,700

PROVENANCE:

Sir Francis Mackenzie, 5th Bt. of Gairloch
(1798-1843) and by descent to
Madam Mackenzie of Gairloch; Christie's, London,
19 March 1975, lot 83, where acquired by the
present owner.

The rapid black chalk under drawing and the
very swiftly applied grey wash can be compared
to an Italianate landscape in the Rijksmuseum,
Amsterdam (inv. RP-T-1902-4604; see
M. Schapelhouman, in *Adriaen van de Velde.
Dutch Master of Landscape*, exhib. cat.,
Amsterdam, Rijksmuseum and London, Dulwich
Picture Gallery, 2016, no. 50, ill.).



97

**ALLAERT VAN EVERDINGEN
(ALKMAAR 1621-1675 AMSTERDAM)**

A rocky river landscape with a watermill

signed with initials 'AVE'

pen and brown ink, point of the brush and brown
and grey wash, pen and brown ink framing lines
4½ x 5½ in. (10.7 x 14.3 cm)

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

Anonymous sale; Christie's, London, 19 March
1975, lot 60, where bought by the present owner.

LITERATURE:

A.I. Davies, *The Drawings of Allart van Everdingen:
A Complete Catalogue, Including the Studies for
Reynard the Fox*, Doornspijk, 2007, p. 113, no. 584, ill.

ENGRAVED:

by the artist (F.W.H. Hollstein, *Dutch and Flemish
Enchings, Engravings and Woodcuts, ca. 1450-1700*,
VI, Amsterdam, 1952, no. 64, ill.).

This is a study for Van Everdingen's etching
that shows the same composition in a different
format. While the print is the same width, its
height was reduced and trees were added to each
side of the central composition. Further smaller
differences can be observed in the figures, the
watermill and the tree and boulder at left.



88

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

98

**JUSTUS DE GELDER
(DORDRECHT 1650-1707? VIANEN)**

The Parable of the Lost Sheep

pen and brown ink, brown wash, pen and brown
ink framing lines

8 x 12 $\frac{3}{8}$ in. (20.1 x 31.3 cm)

£3,000-5,000

US\$3,800-6,300

€3,400-5,700

PROVENANCE:

Charles Duits (1882-1969), London (L. 533a).
Anonymous sale; Sotheby's, Amsterdam,
8 November 2000, lot 81 (as follower of
Nicolaes Maes).

LITERATURE:

W. Sumowski, *Das Leben Jesu in Bildern,
Handzeichnungen, Radierungen von Rembrandt,
Witten and Berlin, 1963, no. 119 (as Nicolaes Maes).*
W. Sumowski, *Drawings of the Rembrandt School,
New York, 1984, VIII, no. 1944 (as Nicolaes Maes).*



This drawing and the following lot belong to a group of more than 55 drawings known as the 'Pseudo-Victors Group', after an old attribution to the Amsterdam artist Jan Victors. This attribution was first suggested by A.M. Hind for a drawing in the British Museum, which shows a hurdy-gurdy player (inv. 1895,0915.1342; see A.M. Hind, *Catalogue of Drawings by Dutch and Flemish Artists, Preserved in the Department of Prints and Drawings in the British Museum*, London,

1915, p. 94, no. 1, pl. LXIII). It was later given to Nicolaes Maes on the basis of a related painting in the Dordrechts Museum (inv. 948/119; see Sumowski, *op. cit.*, 1984, fig. 103), an attribution which was accepted by Sumowski (*ibid.*, pp. 4259-4261). The painting has since been given to Justus de Gelder, Maes's stepson, on the basis of a signed painting discovered in 1996, and Martin Royalton-Kisch has suggested that the British Museum drawing, and the others in the

'Pseudo-Victors Group', could be given to Justus de Gelder too. For an extensive discussion on the group and its attribution, see P. Schatborn, *Rembrandt and his Circle. Drawings in the Frits Lugt Collection*, Bussum, 2005, I, pp. 228-229.

We are very grateful to Peter Schatborn and Martin Royalton-Kisch for their assistance in cataloguing this drawing and the following lot.

PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

99

**JUSTUS DE GELDER
(DORDRECHT 1650-1707? VIANEN)**

Joseph looking for his brothers

with number and inscription '21/ Genesis 37 Capp
15 Vers.'

pen and brown ink, brown wash, graphite framing
lines

8 x 12 $\frac{1}{4}$ in. (20.3 x 31.2 cm)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

Eduard Schultze (died 1899), Vienna (L. 906);
Helbing, Munich, 7 February 1901, lot 2451.
Cornelis Hofstede de Groot (1863-1930), The Hague.
Anonymous sale; Frederik Muller, Amsterdam,
27-28 May 1913, part of lot 102 (as Aert de Gelder).
Charles Duits (1882-1969), London (L. 533a).
Anonymous sale; Sotheby's, Amsterdam, 8 November
2000, lot 82 (as follower of Nicolaes Maes).

LITERATURE:

W. Sumowski, *Drawings of the Rembrandt School,
New York, 1984, VIII, p. 4261, no. 6 (as Nicolaes Maes).*





100

**SAMUEL VAN HOOGSTRATEN
(DORDRECHT 1627-1678)**

A boy leading a blind man to receive alms

with inscription 'Rembrandt/ Anp' (verso)
pen and brown ink, touches of brown wash, pen
and black ink framing lines
3¼ x 4¾ in. (8.3 x 11 cm)

£3,000-5,000

US\$3,800-6,300

€3,400-5,700

The broad outlines, abbreviated faces drawn with a few quick strokes and occasional quick hatching are typical for Hoogstraten (see W. Sumowski, *Drawings of the Rembrandt School*, New York, 1984, V, nos. 1132, 1137 1156 and 1202a, ill.).

We are grateful to Peter Schatborn for his assistance in cataloguing this drawing and for confirming the attribution to Samuel van Hoogstraten from a photograph.

FROM THE COLLECTION OF JEAN BONNA

*101

**CIRCLE OF GILLIS NEYTS
(GHENT 1623-1687 ANTWERP)**

View of a country house reflected in its moat

with inscription '[V]an lucas van nuyden [?]/
N°166/ 0-2-0/ ai' and with unidentified inscription
(verso, according to Strasser, 2013)

black chalk, pen and brown ink, watercolour
4¾ x 5¾ in. (12 x 15 cm)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

Anonymous sale; Frederik Muller, Amsterdam,
15-16 June 1926, lot 406 (380 guilders to Lugt;
as Gillis Neyts).

Ernst Jürgen Otto, Berlin.

Anonymous sale; Sotheby's, Amsterdam,
9 November 1999, lot 56 (as attributed to Gillis Neyts).

Anonymous sale; Bassenge, Berlin, 25 November
2011, lot 6258 (as Gillis Neyts).

LITERATURE:

C.G. Boerner, *Handzeichnungen alter und neuerer
Meister*, Düsseldorf, 1962, XXXIV, under no. 108.

N. Strasser, *Dessins des écoles du nord du XVe au
XVIIIe siècle. Collection Jean Bonna*, Geneva, 2013,
no. 56, ill.

This view of a Flemish country house at dusk is rather more atmospheric than some of the drawings of similar subjects, also finished with watercolour, by Gillis Neyts, such as a sheet in the Szépművészeti Múzeum, Budapest (inv. 1915-2363; see P. Gustot, *Gillis Neyts. Un Paysagiste brabançon en vallée mosane au XVIIe siècle*, Namur, 2008, no. D184, ill.).





PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

102

JACOB JORDAENS (ANTWERP 1593-1678)

Christ and the Centurion at Capernaum

black and red chalk, pen and brown ink, brown wash, heightened with white,
pen and brown ink framing lines
11¼ x 12½ in. (28.4 x 31.8 cm)

£7,000-10,000

US\$8,900-13,000
€8,000-11,000

PROVENANCE:

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

Although unrelated to any finished painting by Jordaens, this drawing was probably conceived as a compositional sketch for a painting from the 1650s, when the artist, after the deaths of both Peter Paul Rubens and Anthony van Dyck, had become the leading figure of the Flemish school. Among stylistically comparable works, a sheet in the printroom of the Museum Plantin-Moretus, Antwerp, can be cited (R.-A. d'Hulst, *Jordaens Drawings*, Brussels, 1974, II, no. A338, IV, fig. 355). In composition, the influence of Paolo Veronese's famous painting of the same subject (taken from Matthew 8:5-13), now at the Prado, can be recognized; Jordaens could have known it through one of numerous existing replicas (T. Pignatti and F. Pedrocchi, *Veronese*, I, Milan, 1995, no. 186 ill.).



PROPERTY OF A FAMILY

103

**ABRAHAM VAN DIEPENBEECK
(S-HERTOGENBOSCH 1596-1675 ANTWERP)**

The Assumption of the Virgin

black chalk, pen and brown ink, brown wash, heightened with white (partly oxidized), brown ink framing lines, pricked, circular
9 $\frac{3}{8}$ in. (23.8 cm) (diam.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present owners.

This drawing is a typical, particularly lively work by Abraham van Diepenbeeck. As so often with the artist, his main source of inspiration can be found in the *œuvre* of Peter Paul Rubens, in this case the latter's celebrated altarpiece of the Assumption of the Virgin in Antwerp cathedral, in which both the Virgin and Saint John the Evangelist are depicted in similar poses. Van Diepenbeeck successfully adapted the movement and monumentality of Rubens's picture to the much smaller scale and round format of his drawing. Other roundels by Van Diepenbeeck can be connected to dishes for ewers in silver or gold (see S. Alsteens in *From Floris to Rubens. Master Drawings from a Belgian Private Collection*, exhib. cat., Brussels, Musées Royaux des-Beaux-Arts, and Maastricht, Bonnefantenmuseum, 2016, under no. 76). The religious subject matter makes such a connection unlikely for the present sheet; rather, it could be a design for a glass roundel. Van Diepenbeeck, the son of a glass painter, was himself active in this field, although very little of his output in the medium survives.



FROM THE COLLECTION OF JEAN BONNA

***104**

ERASMUS QUELLINUS II (ANTWERP 1607-1678)

A Bacchic procession

black chalk, brown and green wash heightened with white
5½ x 12¼ in. (13.8 x 31.1 cm)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Possibly the artist's estate, Antwerp.
Charles-François, marquis de Calvière (1693-1777), Paris and Avignon, his mount and inscriptions 'Polidore de Caravage.../ rétabli par Rubens...' (*recto*) et 'Cette Bacchanale de Polidor de Caravage, est sûrement un de ces beaux desseins quasi ruinés, que Rubens a quelquefois/ rencontrés dans son voyage d'Italie, et quil se plaisoit a retoucher et a rétablir, avec un soin, une intelligence, et une force/ surprenante, soit par respect pour L'antique et pour les conservér a la Posterité, soit par amour pour quelque trait/ de génie dont il avoit été frappé dans la Composition; car il a fait le même honneur a quelques dessins médiocres des Italiens,/ dont il fesoit alors valoir les beautés, et cherchoit en quelques façon a faire disparoitre les déffauts./ Par ce travail, utile a luy même, il les rendoit encore plus précieux qu'ils n'avoient été dans leur origine, ce qui / caractérise bien Le Grand homme, et j'en ay veu, en beaucoup plus grand d'après Polidor aussi, d'après le corrège,/ et surtout d'après Jules Romain, ou l'on reconoissoit si visiblement sa touche vigoureuse et spirituelle, qu'il sembloit/ a la composition près, toujours respectée, qu'on les luy eut veu faire devant soy./ Sa veneration pour Raphaél, l'a empêché de porter la main sur aucun des desseins avérés de ce grand maître; du moins-/ n'ai je aucune connoissance que personne en aye jamaie veu./ Celuy cy, dont l'ordonnance est tres élégante, et bien dans le gout des basreliefs antiques, n'est sans doute pas un des moins/ estimables de ce genre, d'autant quil paroît quil n'y a

aucune portion de l'ancien dessein, que Rubens aye negligée, et il/ semble de plus qu'il aye fait passer une partie du charme de son coloris, ou du moins de sa façon inimitable / de traiter le clair obscur...' (*sic, verso*), and by descent; Christie's, Paris, 17 December 2003, lot 23.

LITERATURE:

N. Strasser, *Dessins des écoles du nord du XV^e au XVIII^e siècle. Collection Jean Bonna*, Geneva, 2013, no. 35, ill.

While he may have misidentified the artist, the 18th Century owner of this lively sheet, the marquis de Calvière, already recognized that it was the work of two hands in his long inscription on the mount: one 16th Century Italian, the other 17th Century Flemish. Peter Paul Rubens was certainly the most famous Flemish artist who had the habit of retouching drawings by artists of previous generations to enhance their drama and three-dimensionality, but so did Erasmus Quellinus II, who undoubtedly followed the older artist in this practice. In the extensive retouching in bodycolour and pen in the present sheet, Quellinus's manner and facial type can easily be recognized by comparing it to drawings and oil sketches by him, such as a signed oil sketch, a *Design for a loggia celebrating the Treaty of Munster* (most recently at Sotheby's, London, 7 July 2011, lot 160; see J.-P. de Bruyn, *Erasmus II Quellinus (1607-1678). De schilderijen*, Freren, 1988, no. 111, ill.). The Italian drawing underlying Quellinus's work is more difficult to identify; Calvière thought it was a drawing by Polidoro da Caravaggio, and the drawing could indeed be identical to a 'Bachus triumph, Polidor', mentioned in Quellinus's estate (*ibid.*, p. 324). A more cautious attribution of the original composition to an artist of Raphael's circle, such as Giulio Romano (as suggested by Nathalie Strasser, *op. cit.*), seems preferable.



105

HENDRIK MEIJER (AMSTERDAM 1744-1793 LONDON)

The four seasons

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

4 x 5 $\frac{1}{4}$ in (9.9 x 13.8 cm) and smaller (4)

£6,000-8,000

US\$7,600-10,000

€6,800-9,100

FROM THE COLLECTION OF JEAN BONNA

***106**

ABRAHAM RADEMAKER (LISSE 1676/1677-1735 HAARLEM)

A mountainous river landscape

black chalk, pen and brown ink, grey wash

7 $\frac{1}{2}$ x 12 $\frac{3}{4}$ in. (19.3 x 32.5 cm); and

Attributed to Jan Griffier I, *A river landscape with fishermen* (recto); *Studies of ice skaters* (verso), pen and brown ink, grey wash (recto), black chalk (verso), with inscription 'Thile' (2)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

(i) Private collection, France.
with Nathalie Motte Masselink, Paris.
(ii) with Michel Segoura, Paris.

LITERATURE:

N. Strasser, *Dessins des écoles du nord du XVe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2013, no. 66 (i) and no. 67 (ii), ill.

PROVENANCE:

with Colnaghi, London, 1976.

Two drawings, probably part of a comparable series, dated 1784 and of similar size, were at Christie's, Amsterdam, 9 November 1998, lots 209 and 210. A complete series representing the months, dated 1772, is in the Metropolitan Museum of Art, New York (inv. 2005.249.1-2005.249.12).



(part lot)



107

GERMAN SCHOOL, EARLY 16TH CENTURY

A knight of the Golden Fleece on horseback

pen and brown ink

9¾ x 8½ in. (23.7 x 21.8 cm)

£5,000-7,000

US\$6,400-8,900

€5,700-7,900

PROVENANCE:

Heinrich Nahl (fl. around 1896), Heidelberg; Prestel, Frankfurt am Main, 7 October 1912, lot 167, pl. XV.

Henry Oppenheimer (1859-1932), London; Christie's, London, 10-14 July 1936, lot 356 (as 'Attributed to Leonhard Beck'; 13 gns to 'W.A.M.', probably William Martin)

LITERATURE:

G. Messling, *Der Augsburger Maler Leonhard Beck und sein Umkreis*, Dresden, 2006, no. C7.

The elaborate armour of this knight and his mount, as well as the pendant of the Order of the Golden Fleece he wears on his breast, are indications of an important position in the Holy Roman Empire, probably under Maximilian I, who reigned until his death in 1519. It can be compared to the numerous depictions of such knights produced in the early decades of the 16th Century (see E. Michel, *Emperor Maximilian I and the Age of Dürer*, exhib. cat., Vienna, Albertina, 2012-2013). The attribution to Leonhard Beck under which it was sold at the Oppenheimer sale (see Provenance) must have been based on a comparison with the woodcuts of that artist, in particular his contributions to the *Weisskunig* ('White King'), a fictionalized life of Maximilian.



108

GERMAN SCHOOL, 15TH AND 16TH CENTURY

Saints Paul, Michael, John the Baptist, Andrew and Paul (recto); Saints Alena and Jude and A female Saint and Christ as the Good Shepherd (verso)

traces of black chalk, pen and black ink and brown and grey wash (recto); pen and brown ink, grey wash, on five separate sheets of paper (verso), watermark hand

8 1/8 x 4 1/4 in. (20.5 x 10.8 cm) and smaller (5)

£5,000-7,000

US\$6,400-8,900

€5,700-7,900

The five late 16th Century German drawings reproduced here, clearly part of a larger series, or rather series (as Saint Paul appears twice) by the same hand, were pasted onto fragments of two earlier drawings representing, among others, the Brussels saint Alena (reproduced on christies.com). This subject, the watermark noticeable in these latter sheets (cf. Briquet 11399-11402), as well as their style point to the Netherlandish origin of their author and a date around the end of the 15th Century.

FROM THE COLLECTION OF JEAN BONNA

***109**

**AFTER ALBRECHT DÜRER
(NUREMBERG 1471-1528)**

'The angels' mass'

with monogram 'AD' (interlaced)
pen and brown ink, pen and brown ink
framing lines, watermark bull's head
with a serpent surmounted by a cross
(cf. Briquet 15374 and 15375)
11¼ x 8½ in. (28.7 x 21.7 cm)

£8,000-12,000 US\$11,000-15,000
€9,100-14,000

PROVENANCE:

Étienne-Joseph-Théophile Thoré-
Bürger (1807-1869), Paris, for
L'Alliance des Arts (1842-1848), Paris
(L. 61).
Private Collection, Rhineland.
Kunsthau Malmedé, *Handzeichnungen
alter Meister aus Rheinischem
Privatbesitz*, Cologne, 1934, no. 42.
Johannes Goldsche (died in 1953),
by 1942, Berlin.
Anonymous sale; Gutekunst &
Klipstein, Bern, 22 November 1956,
lot 188.
with unidentified collector's mark HB
(L. 3499).
Dr Kröker, Essen (in 1985).
with Galerie Arnoldi-Livie, Munich.

LITERATURE:

F. Winkler, *Die Zeichnungen Albrecht
Dürers*, Berlin, 1936, I, under no. 181.
F. Winkler, *Die Zeichnungen Hans Süß
von Kulmbachs und Hans Leonhard
Schäufeleins*, Berlin, 1942, no. 12 (as
Hans Süß von Kulmbach).
L. Oehler, 'Das 'geschleuderte' Dürer-
Monogramm', *Marburger Jahrbuch für
Kunstwissenschaft*, Marburg, XVII,
1959, pp. 64, 73 and 151-153, fig. 8 (as
Hans Süß von Kulmbach).
W. L. Strauss, *The Complete Drawings
of Albrecht Dürer*, New York, 1974, II,
under no. 1500/11.
B. Butts, "Dürerschüler" Hans Süß
von Kulmbach, Ph.D. thesis, Harvard
University, 1985, pp. 102-103 (as Hans
Süß von Kulmbach).
B. Butts, 'The Drawings of Hans Süß
von Kulmbach', *Master Drawings*,
2006, XLIV, no. 2, Spring 2006, p. 198,
no. B4 (as Albrecht Dürer).
D. Hess and T. Eser, *Der frühe Dürer*,
exhib. cat., Nuremberg, Germanisches
Nationalmuseum, 2012, pp. 256-257.
S. Porras and J. Remond in *The
Early Dürer*, exhib. cat., Nuremberg,
Germanisches Nationalmuseum, 2012,
pp. 256, 477.
N. Strasser, *Dessins des écoles du nord
du XVe au XVIIIe siècle. Collection Jean
Bonna*, Geneva, 2013, no. 4, ill.

This is a copy after a fascinating



drawing by Dürer from circa 1500 at the Musée des
Beaux-Arts de Rennes, a satire on the good and bad
thoughts (represented by angels and demons) of the
clerics seen along the sides of the composition (Strauss,
op. cit., no. 1500/7, ill.);
J. Remond in exhib. cat., Nuremberg, 2012, *op. cit.*,
pp. 256, 477, no. 156, ill.). It is not entirely clear what

Dürer made the drawing for; in an inscription inside the
cartouche, he addresses a patron or collaborator ('here
you can write what you want'). The Bonna drawing may
have played a role in this project, and in modern times,
it has been attributed to Dürer's assistant Hans Süß
von Kulmbach as well as to Dürer himself (see Winkler,
Oehler, Butts, *op. cit.*).



(i)



(iii)



(iv)



(ii)

***110**

JOST AMMAN (ZURICH 1539-1591 NUREMBERG)

Four drawings of putti at play

numbered '1', '2', '6' and '8'

pen and black ink, fragmentary watermark crown (iii)

4½ x 4⅝ in. (10.8 x 11.7), and smaller, and;

Circle of Jost Amman, *Putto riding an arrow*, pen and black ink and brown wash, 3 x 3 in. (7.8 x 7.7 cm)

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

Eduard Schultze (died 1899), Vienna (L. 906) (v).

Among the most productive book illustrators of the sixteenth century, the Swiss Amman was also a prolific and gifted draughtsman. The numbers on these four drawings indicate they were once part of a larger series, perhaps made as independent works of art. Drawings of similar style and wit can be found in several other examples, some signed with the artist's monogram, for instance a sheet dated 1579 at the Städel Museum, Frankfurt (inv. 6945; see E. Schilling, *Katalog der deutschen Zeichnungen. Alte Meister*, Frankfurt, 1973, I, no. 25, II, ill.). Comparable prints appeared in Amman's *Kunstbüchlein*, or *Enchiridion artis*, published in Frankfurt in 1578 (see G. Seelig, *Jost Amman. Book illustrations*, VI, Rotterdam, 2003, nos. 134.29, 134.30, 134.92, 134.93, 134.94, 134.95, ill.).



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

111

SWISS SCHOOL, EARLY 17TH CENTURY

The Last Judgement

traces of black chalk, pen and black ink, grey wash, armorial watermark with a bishop's mitre with letters HG (cf. Briquet nos. 2164, 2166 and 2168), inscribed in a circle

11½ x 13½ in. (30 x 34.4 cm)

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

PROVENANCE:

Rink von Baldenstein, Schaffhausen (according to an inscription on the *verso*).
Hans Otto Wessner (1851-1921), Sankt Gallen (L. 2562a).
Anonymous Sale; Christie's, London, 8 April 1986, lot 126.

Although the traditional attribution of this drawing to Rudolf Meyer (1605-1638) may not be accurate, the drawing is undoubtedly a Swiss design for a stained-glass roundel.



112

112

**CIRCLE OF HANS ROTTENHAMMER
(MUNICH 1564/1565-1625 AUGSBURG)**

Minerva visiting the Muses making music on Mount Helicon

with inscription 'Wichho[...]' and 'Anib. [...]' (verso)

black chalk, pen and brown ink, brown and green wash, the verso reddened
7½ x 11½ in. (19 x 29.3 cm)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

In style as well as in composition, this drawing can be compared to one of the same subject by Hans Rottenhammer at the National Gallery of Art, Washington, D.C. (P. Prange in *German Master Drawings from the Wolfgang Ratjen Collection, 1580-1900*, exhib. cat., Washington, D.C., National Gallery of Art, 2010, no. 3, ill.). Dated by Peter Prange to circa 1610, when Rottenhammer had settled in the imperial city of Augsburg, his drawing or a similar work by him may have inspired the artist responsible for the present sheet, who was probably active in the same region.



113

100

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



114

FROM THE COLLECTION OF JEAN BONNA

***113**

**HANS ULRICH FRANCK
(KAUFBEUREN CIRCA 1590-1675/1680 AUGSBURG)**

The finding of Moses

signed with monogram 'HVF'

black chalk, pen and brown and black ink, grey wash heightened with white
4¾ x 7½ in. (12.2 x 19.1 cm)

£4,000-6,000

US\$5,100-7,600
€4,600-6,800

PROVENANCE:

Johann Caspar Lavater (1741-1801), Zurich, with his inscription 'altdeutsch, ehrlich und fromm, nicht ohne wahrheit/ geschmacklos./ originalzeichnung von Hans Ulrich Frank.' (on his mount).

Anonymous sale; Christie's, London, 6 July 1982, lot 113.
with Robert Tuggle, New York.

LITERATURE:

G. Mraz and U. Schögl, *Das Kunstkabinett des Johann Caspar Lavater*, Vienna, 1999, under no. 26.

N. Strasser, *Dessins des écoles du nord du XVe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2013, no. 41, ill.

The style of Franck, who is best known for his etchings and drawings, can be easily recognized in this monogrammed depiction of Exodus 2:5-6 (for examples, see T. Falk, 'Eine Gruppe von Zeichnungen des Hanns Ulrich Franck', *Pinxit - sculpsit - fecit. Kunsthistorische Studien. Festschrift für Bruno Bushart*, Munich, 1994, pp. 111-121; and S. Alsteens in *Dürer and Beyond. Central European Drawings in The Metropolitan Museum of Art, 1400-1700*, exhib. cat., New York, The Metropolitan Museum of Art, 2012, nos. 83-84, ill.). In its combination of pen, wash, and chalk, the drawing is particularly

close to one of unknown location (*ibid.*, p. 183, fig. 3). The inscription on the mount by the famous physiognomist Lavater, who owned the drawing at the end of the 18th Century, describes Franck as 'Early German, honest and pious, without taste' – an opinion 'halfway between moral and artistic judgement' (Strasser, *op. cit.*, p. 108) which reveals more about Lavater and contemporary ideals of beauty. Than about Franck's decorative and witty art.

PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

114

GEORG PECHAM (MUNICH 1568-1604)

The Last Judgement

pen and brown ink, brown wash, on three separate sheets of yellow-brown prepared paper

17 x 28½ in. (43.1 x 72.5 cm)

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

This exceptionally large sheet may be the most ambitious surviving drawing by the Munich painter Georg Pecham (or Beham), who is also recorded as having worked elsewhere in Bavaria, as well as in present-day Switzerland and Austria. The drawing's style, with a hint of Italian gracefulness which to some scholars has suggested the artist visited Venice, can be compared to signed sheets dated to the last decade of Pecham's life (for two examples, see H. Tietze *et al.*, *Die Zeichnungen der deutschen Schulen bis zum Beginn der Klassizismus*, Vienna, 1933, I, nos. 433, 434, II, pl. 146). Particularly close, also in subject, is the *Vision of Ezechieel* at the Metropolitan Museum of Art (inv. 2005.26; see S. Alsteens in *Dürer and Beyond. Central European Drawings in The Metropolitan Museum of Art, 1400-1700*, exhib. cat., New York, The Metropolitan Museum of Art, 2012, no. 58, ill.).



FROM THE COLLECTION OF JEAN BONNA

***115**

GERMAN SCHOOL, 17TH CENTURY

A dead common wood pigeon (Columba palumbus)

watercolour and bodycolour

6½ x 14¼ in. (16.5 x 36 cm)

£3,000-4,000

US\$3,900-5,100

€3,400-4,500

PROVENANCE:

August Artaria (1807-1893), Vienna (L. 33); Artaria & Co, Vienna, 6-13 May, 1896, lot 1118 (as Hans Hoffmann).

Richard Ederheimer, New York and Florence (around 1885-?); Anderson Galleries, New York, 6 November 1924, lot 6 (as Hans Hoffmann).

Private collection, Westchester, NY.

Private collection, Ashland, Oregon.

Anonymous sale; Swann Galleries, New York, 23 January 2003, lot 318 (as follower of Hans Hoffmann) with C.G. Boerner, New York.

LITERATURE:

N. Strasser, *Dessins des écoles du nord du XVe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2013, no. 28, ill.

FROM THE COLLECTION OF JEAN BONNA

***116**

**FERDINAND HEBENSTREIT
(MUNICH, FL. 1590-1616)**

Head of a woman

inscribed 'Nach Christoff. Schwarzen./ Nach gemahlt. Anō.
.15.90. FH. (recto) and with inscription 'Grunert/ Nachlaß//
Hebenstreit?' (verso)
black and red chalk on grey paper, watermark cross on a
mountain in a circle
8 $\frac{3}{8}$ x 6 $\frac{1}{8}$ in. (22 x 15.5 cm)

£2,500-3,500

US\$3,200-4,400
€2,900-4,000

PROVENANCE:

Bernhard Funck (1895-1993), Munich (L. 3835, twice).
Heinz Grunert (died 1997), Berlin and Cologne (L. 3985);
Kunsthau Lempertz, Cologne, 25 November 2000, lot 1464.
with Thomas Le Claire, Hamburg.

LITERATURE:

N. Strasser, *Dessins des écoles du nord du XVe au XVIIIe siècle.*
Collection Jean Bonna, Geneva, 2013, no. 17, ill.

This may be the only known drawing by Ferdinand Hebenstreit, member of a family of Munich glass painters, whose authorship is attested by the monogram and the provenance, recorded on the sheet's verso. The autograph inscription also indicates his model was a work by Christoph Schwarz, the Bavarian painter, although it has not been possible to identify the exact source. The drawing may have been made as a contribution to an *album amicorum*, a genre that was particularly popular in German-speaking lands (see F. Spira in *Dürer and Beyond. Central European Drawings in The Metropolitan Museum of Art, 1400-1700*, exhib. cat., New York, The Metropolitan Museum of Art, 2012, pp. 154-162).



117

STEFANO DELLA BELLA (FLORENCE 1610-1661)

A shepherd on horseback with his herd

black chalk, pen and brown ink
2 $\frac{3}{4}$ x 3 $\frac{7}{8}$ in. (7 x 10 cm)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Francesco Dubini, Milan (1848-1932) (L. 987a).
Hoepli collection, Milan; Finarte Milan, 3-4 December 1975,
lot 125 (as Jacques Callot).

The drawing's execution can be compared to a sheet at the Louvre that is related to one of the artist's prints depicting the Polish ambassador's entry in Rome from 1633 (inv. 434; see F. Viatte, *Inventaire général des dessins italiens, II. Dessins de Stefano della Bella, 1610-1664*, Paris, 1974, no. 22, ill.). The composition recalls some of della Bella's print series, such as the *Figures diverses et caprices* (A. de Vesme, *Stefano della Bella. Catalogue raisonné*, P. Dearborn Massar, ed., New York, 1971, I, nos. 104-116, II, ill.).



(actual size)

FROM THE COLLECTION OF JEAN BONNA

***118**

ANTOINE COYPEL (PARIS 1661-1722)

Orpheus playing his lyre

black, red and white chalk on light brown paper, squared in black and red chalk
8¼ x 7¾ in. (21 x 19.7 cm)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 14 January 1992, lot 87.
with Galerie Paul Prouté, Paris, 1993.
with R.M. Light and Co., Santa Barbara (CA).

EXHIBITED:

Paris, Ecole Nationale Supérieure des Beaux-Arts, and Geneva, Musée d'art et d'histoire, *Suite française. Dessins de la collection Jean Bonna, 2006-2007*, no. 19.
New York, The Metropolitan Museum, *Raphael to Renoir. Drawings from the Collection of Jean Bonna*, 2009, no. 65, ill. (entry by N. Garnier-Pelle).

LITERATURE:

N. Strasser, *Dessins français du XVIe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2016, no. 30, ill.

As first painter to the King, between 1715 and 1717 Antoine Coypel carried out a series of seven paintings with scenes from the story of Aeneas for the *Grande galerie* at the Palais Royal in Paris, complementing the same artist's *Assembly of the Gods* of 1703. Paintings from the series are now kept at the Musée Fabre in Montpellier, the Musée des Beaux-Arts in Arras and the Louvre. The present drawing is a preparatory sketch for the figure of Orpheus in *The Descent of Aeneas into Hell* at the Louvre (inv. 3546; see N. Garnier, *Antoine Coypel (1661-1722)*, Paris, 1989, no. 130, fig. 426).

Two compositional studies for the painting survive, at the Louvre (inv. RF 12349) and the Städel Museum, Frankfurt (inv. 1088; see *ibid.*, nos. 511, 512, figs. 427 and 428), the former in red chalk and in reverse of the final painting, the latter *aux trois crayons*. Orpheus is depicted sitting at right in the composition, playing a *viola da braccia* rather than the lyre seen in this study. Coypel went on to make individual figure studies, twelve of which were identified by Nathalie Strasser, the majority, like the present sheet, drawn *aux trois crayons* and squared (Strasser, *op. cit.*, 2016, p. 78, n. 7).

Seen in the context of the quarrel in French art of the first half of the century between *anciens* and *modernes*, this study is a perfect example of the virtuosity with which Coypel handles colour not only in painting, but in also in drawing, thanks to the use of the three different chalks to depict the play of light on the torso of Orpheus.



(actual size)



119

FROM THE COLLECTION OF JEAN BONNA

***119**

CHARLES-NICOLAS COCHIN THE YOUNGER (PARIS 1715-1790)

Portrait of an elegant young woman, at bust-length, with roses in her hair

signed and dated 'C.N. Cochin f. delin. 1778'

black and red chalk and graphite

5½ x 4¾ in. (13 x 11.1 cm)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

Marius Paulme (1863-1928), Paris, who sold it in 1897 (according Strasser, *op. cit.*).

Verde-Delisle Collection; Aguttes, Neuilly-sur-Seine, 27 March 2012, lot 2.

with Nathalie Motte Masselink, Paris.

LITERATURE:

N. Strasser, *Dessins français du XVIe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2016, no. 66, ill.

Aside from his designs for book illustrations, Cochin produced numerous small-scale portrait drawings throughout his career, starting at the end of the 1740s. Forty-six were exhibited at the Salon of 1753. Those which featured famous models – artists, writers and scholars, and officials of the Académie de Peinture – would often be engraved, while those of the artist's friends who have since lost identity (like the present example) were directly offered to the sitter (C. Michel, *Charles-Nicolas Cochin et l'art des Lumières*, Paris, 1993, pp. 617-626).

Portraits in which the gaze of the sitter is aimed towards the spectator are rare in Cochin's work, as he often drew his subject in profile. An identical *trompe-l'œil* frame can be seen in the *Portrait de Marmontel* engraved by the artist's main collaborator Augustin de Saint-Aubin (*ibid.*, fig. 13).



120

120

JEAN PILLEMENT (LYON 1728-1808)

A pastoral landscape with shepherds by a river and a tower beyond

signed 'Jean Pillement / 1804'

pastel on paper laid down on canvas

12½ x 15¾ in. (30.9 x 39.1 cm)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

with Georges Meyer, Paris.

LITERATURE:

New York, Luxembourg & Dayan, *Grisaille*, 2011-2012.

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121

JEAN-BAPTISTE PERRONEAU (PARIS 1715-1783 AMSTERDAM)

Portrait of a woman with pink ribbons

signed 'Perroneau' (in pencil, upper right)

pastel

21 $\frac{1}{2}$ x 17 $\frac{1}{2}$ in. (54.8 x 44.9 cm)

£15,000-20,000

US\$20,000-25,000

€17,000-23,000

PROVENANCE:

Probably in the family or studio of the artist.

Anonymous sale; Paris, Hôtel Drouot, Me Delestre, 20 June 1905, no. 1 (11,200 francs to Paulme).

Collection Georges Dormeuil, no. 153 from the Paulme catalogue, and by descent; Artcurial, Paris, 31 March 2016, lot 5.

EXHIBITED:

Paris, Galerie Georges Petit, *Cent pastels du XVIII^e siècle*, 1908, no. 77, pl. 63.
Paris, Palais National des Arts, *Chefs-d'œuvre de l'art français*, 1937, no. 205.

LITERATURE:

L. Vaillat et Paul Ratouis de Limay, *Jean-Baptiste Perroneau, sa vie et son œuvre*, Paris, 1909, p. 109, no. 161, pl. 37 and re-ed. 1923, p. 192, and p. 236.
N. Jeffares, *Dictionary of Pastellists before 1800*, London, 2006, p. 413.

D. d'Arnoult, *Jean-Baptiste Perroneau, ca. 1715-1783. Un portraitiste dans l'Europe des Lumières*, Paris, 2014, p. 314, no. 311 Pa.

N. Jeffares, *Dictionary of Pastellists Before 1800*, online edition [accessed May 2019], no. J.582.2002.



***122**

JEAN-BAPTISTE GREUZE (TOURNUS 1725-1805 PARIS)

The first harvest of the wheat

pen and black ink, grey wash, watermark J. Honig & Zoonen
18¾ x 23½ in. (47.6 x 59.7 cm)

£30,000-40,000

US\$39,000-51,000
€34,000-45,000

This important, unpublished drawing appears to be the only record of a project which counts among Greuze's final efforts as a history painter. The composition was conceived as a pendant of that of a semi-allegorical painting presented at the Salon of 1801 under the title *A farmer handing over his plow to his son* (see A. Bookner, *Greuze. The Rise and Fall of an Eighteenth-Century Phenomenon*, London, 1972, p. 133). In the present drawing, the family shows its gratitude for the son's labour; in the background at right, young women serve bread baked from the wheat. While *The first furrow*, as the first of the two painting is also known, was immediately upon its exhibition acquired by a Russian patron and is now kept at the Pushkin Museum, Moscow (*ibid.*, pl. 95), *The first harvest* seems never to have been realised as a painting. However, its size, complexity and finish indicate Greuze developed the composition fully; a study for *The first furrow* at The Metropolitan Museum of Art, although also large, is much more cursory (inv. 1983.427; see J. Bean, *15th-17th-century French drawings on The Metropolitan Museum of Art*, New York, 1986, no. 131, ill.).



FROM THE COLLECTION OF JEAN BONNA

***123**

LOUIS-JEAN DESPREZ (AUXERRE 1743-1804 STOCKHOLM)

The Entrance to Hell (design for Orphée et Eurydice by Christoph Willibald Gluck)

pen and black ink and watercolour
17½ x 23½ in. (44.3 x 58.6 cm)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

with Galerie Jean-Marie Le Fell, Paris.

LITERATURE:

N. Strasser, *Dessins français du XVIe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2016, no. 90, ill.

This extraordinarily inventive sheet seems to be the only one to have survived from Desprez's designs for a production at the Swedish court of Christoph Willibald Gluck's *Orphée et Eurydice* (Act 2, Scene 1). Gluck himself had produced the French version in 1773 of the Italian prototype, *Orfeo ed Euridice*, first performed in Vienna in 1762 and an instant success, with a transformative effect on future opera composition. The first night at Drottningholm took place on 11 May 1786, where Desprez's designs were not well received. The lines of columns, variously composed of intertwined monsters, the capitals embellished with snakes and other fantastical creatures, led to a domed entrance guarded by a winged dragon with gaping mouth and scaly body.

124

JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)

The vision of Saint Jerome

black chalk, brown wash
9¼ x 14¾ in. (24.6 x 37.6 cm)

£30,000-50,000

US\$38,000-63,000
€34,000-57,000

PROVENANCE:

Émile Mans (1896-1930), Paris (L. 878b) (on the mount).
Camille Groult; Galerie Charpentier, Paris, 21 March 1952, lot 32 (350,000 francs).
Anonymous sale; Sotheby's, London, 6 July 1987, lot 58.

LITERATURE:

R. Portalis, *Honoré Fragonard. Sa Vie, son œuvre*, Paris, 1889, p. 312.
L. Réau, *Fragonard. Sa Vie et son œuvre*, Brussels, 1956, p. 232.
A. Ananoff, *L'Œuvre dessiné de Fragonard*, Paris, 1963, II, no. 1082.

Louis Réau (*op. cit.*) considered this drawing to be among Fragonard's works after old masters, specifically after Johann Liss' altarpiece in San Nicola de Tolentino, Venice. However, Perrin Stein recently drew attention to Fragonard's etched copy after the painting, where the composition is vertical, with the saint almost sitting on top of the lion, and the winged angel standing in front of him (for the print, see P. Stein, *Fragonard. Drawing Triumphant. Works from New York Collections*, exhib. cat., New York, The Metropolitan Museum of Art, 2016-2017, no. 22, ill.). The drawn model for the print is no longer known, but was part of the so-called 'Panopticon' (P. Rosenberg, *Saint-Non, Fragonard. Panopticon italiano. Un diario di viaggio ritrovato 1759-1761*, Paris, 2000, no. 216, ill.).

The drawing's nervous style, the subtle *pentimenti* in the lion's head and the quick but confident black chalk sketch underneath the brown wash make clear this is an original work, rather than a copy by the young artist. The lion at right is a fine example of Fragonard's predilection for large cats, also evident in works such as the profile portrait of a lion in a cage dated around 1770 at the Albertina, Vienna (inv. 12733; see *Fragonard. Poesie und Leidenschaft*, exhib. cat., Karlsruhe, Staatliche Kunsthalle, 2013, no. 42, ill.).





***125**

**ATTRIBUTED TO JEAN-GERMAIN DROUAI
(PARIS 1763-1788 ROME)**

An album with 116 drawings after or inspired by the Antique

with extensive inscriptions by the artist on the last four pages and the front cover interiors

black chalk, brown wash

6¾ x 4¼ in. (16 x 10.3 cm)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

Previously associated with Jacques-Louis David, the drawings in this album can be attributed with greater certainty to one of his most promising students, Jean-Germain Drouais, who died prematurely aged 25 in Rome in 1788. The Musée des Beaux-Arts in Rennes holds an album of copies after masters of the Italian Renaissance, landscapes and studies of nature, most of them in black chalk and some highlighted with brown wash, showing many stylistic similarities with the present album (see A. Sérullaz, 'À propos d'un album de dessins de Jean-Germain Drouais au Musée de Rennes', *Revue du Louvre*, 1976, nos. 5/6, pp. 380-388).



PROPERTY OF A FAMILY

126

SCOTT-PIERRE-NICOLAS LEGRAND, CALLED LEGRAND DE LERANT (PONT-L'ÉVÊQUE 1758-1829 BERN)

Study for a soldier in the 'Apotheosis of Nelson'

black and red chalk, stumping, on buff paper
10⁷/₈ x 15¹/₄ in. (27.7 x 38.5 cm)

£3,000-5,000

US\$3,900-6,300
€3,400-5,700

PROVENANCE:

Freiherr Reinhold von Liphart (fl. second half 19th Century) (L. 1758).
Professor Michael Jaffé, and by inheritance to the present owners.

LITERATURE:

W.R. Johnson, *The Nineteenth Century Paintings in the Walters Art Gallery*,
Baltimore, 1982, under no. 3.

This drawing is related in reverse to a figure at lower left in the composition of the *Apotheosis of Nelson*, painted in 1816 by the Franco-Swiss artist (National Maritime Museum, Greenwich). It depicts Nelson rising towards immortality with the battle of Trafalgar behind. Aided by Neptune while Fame holds a crown of stars above his head, Nelson is lifted by Britannia and Hercules, Mars, Minerva and Jupiter observe the scene. A later version on paper was exhibited by the artist at Bern in 1818, and is now at the Ferens Art Gallery, Kingston upon Hull.



FROM THE COLLECTION OF JEAN BONNA

***127**

CHRISTOPHE HUET (PONTOISE 1700-1759 PARIS)

A green woodpecker (Picus viridis)

bodycolour

9 $\frac{7}{8}$ x 16 in. (25 x 40.8 cm)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

with Galerie Laura Pecheur, *Livret. Dessins anciens et modernes*, Paris, 2011, no. 4.

LITERATURE:

N. Strasser, *Dessins français du XVIe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2016, no. 43, ill.

An animal painter at the Académie de Saint-Luc, Christophe Huet was the brother of the artist Nicolas (1770-1830) and uncle of artist Jean-Baptiste Huet (1745-1811). He specialized in painting wood-paneled rooms in private residences, among them the château of Chantilly, as well as folding screens, harpsichords and chimney screens (N. Garnier-Pelle, *et al., Singeries et exotisme chez Christophe Huet*, Paris, 2010, pp. 37-39). The present drawing may have been an autonomous work, such as a work of similar dimensions and technique, dated 1754 at the Louvre (inv. RF 4145; see N. Strasser, *op. cit.*, 2016, p. 106, ill. 3). The monochrome background against which the colourful bird is depicted was painted to imitate wood, or create the illusion of a painting.



128

HENRI-DÉSIRÉ VAN BLARENBERGHE (LILLE 1734-1812 PARIS)

A wooded river landscape with travellers and a town in the distance

bodycolour

6 $\frac{3}{4}$ x 8 $\frac{3}{8}$ in. (17.1 x 21.4 cm)

£3,000-5,000

US\$3,800-6,300

€3,400-5,700



129

JEAN-GABRIEL PRÊTRE (ACTIVE IN PARIS 1800-1830)

A water rail, a sunbittern Sun, and a rail; and Three hawks signed 'J.G. Prêtre' (lower left, i and ii) and numbered '1, 2, 3' (ii) watercolour and bodycolor, gold framing lines 6¼ x 3½ in. (15.7 x 9.1 cm) (a pair); and four others drawings in this lot: two by Paul-Louis Oudart (1796-1850), *A yellow and brown gallinaceous, and a rufous-bellied seedsnipe*; and *A vulture with a bird of prey*; one by Antoine Chazal

(1793-1854), *A male red-legged honeycreeper, a male green honeycreeper, and a female purple honeycreeper*; and one by Edouard Traviès (1809-1876), *Three birds of prey* (6)

£7,000-10,000

US\$8,900-13,000

€8,000-11,000

PROVENANCE:

Marcel Jeanson; Paris, Hôtel Drouot, 10 November 2000, lots 73, 77 and 90.





130

**LOUIS-FRANÇOIS CASSAS
(AZAY-LE-FERRON 1756-1827 VERSAILLES)**

View of Ephesus, with the Gate of Persecution in ruins

pen and brown ink, watercolour, gum Arabic,
watermark JP HONIG & ZOONEN
26½ x 40½ in. (66.5 x 103 cm)

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

Cassas described his passion for imposing architecture in a letter to the French ambassador at Constantinople: '*I draw and measure the principal monuments which are as beautiful as those in Rome, especially for their architectural purity, nobility and splendour*' (letter dated 21 July 1785, quoted in A. Gilet, *Im banne der Sphinx*, exhib. cat., Musée des Beaux-Arts, Tours, and Wallraf-Richartz-Museum, Cologne, 1994-1995, p. 159).

In this large-scale watercolour the artist depicts the ruins in Ephesus of one of the most important Greek archaeological sites in Asia Minor, the Gate of Persecution. The choice of subject shows Cassas' preference for ruins with fabled allusions. In this work, three armed men seem to be guarding the Gate's entrance while on the left a religious ritual involving a small child is performed by two Orthodox priests in the presence of a Greek family. The realistic details and precise rendering of features have made Cassas' watercolours an important historical source.

A similar watercolour was sold by Bonhams, London, 20 May 2008, lot 16, in which the vegetation is less pronounced than in the present version.



131

PROPERTY OF A FAMILY

131

FRENCH SCHOOL, 19TH CENTURY

A recumbent male nude

black chalk and watercolour, watermark JWhatman

5½ x 16½ in. (13 x 41 cm)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present owners.

This drawing was previously, but certainly incorrectly, connected to Jacques-Louis David's *Andromache Mourning Hector* from 1783 in the Louvre.

132

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

A reclining draped woman and a seated nude woman

graphite, on two joined sheets

4½ x 13¾ in. (11.4 x 34 cm)

£5,000-8,000

US\$6,400-10,000

€5,700-9,100

PROVENANCE:

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



132

118

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



133

HONORÉ DAUMIER (MARSEILLE 1808-1879 VALMONDOIS)

The imaginary invalid

black chalk, grey wash, watermark Strassburg lily coat-of-arms, with letters
HALLINES/ HP
18 $\frac{5}{8}$ x 14 $\frac{1}{8}$ in. (47.3 x 35.8 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

with Seligmann, E.M.M. Warburg and Zilborg.
Anonymous sale, London, Christie's, 23 March 1962, lot 132.
Anonymous sale, Paris, Palais Galliera, 14 Mars 1967, lot 27.
Anonymous sale, Paris, Laurin Guilloux Buffetaud Tailleur, 17 March 1976, lot 110.
Anonymous sale, Paris, Artcurial, 26 March 2014, lot 90.

LITERATURE:

Eduard Fuchs, *Der Maler Daumier*, Munich, 1930, n°338b (ill.)
K. E. Maison, *Catalogue raisonné Honoré Daumier*, London, 1968, II,
pp. 271-272, no. IV, pl. 321 (illustrated in attributions).

Molière's play *Le Malade imaginaire* inspired Daumier to make several eloquent depictions in which Doctor Diafoirus feels the pulse of the hypochondriac Argan, who dies of fear. The present sheet seems to be a first version or preparatory sketch for Daumier's best-known interpretation of the scene, a watercolour at the State Hermitage Museum, Saint Petersburg (Maison, *op. cit.*, no. 476, pl. 161). Another, more detailed drawing in black chalk was at Christie's, New York, 12 November 1997, lot 204.

The Daumier Committee, Paris, confirmed in 2013 the attribution of the drawing, which will be included in its forthcoming *catalogue raisonné*.

FROM THE COLLECTION OF JEAN BONNA

***134**

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

Portrait of a young lady, half-length

signed 'Ingres Del/ a Rome/ 1816'

graphite

8½ x 6½ in. (20.6 x 15.5 cm)

£60,000-80,000

US\$76,000-100,000

€68,000-91,000

PROVENANCE:

Possibly Prince Camillo Massimo (1770-1840), Rome.

with Colnaghi, London, 1971.

with David Carritt and Artemis, London, 1972.

with Thomas Williams Fine Art, London.

EXHIBITED:

Paris, École Nationale Supérieure des Beaux-Arts, *Suite française. Dessins de la collection Jean Bonna*, 2006 (hors catalogue).

Geneva, Musée d'Art et d'Histoire, *Le Choix d'un regard. Dessins de la collection Jean Bonna*, 2007 (hors catalogue).

New York, The Metropolitan Museum, *Raphael to Renoir. Drawings from the Collection of Jean Bonna*, 2009, no. 90, ill. (catalogue entry by C. Ives).

LITERATURE:

H. Naef, 'L'Ingrisme dans le monde', *Bulletin du Musée Ingres*, XXXVI, 1974, pp. 37-38.

H. Naef, *Die Bildniszeichnungen von J.A.D. Ingres*, Bern, 1977, IV, no. 166, ill.

Dated 1816, this portrait was executed by Ingres during his long sojourn in Rome where he arrived in 1806 and first resided at the Villa Medici until 1810, leaving Rome briefly in the spring of 1814 to visit Naples and the royal court of Murat for three months. In the wake of Napoleon's defeat in 1814, English travellers resumed the Grand Tour, and Ingres came to depend on them for commissions of portrait drawings.

This attractive portrait featuring an unidentified model is a typical work in its rapid execution of costume details contrasting with the finely depicted facial features. The piercing gaze of the model and soft curls of hair echo a drawing at the Sammlung Oskar Reinhart am Römerholz in Winterthur (Naef, *op.cit.*, 1977-1980, IV, no. 173, ill.).



Jugosa Del
a Roma
1716

(actual size)



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

135

ALBIN EGGER-LIENZ (STRIBACH BEI LIENZ 1868-1926 SANTA GIUSTINA)

Study of a seated man with bare upper body

signed and dated 'A. Egger/ 1886'

charcoal

46 $\frac{5}{8}$ x 34 $\frac{3}{4}$ in. (118.7 x 88.2 cm)

£5,000-8,000

US\$6,400-10,000

€5,700-9,100



***136**

JOSEPH MACHOLD (BENNISCH, SILESIA 1824-1889)

The Ballad of Harald

signed and dated 'Machold / 1863'
 graphite and watercolour heightened with white, arched top, in an extensively
 decorated and inscribed contemporary mount
 26 $\frac{7}{8}$ x 22 $\frac{5}{8}$ in. (70.8 x 57.4 cm)

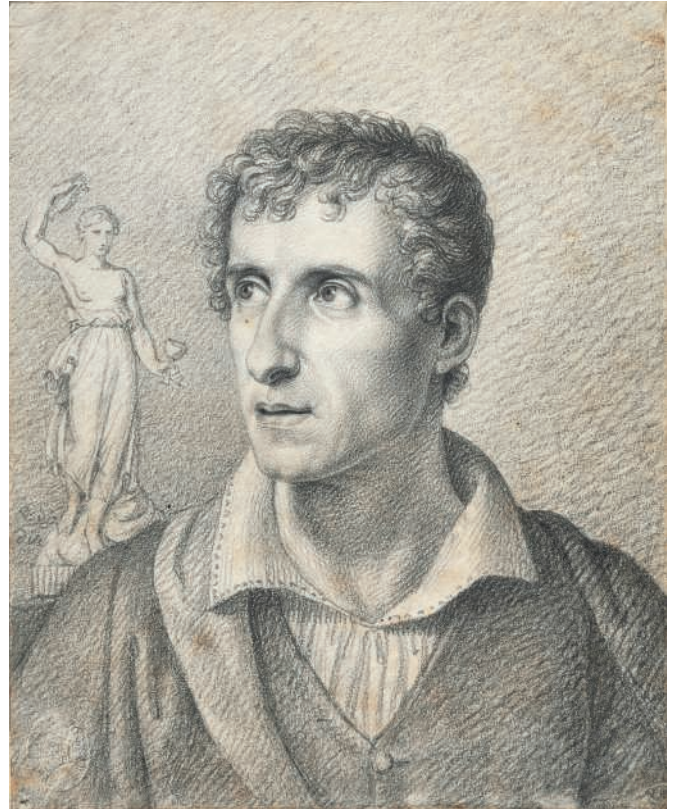
£4,000-6,000

US\$5,100-7,600
 €4,600-6,800

PROVENANCE:

with The Leicester Galleries, London.

The lyrical ballad *Harald* was composed by Ludwig Uhland (1787-1862), a popular German Romantic poet and active politician. The poem tells the story of Harald and his company of knights, who, riding back from a victorious battle, are met in the woods by a host of fairies. All knights except Harald are bewitched, laying down their swords and following the elfin troupe into the wild woods. Harald rides on alone until he comes to a stream and stops to drink. Unbeknownst to him the water is enchanted and sends him into a deep sleep from which he does not wake for a hundred years, by which time he has been forgotten by the world. It has been mistakenly suggested in the past that Uhland's hero is connected to the 8th Century Danish King Harald Kamfzahn ('Wartooth') who died at the semi-mythical Battle of Bråvalla, ostensibly slain by Odin himself.



137

**RUDOLPH FRIEDRICH CARL SUHRLANDT
(LUDWIGSLUST 1781-1862 SCHWERIN)**

Portrait of Antonio Canova (i); and Portrait of Bertel Thorvaldsen (ii)

graphite, with blindstamps 'Parsons/ Bristol' (?)
7¾ x 6¼ in. (19.6 x 16 cm); 7⅞ x 6⅝ in. (19.9 x 16.2 cm)

(2)

£2,500-3,500

US\$3,200-4,400
€2,900-4,000

ENGRAVED:

(i) by Francesco Bartolozzi, 1798.

After training at the Dresden Academy, Suhrlandt took up residence in Vienna in 1803 and five years later moved to Italy, where he became acquainted with Canova's circle and the *Deutschrömer*, the German artists residing in Rome. He established his reputation by producing portrait drawings of Rome's Polish and Russian aristocracy, always executed in a refined black chalk technique, as attested by nearly one hundred sheets now in the Berlin Kupferstichkabinett. Between 1810 and 1811, Suhrlandt portrayed the two renowned Neoclassical sculptors Canova and Thorvaldsen in two paintings now in the Thorvaldsens Museum, Copenhagen (inv. B422-B423) and later engraved by Francesco Rosaspina. However, since Canova is here depicted against his sculpture of *Hebe* and not his *Concordia*, the present sheets might relate to a different set of paintings for which only the portrait of Canova is known (Bruun Rasmussen, Copenhagen, 18 April 2007, lot 339).



138

GIOVANNI BOLDINI (FERRARA 1842-1931 PARIS)

Portrait of Nicoletta Giustiniani Bandini, Duchess Grazioli

signed and dated 'Boldini/ 1907' and inscribed 'fatto nel dolore' (recto) and with inscription

'Donna Nicoletta Giustiniani Bandini/ Duchessa Grazioli' (verso)

black chalk and pencil

13¾ x 10½ in. (34.9 x 26.7 cm)

£15,000-25,000

US\$20,000-32,000

€17,000-28,000

LITERATURE:

D. Cecchi, *Giovanni Boldini*, Turin, 1962, p. 164.



139

LEON-AUGUSTIN LHERMITTE (MONT-SAINT-PÈRE 1844-1925)

The beach at Trouville-sur-Mer

signed 'L. Lhermitte' (recto) and with inscription 'L'expert Jacques Tedeseo (Paris)/ me l'a garantie également/ en août 1938./ il a ajouté: "C'est joli au point de se mettre à genoux devant"' and 'garenti par Schoeller le 4 sept 1945' (verso of the frame)

pastel

9 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in. (24.2 x 32)

£5,000-7,000

US\$6,400-8,900

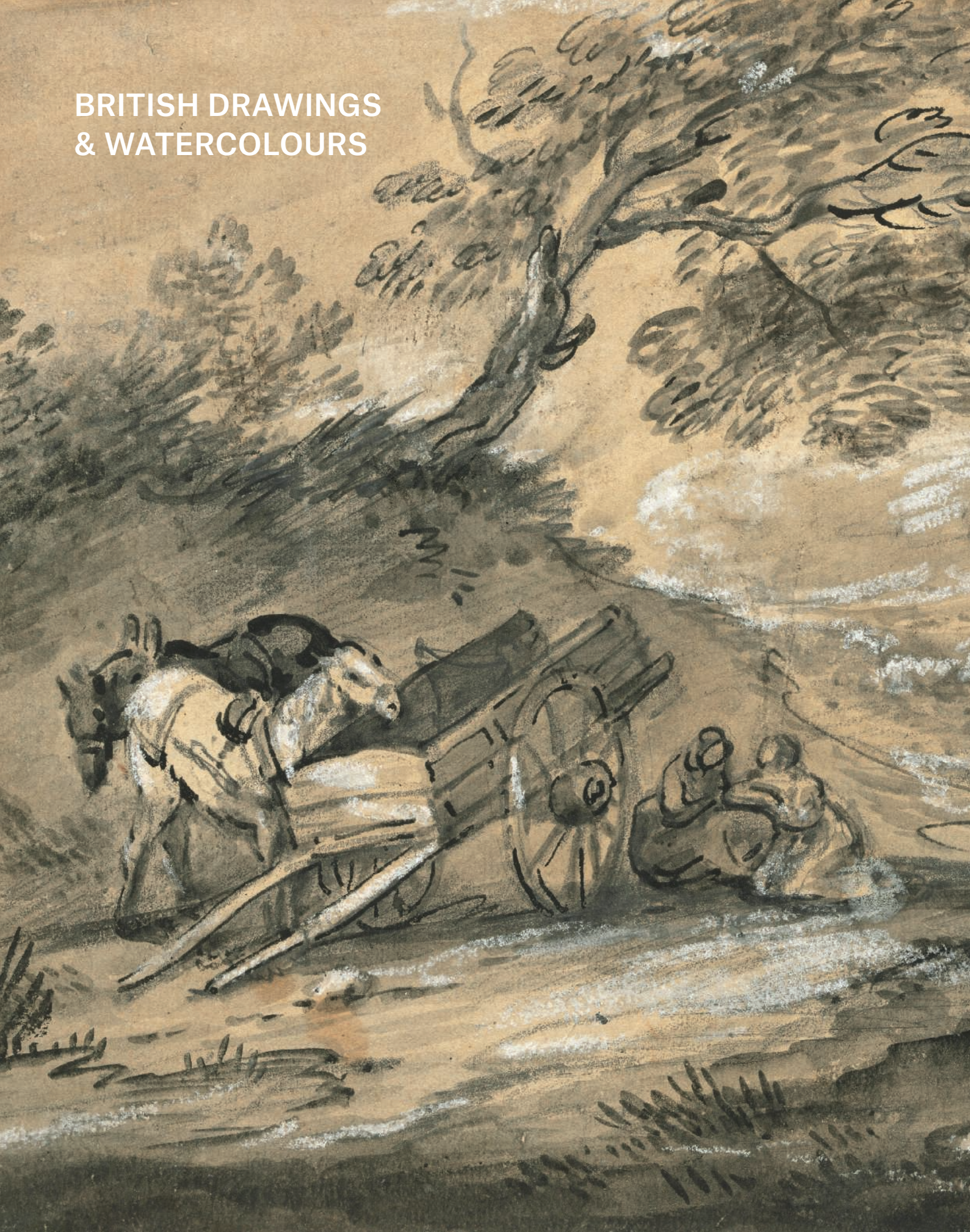
€5,700-7,900

PROVENANCE:

with Galerie Lorenceau, Paris (with their inscription 'Pastel de Lhermitte/ Authenticité garantie par lettre (dans mes archives)/ de la Galerie Lorenceau/ Rue de Boétie/ Paris).

with M.R. Schweitzer, New York

BRITISH DRAWINGS
& WATERCOLOURS





(actual size)

PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

140

ISAAC OLIVER (ROUEN C.1565-1617 LONDON)

Sir Anthony of Padua healing the wrathful son

pen and brown ink and brown wash, heightened with white
4% x 3% in. (11.7 x 9.3 cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

Sir Thomas Lawrence (L.2445).
Samuel Woodburn; Christie's, London, 7 June 1860, lot 677 (part)
(16s. to Phillips).
Sir Thomas Phillips.
Anonymous sale; Christie's, London, 8 December 1987, lot 190.

Isaac Oliver was born in Rouen, the son of a Huguenot goldsmith who settled in London in 1568. He studied with Nicholas Hilliard, and is also said to have been taught by Federico Zuccaro during the latter's visit to England. He visited Venice in the mid-1590s and in 1604 he became painter to Queen Anne of Denmark, wife of King James I. Oliver's figure style and strong tonal values were primarily derived from Dutch Mannerists such as Joachim Wtewael (1566-1638) and Abraham Bloemart (1564-1651), through their prints and perhaps through a trip to the Netherlands, although in his later work a Venetian influence is evident.

Primarily known as a portrait miniaturist, Oliver also made a small number of pen and ink drawings, often of Biblical subjects such as this one. Here, St Anthony is seen reattaching the foot of a young man who had cut it off in rage having injured his mother with it.

141

FRANCESCO BARTOLOZZI, R.A. (FLORENCE 1728-1815 LISBON)

The Assumption of the Virgin Mary, possibly after Murillo

pen and brown ink, brown wash

11 $\frac{1}{8}$ x 8 $\frac{1}{4}$ in. (30.2 x 21 cm.)

£3,000-5,000

US\$3,800-6,300

€3,400-5,700

PROVENANCE:

Gilbert Davis (L.757a).

with Abbott and Holder, London, where purchased by the present owner.

The present sheet appears to relate to a painting by Murillo now in the Prado Museum, Madrid.



142

SIR JOHN BAPTIST MEDINA (BRUSSELS 1659-1710 EDINBURGH)

Fourteen mythological sketches

pen and brown ink

2 x 1 $\frac{1}{2}$ in. (5.1 x 3.9 cm) each; on a single Guéraut mount

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

George Salting.

Born in Brussels, Medina came to London in 1686, attracted by the market for portraiture proven by Sir Godfrey Kneller. One of his earliest projects in London was a set of eight illustrations for an edition of Milton's *Paradise Lost* (Victoria and Albert Museum, London); rapid, slight drawings which are stylistically similar to the present group.

George Salting (1835-1909), the son of a Danish merchant who made a fortune in Australia, was educated in England where he settled in 1857. He was an art connoisseur and benefactor. By 1858 he had become a full-time collector and till his death he devoted his entire life and fortune of about £30,000 per annum to his collection which he bequeathed to the National Gallery, London, the British Museum and the Victoria and Albert Museum.





143

JOSEPH NOLLEKENS, R.A. (LONDON 1737-1823)

Design for a monument to three captains: William Bayne, William Blair, and Lord Robert Manners

black chalk and grey wash
 10½ x 7⅞ in. (26.8 x 19.9 cm.)

£2,000-3,000

US\$2,600-3,800
 €2,300-3,400

The monument to Captains William Bayne, William Blair, and Lord Robert Manners, all killed during the Battle of Les Saintes (part of the Anglo-French war) in 1782, was commissioned by the King and Parliament of Great Britain in the same year, to stand in Westminster Abbey as a commemoration of their valour. This early sketch for the design depicts Britannia on the right and Neptune on the left, with the figure at his feet (not included in the final composition) symbolising the defeat of the French by the British fleet. Fame stands on a plinth in the centre, flanked by two cherubs holding plaques which were used in the final drawings and the sculpture to display the profile of each fallen captain. The design was initially rejected because of its expense, but was finally completed in 1793. There are two early designs for the monument in the Victoria and Albert Museum, London, and a more finished sheet in the Metropolitan Museum, New York.



144

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

The Angel of the World

signed, inscribed and dated 'Tabley. 1823./ JWD RA.' (lower left) and inscribed 'Angel of the world' (lower centre)
pencil on two joined sheets
9¼ x 7⅞ in. (23½ x 20 cm.)

£3,000-5,000

US\$3,900-6,300
€3,400-5,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 24 March 1977, lot 153.

This drawing illustrates verse XLVI from Rev. George Croly's 1820 poem *The Angel of the World*. The poem is subtitled *An Arabian Tale* and is based on the story told by Mohammed as a warning against wine. The angels Haruth and Maruth had spoken of their power to resist the temptations which man so often fell foul of, and they were sent down to earth to prove their virtue. A spirit was sent in the shape of a woman to tempt them, and they ignored her charms until she convinced them to drink wine, whereupon they gave way to all excess at once, eventually being exiled from heaven. Ward has illustrated the central moment in the story, where the seductress, kneeling beside the angel in a richly decorated interior, turns a vine into wine:

*The silent prayer was done, and now she moved
Faint to his footstool, and, upon her knee,
Besought her lord, if in his Heaven they loved,
That, as she never more his face must see,
She there might pledge her heart's fidelity.
She turn'd, and pluck'd a cluster from the vine,
And o'er a chalice waved it, with a sigh,
Then, with bow'd forehead, rear'd before the shrine
The crystal cup. - The Angel rose in wrath - 'twas wine!*

'Tabley' refers to Tabley Park, the home of Ward's great patron John Leicester, 1st Baron de Tabley (1762-1827) who also owned several works by Turner.



145

145

ALEXANDER COZENS (RUSSIA 1717-1786 LONDON)

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

signed 'Alex. Cozens' (lower right, and lower left on the mount)
pencil and brown ink and wash on tinted paper
3 $\frac{3}{8}$ x 6 $\frac{1}{4}$ in. (9.9 x 15.9 cm.)

£3,000-5,000

US\$3,900-6,400
€3,500-5,700

PROVENANCE:

John Clermont Witt (L.646a) (†); Sotheby's, London, 19 February 1987, lot 65.
Anonymous sale; Sotheby's, London, 30 January 1991, lot 92.
with Spink-Leger, London.

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

PROPERTY FROM THE ESTATE OF ANTHONY WINGATE

146

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

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

pencil, pen and grey ink, grey wash
15 $\frac{3}{4}$ x 21 $\frac{1}{2}$ in. (40 x 54.6 cm.)

£6,000-8,000

US\$7,600-10,000
€6,800-9,100

PROVENANCE:

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

132

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



146

This drawing is a spectacular example of the artist's graphic mastery, classic in its deployment of line and wash to create an atmospheric tableau; however, it is the proverbial riddle wrapped within a mystery, puzzling in almost every aspect of its existence.

Historically known as *The Fight between Hector and Ajax*, an episode in the fourth act of Shakespeare's play *Troilus and Cressida*, the subject is not entirely clear. This play, increasingly prized in the 20th Century by connoisseurs of the Bard, was obscure in the 18th Century, and not otherwise mined by Romney. That he knew anything of the play is uncertain: in 1792 he wrote to Lady Hamilton that his portrait of her as Cassandra had been accepted for display in Boydell's Shakespeare Gallery because it had turned out to suit a moment in the play, but it is as easy to interpret this as proof of his previous ignorance of it as of his awareness of it. Moreover, the drawing does not closely follow the action in Shakespeare's play, in which the fight takes place in the camp of the Greeks and ends almost before it has begun, with the warriors discovering that they are cousins and embracing in friendship. Romney was never a slave to the literary episodes that he depicted, and yet his historical compositions usually did display more sensitivity to the source than this. It is tempting to speculate that the traditional title is the clever invention of a twentieth-century owner, perhaps Hugh Walpole, a famous literary figure and also a great connoisseur. As

a resident of the Lake District, Romney's own homeland, Walpole would have been familiar with the artist's love of Shakespeare and his many compositions from Shakespeare's plays.

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

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

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



147

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

Figures on a bridge and a boy angling

signed 'Hoppner R.A.' (lower right)

pencil and watercolour

21¾ x 16½ in. (55.3 x 41.9 cm.)

£5,000-8,000

US\$6,400-10,000

€5,700-9,000

PROVENANCE:

Dr Thomas Monro (†); Christie's Thursday 27 June 1833, lot 147 (4 s. to Palser).
with Lowell Libson, London, where purchased by the present owner.

Hoppner, best known as a portrait painter, pursued a life-long interest in landscape, making drawings predominantly in black chalk in the style of Gainsborough's landscapes. This rare watercolour dates from the late 1780s or early 1790s, shortly before Hoppner's election to the Royal Academy in 1795. He was a good friend of the diarist Joseph Farington (1747-1821), whom he met at the house of Dr Thomas Monro (1759-1833), a previous owner of this drawing.



FROM THE COLLECTION OF JEAN BONNA

***148**

**THOMAS GAINSBOROUGH, R.A.
(SUDBURY, SUFFOLK 1727-1788 LONDON)**

Open landscape with figures, horses and cart

black chalk, black ink and grey wash, heightened with white on buff paper
11 x 14 $\frac{3}{8}$ in. (27.9 x 36.5 cm)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

George Guy, 4th Earl of Warwick (L.2600)
possibly his sale; Christie's, London, 20 May 1896, lot 139 (part) (10 gns to Shepherd).
Henry J. Pfungst; Christie's, London, 15 June 1917, lot 55 (47 gns to Seligmann).
Jacques Seligman & Co, New York, from whom purchased in the mid-1920s by Alfred Ramage, and by descent to Mrs Evelyn M. Horkan.
with Sayn-Wittgenstein, New York.

EXHIBITED:

London, Colnaghi's, 1906.
Lausanne, Fondation de l'Hermitage, *De Raphael à Gauguin: Tresors de la collection Jean Bonna*, 6 February-25 May 2015, no. 100.

LITERATURE:

J. Hayes, *The Drawings of Thomas Gainsborough*, London, 1970, p. 230, no. 524.

Hugh Belsey dates this drawing to the late 1770s. Gainsborough's portrait practice stalled after his move from Bath to London in 1774, giving the artist the opportunity to be more reflective and experimental. Making landscape drawings was a relaxation for him and at this time he developed the range and content of such works. The scalloped foliage and strong white highlights here are typical of this date.

This sheet has twice been sold in these Rooms; by the Earl of Warwick in 1896, and by Henry Pfungst in 1917. George Guy, 4th Earl of Warwick inherited a notable collection of art including that of his uncle, Sir Charles Greville (1763-1832). The 4th Earl continued to build on this, forming one of the most important collections of paintings, antiquities, sculpture and drawings in the country. When part of the Earl's collection was sold in May 1896, eighteen drawings by Gainsborough (four portraits and fourteen landscapes) were included. Henry Pfungst was a wine merchant and collector, a Fellow of the Society of Antiquaries who owned nearly eighty Gainsborough drawings. He gave a number of items to several different departments of the British Museum, and a collection of prints to the Berlin Kupferstichkabinett.

We are grateful to Hugh Belsey for his help in preparing this catalogue entry.



149

**THOMAS GAINSBOROUGH, R.A.
(SUDBURY, SUFFOLK 1727-1788 LONDON)**

A country house surrounded by trees

black and white chalk on buff paper, with a fleur-de-lis and W watermark
11 x 15 in. (27.9 x 38.1 cm.)

£15,000-20,000

US\$20,000-25,000
€17,000-23,000

PROVENANCE:

Henry Scipio Reitlinger (L.2274a) (!); Sotheby's, London, 27 January 1954, lot 141 (£12 to Squire Gallery).
with Squire Gallery, London.

LITERATURE:

H. S. Reitlinger, *Old Master Drawings: A Handbook for Amateur Collectors*, London, 1922, p. 173, pl. 64.
M. Woodall, *Gainsborough's Drawings*, London, 1939, p. 125, no. 268.
J. Hayes, *The Drawings of Thomas Gainsborough*, London, 1970, p. 259, under no. 654.

The motif of the country house appears in Gainsborough's paintings from around 1770 and a decade later he returned to the subject in a number of drawings. The fictive nature of the architecture derives from the classical buildings that appear in works by the seventeenth-century Franco-Italian artist, Gaspard Dughet. The houses have become anglicized with the odd chimney stack added to hint at the country's weather but, although there have been attempts to identify the topography, the views are purely imaginary. His purpose was to shift the emphasis of a composition from

figures to hard-edged buildings as he enjoyed juxtaposing them against the softer forms of the surrounding foliage.

There are two versions of this particular drawing and John Hayes incorrectly assumed that the Reitlinger version was a copy of the better known drawing now in a British private collection that descended until the 1990s in the family of the artist's sister, Susannah Gardiner. The present newly discovered drawing was previously owned by the distinguished collector Henry Reitlinger who first published the sheet in 1922. The handling of the chalks and the energy of the marks confirm the attribution to Gainsborough. There are telling differences between the two sheets that show a development between them which suggest that the Reitlinger drawing is the earlier of the two. The urn finial shaped like a boat on the pillar in front of the house becomes a stone ball in the Gardiner version, the figure striding up the hill towards the house is more prominent and the lamb beneath the tree in the centre is less clearly defined. Each feature suggests that the artist is honing details of his design to give the drawing greater structure and emphasis.

This sheet shows Gainsborough's characteristic grace of composition. As he wrote to his friend the musician, William Jackson, 'one part of a Picture ought to be like the first part of a Tune [so] that you can guess what follows', and his intuitive handling of the media and careful arrangement of elements in this drawing is rarely equalled.

We are grateful to Hugh Belsey for his help in preparing this catalogue entry.



150

**THOMAS GAINSBOROUGH, R.A.
(SUDBURY, SUFFOLK 1727-1788 LONDON)**

A country track with houses

signed with monogram (lower right)
pencil, black chalk and watercolour
9 $\frac{3}{8}$ x 11 $\frac{7}{8}$ in. (23.8 x 30.2 cm.)

£15,000-20,000

US\$20,000-26,000
€18,000-23,000

PROVENANCE:

with Anthony Mould, London.
Anonymous sale; Sotheby's, London, 14 November 1996, lot 65.

LITERATURE:

H. Belsey, 'A Second Supplement to John Hayes's The Drawings of Thomas Gainsborough', *Master Drawings*, 46, 2008, p. 488, no. 1043.

Hugh Belsey dates this drawing to *circa* 1763. It is an unusual subject for Gainsborough, although the mansion in the background is similar to the classical building in the background of a drawing now known only from a print by John Laporte. The gold monogram implies that this was a presentation drawing, and it is possible that the recipient had a hand in determining the composition.

We are grateful to Hugh Belsey for his help in preparing this catalogue entry.

PROPERTY OF A NOBLEMAN

151

RICHARD COSWAY, R.A. (TIVERTON 1742-1821 LONDON)

Portrait of Maria Fitzherbert

pencil with touches of rose and ochre wash
11 $\frac{7}{8}$ x 8 $\frac{5}{8}$ in. (30.1 x 22 cm.)

£70,000-100,000

US\$89,000-130,000
€80,000-110,000

PROVENANCE:

Commissioned by King George IV when Prince of Wales (1762-1830) and given to Maria Fitzherbert, née Smythe (1756-1837), by whom bequeathed to her adopted daughter 'Minney' Mary Georgiana Emma Dawson-Damer, née Seymour (1798-1848), and by descent to her third daughter

Lady Cecilia Blanche Horatio Seymour Haygarth, née Dawson-Damer (d.1922), by whom given to her nephew

Hugh, 4th Earl Fortescue (1854-1932)

and by descent to the present owners.

LITERATURE:

Lloyd, S. "The Cosway Inventory of 1820: Listing Unpaid Commissions and the Contents of 20 Stratford Place, Oxford Street, London" in *The Volume of the Walpole Society*, Vol. 66 (2004), p. 197, fn. 204, p. 206, print illustrated as fig. 100.

ENGRAVED:

in stipple engraving, by J. Condé, 1792.





(fig. 1)

King George IV was Cosway's greatest patron, granting him the title *Primarius Pictor Serenissimi Walliae Principis* (Principal Painter to his Royal Highness the Prince of Wales) in 1785, and his favour won the artist important commissions from both the Royal Family and British aristocracy. Cosway was the artistic advisor for the decorative scheme at Carlton House, and Surveyor of George IV's picture collection, sourcing paintings from auction houses and dealers. Cosway also contributed to Carlton House, as a gift to his patron, four Gobelin's tapestries from Coypel's *Don Quixote* series which Cosway had been given by King Louis XVI in 1788, and today hang in the West Gallery, Buckingham Palace. Much like the present drawing, the relationship between the Prince and Cosway was inspired by the Prince of Wales's liaison with Maria Fitzherbert and it is alleged that Cosway owed the Prince's favour to a successful early portrait of Maria Fitzherbert now in the Royal Collection. Throughout his lifetime, George IV commissioned almost fifty miniatures from the artist, which he presented as gifts to members of his family, friends and mistresses. He himself first sat to Cosway in 1780 and portraits by the artist quickly became the favourite gift from the Prince to his various mistresses, to whom he often presented portraits of himself.

Of all the Prince's romantic attachments, it was Maria Fitzherbert whom he chose to gift with images of himself and to have had immortalised by Cosway most frequently. The artist painted no fewer than eleven works for and of Maria, and the frequency and date of the various commissions correspond to the periods of intense attachment and estrangement that

characterized the couple's tumultuous relationship. Cosway's primary practice was as a painter of portrait miniatures, and here Maria is depicted wearing a pearl necklace with a suspended profile portrait of George IV. Such objects were hugely intimate, and a diamond-glazed locket depicting George IV owned by Maria Fitzherbert, from the same collection, was sold in these Rooms, 6 July 2017, lot 14 (fig. 1).

Born into a Roman Catholic family, Maria Anne Fitzherbert (1756-1837) was the eldest child of Walter Smythe of Brambridge, Hampshire, younger son of Sir John Smythe, Bt., of Acton Burnell, Shropshire. She was educated in Paris at an English convent run by Conceptionist nuns. She married, first in 1775, the Catholic Edward Weld (1741-1775) of Lulworth Castle who died intestate three months later. His estate passed to his younger brother and Maria was obliged to re-marry. In 1778 she married Thomas Fitzherbert (1746-1781), a Catholic landowner of Swynnerton, Staffordshire. On his death she inherited their residence in Park Lane and she entered London society. By 1784 the Prince of Wales began to pursue her in earnest and she travelled to the continent, in part to avoid him, leaving him increasingly frustrated.

Three Acts of Parliament prevented a legitimate marriage between the Prince of Wales and Mrs Fitzherbert: The Act of Settlement, the Act of Union (both of which prevented a prince or princess married to a Catholic from succeeding to the throne) and the Royal Marriages Act, an act created in 1772 by King George III requiring his consent for any members of the royal family to marry, and intended to protect the status of the royal house from being diminished by marriages to non-royals. Despite the illegality of a marriage between them, the Prince of Wales wrote numerous long, impassioned letters begging her to return to England and in his longest letter he even tried to convince her that the King would secretly permit the union. This 42-page love letter, which was sent to her with a portrait miniature of his eye by Cosway, and is the only love letter from George IV to Maria Fitzherbert to have survived, is now in the Royal Archives at Windsor Castle. Maria's exile eventually came to an end following the Prince of Wales's persistence and several attempts to track her down in Europe. She reluctantly consented to the marriage which, despite his indiscretion on the subject, the Prince of Wales demanded she keep secret. The couple married in secret in December 1785 in a ceremony conducted by the Rev. Robert Burt, a chaplain whose release from Fleet Prison had been arranged by the Prince, and who committed an act of high treason in marrying the couple. The marriage remained a secret and their mysterious relationship generated a huge amount of intrigue, speculation and distrust at court, leading to a string of correspondence between the ladies of the aristocracy about how to avoid social events with Maria Fitzherbert, as well as a wave of satirical cartoons by Gillray. The key criticism was not the liaison itself (as it was generally accepted that the Prince of Wales would have affairs with mistresses) but the marriage, which was highly controversial, for Maria was both a commoner and a Catholic.

Following their marriage in 1785, Mrs Fitzherbert was given a luxurious home in Park Lane and was showered with expensive love tokens and diamonds by the Prince of Wales. Commissions from Cosway were an important part of the couple's relationship and Maria first sat to Cosway in 1784.

An inventory of Cosway's belongings made in 1820 lists all of the artist's outstanding debts, many of which were owed by George IV, who owed Cosway £2,832 18s. for work done between 1780 and 1808. Dr Stephen Lloyd has suggested that this drawing is likely to be the 'Mrs F's drawing' for which George IV owed 40 gns in 1789, the most he ever charged for a drawing of Maria (*op. cit.*, p. 206), reflecting its remarkably large scale and high level of finish.



Daniel Gardner and the revival of interest in pastel

(LOTS 152-162)

by Neil Jeffares

In recent years provenance research has been greatly assisted by the institutions such as the Getty, the National Gallery or the Smithsonian making available the stock-books of the great dealers of the early 1900s – Duveen, Knoedler and Agnew's come to mind. Trawling through these records is a curious experience: the taste of a different age, nearly as far distant from us today as it then was from the objects themselves. Of course many of the artists are those one might expect: but some now famous are absent, while a few stand out for unexpected frequency – and occasionally astonishing prices.

Daniel Gardner (*circa* 1750–1805) is one of those names, and one of the few British pastellists to have an instantly recognisable technique and style which sets him apart from everyone else. His origins were humble: born in Kendal around 1750 (too late to have been long a student of Romney, who left for London in 1762), his father and grandfather were shoemakers, and probably Baptists. Initially he was trained as an upholsterer (his uncle's profession, to whom he was probably apprenticed: this may have extended to carpentry, since Gardner is thought to have designed the distinctive fluted frames in which so many of his pictures are still found). He seems to have become a freeman of Lancaster in 1768 – but almost immediately moved to London. He entered the Royal Academy Schools in 1770, where he was taught by Zoffany, Dance, Benjamin West, Cipriani and Bartolozzi. At the end of the following year he received a silver medal for drawing. He showed a portrait of an old man at the Academy that year, but never appeared again at the major London exhibitions. Perhaps this was because of the personality described by several contemporaries – James Northcote commented on his reputation for being "very blunt ... and following too much his own inclination, does not enough conform to the customs of the polite world", while Farington noted that he was "extremely parsimonious" and delighted in arguing.

Gardner is widely said to have worked briefly in Reynolds's studio in the early 1770s, but the evidence for this is unsatisfactory. He was of course influenced by Reynolds's compositions, several of which he copied or borrowed for his own portraits – lot 153, the Grote children, is a spectacular example of how he reinterprets a Reynolds painting (Waddesdon, 1777), converting the weight of the master's subject picture into pure effervescence. But his real competition was from other quarters – notably the Irishman Hugh Douglas Hamilton who had arrived in London in 1764 and, by prolifically exhibiting his small oval heads (a good example is lot 160), developed a wide clientele among the aristocracy. A curious letter in 1776 from another pastelist, John Warren, refers to reports that Hamilton "is gone to Ireland", implying that he had failed in competition with Gardner – to Warren's puzzlement, as he thought Hamilton the better artist, while acknowledging that Gardner was "not without taste & Genius." For him Gardner was "a bad Draughtsman & clumsy in his execution": but it is perhaps the spontaneity which Warren disliked that gives Gardner his enduring appeal today. Even at this stage, when Gardner was producing small oval heads in direct competition with Hamilton (the delightful lot 157 is a perfect example), they crackle with nervous energy in contrast to the meticulous control that Hamilton applied.

Gardner went on to develop more ambitious compositions – full-length figures, family groups, etc., often in woodland settings, with dazzling, improbable colour schemes that seemed a breath of fresh air to the staid traditions of British portraiture. He was not the first to show children with their pets – but he was the first perhaps to do so with childlike gusto. He worked occasionally in oil, sometimes in pure pastel, but mostly in his own special medium: usually described as gouache, it may involve ground pastel sticks mixed with brandy and applied with a brush. A particular idiosyncrasy is his use of dry pastel for the faces while the rest of the picture is scumbled in this gouache. A single page from his account book, from 1792, has survived; it suggests that his prices ranged from 5 to 23 guineas (although neither medium nor format is indicated).

There is no doubt that this technique enabled him to work very fast (as the extent of the surviving *œuvre* testifies), and may well have played a role in his ability to forge close relationships with the families who became his best clients: among them the Heathcotes, of whom he painted at least 25 portraits, or the interrelated aristocratic Cornwallis and Townshend families, who are well represented in the present group (lots 157 and 159). These were not on the whole clients that turned naturally to his other great rival, John Russell, whose focus was particularly among Methodists, industrialists and the middle classes.

Despite their distinctive style, Gardner's pictures are almost never signed, and many were reattributed to other artists throughout the 19th Century (the 1894 Russell exhibition included a number of his works by mistake). Only during the 20th Century was his reputation re-established. That happened not so much through museum acquisitions but rather through the sometimes aleatory processes of the art market: a group portrait of Lady Fawkener sold in these Rooms in 1908 for the sum of 1250 guineas (perhaps £150,000 in today's money, adjusted for official inflation, but a vast amount then), creating a demand for Gardner that dealers vied with one another to supply. A large group of his works, which had passed to his granddaughter, Mrs Dixon, were sold to Lord Carlingford and in turn to Lady Strachey, whose 63 Gardners were dispersed here in 1911. Ten years later George Williamson published a monograph on the artist which described in detail several dozen works belonging to Viscount Harcourt – which readers would naturally assume had been in the family since Gardner made them. But in fact, many (including lots 157 and 159 here) had been part of this wave, bought up on the market by dealers (Agnew's most notably) acting for none other than J. Pierpont Morgan's sister, Mary Lyman Morgan (1844–1919), who married the banker Walter Hayes Burns. They passed to her daughter, Mary Ethel, Viscountess Harcourt (1874–1961), and have later reappeared on the market for another generation to enjoy.

That process of re-evaluation is once again well underway, with saleroom prices returning to, or exceeding, 1908 levels. In 2013 a charming group portrait of Mary Sturt of Crichel and family sold for £133,000, while two years later a single figure of the thirteen-year-old Mary Whitbread (later Lady Grey) reached a record price for the artist of £233,000.



PROPERTY FROM A DESCENDANT OF THE GROTE FAMILY (LOTS 152-153)

152

DANIEL GARDNER, A.R.A. (KENDAL 1750-1805 LONDON)

Andrew Grote (1710-1788) with wife Mary Anne Culverdon (1740-1797) and children, William and Marianne, with their spaniel

pencil, watercolour, bodycolour and pastel
37½ x 33¼ in. (95.3 x 84.5 cm.)

£70,000-100,000

US\$89,000-130,000
€80,000-110,000

Andrew (Andreas) Grote was born in Bremen, north west Germany, in 1710, and moved to London in 1731 to establish himself as a merchant. He was very successful, and in 1766 formed the banking partnership Prescott, Grote, Culverdon & Hollingworth. His second wife, Mary Anne Culverdon (1740-1797), was the sister of one of his partners, and 30 years his junior. They are depicted here with two of the youngest of their ten children, probably Emma (1771-1783) and Andrew (1775-1788).

PROVENANCE:

The sitters, and by descent to the present owner.

153

DANIEL GARDNER, A.R.A. (KENDAL 1750-1805 LONDON)

The fortune teller: four children of Andrew Grote, Frances (1760-1833), George (1762-1830), Charlotte (1763-1787), and Caroline (1773-1817)

pencil, watercolour, bodycolour and pastel
33¼ x 37¼ in. (84.5 x 94.7 cm.)

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

The sitters, and by descent to the present owner.

The pose, costumes and colours of this drawing of four of the children of Andrew Grote directly reference Sir Joshua Reynolds's 1777 *A Fortune-Teller*, now at Waddesdon Manor. It was during the 1770s that Gardner is reputed to have worked in Reynolds's studio. It is not clear whether the 'fortune-teller' concept was requested by Grote after Reynolds's painting, or suggested by Gardner following the success of Reynolds's Royal Academy exhibit. Dating the pastel to post 1777, it is possible to identify the sitters in the fortune-telling group as Frances (1760-1833), George (1762-1830) and Charlotte (1763-1787), with Caroline (1773-1817) as the small child to the left.

We are grateful to Neil Jeffares for his help in preparing this catalogue entry, and for including the drawing in the next update to his *Dictionary of pastellists*..





154

DANIEL GARDNER, A.R.A. (KENDAL 1750-1805 LONDON)

Portrait of a young lady, possibly Elizabeth Anne Hall

pencil, watercolour, bodycolour and pastel
25 x 21 in. (63.5 x 53.4 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

LITERATURE:

N. Jeffares, *Dictionary of pastellists*, online edition, no. J338.15113.

It has been suggested that this may be a portrait of Elizabeth Anne Hall (b. 1775), the daughter of General Thomas Hall. An oil of her by Gardner is recorded in the collection of Mr Holms (for an illustration, see G.C. Williamson, *Daniel Gardner*, 1921, facing p. 54).

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

PROPERTY FROM THE COLLECTION OF WALTER BRANDT

155

DANIEL GARDNER, A.R.A. (KENDAL 1750-1805 LONDON)

Portrait of Viscount Castlereagh, small full-length, in gold coat and black cape, standing in a wooded landscape

pencil, watercolour, bodycolour and pastel
33¼ x 19¾ in. (84.5 x 50.2 cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

Major A.R. Boyle, Christie's, London, 21 February 1930, lot 8.
Sir Frederick Richmond; Christie's, London, 13 December 1946, lot 111.
Anonymous sale; Christie's, London, 11 November 1958, lot 165 (26 gns to Walker Gallery).
with Walker Gallery, London.
Walter Brandt, and by descent to the present owner.

EXHIBITED:

Kendal, Abbot Hall Art Gallery, *Daniel Gardner*, 1962, no. 13.
Ickworth, Ickworth House, *Early English Watercolours*, 1968, no. 35.
London, Kenwood House, *Daniel Gardner*, 1972, no. 33.

LITERATURE:

N. Jeffares, *Dictionary of pastellists*, online edition, no. J.338.1115.



This stylish full-length swagger portrait of Robert Stewart, 2nd Viscount Castlereagh (1769-1822), asserts both his position as an Anglo-Irish landowner, and his role in government. The son of Robert Stewart, first Earl of Londonderry, he was born in Dublin, and grew up at the family seat, Mount Stewart, County Down. Having studied at St. John's College, Cambridge, he was elected Member of the Irish Parliament for Down in 1790. Although a personal supporter of the British Prime Minister, William Pitt, he was staunchly opposed to the Irish policies of the British Government. In 1794 he was elected to the British House of Commons, sitting in the seat of Tregony, Cornwall and on Pitt's side of the House, and in 1797 became Keeper of the King's Signet for Ireland. He played an important role in crushing the Irish Rebellion of 1798, and campaigned extensively for the Irish Act of Union which he steered through both parliaments in 1800.

This portrait, stylistically dating from the 1790s, depicts Castlereagh as an elegant, accomplished young gentleman, and was perhaps made to commemorate one of his political achievements in that decade.

Walter Brandt was perhaps the greatest collector of British drawings and watercolours in the latter part of the 20th Century. A merchant banker, he set out between the 1950s and 1970s to acquire works by British artists born before 1800, and his exceptionally good eye meant that these were generally extremely good examples by each artist.



PROPERTY OF A GENTLEMAN

156

FRANCIS COTES, R.A. (LONDON 1726-1770)

Portrait of Topham Beauclerk, half-length, wearing a blue coat

signed and dated 'FCotes pxt./ 1756' (lower right)

pastel

26 x 21½ in. (66 x 54.6 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

the sitter, and by descent to his great-grandson

Aubrey de Vere Beauclerk.

B.N. Johnson; Christie's, London, 1 August 1885, lot 83 (41 gns to Graves).

Duke of St Albans; Christie's, London, 20 June 1978, lot 75.

LITERATURE:

D. Adamson, *The House of Nell Gwyn: The Fortunes of the Beauclerk Family, 1670-1974*, London 1974, repr. opp. p. 62.

N. Jeffares, *Dictionary of pastelists*, online edition, no. J.243.158.

Topham Beauclerk (1739-1780), great-grandson of Charles II and Nell Gwyn, was an antiquarian book collector and member of Johnson's Literary Club.

On 12 March 1768 he married the artist Lady Diana St John, eldest daughter of the 3rd Duke of Marlborough, two days after her divorce from Frederick St John, Viscount Bolingbroke. Dated 1756, this portrait was made while he was still at Eton, before he matriculated at Trinity College, Oxford in 1757.

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

The Ross Collection from Knockmore, Enniskerry, Wicklow

(LOTS 157-193)

By Barbara Ann Ross



Photo courtesy of MediaPro

My parents, John (1919-2011) and Ruth Isabel 'Rubel' (1919-2016) Ross, were both born just after the end of the first world war and lived into their nineties. My father was Irish and my mother English. They met at Cambridge at a dance. During the second world war my father joined the Irish Guards and my mother was at Bletchley Park. Having left Ireland as a young child, my father always had a romantic attachment to the country and brought my mother back to settle there soon after the war ended.

It was my father who was the collector. He probably always had an instinct for it. His great aunt May Berryman (1861-1954), was an avid collector and they used to have conversations about paintings when he was still a boy. She gave him a fine Italian drawing of a Baroque saint which started him off; but it wasn't until my parents moved to Knockmore, their charming regency villa outside Dublin, that my father's collecting really took off.

The house, which they bought in the mid-1960s, was not the inspiration for the collection but housed it beautifully. Its elegant main rooms and the views down rolling fields to the sea, formed the perfect setting for a collection of 18th and early 19th Century pastels and watercolours. The house had an outstanding and time-consuming garden which became my mother's passion. She said it would make or break her: she rose to the challenge and plunged into all aspects of gardening, becoming the Irish Times gardening correspondent, writing the introduction to the seminal *'Irish Florilegium'* and several small books on country matters. She immortalised their life together at Knockmore in her book *'A Year in an Irish Garden'*, illustrated by the well-known Irish Georgian architect Jeremy Williams (1943-2015).

My father had by this time developed an international practise as a solicitor and it was largely on his frequent trips to London that he built up the collection. Here, the knowledge and enthusiasm of among others Michael Wynne, Keeper of Paintings at the Irish National Gallery, was a great help.

The first painting he bought was Rowlandson's *'Out of Action'* which shows a peg-legged pirate being lifted from a boat (lot 164). Rowlandson was always a favourite of my father's and he went on to collect many more of them as well as a fine collection of 18th Century pastels favouring portraits by Gardner and Douglas Hamilton. However the bulk of his collection were landscapes by, among others, Gainsborough, Girtin, John White Abbott, Laporte and Sandby; he gathered them together over a period of fifty years. Towards the end of his life I remember him being particularly pleased at having secured all the known Irish views painted by Edward Lear on a rare trip to Wicklow (lots 187-188).

Many of his paintings are of Irish interest and he was an active member and sometime Chairman of the Irish Friends of the National Collections. Apart

from collecting my father was interested in politics and at one time sat in the Irish Senate; he was also a keen fencer and Captained the Irish team. He enjoyed travelling and loved animals. In fact, he frequently came back from one of his expeditions with something bulky tucked under his arm, hidden by his overcoat: we never knew whether it was going to turn out to be a stray dog he had picked up on the way home or a wonderful painting for the collection.



John and Rubel Ross, 31 January 1945.



157

DANIEL GARDNER, A.R.A. (KENDAL 1750-1805 LONDON)

Portrait of Miss Annabella Powlett Smith, bust-length

with inscription on an old label attached to the reverse of the frame 'Miss Annabelle Powlett Smyth 1755/Married, 21 Aug. 1777, to Charles Townshend Esq. (see corresponding portrait), who was created/Baron Bayning 20 Oct. 1797./This and the portrait of her husband and a/drawing supposed to represent three of their children/belonged to the Hon^{ble} Mirabel Neville, who died/14 Jan. 1900, and were given to me after her death/by her sister the Hon^{ble} Mrs. Arthur Savile/Robert Marsham-Townshend. July 14. 1900'
pencil, pastel and bodycolour
10 x 7⁷/₈ in. (25.4 x 20 cm.), oval

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Mirabel Jane Aldworth (Neville) by whom given to Robert Marsham-Townshend (†); Knight Frank and Rutley, 7-23 June 1915, lot 95.
with Agnew's, London.
Mrs. Burns.
The Viscount Harcourt by 1921, and by descent to Hon. Alexander St. Vincent Baring 6th Lord Ashburton; Christie's, London, 30 March 1993, lot 12, where purchased for the present collection.

LITERATURE:

G.C. Williamson, *Daniel Gardner*, London, 1921, p. 100, repr. opp. p. 100.
N. Jeffares, *Dictionary of pastellists*, online edition, no. J.338.1044.

Annabella Powlett Smith (1761-1825) was the daughter of the Rev. Richard Smith of Itchen, Hampshire, and Annabella Powlett, a grand-daughter of the Duke of Bolton. She married her cousin, Charles Townshend (1728-1810), at Lambeth Palace on 21st August 1777, aged 16. He was created Baron Bayning in 1797. Her daughter was also depicted by Gardner, in lot 159.

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



158

DANIEL GARDNER, A.R.A. (KENDAL 1750-1805 LONDON)

Portrait of Elizabeth Harcourt Vernon, wife of George, 2nd Earl of Harcourt, small half-length with feathers in her hair

pencil and bodycolour
20¹/₂ x 16³/₈ in. (51.1 x 41.6 cm.)

£3,000-5,000

US\$3,900-6,300
€3,400-5,700

PROVENANCE:

with Andrew Clayton-Payne, London, 1997, where purchased for the present collection.

Elizabeth, daughter of George Venables-Vernon, 1st Baron Vernon, was brought up at Sudbury Hall, Derbyshire, and married her cousin George Harcourt, in 1765. They lived at Nuneham Courtenay, Oxfordshire, where they employed Capability Brown to redesign the gardens, and Paul Sandby to advise on the interior of the house. Unusually, Elizabeth is depicted kneeling in an idyllic parkland landscape.

We are grateful to Neil Jeffares for his help in preparing this catalogue entry, and for including this drawing in the next update of his *Dictionary of pastellists*.

150

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



159

DANIEL GARDNER, A.R.A. (KENDAL 1750-1805 LONDON)

Portrait group of Viscount Brome (1774-1823), Lady Mary Cornwallis (1769-1840) and Miss Caroline Townshend (1778-1866) as children, with a spaniel in a wooded landscape

an extensive inscription on the reverse of the frame reads 'Lord Viscount Brome Son to Earl Cornwallis/Aged five years/Lady Mary Cornwallis Daughter to Earl Cornwallis/Aged Ten years/Miss Caroline Townshend Eldest Daughter to the/R^t. Hon^{ble}. Charles Townshend of Honingham in Norfolk/Aged one year and Half/Bean a favourite Dog/Painted by Mr. Gardener/ March 1780

pencil, pastel and bodycolour
29½ x 37½ in. (74.9 x 95.3 cm.), oval

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Sir Ailwyn Fellowes.
with Agnew's, London, April 1917.
Mrs Burns.

The Viscount Harcourt, by 1921 and thence by descent to
Hon. Alexander St. Vincent Baring 6th Lord Ashburton; Christie's, London,
30 March 1993, lot 14, where purchased for the present collection.

LITERATURE:

G.C. Williamson, *Daniel Gardner*, London, 1921, p.102, repr. 3rd p. opp. p.100.
N. Jeffares, *Dictionary of pastellists*, online edition, no. J.338.1193.

Charles Cornwallis (1774-1823) Viscount Brome, later 3rd Earl Cornwallis, Master of the King's Hounds, married in 1797, Lady Louisa daughter of the 4th Duke of Gordon.

Mary Cornwallis, his sister, born 1769, eloped with Mark Singleton (1762-1840) a Barrister, M.P. for Eye, son of Sydenham Singleton of Dublin. They married firstly in November 1785, and secondly with her father's permission on 9th Jan 1786.

Caroline Townshend (1778-1866), their cousin, was the daughter of Charles Townshend and Annabella Powlett Smith (see lot 157). She died unmarried at Chiselhurst Common, Kent.

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



160 (part lot)

160

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

Portrait of Robert Cunninghame of Mount Kennedy, Baron Rossmore, bust-length; and Alexander Pope (Cork 1763-1835 London) Portrait of Anne Gordon, bust-length

pastel
 9½ x 7½ in. (24.2 x 19 cm.), oval (2)
 £3,000-5,000 US\$3,900-6,300
 €3,400-5,700

PROVENANCE:

Anonymous sale; Christie's, London, 18 November 1975, lot 48, where purchased for the present collection.

Robert Cunninghame of Mount Kennedy, Baron Rossmore (1726-1801), was a colonel in the 5th Royal Irish Dragoons. His sister, Anne, married Robert Gordon, (c.1720-1784) of New Grove, County Cork, who was commissioner general.

We are grateful to Neil Jeffares for his help in preparing this catalogue entry, and for including these drawings in the next updated of his *Dictionary of pastellists*.

161

JOHN RAPHAEL SMITH (DERBY 1752-1812 DONCASTER)

Portrait of a gentleman, half length; and Portrait of a lady, half-length

pastel
 10 x 8½ in. (25.4 x 20.7 cm.) each (2)
 £2,000-3,000 US\$2,600-3,800
 €2,300-3,400

PROVENANCE:

Anonymous sale; Christie's, London, 8 July 1986, lot 95, where purchased for the present collection.

LITERATURE:

N. Jeffares, *Dictionary of pastellists*, online edition, nos. J.685.603 and J.685.604

This pair of portraits are typical of John Raphael Smith, and probably date to circa 1800.

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





162

DANIEL GARDNER, A.R.A. (KENDAL 1750-1805 LONDON)

Portrait of a gentleman, full-length, in a red coat and white waistcoat, holding a tricorn hat in his left hand, beside a saddled bay hunter, with a dog at his feet, in a wooded landscape

pencil, watercolour, bodycolour and pastel
34¾ x 25½ in. (88.2 x 64.7 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

with Agnew's, London.
Anonymous sale; Christie's London, 25 July 1924, lot 31 as 'Portrait of General Clarges' (unsold).
Anonymous sale; Christie's, London, 8 June 2000, lot 52, where purchased for the present collection.

LITERATURE:

N. Jeffares, *Dictionary of pastellists*, online edition, J.338.1142.

The present pastel has traditionally been catalogued as Gen. Clarges, but an inscription on the reverse of the frame and a typed biography suggest the identification of Gen. W. Clay. However, General Waldegrave Pelham Clay was born in 1760, and this picture, which cannot date to any later than 1790, depicts a much older man, so it seems unlikely to be him. General Clarges is not found in the Army listings of the time, and the red coat is not that of a general.

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



163

163

DANIEL MACLISE, R.A. (DUBLIN 1806-1870 LONDON)

Portrait of Mr and Mrs MacGregor in an interior, three-quarter length

signed with monogram 'DMAc' (lower left on the mount, overmounted) and inscribed 'LIGHT ON THE RIGHT OF THE DRAWING' (lower left on the mount, overmounted)
pencil and watercolour heightened with white and with scratching out
17½ x 13½ in. (44.5 x 34.3 cm.)

£2,500-3,500

US\$3,200-4,400

€2,900-4,000

PROVENANCE:

David Daniells and Stevan Beck Baloga.
Anonymous sale; Christie's, London, 19 May 2000, lot 129, where purchased for the present collection.

EXHIBITED:

London, Royal Academy, 1832, no. 612.
New York, Shepherd Gallery, *English Realist Watercolors*, 1830-1915, October-December 1997, no. 24.

Although nothing is known about the MacGregor family, the gold setting and heraldic arms engraved upon the seal worn at Mr MacGregor's waist allude to the gentility of the couple. MacLise exhibited approximately thirty portraits or portrait groups at the Royal Academy between 1830 and 1832. His sitters included Princess Sophia and Sir Walter Scott.



164

164

THOMAS ROWLANDSON (LONDON 1756-1827)

Out of Action

pencil, pen and grey ink and watercolour
6⅞ x 8⅞ in. (17.5 x 22.6 cm.)

£1,200-1,800

US\$1,600-2,300

€1,400-2,000

PROVENANCE:

George Hotham (1796-1860) and by descent to his daughter, Harriet Saltmarsh, by whom given to her nephew, Hum Bland, and by descent to John Bland, Blandsfort, from whom purchased for the present collection in 1968.

154

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

165

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

The Comforts of Bath - The Ball: figures attending a concert in an Assembly Room

pencil, pen and grey ink and watercolour
5 x 8¼ in. (12.7 x 21 cm.)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

Ray Livingston Murphy (?); Christie's, London, 8 July 1986, lot 57.
Anonymous sale; Sotheby's, London, 14 July 1994, lot 118, where purchased for the present collection.

ENGRAVED:

T. Rowlandson, etching, *The Comforts of Bath*, pl. 10, 1798.



The Comforts of Bath is a series of 12 etchings by Thomas Rowlandson, each accompanied by verse extracts from Christopher Anstey's *New Bath Guide*, published in 1766. Another version of this watercolour is at the Yale Center for British Art, New Haven.

Ray Livingston Murphy was a New York collector of books and drawings, whose focus across both fields was British. His collecting was much influenced by William Beckford, some of whose books and drawings he owned. He bequeathed his library to Yale.

166

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

Monsieur Renault and Madame Culleoni fencing in Angelo's Academy

pencil, pen and grey ink and watercolour
6¼ x 10¾ in. (15.9 x 26.4 cm.)

£2,500-3,500

US\$3,200-4,400

€2,900-4,000

PROVENANCE:

Probably Mrs. Wilfred Jackson; Christie's, London, 6 June 1947, lot 5 (50 gns. to Sabin) with Frank T. Sabin, London.
Anonymous sale; Sotheby's, London, 22 March 1979, lot 57.
The Dent Collection; Christie's London, 10 July 1984, lot 35.
Anonymous sale; Christie's, London, 12 November 1996, lot 26.
Anonymous sale; Sotheby's, London, 21 March 2002, lot 126, where purchased for the present collection.

EXHIBITED:

London, F.T. Sabin, *Watercolour Drawings by Thomas Rowlandson*, 1948, no. 7, repr.
Reading, 1962, no. 70.



Rowlandson, himself an amateur fencer and boxer, was a good friend of Henry Angelo (1760-1839), who followed his father Domenico Angelo Malevelti Tremamando (1716-1802) as owner of the leading fencing academy in London. His *Reminiscences*, 1830, are full of references to the artist. The academy was established in London in 1770 and, after several changes of address, settled in Old Bond Street.

Rowlandson produced drawings and engravings of fencing matches from the 1780s onwards. Versions of the present drawing bear different inscriptions alluding to 'Mme Culleoni', 'Madame Cain' or 'Madame Kelu' as fencing with Henry Angelo or 'M. Renault'. The closest is in the Yale Center for British Art (see J. Baskett and D. Snelgrove, *The Drawings of Thomas Rowlandson in the Paul Mellon Collection*, 1977, p. 35 no. 115, illustrated), in which the placing of the figures is the same, as is the background, save that it is unfinished.



167



168

167

THOMAS ROWLANDSON (LONDON 1756-1827)

Coaches racing down a country road

pencil, pen and ink and watercolour
9 $\frac{3}{8}$ x 14 $\frac{1}{8}$ in. (23.8 x 37.8 cm.)

£5,000-8,000

US\$6,400-10,000
€5,700-9,000

PROVENANCE:

with Spink, London, June 1980, where purchased for the present collection.

168

THOMAS ROWLANDSON (LONDON 1756-1827)

A visit to my Uncle's

signed and dated 'Rowlandson 1795' (lower left) and inscribed
'A VISIT TO MY UNCLE'S' (lower centre)

pencil, pen and ink and watercolour
11 $\frac{1}{8}$ x 9 in. (29.5 x 22.9 cm.)

£1,500-2,000

US\$2,000-2,500
€1,700-2,300

PROVENANCE:

with Robert Holden, London, where purchased for the present collection.

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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

169

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

The Scots Greys

pencil, pen and grey ink and watercolour
7¼ x 9¾ in. (18.5 x 23.8 cm.)

£5,000-8,000 US\$6,400-10,000
€5,700-9,000

PROVENANCE:

Thomas Capron; Christie's, London,
15 March 1889, lot 128 (10½ gns to Pearn),
with Colnaghi, London.

J. Leslie Wright.
Mrs Dorian Williamson.
with Richard Green and
Frank Sabin, 1980.

Anonymous sale; Sotheby's, London,
21 March 2002, lot 127, where purchased
for the present collection.

EXHIBITED:

London, Royal Academy, *The J. Leslie
Wright Collection of Masters of British
Watercolour*, October - November 1949.

LITERATURE:

*Catalogue of the J. Leslie Wright Collection
of Early English Watercolour Drawings*,
1939, no. 358a.

B. Falk, *Thomas Rowlandson*, London,
1949, repr. facing p. 76.



170

THOMAS ROWLANDSON (LONDON 1756-1827)

The bear and the bear leader, passing the Hotel d'Angleterre

signed and dated 'Rowlandson 1776' (lower right) and inscribed
'The Bear and Bear Leader' (lower left)

pencil, pen and brown ink and watercolour, on Whatman paper dated 1816
11¼ x 8¾ cm. (28.6 x 22.3 cm.)

£3,000-5,000 US\$3,900-6,300
€3,400-5,700

PROVENANCE:

Charles William Dyson Perrins.
with Leger Galleries, London, February 1981.

Anonymous sale; Sotheby's, London, 13 July 1995, lot 38, where purchased
for the present collection.

In the 18th and 19th Centuries, a bear-leader was a colloquial term for
someone who escorted wealthy and aristocratic young gentlemen on the
Grand Tour. The role incorporated elements of tutor, guardian, companion
and chaperone. Here, Rowlandson depicts a precocious young man watched
over by his much larger and older tutor.





171

171

THOMAS ROWLANDSON (LONDON 1756-1827)

Portsmouth Point

with signature 'T. Rowlandson' (lower left, on the mount)
pencil, pen and ink and watercolour
9½ x 13¾ in. (24.1 x 34.9 cm.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

with Agnew's, London.
possibly with Colnaghi, London, 1961.
Dr. William Brockbank; Sotheby's, London, 11 November 1982, lot 167.
Anonymous sale; Sotheby's, London, 26 November 1998, lot 64, where purchased for the present collection.

ENGRAVED:

by T. Rowlandson, etching, 1814.

This drawing relates to Rowlandson's 1790s tour of the Isle of Wight, with Samuel Howitt and Henry Wigstead. A large group of drawings from this tour are at the Isle of Wight Museum, Newport.

172

THOMAS ROWLANDSON (LONDON 1756-1827)

The Recruiting Sergeant

pencil, pen and brown ink and watercolour, on paper watermarked 'J. GREEN/ 182...'
7 x 5 in. (17.8 x 12.7 cm.)

£1,500-2,000

US\$2,000-2,500
€1,700-2,300

Military figures were a favourite subject for Rowlandson, and another version of this drawing is at the Yale Center for British Art, New Haven (B1975.4.1376).



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158

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173

173

THOMAS ROWLANDSON (LONDON 1756-1827)

Strolling players with a dog riding a bear

pencil, pen and ink and watercolour
7½ x 11 in. (19.4 x 28 cm.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Probably Thomas Capron, Arundel House, Richmond.
with Leger Galleries, London, December 1983, where purchased for the present collection.

LITERATURE:

J. Grego, *Rowlandson the Caricaturist*, London, 1880, II, pl. 426.

174

THOMAS ROWLANDSON (LONDON 1756-1827)

Poste aux chevaux - a cart tipping outside an inn

pencil, pen and brown ink and watercolour
6 x 9½ in. (15.3 x 24.2 cm.)

£1,200-1,800

US\$1,600-2,300
€1,400-2,000

PROVENANCE:

Anonymous sale; Phillips, London, 3 November 1986, lot 17, where purchased for the present collection.



174



175

THOMAS ROWLANDSON (LONDON 1756-1827)

The Downfall of Monopoly

extensively inscribed 'ROAD TO HELL/ HOP MONOPOLYSER/ confactor/
short measures/ way to get rich/ starve the poor/ coals Four Guineas for
Chaldron'

pencil, pen and grey ink and watercolour
12 $\frac{5}{8}$ x 18 $\frac{3}{4}$ in. (32.1 x 47.7 cm.)

£4,000-6,000

US\$5,100-7,600
€4,600-6,800

PROVENANCE:

James Ramsey MacDonald, M.P.
Anonymous sale; Sotheby's, London, 5 June 2008, lot 166, where purchased
for the present collection.

ENGRAVED:

by T. Rowlandson, etching and aquatint, 14 August 1800.

The present drawing is one of Rowlandson's darker political satires, depicting Death as a skeleton flogging a skeletal horse and chasing monopolisers. He rides over a prostrate grocer whose 'Sugar' loaves and scales are beside him, the latter inscribed 'Short Measure' and 'cheating Weights'. Behind is a statue of Britannia with the lion beside her, around which figures dance. A sign-post to the left is inscribed 'Road to Hell'.

This drawing has a tracing of itself on the *verso*, allowing the design to be flipped for printing. Versions of the print are in the British Museum, London, and the National Gallery of Art, Washington.

176

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

*Study for 'The Preaching of John Knox
before the Lords of the Congregation,
10th June 1559'*

with signature 'D. Wilkie' (lower left), and with a
fragment of a letter 'Study of John Knox preaching
at/ St Andrews, begun in 1839, while painting/
a picture of same subject for Sir Robert Peel/
finished and presented very respectfully/
Esquire by his/ highly obliged servant in 1838./
David Wilkie/...gton 13th June 1839' (verso)
pen and brown ink
3 $\frac{3}{8}$ x 5 $\frac{7}{8}$ in. (9.2 x 15 cm.)

£800-1,200

US\$1,100-1,500

€910-1,400

PROVENANCE:

with Martyn Gregory, London.

The Scottish Protestant reformer and historian
John Knox returned from a 13 year exile and
appeared in the pulpit of the parish church of
St Andrew's on 10 June 1559. He preached his
doctrine of reformed worship, and convinced
the provost, bailies and inhabitants to agree to
his demands. Wilkie worked for several years on
a large painting of *The Preaching of John Knox*



*before the Lords of the Congregation, 10th June
1559* (Tate Britain), in which all the figures are
identifiable and include James Stewart, Earl of
Moray, Alexander Cunningham, Earl of Glencairn,
and Lord and Lady Argyll.

Based on McCrie's 1812 *Life of Knox*, Wilkie
began working on drawings (now Fitzwilliam
Museum, Cambridge), and an oil sketch
(Petworth House) for the picture in 1821, but did
not complete it until 1832.

177

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

*Study for 'John Knox dispensing the
sacrament at Calder House', drawn on the
back of the artist's list of Royal Academy
Submissions 1839, leading with 'Sir David
Baird drawing the body of Tippo Saib after his
capture at Seringa Patam on 4th of May 1799'*

with signature 'Sir D. Wilkie.' (lower left)
pen and brown ink, with a partial Britannia
watermark
6 $\frac{1}{8}$ x 7 $\frac{1}{2}$ in. (5.6 x 19 cm.)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

Begun in 1839, *John Knox Dispensing the
Sacrament at Calder House* was never finished. A
sketch and the unfinished painting are both at the
National Gallery of Scotland, Edinburgh. Wilkie
was working on two versions of the subject when
he set out in 1840 on his journey to the East, from
which he never returned.

Another sketch of the subject taken from the
same sheet as the present drawing, with a
continuation of the description of Wilkie's 1839
R.A. exhibits on the verso, is also in the National
Gallery of Scotland.





178

THOMAS GIRTIN (LONDON 1775-1802)

Kelso Abbey, Roxburghshire, Scotland

pencil and watercolour
4 $\frac{7}{8}$ x 3 $\frac{1}{8}$ in. (12.4 x 8 cm.)

£3,000-5,000

US\$3,900-6,300
€3,400-5,700

PROVENANCE:

Thomas Monro (?); Christie's, London, 26 June 1833, probably lots 80-83 (as *Views and ruins, in colours, on cards* (40) by Turner).

Mrs Morland Agnew; Christie's, London, 24 March 1933, lot 18 (part) (3 $\frac{1}{2}$ gns to Tim).

with Agnew's, London, where purchased for the present collection.

This and the following drawing are part of a group of around thirty drawings on this scale made for Dr Thomas Monro in around 1795-6. Many of these were acquired by J.M.W. Turner after Monro's death and are now part of the Turner Bequest at Tate Britain, but these, and another of *Loch Lomond* with which they were previously framed, were separated. This watercolour was based on an outline drawing now in the Ashmolean Museum, Oxford, which in turn was copied from an engraving after Thomas Hearne - it is unlikely Girtin had visited Kelso by the time these drawings were made.

We are grateful to Dr Gregory Smith for his help in preparing this catalogue entry and for including this drawing in his forthcoming online catalogue raisonné.



179

**THOMAS GIRTIN
(LONDON 1775-1802)**

Corfe, Dorset, with the castle behind

pencil and watercolour
3 $\frac{1}{8}$ x 4 $\frac{3}{8}$ in. (8 x 12.4 cm.)

£1,500-2,000

US\$2,000-2,500
€1,700-2,300

PROVENANCE:

Thomas Monro (?); Christie's, London, 26 June 1833, lots 80-83 (as *Views and ruins, in colours, on cards* (40) by Turner).

Mrs Morland Agnew; Christie's, London, 24 March 1933, lot 18 (part) (3 $\frac{1}{2}$ gns to Tim). with Agnew's, London, where purchased for the present collection.

This watercolour relates to an outline drawing now at Tate Britain (T.B. CCCLXXVII, 14).

We are grateful to Dr Greg Smith for his help in preparing this catalogue entry and for including this drawing in his forthcoming online catalogue raisonné.

180

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

*The gateway of St Donats Castle,
Glamorgan, Wales*

pencil, grey ink and watercolour on a grey
prepared paper
15 $\frac{7}{8}$ x 21 in. (40.4 x 53.4 cm.)

£2,000-3,000 US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Anonymous sale; Sotheby's, London,
12 June 2003, lot 125, where purchased for
the present collection.

The present sheet probably dates
from the 1770s, and the monochrome
technique suggests that it may relate to a
print project.

We are grateful to Timothy Wilcox for his
help in preparing this catalogue entry.



181

**ATTRIBUTED TO ROBERT ADAM
(KIRKCALDY 1728-1792 LONDON)**

*A capriccio Welsh landscape with
figures outside a castle*

with inscription 'A View in Wales./
P. Sandby fecit' (verso)
pencil, pen and brown ink, grey
and blue wash
12 $\frac{1}{2}$ x 20 $\frac{3}{4}$ in. (31.8 x 51.7 cm.)

£2,000-3,000 US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Anonymous sale; Phillips, London,
4 November 1985, lot 11 (as Paul Sandby),
where purchased for the present
collection.



Although best known as an architect, Adam also made a series of drawings
of castles, ruins, and capriccios influenced by Paul and Thomas Sandby,
of which the present drawing seems to be one. He was fascinated by the
idea of the Picturesque, and explored how it could be expressed through
architecture. In drawings such as this one he explored the relationship

between buildings and their settings, often not as direct design projects
but as inspiration. Related drawings are at the National Gallery of Scotland,
Edinburgh.

We are grateful to Timothy Wilcox for his help in preparing this catalogue
entry.



182

**THOMAS GAINSBOROUGH, R.A.
(SUDBURY, SUFFOLK 1727-1788 LONDON)**

Cattle watering beside a river with a distant view to a tower

black and white chalk on grey paper
11 x 13¾ in. (27.9 x 35 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 2 May 1962, lot 23 (£220 to Leggatt).
Anonymous sale; Christie's, London, 8 April 1997, lot 29, where purchased for
the present collection.

EXHIBITED:

Bury St Edmund's Art Gallery, 1972.

LITERATURE:

H. Belsey 'A Second Supplement to John Hayes's The Drawings of Thomas
Gainsborough', *Master Drawings*, 46, 2008, no. 1105.

We are grateful to Hugh Belsey for his help in preparing this catalogue entry.

183

**JOHN WHITE ABBOTT
(EXETER 1763-1851)**

The Warren

inscribed 'The Warren' (lower centre on the original mount)
pencil, pen and grey ink and grey wash
7 $\frac{7}{8}$ x 10 $\frac{1}{2}$ in. (18.8 x 26.7 cm.)

£3,000-5,000 US\$3,900-6,300
€3,400-5,700

PROVENANCE:

Dudley Snelgrove; Sotheby's, London, 19 March 1992, lot 301, where purchased for the present collection.

'The Warren' is probably Dawlish Warren, a small village on a spit of land at the mouth of the Exe estuary.



184

**JAMES MALTON
(LONDON 1761-1803 DUBLIN)**

St Patrick's Cathedral, Dublin

signed 'James Malton del-' (lower left on the original mount)
pencil, pen and grey ink and watercolour
5 $\frac{3}{4}$ x 7 $\frac{3}{4}$ in. (13.6 x 19.7 cm.)

£3,000-5,000 US\$3,900-6,300
€3,400-5,700

PROVENANCE:

Iolo Williams,
with Michael Spratt, Guildford, where purchased for the present collection.

LITERATURE:

J.R. Abbey, *Scenery of Great Britain and Ireland in aquatint and lithography 1770-1860*, London, 1952, p. 314, under no. 473 as 'Saint Patrick's Cathedral, Dublin'.

ENGRAVED:

by J. Malton, etching, 1 March 1793.



James Malton moved with his family to Dublin in 1785, where his father, Thomas Malton (1726-1801), an architectural draftsman, taught perspective. James worked for several years in the office of the distinguished architect James Gandon (1742-1823), before returning to London in 1790, where he exhibited topographical and architectural drawings at the Royal Academy. Malton published two sets of views of Dublin engraved by himself – the

first, *A Descriptive View of Dublin*, in 1797. The second was published posthumously in circa 1818 and included both drawings from the first edition, and later ones.

Another watercolour by Malton of St Patrick's Cathedral, dated to circa 1797, is now in the Victoria and Albert Museum, London (172-1890).



185
JOHN WHITE ABBOTT
(EXETER 1763-1851)

Travellers seated on the road to Rome, St Peter's beyond

signed with initials and dated 'JWA/ 1807'
 (lower left)
 pencil and watercolour
 15¼ x 19¼ in. (38.8 x 48.9 cm.)

£4,000-6,000

US\$5,100-7,600
 €4,600-6,800

PROVENANCE:

The artist, and by descent to Anonymous sale; Sotheby's, London, 21 March 2002, lot 154, where purchased for the present collection.

This unusual drawing appears to relate to a sheet by the Swiss artist Franz Kaisermann (1765-1833), who was a pupil of Abraham-Louis-Rodolphe Ducros. Dated 1803, his *Rome from the Villa Madama, with St. Peter's seen through trees to the right, and the Tiber to the left* depicts a very similar view through the trees towards Rome, with a small group of travellers in the foreground. Kaisermann made at least two later known versions of the subject, and it is very possible that one ended up in Devon where it was seen by White Abbott.

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



186
JOHN LAPORTE
(DUBLIN 1761-1839 LONDON)

Rustic figures with cattle in an extensive landscape, probably in Ireland

bodycolour
 7⅞ x 10 in. (20 x 25.4 cm.)

£2,000-3,000

US\$2,600-3,800
 €2,300-3,400

PROVENANCE:

with Leger Galleries, London, October 1993, where purchased for the present collection.

Laporte was very much influenced by Paul Sandby's topographical style. He had a considerable practice as a drawing master in London, teaching amongst others Dr Thomas Monro, who was the great early patron of both Turner and Girtin. The present sheet is typical of Laporte's bucolic compositions and use of bodycolour.



187

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

View across Vico Bay towards Bray Head, Co. Dublin

signed 'A Nicholl RHA' (lower right)

pencil and watercolour heightened with touches of bodycolour and with scratching out

13 x 19¼ in. (33 x 48.9 cm.)

£4,000-6,000

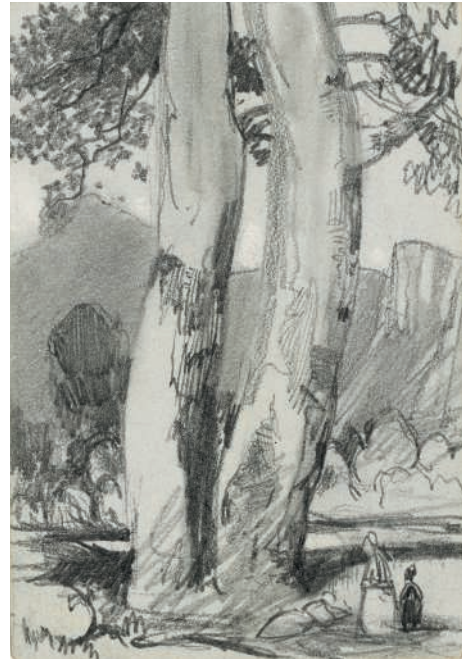
US\$5,100-7,600

€4,600-6,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 16 May 1996, lot 407, where purchased for the present collection.

Nicholl was born in Belfast, the son of a shoemaker and was apprenticed to a printer. In his twenties he acquired a wealthy patron, the politician and writer Sir James Emerson Tennent (1804-1869) who financed a two year stay in London from 1830 to 1832. Nicholl spent time copying Old Masters at the Dulwich Picture Gallery where his favourite artists were Cuyp, De Wint and Copley Fielding. J.M.W. Turner was also a major influence throughout his career. Nicholl returned to Ireland and spent time in Dublin exhibiting at the Royal Hibernian Academy, becoming an Associate in 1837 and a full member in 1860.



188

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Five views in County Wicklow: The Great and Little Sugarloafs; The Great and Little Sugarloafs, from The Scalp; Figures beside trees, probably in the Powerscourt Demesne; Loch Tay looking north; and Bray, with the Little Sugarloaf in the distance

the first signed and inscribed 'Sugar Loaf/ E Lear' (lower centre and left) pencil, some heightened with white, on grey paper 4¼ x 6½ in. (10.8 x 16½ cm.); and smaller

(5)

£7,000-10,000

US\$8,900-13,000
€8,000-11,000

PROVENANCE:

- i) Robert A. Hornby. Anonymous sale; Sotheby's, London 18 March 1982, lot 9 (part).
- ii, iii, iv and v) Mary F. Shaw. with Agnew's, London, 1989, where purchased by Vivien Noakes.
- iv) Mary F. Shaw. with Agnew's, London, 1989

EXHIBITED:

Grasmere, The Wordsworth Museum, *Lear the Landscape Artist: tours of Ireland and the English Lakes 1835 and 1836*, 2nd July - 4th October 2009, no's 20, 21, 22, 23 and 26.

Lear went to Ireland in 1835 with his friend Arthur Stanley (later Dean of Westminster), as well as Stanley's brother, father and uncle, for the annual meeting of the British Association for the Advancement of Science (BAAS) in Dublin from 10 to 15 August. When the meeting finished, part of the group set off to walk through Wicklow, and Lear made a sketchbook of drawings, of which this and the following lot are the largest group known to remain. Arthur Stanley's diaries were later published, and give some idea of how the journey might have looked.

The first three of these drawings were probably taken in or near Lord Powerscourt's deerpark. The view of Loch Tay shows the rocky scarp of Luggala on the left. The view of Bray is an important record of the appearance of the town before the arrival of the railway in 1854. Taken from outside the Market House on market day, it must date from either Saturday 22 or Tuesday 25 August, on Lear's return journey to Dublin.



189

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

Two views of towers at Clondalkin Tower, Co. Dublin; one of Glendalough tower, Co. Wicklow; and The Banqueting-room in the Demesne of Bellevue, with a view of Wicklow Head

the fourth signed and inscribed 'Wicklow Head/ELear' (lower centre and left)
pencil, heightened with white, on grey paper
4¼ x 6½ in. (10.8 x 16½ cm.); and smaller (4)

£5,000-7,000

US\$6,400-8,900

€5,700-7,900



PROVENANCE:

- i and iii) Mary F. Shaw.
with Agnew's, London, 1989.
- ii) Mary F. Shaw.
with Agnew's, London, 1989, where purchased by Vivien Noakes.
- iv) Robert A. Hornby.
Anonymous sale; Sotheby's, London, 18 March 1982, lot 9 (part).

EXHIBITED:

- Grasmere, The Wordsworth Museum, *Lear the Landscape Artist: tours of Ireland and the English Lakes 1835 and 1836*, 2nd July - 4th October 2009, no's 18, 19, 24 and 25.
- iv) London, Royal Academy, *Edward Lear 1812-1888*, 1985, no. 13d.

Clondalkin tower may be identified by its expanded base, the only one of its kind in Ireland, and the only such tower to have a 'cap' in the 19th Century. Standing to the West of Dublin, it is not on the way to Wicklow, and would have been a day trip from the city. The tower at Glendalough has no cap, and is part of a monastery dating from the time of St Kevin in the 6th Century. Although it has been defunct as a monastery since the 14th Century, it remains a popular site of pilgrimage, as well as a tourist site. It seems likely that Lear made further drawings of the site which are not known to have survived.

Stanley recorded that after visiting Glendalough, the group stayed at Bellevue, the country house of the Dublin banking family the La Touches near Bray. The Banqueting-Room was a rustic masonry building in the grounds, built in a Gothic style, with views across the estate to Wicklow Head.



190

190

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Honister Crag, Lake District

signed and inscribed 'E./ Honister. Cu' (lower right)
pencil heightened with white on grey paper
4¼ x 6⅞ in. (10.8 x 17.5 cm.), corners cut

£1,200-1,800

US\$1,600-2,300

€1,400-2,000

LITERATURE:

C. Nugent, *Edward Lear The Landscape Artist: Tours of Ireland and the English Lakes, 1835 & 1836*, Grasmere, 2009, p. 158, fig. 43.

Lear made a walking tour of the Lake District in 1836, from which this drawing dates. Lear loved the landscape and wrote enthusiastically to John Gould (31 October 1836) 'I left Knowsley...on the 12th August for a sketching tour, & really it is impossible to tell you how, and how enormously I have enjoyed the whole Autumn. The counties of Cumberland & Westmorland are superb indeed, & tho the weather has been miserable, yet I have contrived to walk pretty well over the whole ground & to sketch a good deal besides'. Many years later in 1884, Lear recalled of his trip '...I know every corner of Westmorland; Scawfell Pikes is my cousin, and Skiddaw is my mother in law'. Honister Crag is on the road which cuts between Buttermere and Borrowdale, and Lear dated another drawing from the same viewpoint 10 October.

A group of drawings from this tour was sold in these Rooms, 20 November 2003, lot 77, and are now at Dove Cottage, Grasmere.

191

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Cervo, Imperia, Italy

signed with monogram and dated '1882' (lower right) and inscribed and dated 'Cérvo, / 27 Decbr'. 1881' (lower left)
pencil and watercolour heightened with bodycolour
10⅞ x 21 in. (27.7 x 53.4 cm.)

£5,000-8,000

US\$6,400-10,000

€5,700-9,000

PROVENANCE:

Francis Braham, Lady Waldegrave, and her husband Chichester Fortescue, Lord Carlingford;
Constance Braham, Lady Strachey, niece of Lady Waldegrave, and by descent. Anonymous sale; Sotheby's, London, 10 November 1994, lot 145, where purchased for the present collection.

Cervo is on the coast close to San Remo, where Lear was to build the Villa Tennyson, his last home.

170

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



191



192

192

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Near Sarténé, Corsica

signed with monogram (lower left) and inscribed and dated 'near Sateréné [sic] 5 1/2 PM. April 18./ 1868.' (lower right)
pencil and watercolour heightened with bodycolour and with scratching out
6 7/8 x 16 1/2 in. (17.5 x 41.9 cm.)

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

Lear made one visit to Corsica in 1868 and reached Sarténé, in the south of the island on 17 April. On 18 April he wrote in his diary, immortalised in his 1870 publication *Journal of a Landscape Painter in Corsica*, 'I shall... try to get as many records as I can of the landscape, which is of a class rarely met with in such perfection'.

PROVENANCE:

with the Fine Art Society, London.
Anonymous sale; Sotheby's, London, 21 January 1982, lot 221, where purchased for the present collection.



193

ALFRED GOMERSAL VICKERS (LONDON 1810-1837)

Street-sellers beside a Mosque at Constantinople

pencil, pen and brown ink and watercolour heightened with touches of bodycolour
6 $\frac{3}{8}$ x 9 $\frac{1}{8}$ in. (16.2 x 23.2 cm.)

£3,000-5,000

US\$3,900-6,300
€3,400-5,700

PROVENANCE:

Formerly in an album in the possession of Queen Adelaide.
with Spink, London; Christie's, South Kensington, 21 June 1998, lot 117,
where purchased for the present collection.

Vickers was commissioned in 1833 to make sketches in Russia for publication. En route to that
commission he made drawings and watercolours across Europe, including in Turkey and Italy.



194

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

Rue de Couvent, Antwerp

signed with initials and dated 'TB/ 1830' (lower right) and inscribed
'Antwerp/ Rue de Couvent with the Priory' (verso)

pencil and watercolour
6½ x 9 in. (15.6 x 22.8 cm.)

£5,000-8,000

US\$6,400-10,000
€5,700-9,000

PROVENANCE:

Henry Potts, by whom given in 1955 to
Mr and Mrs Prior.

Anonymous sale; Sotheby's, London, 15 July 1999, lot 80, where purchased for the present collection.

On 27 October 1830, Antwerp was overtaken by the conflict of the Belgian revolution. Belgian troops entered the city to fight the Dutch garrison, and in the ensuing battle, the Dutch were driven into the citadel, from where they bombarded the city with shells. Here, Boys depicts the roofless shell of the Priory with both locals and soldiers surveying the damage.



195

195

THOMAS ROWLANDSON (LONDON 1756-1827)

Boats landing at Clovelly, North Devon

signed and dated 'Rowlandson/ 1792' (lower right)
pencil, pen and ink and watercolour
16 x 22½ in. (40.6 x 57.2 cm.)

£3,000-5,000

US\$3,900-6,300
€3,400-5,700

PROVENANCE:

with The Fine Art Society, London, 1943.
Rev. Canon F. Shirley; Sotheby's, London, 24 February 1960, lot 21.
Anonymous sale; Christie's, London 16 November 2006, lot 50,
where purchased for the present collection.

196

THOMAS ROWLANDSON (LONDON 1756-1827)

A village scene

pencil, pen and brown ink and watercolour
6 x 9¾ in. (14.5 x 23.5 cm.)

£1,500-2,000

US\$2,000-2,500
€1,700-2,300

PROVENANCE:

with Sabin Galleries, London, 1960.



196



197

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

The Welsh Bridge, Shrewsbury

signed, inscribed and dated 'Shrewsbury Welsh Bridge/ P Sandby RA Pinx/ 1800' (lower left)

pencil, watercolour and bodycolour
22½ x 32¾ in. (57.2 x 83.5 cm.)

£15,000-20,000

US\$20,000-25,000
€17,000-23,000

PROVENANCE:

with Frank T. Sabin, London, 1960.
with John Mitchell & Son, London, 1976.

EXHIBITED:

London, Royal Academy, 1801, no. 622.
London, Guildhall Art Gallery, *Paul Sandby*, June-July 1960, no. 2.

ENGRAVED:

by Rev. Edward Pryce Owen, etching and engraving, 1821.

Francis Grose wrote of the Welsh Bridge, 'As a picturesque object it is equalled by few and surpassed by none' (F. Grose, *The Antiquarian Repertory*, London, 1807-9, vol. II, p. 361). Sandby must have agreed, as he depicted the bridge several times from each side of the Severn. The bridge was destroyed in 1782, but Sandby continued to draw and exhibit views of it until 1806, reflecting his interest in it. A view from the opposite bank, dated 1772, is at the Yale Center for British Art, New Haven.

A version of the present drawing with slightly different staffage was engraved by Rev. Edward Pryce Owen (1788-1863) for his father Hugh Owen's 1825 *History of Shrewsbury*, to which he contributed several plates. He also published *Etchings of Ancient Buildings in Shrewsbury* (with letterpress), Nos. 1 and 2 only, London, 1820-1.

PROPERTY FROM A PRIVATE COLLECTION

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

The North Terrace at Windsor Castle was the most popular of Paul Sandby's subjects: versions of these two views exist in oil, bodycolour, watercolour, pencil and aquatint, ranging in date from an exhibit at the Society of Artists in 1766 by way of the aquatints of 1776 to signed and dated bodycolours of 1800 and 1803.

The views from the North Terrace looking east and west were often paired, as at the Royal Academy in 1774 and with the aquatints of 1776 (illustrated Dormer, *loc.cit.*, figs. 100-1 and 100-2); there is a pair of circa 1765-70 in the Yale Center for British Art, New Haven (illustrated Roberts, *op.cit.*, pls. 17.2 and 17.3), while the pair in the Buccleuch Collection, Drumlanrig Castle provide another example and are possibly those exhibited at the Royal Academy in 1774. The North Terrace was also depicted in a set of three works, showing Morning, Afternoon and Sunset, of which *Sunset* is now in the Victoria and Albert Museum (P.7-1945).

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





198

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

The North Terrace of Windsor Castle, looking west at sunset

pencil, watercolour, and bodycolour heightened with gum arabic
18 x 25 in. (45.7 x 63.5 cm.)

£15,000-20,000

US\$20,000-25,000
€17,000-23,000

199

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

The North Terrace of Windsor Castle, looking east at sunrise

pencil, watercolour, and bodycolour heightened with gum arabic
18 x 25 in. (45.7 x 63.5 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

200

RICHARD WILSON, R.A. (PENEGOES 1713/14-1782 COLOMENDY)

Villa Negroni, Rome

inscribed 'Negroni' (lower centre)
black and white chalk on blue-grey paper
8¾ x 7¾ in. (22.2 x 19.4 cm.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Richard Ford,
with Colnaghi, London, November 1973.

LITERATURE:

B. Ford, *The Drawings of Richard Wilson*, London, 1951, p. 55, under no. 27.

In the late 16th century Pope Sixtus V (1521-1590), while still a cardinal, bought a large estate and villa in the northern part of Rome. In 1696 it was sold to Cardinal Giovanni Francesco Negroni and became known as Villa Negroni. A related drawing is at the British Museum (1881,0212.51), and another in the Brinsley Ford Collection (Richard Wilson online no. D230).

We are grateful to Dr Paul Spencer-Longhurst for his help in preparing this catalogue entry.

201

JOHN CROME (NORWICH 1768-1821)

Wooded landscape with a path beside a pool

dated 'August 3^d 1804' (verso)

pencil and grey wash

7¼ x 12¼ in. (18.4 x 31.1 cm.)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

Norman Baker, by whom given to the present owner.

LITERATURE:

D. and T. Clifford, *John Crome*, London, 1968, p. 113, no. D10, pl. 12b.

N.L. Goldberg, *John Crome the Elder*, New York, 1978, p. 237, no. 134, ill.



This fairly early sheet is intensely drawn in almost pure wash. The richness of the middle ground is characteristic of Crome's later composition drawings, and is one of the first examples of his interest in sunlit wooded views with ponds or rivers, which he would return to throughout his career. It is closely

related to one with a similar inscription, dated 28 August 1804: *The Boathouse, Bludenston, Suffolk*, in the Hickman Bacon collection.

We are grateful to Timothy Wilcox for his help in preparing this catalogue entry.

202

JOHN SELL COTMAN (NORWICH 1782-1842 LONDON)

The East End of Holy Trinity Church, Caen

inscribed and dated 'sketched. 1817. 1818' (lower right) and inscribed 'East End of the Abbey Church of the Holy Trinity at Caen' (lower left, in the margin)

pencil and sepia wash, on the artist's original mount

12¾ x 8¾ in. (32.8 x 22.3 cm.)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

J.S. Cotman (?); Christie's, London, 1 May 1824, lot 49 (15 s. to Arch).

with J. & A. Arch.

with The Fine Art Society, July 1965.

Norman Baker.

LITERATURE:

D. Turner, *Architectural antiquities of Normandy*, London 1822, pl. 25.

ENGRAVED:

J.S. Cotman, etching, *Architectural Antiquities of Normandy*, 1822, vol. I, pl. 25.

Cotman's most ambitious publishing project was *The Architectural Antiquities of Normandy*, for which he executed several hundred drawings in the course of three tours of Normandy, in 1817, 1818 and 1820, tours that were inspired (though not wholly funded) by Cotman's Norfolk patron Dawson Turner, who would eventually contribute the text to the project. The present drawing dates from the first tour, and the second date of 1818 refers to the artists later return to work it up for printing. Cotman wrote to Turner from Caen on 22 July 1817, 'I have sketched but little here at present, from causes which I will explain to you. - La Tour aux gendarmes, Abbey of St. Trinity, Wm. Conqueror on horseback on St. Stephens Church, and half finish a sketch of St. Stephens abbey, are all that I have done.'

Several of the drawings were bought at the artist's studio sale by J. and A. Arch - the brothers who had published the project. They then sold the drawings in their gallery alongside the prints.

We are grateful to Timothy Wilcox for his help in preparing this catalogue entry.





203

FRANCIS TOWNE (MIDDLESEX 1739-1816 LONDON)

A view in Werrington Park, Cornwall

signed 'F. Towne/ delt.' (lower right) and inscribed 'This drawing done on the spot/ in Werrington Park/ in the County of Devon/ by/ Francis Towne'
pencil and watercolour
5½ x 7½ in. (14.9 x 19 cm.)

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

PROVENANCE:

The artist, by whom bequeathed to James White of Exeter. John Herman Merivale, and by descent to Maria Sophia Merivale and Judith Ann Merivale, by whom given to her niece Patricia Rawlins and by descent to the present owner.

LITERATURE:

P. Oppé, 'Francis Towne, Landscape Painter', *The Walpole Society*, London, 1920, p. 125.
R. Stephens, *A catalogue raisonné of Francis Towne*, online edition, no. FT589a.

Although Towne is best known for his Devon views, he also made several visits to Cornwall, particularly to Werrington Park near Launceston. Towne's earliest recorded West Country picture was a view of the mill at Werrington, exhibited at the Society of Artists in 1767. The estate was sold to the Duke of Northumberland in 1775, and Towne visited again in 1796 and 1799.

The present drawing is unusual in Towne's oeuvre as a pure watercolour, with no pen outline. Richard Stephens has suggested it dates to the late 1790s, when Towne experimented in pure watercolour, probably in response to the contemporary fashion to move away from more traditional 'tinted drawings', with their crisp pen outlines.

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



204

FRANCIS TOWNE (MIDDLESEX 1739-1816 LONDON)

View of the waterfall at Chudleigh Rock, Devon

signed and dated 'F. Towne. del./ 1787' (lower left) and inscribed 'Waterfall at Chudleigh Rock/ Francis Towne/ 1787' (on the verso of the original mount)
pencil, pen and grey ink and watercolour
6 x 7 in. (15.2 x 17.8 cm.)

£4,000-6,000

US\$5,100-7,600
€4,600-6,800

PROVENANCE:

The artist, by whom bequeathed to James White of Exeter. John Herman Merivale (B.P. 206), and by descent to Maria Sophia Merivale and Judith Ann Merivale, by whom given to her niece Patricia Rawlins and by descent to the present owner.

LITERATURE:

R. Stephens, *A catalogue raisonné of Francis Towne*, online edition, no. FT539.

Within easy reach of Towne's home in Exeter, Chudleigh is five miles or so south-east of Canonteign along the River Teign. It is close to Ugbrooke Park, the home of Baron Clifford of Chudleigh, for whom Towne had worked in the 1770s. The falls at Chudleigh Rock were a popular beauty spot, and were visited by John Herman Merivale, later the owner of this drawing, in 1805.

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

Watercolours by William Payne from the Blair Charitable Trust, removed from Blair Castle, Blair Atholl, Scotland

(LOTS 205-208)

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

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

These drawings were probably inherited by Lady Emily Frances Percy, daughter of the 2nd Duke of Northumberland who in 1810 married James, 1st Lord Glenlyon, and was the mother of George, 6th Duke of Atholl. The estate of Werrington, near Launceston was acquired by the 1st Duke of Northumberland and this may explain the family's patronage of the artist.



205

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

Nine landscape studies including: travellers beside a river before a tower; travellers on a road beside a river; a boat landed in a bay; and figures entering a building beside a ruined chapel

two signed 'W. Payne' (verso)

pencil and watercolour

5 $\frac{1}{2}$ x 8 in. (15 x 20.3 cm.), and smaller, five with corners cut (9)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Probably inherited by Lady Emily Frances Percy, and by descent to her son George, 6th Duke of Atholl, and by descent in the family.

206

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

Six landscape studies including: unloading a boat behind a ruined arch; figures on the foreshore before a tower; and a cottage on a harbour

pencil and watercolour

9 $\frac{3}{8}$ x 12 $\frac{1}{2}$ in. (23.8 x 32.8 cm.), and smaller

£1,500-2,000

US\$2,000-2,500
€1,700-2,300

PROVENANCE:

Probably inherited by Lady Emily Frances Percy, and by descent to her son George, 6th Duke of Atholl, and by descent in the family.



207

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

Eight landscape study roundels; including travellers before a ruin; a waterfall before a castle; a traveller crossing a footbridge; and a cottage in an estuary landscape

two signed 'W. Payne' (verso)
pencil and watercolour
6¾ x 5 in. (16.2 x 12.7 cm.), oval, and smaller

(8)

£1,500-2,000

US\$2,000-2,500
€1,700-2,300

PROVENANCE:

Probably inherited by Lady Emily Frances Percy, and by descent to her son George, 6th Duke of Atholl, and by descent in the family.

208

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

Seven capriccio landscape studies

two signed with initials 'W.P.' (on the verso of the mount), two signed 'W. Payne' (verso)

pencil and watercolour
5¼ x 4¼ in. (13.3 x 10.5 cm.), one with corners cut

(7)

£1,200-1,800

US\$1,600-2,300
€1,400-2,000

PROVENANCE:

Probably inherited by Lady Emily Frances Percy, and by descent to her son George, 6th Duke of Atholl, and by descent in the family.



209

PETER BROWN (FL. 1758-1799)

Study of red-edged pig's ear, cotyledon orbiculata

signed 'P Brown' (lower left) and inscribed 'Cotyledon orbiculata' (lower right)
pencil, watercolour and bodycolour, heightened with gum arabic on vellum
1½ x 9¼ in. (29.2 x 23.5 cm.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

Peter Brown, botanical and natural history artist, may have studied under Georg Dionysius Ehret (1708-70), whose style is similar. Following in the botanical tradition, he painted in watercolour on vellum, as its smooth surface allowed very fine detail and gave a realistic sheen to leaves and petals.

Brown taught a number of aristocrats before being appointed Botanical Painter to the Prince of Wales in 1784. He was also patronised by Lord Bute, who advised on the development of the Royal Botanic Gardens at Kew, and it is possible that he painted this and other botanical watercolours there. He exhibited at the Royal Academy from 1770 to 1791.



210

SAMUEL PROUT, O.W.S. (PLYMOUTH 1783-1852 LONDON)

Cottages at Crabtree, near Plymouth, Devon; and A mill at Coldrenick, Cornwall

signed 'Prout' (lower left) and inscribed 'Cottages at Crabtree/...../Jan 7. 1808' (on part of the old backing); the second signed 'Prout' (lower right) and inscribed and dated 'Mill at Coldrenick/...Jan 7. 1808' (on part of the old backing)

pencil and watercolour
10 $\frac{5}{8}$ x 15 $\frac{3}{8}$ in. (27 x 39.1 cm.) each

(2)

£4,000-6,000

US\$5,100-7,600
€4,600-6,800

Prout was born in Plymouth, Devon, the son of a worker from the naval dockyard. He joined sketching expeditions led by a master while at Plymouth Grammar School and aged 18 he met the publisher John Britton in a bookshop who took him on a sketching tour of the West Country. By 1802 he was working for Britton in London but by 1805 ill health forced him to return to Devon. The present watercolours date from January 1808 shortly before his return to London. They are excellent examples of his early style when the influence of his fellow Devonian Francis Towne is evident.

Coldrenick House is at Menheniot near Liskeard in Cornwall.



211

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

Kenilworth Castle, Warwickshire

pencil and watercolour with scratching out
13½ x 20½ in. (34.3 x 52.2 cm.)

£2,500-3,500

US\$3,200-4,400

€2,900-4,000

PROVENANCE:

Peter de Wint (†); Christie's, London, 23 May 1850, lot 218 (11 gns to Hewett) or 27 May 1850, lot 470 (9 gns to Kelly).
Miss Roundell.
John Baskett.
with Colnaghi, London.
Anonymous sale; Sotheby's, London, 24 June 1971, lot 118.

This watercolour has previously been identified as Brougham Castle, Westmorland, but the two towers appear to be those of Kenilworth Castle, which de Wint depicted on several occasions.

We are grateful to Timothy Wilcox for his help in preparing this catalogue entry.



212

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

Penrhyn Castle, North Wales

pencil and watercolour
14⅝ x 22½ in. (37.2 x 57.2 cm.)

£3,000-5,000

US\$3,800-6,300

€3,400-5,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 November 1997, lot 69.

EXHIBITED:

London, Agnew's, *Exhibition of Water-colour Drawings by Turner, Cox and de Wint*, 1924, no. 62.

LITERATURE:

A.P. Oppé, *The Water-colours of Turner, Cox and de Wint*, Exhibition Catalogue, 1925, p. 26, no. 62.

This is a view of Penrhyn Castle from the south with Beaumaris Castle on Anglesey visible beyond. This is likely to be the work exhibited at the Society of Painters in Water-colours in 1832, no.103 as 'Penrhyn Castle, with Puffin Island in the Distance' which sold for 20 guineas. Puffin Island sits off the north-east coast of Anglesey.

213

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

Scottish river scene

pencil and watercolour with scratching out
18½ x 26¾ in. (47 x 67 cm.)

£3,000-5,000

US\$3,800-6,300

€3,400-5,700

PROVENANCE:

Anonymous sale; Christie's, London, 8 June 1961, lot 36 (16 gns to Agnew's) (as J.R. Cozens). with Agnew's, London, where purchased by Lady Helen Nutting.

Stylistically this drawing dates from the 1790s or early 1800's, before Williams made the career-defining tour to Italy and Greece from which he returned in 1818. Brought up in Edinburgh by his grandparents, Williams's early work focusses on the landscape of the Highlands, and the slightly square buildings on the right hand bank are very typical of his early style.



214

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

Landscape with travellers below a castle, an estuary beyond

pencil and watercolour with scratching out
14¼ x 20½ in. (36.3 x 51 cm.)

£5,000-8,000

US\$6,400-10,000

€5,700-9,100

PROVENANCE:

with Newman Fine Art, Painswick, Gloucestershire.

The son of a Leicestershire farmer, Glover was appointed writing master at a school in Westmorland in 1786, and eight years later became drawing master in Lichfield, Staffordshire. He was a pupil of William Payne, and in 1795 began exhibiting oil paintings at the Royal Academy, which were favourably received compared to those of Turner, much to the irritation of John Constable. A founding member of the Old Water-Colour Society, Glover exhibited regularly before he emigrated to Tasmania in 1831, becoming famous as the father of Australian landscape painting.





215

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

Bamborough Castle, Northumberland

signed and dated 'J. Varley/ 1835.' (lower left) and inscribed 'Bamborough Castle' (lower right)
pencil and watercolour with scratching out
9½ x 12¾ in. (24.2 x 32.4 cm.)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

with John Spink, London, where purchased by the present owner.



216

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

Sunset, with a sketch of a church verso

pencil and watercolour
4¾ x 8½ in. (12.1 x 20.6 cm.)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

Acquired from the artist and placed into an album by Richard Westmacott, by whom given to his daughter Maria Poole, née Westmacott, and by descent to Anonymous sale; Christie's, London, 20 November 2003, lot 7.
with Richard L. Feigen & Co., New York.

EXHIBITED:

New York, Richard L. Feigen & Co., *Joseph Gandy: Visionary Views of England*, 2004, no. 87
Little Rock, Arkansas Art Center, *43rd Collectors Show and Sale*, 2011, no. 28.

The present sheet was one of several landscape sketches by Joseph Gandy from the 1820's which were acquired from him by his friend, the Neoclassical sculptor Sir Richard Westmacott (1775-1856), who he had studied alongside in Rome. Westmacott later assembled these watercolours into two albums which he gave to his daughter Maria Poole. One of these albums is today in the Sir John Soane Museum in London, while the other album was broken up

in 2004. The present sheet was part of this second album, which was titled 'GANDY/ VOL II/ LANDSCAPE' on the spine, and inscribed, by Richard Westmacott, 'Gandy's sketches/ I give /Maria' on the inside cover. The album contained 97 watercolours of landscapes and studies from nature, variously inscribed with locations, times and compass directions, and dated between the 15th of July 1820 and the 5th of July 1826.

PROPERTY FROM THE COLLECTION
OF WALTER BRANDT

217

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

*The city of Gloucester, with St Peter's
Cathedral, the West Gate, and the
bridge over the Severn*

pencil and watercolour
5¼ x 9 in. (13.4 x 22.9 cm.)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

with Frost and Reed, London.

Mrs. E.A. Champness; Christie's, London, 2
November 1956, lot 131, where purchased by

Walter Brandt

and by descent to the present owner.



218

**THOMAS DANIELL, R.A. (KINGSTON-
UPON-THAMES 1749-1840 LONDON)**

Cheddar Gorge, Somerset

pencil and watercolour
11⅞ x 14⅞ in. (30.2 x 37.1 cm.)

£5,000-8,000

US\$6,400-10,000

€5,700-9,100

Thomas Daniell's last Royal Academy exhibit before his ten year trip to India in 1784, was a 'View of Workeyhole in Somersetshire, with the transformation of the witch of Workey into stone, from a legendary tale'. This drawing probably dates from the same trip to Somerset, where Daniell also painted watercolours of Cheddar Gorge which are now in the Tate and the British Museum. Daniell's crisp, clear drawing style seen here, typical of the older topographical artists of the 18th Century, softened during his time in India as he worked alongside his nephew William (1769-1837). It is possible that the small figures at the front of the image could depict Thomas Daniell flanked by his nephews, William and Samuel, aged fifteen and nine respectively in 1784.



PROPERTY OF A GENTLEMAN

***219**

JOHN CONSTABLE, R.A. (EAST BERGHOLT 1776-1837 LONDON)

Harrow from the fields at Child's Hill

dated 'Sunday Aug^r 12th. 1821' (lower right)

pencil

6 $\frac{3}{8}$ x 9 $\frac{3}{8}$ in. (16 x 24 cm.)

£15,000-20,000

US\$20,000-25,000

€17,000-23,000

PROVENANCE:

Captain Charles Golding Constable; Christie's, London, 11 July 1887, lot 19 (15 gns to Nosedà).

John Postle Heseltine (L.1508).

Mrs. Forty Van Winkle.

EXHIBITED:

London, South Kensington, 1880-1883, no. 99.

LITERATURE:

W.W. May, *Manuscript list of Captain Charles G. Constable's collection*, 1880, no. 12.

J.P. Heseltine, *Original Drawings by British Painters in the Collection of J.P.H[eseltine]*, London, 1902.

G. Reynolds, *The Later Paintings and Drawings of John Constable*, New Haven and London, 1984, p. 79, no. 21.42, pl. 248.

This view of Harrow from Child's Hill is part of a series of *en plein air* sketches executed by Constable on Hampstead Heath between 1820 and 1823. As with others, a large amount of paper is given over to the sky, creating the sense of height and expansive space from being situated at the top of a hill. However, this drawing is further free from the cows, carts and figures found in similar pictures from the series, grounded only by Harrow's distinctive spire.

Constable started visiting Hampstead in 1819, before relocating full time in 1827. This sketch was made during the family's first few summers. Much has been written about the detailed cloud formations of the later images, and this drawing is quite unusual for its use of bright shafts of sunshine casting shadows onto the landscape.

John Postle Heseltine (1843-1929) was a stockbroker, who formed an exceptional collection of Old Master and British drawings, as well as Old Master paintings. He gave several pictures to the National Gallery, London, where he was a Trustee, and prints and drawings to the British Museum.



London Aug 12th 1891



PROPERTY FROM A EUROPEAN COLLECTION

***220**

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

Martha Hess as Silence (recto); and Study of a female head in profile (verso)

with inscription 'H Fuseli' (lower right)
pencil and white chalk on buff paper
17 x 12½ in. (43.2 x 30.7 cm.)

£5,000-8,000

US\$6,400-10,000
€5,700-9,000

PROVENANCE:

Fr. Prof. Ganz, Oberhofen, Bern, and by descent until 1975, when purchased by the father of the present owners, and thence by descent.

The present drawing relates to one by Fuseli sold in these Rooms, 25 April 1995, lot 51. Formerly entitled 'Silence' or 'Il Silenzio' that drawing was identified by Gert Schiff as a depiction of Martha Hess, a member of a family known to Fuseli in his home town Zurich. On his return to Switzerland from Rome in October 1778 Fuseli did a drawing of himself reading to Martha and her sister Magdalena Schweiger-Hess (Zurich, Kunsthau; G. Schiff, *Johann Heinrich Füssli*, Zurich, 1973 no. 580, repr.); Fuseli was flirting with Magdalena at the time, although having a love affair with Anna Landhold. In comparison with Magdalena, whom Schiff describes as 'a coquette, and of a irritable nervous constitution', Martha was more ethereal and tended towards religious ecstasy (G.Schiff, *Henry Fuseli, 1741-1825*, exhibition catalogue, London, Tate Gallery, February-March 1975, p. 52 under no. 4, the Zurich drawing repr.). Another drawing of *Silence* is in the British Museum (1907,1106.3).



PROPERTY OF A FAMILY

221

GEORGE RICHMOND, R.A. (LONDON 1809-1896)

Study of a standing woman with a shield (recto); and Two studies of a nude and one of legs (verso)

with inscription 'from John R. sale 54/ George Richmond SR' (lower right)
black chalk (recto); pen and brown ink (verso)
9¾ x 7¾ in. (25.1 x 19.4 cm.)

£3,000-5,000

US\$3,900-6,300
€3,400-5,700

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present owners.

FROM THE COLLECTION OF ALBI ROSENTHAL

222

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

Portrait study of Niccolò Paganini, full-length in profile

signed and dated 'Edwin Landseer/ 1831' (lower left) and 'E. Landseer/ 1831' (lower right)

pen and brown ink

9 x 7¼ in. (22.9 x 18.4 cm.)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

Niccolò Paganini (1782-1840) was the most celebrated violin virtuoso of the early 19th Century. Born in Italy, he played across Italy, and later Europe, first coming to England in 1831.

There are two other known drawings by Landseer of Paganini, both with his violin raised: a rapid sketch now at the Royal Academy of Music, and a more worked up version (private collection) from which a small edition of lithographs were made. The initial sketch was made from memory in 1831 shortly after Landseer saw him play at a musical evening given by Marguerite, Countess Blessington, and is on paper blind-stamped 'Invergarry', the Scottish home of Landseer's great friend Edward Ellice.



PROPERTY OF A FAMILY

223

RICHARD DIGHTON (LONDON 1785-1880)

Portrait of Henry Ralph Lambton (1824-96), full-length, in dark coat and top hat, facing left holding a cane in his right hand

pencil and watercolour heightened with gum arabic

10½ x 6¾ in. (25.8 x 17.2 cm.); and Another similar, oval; *A Rogue in Grain*, by Dighton Sen., signed and inscribed 'Dighton del'; and Two other caricatures, one by Dighton Sen. (5)

£1,500-2,500

US\$1,900-3,200

€1,700-2,800

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present owners.





224

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

The Rialto Bridge, Venice

pencil watercolour and bodycolour, heightened with gum arabic
5¼ x 7¾ in. (13.4 x 19.7 cm.)

£7,000-10,000

US\$8,900-13,000

€8,000-11,000

PROVENANCE:

with Leggatt's, London.
D.J. Molteno, by whom given to
his daughter, Margot Dent
and by descent to the present owner.

Callow made numerous visits to Venice throughout his career. The city clearly had a special resonance for him, as shown in his description of his final trip to Italy, in 1892, at the age of 80, when he spent far longer in Venice than anywhere else. He wrote, 'I started off with my wife on my last foreign tour to bid farewell to the many picturesque old towns which had raised so much enthusiasm in me more than half a century ago....Finally we arrived at Venice and put up at our old quarters, Hotel Europa facing the Grand Canal...After a fortnight of perfect enjoyment...we reluctantly left Venice, for myself at least for the last time' (J. Reynolds, *William Callow*, London, 1980, p. 154).



225

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

Fishing boats waiting for the tide, Port of Havre, sunrise

signed and dated 'William/ Callow/ 1877' (lower left)

pencil and watercolour heightened with touches of bodycolour and with scratching out
16 $\frac{3}{8}$ x 25 $\frac{1}{2}$ in. (41.6 x 64.8 cm.)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

EXHIBITED:

London, Old Watercolour Society, Summer 1877, no. 43.

Callow travelled to Rome in 1876, and Venice in 1877, and this watercolour must have been made during the journey to or from one of those tours. He exhibited 12 watercolours at the Society of Painters in Watercolours in the summer of 1877 - all European subjects including views in Germany, Italy and France.

This drawing was probably inspired by J.M.W. Turner's view of Havre in his set of views of the Lower Seine, first published as *Turner's Annual Tour* in 1834.



226

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

View of Basel, Switzerland

signed, inscribed and dated 'Basle Sept. 5. 1846/ W^m Callow' (lower right)

pencil and watercolour, on light blue paper

10½ x 14¼ in. (25.7 x 36.2 cm.)

£3,000-5,000

US\$3,800-6,300

€3,400-5,700

PROVENANCE:

with Spink, London, 1990.

Anonymous sale; Christie's, London, 8 June 2000, lot 151.

EXHIBITED:

London, Walkers Gallery, 1927.

London, Agnew's, 1959, no. 72.



227

227

WILLIAM WYLD, R.I. (LONDON 1806-1889 PARIS)

A street in Hanover, Germany

signed, inscribed and dated 'W Wyld./ Hanover. 1875.' (lower left)
pencil, pen and ink and watercolour heightened with touches of bodycolour
9½ x 13 in. (24 x 33.1 cm.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 November 1982, Lot 111.

228

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

Shipping off the coast of Granville, Normandy

signed 'W. Callow.' (lower right) and signed, inscribed and dated 'W.C. 88/
Granville' (verso)
pencil and watercolour heightened with touches of bodycolour and with
scratching out
6¾ x 10½ in. (17.2 x 27 cm.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

with Ernest Brown & Phillips, the Leicester Galleries, London, 1907.
Anonymous sale; Christie's, London, 6 December 1929, lot 107
(5½ gns to Terry).



228



Property from the descendants of Charles Church

(LOTS 229-243)

Charles Church (1823-1915) first met Lear in Rome in 1847, while he was travelling through Europe on his way to stay with his uncle Sir Richard Church (1784-1873), who had commanded the Greek forces in the War of Independence against Turkey. The two met up again in Athens in 1848, and made plans to travel around Greece together. Church had a great interest in the antique, and spoke modern Greek, which Lear had very little grasp of. The trip was the genesis of a lifelong friendship, and Church amassed a large collection of Lear's work, both from this and later tours, with over one hundred 1848 sketches bequeathed to him by Lear at his death. Of the present group of seventeen drawings, fifteen date from the 1848 tour. Church later became Dean of Wells, and later in life wrote a manuscript which was never published, entitled *WITH EDWARD LEAR IN GREECE: Being recollections of travel in Hellenic lands two generations ago, with extracts from his Journals and Letters, and illustrated by his sketches*, recording their 1848 travels, and largely based on Lear's now lost diary.

Church records that with the exception of the two Greek tours of 1848 and 1849, all Lear's travels were undertaken alone, giving a sense of the importance of their relationship. Lear arrived in Athens on 2 June, and met Church the next day. Church records, 'For the next ten days his journals describe him as giving himself up to the study of the scenes and art around,... "Doing nothing but draw, draw, draw". Meanwhile I saw him most days on his sketching ground and was with him while he drew, and gradually our plans of travel grew.' In those ten days, Lear made more than twenty sketches of the city, including four of this group (lots 229-232). From Athens they travelled to Chalcis, where their plans changed due to fighting in Thebes. A week's tour of Euboea was added, and they arrived in Cumi on 20 June (lot 233). From there they went to Castella, and then arrived in Achmet Aga on 23 June (lot 234), the pass to which Lear described as 'one of the most beautiful I ever saw — so stuffed with vegetation. First, the running river, then Oleander endless; above, huge planes, hung with clematis or creepers, or oaks, or taller abeles. Above all this, infinite tall or branchy pine, some dead and glittering'. By 25 June, the two were in Kokkinomelia, where Lear noted, 'Astonishing Swiss-like pine-woods! Magnificent view of Gulf of Volo, which we stopped to draw.' (lot 235). They travelled by boat to Lamia, where they found unrest but stayed anyway (lot 237), and spent a day visiting Patragik, where Lear depicted the soldiers gathered around 'a sort of church' (lot 236). From here, the route changed again, and the travellers set out for Thebes, with Lear drawing furiously on the way (lot 238). By the time they arrived in Thebes, Lear had a high fever, and the drawings made at Thebes and Plataea between 3 and 5 July (lots 238-241) were the last before they returned to Athens for him to recover.

The final two drawings (lots 242 and 243) date from September 1856, when Lear travelled from his home in Corfu to make a tour of the monasteries of Mount Athos. He travelled throughout the peninsular and succeeded in visiting all twenty principal monasteries and many of their dependencies. He produced a series of fifty drawings of the monasteries and landscapes, apparently intended to be published although this was never fulfilled. On his return to Corfu he wrote at length to Church, telling him of his servant's illness during the journey and recalling his own fever of 1848, as well as asking 'Should you like any one of the Convents of Athos...or a general view of the mountain, or any other? or anything of Troy?'. Church noted on the foot of the letter that he had a drawing of the Monastery of St Paul, and these two were perhaps part of Lear's later bequest.



229

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

The Temple of Nike Apteros, Athens

inscribed and dated 'Athens.. / 5, 6 & 12 June / 1848 / "and it was windy weather" / A. Tennyson' (lower left), numbered '13' (lower right), and inscribed 'earth - innumerable bits of marble / & weedy grass' (centre left) and extensively inscribed with colour notes throughout
pencil, pen and brown ink and watercolour, heightened with bodycolour on duck-egg blue paper
13¾ x 20 in. (34.9 x 50.8 cm.)

£25,000-35,000

US\$32,000-44,000
€29,000-40,000

PROVENANCE:

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

EXHIBITED:

Sheffield, Graves Art Gallery, *Edward Lear, Drawings from a Greek Tour*, July 1964, no. 6.



230

AFTER EDWARD LEAR (LONDON 1812-1888 SAN REMO)

The Acropolis from the southwest, with the Temple of Athena Niké

inscribed and dated 'Athens. / 5. 6. 7. June / 1848' (lower left), and inscribed and numbered '(6)' / a copy, made June 1866; the original belongs to / F.L.' (Penned & traced in Edward Lear's hand (?) by F. Underhill)' (lower right) pencil, pen and brown ink and watercolour, heightened with bodycolour 12 $\frac{3}{8}$ x 20 $\frac{3}{8}$ in. (32.7 x 51.8 cm.)

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

Charles Church, and by descent to the present owners.

EXHIBITED:

Sheffield, Graves Art Gallery, Edward Lear, *Drawings from a Greek Tour*, July 1964.

The 'F.L.' mentioned in the inscription must be Franklin Lushington (1823-1901), Lear's great friend who he met in Malta in 1849. Lear would later live with Lushington in Corfu, where the latter was a judge. Frederick Thomas Underhill (1846-1897) was best known as a copyist for the Guild of St George. Lear employed Underhill to prepare his illustrations of Tennyson's poems for reproduction, but seemingly also employed him to copy other drawings: a diary entry from 31 October 1864 reads 'Paid young Underhill £2.10.0 for his work: a good Lad'.



231

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

The Temple of Olympian Zeus, Athens

inscribed and dated 'Athens / 8. 9th June. 1848', numbered '18' (lower right), and extensively inscribed with artist's notes throughout

pencil, pen and brown ink and watercolour, heightened with bodycolour
11½ x 18¾ in. (28.2 x 46.7 cm.)

£15,000-20,000

US\$19,000-25,000
€17,000-23,000

PROVENANCE:

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



232

232

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Athens from Mount Lycabettus

inscribed and dated 'Athens - fr. Mt. Lycabettus./ 12. June./ 1848' (lower left), and numbered '23' (lower right)

pencil, pen and brown ink, blue and brown wash on paper watermarked 'FRERES'

10½ x 18½ in. (26.7 x 47 cm.)

£6,000-10,000

US\$7,600-13,000

€6,800-11,000

PROVENANCE:

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

233

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Between Avlona and Kymi [Cumj], Greece

inscribed 'between Avlona & Kumi./ near the roar of an unknown sea/ a new land. but I die.' (lower left), and dated and numbered '20. June. 1848 / (157)' (lower right)

pencil, pen and brown ink and watercolour

6½ x 10 in. (16.5 x 25.4 cm.)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

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



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202

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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234

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Near Achmèt Agà, Greece

inscribed and dated '23. June. 1848 / near Achmèt Agà.' (lower left), numbered '71' (lower right) and further inscribed '17 in the middle' (verso)
pencil, pen and brown ink and watercolour on buff paper
6 $\frac{5}{8}$ x 10 $\frac{1}{4}$ in. (16.8 x 26 cm.)

£6,000-10,000

US\$7,600-13,000
€6,800-11,000

PROVENANCE:

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

235

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

The Gulf of Brolo from near Kokkinomelia

inscribed and dated 'Gulf of Brolo. / from near Kokkinomelia. [sic] / 25. June. 1848' (lower right), numbered '(82)' (lower left), and extensively inscribed with artists notes throughout
pencil, pen and brown ink and watercolour heightened with touches of white
13 $\frac{7}{8}$ x 21 in. (35.3 x 53.3 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

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

EXHIBITED:

London, Fine Art Society, *Edward Lear, A Centenary Exhibition*, June 1988, no number.



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236

236

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Soldiers outside a building, Ypati

inscribed and dated '29. June. 1848/ Patradgik../ (96)' (lower right), and further inscribed '25/ above' (verso)
pencil pen and brown ink and watercolour
10¼ x 7 in. (26 x 17.8 cm.)

£5,000-8,000

US\$6,400-10,000
€5,700-9,100

PROVENANCE:

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

237

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Zeitum (Lamia), Greece

inscribed and dated 'Zeitum/ Lamia./ 30. June. 1848.' (lower left), and further inscribed, dated and numbered '(99) / Zeitum. 30. June. 1848' (lower right)
pencil, pen and brown ink, blue and ochre wash
6½ x 10½ in. (15.6 x 26.7 cm.)

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

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



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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



238

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Two views of Thebes

the first inscribed and dated 'Thebes & Cithaeron / 3. July. 1848 / (115)' (lower right), and inscribed with artist's notes throughout; the second inscribed and dated 'Thebes / Thiva. / July 4. 1848. (118)' (lower right), and inscribed with artist's notes throughout
 pencil, pen and brown ink and watercolour
 6 7/8 x 20 in. (17.5 x 50.8 cm.); 6 7/8 x 20 in. (16.8 x 50.8 cm.)

£15,000-25,000

US\$19,000-32,000
 €17,000-28,000

PROVENANCE:

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



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239

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Shepherd resting on ruins, Plataea, Greece

inscribed and dated 'Platoea / 5. July. 1848' (lower left), numbered '124' (lower right), and extensively inscribed with artist's notes throughout pencil, pen and brown ink and watercolour, heightened with white
12 $\frac{1}{2}$ x 20 in. (32.1 x 50.8 cm.)

£6,000-8,000

US\$7,600-10,000
€6,800-9,100

PROVENANCE:

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

EXHIBITED:

Sheffield, Graves Art Gallery, Edward Lear, *Drawings from a Greek Tour*, July 1964, no. 43.

240

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Plataea, Greece

inscribed and dated 'Platoea. [sic]/ 5. July. 1848' (lower left), and numbered '123' (lower right)
pencil, pen and brown ink and watercolour
10 $\frac{1}{8}$ x 16 $\frac{1}{2}$ in. (25.8 x 41.9 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

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



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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Thousands of goats, near Thebes

inscribed and dated 'near Thiva. / 1848./ thousands of goats black' (lower left), numbered '116' (lower right), and inscribed with colour notes throughout pencil, pen and brown ink and watercolour
6¼ x 10¼ in. (15.9 x 26 cm.)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

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

242

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

A ruined tower, Thebes

inscribed and dated 'Thebes. July. 4. 1848/ a high wind & so cold I must go back for a coat' (lower left), numbered '117' (lower right), and extensively inscribed with colour notes throughout pencil, pen and brown ink and watercolour
10½ x 18¾ in. (26.7 x 46.7 cm.)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

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

EXHIBITED:

Sheffield, Graves Art Gallery, Edward Lear, *Drawings from a Greek Tour*, July 1964, no. 42.



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243

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

The Monastery of Stavronikita, Mount Athos

inscribed and dated 'Stavroniketas (in Greek)/ 2. Sept./ 1856' (lower left), and extensively inscribed with artist's notes throughout pencil, pen and brown ink and watercolour
13 $\frac{3}{8}$ x 20 $\frac{1}{8}$ in. (34 x 51.1 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

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

EXHIBITED:

Sheffield, Graves Art Gallery, *Edward Lear, Drawings from a Greek Tour*, July 1964, no. 44.

London, Fine Art Society, *Edward Lear, A Centenary Exhibition*, June 1988, no number.

This drawing is a study for Lear's most famous Mount Athos painting, *Mount Athos and the Monastery of Stavronikétes*, now at the Yale Center for British Art, New Haven.

Lear attempted to visit Mount Athos in 1848 with Church, but was unsuccessful. He eventually returned in September 1856, visiting all twenty principal monasteries and many of their dependencies. He produced a series of fifty drawings of the monasteries and landscapes, of which the present drawing is part. He apparently intended to publish a volume of his tour of Mount Athos but this was never fulfilled, although he did adapt several of his drawings for his series of illustrations to Tennyson's poems.



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EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Parnassus, Greece

signed, inscribed and dated 'Parnassus/ Edward Lear del./ 1856.' (lower right)
pencil, pen and brown ink and watercolour, heightened with white on duck-egg blue paper
12½ x 20 in. (31.8 x 50.8 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

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

EXHIBITED:

Sheffield, Graves Art Gallery, *Edward Lear, Drawings from a Greek Tour*, July 1964, no. 46.



245
EDWARD LEAR
(LONDON 1812-1888 SAN REMO)

Premeti, Albania

inscribed 'Premeti' (in Greek) and dated '17. April. 1857.' (lower left) and extensively inscribed with color notes

pencil, pen and brown ink and watercolor
 11 7/8 x 20 1/2 in. (30.5 x 51 cm)

£5,000-8,000

US\$6,400-10,000

€5,700-9,000

In 1857 Lear was living and working on the Greek island of Crete. In April he undertook a journey to the mainland, spending three weeks exploring northern Greece and southern Albania. He spent three days following the River Viosje from Konitsa to Tepelene, reaching Premeti, or Përmet, just over the Albanian border on 17 April. Lear wrote to his sister Ann on 23 April: 'The walk of the 17th by the side of the Viosa was magnificent...', and he made several drawings of the area.

In the mid-19th Century Albania was a territory relatively unexplored by Englishmen, and Lear found it provided a wealth of subject matter: 'You have that which is found neither in Greece nor in Italy, a profusion everywhere of the most magnificent foliage recalling the greenness of our own island...You have majestic cliff-girt shores; castle-crowned heights, and gloomy forests; palaces glittering with gilding and paint; mountain passes such as you encounter in the snowy regions in Switzerland...and with all this a crowded variety of costume and pictorial incident such as bewilders and delights an artist at each step he takes' (V. Noakes, *The Painter Edward Lear*, London, 1991, p. 52). The present drawing depicts the famous stone of the city, and the arched bridge across the river which has now been demolished.



246
EDWARD LEAR (LONDON 1812-1888 SAN REMO)

On the Nile, moon setting

numbered and inscribed 'No. 6/ ON THE NILE. MOON SETTING.'

(on the verso of the mount)

watercolour heightened with bodycolour and gum arabic on blue paper
 7 1/8 x 14 7/8 in. (18 x 37.5 cm.)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

Lear visited Egypt four times, firstly in 1848, then again in 1853 and 1854. He was captivated by the form of the Egyptian boats; writing to his sister Ann on 4 January 1854, 'the most beautiful feature is the number of boats, which look like giant moths, - & sometimes there is a fleet of 20 or 30 in sight at once'. After a gap of thirteen years Lear set off on his final trip to Egypt in December 1866 writing 'It seems a dream that I am about to see the blinding brightness of the south once more'. (V. Noakes, *Edward Lear, The Life of a Wanderer*, London, 1979, p. 174).



PROPERTY OF A LADY

247

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

The Esterelles, from near Antibes, France

signed with monogram and dated '1876' (lower right) and inscribed and dated 'The Esterelles / from near Antibes. / Feby. 1865' (lower left)

pencil and watercolour heightened with bodycolour
10 $\frac{3}{8}$ x 16 in. (26.4 x 40.6 cm.)

£15,000-25,000

US\$20,000-32,000

€17,000-28,000

Lear spent the winter between 1864 and 1865 in Nice, travelling along the coast recording the views that he saw in pencil and watercolour. This large drawing of the Esterelles was executed at the end of his stay in France. Whilst in Nice he was working on a number of the highly finished watercolours he produced for sale and exhibition and to which he referred as his 'Tyrants'. The later date in this drawing refers to the fact that he returned to the subject in 1876 and developed the composition further, a practice that he undertook on a number of occasions.

END OF SALE

THE ROSS COLLECTION FROM KNOCKMORE, ENNISKERRY,
WICKLOW PART II, ONLINE AUCTION,
WILL TAKE PLACE, 14-21 NOVEMBER 2019.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal.** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, 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 CONDUCTING 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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

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 £225,000, 20% on that part of that **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may not be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation** section of our catalogue. For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(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 Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(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 Cashiers Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3. TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4. WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5. KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) 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.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **-** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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 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 **V** 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 that 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

auctioneer: the individual auctioneer and/or Christie's.

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

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) 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 or UK (as applicable above) 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	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 price 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 or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		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 or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK 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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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.

□

Bidding by interested parties.

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. 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.

○ **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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale 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 9.00 am to 5.00 pm.

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 thirty 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

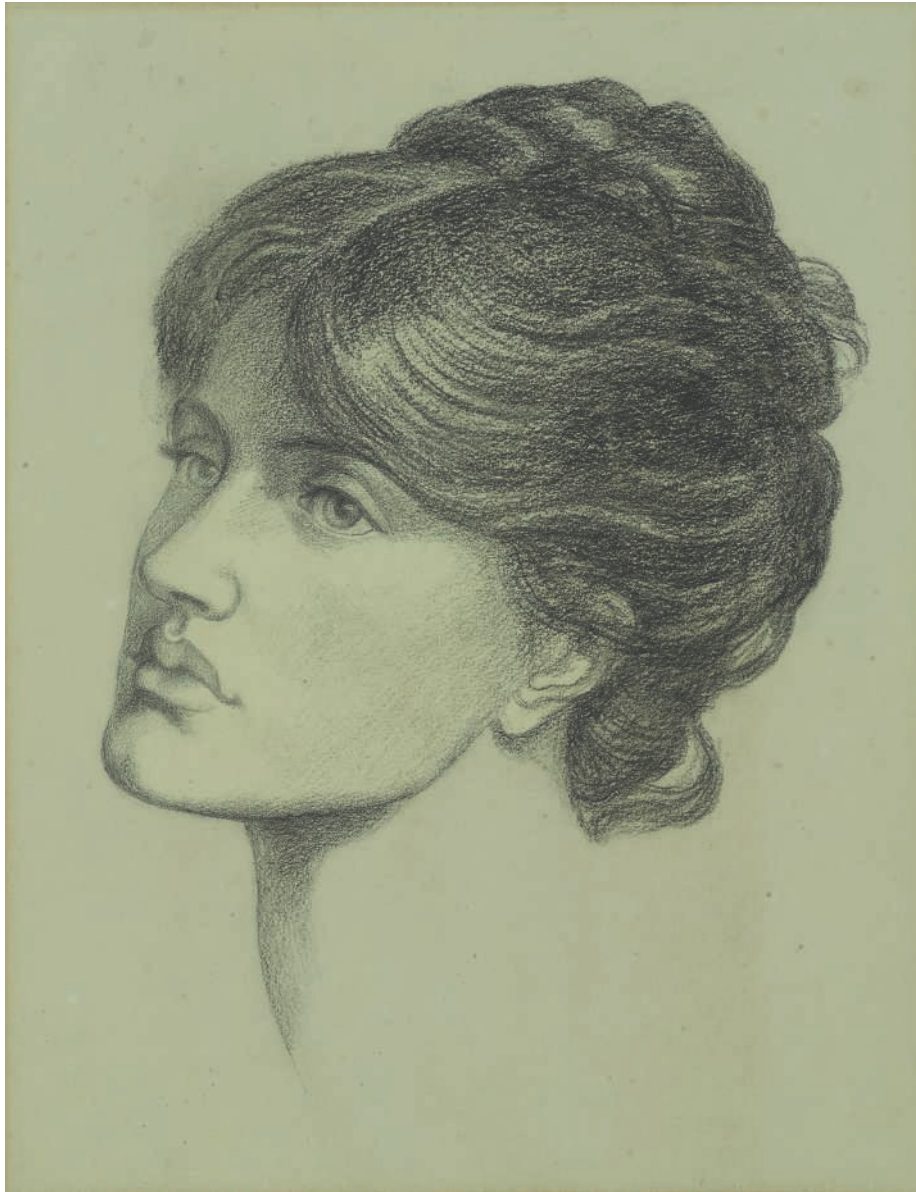
Unit 7, Central Park
Acton Lane
London NW10 7FY

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.





DANTE GABRIEL ROSSETTI (1828-1882)

Maria Stillman, née Spartali

black chalk on pale blue-green paper

19¼ x 14 in. (48.9 x 35.6 cm.)

£150,000-250,000

VICTORIAN, PRE-RAPHAELITE AND BRITISH IMPRESSIONIST ART

London, 11 July 2019

VIEWING

6-10 July 2019

8 King Street

London SW1Y 6QT

CONTACT

Harriet Drummond

hdrummond@christies.com

+44 (0)20 7752 3284

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



RICHARD PARKES BONINGTON (ARNOLD, NEAR NOTTINGHAM 1802-1828 LONDON), AFTER REMBRANDT

Christ preaching

oil on canvas

12¾ x 16 in. (32.4 x 40.7 cm.)

£20,000-30,000

OLD MASTERS DAY SALE

London, 5 July 2019

VIEWING

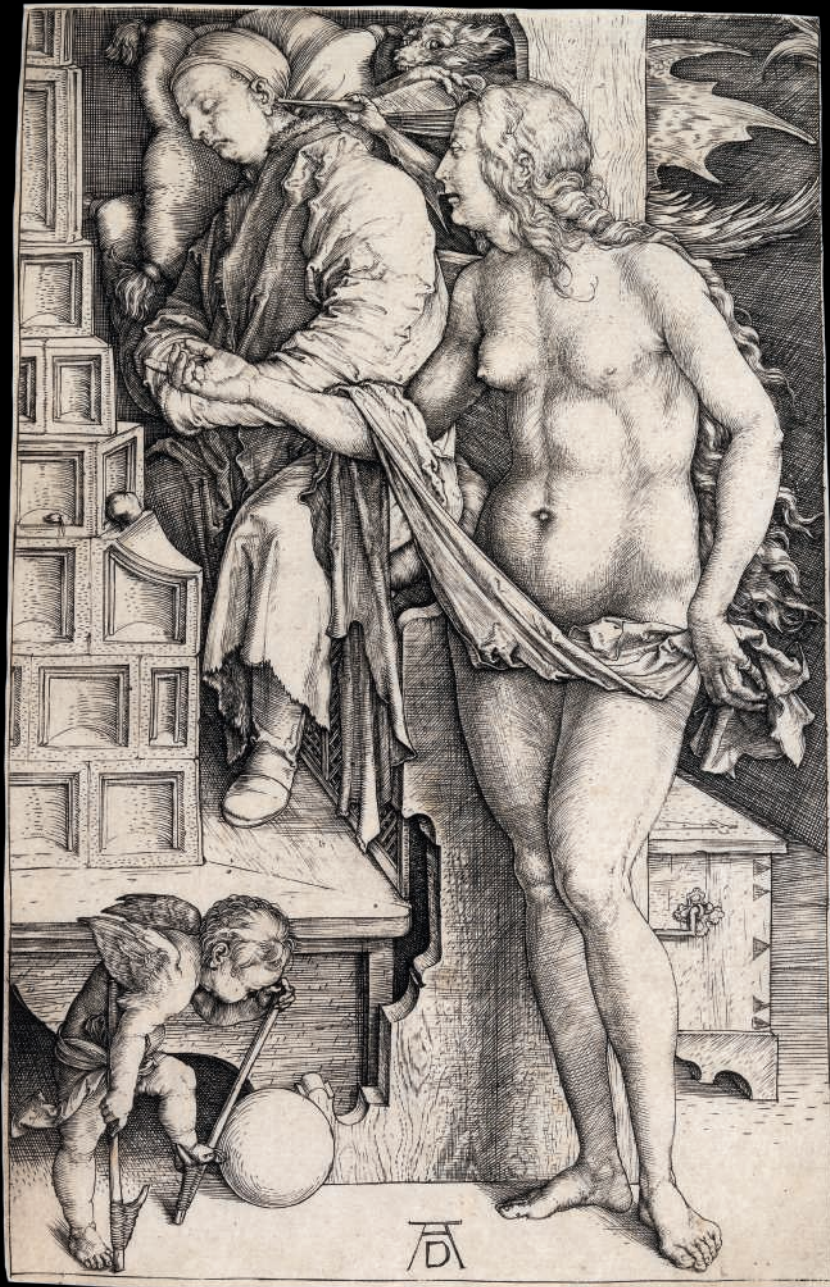
July 2019
8 King Street
London SW1Y 6QT

CONTACT

Maja Markovic
mmarkovic@christies.com
+44 (0)20 7389 2090

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CHRISTIE'S



ALBRECHT DÜRER (1471-1528)
The Dream of the Doctor
engraving, circa 1498
£7,000-10,000

THREE NORTHERN MASTERS

OLD MASTER PRINTS BY ALBRECHT DÜRER, LUCAS VAN LEYDEN
AND REMBRANDT HARMENSZ. VAN RIJN

Online Auction, 27 June - 3 July 2019

CONTACT

James Baskerville
jbaskerville@christies.com
+44 207 752 3385

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of our Conditions of Sale at the back of the Auction Catalogue

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

Mrs Arbuthnot's Cow, Maria

signed and dated 'JWD RA. 1822' (lower left)

pencil on buff paper

10 $\frac{1}{8}$ x 14 in. (25.7 x 35.6 cm.)

£2,000-3,000

**THE ROSS COLLECTION FROM KNOCKMORE,
ENNISKERRY, WICKLOW, PART II**

Online Auction, 14-21 November 2019

VIEWING

16-21 November 2019
8 King Street
London SW1Y 6QT

CONTACT

Annabel Kishor
akishor@christies.com
+44 (0)20 7389 2709

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WRITTEN BIDS FORM

CHRISTIE'S LONDON

OLD MASTER & BRITISH DRAWINGS & WATERCOLOURS

TUESDAY 2 JULY 2019 AT 1.00 PM

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

CODE NAME: KITTY
SALE NUMBER: 17081

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

[BID ONLINE FOR THIS SALE AT CHRISTIES.COM](#)

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

17081

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



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